Symposium

Interrogating Art Curatorship in Australia

The University of Melbourne
Miegunyah Public Lecture and Symposium
Keynote Address: 5.15-6.45 pm
Venue: Elisabeth Murdoch Lecture Theatre,
The University of Melbourne

Michael Brand
Director, J. Paul Getty Museum, 2005-2010, and Miegunyah
Distinguished Visiting Fellow 2010.

Curating Art for the Common Good

Abstract: Curatorship straddles the middle ground between art
collections placed on display for the public good and the discipline
of art history that provides most of the tools for investigating the
ideas and ideals that those works of art embody. Drawing upon
experience as a curator in Australia and as a museum director in
the United States, this lecture will look at issues confronting the
practice of curatorship on both sides of the Pacific. These will
include the curator’s responsibility for public collections, the curator
as art historian, the relationship between curators and conservators,
curators as teachers, and the broader public role of curators. Finally,
the curatorial career path will also be discussed in relation to the
changing role of directors in art museums worldwide.

Saturday 13 March

9.00 am - 6.00 pm: Venue: Elisabeth Murdoch
Lecture Theatre, University of Melbourne.

9.00-10.00 am: Introductory Session

Associate Professor Alison Inglis
(Course Co-ordinator, Master of Art Curatorship program)

A brief introduction to Art Curatorship in Australia.

Abstract: This paper will examine the evolution of art curatorship
in Australia, asking: When did the role of the curator begin to be
professionalised, and how has the experience of living in this country
shaped the practice of curatorship in our art museums? The careers
of key individual curators will be discussed - as well as the rise of
curatorial training in Australian tertiary education institutions.

9.45-10.00 am

Response: Daniel Thomas AM,
Curator and Emeritus Director, Art Gallery of South Australia

10.00-10.30 am: Morning Coffee.

Session One: Curators and Collections I

10.30-11.00 am

Speaker: Lucina Ward, Curator, International Painting and
Sculpture, National Gallery of Australia, Canberra.

Title: Contingent: inherent vice in Eva Hesse and other
soft sculpture.

Abstract: The law of ‘inherent vice’ refers to loss caused by a
hidden defect or the intrinsic nature of the goods or property
insured. How does this apply to art, and what does it mean for
collections and curators? For conservators ‘inherent vice’ is the
instability of substances. Materials tend to deteriorate as a result of
the interaction between components—as opposed to deterioration
caused by external forces—or by agents added during the
manufacturing process. Latex, fibreglass, polyurethane foam and
thermoplastic adhesives are just some of the new substances
that have appeared in the twentieth century, and which have been
used by artists to challenge traditional notions of sculpture. Over
time the appearance or longevity of works may be compromised.
Research into ageing processes is, of course, a relatively new field.
For institutions that hold such works, ‘inherent vice’ and the resulting
issues of display are rarely clear-cut. This illustrated paper examines
one of Eva Hesse’s last major works, Contingent 1969, and others in
the collection of the National Gallery of Australia, Canberra.

11.00-11.30 am

Speaker: Frances Lindsay, Deputy Director, National Gallery
of Victoria, Melbourne.

Title: ‘Reinterpreting the Marvellous’ – The NGV and
strategies for displaying the collections of a great art gallery.

Abstract: The National Gallery of Victoria presents groundbreaking
temporary exhibitions and a continuous program of major, innovative
installations of its permanent collection. Frances Lindsay, Deputy
Director, has initiated and led the installation of numerous collection
displays that have incorporated reassessments of art history and
museology. In this paper she will discuss the various interpretative
strategies employed by the NGV in the display of its permanent
collections.

11.30-12.00 noon

Speaker: Anthony Bond, Director, Curatorial Services, Art
Gallery of New South Wales, Sydney.

Title: Merging a focused museum collection of International
contemporary art with a significant private collection, AGNSW
and Kaldor.

Abstract: Merging a focused museum collection of International
contemporary art with a significant private collection, AGNSW and
Kaldor.
The International Collection at Art Gallery of New South Wales was
initiated in 1984 with funds from The Mervyn Horton Bequest and
a new space was built that opened at the end of 1988. In 2011 The
Kaldor family collection will be formally donated and displayed at
the Art Gallery for the first time. In 2012 the two collections will be
merged to create the most comprehensive collection of international
and Australian contemporary art in a substantial purpose built
gallery on level 2 extending the 1988 galleries by 200%. The new
level 2 space will be the single most extensive single purpose gallery
at AGNSW and will present the most comprehensive display of
contemporary art collections anywhere in Australia.
In this paper I will outline the very particular thinking behind the
collection I have been developing since 1984 then consider how
it will absorb or work alongside a new collection that has been
developed as a private interest with none of the art historical
considerations that apply to the Gallery collection. John Kaldor has followed his interests that were driven by strong personal ties to a number of the leading artists of the 20th century for example Christo, Gilbert and George, Paik, Lewitt, Long, Viola. Although Kaldor would be the first to deny any art historical agenda this has none the less led to a commonality of creative concerns by a different route. As it happens there is a strong synergy between the two collections and I hope to demonstrate how taken together we will be able to lay out a changing display of important examples of Avant-Garde art from the 1960s to the present. The AGNSW collection was itself developed as a break with the encyclopaedic model of museum collection and was always internally coherent. The merger poses challenges but also stimulating opportunities to test the original premise and reconfigure its strategic structure.

**12.00-12.30 pm Panel Discussion**

**Convenor:** Jason Smith, Director, Heide Museum of Modern Art.

**12.30-1.30 pm Lunch**

**Session Two: Alternative Modes of Curatorship**

**1.30-2.00 pm**

**Speaker:** Alexi Glass-Kantor, Director, Gertrude Contemporary Art Spaces, Melbourne.

**Title:** Entanglements: Negotiation and the Curatorium.

**Abstract:** Nick Waterlow wrote that being a curator requires “an ability to be uncertain” and there are few better places to test this ability than during the process of working in a curatorium or colloquia structure. Uncertainty in this mode is a strength, not a liability and it is interesting to reflect on how participants in a curatorium employ the language of collaboration to describe the process but more often than not deploy skills more readily identified as negotiation. Flat structures, equivalence and exchange are values often espoused of in the making of exhibitions, however, inter-personal negotiations and unexpected tensions can yield inspired detours that activate different outcomes. In Entanglements: Negotiation and the Curatorium four case studies from recent international exhibitions curated under the auspices of Gertrude Contemporary will be explored. (Exhibitions: ‘The Independence Project’, Malaysia/Melbourne 2007/08; ‘And the difference is…’, Singapore/Melbourne 2008/09; ‘Still Vast Reserves’, Italy/Melbourne 2009/10; and ‘No Name Station’, China/Melbourne 2010/11).

**2.00-2.30 pm**

**Speaker:** Patrick Pound, Melbourne based artist.

**Title:** Collection of the artist: The museum administers aesthetics. The archiving artist aestheticizes administration.

**Abstract:** This paper addresses the notion of the artist as collector cum curator, where the artist’s collection takes the form of an artwork, and the artist becomes a quasi-curator of their own little museum. I will present an amusing ride through a vast collection of vernacular photography arranged in numerous categories. There are images, which previous owners have marked to show where they are in the picture. There is a set of photographs of amateur models with the impressions of their socks, or their waistbands embedded on their skin. There are misfirings and double exposures. There’s a collection of photos of photographer’s thumbs. I have a big collection called Portrait of the wind. It is compiled of numerous photos of people in the wind.

I will look at artists who have turned the collection into the artwork, as an aesthetic and conceptual feat. These artists, like Andy Warhol, realize that everything is connected and hence everything is interesting. From Walker Evans’s postcards to Richter’s Atlas, collecting is a function of order. Collecting things relieves those things of their use value. If you buy two brown vases, that’s decorating. If a hay-fever sufferer buys 20 brown vases that’s collecting. If the artist as collector buys 26 brown things, that’s an exhibition. From the Becher’s typologies to Evans’s subway portraits, artist collectors copy the world in microcosm substituting the problem of life with the problem of art.

**2.30-3.00 pm**

**Speaker:** Rebecca Coates, an independent curator, writer and lecturer.

**Title:** Time and place: considerations beyond the institution.

**Abstract:** As the international biennial exhibition form becomes increasingly popular worldwide, spawning new forms of cultural tourism and their associated focus on the spectacular, the exotic, and the market, is it possible to conceive of alternative curatorial models that exist outside or alongside institutional museums and galleries spaces and the large-scale international exhibition? Considerations of both a temporal and spatial nature are by no means new, as demonstrated by many of the highly successful and visible projects presented by variously Artangel, Creative Time, and Kaldor Art Projects. 2008 saw the development of a new form of curatorial practice, One Day Sculpture, which presented a series of temporary public artworks in various sites around New Zealand, each of which would occur for only 24 hours. This paper will examine some of these recent projects in order to consider the significance of place and time to the curatorial process and the presentation of contemporary art events.

**3.00-3.30 pm: Panel Discussion:**

**Convenor:** Alison Carroll, Director, Arts Program, Asialink, The University of Melbourne.

**3.30-4.00 pm:** Afternoon Tea

**Session Three: Curators and Spaces**

**4.00-4.30 pm**

**Speaker:** Juliana Engberg, Artistic Director, The Australian Centre for Contemporary Art, Melbourne.

**Title:** Fill it (or, excuse me there’s a horse in your wall)

**Abstract:** Space has now become a dominant factor in the presentation of Contemporary Art.

**4.30-5.00 pm**

**Speaker:** Max Delany, Director, Monash University Museum of Art, Melbourne.
Title: From the spatialisation of art history to complexity of contemporaneity.

Abstract: Terry Smith has characterised contemporaneity as ‘prioritizing the moment over time, direct experience of multiplicuous complexity over the singular simplicity of distanced reflection’ (T. Smith, O. Enwezor and N. Condee (eds), Antinomies of Art and Culture: Modernity, Postmodernity, Contemporeneity, 2008, p.8). Just as surely, there is an inevitable contradiction in the term (and practices of the) ‘museum of contemporary art’. From the spatialisation of art history to the conception of new exhibition models and artistic platforms that prioritise modes of practice and production beyond the discrete object and moment in time, this paper will consider competing perspectives in representing the currency and recent history of contemporary art practice, with particular reference to case studies involving artists’ interactions with museums and the curatorial process.

5.00-5.30 pm
Speaker: Jane Clark (Curatorial Consultant, Museum of Old and New Art, Hobart, Tasmania)

Title: ‘MONA is my soapbox ... and the best lounge room money can buy’: the Museum of Old and New Art, Hobart

Abstract: The Museum of Old and New Art – MONA – will be the largest private museum in Australia when it opens early next year. Its owner, Tasmanian collector David Walsh, is not only having a lot of fun with the project but he also, in sharing his collection with the public, aims to challenge conventional approaches to art and to belief – at least in part through sensory shock and disequilibrium. He wants visitors to think. Human beings, he says, are fascinating characters in the authorless story of evolution and art is one of the markers of being human. MONA’s collection ranges from Egyptian and Greek antiquities, through to Australian modernism and contemporary Australian and international art.

5.30-6.00 pm: Panel Discussion
Convenor: Dr Christopher Marshall, Senior Lecturer, Art History and Museum Studies, The University of Melbourne.

6.15-7.45 pm
Venue: Ian Potter Museum of Art, the University of Melbourne

Reception for Curatorship students past and present and the announcement of the winner of the Cultural Connotations Art Curatorship Award for 2009.

Sunday 14 March

Session One: Biennales and Beyond

9.00-9.30 am
Speaker: Ruth McDougall, Co-ordinator, Australian Centre of Asia Pacific Art and Curatorial Assistant, Asian and Pacific Art, Queensland Art Gallery, Brisbane.

Title: Tale to Tell: mapping the Pacific in APT.
Abstract: How does the dynamics of mounting a recurring exhibition that brings together contemporary art from Asia and the Pacific affect an institution and its professional practice? In addressing this question, this paper will examine four projects exhibited as part of the Pacific component of the Queensland Art Gallery’s Asia Pacific Triennial of Art considering how they may map institutional shifts in perspective as well as providing the space and impetus for these to occur. At the heart of the paper is the proposition that the Asia Pacific Triennial operates as a dynamic site in which the Queensland Art Gallery can explore new ways of thinking about contemporary art and particularly the production and reception of art from the Pacific.

9.30-10.00 am
Speaker: David Elliott, Artistic Director, Biennale of Sydney, Sydney.

Title: “Wounds, Happiness and Distance; three approaches to thematic exhibitions.”

Abstract: How do we address contemporary art and how do we frame it in the present? Through a discussion of three large thematic exhibitions that he has curated, the most recent being the upcoming 17th Biennale of Sydney, David Elliott suggests different approaches that nonetheless all point in the same direction.

10.00-10.30 am
Speaker: Charlotte Day, Curator(s), Adelaide Biennial, Adelaide.

Title: Notes from a field guide to getting lost.

Abstract: Curated by Charlotte Day and Sarah Tutton, the 2010 Adelaide Biennial Before & After Science advocates for arts mystery and non-functionality: art as an open and speculative process that allows artists to improvise and work with the unknown and inexplicable as much as with logic and everyday life. Rather than an art historical framework, the curators took inspiration from philosophy and literature, and looked specifically to recent Indigenous Australian art as an important conceptual pivot for the project. Curator Charlotte Day will discuss some of the curatorial and artistic considerations underpinning this year’s Adelaide Biennial, placing it in the context of other recurring and large-scale exhibitions in Australia and related projects involving Australian artists exclusively.

10.30-11.00 am: Panel Discussion
Convenor: Associate Professor Charles Green, Art History program, the University of Melbourne.

11.00-11.30 Morning Coffee:

Session Two: Curators and Collections II:

11.30-12.00 noon:
Speaker: Stephen Gilchrist, Curator, Indigenous Art, National Gallery of Victoria, Melbourne.

Title: Curating Indigenous Art at the National Gallery of Victoria.

Abstract: This paper will examine the development of the collection of Indigenous art at the National Gallery of Victoria. The criteria for collecting works of Indigenous art will be discussed as will the
various strategies employed to interpret and display work in different media across different cultural and iconographic traditions. The paper will discuss the relevancy of dedicated spaces to Indigenous art and the role of Indigenous curators in shaping a collection.

12.00-12.30 pm:
**Speaker:** Dr Kyla McFarlane, Assistant Curator / Exhibitions, Monash University Museum of Art, Melbourne.
**Title:** Between Cinema and a Hard Place: Collecting and Exhibiting Media Art

**Abstract:** This paper takes its title from a 1991 video installation by Gary Hill, which encapsulates something of the complex position of time-based media art in the gallery context. With these works, even the task of defining ‘the work’ and where it resides (in the display equipment, the installation, the DVD, or digital file?) raises complex questions around the artist’s intention, the variable and potentially fugitive nature of reproducible media and its modes of display, and the rate at which these media and modes become outmoded, worn out, or even unavailable. The technical and philosophical challenges this presents for artists, curators and collectors making, exhibiting, collecting and preserving will be discussed.

12.30-1.00 pm:
**Speaker:** Rachel Kent, Senior Curator, Museum of Contemporary Art, Sydney.
**Title:** The Museum of Contemporary Art, Sydney: reinvigorating collections.

**Abstract:** This paper will consider the role of the Museum of Contemporary Art, Sydney, as a national collecting institution. In late 2003 the Museum reviewed and re-launched its collection and acquisition policies, with a strategic focus on contemporary Australian art of the past decade. Since recommencing collecting, the MCA has adopted a range of strategies to acquire art as well as activate the existing permanent collection. The impact of these developments on the exhibition program will be explored in depth, with reference to the annual display since 2004 of new acquisitions, and to thematic and wider contextual modes of presentation

1.00-1.30 pm: **Panel Discussion:**
**Convenor:** Joanna Bosse, Curator, Ian Potter Museum of Art, University of Melbourne.

1.30-2.30 pm Lunch

**Session Three: From Institutional to Independent**

2.30-3.00 pm
**Speaker:** Karen Quinlan, Director, Bendigo Art Gallery
**Title:** Curatorial opportunities and challenges in a regional setting.

**Abstract:** This paper will focus on the role of the curator in a regional gallery, the challenges of working for local communities, local government, limited funding and creative solutions. By looking specifically at Bendigo Art Gallery, the paper will discuss successful partnerships, collaborations, the role of freelance curators and the challenges around diverse collections, conservation and exhibition space.

3.00-3.30 pm
**Speaker:** Jeff Kahn, Artistic Director, New Wave Festival, Melbourne.
**Title:** PRACTICING MULTIPLICITY

**Abstract:** As Artistic Director of the 2008 and 2010 Next Wave Festivals, Jeff Khan has overseen a renewed focus and expansion of visual arts programming, encouraging ambitious site-specific projects, interdisciplinary practice and curatorial collaboration both within and outside the organisation. Creating initiatives such as The Nightclub Project and the forthcoming Sports Club Project that bring together several curators and multiple artforms, as well as non-Festival programs such as Time Lapse at Federation Square, Jeff has explored new contexts for contemporary arts practice, drawing on both institutional and independent knowledge and expertise. Over the course of his career, Jeff has also undertaken a number of independent curatorial projects, including Primavera 09 at the MCA, exhibitions for the Midsumma Festival Visual Arts Program, and numerous text and publication-based projects. This paper discusses some of these curatorial projects developed both within, and outside of, contemporary arts organizations, considering different models for curating and how they fit in (or otherwise) with varying institutional practices. He proposes that ultimately, in the evolution of conversations about curatorial practice, drawing a line in the sand between independent and institutional curatorship might be about as useful or interesting as flogging that tired but much-mooted opposition between artist and curator.

3.30-4.00 pm
**Speaker:** Hannah Matthews
**Title:** One foot in, one foot out.

**Abstract:** This paper will reflect on the current challenges and opportunities offered to freelance curators in Australia today, focusing on the speaker’s experience in a range of different institutional and alternative arts organizations, including the Perth Institute of Contemporary Art (PICA), the Biennale of Sydney; and the South Project. The particular skills and abilities required for freelance curatorial work in this country shall be explored through these case studies.

4.00-4.30 pm: **Panel Discussion**
**Convenor:** Rebecca Coates, an independent curator, writer and lecturer.

4.30-5.00 pm
**Concluding Remarks:** Professor Jaynie Anderson, Herald Chair of Fine Arts, University of Melbourne.
**BIOGRAPHIES OF SPEAKERS**

**Professor Jaynie Anderson** graduated in History and Fine Arts from the University of Melbourne, and proceeded to a doctorate at Bryn Mawr College, where her thesis was on Giorgione. In 1970 she became the first woman Rhodes Fellow at the University of Oxford, where she remained until 1991 teaching art history. In 1997 she was appointed Herald Chair of Fine Arts and Head of the School of Art History, Cinema, Classics and Archaeology, in charge of creating a newly formed school in the Arts Faculty of the University of Melbourne. She remains committed to the pursuit of excellence in Renaissance scholarship. Jaynie hosted the 32nd international conference of art historians (CIHA) on the subject of *Crossing Cultures, Conflict, Migration and Convergences*, at the University of Melbourne, 13-18 January 2008. She has received grants from the British Academy (1981-82), the Leverhulme Trust (1993-4), and the Australian Research Council (1999-2003). She has been a visiting Scholar at the John Paul Getty Museum (1986), at the Centre for Advanced Study in the Visual Arts, National Gallery, Washington (1991), at the Harvard Centre for Renaissance Studies, I Tatti, Florence (2001, and 2003) and at the Institut national de l’art, Paris (2003). Jaynie has been elected President of the International Committee for the History of Art from 2008 to 2012.

**Anthony Bond** is currently Assistant Director Curatorial at the Art Gallery of NSW where he has been responsible for collecting international contemporary art since 1984. He has curated many projects at AGNSW in those years. Major exhibitions include: *The British Show* at AGNSW and touring 1984-85, Australian Perspecta 1985, 87 and 89. The 9th Sydney Biennale Boundary Rider 1992-93, Tony Cragg 1997, *TRACE* the inaugural Liverpool Biennale of Contemporary International Art 1999. He has also curated historical exhibitions such as *Body 1997* and *Self Portrait: Renaissance to Contemporary* for the National Portrait Gallery, London and AGNSW Sydney 2005-6. Anselm Kiefer *Apertatur terra* with accompanying book was launched in London in January at White Cube and in AGNSW May 2007. Mike Parr *The Tilted Stage* a major survey at TMAG and Detached in Hobart November 2008. He is currently working on a survey of forty years of John Kaldor projects at AGNSW and preparing for a major series of exhibitions with the Kaldor collection and Contemporary AGNSW collections starting 2011. His major future project is Kurt Schwitters 2012 at AGNSW.

**Joanna Bosse** is Assistant Curator at the University of Melbourne’s Ian Potter Museum of Art. A graduate of the University of Queensland, Brisbane, previously she was part of the Australian art curatorial team at the Queensland Art Gallery. Joanna has over ten years experience in curating and producing historical and contemporary Australian and indigenous Australian art projects. Since 2006, she’s been a member of the Exhibitions Sub-Committee of the Cunningham Dax Collection, Melbourne. In 2009 she was awarded a Churchill Fellowship to undertake an international research project towards developing new curatorial methods for Australian art museums to work collaboratively with indigenous artists and their communities.

**Michael Brand** became the Director of the J. Paul Getty Museum in Los Angeles in December 2005, after having served as Director of the Virginia Museum of Fine Arts in Richmond, VA since 2000. During his first three years at the Getty Museum, Dr. Brand’s priorities and achievements included resolving Italian and Greek antiquities restitution claims and building new relationships with those governments, strengthening existing strategic alliances with other institutions and exploring new partnerships, filling vacant senior management positions, and exploring ways of bringing non-Western art into the Museum’s programs. Dr. Brand is also the first director of the Getty Museum to lead the institution at both the Getty Center and the recently renovated Getty Villa sites. In 2006, Dr. Brand opened the Museum’s new Center for Photographs, a 7,053 square foot space dedicated to the exhibition of photographic works. Under his leadership, acquisitions have been made in each of the Museum’s six collecting areas, including major works by artists such as Claude Lorrain and Paul Gauguin, the Northumberland Bestiary manuscript (c. 1250), and extensive numbers of significant photographs. The Museum has also undertaken significant exhibitions such as *Holy Image, Hallowed Ground: Icons from Sinai and Bemini* and *The Birth of Baroque Portrait Sculpture*. Additionally, the Getty has recently instigated a series of long-term partnerships with institutions in Italy that will bring many masterpieces from the ancient cultures of the Mediterranean to the galleries at the Getty Villa over the next five years. He serves on the Governing Board of the Courtauld Institute of Art in London, the Visiting Committee of the Harvard Art Museum, and the International Advisory Board of the State Hermitage Museum in St. Petersburg.

During his tenure at VMFA, Brand was the driving force behind a successful capital campaign to fund the largest expansion in the museum’s history. From 2001, he worked with London-based architect Rick Mather to develop a complete campus transformation, including a new 177,000 square foot wing designed by Mather, and a 3.5-acre sculpture garden designed by the Olm Partnership. Under Brand’s directorship, VMFA also successfully implemented a new graphic image and identity project with Pentagram. From 2004, he served as the American museum directors’ representative on the steering of FRAME (French Regional and American Museum Exchange), of which VMFA was a founding member. From 1996 to 2000, Brand was Assistant Director of Queensland Art Gallery in Brisbane, where he played a significant role in the gallery’s third Asia Pacific Triennial of Contemporary Art in 1999, including as chairman of the South Asian curatorial team. He also led the development of the Queensland Art Gallery’s world-renowned collection of contemporary Asia-Pacific art. From 1988 to 1996, Brand was head of Asian art at the National Gallery of Australia, in Canberra, where in 1991-1992 he organized the ground-breaking exhibition *The Age of Angkor: Treasures from the National Museum of Cambodia*. He was the co-director of the Smithsonian Institution Mughal Garden Project in Lahore, Pakistan from 1988 to 1993. A native of Australia, Brand earned his B.A. (Honours) from the Australian National University in Canberra and his M.A. and Ph.D. from Harvard University.

**Alison Carroll** has worked as a curator on international projects throughout Asia, on national projects (Asia Pacific Triennial, Adelaide Biennale), within State galleries, particular 10 years as Curator of Prints, Drawings & Photographs at the Art Gallery of South Australia, and on various exhibitions as an independent curator. She wrote the guide on Independent Curatorship for Museums Australia, a guide which has been translated and used internationally. She is currently working on a historic exhibition of Filipino art. She initiated and is Director of the Arts Program at Asialink, which is the main organisation for cross-cultural programs in the arts between Australia and Asia.
Jane Clark, BA (Hons), University of Melbourne, 1977 and MA, History of Art, Courtauld Institute, London University, 1981, was Curator of Major Special Exhibitions and then Curator of Australian Art at the National Gallery of Victoria 1982-1994. As a Harkness Fellow, she worked at the National Gallery of Art and National Museum of American Art, Washington D.C.; and the Metropolitan Museum, New York, 1988-90. In 1994 she moved to Sotheby’s, serving as Deputy Chairman of Sotheby’s Australia for several years until 2007, when she joined David Walsh’s new Museum of Old and New Art as curatorial consultant. Jane is the author of numerous books, catalogues and articles.

Rebecca Coates is an independent curator, writer and lecturer. She has worked extensively overseas and in Australia and is currently an Associate Curator at ACCA whilst undertaking a PhD and lecturing at the University of Melbourne. She was curator at the Australian Centre for Contemporary Art from 2002 – 2007. Exhibitions include Rosslynd Piggott, Extract: in 3 parts, the Helen Macpherson Smith Trust Commission, ACCA (2008, and 2009); Private Space, Common Space, Mikala Dwyer, Simone Sleet, Artur Zmijewski, Margaret Lawrence Gallery, VCA (2008); Starlie Geikie and Lauren Berkwitz, Neon Parc, Melbourne (2008); Mike Nelson Lonely Planet (2006). Uncanny Nature (2006). Truth Universally Acknowledged (2005). John Nixon EPW 2004, and Domenico de Clario (2005). From 2001 – 2004 she curated and project managed exhibitions as part of the Visual Arts Program for the Melbourne International Arts festival including Janet Cardiff,Tacita Dean, Gary Stevens, and Juan Cruz. From 1995 - 1998 she worked at the Museum of Modern Art, Oxford (now Modern Art Oxford), UK, curating and touring exhibitions of leading national and international contemporary artists within the UK and overseas. She has also worked at the National Gallery of Victoria, and ACCA in its previous location in the Domain. She lectures, writes and speaks regularly on contemporary art, practice and theory in publications including Art & Australia, Eyeline, Art World, and UN magazine.

Charlotte Day: Charlotte Day is Co-curator (with Sarah Tutton), Before and After Science: Adelaide Biennial, AGSA, 2010; Curator, NEW 09, ACCA; Curator, Martin Boyce: Shipwrecked and Landlocked, Kaldor Public Art Project, 2008; Curator, TarraWarra Biennial 2008; Project Curator, Callum Morton Valhalla, Venice Biennale, 2007; Curator, Ricky Swallow This Time Another Year, Venice Biennale, 2005; Editor, A Short Ride in a Fast Machine, a 20 year history of projects at Gertrude Contemporary Art Spaces and is currently an Associate Curator, Australian Centre for Contemporary Art, Melbourne. She is also Co-Curator (with Samantha Comte) of the Michael Buxton Collection of Contemporary Australian Art.

Max Delany is Director, Monash University Museum of Art. He is currently involved with the development of new architecturally designed premises, which will see the museum relocate to Monash University’s Caulfield campus in 2010.

David Elliott is a renowned and innovative curator who has held several influential directorships with major international art museums, including the Museum of Modern Art in Oxford (UK); Moderna Museet (The National Museum of Modern and Contemporary Art) in Stockholm; and founding Director of Mori Art Museum in Tokyo; and Istanbul Museum of Modern Art (Istanbul Modern). He was also, for six years, President of CIMAM (International Committee of ICOM for Museums of Modern and Contemporary Art). Elliott is respected for his curatorial interest in connections between the visual arts and other arts genres, and for ground-breaking exhibitions such as: ‘Wounds: between democracy and redemption in contemporary art’ (1998); ‘Happiness: a survival guide for art and life’ (2003); ‘Follow me! Chinese art at the tum of the millennium’ (2005); ‘Hatsu-yume (First Dream): the video art of Bill Viola’ (2006); and ‘From Ottoman Empire to Turkish Republic: modernity at a time of change’ (2007).

Juliana Engberg: Artistic Director ACCA: Juliana Engberg: curator, writer, publisher and designer has been described as ‘an impeccable eye wedded to a keen intellect’ and ‘Australia’s most maverick and ambitious curator of contemporary art’ by influential ArtForum magazine. She has worked with some of the leading international artists of the last and this century. She is currently Artistic Director of ACCA (Australian Centre for Contemporary Art, Melbourne), where she has curated, numerous exhibitions including: The Dwelling; Johanna Billing Tiny Movements; Tacita Dean; Gerda Steiner and Jörg Lenzlinger The Water Hole; Jim Lambie: Eight Miles High; Cinema Paradiso; Living Proof: Gillian Wearing; Roni Horn: A Kind of You Almost Always Everywhere Apparent, Plenty Ought To Be Enough; Barbara Kruger; The Unquiet World, Richard Billingham: People Places Animals; Jenny Holzer: For the Centre, Retrospectology: The World According to Patricia Piccinini; NEW03, 6, and 7; The Labyrinthine Effect; Swoon and John Nixon EPW, A Molecular History of Everything Cycle Tracks will abound in Utopia Ugo Rondinone: Clockwork for Oracle, to name a few.

She recently devised the visual arts programs for The Edinburgh International Arts Festival 2009, for which she was awarded the coveted Herald ANGEL award. Also in 2009 she was guest curator of the hugely successful Patricia Piccinini EVOLUTION exhibition for the Tasmanian Museum and Art Gallery. In 2007 she was Senior Curatorial Advisor for the Australian presentations at the Venice Biennale.

She is Adjunct Professor in Architecture, Design and Art at RMIT University, and has been a Visiting Critic at the Glasgow School of Art, Scotland, and a visiting juror for the Rijksacademie in Amsterdam. Other teaching appointments have included: Art and Culture at the University of Melbourne, Department of Education; Interior Design and Art at RMIT University; as well as occasional lecturing for various tertiary institutions and organizations around Australia and internationally.

She was Curator of the Melbourne Festival Visual Arts Programs (2000-2006) for which she curated new projects by Tacita Dean, Martin Creed The Lights Off, Daniele Puppi Factia 27, Callum Morton Babylonia, Fiona Tan Saint Sebastian and Van Sowerine. Her other Festivals have included Janet Cardiff’s Forty Part Motet, Shirin Neshat’s TURBULENT, Muntean and Rosenblum, ORIFICE, Susan Norrie’s Undertow, A History of Happiness, The Heimlich UnHeimlich, HUMID, Pipilotti Rist, Juan Cruz, Jean-Jacques Rullier, Marie-Ange Guilleminot, Hanney and Dade, Narelle Jubelin and Christine Borland’s Fallen Angels and many more.
She was the inaugural curatorial resident at Spike Artspace, UK in 2000-1 where she curated HUMID, SQUEEZE and the ‘Spike Island Invitational’, and was Senior Curator of the Art & Industry Biennale, Christchurch, New Zealand in 2002.

In 1999 she was the Artistic Director of the internationally acclaimed Melbourne International Biennial 1999 Signs of Life, and before accepting this commission was Senior Curator at the Museum of Modern Art (Heide), Melbourne, Senior Curator of the Australian Centre for Contemporary Art, Melbourne, Assistant Director of the Monash University Gallery, and Director of the formative contemporary art space the Ewing and George Paton Galleries, The University of Melbourne.

She has been the curator of over 300 exhibitions including the above and other major events such as Jenny Holzer’s Lustmord, Barbara Kruger Projects, Downtown: Ruscha, Rooney and Arkye, Colonial Post Colonial, The Real Thing, Persona Cognita, The Aberrant Object: Woman Dada and Surrealism, Susan Norrie Projects 1990 – 1995; 1956 Melbourne Modernity and the XVI Olympiad. She was co-curator and coordinator with Ewen McDonald of All this And Heaven Too, the Adelaide Biennial of Australian Art and The Sacred and Profane, the Adelaide Festival’s Arts program. A prolific writer and editor, she has produced over 1000 articles, essays and catalogues as well as contributing to numerous conferences and forums. She is a sought after commentator on the arts and culture and contributes regularly to the ABC Radio programs, The Monthly news magazine, Art and Australia, Art World and TV programs.

Engberg worked with Paul Taylor on the early issues of Art and Text and contributes regularly to the ABC Radio programs, The Monthly news magazine, Art and Australia, Art World and TV programs.

Stephen Gilchrist has been curator of Indigenous Art at the National Gallery of Victoria since July 2005. He has co-curated several exhibitions including Land Marks, 2006; Across the Desert: Aboriginal Batik from Central Australia, 2008-09; and Shared Sky in 2009. In July 2009, he curated I forget to forget, the ninth edition in an annual series of exhibitions at Gertrude Contemporary Art Spaces, Melbourne. He has been published in numerous exhibition catalogues and has written for Art & Australia, Eyeline and Photofile magazines. He is a member of the Yamatji people from the north-west of Western Australia.

Alexie Glass-Kantor is a Curator, Arts Writer and the Director of Gertrude Contemporary Art Spaces, Melbourne.

Associate Professor Charles Green is an artist, art critic and art historian specializing in the history of international and Australian art after 1960, with a particular focus on photography, post-object and post-studio art. He supervises theses on international and Australian contemporary art, and on art after the 1960s. He teaches courses on international and Australian art since the 1970s, and has taught cinema subjects on vampires and on artists in film. In the past 20 years, Charles Green’s research has covered the three areas of art history (on contemporary international and Australian art), artistic practice and curatorship. He has contributed to the understanding of artistic collaborations and contemporary international and Australian art through 2 major monographs, many chapters and articles, and through his own collaboratively produced art with Lyndell Green. A researcher in the areas of art history, artistic practice and curatorship, he is also a widely recognized art critic. His first monograph, Peripheral Vision (1995), was the first sole-author history of contemporary Australian art (“All interpretations of recent art will have to take up a position relative to Green’s. The text virtually defines the Australian postmodern canon.” (Nelson, Age). The Third Hand (2001) was the much-praised first international theorization of post-1960s artistic collaboration through the concept of artist teams’ “third hand” and the explanatory power of changes in artistic authorship. He has written on globalization in art and new media, drawing on an ARC Large Grant for a history of post-1967 Australian art. He was Senior Curator of Contemporary Art (Adjunct) at the National Gallery of Victoria between 2001 and 2006, as co-curator of Fieldwork: Australian Art 1968-2002 (inaugural exhibition, NGV Australia 2002), of world rush 4 artists (opening exhibition, NGV, 2003), of “2004: Australian Visual Culture,” a 130 artist national survey, a collaboration between the Australian Centre for the Moving Image and NGV, and of “2006 Contemporary Commonwealth,” (ACMI/NGV), a 22-artist survey of international art and new media. In all his recent projects he has sought to describe, analyze and provoke new discussion on the relationship of Australian artists to international art in the 21st century. In early 2007, Charles Green and Lyndell Brown (with whom he has worked as an artist collaboration since 1989) were Australian Official War Artists in Iraq and Afghanistan.

Assoc Prof Alison Inglis teaches, researches and publishes on nineteenth-century art, the history of artistic material and techniques, and curatorship. She is a graduate of the University of Melbourne. Since 1995, she has co-ordinated the Master of Art Curatorship program at the University of Melbourne, where she offers subjects on Art Museums and Curatorship, and Art Conservation. She has co-curated exhibitions on Archaeology in 19th century art, the early collections of the State Library and NGV, and works of William Morris in Victorian collections. She has been and is now a member of several museum boards, including that of Heide Museum of Modern Art, the Duldig Studio and the Donald Thomson Collection Committee. In 2008, she was co-Chair of the session on ‘Materiality across Cultures’ at the GIHA conference, Crossing Cultures: conflict, migration and convergence (University of Melbourne 2008). Her current research projects include: the circulation and display of art across the nineteenth-century British Empire, history of art display and exhibitions in Australia, Scottish art and artists in colonial Australia.

Rachel Kent is the Senior Curator, Museum of Contemporary Art, Sydney. She has presented exhibitions in Australia, New Zealand, Japan and the USA. She speaks and publishes widely on contemporary art, and curated the exhibition Rising Tide, featuring film and video works from the MCA Collection, at the San Diego Museum of Contemporary Art, California, in 2009.
Jeff Khan is a Melbourne-based curator and writer. He is currently Artistic Director of Next Wave, a biennial Festival and artist development organisation spanning multiple artforms and encouraging interdisciplinary and site-specific practice. Prior to this, Jeff has held positions at Gertrude Contemporary Art Spaces, Perth Institute of Contemporary Arts (PICA), John Curtin Gallery, and in 2002 undertook a six month internship at the Solomon R Guggenheim Museum in New York. Over the course of his career thus far, Jeff has curated and developed numerous projects including exhibitions, publications, performances and special events with galleries and museums, performance spaces, artist-run initiatives, and unconventional spaces such as nightclubs, laneways and public spaces of varying description. In 2009 he guest curated of Primavera 09 at the Museum of Contemporary Art, Sydney. Jeff’s recent advisory roles include the City of Melbourne’s Laneway Commissions Curatorial Advisory Panel, a member of the Australia Council Dance Board, a founding Board member of unProjects, and an editorial committee member of unMagazine. As a writer he has contributed to numerous magazines and journals including Artlink, Photofile, RealTime and unMagazine as well as catalogue essays for the Australian Centre for Contemporary Art, the Adelaide Biennal of Australian Art and numerous other galleries and artists’ projects.

Frances Lindsay is Deputy Director of the National Gallery of Victoria and is one of Australia’s most experienced art museum professionals. She has been responsible for groundbreaking temporary exhibitions of both international and Australian artists and in her role at the NGV leads and oversees the display of the permanent collection. Prior to joining the NGV in 2000, she was inaugural Director of The Ian Potter Museum of Art, The University of Melbourne. Among her achievements she has been responsible for bringing two large, internationally acclaimed museum redevelopments to fruition, from initial design stages to opening, first with The Ian Potter Museum of Art and then with The Ian Potter Centre: NGV Australia at Federation Square.

Hannah Mathews was born in Australian in 1977 and graduated with a Master of Art Curatorship from the University of Melbourne in 2002. She has worked as a curator at the Perth Institute of Contemporary Arts (2005-07); an assistant curator at the Ian Potter Museum of Art (1998-2000), Vizard Foundation (2002) and Monash University Museum of Art (2005); and as a project manager at the Biennale of Sydney (2000-02). Next Wave Festival (2003-04) and The South Project (2003-04). Hannah has curated a number of institutional and independent exhibitions, including Rhys Lee: Capitol Hill Rooting King, RMIT Gallery (2003), The birds and the bees, Project Space (2003), Porte publique, Spaceman (2004); Drawn Out, PICA (2005); Winners are Grinners, Meat Market (2006); I took a deep breath, PICA (2007); and Old skool (never lose that feeling), PICA (2007). She has completed a curatorial internship with Creative Time, New York (2004), an Asianlink residency with Arts Initiative Tokyo (2007), and participated in the Australia Council’s curatorial development program at the Venice Biennale (2007) and the Young Curators Workshop at the Berlin Biennale (2008). In early 2008 Hannah moved to Melbourne to undertake freelance curatorial work including Show Me Your World, Gitte Weise Gallery, Berlin; Primavera 08, Museum of Contemporary Art, Sydney; and Linden1968, Linden Centre for Contemporary Arts, Melbourne. In 2008 she also undertook a project-based contract with the Australian Centre for Contemporary Art (ACCA) where she has delivered several exhibitions, including a mid-career survey of one of Australia’s pioneering feminist and video artists, Lyndal Jones, and a major tour of a recent work by Melbourne’s leading audiovisual artists, Sonia Leber and David Chesworth. In 2009, Hannah will curate the first Australian showing of video works by the Swedish artist, Johanna Billing, and work on an international group exhibition to be presented as part of the Melbourne International Arts Festival.

Dr Christopher Marshall completed his University of Melbourne PhD dissertation on the Neapolitan Baroque painter Domenico Gargiulo in 1994 before taking up a lectureship at Melbourne University in the following year. Among the many awards he has received are two years funding from the Australian Research Council, Small Grant Award, the Paul Mellon Visiting Senior Fellowship, for a period of study at the Centre for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC, a Visiting Senior Lecturing Fellowship at the Department of Art and Art History, Duke University and a Senior Fellowship at the Henry Moore Institute, Leeds. Christopher Marshall teaches undergraduate units and supervises graduate students in the areas of Renaissance, Baroque and contemporary art, art curatorship, collecting and the art market; and the history and philosophy of museums. Christopher Marshall has published widely on Neapolitan Baroque art, collecting and the market including Mapping Markets in Europe and the New World (Brepols; 2006); The Art Market in Italy (15th-17th Centuries) (Pannini, 2002); The Journal of the History of Collecting (2000); The Burlington Magazine (2004) and the Art Bulletin (1998). He is also the author of Macmillan Interpreting Art: A Guide for Students (Macmillian, 2001), Macmillan Interpreting Art: Teacher CD-Rom (Macmillian, 2002) and A Deep Sonorous Thing: The Newman College Collection of Art (University of Melbourne, 1993). His current research projects include forthcoming contributions to Making Art History, Elizabeth Mansfield (ed.), Routledge, 2006; The Economic Lives of Italian Baroque Painters, Richard E. Spear and Philip Sohm (eds.), 2006; and three longer-term book-length studies on current issues in museology, another on the marketing, collecting and display of art in seventeenth century Naples and a third on displaying sculpture in museums from the Renaissance to today.

Ruth McDougall is Curatorial Assistant, Asian and Pacific Art and Co-ordinator, Australian Centre of Asia Pacific Art. She was the curator of IMA exhibition Readymade, 2003 and the touring exhibition Close ties: Kay Lawrence and Marcel Marois, 1999. McDougall worked closely with Maud Page on the development of the APT5 Pacific textiles project and Paperskin and has written extensively on contemporary Asian and Pacific art.

Kyla McFarlane is a writer, editor and Assistant Curator - Exhibitions at Monash University Museum of Art | MUMA, Melbourne. Recent exhibitions at MUMA include Photographer Unknown 2009, The Ecologies Project, (with Geraldine Barlow), Folded and Sin Hayes: Landscapes, all in 2008. Kyla has published extensively on contemporary visual art, with a particular emphasis on photography. She is also editor of the CCP online review publication, Flash and holds a PhD in visual culture from Monash University, which focuses on the relationship between contemporary photography, feminism and psychoanalysis.
Patrick Pound is a Melbourne based artist. His work ranges from photos of old knife blocks, to a collection of Lost Bird posters; from newspaper cuttings of people with their faces covered, to the title pages of CANCELLED library books – Cubism CANCELLED, Painting as a Pastime CANCELLED, Museum Pieces CANCELLED, Great Expectations CANCELLED.

In 1995 Pound bought his way into ‘Men of Achievement’ as part of a ten year project called ‘c.v. – a work in progress’. In 2003 he featured in the Cambridge edition of ‘The International Who’s Who of Intellectuals’, and in 2004 he was named ‘International Artist of the Year’. For fun, he is currently also working on a PhD in art history at Melbourne university titled “Documentary appearances: photography in the face of narrative. Alvin Langdon Coburn’s and Henry James’ New York Edition, and Walker Evans’ and James Agee’s Let Us Now Praise Famous Men.”

He is represented in Australia by GRANTPIRRIE Gallery in Sydney and in New Zealand by Hamish McKay Gallery in Wellington and Anna Bibby Gallery in Auckland. His work is held in public and private collections including: the National Gallery of Australia, the NGV, the Museum of New Zealand, Auckland Art Gallery, and the Dunedin Art Gallery.


Jason Smith is the Director of Heide Museum of Modern Art. Between 1997 and 2007 he was Curator of Contemporary Art at the National Gallery of Victoria where he worked with many leading Australian and international contemporary artists. Among the 35 exhibitions he curated for the NGV he was responsible for landmark survey exhibitions of the works of Peter Booth, Howard Arkley, Gwyn Hanssen Pigott and Louise Bourgeois. Before taking up the Director’s position at Heide Museum of Modern Art, Jason was the Director of Monash Gallery of Art.

Lucina Ward is Curator, International Painting and Sculpture, at the National Gallery of Australia, Canberra. She has been curator, co-curator or coordinating curator for many projects since 1997—including Masterpieces from Paris: Van Gogh, Gauguin, Cézanne and beyond (2009–10), Soft sculpture (2009), Turner to Monet: the triumph of landscape painting in the nineteenth century (2008) and Bill Viola: The passions (2005)—and has organised many collection displays. She is an author of the forthcoming catalogues for American and European painting and sculpture, and is also working with James Turrell on a permanent Skyspace for the sculpture garden. She is a graduate of the Canberra School of Art, The Australian National University and the University of Canberra. In her spare time Lucina is working a doctoral project, about the dissemination of Arundel Society chromolithographs.