

ABSTRACTS: ART ANYWHERE? (2020)

SUSIE QUILLINAN—HAWAPI

HAWAPI is an independent cultural association that takes interdisciplinary artists to specific locations to conduct research and produce interventions in public space.

These *encuentros* take place in sites that are impacted by, and representative of, particular social, political, economic and environmental tensions. Providing artists with the opportunity to work in these contexts compels them to grapple with the complexities of place, in order to better understand critical regional issues. After the *encuentro*, HAWAPI creates opportunities for the artists to share their insights with the established contemporary art community in the form of public exhibitions, events, publications and conversations. For the *Art Anywhere?* 2020 symposium, co-director of HAWAPI Susie Quillinan will present a brief overview of the seven previous editions of the project in Peru and Colombia, in addition to the dynamics of location specificity, production and presentation.

Susie Quillinan works across exhibition making, residency design, education and publishing to explore how we think, organise learning and develop modes of making. Quillinan's research explores experimental study and research methods in art and curatorial practice, artist made infrastructures and weaving as methodology. She has developed curatorial programming, editorial projects and study programmes in Lima, New York, Berlin, Bogotá and Mexico City. Quillinan is currently co-director of HAWAPI, program manager of Transart Institute's MFA program and candidate in the PhD - Curatorial Practice program at MADA, Monash. She is based in Lima, Peru.

LAUREN GOWER—GROWING COMMUNITIES: PLANTS, PEOPLE AND RESTORATIVE PRACTICE

One of Gower's ongoing responses to living in Kulin country as a trawlwoolway woman is to restore (her) front yard into a plant community, with a focus on species of the plains grasslands plant community of Melbourne. This project is both a decolonising act and a relational practice, comprising a growing number of sites and people as it moves in and out of the gallery and across state and First Nations boundaries. In this presentation, she will map this restorative project's trajectories and reflect upon plants as sovereign beings that have the capacity to restore our relationships to place and to each other.

Lauren Gower belongs to the trawlwoolway people of tebrakunna country in northeast Tasmania, and currently lives in unceded Kulin country in Melbourne. Lauren works in the role of Tutor in Indigenous Arts and Culture at the Wilin Centre for Indigenous Arts and Culture, University of Melbourne. Lauren's research and creative practice focus on poetic, performative and participatory engagements with country that centre First Nations ways of being, doing and knowing.

ELIZABETH PRESA—MUCKLEFORD GARDEN

In 2018, Presa bought 22 acres of land adjacent to state forest on the traditional land of the Dja Dja Wurrung people in central Victoria. A commissioned environmental report listing the Indigenous and non-Indigenous species serves as an initial guide for rehabilitating this land. Yet as I travel -most recently to Shangri-La, bordering Tibet and Emily Dickinson's historic garden in Amherst- she wondered what it means to "dwell authentically" (using Heidegger's

term) in land brutally taken from its original inhabitants, and what role art might have in healing and reparation? Thus, she turned to gardens. Might a garden become the “Bridge” in Heidegger’s concept of the four-fold: “that gathers to itself *in its own way* earth and sky, divinities and mortals”? Following Luce Irigaray’s thought, might dwelling be characterised as a constant striving in relation to Eros? In fidelity to these thinkers, she dreams of, devises, plans and starts to construct a garden – for the sky, the gods and the cosmos, and to the earth, its mineral elements and creatures. This presentation is an account of a process of making; still in its infancy, it is offered in acknowledgment of the traditional custodians, their knowledge systems and the life they sustain.

Elizabeth Presa is an artist and lecturer at the VCA. She was Head of the Interdisciplinary Centre for Ideas at the VCA from 2003-2018, prior to that she taught in the Sculpture Department of the VCA. In 2019 she was visiting artist and professor at The Central Academy of Fine Art in Beijing, and at Minzu University for the Ethnic minorities Beijing; and visiting Researcher at Amherst College MA.

TANIA BLACKWELL—A GUIDE TO REMEMBERING: THE COLONIAL AMNESIA PROJECT

A guide to remembering – the colonial amnesia project presents a new landscape memorial typology, derived through social exchange and collective encounters. Through the lens of a thief and a perpetrator on unceded lands, this *Project Anywhere* iteration is based in Bothwell, Tasmania. This project follows the familial links and history of the Black Line (1830) and the Black War (1823–1831) during colonial invasion. The act of remembering these atrocities is prompted through a methodology of poetic provocations, disrupting colonial comfort through acknowledgement of the dark history that took place in this region. Thus, this work is purposed as an affront to colonial amnesia. During an artist residency in September 2020, the Bothwell community will be invited to participate in this project, immersing in the narratives of place and contributing to a new assemblage of memory. Through participating and engaging in the project and its ‘poetic provocations’ (as a tool for remembering), a deeper experience of memorialisation is offered to those who participate. It is through participatory practice that knowledge and truth telling will resonate on a far deeper level than a physical memorial space. This new intangible memorial typology can then transcend beyond time and place, being a *Project Anywhere* that brings the act of remembering to the forefront of our being.

Tania Blackwell is a Tasmanian born; Melbourne based interdisciplinary artist. She holds a Bachelor of Arts (Fine Art) with Honours, RMIT University 2002 and a Masters of Landscape Architecture Melbourne University 2018. Intangible cultural heritage, memory, darkness and haunting in landscapes are recurring themes in her creative practice and research. These narratives are explored through mapping, installations, photography, writing and exchange. Most recent achievements include; recipient, Steve Calhoun Research Scholarship, Melbourne University 2016; Invited speaker Places of Memory, Intangible Cultural Heritage for ICOMOS, Florence, 2017; and Trauma-scapes and the Aesthetics of Darkness – Tasmanian Landscapes, Island Dynamics Conference, Svalbard, Norway 2019.

KIRSTEN LYTTLE—THE REVOLUTION WILL BE INDIGENISED: A FIRST NATIONS (MĀORI) PERSPECTIVE ON NAVIGATING DIGITAL SPACES

This paper explores the internet and new technologies as sites for making, learning and transmitting customary indigenous art and knowledges. Can digital technologies be used as an appropriate space for indigenous communities to transmit cultural knowledge? Do online environments threaten *tikanga* (custom and protocol) and cultural integrity? Lyttle is Māori-Australian, a member of a growing diaspora known as a “Mozzie” or “Māori Aussie”.

Indigenous, although not indigenous to this land of Australia. She is *tangata whenua* (the Indigenous people of the land) but not *tangata whenua here*. An oxymoron of Indigeneity; connected yet disconnected from my ancestral homeland. Learning Māori weaving has been a way to connect to her heritage; to begin to comprehend Māori ways of making, and of thinking; to connect with Māori technology and knowledge systems. Lyttle has continued to learn how to weave from a variety of sources: from other Māori and Pacific Island diaspora women in her weaving circle, from Aunties in the Māori community in Melbourne, from books, from online tutorials and courses. She has not had the experience of being taught how to weave from my Aunties on the *marae* (Māori tribal meeting ground); as a daughter of the diaspora, the online learning environment has been the most accessible.

Kirsten Lyttle is a Melbourne based artist and researcher who is of Māori descent. Her Iwi (tribe) is Waikato, (Ngāti Tahinga, Tainui A Whiro). Her work explores the intersection of indigenous customary art practice and digital technologies. Recent exhibitions include *Whakaahua* (2019) PhD examination exhibition, Blak Dot Gallery, *In Her Words*, (2019) curated by Olivia Poloni, Horsham Regional Art Gallery, Horsham, *Love Exhibition*, (2018-2019) curated by Isabel Smith and Dr Moya McFadzean, Immigration Museum, Museums Victoria, *Digital Mana*, (2018) CCP, Fitzroy and *Octopus 18: Mother Tongue*, (2018) curated by Kimberley Moulton, Gertrude Contemporary. Kirsten is a PhD (Creative Arts) candidate at Deakin University where she is currently under examination.

KIRON ROBINSON—IF YOU WANT MY MIND YOU CAN TAKE MY PAIN AS WELL (THE CRAWLING MAN PROJECT)

If you want my mind you can take my pain as well (the crawling man project) is a 3D modelled version of the artist crawling through a grey Cartesian plane. This facsimile is programmed to crawl for 38 years, after which he will die. Artificial Intelligence predicts that the artist will live for 38 more years and then I die. Fuck you AI, he says. Two can play at that game. The modelled version of the artist is his digital familiar. It exists to take his pain, humiliation and suffering and hopefully die in his stead. *If you want ...* speculates upon relationships between time and life. At this point in the artist's life, he is interested in humiliation. If he can claim it, he might avoid it.

Kiron Robinson is a practising visual artist and Lecturer in Art at the Victorian College of the Arts, based in the Photography studio. Robinson utilises a range of material strategies to interrogate doubt, faith and belief capabilities as constructive devices. He believes in working in groups as long as you know who is in charge, repeating yourself again and again and again and has a passing interest in scout halls.

SEOL PARK—AMERICAN LANDSCAPE(S) AR (2019)

American landscape(s) AR (2019) is an independent augmented reality (AR) production by Seol Park. It engages the public in viewing museum artefacts overlaid with digital content - text, imagery, audio, and video- visible only through a mobile AR app. Park's digital compositions augment three iconic 19C paintings by American masters in the Metropolitan Museum of Art's collection, presented in situ across three galleries in the museum's American Wing. Park's work addresses themes of migration, cross-cultural dimension, Romanticism, Realism/reality, landscape painting traditions, and digital technology. Park's composition captures the artist's impression of America's national landscape today: a view of the country caught between preserving a Romantic notion of its national identity while embracing multiculturalism. The AR collage imagery of present-day American challenges adds dimension to these "quintessentially American" views, resembling the way immigrants come to America and build upon the country's foundations. The work's methodology

proposes an in-museum AR experience that 1) presents interdisciplinary content while leaving zero physical footprint, 2) directs traffic to less-popular historical galleries in particular, 3) deepens the public's interaction with on-site content, in contrast to existing methodologies in which engagement between visitors and museum exhibits remains largely passive.

Seol Park is an artist and cultural producer exploring society's evolving relationship with technology, with particular interest in mobile interaction. She has been quoted in *Interaction Design* journals, presented augmented reality art internationally, won Special Project Commission from the 2018 Lorne Sculpture Biennale, and has worked with INTEL, Microsoft and other companies in art collaboration advisory capacities. Park earned a BA in Interaction Design in Seoul, Korea, and moved to the U.S. in 2006 to join the San Francisco headquarters of a leading design firm Landor. She furthered her studies in art history and material culture through her MA degree studies at Sotheby's Institute New York and has since established her studio practice in NYC.

SCOTTY SO—SCARLETT ON DISPLAY

Scarlett on display explores relationships between authenticity and authority through a series of "culture-jamming" incursions into the world of Wikipedia using a performative drag persona. Significantly, after the artist reverse-image searched some of these incursions, he discovered that some images were being used uncritically by international news agencies and scholars.

Scotty So works across media, using painting, photography, site-responsive installation, video and performance to explore the often-contradictory relationship between humour and sincerity within lived experience. Born and raised in Hong Kong, So graduated BFA Honours at the Victorian College of the Arts with First Class Honours in Melbourne, Australia, 2019. So's work has been displayed in two solo and several group shows, including exhibitions in Hong Kong, Greater China and Australia.

EDWARD COLLESS—POINTLESSNESS

"Punctuality" is the virtue of being on time, which also carries the meaning of arriving at an expected location. The etymology of "punctual" includes the spatial dimension as a target that is punctured, pricked, penetrated by being "on the dot". Also, one punctuates a remark by pointing, which gives one's remark direction (a gesture that can be ostensive or rhetorical). When our travel (across the world or just to work across town) and the motion of the clock's hands rendezvous as intended, life has a point. A sort of efficient copulation. Unpunctuality on the other hand, as a contingency of busy or lazy life, is a mundane inconvenience. But what happens when this drift away from any point becomes extreme—so remote that it's unworldly? I arrived on time in Reykjavik, but sat forsaken, alone in a room quarantined by a hurricane, listening to 200 kph winds clawing at the building fabric outside. I was waiting, it turned out, for nothing. For a rendezvous long cancelled on me. I started writing—artfully I'd hoped—about this limbo of aloneness, which I eventually realised had no point to it. I started writing about the pathology of pointlessness (pointless waiting: which is an endurance task; or pointless activity: which is frustrating and becomes a complaint against loss of value); then about its aetiology (the origin of a lingering occupation of *being* pointless). The former induces resentment but also dogged persistence, the latter inexorably leads towards suicide—but ironically as a restoration of pointedness and an ultimate punctuality to a lost life. I had travelled a long way to not get very far. But that's what happens in quarantine, a condition that is becoming universal now as we wait out our

condition (viral, meteorological, ontological), to see what symptoms will or won't show and whether we will survive it. A forensic but pointless art of being in limbo, anywhere.

Edward Colless. To his surprise, Edward Colless is still employed teaching critical studies at the VCA. As editor of the rebooted Art+Australia journal he has, unsurprisingly, been told he's made this venerable journal unreadable and unrecognizable. In addition to various fields of university teaching, he has worked professionally if inconsequentially in architecture, theatre, cinema, curating, broadcasting and journalism. He writes whenever he can, mainly on art to earn a living but also travel, fiction, verse and is increasingly indulging in arcana—art historical marginalia, outsider science, theological heresies—which leaves him increasingly isolated from any readership and unlikely of earning a living.

SARAH RUDLEDGE—*BETWEEN HERE AND THERE*

When making artworks that exist in multiple times and places, the question arises: where is the site of the work? How can works that begin in response to specific physical sites 'live-on' after the event and become more than documentation? Looking at selected pieces from a recent residency in Japan, this presentation explores some of the relational, temporal and ethical considerations when locating work both here and elsewhere. In its post-residency state, fragments comprising text, image, sound and textile come together in the studio/gallery as an important but necessarily insufficient means of keeping the project in a state of flow. This open-endedness and continual expansion of material manifestations investigates the relational space between the physical site and every other possible configuration. Detours, delays, poor translations and fictionalisations provide a productive ambiguity from which to speculate on some of the ways meaning is made and carried between one place and another.

Sarah Rudledge (b. Sydney, Australia) is a visual artist based in Melbourne. Her dream is to be in more than one place at a time in some knowable way. Short of this she investigates the relationship between site orientated artworks and their afterlife (manifestations in the studio/gallery), and what these shifting contexts can say about the longevity and multiple potential meanings of any given project.

FRANCIS CARMODY—*HAT PROJECT: LOST AND FOUND RECOVERY*

Hat project: lost and found recovery (2019) follows the acquisition of fifteen hats from Public Transport Victoria's 'Lost and Found' Recovery, and the subsequent engagements with various experts to gather more information on the lost items to assist in finding their owners.

Francis Carmody lives and works in Melbourne. Carmody's work is presented as products of distribution and power structures characterised by a wide range of forms, objects and actions. He explores the structures of the romantic, narrative and access through promiscuous research methodologies. Enacted by an initial action from the artist or a constructed model carried out by someone else, administrative and hysterical steps are rehearsed to realise projects which in turn are then re distributed as an artifice.

JONAS (J) MAGNUSSON AND CECILIA GRÖNBERG—*FIELDWORK AND LOCALITY IN AN EXPANDED BOOK*

The Expanded Book: stratigraphy, materiality, locality (with special reference to Billingen, Borgundaberget, Brunnhemsberget, Dynkullen, Gerumsberget, Gisseberget, Halleberg, Hunneberg, Kinnekulle, Lugnåsberget, Myggeberget, Mösseberg, Plantaberget, Tovaberget,

Varvsberget, and Ålleberg) is an ongoing artistic research project by Jonas (J) Magnusson and Cecilia Grönberg. These sixteen sedimentary mountains, or 'geological monuments' – appearing like islands in an otherwise rather flat landscape – are located in rural areas of the Skaraborg region in Sweden. How can the concepts of *stratigraphy* and the *expanded book* be used methodologically to uncover, produce and display more *material, local* and *multi-layered* forms of knowledge and ways of reading/writing/visualizing? This artistic and literary project aims to explore that question by creating a stratified book to 'excavate' different (though frequently interrelated) – e.g. photographic/visual, literary, historical/historiographical– 'strata' connected to the stratified table-top mountains of Skaraborg. *The Expanded Book* project composes a book dispositive that will make it possible to display and reflect upon multi-level negotiations: between place, site, different discourses, representations, histories, objects and transdisciplinary knowledge transfers. The project utilises fieldwork and editing, engaging with the materiality of local documents and actual locations, while at the same time calling attention to the question of mediation and framing.

Jonas (J) Magnusson and Cecilia Grönberg are writers, editors, translators and artists. They are currently working on two long-term artistic research projects funded by the Swedish Research Council: "The Expanded Book: stratigraphy, locality, materiality" and "The Latent Image: uncovering developing" (University of Gothenburg, Sweden). Books by Magnusson and Grönberg include: *Jag skriver i dina ord* (2000), *Leviatan från Göteborg* (2002), *Omkopplingar* (2006), *Witz-bomber och foto-sken* (2009), *För pås-seende. Berndt Pettersons collage och bokstavskonst* (2012), *Händelsehorisont||Event Horizon. Distribuerad fotografi* (2016). Magnusson & Grönberg run the publishing project *OEI*, a Stockholm based magazine started in 1999, that just published its 87th issue.

SIRI LEE—ZÀO: A HISTORY OF CHINESE DISH COURSE THROUGH FAMINE AND REVOLUTION

A 338-page bilingual artist's book, *ZÀO: A History of Chinese Dishcourse through Famine and Revolution* retells modern Chinese history through 'faction' (fact and fiction). This invented genre is a critical response to my study of Mao Era propaganda — itself an archive of fictions posing as fact. As this propaganda was blooming, anywhere between 20 and 63 million people (estimates vary owing in part to obfuscation of historical records) were starving to death or murdered for political reasons. A speculative history, *ZÀO* satirically reconstructs the events leading up to and during the Great Leap Forward (1958-1962) and Cultural Revolution (1966-1976), both Maoist movements that were supposed to shepherd China into an unprecedented communist utopia. Instead, these movements ushered in the most severe famine in recorded human history; decades of the most successful and pervasive ideological indoctrination of a population; and a near civil war in which citizens killed each other for being "counterrevolutionaries." Yet these crises' devastating magnitude has been met only with a censored obscurity in both mainland China and Western public discourse. In its exhumation of massive historical trauma concealed beneath exuberant propaganda, *ZÀO* deploys myriad strategies: archival images, original historical research, personal memoir, fictional storyline, bilingual (mis)translation, critical analysis, and hand-drawn illustrations.

Siri Lee is an NYC-based interdisciplinary visual artist. Interweaving the personal, historical, and fictional, she constructs image-based narratives using writing, illustration, and archival materials. A potluck of research, mixed media, and speculative fiction, Siri's work deploys image- and wordplay to visualise analogies between material culture and ideology. Her practice is inspired by her upbringing in China and the U.S. and an academic background that crosses literary studies, digital media studies, and the social sciences. A recent graduate from the University of Chicago, Lee is an upcoming *Food Futures* artist-in-

residence at Residency Unlimited in New York, has been selected for inclusion in *Project Anywhere's* 2020 Global Exhibition Program, and has exhibited in Chicago and New York.

DAVID CROSS—ECLIPSE

In 2011, Hobart-based artist Anthony Johnson developed a new commission for a public art series across Tasmania called *Iteration Again*. The work *Eclipse* consisted of a series of bus journeys each Saturday afternoon, taking place over the course of a month through four streets in North Hobart. The audience were ushered onto a luxury coach and driven around the block for a few minutes, before being deposited again at the pickup spot. This was repeated in the following weeks, creating a perception that the work was either a public art homage to John Cage and Samuel Beckett, or that the artist was taking liberties. While the subtle shifts in time, weather and audience marked each iteration, it was only towards the final weeks that the full measure of the artists project was comprehensible. Bit by bit, the staggering scale of the work was recovered by perceptive audience members who began over time (and multiple journeys) to forensically assemble fragments of what they were seeing. *Eclipse* was an artwork that took great risks to challenge our capacities for perception, ever ambiguous in potentiate meanings. This presentation will revisit *Eclipse* some ten years later, considering how the deft calibration of time and space challenged ideas of place using repetition as a strategy of transformation.

David Cross is an artist, writer and curator based in Melbourne. Working across performance, installation, video and photography, Cross explores the relationship between pleasure, intimacy and the phobic in his works, and often incorporates participation by linking performance art with object-based environments. As a curator Cross has produced a number of temporary public projects, including *One Day Sculpture* (with Claire Doherty) across New Zealand in 2008-09, and *Iteration: Again* in Tasmania in 2011. He recently co-founded the research initiative Public Art Commission (PAC) at Deakin University which is devoted to the commissioning and scholarship of temporary public art. Recent PAC projects co-developed with Cameron Bishop include, *Treatment* with Melbourne Water and City of Wyndham (2015-17), *Venetian Blind* with European Cultural Centre, Venice (2019), and *Six Moments in Kingston* for the City of Kingston (2019). Cross is currently Professor of Visual Arts, Faculty of Arts and Education at Deakin University, Melbourne.

ANTHONY MCINNENY, BEATRIZ MATURANA COSSIO AND RICARDO BRODSKY BAUDET—CROSSWAYS. THE BRIDGE AS READYMADE*

This project utilises the bridge as a metaphor of communication—of language and physical movement—in the specific context of Santiago's urban culture. A series of 9 Meccano type bridges were installed during the late nineteenth century as part of the canalisation of the Mapocho River. The canal and its bridges were the centrepiece of the modernisation of Santiago de Chile as the "Paris of South America" and linked the north and south sides of the city for three kilometres. These links were easily moved or removed, replaced and multiplied during the twentieth century. In the twenty-first century, three sites along the Mapocho contain the remaining four metal crossways. The assemble metal brides have been appropriated, demounted and re-arranged as heritage objects of anywhere within the river's premodern, early modern and contemporary urban history.

Anthony McInnery (PhD Architecture. RMIT University, Australia) Conjoint Professor University of Newcastle, Member of RMIT University CAST. Lead Artist/Investigator.

Beatriz Maturana Cossio (PhD Architecture. University of Melbourne). Associate Professor Faculty of Architecture and Urbanism, University of Chile, Santiago. Adjunct Professor RMIT University. Urban Design and Heritage Advisor.

Ricardo Brodsky Baudet, Director Museo Benjamín Vicuña Mackenna, (Museum of the City), Santiago, Chile. Institutional partner and archive resources.

CHELSEA COON—PERFORMANCE AS FAULT LINE

What is it when a performance is moved from the contextual frame of a gallery and inserted into a public space, where such a framework to understand performance is less established? How can performance provoke underlying ideologies of how bodies are ordered in such spaces? Which bodies are permitted to hold space and demonstrate an idea? *Phases of the Imminent* was a six-hour endurance performance presented at the Salt Lake City Performance Art Festival in the SLC Public Library. This performance examined the interrelated factors of space, time and body. Coon moved broken mirror particles to make six successively smaller orbital rings that reflected the space and the audience. Each ring represented an hour, which began from the outermost limits of the structure and moved inwards until she was closed inside. The re-arrangement of the broken mirror particles into circles spoke to the way that nothing ever ends; rather, forms change and what occurred in previous phases is inextricably linked to the imminent. Significantly, Coon's performance provoked select audience outbursts through its examination of the way the body affects space, space affects time, and time affects the body. Coon questions through performance: what else is possible if the limits of space, time and the body are reconsidered?

Chelsea Coon is a performance artist and writer. Her performances utilises endurance to reconsider limitations of the body through its various orientations to space and time. She has exhibited internationally in festivals, biennales, galleries and artist-run spaces. She received her BFA at the School of the Museum of Fine Arts (2012), MFA at Tufts University (2014), and a Certificate of Advanced Studies in Theatre, Performance and Contemporary Live Arts at the University of Applied Sciences and Arts Scuola Teatro Dimitri, Switzerland (2015). Recent writings will be included in *Rated RX: Sheree Rose with and after Bob Flanagan* (Ohio State University Press, 2020); and *the phenomenology of bloody performance art!* (Routledge, 2021). Coon is a doctoral candidate at the VCA.

CHAIR BIOGRAPHIES

Cate Consandine works across a wide range of formal and discursive practices, including sculpture and spatial practice, video and performance. Her research interrogates the body in the Australian landscape, and its condition in relation to the physiological and psychoanalytic elaborations of space and its emotion. Consandine has exhibited nationally and internationally since 1999 and is currently represented by Sarah Scout in Melbourne. She received a PhD from Monash University in 2015 and is currently Senior Lecturer and Coordinator of the Honours Program in VCA Art at Victorian College of the Arts, University of Melbourne.

Kim Donaldson is a Senior Lecturer in the Masters of Contemporary Art at the Victorian College of the Arts. Her art practice combines writing, drawing, painting, video, installation, performance and the curatorial. In 2008 she established Techno Park Studios in Melbourne's industrial west, and in 2011 began its mobile arm through Technopia Tours with the presentation of many projects internationally. From 2016 she has also worked on the Feminist Colour-IN, with Dr Kaisa Kontturi. As a series of performative events focused on feminist activism this project has been seen in Warsaw, Byron Bay, Jyväskylä (Finland), Rome and Melbourne.

Raafat Ishak. Born Cairo 1967; arrived Melbourne 1982; lives and works in Melbourne. Working across painting, sculpture, installation and site-specific drawing, Raafat Ishak's practice is informed by the history of painting and architecture. While self-consciously embroiled in and submitting to the canonical historical impetus of early modernism and the obscene undertones of pagan desert practices, Ishak's meditation on the place of and logic for painting is premeditated on speculations on the complicity of the apathetic gesture in negotiating a troubled and grieving world. His work is held in many significant public and private collections, he is a founding member of Ocular Lab Inc, and is represented by Sutton Gallery, Melbourne. Ishak is currently Head of Painting at the Victorian College of the Arts, University of Melbourne.

Simone Slee makes work that has its origins in sculpture. She produces installations, photographs, videos and sculptural objects that often engage the body and have a performance potential. Her practice investigates concepts of abfunction; a term she coined where abfunction is a generative move away from concepts of function within the production and effect of an artwork. Slee received her PhD from the University of Melbourne, where she was awarded the Chancellors Prize for Excellence in the PhD Thesis (2018). She is represented by Sarah Scout Presents, Melbourne, and is currently Art Research Convenor at the Victorian College of the Arts, University of Melbourne.

CURATOR BIOGRAPHIES

Simone Douglas is a New York City-based artist, curator and writer. She is a Professor at Parsons School of Design, The New School, NY where she has been Director of MFA Fine Arts for over a decade. Her renowned site-specific, photographic and installation work has been collected by and exhibited in major institutions in China, USA, U.K. Europe and Australasia.

Sean Lowry is a Melbourne-based visual artist, writer, curator and musician. He is Head of Critical and Theoretical Studies in Art at Victorian College of the Arts. Lowry has exhibited and performed extensively both nationally and internationally and his writing appears in numerous journals and edited volumes. He is Founder and Executive Director of *Project Anywhere* and one half (with Ilmar Taimre) of *The Ghosts of Nothing*.

Douglas and Lowry have been collaborating since 2014 across a series of international conferences, symposia and publications dedicated to publicly connecting diverse artistic activities taking place outside traditional exhibition circuits.



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