1. Present Practice and Actualising New Visions

"The Role of Artists and Designers in Transdisciplinary Research"

If the twentieth century was driven by rapid technological change facilitated by massive discovery and application in the areas of science, technology, engineering and maths, the twenty first century could well be shaped by innovation and creativity. What might such an assertion mean for the role of artists and designers? How might we respond to these conditions in today’s academy, which is increasingly driven by collaboration across disciplinary boundaries, a curiosity for new approaches to discovery, and an appreciation of the role of the senses? This presentation is reflects on a number of specific practices of research that engage with these challenges.

Keynote Speaker: Professor Ross Harley, Dean and Director, UNSW | Art & Design

Respondent: Ingrid Kellenbach, CEO Adelaide Central School of Art

Professor Ross Harley is an artist, writer, and educator in the field of new media and popular culture. His work crosses the bounds of media art practice, cinema, music, design, and architecture. His video and sound work has been presented at the Pompidou Centre in Paris, New York MoMA, Ars
Electronica in Austria, and at the Sydney Opera House. He is a former editor of the journal Art + Text, and has written regular columns on design and popular culture for Rolling Stone and for The Australian national newspaper, and edited a number of anthologies on art and media. Current research projects include the ARC funded research projects "Reconsidering Australian Media Art Histories in an International Context" and “Scanlines: Video Art in Australia Since the 1960s” an ARC linkage project investigating the history of video art in Sydney together with fellow UNSW|Art & Design artist John Gillies, dLux Media Arts, and the Museum of Contemporary Art Sydney; “My Own Private Airspace”, a multichannel video of personal airflights and itineraries (with Leo Martyn animator); and “Loomorama”, a collaborative installation project with Elvis Richardson based on personal archives of VHS tapes and VJ presentation tools. He is also Lead Chief Investigator on the ARC LIEF project to create Design and Art of Australia Online together with DAAO Research Director and long-time collaborator Gillian Fuller. He was awarded a Vice-Chancellor’s Award for Teaching Excellence in 2008. He is Deputy Director at NIEA and a Faculty member of ICinema. For further information and full CV, visit his personal website or his UNSW research profile.

**INGRID KELLENBACH**

Ingrid Kellenbach's career in the visual arts has spanned over 35 years, involving work in the public and museum sector in education, design and exhibitions. Ingrid has delivered major cultural projects and events for the corporate sector and developed numerous travelling exhibitions for Australian and international audiences. In addition to maintaining her art practice, Ingrid has held senior arts management and curatorial positions, including CEO of NETS WA, CEO of the Australian Exhibitions Touring Agency, and from late 2008, CEO of Adelaide Central School of Art. Ingrid secured a 50-year lease on two historic buildings and managed the School’s re-location to new premises in 2013.

### 2. PAST HISTORIES AND AGENCY OF HERITAGE IN THE CONTEMPORARY CONTEXT

**“Bring Out Your Dead”**

In the accelerating monetized, managerialist commerce of art education today, the art school’s heritage is an expedient marketable asset: the mystique of a museumised atelier, and a gloss for our current so-called “practice-led research” pomposity as if that were a monastic discipline. This mystique of heritage has been fashioned like Disney’s Fantasyland as the fabulous milieu of creative ambition; and like Fantasyland’s predecessor and model – Ludwig II’s neo-medieval folly castle of Neuschwanstein, perched on a romantic Bavarian peak – this heritage of the atelier is a false ruin and a stage set. Yet by its ruination, folly and decay, heritage can also be a dark precursor; and, in this perspective, it is not a sentimental bequest (however marketable) but a curse of unnatural and unholy, rancorous, horrible revivification. Make no mistake: I come to bury the art school, not to praise it. But in its wake, I come back to unearth its rotting corpse and intend, by dark necromancy, to raise it.
**Keynote Speaker:** Dr Edward Colless, The Victorian College of the Arts (VCA), The University of Melbourne

**Respondent:** A/Professor Kit Wise, Monash University

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**Dr Edward Colless**

Dr Edward Colless is Head of Critical and Theoretical Studies at the Victorian College of the Arts, University of Melbourne. He has in the past worked in theatre, film, broadcasting and architecture, been a curator, worked as a travel writer, and dabbled in fiction—but mainly he writes in a genre that passes for art criticism and speculative theory. Increasingly, however, he uses every opportunity to research and to write on arcane topics, the more obscure and hermetic the better: antique heretical theology, art historical marginalia, demonology, crypto-zoology and crypto-archaeology.

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**A/Professor Kit Wise**

A/Professor Kit Wise is an artist and art writer as well as Associate Dean (Education) and an Associate Professor in Fine Art in the Faculty of Art Design & Architecture (MADA) at Monash University, Melbourne. He has held senior leadership and governance roles as a member of the Executive Committee of MADA since 2008 and in his role as ADE has led the development interdisciplinary education at MADA, as well as actively contributing to the implementation of interdisciplinarity across the university. He is a member of the Steering Committee for CALTN, the Creative Arts Learning and Teaching Network which in 2012 established the new peak body for Creative Arts Education, the Board of Deans and Directors of Creative Arts (DDCA). He has been a voting member of the ACUADS Council (Australian Council of University Art and Design Schools) and an external examiner for a range of disciplines across Australia. He has published research on the topic of interdisciplinarity, and in 2014 he received a major OLT Innovation & Development Grant, for the project ‘Benchmarking quality assessment tasks to facilitate interdisciplinary learning in the creative arts and humanities’. The investigation will take place as a cross-institutional collaboration between MADA, VCAM and UNSW|Art & Design. Kit Wise is represented by Sarah Scout, Melbourne.
3. Future Scenarios through Speculative Ecologies

“Configuring Critique: Seven Problematics for Arts Education in Neoliberal Times”

Problématique is a French term, defined as ‘the art of formulating a problem’. Drawing on the title of an essay I wrote on the practice of artist Apolonija Šušteršic, in this talk I will present seven problematics – critical, spatial, pedagogical, functional, relational, performative and transitional – as sites for debating and enacting artistic alternatives to neoliberalism. If the term ‘liberal arts’ refers to the seven subjects of the medieval university curriculum, which included the Classical Trivium of grammar, rhetoric and logic, and the Renaissance Quadrivium of mathematics, geometry, music and astronomy; what kind of arts education do we need for the neoliberal times in which we live?

Keynote Speaker: Professor Jane Rendell, The Bartlett School of Architecture, University College London

Respondent: Dr Shane Hulbert, RMIT University

Professor Jane Rendell

Professor Jane Rendell is a writer whose work crosses architecture, art, feminism, history and psychoanalysis. She has developed concepts of ‘critical spatial practice’ (2002/6) and ‘site-writing’ (2007/10) through such authored books as Site-Writing (2010), Art and Architecture (2006), and The Pursuit of Pleasure (2002). Recent texts have been commissioned by artists such as Jasmina Cibic, Apollonia Šušteršic, and transparadiso, and institutions like FRAC Centre, Orléans, and Hamburger Bahnhof, Berlin. She is
currently working on a new book concerning transitional spaces in architecture and psychoanalysis. She is Professor of Architecture and Art at the Bartlett, UCL. See http://www.janerendell.co.uk/

Dr Shane Hulbert

Dr Shane Hulbert is a Melbourne based artist and academic. His work has been shown in Melbourne and Perth and internationally in London, China, South Korea and Serbia, most recently at the National Gallery of Victoria in Melbourne Now. He is currently Deputy Head, Discipline (Art) at RMIT University in the School of Art, where he lectures in photography, specifically the historical and contemporary connections between concepts and technologies. He holds a PhD in Fine Art from RMIT University, and leads the RMIT Photo Imaging Research Network, a group that promotes photographic practice and theory through practice-led research, exhibitions, seminars and writings. His practice explores the expression of a collective national identity through distinct and popular iconography that connects place, history and culture.

Roundtable Discussion

“What impact are higher degree research programs having on emerging trends and themes in contemporary art?”

Invited panellists:

Anthony Bond OAM
Dr Rebecca Coates
Dr Chris McAuliffe
Dr Kate Daw

Chair: Dr Toby Juliff

Anthony Bond OAM

Anthony Bond OAM is a freelance writer and curator, and till recently Director Curatorial at the Art Gallery of NSW, where he was responsible for collecting and displaying International contemporary art, since 1984. A small selection of his major exhibitions accompanied by substantial publications include: The British Show 1985; Australian Perspecta 1985, 87 and 89; The 9th Sydney Biennale ‘Boundary Rider’ 1992-93; Tony Cragg 1997; Ken Unsworth 1998; TRACE the inaugural Liverpool Biennale of Contemporary International Art 1999, UK. He has also done projects with individual artists including Antony Gormley, Ernesto Neto, Wolfgang Laib, Alison Wilding, Ulrike Rosenbach, Anish Kapoor, Tony Cragg, Richard Wentworth and Tracey Emin. He recently curated Francis Bacon: five decades, November 2012 at AGNSW. See http://www.anthonybond.com.au/
**Dr Rebecca Coates**

Dr Rebecca Coates is a Melbourne-based curator and writer. She lectures in Art History and Art Curatorship, School of Culture and Communication, University of Melbourne. She was awarded a PhD in Art History in 2013 from The University of Melbourne. Her thesis examined the intersection of contemporary art and exhibition histories, exploring the rise of private art foundations as part of a globalised art world. As a curator she has worked extensively in Australia and overseas: at the Australian Centre for Contemporary Art (ACCA); the National Gallery of Victoria (NGV); Melbourne International Arts Festival (MIAF); the Museum of Modern Art Oxford (MOMA Oxford), where she worked with art museums and institutions in the UK, Europe, Japan, America and Australia; and has curated a range of independent projects.

**Dr Chris McAuliffe**

Dr Chris McAuliffe is an independent art historian and curator. From 2000 to 2013 he was Director of the Ian Potter Museum of Art, the University of Melbourne. In 2011-12, he was Visiting Professor of Australian Studies at Harvard University. He is currently an honorary fellow of the Australian Centre, The University of Melbourne. See: chrismacauliffe.com.au

**Dr Kate Daw**

Kate Daw is a visual artist based in Melbourne. Her recent work restages the narrative form in contemporary art, combining materiality and history, language and image, art and literature, to explore their interchange of meaning. Kate Daw has exhibited her work widely, nationally and internationally. Her most recent exhibitions have included The Biennale of Sydney (2014), a solo stand at the India Art Fair (2013) and projects with the Australian Centre for Contemporary Art, the Ian Potter Museum of Art and a major solo exhibition at the Art Gallery of Western Australia. In 2006, Daw completed her PhD at the Victorian College of the Arts, The University of Melbourne, where she has recently been appointed Head of Painting. Kate Daw was a member of the Visual Arts Board of the Australia Council from 2011-2013. She exhibits with Sarah Scout in Melbourne.