

**CONFERENCE: GATEKEEPING & ETHICS IN A GLOBALISED ARTWORLD
SCHEDULE, ABSTRACTS & SPEAKER BIOGRAPHIES**

| FRIDAY 16 AUGUST 2019 National Gallery of Victoria Clemenger Auditorium (Note: Auditorium entrance to the right-hand side of Gallery) 180 St Kilda Rd, Southbank 3006 | | | | |
|---|--|--|--------|--------|
| START | NAME | TITLE | FINISH | TIME |
| 9.30 | Professor Su Baker | Welcome | 9.45 | 15mins |
| 9.45 | Professor Brad Buckley | Keynote Introduction | 10.00 | 15mins |
| 10.00 | Professor Elke Krasny | Keynote address | 10.40 | 40mins |
| 10.40 | MORNING TEA | | 11.10 | 30mins |
| SESSION ONE: Outside the Gate and Other Stories | | | | |
| 11.10 | Chair | Assoc. Professor Kate Daw | 11.20 | 10mins |
| 11.20 | Speaker One | Mr Djon Mundine | 11.40 | 20mins |
| 11.40 | Speaker Two | Professor Ian McLean | 12.00 | 20mins |
| 12.00 | Speaker Three | Professor Patricia Piccinini | 12.20 | 20mins |
| 12.20 | Speaker Four | Dr Una Rey | 12.40 | 20mins |
| 12.40 | Discussant Q & A | Ms Vikki McInnes | 13.00 | 20mins |
| 13.00 | LUNCH | | 14.00 | 60mins |
| SESSION TWO: Looking in and out of Asia | | | | |
| 14.00 | Chair | Dr Mark Erdmann | 14.10 | 10mins |
| 14.10 | Speaker One | Mr Lee Weng-Choy | 14.30 | 20mins |
| 14.30 | Speaker Two | Dr Edwin Jurriens | 14.50 | 20mins |
| 14.50 | Speaker Three | Mr John Young | 15.10 | 20mins |
| 15.10 | Discussant Q & A | Dr Pippa Dickson | 15.30 | 20mins |
| 15.30 | SHORT BREAK | | 15.40 | 10mins |
| 15.40 | Plenary | Chair: Assoc. Professor Kate Daw Mr Djon Mundine Chair: Dr Mark Erdmann Discussants: Ms Vikki McInnes Discussants: Dr Pippa Dickson Moderator: Professor Jennifer Milam | 16.40 | 60mins |
| 16.40 | Professor Brad Buckley | Closing remarks and invite to launch | 16.50 | 10mins |
| 17.00 | Book launch @ Buxton Contemporary Cnr Southbank Blvd & Dodds St, Southbank 3006 | With Professor Rex Butler | 17.30 | |

SATURDAY 17 AUGUST 2019

Federation Hall, Victorian College of the Arts
17 Grant St, Southbank 3006

| START | NAME | TITLE | FINISH | |
|---|------------------------|--|--------|--------|
| 10.00 | Professor Jon Cattapan | Welcome | 10.15 | 15mins |
| 10.15 | Professor Brad Buckley | Keynote Introduction | 10.30 | 15mins |
| 10.30 | Professor Juli Carson | Keynote address | 11.10 | 40mins |
| 11.10 | MORNING TEA | | 11.40 | 30mins |
| SESSION THREE: Shape Shifters and Taste Makers | | | | |
| 11.40 | Chair | Dr Rosemary Forde | 11.50 | 10mins |
| 11.50 | Speaker One | Professor Paul Tapsell | 12.10 | 20mins |
| 12.10 | Speaker Two | Mr Mark Feary | 12.30 | 20mins |
| 12.30 | Speaker Three | Ms Amelia Wallin | 12.50 | 20mins |
| 12.50 | Speaker Four | Dr Adam Geczy | 13.10 | 20mins |
| 13.10 | Discussant Q & A | Dr Edward Colless | 13.30 | 20mins |
| 13.30 | LUNCH | | 14.30 | 60mins |
| SESSION FOUR: After the White Cube: Curatorial Adventures in the Virtual and Digital Worlds, and Beyond... | | | | |
| 14.30 | Chair | Professor Simone Douglas | 14.40 | 10mins |
| 14.40 | Speaker One | Assoc. Professor John Conomos | 15.00 | 20mins |
| 15.00 | Speaker Two | Ms Julianne Pierce | 15.20 | 20mins |
| 15.20 | Speaker Three | Dr Melentie Pandilovski | 15.40 | 20mins |
| 15.40 | Discussant Q & A | Dr Sean Lowry | 16.00 | 20mins |
| 16.00 | SHORT BREAK | | 16.10 | 10mins |
| 16.10 | Plenary | Chair: Dr Rosemary Forde Chair: Professor Simone Douglas Discussant: Dr Edward Colless Discussant: Dr Sean Lowry Ms Julianne Pierce Moderator: Professor Jon Cattapan | 17.10 | 60mins |
| 17.10 | Professor Brad Buckley | Closing remarks | 17.20 | 10mins |

ABSTRACTS

KEYNOTE SPEAKER DAY ONE

Professor Elke Krasny

Title

Curating for the 99%

Lessons in Ethics from Decolonial and Feminist Activism

Today's globalized art world with its classed, racialised, and sexualised power system redeploys patriarchal modernity and colonial dispossession in new-old ways. Yet, monument activism and museum protests are on the rise. In cities round the globe, artists, museum workers, students, scholars, critics, and contract workers go on strike and engage in long-term media activism. What lessons can be learned from movements, protests and actions like *Rhodes Must Fall* in Cape Town, *No Humboldt 21* in Berlin, *Decolonize this Place* in New York, the #MeToo reassessment of art works or the claims for repatriation? This lecture generatively suggests that learning decolonial and feminist ethics from activism can inspire liberating practices for finding new and enduring ways of curating for the 99%.

SESSION ONE: Outside the Gate and Other Stories

Djon Mundine OAM

Title

Under the Act

When Queensland Aboriginal people in NSW told of their lives, their trauma, and their reason for living in NSW, they would talk of escaping from being under the act (Queensland Aboriginals Preservation and Protection Act 1939). Aboriginal people all over Australia have lived 'under the act'. I'm using this title metaphorically, as Aboriginal people struggle against a one-sided view of national history both in the public domain but within the academic 'intelligentsia' where gate-keepers, booby traps and blindness abounds. Thirty years after the farce of the Bicentenary 'Celebrations' in 1988, the nation has spent hundreds of million dollars on the 100th anniversary of Gallipoli, an equal amount on the 100th anniversary of the end of World War I, and now, next year, a similar figure for the 250th anniversary of the visit the map-maker Cook in 1770. Surely this is 2019.

Professor Ian Mclean

Title

Gordon Bennett and Imants Tillers face to face across the fence: Mediating the aftermath of colonialism

The focus of this paper is a collaborative installation made in 1993 between two of Australia's leading appropriation artists, Gordon Bennett and Imants Tillers. Using this work as a prism in which can be seen the playing out of a much bigger history, this paper aims to elucidate the role of cultural mediators or gatekeepers that control the traffic of knowledge in a new national culture that began to take shape after the 1967 Referendum waved Indigenous Australians inside the gate. My discussion will shift the frame of the debate from ethics to power.

Professor Patricia Piccinini

Title

Dig your own hole

This paper will discuss the trajectory of her career from art school to the present day, with a focus on strategies for an independent sustainable practice. She is especially interested in the importance of artists focusing on community, both the artistic community and the broader community, and the part that plays in an artist's life.

Dr Una Rey

Title

The mediator-gatekeeper in remote Indigenous art centres

If Aborigines invented the idea of contemporary art, how much agency do Indigenous artists have in relation to the wider art world and its methods of production and distribution? This paper is a voyeuristic look at the remote community art centre manager, central to but obscured in the discourse of Indigenous contemporary art. How much authority do these managers wield, and how do they articulate their tacit role as gatekeepers?

SESSION TWO: Looking in and out of Asia

Mr Lee Weng-Choy

Title

The Neglected Object of Curation

Neglect and attention function today arguably less like the opposites of old; sometimes what the former represents is less invisibility than a lack of maximised visibility. Rather than discuss how various artworld cliques jockey for attention, this presentation considers what it means when artistic work is relatively neglected and undervalued as subcultural capital.

Dr Edwin Jurriëns

Title

Gatekeepers of Indonesian environmental art: between collaboration and control

This presentation analyses the circulation of Indonesian environmental art. It specifically focuses on the role of international, urban and rural gatekeepers of both art and the environment. It demonstrates how the various forms of gatekeeping facilitate the exchange of ideas and solutions, but also reinforce socio-economic and creative hierarchies.

John Young

Title

The History Project

Asia, when conceptualised as a grouping of diasporas over time, allows for the re-imagining of narratives, discontinuities, idiosyncrasies and memories. Such re-imaginings may disrupt the management of subjectivities within the nation states under neo-liberalism and big data. *Situational Ethics* as embedded in the *History Projects* hopes to allow for such disruptions.

KEYNOTE SPEAKER DAY TWO

Professor Juli Carson

Title

Thinking the Exhibition: Curating as a Verb

The artworld's museums, secondary market and biennial system constitute a global financial machine, one in which traditional curators are embedded as gatekeepers. What, then, might a different curatorial practice entail? One that challenged such market driven boundaries as margin and centre? With recourse to Hannah Arendt's notion of 'thinking', curation would then shift from being a *profession* to being an *action*. This presentation provides historical case studies that influenced a likeminded exhibition recently mounted at the American University of Beirut.

SESSION THREE: Shape Shifters and Taste Makers

Professor Paul Tapsell

Title

Curating the boundary: your voice or mine?

From a pre-Indigenous (kin-community accountable) perspective Paul will explore the unresolved collision between the art of *belonging* and the business of *ownership* in today's globalized artworld of museums, galleries, collectors and source communities.

Mark Feary

Title

Is it still the nineties? Doubts on the idea of shape shifting and taste making

Over the past decades, the role of curator has gone from absolute obscurity, to fame, to infamy, to begrudging tolerance. It seems almost anything can be referred to as being curated at this moment, be it a mixtape, retail store, or property development. Within the context of the art world, the idea of the curator as gatekeeper gained some traction many years ago, most notably by artists not ushered through. Today, there are arguably many doors, many gates, and many holes in the fence.

Amelia Wallin

Title

Instituting Care

This presentation will deal with reproductive labour and the politics of care in the space of the contemporary art institution.

Dr Adam Geczy

Title

The Redundant Curator: Theodor Adorno, Lady Gaga and the Diversification of Culture

Curators in public institutions have now largely become impresarios and circus ring-masters with their eyes fixed firmly on the revolutions of the entry turnstile. My argument is that these curators, in turning art into popular entertainment, *have not gone far enough*. Too many artists do populist art badly when seen against certain (not all) examples in the public, popular non-art domain.

SESSION FOUR: After the White Cube: Curatorial Adventures in the Virtual and Digital Worlds, and Beyond...

Associate Professor John Conomos

Title

On Jean-Francois Lyotard's and Thierry Chaput's 1985 landmark exhibition Les Immatériaux at the Centre Pompidou, and Beyond the "White Cube" Museum

This paper will be a media archaeological speculation on the profound impact Jean-Francois Lyotard's and Thierry Chaput's *Les Immatériaux* had in our anthropocene era of accelerated change, globalisation and 'museum studies'. It will also examine Adorno's classical definition of a museum and the recent concerns and directions of contemporary global online curating. Further, in the context of twentieth century exhibitions that have been regarded as pivotal innovative exhibitions, *Les Immatériaux* has not been adequately acknowledged by scholars in recent times, and this paper will endeavour to delineate the profound legacy it had on contemporary curatorial and museographic practices that primarily deal with the postmodern condition, contemporary art and the expanding uncharted horizons of international digital curation.

Ms Julianne Pierce

Title

Start me up: digital art disrupting the museum

Artists working in the digital space are often thinking outside of the museum box. Their focus is on interactive technologies, computer interfaces, mobile devices, virtual reality and other media forms. With many artworks becoming increasingly immersive, how are curators and audiences adapting to emerging modes of viewing and experiencing contemporary art?

Dr Melentie Pandilovski

Title

The Phenomenology of Arts-Science Collaborations

This presentation deals with my personal phenomenological account of how issues of art, science, technology, and culture intersect. Philosophical, political, environmental, ethical, and biological issues are presented alongside the role of artists in questioning the connections between these realms, in both theory and practice, as critical methods for exploring the display and interpretation of the Art-Science subject. Arts-Science projects stretch beyond common bounds of cultural standards, juxtaposing artistic freedom in relation to scientific restraint, alongside pendulum swing trajectory between visual dimensions verses epistemic positions in explorations of the expanding arts/science field.

SPEAKER BIOGRAPHIES

Professor Brad Buckley is an artist, urbanist, activist, curator and Professorial Fellow at Victorian College of the Arts, University of Melbourne, Australia. He is also a foundation Fellow at the Centre of Visual Art (CoVA), the University of Melbourne. He was previously Professor of Contemporary Art and Culture at Sydney College of the Arts, the University of Sydney, and has authored and edited many books and essays on contemporary art.

Professor Juli Carson is Professor of Art at UC Irvine. She is also Philippe Jabre Professor of Art History and Curating at the American University of Beirut, 2018-19. Her books include: *Exile of the Imaginary: Politics, Aesthetics, Love* (Vienna: Generali Foundation, 2007) and *The Limits of Representation: Psychoanalysis and Critical Aesthetics* (Buenos Aires: Letra Viva Press, 2011). *The Hermeneutic Impulse: Aesthetics of An Untethered Past*, was published this year by PoLyPen, a subsidiary of b_books Press.

Professor Jon Cattapan is Director of the Victorian College of the Arts, Faculty of Fine Arts and Music, and is a very widely exhibited and significant Australian artist. Professor Cattapan has been the Lead Chief Investigator on two ARC Discovery projects involving art and conflict.

Dr Edward Colless is Senior Lecturer in Critical and Theoretical Studies at the Victorian College of the Arts, University of Melbourne. He is editor of the journal *Art + Australia* and its associated publications program. He has worked professionally in theatre, cinema, curating and architecture as well as extensively as an art critic.

Associate Professor John Conomos is an artist, critic, writer and curator and Associate Professor and Principal Fellow at Victorian College of the Arts, the University of Melbourne. Conomos is also a Fellow of the Centre of Visual Art (CoVA) at the University of Melbourne. He has exhibited extensively both locally and internationally across a variety of media: video art, new media, photo-performance, installations and radiophonic art. His new video exhibition *Beyond* is currently at the Latrobe Regional Gallery.

Dr Kate Daw has exhibited her work widely, nationally and internationally, since 1992. Kate Daw's practice explores issues of authorship, narrative and creative process, and continually moves between the spheres of domesticity and the workplace, the everyday and the imagined. She completed her PhD at the Victorian College of the Arts, University of Melbourne, where she is currently Head of VCA Art.

Dr Pippa Dickson is the Director of [Asialink Arts](#). Asialink is Australia's leading organisation for Asian Australian engagement. Since 1991 Asialink Arts has been working as a cultural enabler, capacity builder, and conduit to the Indo-Pacific region for Australian.

Professor Simone Douglas is an Australian NYC based artist and a Professor at Parsons School of Design, New York. Her works have been collected by and exhibited at major institutions including; the V&A Museum, Photographers Gallery (London); Art Gallery of NSW, Museum of Contemporary Art, the National Gallery of Victoria (Melbourne). Her work has been published in journals including *Artforum*, and numerous books and anthologies. She is coeditor (with Dr. Sean Lowry) of *Anywhere* and co-curator of the international *Anywhere and Elsewhere* conferences.

Dr Mark K Erdmann is a Lecturer in Art History at the University of Melbourne. He received his doctorate from Harvard University and Masters from SOAS, University of London. Erdmann specializes in Japanese pre-modern architecture, particularly of the fifteenth to seventeenth centuries, and the intersection of space, painting, carpentry, and power.

Mark Feary has worked within the visual art sector for almost two decades in a range of contemporary art centres, universities, museums and artist-led initiatives. He has worked in curatorial and programming roles at the Australian Centre for Photography, Sydney; Artspace, Sydney; Tokyo Metropolitan Museum of Photography; Centre for Contemporary Photography, Melbourne; and West Space, Melbourne, as well as working on numerous independent projects. He is currently the artistic director of Gertrude Contemporary, Melbourne, Australia.

Dr Rosemary Forde is a curator and academic based in Naarm, Melbourne. Her PhD in curatorial practice presented an unconventional survey of the Melbourne artist group Damp and formed a case study for the curatorial model of 'exhibition as study'. She writes art criticism for *un Magazine* and *The Saturday Paper*, and is a teaching associate at both the VCA and Monash University. Rosemary is the current recipient of the Ursula Hoff Fellowship at the University of Melbourne and the NGV.

Dr Adam Geczy is an artist and writer who teaches at Sydney College of the Arts, the University of Sydney. His works have been exhibited nationally and internationally. As well as being editor of *The Journal of Asia-Pacific Culture* and *ab-Original* (both Penn State UP), he has published seventeen books, including *The Artificial Body in Fashion and Art* (Bloomsbury 2017), and (with Vicki Karaminas) *Fashion Installation* (Bloomsbury, 2019).

Dr Edwin Jurriëns is Senior Lecturer and Convenor of the Indonesian Studies program at the Asia Institute, Faculty of Arts, The University of Melbourne. His recent publications include the monograph *Visual Media in Indonesia: Video Vanguard* (Routledge, 2017) and the edited volume *Digital Indonesia: Connectivity and Divergence* (ISEAS, 2017).

Professor Elke Krasny, PhD, Professor at the Academy of Fine Arts Vienna. Her scholarship and her curatorial work focuses on critical practices in architecture, urbanism, and contemporary art addressing ecology, economy, labor, memory, and feminisms. In 2012, she was visiting scholar at the CCA Canadian Centre for Architecture in Montreal. Recent essays include 'Citizenship and the Museum: On Feminist Acts' (2017), and 'Curating without Borders. Transnational Feminist and Queer Feminist Practices for the 21st Century' (2019). Together with Angelika Fitz she edited the 2019 volume *Critical Care. Architecture and Urbanism for a Broken Planet* (MIT Press).
www.elkekrasny.at

Dr Sean Lowry is an artist, writer and musician. He is currently Head of Critical and Theoretical Studies at Victorian College of the Arts, University of Melbourne. Lowry is Founder and Executive Director of Project Anywhere (www.projectanywhere.net) and one half (with Ilmar Taimre) of *The Ghosts of Nothing*. For more information www.seanlowry.com

Vikki McInnes has worked in Victoria's contemporary art sector for over 20 years including at the Australian Centre for Contemporary Art, TarraWarra Museum of Art and the Margaret Lawrence Gallery. In 2009, with Kate Barber, she established the private gallery Sarah Scout Presents and, in 2014, she co-founded the contemporary art fair SPRING1883. McInnes is currently undertaking a PhD at the University of Melbourne, where she is a Research Fellow based at the Centre of Visual Art and Managing Editor of Art + Australia.

Professor Ian McLean is the Hugh Ramsay of Australian Art History at the University of Melbourne. He has written extensively on Gordon Bennett and Imants Tillers.

Professor Jennifer Milam, Ph.D. (1996), Princeton University, is Head of the School of Culture and Communications at the University of Melbourne. Her publications traverse the creativity of the eighteenth century from French painting and criticism to Russian gardens and chinoiserie.

Djon Mundine, OAM, is a member of the Bandjalung people of northern New South Wales, Australia and is a curator, writer, artist, and activist. He has held prominent curatorial positions in national and international institutions. He was the concept artist of the *Aboriginal Memorial* at the National Gallery of Australia in 1988. In 2005–2006 he was Research Professor at the National Museum of Ethnology in Osaka, Japan. He is currently an independent curator of contemporary Indigenous art.

Dr Melentie Pandilovski is an art theorist, historian, and curator. His research examines the links between art culture and science technology. He was previously director of Video Pool Media Arts Centre, Winnipeg, Canada and is currently Director of the Riddoch Art Gallery, Mount Gambier, Australia. He has curated more than 200 projects in Europe, Australia, and Canada. He is the editor (with Tom Kohut) of *Marshall McLuhan & Vilém Flusser Communication & Aesthetics Theories Revisited* (Video Pool, 2015).

Professor Patricia Piccinini is an artist whose work encompasses sculpture, photography, video and drawing and her practice examines the increasingly nebulous boundary between the artificial and the natural as it appears in contemporary culture and ideas. Her work questions what it means to be human, and wonders at our relationships with – and responsibilities towards – that which we create. While ethics are central, her approach is ambiguous and questioning rather than moralistic and didactic. Piccinini has exhibited worldwide, including at the Venice Biennale, and in 2016 she was appointed Enterprise Professor at VCA.

Julianne Pierce is an independent curator, artist and writer working across performance, visual arts and media arts. She has curated exhibitions and projects in Australia and internationally, and is a founding member of the pioneering cyberfeminist art group VNS Matrix. Julianne is currently based in Adelaide having lived and worked in Sydney and Brighton, UK.

Dr Una Rey is a lecturer in creative arts and art history at The University of Newcastle. She has twenty-five years' experience in the Indigenous art sector and has managed community art centres in Central Australia and on the Tiwi Islands. She has published essays on the art-centre mediator's role, its recent female turn and the tribulations of artist's cross-cultural collaborations 'out bush'.

Professor Paul Tapsell descends from the Māori tribes of Central North Island, NZ. He is Professor and Acting Director of Australian Indigenous Studies at University of Melbourne. He is the former Dean and Chair of Māori Studies at the University of Otago (2009-2017) and was the inaugural Director Māori at Auckland War Memorial Museum while also Senior Lecturer (Cultural Heritage) at University of Auckland (2000-2008). His research interests include Indigenous youth identity in 21st century urban contexts, food sovereignty within kin-driven value chains, role of cultural heritage & museums in nation states, and the trajectories of ancestral treasures (called taonga) in and beyond kin-community contexts.

Amelia Wallin is a curator, writer and the Director of West Space. Amelia has held curatorial and administrative positions at Performa (New York), Campbelltown Arts Centre, Biennale of Sydney, Performance Space and Vivid Ideas. She has curated programs at The Kitchen (NYC), The Hessel Museum of Art (NY), and Firstdraft (Sydney), and has contributed writing to Running Dog, un Magazine and Artlink. Amelia holds an MA in Curatorial Studies from the Centre for Curatorial Studies, Bard College, and a BA from the University of New South Wales.

Lee Weng-Choy is an independent art critic based in Kuala Lumpur. He is president of the Singapore Section of the International Association of Art Critics. His essays have appeared in journals such as *Afterall*, and anthologies such as *Modern and Contemporary Southeast Asian Art* and *Theory in Contemporary Art since 1985*.

John Young began his artistic activities and art criticism in the late 70's contributing to the dialogue of late Conceptualism and Post-Modernism. Since then he has exhibited regularly nationally, in Europe and Asia, including representing Australia at the Solomon R. Guggenheim Museum, New York, as well as dialogues within the Asia-Pacific since the 1990s. He has had two survey exhibitions and three monographs, and was the founding president of 4A Centre for Contemporary Asian Art.