

nava PRESENTS

FUTURE/ FORWARD

THE NATIONAL VISUAL ARTS SUMMIT



6-7 NOVEMBER 2014 | CARRIAGEWORKS, NSW

Partners

Major Partners



CARRIAGEWORKS



Travel Bursary Partners



Government of South Australia
Arts SA

**ARTS
VICTORIA**



Government of Western Australia
Department of Culture and the Arts

Media Partner



Future/Forward

CONTENTS

Welcome	4
Day One Schedule	6
Day Two Schedule	8
Day One Speaker Biographies	10
Day Two Speaker Biographies	18
What's On	25
Transport to Carriageworks	32
Areas of Interest	33
Floor Plan	35

Please note that all information is correct at time of printing but may be subject to change.

Future/Forward

THE NATIONAL VISUAL ARTS SUMMIT

The National Association for the Visual Arts (NAVA) is proud to welcome you to *Future/Forward*, the first Australian National Visual Arts Summit. With over 40 speakers, including artists, curators, academics, journalists and thought leaders from legal, media and ethics backgrounds, *Future/Forward* aims to generate ongoing debates on the future of the Australian visual and media arts, craft and design sector. This event will end the year of NAVA's 30th anniversary celebrations, which have demonstrated the organisation's unique and continuing contribution to the wellbeing of the arts in Australia.

It is true that everyone in the community is immersed every day in the visual culture of the world through the ubiquity of communications technology. But this Summit is for the arts sector itself: artists in all visual media who shape the way we view the world and the people who contribute to this vision; the curators, writers and commentators, academics and students, administrators, gallerists, organisers of fairs, festivals and other events, and activists like NAVA, all of whom are exploring and creating the languages and actions of contemporary culture.

Our thinking is inevitably located within the current social, political and economic climate. In a very immediate sense we are being affected by technological change, contractions and changes in government funding, loss of educational options in TAFEs and universities and the closure of many commercial galleries around the country. However, we also are seeing the promise of a more comprehensive art education for children in school, our artists increasingly active and recognised in the rest of the world and exciting new models of practice and infrastructure emerging.



Barry Keldoulis



Carriageworks

Future/Forward is intended to imply movement where anxiety and change can be embraced and used to fuel new structures and innovative models that transform, not only how we engage with contemporary practices but also the institutions, models and structures that underpin them. The Summit aims to be a cross-disciplinary laboratory focused on developing provocations that will inform governments' funding and policies, whilst increasing the value placed on the visual arts across the country. It is not a singular discussion, but presents a multiplicity of voices and avenues for engaging with current and future challenges.

The event has been generously assisted by our partner Carriageworks in providing the venue for this enterprise, and by our friends and supporters, the Australia Council for the Arts and state arts funding authorities in Queensland, South Australia, Victoria and

Western Australia as well as the Copyright Agency's Cultural Fund and our media partner, ArtsHub. NAVA also thanks and acknowledges the dedication of its board and staff and is delighted that so many wonderful speakers have been prepared to travel and share their thoughts.

We look forward to you participating actively in the debates. All of us here can put these new ideas into practice in our professional and personal lives. We invite you to join with us in taking purposeful action to shape the future of the visual arts in Australia.

Barry Keldoulis

Chair, National Association for the Visual Arts (NAVA)

visualarts.net.au

Day One

THURSDAY 6 NOVEMBER 2014

9:30am	Registration	Please visit the registration desk to collect your wristband and delegate bag.
10:00am	Welcome to Country	Performed by: Uncle Allen Madden, Gadigal Elder Venue: Elston Room
10:15am	Welcome to Future/Forward	Speaker: Barry Keldoulis Venue: Elston Room
10:25am	Opening Address	The current state of Australian visual arts and strategies to reach desired futures Speaker: Rupert Myer AM Venue: Elston Room
10:45am	Morning Break	Venue: Bay 23
11:15am	Keynote	Do we live in a borderless world? Speaker: Professor Nikos Papastergiadis Venue: Elston Room
12:20pm	Lunch and Networking	Venue: Bay 23
1:20pm	Panel Session	When is censorship justified? Panel: Dr Peter Bowden, Julian Burnside AO QC and Associate Professor Robert Nelson Facilitator: Dr Zanny Begg Venue: Elston Room

2:30pm	Break Out Session #1	Is the art world homogenising contemporary practice? Panel: Dr Edward Colless, Franchesca Cubillo and Professor Marie Sierra Facilitator: Phip Murray Venue: Elston Room
	Break Out Session #2	Does a gift culture become embedded in international exchange? Panel: Magdalena Moreno Mujica, Aaron Seeto and Jasmin Stephens Facilitator: Nicholas Tsoutas Venue: Mezzanine Room One
	Break Out Session #3	What should we be worried about? Where are the crisis points? Panel: Lucas Ihlein, Elvis Richardson and Professor David Throsby AO Facilitator: Jo Holder Venue: Mezzanine Room Two
3:30pm	Afternoon Break	Venue: Bay 23
3:45pm	Artist in Conversation	The artist as citizen Artist: Dr Lindy Lee Facilitator: Lisa Slade Venue: Elston Room
4:50pm	Plenary	Speaker: Hannah Mathews Venue: Elston Room
5:15pm	Networking Drinks	Venue: Bay 23

Day Two

FRIDAY 7 NOVEMBER 2014

9:45am	Registration	Please visit the registration desk to collect your wristband.
10:15am	Introduction	Speaker: Tamara Winikoff OAM Venue: Elston Room
10:30am	Keynote	In response to rapid changes, what will the arts organisations of the future look like? Speaker: Dr Hong-hee Kim Venue: Elston Room
11:30am	Morning Break	Venue: Bay 23
11:45am	Break Out Session #1	Is there an Australian art critique? Panel: Dr Andrew Frost, Keith Gallasch and Dr Jane Goodall Facilitator: Dr Jacqueline Millner Venue: Elston Room
	Break Out Session #2	Have you been branded? Panel: Dr Alex Gawronski, Professor Patricia Hoffie and Alex Lotersztain Facilitator: Lisa Havilah Venue: Mezzanine Room One
	Break Out Session #3	Australian arts policies - what big ideas are needed? Panel: Alex Broun, Dr Ben Eltham and Professor Julianne Schultz AM FAHA Facilitator: Tamara Winikoff OAM Venue: Mezzanine Room Two

12:45pm	Lunch and Networking	Venue: Bay 23
2:00pm	Panel Session	Is arts advocacy working? What roles can/do individuals and organisations play? Panel: Vernon Ah Kee, Elizabeth Ann Macgregor OBE and Kelli McCluskey Facilitator: Dr Pippa Dickson Venue: Elston Room
3:00pm	Afternoon Break	Venue: Bay 23
3:30pm	Artist in Conversation	The difference question: tokenism and inclusion Facilitator: Professor Ghassan Hage Artist: Dr Julie Gough Venue: Elston Room
4:35pm	Plenary	Speaker: Brianna Munting Venue: Elston Room
4:50pm	Wrap up	Speaker: Tamara Winikoff OAM Venue: Elston Room
5:00pm	Official Close	

Day One

SPEAKER BIOGRAPHIES

Welcome

Barry Keldoulis

Biography: Barry Keldoulis has had more than three decades of experience in the world of contemporary art, in Australia and abroad. Barry started his career in New York where he worked as the Private Secretary and Chief of Staff for the Honorable Henry Geldzahler, Commissioner of Cultural Affairs for the City of New York. After 15 years overseas in America and Europe, Barry returned to Australia where he worked at Djamu, a branch of the Australian Museum, dedicated to exhibiting their Indigenous collections alongside contemporary Indigenous art. Barry then entered the commercial world as Senior Manager, Collections Development for Sherman Galleries.

In 2003, he opened his own gallery to fill a gap in opportunity for young artists to exhibit between artist-run spaces and the major commercial galleries. Artists from his stable are represented in all the state galleries and the National Gallery of Australia, and now exhibit in museums and private galleries around the globe. A former member of the Melbourne Art Foundation Board for 3 years, Barry has a deep engagement with the Australian contemporary art scene and is now the CEO and Group Fairs Director of Art Fairs Australia, organising both Sydney Contemporary and Melbourne Art Fairs.

Opening Address / The current state of Australian visual arts and strategies to reach desired futures.

Rupert Myer AM

Biography: Rupert is the Chair of The Australia Council for the Arts. He serves as a member of the Felton Bequests' Committee and as a board member of Jawun – Indigenous Corporate Partnerships, Creative Partnerships Australia, The Myer Foundation, The Australian International Cultural Foundation and The University of Melbourne Faculty of Business and Economics Advisory Board. He is an Emeritus Trustee of The National Gallery of Victoria. Rupert is Deputy Chairman of Myer Holdings Ltd and is a Director of AMCIL Ltd.

Rupert holds a Bachelor of Commerce (Honours) degree from the University of Melbourne and a Master of Arts from the University of Cambridge and is a Fellow of the Australian Institute of Company Directors. He chaired the Australian Government's Inquiry into the Contemporary Visual Arts and Crafts Sector which completed its report in 2002.

His previous roles in the arts include serving as Chairman of the National Gallery of Australia, Opera Australia Capital Fund, Kaldor Public Art Projects and National Gallery of Victoria Foundation and as a Trustee, National Gallery of Victoria, and as a Board Member, Museum of Contemporary Art, Sydney.

Keynote / Do we live in borderless world?

Professor Nikos Papastergiadis

Topic: *The arts continue to change our social and cultural boundaries. What does difference mean in a global environment? Is it tokenism and/or inclusion? How is contemporary practice used to provoke a discussion of difference?*

Biography: Professor Nikos Papastergiadis is Director of the Research Unit in Public Cultures and Professor at the School of Culture and Communication at the University of Melbourne. He studied at the University of Melbourne and University of Cambridge. Prior to returning to the University of Melbourne he was a lecturer at the University of Manchester. Throughout his career, Nikos has provided strategic consultancies for government agencies on issues relating to cultural identity and worked on collaborative projects with artists and theorists of international repute, such as John Berger, Jimmie Durham and Sonya Boyce. His current research focuses on the investigation of the historical transformation of contemporary art and cultural institutions by digital technology. His sole authored publications include *Modernity as Exile* (1993), *Dialogues in the Diaspora* (1998), *The Turbulence of Migration* (2000), *Metaphor and Tension* (2004) *Spatial Aesthetics: Art Place and the Everyday* (2006), *Cosmopolitanism and Culture* (2012), *Ambient Perspectives* (2013) as well as being the editor of over 10 collections, author of numerous essays which have been translated into over a dozen languages and appeared in major catalogues such as the Biennales of Sydney, Liverpool, Istanbul, Gwanju, Taipei, Lyon, Thessaloniki and Documenta 13. He is a Fellow of the Australian Academy of the Humanities, Fellow of Cambridge Commonwealth Trust, Member of Clare College Cambridge, Visiting Fellow at the University of Tasmania School of Art, Advisory Board Member to University of South Australia School of Art and Architecture, and co-chair of the Greek Centre for Contemporary Culture.

Panel session / When is censorship justified?

Dr Zanny Begg

Topic: *How is censorship detrimental to art? Are artists self-censoring?*

Biography: Zanny Begg is an academic at UNSW Art and Design, an artist, theorist and curator. Her recent exhibitions include *The List*, Campbelltown Arts Centre, Sydney, *Things Fall Apart*, Artspace Sydney, Emeraldtown, Gary Indiana, Artspace, Sydney, *What Keeps Mankind Alive*, Istanbul Biennale, Turkey, the Taipei Biennial, Taiwan, Sharjah Biennale, Plot for a Biennial film program, United Arab Emirates and *Self Education* – Self organization, National Centre for Contemporary Art, Moscow, Russia. Zanny was invited to Hong Kong for an Australia-China Council Residency (May 2007), Indonesia for an Asia-Link Residency (June 2008), Chicago for a residency with Mess Hall (2010), Indonesia for an Australia Indonesia Institute Residency (2011) and to Barcelona for an Australia Council Residency (2012). She was the director of Tin Sheds Gallery (2010-2014) and her recent curatorial projects include *Baadlands: An Atlas of Experimental Cartography*, *The Right to the City*, *Tin Sheds Gallery* and *There Goes The Neighbourhood*, Performance Space. For more information: www.zannybegg.com.

Dr Peter Bowden

Topic: *Given artists' role as iconoclasts within the broader socio-political context, should they observe any ethical boundaries?*

Biography: Dr Peter Bowden has recently edited a book on applied ethics, and has just published a book on whistleblowing, covering Australia, Great Britain and the United States. His career to date has been in institutional strengthening, concentrating since 2003 on institutional ethics. He was Professor of Administrative Studies at the University of Manchester, and prior to that, Coordinator of the MBA program at Monash University. He has worked with or advised a number of international organisations, including the World Bank, the Asian Development Bank, and United Nations agencies. Most of this work was on strengthening national or sectoral institutions. He is currently Research Associate in the Department of Philosophy at the University of Sydney and a member of the Executive Council of the Australian Association for Professional and Applied Ethics. The edited book can be found at http://www.tup.net.au/publications-new/Applied_Ethics.aspx and the whistleblowing book “In the Public Interest” on Amazon <http://www.amazon.com/In-Public-Interest-Protecting-Whistleblowers/dp/0734611862>

Julian Burnside AO QC

Topic: *What are the implications of art censorship for the community? Might we need a Bill of Rights?*

Biography: Julian Burnside is a barrister based in Melbourne. He specialises in commercial litigation. He joined the Bar in 1976 and took silk in 1989. He acted for the Ok Tedi natives against BHP, for Alan Bond in fraud trials, for Rose Porteous in numerous actions against Gina Rinehart, and for the Maritime Union of Australia in the 1998 waterfront dispute against Patrick Stevedores. He was Senior Counsel assisting the Australian Broadcasting Authority in the “Cash for Comment” inquiry and was senior counsel for Liberty Victoria in the Tampa litigation. He is a former President of Liberty Victoria, and has acted pro bono in many human rights cases, in particular concerning the treatment of refugees. He is passionately involved in the arts. He collects contemporary paintings and sculptures and regularly commissions music. He is Chair of Fortyfive Downstairs, a not for profit arts and performance venue in Flinders Lane, Melbourne, and Chair of Chamber Music Australia. He is the author of a book of essays on language and etymology, *Wordwatching* (Scribe, 2004) and *Watching Brief*, (Scribe, 2007) a collection of his essays and speeches about the justice system and human rights. He compiled a book of letters written by asylum seekers held in Australia's detention camps. The book, *From Nothing to Zero* was published in 2003 by Lonely Planet. He also wrote *Matilda and the Dragon* a children's book published by Allen & Unwin in 1991. In 2004 he was elected as a Living National Treasure. In 2009 he was made an Officer of the Order of Australia. In 2014 he was awarded the Sydney Peace Prize.

Associate Professor Robert Nelson

Topic: *How much tolerance can we stand? Has the clock turned back on censorship?*

Biography: Robert works in the Office of the DVC (Education) at Monash University as an Associate Professor. The key theme of Robert's research is how the aesthetic interacts with the moral and the educational. Good teaching, like good writing or architecture, is beautiful and exciting as well as useful and purposeful. What creates this stimulation? And how does beauty relate to global environmental priorities and the urgent educational needs of changing opinions and behavior to create a fairer and greener society? Robert's research is eclectic. He publishes prolifically on art and design, bicycles, method, ecology and urban planning, with five books and over 1,000 articles and newspaper reviews. Underlying these investigations is Robert's philological study of the history of ideas, which he pursues through primary texts from antiquity to the present. Interpreting philosophical and poetic writings and comparing their rhetoric with inventions in art, design and music, Robert is developing a history of feeling and the linguistic institutions that define vision for better or worse. Robert Nelson is an Art critic for *The Age*.

Break Out Session #1 / Is the art world homogenizing contemporary practice?

Dr Edward Colless

Topic: *Overview of the internationalisation of contemporary art practice.*

Biography: Dr Edward Colless is Head of Critical and Theoretical Studies at the Victorian College of the Arts, University of Melbourne, where he has worked since 2001. He has been employed in several tertiary institutions as a lecturer in art and cultural history, aesthetics, cinema studies, and design with practical teaching in performance. In addition to a steady output of writing (which has included art criticism and journalism, book and film reviewing, fiction and travel), he has also worked at various times as a professional theatre director, as a filmmaker, curator, and architectural assistant. An anthology of his selected writing, *The Error of My Ways*, published in 1995, was nominated for the NSW Premier's Prize for Literature. Colless has also been short-listed for the Pascall Prize for Criticism. He has been features writer and associate editor of *Australian Art Collector* since its inauguration and has worked as Melbourne art reviewer for *The Australian* newspaper. He has received numerous grants for critical writing from the Australia Council, the latest of which has been in support of a two-volume project titled *Hallucinogenesis*, which deals with performativity and possession in art.

Franchesca Cubillo

Topic: *Are notions of difference important? Is there genuine engagement with the intentions of Indigenous art? How is this fostered?*

Biography: Franchesca Cubillo is a Larrakia, Bardi, Wardaman and Yanuwa woman from the 'Top End' of the Northern Territory. She is currently Senior Advisor for Aboriginal and Torres Strait Islander Art at the National Gallery of Australia. She has over twenty years' experience working in state and national cultural institutions.

In 2006, she undertook a Churchill Fellowship to investigate international responses to the repatriation of the ancestral remains of indigenous nations worldwide. She holds a Bachelor of Arts in Aboriginal Affairs and Honours in Anthropology from the University of Adelaide and is currently undertaking a PhD at the Australian National University.

Phip Murray

Topic: *How do traditions and the pressure for the new influence art practice in Australia?*

Biography: Phip Murray is an independent writer and arts administrator and a History/Theory lecturer in the School of Architecture and Design at RMIT. Phip was Director of West Space from 2008–2012 and, prior to that, an Associate Producer for the Next Wave Festival. Phip recently undertook the role of Program Curator for the Give it up for Margaret! festival (May 2014), which explored the current status of arts philanthropy on the centenary of the birth of arts philanthropist Margaret Lawrence. Phip also writes often about art: current projects include a catalogue text for Dan Moynihan's exhibition *Limited Personal Experience* at Tolarno Gallery, as well as a book about art collector and philanthropist Loti Smorgon to be published by the National Gallery of Victoria in December 2014. Phip is an alumnus of the AsiaLink Leaders' Program and the Australia Council for the Arts' Emerging Leaders' Program. She is chair of the board of the independent arts publication *un Magazine*, a board member of Liquid Architecture Sound Art Festival, and a panel member for the Alternative/Hybrid category of the Green Room Awards.

Phip recently completed a research project, titled *Talking Points*: a snapshot of contemporary visual arts (2013–2014), which was a qualitative profile of the contemporary art and design sector commissioned by the Australia Council for the Arts. The report is available at: http://australiacouncil.gov.au/workspace/uploads/files/research/au2000_talkingpoints_final_13_-543256d38f5f6.pdf

Professor Marie Sierra

Topic: *Is art education homogenising contemporary practice?*

Biography: Marie Sierra has held numerous solo and group exhibitions within Australia and overseas, published many articles on contemporary art, and won several grants and awards, including five Australia Council Grants. Originally from Philadelphia, she came to Australia as a postgraduate student, and then lived in Melbourne for 24 years, where she built an art practice focused on nature as a social construct. While there she worked in senior roles at the Victorian College of the Arts, University of Melbourne, and also at RMIT's School of Art. Marie was at the University of Tasmania from 2010-2014, where she was inaugural Head of the Tasmanian College of the Arts (TCotA), and has recently relocated to Sydney to become the Deputy Dean and Head of School at UNSW Art & Design (formerly COFA).

Break Out Session #2 / Does a gift culture become embedded in international exchange?

Magdalena Moreno Mujica

Topic: *How do notions of cultural reciprocity work across international borders?*

Biography: Magdalena Moreno Mujica joined the IFACCA team in July 2014 as Deputy Director. Prior to IFACCA, She was Head of International Affairs at the National Council for Culture and the Arts (CNCA), Minister's Cabinet, Government of Chile, and international advisor to the last three Ministers of Culture. In Chile, she was responsible for overseeing the Chile's National Pavilion for the Venice Biennale (in the visuals arts and architecture) 2012, 2013, 2014 and preparations for 2015. Most notably, she served as the Programme Director of IFACCA's 6th World Summit on Arts and Culture, staged in Santiago in January 2014. Ms Moreno served on the board of Fundación Imagen de Chile (Chile Inter-departmental nationally branding agency), and from March 2012 to January 2014 she represented the CNCA on the board of IFACCA.

Ms Moreno also worked in Australia as CEO for Kultour, Australia's national peak body supporting cultural diversity in the arts and was a member of the National Cultural Policy Taskforce for Creative Australia. She has a bachelor of arts degree from the University of Melbourne, is an alumnus of the Asialink Leaders Program (2008) as well as the Inaugural Emerging Leaders Program 2010, Australia Council for the Arts. In 2000, after being awarded the Keith and Elisabeth Murdoch Fellowship, she undertook an internship and research in UNESCO (ICOM) in Paris and the Bienal de Sao Paulo 2000: *500 anos del [re]descubrimiento de Brasil*.

Aaron Seeto

Topic: *What is the value and challenge of artist residencies? What is its impact on artists and on communities?*

Biography: Aaron Seeto is the Director of 4A Centre for Contemporary Asian Art. He is an artist and a curator of contemporary art. His curatorial work revolves around the Asia-Pacific region and the impact and experience of migration and globalisation on contemporary art practice. As a curator he has developed significant projects with key Asian and Asian-Australian artists for a range of cultural institutions including 4A Centre for Contemporary Asian Art, Sydney; Art Stage, Singapore, Sydney Contemporary, Carriageworks, the Museum of Contemporary Art, Sydney and Campbelltown Arts Centre. In 2010 he developed the Public Art Plan for Chinatown for the City of Sydney as Chinatown Public Art Curator.

Aaron's recent curatorial projects for 4A Centre for Contemporary Asian Art include Dad and Mum Don't Worry, we are all OK – Song Dong (2013); The Floating Eye – Inter-city Pavilion Project at the 9th Shanghai Biennale (2012); The Day After Tomorrow – Shen Shaomin (2011); Last Words (2010) a survey of current Asian and

Asian-Australian practice presented as an exhibition and publication project Cinema Alley, Yang Fudong – Estranged Paradise (2010); Qiu Anxiong – Nostalgia (2009), and Ming Wong – Vain Efforts (2009); Dadang Christanto Survivor (2009) and SPEAKEASY (2009) co-curated with Vernon Ah Kee charting Asian and Indigenous histories. He is currently working on a major presentation of the work of Yangjiang Group in Australia for 2015.

Jasmin Stephens

Topic: *What does it take to achieve effective arts exchange?*

Biography: Jasmin Stephens is Sydney-based independent curator. She has held audience development, programming and curatorial roles in many institutions, including Fremantle Arts Centre in Perth, and in Sydney, the Museum of Contemporary Art Australia, Artbank, Artspace and the Art Gallery of New South Wales. She has also been a Visiting Curator and Asialink Arts Management Resident with the Singapore Biennale (2011) and undertaken a curatorial residency with The Reading Room in Bangkok (2013). Stephens has curated over 70 exhibitions. Her recent exhibitions include *far and wide: Narrative into Idea*, UTS Gallery, University of Technology, Sydney (2014) and *Collection+ Pinaree Sanpitak* at Sherman Contemporary Art Foundation, Sydney (2014). She has also recently worked with artist David Haines as a curatorial participant on the 2014 Kuandu Biennale at the Kuandu Museum of Fine Arts, Taipei, Taiwan. This year she has written for *Art Asia Pacific*, *Vault* magazine and *ARTAND Australia*.

Nicholas Tsoutas

Topic: *What is the value of cultural diplomacy? Is it a form of colonisation?*

Biography: Nicholas Tsoutas is currently the Zelda Stedman Lecturer in Visual Arts and Director of SCA Galleries. As a previous director of four major art centres in Australia; Artspace, The Institute of Modern Art, The Performance Space and The Casula Powerhouse, as well as being an independent curator and writer, Tsoutas's main areas of interest and expertise are in the areas of conceptual and installation art, performance art, contemporary postmodern theory and criticism, with a particular emphasis on post-colonial critique in relation to globalisation, mobility, cultural exchange, hybridity and cultural diversity. His practice has been informed through the intertextual processes of interdisciplinary border crossing and intervention. His professional commitments have been defined through his privileging of and emphasis on the creative capacities of artists and an innovative approach to shaping the critical transaction of their ideas.

Break Out Session #3 / What should we be worried about? Where are the crisis points?

Jo Holder

Topic: *What crises are we dealing with – environmental, economic, ethical, social? What role do art and artists play in relation to these crises?*

Biography: Jo Holder is the director of The Cross Art Projects in Sydney. Her curatorial projects are known for a pluralistic presentation about our past and present, such as ‘Elastics: Darwin-Sydney-Dili’ (2014, Chan Contemporary Art Space, Darwin) and Green Bans Art Walk (2011, Performance Space Walks series). Art historical projects include ‘George Molnar’s Sydney’ (2001) and ‘Proud Arch’ (Sydney Harbour Bridge Pylon, 2002). She was director of SH Ervin Gallery, National Trust, Sydney (1997/1999) and co-director, Mori Gallery in Sydney’s Leichhardt (1984/92). She is co-author of ‘Human Scale in Architecture. George Molnar’s Sydney’ (Thames and Hudson, 2003) and co-editor with Joan Kerr of ‘Past Present an anthology on the National Women’s Art Project’ (Art and Australia Books, 1997). She edited Photofile (Australian Centre for Photography, 1994-96), co-ordinated the National Women’s Art Exhibition comprising simultaneous exhibitions in over 147 galleries, museums and libraries in 1995 and teaches and writes for contemporary art journals. She is co-convenor of the research cluster Contemporary Art and Feminism at Sydney College of the Arts.

Lucas Ihlein

Topic: *What are the environmental and social tipping points for contemporary art practice?*

Biography: Lucas Ihlein works with social relations and communication as the primary media of his creative practice. His projects take the form of blogs, performances, field trips, re-enactments, gallery installations and lithographic prints. Ihlein’s projects explore subjects as diverse as agriculture, social ecology, everyday life, avant-garde cinema history, fan culture and urban planning. He frequently works in collaboration, and is a founding member of artists groups SquatSpace, Big Fag Press, and Teaching+Learning Cinema. In 2010, Lucas completed a Ph.D at Deakin University entitled “Framing Everyday Experience: Blogging as Art”, which won the Alfred Deakin Medal for best Doctoral Thesis in Humanities and Social Sciences.

In the last five years his work has been included in major exhibitions at Australian Centre for Contemporary Art, MCA Australia, and the Art Gallery of NSW. Lucas recently completed The Yeomans Project in collaboration with Ian Milliss, and in 2015 Ihlein and Milliss will begin a new project investigating the relationship between sugar cane farming and the Great Barrier Reef.

Elvis Richardson

Topic: *How can/do artists and arts organisations negotiate ideological and socio-political change?*

Biography: Elvis Richardson (b1965 Sydney) is an interdisciplinary artist whose conceptual practice explores social modes of recognition and memorialisation. Richardson re-values ‘found’ and obsolete personal and mass-produced objects and images and uses them to reconstruct stories of ambition and abandonment, public recognition and private nostalgia.

Elvis Richardson’s work has been exhibited in key Australian contemporary art spaces and commercial galleries and she has been involved with numerous artist run initiatives most recently DEATH BE KIND a bespoke gallery and program of curated exhibitions about art and death with Claire Lambe. Elvis Richardson is the author of CoUNTess an online research project that engages with the current state of contemporary art practice and provides an essential tool for understanding the arts in Australia. CoUNTess: Women count in the art-world established in 2008 is a blog that publishes data on gender representation in the Australian visual arts sector.

Professor David Throsby AO

Topic: *How can the visual arts deal effectively with changes in the economic environment?*

Biography: Professor David Throsby AO is a Distinguished Professor in the Department of Economics at Macquarie University. He is internationally known for his work as an economist with specialist interests in the economics of the arts and culture. He holds Bachelor and Master degrees from the University of Sydney and a PhD in Economics from the London School of Economics. Professor Throsby’s research interests include the role of culture in economic development, the economic situation of individual artists, the economics of the performing arts, the creative industries, the economics of heritage and the relationship between cultural and economic policy. His book Economics and Culture, published by Cambridge University Press in 2001, has been translated into eight languages.

Artist In Conversation / The artist as citizen

Dr Lindy Lee

Topic: *The artist as citizen: what are their responsibilities and rights? Do they shape notions of citizenship? Is everyone an art citizen?*

Biography: Lindy Lee is one of Australia’s foremost contemporary artists, with a career spanning three decades in Australia and internationally. Born in Brisbane, Lee’s works from the 1980s began an ongoing investigation into issues of selfhood, identity and authenticity via concepts of the copy and the original. Lee studied at The Chelsea School of Art, London in 1979–80, at SCA from 1981 to 1984 and later at UNSW. In 2001, a monograph on her work by Benjamin Genocchio and Melissa Chiu was published by Fine Arts Press and Craftsman House, Sydney. In 2008 Lee was the subject of an ABC TV documentary for the Artists at Work series.

Lisa Slade

Biography: Lisa Slade is Project Curator at the Art Gallery of South Australia. Her recent curatorial projects include The extreme climate of Nicholas Folland, HEARTLAND: Contemporary Art from South Australia and management of the 2014 Adelaide Biennial of Australian Art: Dark Heart. She has recently been announced as curator of the 2016 Adelaide Biennial. Lisa currently lectures in a host of postgraduate courses (including Museum and Curatorial Studies, Indigenous Art and Colonial Australian Art) delivered by Adelaide University in collaboration with the Art Gallery of South Australia.

Plenary

Hannah Mathews

Biography: Hannah Mathews is a Melbourne-based curator with a particular interest in the lineage of conceptual art and performative modes of practice. She graduated with a Master of Art Curatorship from the University of Melbourne in 2002 and has worked in curatorial positions at the Perth Institute of Contemporary Arts (2005-07); Monash University Museum of Art (2005); Next Wave Festival (2003-04); The South Project (2003-04); Vizard Foundation Art Collection, the Ian Potter Museum of Art (2002); and the Biennale of Sydney (2000-02). Hannah has curated a number of exhibitions, including Primavera, Museum of Contemporary Art, Sydney (2008); Linden1968, Linden Centre for Contemporary Arts, Melbourne (2008); Johanna Billing: Tiny Movements, Australian Centre for Contemporary Art, Melbourne (2009); and NEW11, Australian Centre for Contemporary Art. She has completed curatorial residencies in New York, Berlin, Tokyo and Venice, and has an ongoing role as an associate curator with the Australian Centre for Contemporary Art. Her most recent exhibitions include, Power to the People: Contemporary Conceptualism and the Object in Art which launched the Melbourne International Arts Festival’s Visual Arts Program in 2011 and Action/Response, a two night cross-disciplinary program for Dance Massive 2013.

Day Two

SPEAKER BIOGRAPHIES

Introduction

Tamara Winikoff OAM

Biography: Tamara Winikoff is the Executive Director of the National Association for the Visual Arts. NAVA has been extremely effective in securing policy and legislative change, providing leadership and best practice standards for the Australian visual and media arts, craft and design sector and career development resources and assistance for art practitioners.

Involved in the arts industry for over thirty years, Tamara is well known in Australia as a cultural commentator, advocate and senior arts manager. For her work she was awarded the Australia Council for the Arts' Visual Arts and Craft Emeritus Medal in 2004 and an Order of Australia in 2014.

Originally trained as an architect, Tamara has worked on archaeological digs in the Middle East and as an academic in England and Australia. She has sustained a lifelong commitment to the arts, in the past working as an art and design practitioner.

Keynote / In response to rapid changes, what will the arts organisations of the future look like?

Dr Hong-hee Kim

Biography: Kim Hong-hee is an art historian, curator and critic based in Korea. Her main field of interest is in Video and Feminist Art. Kim is the Director of Seoul Museum of Art (SeMA), followed by her position as the Director at Gyeonggi Museum of Modern Art in Gyeonggi (2006-2010). She is also the founder of the alternative space "SSamzie Space" in Korea (1998-2006). Her significant professional experiences include Artistic Director of the Gwangju Biennale (2006); Commissioner of the Korean Pavilion of the 50th Venice Biennale (2003); International Committee Member of the Yokohama Triennale (2001); Commissioner of the Gwangju Biennale (2000). In 2013, Kim served as a member of the selection committee for the next documenta 14 in Kassel, Germany. Kim received her Ph.D. in Art History from Hong-Ik University, Seoul, Korea and obtained her MA in Art History at Concordia University in Montreal, Canada.

She has published several books: *Curator Live with Artists*, Noonbit, 2014; *The True Colors of Curator*, Hangil Art, 2012; *Good Morning Mr. Paik*, Design House, 2007; *Women and Art, Contemporary Art Discourse and the Field I*, Noonbit, 2003; *Korean Art World and Contemporary Art, Contemporary Art Discourse and the Field II*, Noonbit, 2003; *Feminism. Video. Art.*, Jaewon, 1998.

Break Out Session #1 / Is there an Australian art critique?

Dr Andrew Frost

Topic: *What concept and role of art is proposed in the Australian media?*

Biography: Andrew Frost is an art critic, curator and broadcaster. His articles have been published in a variety of Australian and international websites, journals and magazines. He is the art critic for Guardian Australia and is a regular contributor to The Sydney Morning Herald. Since 2007 Frost has written and presented a series of documentaries on contemporary art for ABC1, the most recent of which is *Conquest of Space: Science Fiction and Contemporary Art* [2014]. He is the author of the monograph *The Boys* [Currency Press] and *A Personal History of Soviet Space Exploration* [Pretty Bad Horse].

Keith Gallasch

Topic: *What is the current state of Australian art critique? Can we do better?*

Biography: Keith Gallasch is Publisher and Co-Managing Editor of RealTime, the national magazine focused on innovation in the arts, co-founded in 1994 with Virginia Baxter. For Open City, Gallasch co-wrote, produced and performed a number of significant performance works at Performance Space, 1987-1996. He has worked as dramaturg for Griffin Theatre Company and created text for The opera Project. He has been a member of the Literature Board of the Australia Council and other assessment committees. With Virginia Baxter he edited and produced the In Repertoire series (1999-2004) for the Australia Council promoting Australian performance for international touring. Keith wrote *Art in a Cold Climate: Rethinking the Australia Council for Platform Papers No.6* [Currency House, 2005]. For RealTime he writes about contemporary performance, innovative theatre and dance and edited and wrote for the Australian Film Commission's *Dreaming in Motion, A Celebration of Australian Indigenous Filmmaking* (Sydney: AFC-RealTime, 2007). He has led RealTime writing workshops and teams at international arts festivals in the UK, Singapore, Canada, Indonesia and Australia since 1996. Keith was the project manager on *Bodies of Thought, Twelve Australian Choreographers* (eds Erin Brannigan, Virginia Baxter, RealTime-Wakefield Press, 2014).

Dr Jane Goodall

Topic: *What cultural tropes are dominant /explored in contemporary art critique? Should this change?*

Biography: Jane Goodall is an Adjunct Professor with the Writing and Society Research Group at the University of Western Sydney. She has written widely on the visual and performing arts and has been a contributor to public forums at the Sydney Biennale, the Stern Gallery in Frankfurt, the Australian National Gallery, the Museum of Contemporary Art and numerous Writers Festivals. She is the author of *Stage Presence* (Routledge 2009) and co-editor of *Trauma and Public Memory*, forthcoming with Palgrave Macmillan.

Dr Jacqueline Millner

Topic: *How do we negotiate the relationships between art words and works?*

Biography: Dr Jacqueline Millner is Associate Dean Research at Sydney College of the Arts, University of Sydney, where she also lectures on contemporary art theory and history. She has published widely on contemporary Australian and international art in key anthologies, journals and catalogues of national and international institutions. Her books include *Conceptual Beauty: Perspectives on Australian Contemporary Art* (2010, ArtSpace, Sydney) and (with Jennifer Barrett), *Australian Artists in the Contemporary Museum* (2014, Ashgate, London).

Break Out Session #2 / Have you been branded?

Dr Alex Gawronski

Topic: *Are artists' practices being institutionalised?*

Biography: Alex Gawronski is an artist, writer and academic based in Sydney. Gawronski has held solo exhibitions at Artspace, The Art Gallery of NSW, Performance Space, Peloton, the Institute of Contemporary Art Newtown (ICAN), 55 Sydenham Rd Marrickville, Scott Donovan Gallery, Sydney, the Australian Experimental Art Foundation (AEAF) Adelaide; Death be Kind, 200 Gertrude St, Melbourne; The Physics Room, the School of Fine Arts Gallery (SOFA), Christchurch, NZ and the British School at Rome (BSR), Italy.

Group exhibitions in which Gawronski has participated include Black Square - 100 Years (co-curated with Iakovos Amperidis), Australian Experimental Art Foundation (AEAF), Adelaide, SA, Living in the Ruins of the Twentieth Century, UTS Art Gallery, University of Technology Sydney, Look This Way (co-curated with Biljana Jancic), UTS Art Gallery, University of Technology Sydney, (2013); Formal Intensity, Ulaanbaatar, Mongolia; ICAN Occupy's EIDIA, Plato's Cave, NY USA (2012); Hard Bodies, Hazelhurst Regional Gallery, Sutherland, Sydney (2010); Mirror/Mirror, Institute of Modern Art, Brisbane (2009); Between Site and Space (part 1) Tokyo Wonder Site, Tokyo, Japan (2008); Australian Video Art, Super, Museumsquartier, Vienna, Austria (2006); Situation, Primavera and Art/Music –Rock, Pop, Techno at The Museum of Contemporary Art, Sydney, (2005 and 2001). Gawronski has a long-standing history as co-founding director of a number of independent artist initiatives. Currently he is co-founding director of the Institute of Contemporary Art Newtown (ICAN).

Lisa Havilah

Topic: *How are artists and inter-disciplinary practitioners making a 'career' for themselves?*

Biography: Lisa Havilah is the Director of Carriageworks, Sydney. Carriageworks produces and presents a contemporary multi-arts program that engages artists and audiences with contemporary ideas and issues. From 2005 – 2011 Lisa was the Director of Campbelltown Arts Centre. Under her directorship Campbelltown Arts Centre pioneered a multidisciplinary contemporary arts program, bringing together artists and communities across disciplines to examine ideas through the processes of producing contemporary art. Lisa was previously Assistant Director of Casula Powerhouse Arts Centre (1998–2004). Curatorial projects include Anita & Beyond (2003), For Matthew & Others: Journeys with Schizophrenia (2006), What I think About When I think about Dancing (2009) and Edge of Elsewhere Edge of Elsewhere (2010–12), a three-year project produced for Sydney Festival that commissioned artists from Australia, Asia and the Pacific to develop new work in partnership with suburban communities.

Professor Patricia HOFFIE

Topic: *The professionalisation of the visual arts: losses and gains.*

Biography: Pat Hoffie is a visual artist who works across a range of media areas. She exhibits regularly in Australia and has worked in the Asia-Pacific region for over 3 decades. Her art is often collaborative and site-specific and through her ongoing series Fully Exploited Labour has continued a focus on the changing interpretations of art's relationship with labour. She is a published writer and has contributed many years to a range of aspects of the visual arts sector on boards and committees. She is a Professor at the Queensland College of Art, Griffith University.

Alexander Lotersztain

Topic: *Is the age of celebrity making it essential to build a reputation by marketing yourself more than your work?*

Biography: Alexander Lotersztain was born in Buenos Aires, Argentina in 1977, he graduated from design at Griffith University (QCA) in 2000. He is director of Derlot Pty. Ltd., a multi-disciplinary studio focusing on projects including product, furniture, branding, hotel design, interior design and art direction with clients both nationally and internationally.

Clients include Virgin Australia, Idee-sputnik/Japan, Planex/Australia, Sigg/Switzerland, Covo/Italy, Asahi/Japan, Mizuno/Japan Ufi/New Zealand, Escofet/Spain, S&G/Australia, Nestle/Switzerland, Centor/Australia, Arthurg/Australia, Queensland Art Gallery and the design of the first Design Hotels, hotel in Australia; the Limes Hotel in Brisbane. Derlot Editions is co-brand of Derlot and produces a range of Australian made furniture and lighting for the contract and domestic markets and distributed worldwide.

Alexander has participated in international exhibitions with Sputnik, Designers Block London, Tokyo, Milano, New York, San Francisco, Berlin, Moscow and his products are part of the design collection at the Pompidou Museum in Paris. Mr. Lotersztain was awarded with the inaugural Queensland Premier Smart State Designer of the Year Fellowship award in 2010. He was named one of 100 most influential top designers worldwide in &fork by Phaidon, top "10" most influential faces in design by Scene Design Quarterly 2007 and top 10 of 100 young brightest Australian achievers in the Bayer/Bulletin Award.

Break Out Session #3 / Australian arts policies - what big ideas are needed?

Alex Broun

Biography: One of the world's most performed 10 minute playwrights, Alex has had no less than 100 different ten minute plays produced across the globe in over 1500 productions in 40 countries and 40 different states of the USA. Away from writing Alex has been one of the driving forces behind the global growth of Short+Sweet (the largest short play festival in the world), worked on Peter Garrett's (successful) campaign for the ALP in 2007 and is one of the founding members of the National Executive of the Arts Party. To read more of Alex's work please visit www.alexbroun.com

Dr Ben Eltham

Biography: Ben Eltham is a Melbourne-based researcher and writer. He is a research fellow at Deakin University's Centre for Memory, Imagination and Invention, where his research interests include cultural policy, cultural economics, public policy, cultural studies, media studies and the sociology of culture.

In addition to his academic research, particularly in the Australian cultural industries, Ben is also a widely-published writer and journalist. He is New Matilda's National Affairs Correspondent and artsHub's Industry Columnist. He also writes regularly about Australian politics, culture and the arts for a range of publications and media outlets including The Guardian, the ABC, Crikey, Meanjin Quarterly, ABR, Kill Your Darlings and others. Ben is a regular commentator on radio and television about politics and culture and has appeared on the Ten Network's Meet The Press and the ABC's The Drum, as well as numerous radio interviews. With Amber Jamieson, Ben co-hosts an Australian current affairs podcast called The Thought Bubble.

Ben is a Fellow of Sydney-based public policy think-tank, the Centre for Policy Development. He is currently completing his doctorate in Australian cultural policy at the University of Western Sydney's Institute for Culture and Society.

Professor Julianne Schultz AM FAHA

Biography: Professor Julianne Schultz AM FAHA is the founding editor of Griffith REVIEW. She chairs the Australian Film TV and Radio School, and has been on various cultural boards, including the ABC. She chaired the reference group for the National Cultural Policy for the former government.

Tamara Winikoff OAM

See page 18.

Panel Session / Is arts advocacy working? What roles can/do individuals and organisations play?

Vernon Ah Kee

Topic: *Is arts advocacy working? What role can artists can play in instigating debate and socio-political change in contemporary Australian society and the arts sector itself?*

Biography: Born in Far North Queensland, Vernon Ah Kee is a conceptual artist and a founding member of the Brisbane-based proppaNOW artists' collective. He has a Bachelor of Visual Arts (Hons) at the Queensland College of Art, Brisbane. Vernon's work critiques Australian popular culture, particularly the dichotomy between Aboriginal and non-Aboriginal societies and cultures. His art practice consists of video, 3D installation, photography, digital design, painting, printmaking, and drawing.

Vernon represented Australia at the 53rd Venice Biennale in the group exhibition *Once Removed* (2009) and his work was featured in exhibitions such as *Culture Warriors: National Indigenous Art Triennial* at the National Gallery of Australia (2007); *Revolutions-Forms That Turn: 16th Biennale of Sydney* (2008); *Figuring Landscapes* at the Tate Modern, London, UK (2008); *proppaNOW: Putsch* at Tandanya National Aboriginal Cultural Institute, Adelaide (2010) and *proppaNOW: The Black See* at KickArts Contemporary Arts, Cairns (2011); *UnDisclosed: the 2nd National Indigenous Art Triennial* at the National Gallery of Australia (2012); *Theatre of the World* (2012) at the Museum of Old and New Art, Hobart; *Volume One: MCA Collection* at Museum of Contemporary Art, Sydney (2012); *Everything Falls Apart, Part II* (2012) at Artspace, Sydney; *Insurgence* at the Museum of Australian Democracy (2013); *Australia* at the Royal Academy of Arts, London (2013); *My Country: I still call Australia* home, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2013); *Sakahana: 1st International Quinquennial of New Indigenous Art*, National Gallery of Canada (2013). Vernon Ah Kee is represented by Milani Gallery, Brisbane, Australia.

Dr Pippa Dickson

Topic: *What does success look like? What strategies can be used in the future to make change?*

Biography: Pippa Dickson is the CEO of Glenorchy Art & Sculpture Park (GASP!) and an independent Designer. She commenced working at GASP in 2008 and she has been responsible for developing and implementing strategic priorities and raising significant investment from all tiers of government for infrastructure as well as managing the design processes and private fundraising for art projects. She works closely with the community, civic, arts and business leaders on developing a shared vision and implementing the critical steps to achieve it.

Pippa has worked as a project manager and consultant in the private and public sectors for more than 15 years and has designs held in private and public collections including the Tasmanian Design Centre, Henry Jones Art Hotel and MONA.

Pippa has a PhD in Fine Arts, Furniture Design, and a BA in Political Science. She regularly contributes to art, craft and design journals, has been a peer reviewer for Craft Australia's craft + design enquiry and a judge for the Tasmanian Design Awards (2005 to present) among other awards locally and nationally. She is currently Chair of Design Tasmania, Co-Chair of the National Craft Initiative and Director of the National Association for Visual Artists (NAVA).

Elizabeth Ann Macgregor OBE

Topic: *How can the arts sector be its own best advocate?*

Biography: Elizabeth Ann has been Director of the Museum of Contemporary Art since 1999. After negotiating a new funding model to allow the MCA to flourish, she has consolidated the MCA's position as one of Sydney's best loved institutions, engaging audiences with living artists. A bold, new and significantly expanded MCA opened in 2012. The redevelopment transformed the MCA, providing spacious new galleries including an entire floor dedicated to the MCA Collection; a state-of-the-art National Centre for Creative Learning; public spaces that embrace one of the world's most beautiful locations and a series of site-specific artists' commissions. Macgregor's contribution to the visual arts has been recognised with an OBE in the Queen's birthday honours list in 2011 and the 2011 Australia Council Visual Arts Medal. In 2012 she received the IMAGinE Museums and Galleries NSW Individual Achievement Award. In 2013 she was named by the Australian Financial Review as one of Australia's 100 top women of Influence. She is a member of the Advisory Board for the UTS Business School. She is also a member of the NSW Australia Day Advisory Council and the Design Advisory Committee of the City of Sydney. Recently she was named the Cultural Ambassador for Western Sydney by NSW Premier, Mike Baird.

Kelli McCluskey

Topic: *How have hot debates been started through artistic interventions?*

Biography: Kelli McCluskey is an artist and co-founder of tactical media art group, pvi collective and is head girl at cia studios [centre for interdisciplinary arts] in Perth. Formed in 1998, pvi create participatory artworks that incorporate elements of performance, visual art and intervention. Works are often site responsive, politically charged and are geared towards instigating tiny revolutions. Trained in performance art and media Kelli writes and directs for pvi and initiated cia studios in 2008, which she co-runs.

Kelli is a passionate advocate for live art and interdisciplinary art forms in Australia. She is currently on the board of NAVA [National Association for the Visual Arts], was on the board of Artrage Inc from 2007 - 2011, is on the DCA arts development panel, Australia Council pool of peers, was an Electrofringe Festival state rep, a spark mentor, a Splendid and Proximity festival provocateur and has taught live art and performance internationally as well as delivered lectures & masterclasses in Australia and overseas. In 2011 Kelli co-founded Proximity Festival, Australia's first one-on-one performance festival which provides critical peer support, encouraging artists from all disciplines to experiment with new modes of practice in the creation of participatory art as part of her work with pvi Kelli has toured extensively throughout Australia with pvi's critically acclaimed tactical media performances resist, transumer, tts: australia and internationally with their site-specific deviator, panopticon & reform bodies of work including taiwan, indonesia, singapore, glasgow & germany.

Artist In Conversation / The difference question: tokenism and inclusion.

Dr Julie Gough

Topic: Australia's complex cultural histories are a site of contention. In engaging them, how do artists change our idea of self and nation?

Biography: Julie Gough is an artist, freelance curator and writer who lives in Hobart. Her research and art practice often involves uncovering and re-presenting conflicting and subsumed histories, many referring to her own and her family's experiences as Tasmanian Aboriginal people. Current work in installation, sound and video provides the means to explore ephemerality, absence and recurrence. Since 1994 Gough has exhibited in more than 120 exhibitions including the Western Australian Indigenous Art Awards 2013; undisclosed, National Gallery of Australia, 2012; Clemenger Award, NGV, 2010; Biennial of Sydney, 2006; Liverpool Biennial, UK, 1999; Perspecta, Art Gallery of New South Wales, 1995. Gough curated TESTING GROUND (2013), Tayenebe: Tasmanian Aboriginal women's Fibrework, Tasmanian Museum and Art Gallery and the National Museum of Australia (2009 – toured to 2012), The Haunted and the Bad, Linden – St Kilda Centre for Contemporary Arts (2008), and was on the curatorial team for INSIDE: Life in Children's Homes, National Museum of Australia (2011 and touring). A former curator of Indigenous art at the National Gallery of Victoria (NGV) Gough holds a PhD and BA Hons in Visual Arts from the University of Tasmania, a Masters degree from Goldsmiths College, University of London, BA (Visual Arts) Curtin University, BA (Prehistory/ English Literature) from the University of West Australia. Her work is represented in many Australian art collections including NGA, NGV, AGNSW, AGSA, AGWA and NMA. Julie is represented by Bett Gallery Hobart, Gallery Gabrielle Pizzi Melbourne, and Turner Galleries Perth.

Professor Ghassan Hage

Biography: Ghassan Hage is professor of anthropology and social theory at the University of Melbourne. Before this he was professor of anthropology at the University of Sydney for fifteen years. He has held many visiting professorships around the world including at Harvard, the Ecole des Hautes Etudes en Sciences Sociales in Paris, the University of Copenhagen and the American University of Beirut. He works in the areas of Multiculturalism, nationalism and racism and is the author of many well-known works in the field.

Plenary

Brianna Munting

Biography: Brianna Munting is the Deputy Director for NAVA. Brianna has previously held the positions of Curator for the Casula Powerhouse Arts Centre and Assistant Curator at Gallery 4a. Her work has always focused on highlighting and valuing the arts and arts practitioners who generate social change. She continues to be interested and involved in places, projects and events that inspire difference, in rethinking the significance and meaning of visual art in Australia. She has completed a BA in Communications Social Inquiry at UTS and a Masters in Art Administration at COFA, UNSW. She is currently Chair of Powerhouse Youth Theatre (PYT) and was the co-initiator and co-convenor of the first national artist run initiative symposium *We Are Here*.

What's On

SYDNEY EXHIBITIONS

107 Projects

107 Redfern St, Redfern NSW 2016

<http://www.107projects.org/>

Ceramics Group Show - Beneath the Surface

Six artists from TAFE Ceramics Design Studio, Gympie present their completed works from the Diploma of Visual Arts.

10 - 16 November 2014.

4A Centre for Contemporary Asian Art

181-187 Hay Street, Sydney NSW 2000

<http://www.4a.com.au/>

4A A4

4A A4 is a fundraising exhibition featuring renowned international artists alongside local Australian artists who have risen to the challenge to make an artwork that's A4 – in support of 4A Centre for Contemporary Asian Art.

7 - 22 November 2014.

Alaska Projects

Level 2 of the Kings Cross Car Park, 9A Elizabeth Bay Road, Elizabeth Bay NSW 2011

<http://alaskaprojects.com/>

Jason Wing (solo exhibition)

5 - 16 November 2014.

Anna Schwartz Gallery Sydney

245 Wilson Street, Darlingtown NSW 2008 (Bay 21 at Carriageworks)

<http://www.annaschwartzgallery.com/>

During the Future/Forward summit Anna Schwartz Gallery Sydney will be installing *Cold Intimacy*, the first curated exhibition from newly appointed director, Melissa Loughnan. The opening event is Friday evening November 14, please do join them if you are in Sydney. You are also most welcome to visit the gallery during the summit (located in bay 21 at Carriageworks), meet with Simeon Kronenberg, Melissa and the team, engage with the space and view works from our artists in our back room gallery.

Arterreal

747 Darling Street, Rozelle NSW 2039

<http://www.arterreal.com.au/>

Main Gallery: *Inhale* Noula Diamantopoulos

5 – 29 November 2014.

Second Gallery: *Broken* Claude Jones

5 – 29 November 2014.

Artspace

43-51 Cowper Wharf Road, Woolloomooloo NSW 2011

<http://artspace.org.au>

2014 NSW Visual Arts Fellowship (Emerging)

Agatha Gothe-Snape, Baden Pailthorpe, Jason Wing, Jonny Niesche, Justine Varga, Leyla Stevens, Lillian O'Neil, Marian Tubbs, Ramesh Mario Nithiyendran, Sarah Contos, Tessa Zettel and Tim Bruniges.

24 October - 12 December 2014.

Campbelltown Arts Centre (Regional)

1 Art Gallery Road, Campbelltown NSW 2560

<http://campbelltown.nsw.gov.au/>

52nd Annual Fisher's Ghost Art Award

An exhibition of the 2014 Art Award entries, showcasing works across a variety of categories by artists across the country.

25 October - 14 December 2014.

Carriageworks

245 Wilson Street, Eveleigh NSW 2016

<http://www.carriageworks.com.au/>

Ken Thaiday Snr, 3 October - 23 November 2014.

The Moment of Disappearance Kate McMillan and Cat Hope, 6 - 29 November 2014.

New Breed, 5 - 8 November 2014.

Casula Powerhouse Arts Centre (Regional)

1 Powerhouse Road, Casula NSW 2170

<http://www.casulapowerhouse.com/>

Easter Island, Myths and Popular Culture, 11 October - 23 November 2014.

Pacifica Gods 2014, 11 October - 23 November 2014.

Richard Bell: Imagining Victory, 11 October - 23 November 2014.

Chalk Horse

Lower Ground 171 William Street, Darlinghurst NSW 2010

<http://www.chalkhorse.com.au/>

Uno Memento Will French

16 October - 15 November

It's What You Don't See Addison Marshall

16 October - 15 November

The Commercial

148 Abercrombie Street, Redfern NSW 2016

<http://www.thecommercialgallery.com/>

Clare Milledge

24 October - 22 November 2014.

The Cross Arts Projects

8 Llankelly Land, Kings Cross NSW 2011

<http://www.crossart.com.au/>

Ngali-Ngalim-Boorroo (for the women)

Ngali-ngalim-boorroo (For the Women) is a component of a large and ongoing project developed by senior Gija women at Warmun Art Centre and part of the Contemporary Art and Feminism initiative.

25 October - 6 December 2014.

Firstdraft Gallery

13-17 Riley Street, Woolloomooloo NSW 2011

<http://firstdraftgallery.com/>

Gallery 1+2: *Speculative Everything* Curated by Amelia Wallin

Gallery 3: *Woolloomooloo* Al Poulet

Gallery 4: *Feeling Sentimental* Nick Garner

22 October - 11 November 2014.

Gaffa Gallery

281 Clarence Street, Sydney NSW 2000

<http://www.gaffa.com.au/>

REVEAL Shazia

DOMESTIC DREAM-SPACE Deborah Hally

DREAM STATE Shana Dennis

All exhibitions open from 30 October - 11 November 2014.

Galerie pompom

2/39 Abercrombie Street, Chippendale NSW 2008

<http://www.galeriepompom.com/>

BLACK BEAUTY Nana Ohnesorg

In *BLACK BEAUTY* Nana Ohnesorg expresses her utmost respect and admiration for Australia's First People in a series of paintings, works on paper and sculpture.

15 October - 9 November 2014.

I.C.A.N.

15 Fowler Street, Camperdown NSW 2050

<http://icanart.wordpress.com/>

Missing Wallet Alex Gawronski

24 October - 16 November 2014.

Kudos Gallery

6 Napier Street, Paddington NSW 2021

<http://www.arc.unsw.edu.au/kudos>

The Drawing of Bodies & Things Robbie Karmel

The Drawing of Bodies & Things documents Karmel's solo drawing investigations, as well as the works resulting from an ever-expanding series of collaborative participatory drawing exercises.

28 October - 8 November 2014

MOP Projects

2/39 Abercrombie Street, Chippendale NSW 2008

<http://www.mop.org.au/>

The Disobedient Mirror Gary Carsley

Gary Carsley utilises a framework of drag not as an action but a rhetorical framework for coping with the derivation and lack of authenticity in beige* Australian culture. *Beige is the new white.

15 October - 9 November 2014.

Museum of Contemporary Art

Circular Quay West, 140 George Street, The Rocks NSW 2000

<http://www.mca.com.au/>

Martu Art from the Far Western Desert

23 September - 30 November 2014.

PRIMAVERA 2014: YOUNG AUSTRALIAN ARTISTS

23 September - 30 November 2014.

National Art School Gallery

Forbes Street, Darlinghurst NSW 2010

<http://www.nas.edu.au/NASGallery>

St George Bank National Art School Postgraduate Exhibition 2014

The St George Bank Postgraduate Exhibition celebrates and showcases the achievements of more than forty graduating students from the Bachelor of Fine Art (Honours) and Master of Fine Art.

31 October - 8 November 2014.

Object: Australian Design Centre

St Margarets, 417 Bourke Street, Surry Hills NSW 2010

<http://www.object.com.au/>

WOOD: art design architecture

WOOD: art design architecture explores innovative and outstanding uses of wood in contemporary Australian art, design and architecture.

18 October - 29 November 2014.

Performance Space

245 Wilson Street, Eveleigh NSW 2016

<http://performancespace.com.au/>

Ken Thaiday Snr, 3 October - 23 November 2014.

BURUWAN (ISLAND), 3 October - 29 November 2014.

The Moment of Disappearance Kate McMillan and Cat Hope, 6 November - 29 November 2014.

Powerhouse Museum

500 Harris Street, Ultimo NSW 2007

<http://www.powerhousemuseum.com>

A fine possession, 24 September 2014 - 20 September 2015.

Clothes Encounters, until end January 2015.

2014 Good Design Awards, ongoing from 16 August 2014.

Roslyn Oxley9 Gallery

8 Soudan Lane (off Hampden Street), Paddington NSW 2021

<http://www.roslynoxley9.com.au/>

Dark White Light Black Rohan Wealleans

8 October - 8 November 2014.

Fire Over Heaven Lindy Lee

8 October - 8 November 2014.

Sabbia Gallery

120 Glenmore Road, Paddington NSW 2021

<http://sabiagallery.com/>

the familiar edge of the unknown Jessica Loughlin

17 October - 8 November 2014.

Reed songs Jenni Kemarre Martiniello

17 October - 8 November 2014.

Sarah Cottier Gallery

3 Neild Avenue, Paddington NSW 2021

<http://www.sarahcottiergallery.com/>

Blind Date Koji Ryui

6 - 29 November 2014.

Television curated by Matthys Gerber

6 - 29 November 2014.

SCA Galleries

Balmain Road (enter opposite Cecily Street), Rozelle NSW 2039

<http://sydney.edu.au/sca/galleries/>

Ngali-Ngalim-Boorroo (for the women)

Ngali-ngalim-boorroo (For the Women) is a component of a large and ongoing project developed by senior Gija women at Warmun Art Centre and part of the Contemporary Art and Feminism initiative.

23 October - 7 November 2014.

Sherman Contemporary Art Foundation

16-20 Goodhope Street, Paddington NSW 2021

<http://www.sherman-scaf.org.au/>

Collection+ Pinaree Sanpitak

17 October - 13 December 2014.

AR-MA Trifolium

21 March - 13 December 2014.

Sullivan+Strumpf

799 Elizabeth Street, Zetland NSW 2017

<http://www.sullivanstrumpf.com/>

Dust over Aleppo Karen Black

21 October - 8 November 2014.

Infinex III Sydney Ball

18 November - 20 December 2014.

Tin Sheds Gallery

148 City Road, Sydney NSW 2006

<http://sydney.edu.au/architecture/about/tinsheds/gallery.shtml>

MAKE CODE PLAY - Designing Interactive Futures

Featuring work from the Design Lab, the Master in Interaction Design & Electronic Arts and the Bachelor of Design Computing at the University of Sydney.

28 October - 21 November 2014.

UNSW Galleries

Oxford Street (corner of Greens Road), Paddington NSW 2021

<https://www.artdesign.unsw.edu.au/unsw-galleries>

Freedman Foundation Travelling Scholarship Exhibition 2014

18 October - 8 November 2014.

Body Image

6 September - 8 November 2014.

UTS Gallery

Level 4, 702 Harris Street, Ultimo NSW 2007

<http://art.uts.edu.au/>

évasion Anna Munster and Michele Barker

28 October - 28 November 2014

Sideshow Curated by Isobel Parker Philip

28 October - 28 November 2014

White Rabbit Gallery

30 Balfour Street (near Central Station), Chippendale NSW 2008

<http://www.whiterabbitcollection.org/>

Commune

White Rabbit's fifth-anniversary exhibition looks at the Great Family of China: the collectives large and small that tie 1.3 billion people together.

27 August - 1 February 2015.

WANT MORE?

Head to the What's On listing on NAVA's website

<https://visualarts.net.au/whatson/>

Transport

GETTING TO CARRIAGEWORKS

There are three main forms of public transport in Sydney: train, bus and ferry.

For all transport information, phone the Transport Info Line on 131 500 or go to www.131500.com. For general information, timetables and maps can be found at all stations or online.

Bus Tickets: most passes only allow passengers who have pre-purchased their tickets. You can buy bus tickets from most newsagents & convenience stores. Otherwise, some buses will allow you to buy tickets on the bus if you have correct change and it's not in peak hour.

Train Tickets: Must be purchased at the train station before boarding.

Ferry Tickets: Can be bought at Circular Quay ferry wharf or on board the ferry.

Tip: You can also look at buying a MY MULTI pass, if you are planning to move around the city a lot or consistently each day – these offer best value for money.

Tourist Buses: These are also available if you want to spend an afternoon seeing the sights. Tickets can be purchased on board – look for the special red and blue signposted bus stops. Options are Sydney Explorer, Bondi Explorer or take a Harbour Cruise with Sydney Ferries Harboursight Cruises.

Train Stations near Carriageworks

Redfern Station | 8 minute walk

Macdonaldtown Station | 10 minute walk

Newtown Station | 15 minute walk

Bus Stop near Carriageworks

Nearest stop is at Codrington Street at City Road, approximately a 5 minute walk to Carriageworks.

Buses: 422, 423, 426, 428, 370, 352

More info www.131500.com.au

Taxi

Carriageworks: 245 Wilson St, Eveleigh (Cnr Codrington) - Wait at top of stairs at round-about.

Taxis Combined: 133 300 or Premier Taxis: 13 10 17.

If travelling in a large group? Try Maxi Taxi: 136 294

You can pay for taxi with cash, cash card or credit card. Can be challenging finding a taxi on Friday and Saturday nights and remember when the 'taxi' sign on their roof is on – THEY ARE AVAILABLE.

Areas of Interest

Newtown

Newtown has long been a very diverse melting pot – one of Sydney's more alternative and relaxed suburbs. The famous King Street is packed with cuisines from all over the world, and hosts a thriving café culture. Spend the day perusing the op-shops and vintage fashions, and end in one of the many pubs or unique bars.

Cafes

Café Ella, 274 Abercrombie St Darlington NSW 2008 Tel: 9319 6163

Café Guilia, 92 Abercrombie Street, Chippendale Tel: 9698 4424

Casual Dining

Japs Table- Shop 6/245 – 249 Abercrombie Street (Great food!!! Cheap)

The Eathouse Diner - 306 Chalmers Street, Redfern Tel: 8084 9479 (good value, killer drinks)

Porteno - 358 Cleveland Street, Surry Hills Tel: 8399 1440 (incredible meat!)

Eastern Flavours

Miss Chu - 150 Bourke Street, Darlinghurst Tel: 8356 9988 (Prawn and crab net spring rolls)

Spice I Am - 90 Wentworth Avenue Surry Hills Tel: 9280 0928 (best Thai food in Sydney – always a queue.)

Chinese Noodle Restaurant - Prince Centre Shop 7, 8 Quay Street, Chinatown Tel: 9281 9051 (cheap and delicious)

Vegetarian/Healthy

Yulli's (Gluten Free & Vegan) - 417 Crown Street, Surry Hills Tel: 9319 6609

Bodhi (Vegan) - 2-4 College Street, Sydney Tel: 9360 2523 (Yum Cha daily too)

Bread and Circus - 21 Fountain Street, Alexandria Tel: 9698 2939 (best for Brekkie)

Phamish Vietnamese Café - 248 Palmer Street, Darlinghurst Tel: 9357 2688 (best Gluten Free)

Pubs/Bars

Arcadia Liquors, 7 Cope Street, Redfern: Tel 8068 4470 (Close by, relaxed and really nice)

Fredas Bar & Canteen, 107-109 Regent Street, Chippendale Tel: 8971 7336

The Local Taphouse, 122 Flinders Street, Darlinghurst Tel: 9360 0088 (live music)

The Columbian, 117-125 Oxford Street, Darlinghurst Tel: 9360 2151 (late night trading – great for theatre dudes)

The Beresford, 354 Bourke Street, Darlinghurst (gorgeous, award winning pub)

Shady Pines Saloon, 256 Crown Street, Surry Hills (hidden AND with free peanuts)
Goodgod Small Club, 53-55 Liverpool Street, City Tel: 8084 0587 (open until 2am, great beats)

Hospitals

Royal Prince Alfred Hospital, Missenden Road, Camperdown Tel: 9515 6111
*Has an Emergency Dept.

Doctors

University Health Service, Wentworth Building, Butlin Ave, Darlington Tel: 9351 2222
Mon-Fri: 9am-5pm
Dr Raymond Seidler, Unit 1/13 Springfield Ave, Kings Cross Tel: 9358 3066, A/H: 9399 3344
Sydney Medical Centre (no appointment required), Mezzanine Level, HSBC Building
580 George Street, Sydney (Cnr Bathurst) Tel: 9261 9200

Dentists

Daytime Emergency Centre, Level 1, 300 George St, Sydney Tel: 9232 3900 Mon-Fri 8am-7pm
Glebe Dental Group, 246 Glebe Point Rd, Glebe Tel: 9692 0333 Mon-Fri 8am-6pm
*Has evening/weekend emergency service

Chemist

Priceline Pharmacy, Shop 322 – 323 Broadway Shopping Center, 1 Bay Street, Broadway Tel: 9281 5877
Mon-Wed: 10am-7pm, Thurs: 10am-9pm, Friday: 10am-7pm, Sat: 9am-6pm, Sun: 10am-6pm.
Emergency Prescription Service: For nearest Chemist Open Tel: 9235 0333
Day and Night Chemist, 90/92 King Street, Newtown Tel: 9557 1376

Supermarkets

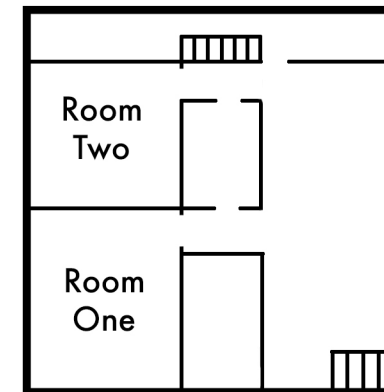
Harris Farm Markets, Broadway Shopping Center (Lower Ground Level, Shop 6), Broadway.
Coles Supermarket, Broadway Shopping Center (Ground Floor), Broadway.
Woolworths, Central Park, RB12 (Lower Ground Level), 28 Broadway St, Chippendale.

Gym/Fitness

Fitness First, 63 Oxford Street, Darlinghurst Tel 8116 4200
Fitness First, 2 Park Street, Sydney Tel: 8263 3000
Anytime Fitness, 1/60-64 Reservoir Street, Surry Hills Tel: 9211 0210
City Yoga Studio, Suite 203, 127 York St, Sydney (Opposite Queen Victoria Bldg.) Tel: 9283 8110
(Good casual class timetable: \$20)
Ian Thorpe Aquatic Centre, 458 Harris Street, Ultimo Tel: 9518 7220
Cook & Phillip Park Aquatic & Fitness Centre, (indoor pool, gym & courts)
4 College St/William St, Sydney Tel: 9326 0444 (10min walk from Vibe Hotel)

Floor Plan

Mezzanine



Ground Floor

