

2018 Curatorial Intensive

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When: Wednesday 17 October 2018

Where: Buxton Contemporary
Cnr Southbank Boulevard and Dodds Street
Southbank VIC 3006

Professional Development Program 2018
Semester 2, Session 11

2018 Curatorial Intensive

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Where: Buxton Contemporary
Cnr Southbank Boulevard and Dodds Street
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The 2018 *Curatorial Intensive* is co-presented by **PGAV**, **NETS Victoria** and our education partner, **The University of Melbourne**.

The *Curatorial Intensive* brings together Victorian and interstate curators working in public institutions, ARI's and community spaces, and on independent projects. The program is multi-faceted and provides a platform for curators, artists, writers, academics and critics to share their experience and knowledge with one another.

This year's keynote will be co-presented by the inimitable **Naomi Cass**, independent curator and writer, and formerly Director at Centre for Contemporary Photography (CCP); and **Gordon Morrison**, who recently retired after 13 years as Director of the Art Gallery of Ballarat. The keynote will include an in-conversation, chaired by **Associate Professor Alison Inglis**, The University of Melbourne.

Responding to themes drawn from consultation with PGAV Members, the 2018 *Curatorial Intensive* will include a focus on **diversity and inclusion**, with parallel streams focusing on **freedom of speech and politically engaged curatorial practice**, including issues of risk in an institutional context; and **new/experimental modes of curatorial practice** with an emphasis on independent curators and their engagement with public galleries.

The event will be rounded out by a **NETS Victoria Showcase** of 2019/2020 Touring Programs, **Multicultural Arts Victoria Showcase** and networking drinks.

Presenters

The Public Galleries Association of Victoria is the peak body for public galleries. We are pleased to partner with NETS Victoria and The University of Melbourne for the delivery of the 2018 *Curatorial Intensive*.



Student bursaries have been generously supported by the School of Culture and Communication, the Faculty of Arts and Chancellery Engagement at the University of Melbourne.

Presentation Partners

The PGAV, NETS Victoria and The University of Melbourne wish to thank the following 2018 *Curatorial Intensive* Presentation Partners, with special thanks to Buxton Contemporary for hosting the event, and the VCA for additional venue support.



Testing Grounds



PGAV Supporters

The PGAV is supported by the Victorian Government through Creative Victoria and receives significant in-kind support from the National Gallery of Victoria.



Program Overview

▶ Registrations:
from 10 am

▶ Lunch:
1.05 pm

▶ Afternoon Tea:
3.40 pm

▶ Networking:
5 pm

SESSION 1: KEYNOTE ADDRESS AND INCLUSIVITY AS INTRINSIC PRACTICE

TIME	SESSION	PRESENTERS
10.30 am	WELCOME TO COUNTRY	JANET GALPIN, Boon Wurrung Foundation Representative
10.35 am	WELCOME TO BUXTON CONTEMPORARY	RYAN JOHNSTON, Buxton Contemporary, The University of Melbourne
10.40 am	KEYNOTE ADDRESS Reflections on curatorial practice	ASSOCIATE PROFESSOR ALISON INGLIS, The University of Melbourne NAOMI CASS, Independent Curator and Writer, and formerly Director, CCP GORDON MORRISON, formerly Director, the Art Gallery of Ballarat
11.10 am	PROVOCATION	ANDY BUTLER, Independent Writer, Curator and Artist
11.25 am	PANEL DISCUSSION: First Nations Curating	Facilitator: LÉULI ESHRAGHI, Independent Artist, Writer and Curator MAREE CLARKE, Artist, and Curator, Wyndham Art Gallery KIMBA THOMPSON, Director, Blak Dot Gallery PETER WAPLES-CROWE, Ngarigo Artist and Aboriginal health worker
12.10 pm	PROVOCATION	NAT THOMAS, Independent Artist and Writer
12.25 pm	PANEL DISCUSSION: Gender diversity	Facilitator: ELVIS RICHARDSON, Independent Artist, Writer and Curator DR ALISON BENNETT, Artist ANGELA BAILEY, Artist, Curator, and President, Australian Lesbian and Gay Archives BRYONY NAINBY, Director, Benalla Art Gallery
1.05 pm	LUNCH	

SESSION 2: PARALLEL STREAMS - CHOOSE TO ATTEND EITHER STREAM 1 OR STREAM 2

STREAM 1: FREEDOM TO SPEAK [PAGE 5]			STREAM 2: ROOM TO PLAY [PAGE 6]		
TIME	SESSION	PRESENTERS	TIME	SESSION	PRESENTERS
1.50 pm	PROVOCATION	BELLA HONE-SAUNDERS, Independent Curator	1.50 pm	PROVOCATION	ARIE RAIN GLORIE, Testing Grounds
2 pm	CASE STUDY: <i>The Public Body .02</i>	ALEXIE GLASS-KANTOR, Artspace	2 pm	CASE STUDY: <i>Kyneton Art Triennial</i>	CLARE NEEDHAM AND KENT WILSON, Kyneton Contemporary
2.25 pm	CASE STUDY: <i>State of the Union</i>	JACQUELINE DOUGHTY, Ian Potter Museum of Art	2.25 pm	CASE STUDY: <i>Recent exhibitions</i>	JAKE TREACY, Independent Curator
3 pm	PANEL DISCUSSION: Artistic freedom of speech	Facilitator: CLAIRE WATSON, Bundoora Homestead Art Centre JESSICA BRIDGFOOT, Bendigo Art Gallery MATTHEW SLEETH, Artist NAT THOMAS, Independent Artist and Writer	3 pm	PANEL DISCUSSION: Independent curatorial practice	Facilitator: MARDI NOWAK, NETS Victoria SIM LUTTIN, Arts Project Australia EMILY CORMACK, Independent Curator ROSLYN HELPER, Next Wave LÉULI ESHRAGHI, Independent Artist, Writer and Curator
3.45 pm	AFTERNOON TEA				

SESSION 3: NETS VICTORIA SHOWCASE, MULTICULTURAL ARTS VICTORIA SHOWCASE, AND NETWORKING DRINKS

TIME	SESSION	PRESENTERS
4.15 pm	NETS VICTORIA SHOWCASE: 2019/2020 Touring Programs	MARDI NOWAK, NETS Victoria
4.35 pm	MULTICULTURAL ARTS VICTORIA SHOWCASE: Artist Talks	Multicultural Arts Victoria
5 pm	NETWORKING DRINKS	

Parallel Stream 1 - Freedom to Speak ▶

Venue:
Buxton Contemporary
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▶ Time:
1.50 pm

A session exploring the tension between an artist's freedom of voice and political expression and its inherent social value, and an institutional tendency towards risk management that sees curators shy away from presenting works considered 'too dangerous'.

TIME	SESSION	PRESENTERS
1.50 pm	<p>PROVOCATION: Curator Bella Hone-Saunders reflects on the development of <i>A sinking feeling (the politics of risk)</i> which explores the relationship between both the artist and curator's dependence on funding bodies and how that affects the likelihood of creating work that takes risks or offers critiques. The exhibition engages with the potential 'freedom' that is a by-product of working freelance within the arts in Australia. <i>A sinking feeling (the politics of risk)</i> considered such questions as:</p> <p><i>How in the current political/artistic climate can artists feel supported to take risks?</i> <i>How are gallery spaces/artists/curators held accountable for speaking to, and with, diverse communities and engaging in meaningful cross-cultural dialogues?</i></p>	BELLA HONE-SAUNDERS, Independent Curator
2 pm	<p>CASE STUDY: Alexie Glass-Kantor on <i>The Public Body .02</i>, described as "one of the most explicit exhibitions seen in Sydney" by John McDonald. Though presented at Artspace, which was established to support risky and experimental work, it still contained a warning upon entry and the three-exhibition series saw the gallery compile a five-page risk management plan looking at the precedents for censorship and obscenity laws in Australia.</p>	ALEXIE GLASS-KANTOR, Artspace
2.25 pm	<p>CASE STUDY: Jacqueline Doughty on her exhibition presented at the Ian Potter Museum of Art, <i>State of the Union</i>, which explored the relationship of artists to political engagement through a focus on the labour movement and trade unions.</p>	JACQUELINE DOUGHTY, Ian Potter Museum of Art
2.50 pm	10 MINUTE BREAK	
3 pm	<p>PANEL DISCUSSION: A wide-ranging discussion looking at the issue of freedom of speech within curatorial practice, particularly as it relates to politically engaged artworks and the at times strained relationship between gallery, funder, and artist.</p>	<p>Facilitator: CLAIRE WATSON, Bundoora Homestead Art Centre JESSICA BRIDGFOOT, Bendigo Art Gallery MATTHEW SLEETH, Artist NAT THOMAS, Independent Artist and Writer</p>
3.45 pm	AFTERNOON TEA	

Attendees choose to attend either *Parallel Stream 1 - Freedom to Speak*, or *Parallel Stream 2 - Room to Play* (detailed overleaf).

Parallel Stream 2 - Room to Play ▶

Venue:
FTV Studio 3: Film and TV Buildings 861, VCA
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▶ Time:
1.50 pm

Public galleries benefit from a multitude of voices and curatorial approaches. This session explores a number of experimental or unorthodox curatorial models, and the relationship between institutions and independent curators.

TIME	SESSION	PRESENTERS
1.50 pm	<p>PROVOCATION: Via a video presentation, Arie Rain Glorie highlights a selection of progressive and experimental curatorial projects delivered through Testing Grounds that challenge the notion of a uniform, traditional, or 'correct' approach to curatorial practice.</p>	<p>ARIE RAIN GLORIE, Testing Grounds</p>
2 pm	<p>CASE STUDY: Clare Needham and Kent Wilson reflect on the first <i>Kyneton Art Triennial</i>, their use of unconventional exhibition locations throughout the city, and the ways in which they were able to work collaboratively with KCI members to maximise shared skills, knowledge and their respective passion for the arts.</p>	<p>CLARE NEEDHAM AND KENT WILSON, Kyneton Contemporary Inc.</p>
2.25 pm	<p>CASE STUDY: As an independent curator, Jake Treacy explores his recent projects, including <i>Beyond The Veil</i>, an exhibition presented at BLINDSIDE which sought to expand and transform the perceptions, traditions and experiences of the white cube as an exhibition model, and <i>Utopian Tongues</i> at SEVENTH Gallery, which brought together an inclusive group of contemporary creatives through altruistic visions of tomorrow.</p> <p>Treacy's presentation will include reflections on successes and challenges in undertaking such endeavours as an independent, and his collaborative experiences with host galleries.</p>	<p>JAKE TREACY, Independent Curator, Writer and Poet</p>
2.50 pm	10 MINUTE BREAK	
3 pm	<p>PANEL DISCUSSION: A discussion looking at the role of the 'independent' curator; successes and failures, advantages and challenges for both the gallery and the curator.</p>	<p>Facilitator: MARDI NOWAK, NETS Victoria SIM LUTTIN, Arts Project Australia EMILY CORMACK, Independent Curator ROSLYN HELPER, Next Wave LÉULI ESHRAGHI, Independent Artist, Writer and Curator</p>
3.45 pm	AFTERNOON TEA	

Attendees choose to attend either *Parallel Stream 1 - Freedom to Speak* (detailed previous), or *Parallel Stream 2 - Room to Play*.

Presenters



Angela Bailey
Independent Artist and Curator;
President, Australian Lesbian and
Gay Archives

Angela Bailey is a curator and photographic artist whose practice is informed from the perspective of the community and the cultural. As a young activist participating in the fight for gay law reform in Queensland in the late 1980s to her work as Director of the Visual Arts for the *Midsumma Festival* (Melbourne's Gay and Lesbian Festival) in the late 1990s – all have contributed to her ongoing participation in promoting and interpreting our rich and diverse histories by creating exhibitions, installations, discourse and public programs of engagement.

Angela has lectured and tutored in Photography and has work in numerous significant public collections. In 2014 Angela curated two exhibitions as part of the International AIDS 2014 Cultural Program in Melbourne and earlier this year curated *WE ARE HERE* at the State Library of Victoria, which presented contemporary artists

exploring their queer cultural heritage and engaging with the collections of the Australian Lesbian and Gay Archives Collection and the State Library.



Dr Alison Bennett
Lecturer in Photography,
RMIT University School of Art

Dr. Alison Bennett is an artist working in 'expanded photography' where the boundaries of photography have shifted in the transition to digital media and become diffused into ubiquitous computing. Bennett's recent projects have explored the creative potentials of augmented reality, 3D scanning, and virtual reality as encompassed by the medium and practice of photography.

As a neuroqueer new-media artist, Bennett's work has explored the performance and technology of gender identity and considered the convergence of biological and digital skin as virtual prosthesis. Her work has generated international viral media attention more the once and has been featured on ABC TV's *Australian Story*, the *New York Times*, *Mashable*, *The Huffington Post*, *BuzzFeed*, *Motherboard*, *The Creators Project*, *KillScreen*, *ABC TV News*, and *The Guardian's* 'best Australian photographs of 2015'.

As one of the founders of the QueerTech.io collective, Bennett has developed an international community of queer identifying digital media artists. Over the last two years QueerTech.io have presented more than sixty screen-based digital media artworks by queer artists from around the globe at Testing Grounds, RMIT Spare Room Gallery, Blindside, Fed TV, ACMI, and online. Alison Bennett works as a lecturer in photography at RMIT School of Art.

Presenters



Jessica Bridfoot
Curator,
Bendigo Art Gallery

Jessica has held diverse roles in the arts, working as a project manager for a contemporary performance organisation in Glasgow (2006) and later as the founding Director of Alluvial Gallery in central Victoria (2006-2007) dedicated to the presentation of contemporary art in a regional context.

From 2007-2011, Jessica was Gallery Manager of John Buckley Gallery, Melbourne and curated numerous shows by leading Australian artists. From 2011-2014, Jessica was the inaugural Visual Arts Program Manager at Substation, Melbourne.

Jessica lives in Kyneton, Victoria where she is a member of the curatorial collective Kyneton Contemporary. Jessica commenced her curatorial role at Bendigo Art Gallery in October 2016.



Andy Butler
Independent Writer, Curator
and Artist

Andy Butler is a Filipino-Australian writer, independent curator and artist. His practice interrogates whiteness and structural racism in Australian culture, and envisions a future where our cultural production reflects the complexity and reality of our region. His arts writing has been widely published in places such as *Overland*, *Art+Australia* and *Runway*. He has curated exhibitions at RMIT's First Site Gallery and BLINDSIDE, and exhibited work at Footscray Community Art Centre and the Substation.

Andy has worked with arts organisations in both the visual arts and literary sectors. In 2017 he participated in Footscray Community Art Centre's Emerging Cultural Leaders program and in 2018 he took part in 4A Centre for Contemporary Asian Art's Curatorial Intensive, and the Writers Immersion and Cultural Exchange (WriCE) program in Yogyakarta, Indonesia. He sits on the program advisory committee for the Emerging Writers Festival, is a board member at SEVENTH Gallery, and a co-director of Mailbox Art Space.



Naomi Cass
Independent Curator and Writer

Independent curator and writer, Naomi Cass commenced her curatorial practice at University Gallery, The University of Melbourne. Prior to taking up the position of Director at Centre for Contemporary Photography (CCP), she guest curated exhibitions for the Jewish Museum of Australia, Linden Gallery, ACCA, the Grainger Museum, and the Ian Potter Museum of Art.

Naomi's curatorial practice at CCP ranged from major mid-career surveys (Simryn Gill, David Rosetzky), through to thematic exhibitions including *In camera and in public*, drawing on historical and contemporary photography, video and installation to explore the issue of transgression and intrigue in photography.

In 2014 Naomi and Kyla McFarlane curated *The Sievers Project*. This was followed by *Crossing paths with Vivian Maier* which celebrated the timely relevance of this reluctant artist, juxtaposing her work with contemporary Australian photography,

performance and video. In 2016 she curated *The documentary take*, which explored the seeping of documentary practice into contemporary art. In 2017 she co-curated *An unorthodox flow of images* with Pippa Milne, and in 2018 she co-curated *Architecture Makes Us: Cinematic Visions of Sonia Leber and David Chesworth*. Naomi is an Asialink Fellow.

Presenters



Maree Clarke
Artist, and Curator,
Wyndham Art Gallery

Maree Clarke lives and works in Melbourne and is connected to the traditional lands of the Mutti Mutti, Yorta Yorta, Boonwurrung and Trawlwoolway people from Tasmania.

She is a multidisciplinary artist and curator committed to the reclamation of Victorian Indigenous art and customary material culture. She revives elements of Indigenous culture that have appeared lost over the period of invasion through her research and arts practice.

Clarke produces multi-media installations of photography, Lenticular prints (3D photographs), photographic holograms, body adornment, sculpture and installations that explore the rituals and ceremonies of her ancestors. Her work is about regenerating cultural practices and making wider audiences aware of the strong Indigenous culture that has survived and is now strengthening in South-eastern Australia.

One of the exhibitions of Maree's work to achieve acclaim has been her creation and installation ***Ritual and Ceremony*** using kopi mourning caps. These awe inspiring caps represent Maree's work researching the ***Ritual and Ceremony*** of her Ancestors, which has been exhibited in several countries around the world and a permanent installation at Bunjilaka at the Museum of Victoria.

Maree's inclusive approach to art practices – where art and culture are inseparable to all other aspects of life, has seen her involved in working with many members of the Aboriginal and wider community. The capacity for art to enable people to reconnect with their cultural heritage and to assist in their recovery remains central to Maree's philosophy concerning the power of art to heal and inspire people to positively identify with their Aboriginality, a process that for some continues to be difficult given the ongoing negative effects of colonisation.

Maree continues to curate exhibitions showcasing the development of contemporary southeast Australian Aboriginal art and culture and remains one of the key figures today in the story of southeast Australian Aboriginal art and the practice of cultural reclamation.

Most recently, Clarke has been developing a new collection of jewellery/body adornment based on traditional kangaroo tooth necklaces, but also using 3D technology to super size echidna quills, kangaroo teeth, crow feathers and 18k gold kangaroo teeth.

Presenters



Emily Cormack
Independent Curator

Emily Cormack has been curating exhibitions since 2001 in an institutional and freelance context throughout the Asia Pacific region and in Europe. Recently Cormack curated the 2018 Tarrawarra Biennale, while in 2016 she curated *Primavera: Young Australian Artists* at the Museum of Contemporary Art, Sydney.

She has been co-curator of major international projects including; *City Within the City* (2011), Art Sonje, Seoul, South Korea; *Still Vast Reserves* (2010), Magazzino d'Arte Moderna, Rome, Italy; *And the Difference Is* (2009), National University Museum, Singapore; *The Independence Project* (2008), Galeri Petronas, Kuala Lumpur, Malaysia; and *100 sound Works By 100 Sound Artists from the 21st Century* (2008), Gertrude Contemporary, Melbourne

Since 2001 she has curated over 27 exhibitions and managed more than fifty, as well as consulting on numerous public art projects.

Emily has worked as Curator at Gertrude Contemporary, Melbourne, the Adam Art Gallery, Wellington and as Co-Founder and Co-Director of Conical ARI, Melbourne. In 2005 Emily managed the New Zealand Pavilion at the Venice Biennial, and in 2003 she undertook a Curatorial Internship at the Museum of Modern Art, New York City. Concurrently Emily has developed an independent practice as a Curatorial Consultant and has commissioned public art for institutions such as the Bendigo Hospital, Melbourne Metro, and National Centre for Synchrotron Science (NCSS). In addition, Emily writes for catalogues and periodicals including *Frieze* magazine (UK), *Art Agenda* (USA), *Art Asia Pacific*, *Art and Australia* and *Kaleidoscope* (It) magazine. Emily holds a Bachelor of Fine Arts from Elam School of Fine Arts, Auckland University, NZ and an MA Art Curatorship from The University of Melbourne, and is currently a PhD candidate in Fine Arts at Monash University.



Jacqueline Doughty
Curatorial Manager,
Ian Potter Museum of Art

Jacqueline Doughty is Curatorial Manager at the Ian Potter Museum of Art. She has over 20 years experience in the contemporary art sector encompassing curatorial projects, research, writing, arts administration, organisational management and strategic planning in the United States, United Kingdom and Australia. As the Deputy Director/Senior Curator of Gertrude Contemporary, where she worked for over 15 years, Jacqueline managed a range of exhibitions and artist residencies and delivered bilateral cultural exchange programs in Malaysia, Singapore, China and Indonesia.

In addition to her undergraduate and post-graduate studies in art history at the University of Michigan and the School of the Art Institute of Chicago, Jacqueline trained at organisations in Chicago (Museum of Contemporary Art and the Art Institute of Chicago) and London (Chisenhale Gallery and the Camden Arts Centre) and worked at London's Barbican Art Gallery before returning to Australia to take up a role at

Gertrude Contemporary. She has undertaken freelance curatorial projects for Perth Institute of Contemporary Art and Melbourne Art Foundation.

Presenters



Léuli Eshrāghi Independent Artist, Curator and Writer

Léuli Eshrāghi (ia, ū pronouns) is an artist, curator, writer from the Sāmoan archipelago, Pārs plateau, Guangdong delta, and other ancestries.

Léuli completed a PhD in Curatorial Practice at Monash University in 2018, and is a Postdoctoral Fellow with the Initiative for Indigenous Futures at Concordia University, Montreal beginning in 2019. Ia holds qualifications in Indigenous arts management, francophone Great Ocean literature, Indigenous studies and cultural studies.

Ia is 1/5 of the curatorial collective supporting Indigenous artist development through exhibitions around the Great Ocean (2018-2020) at the Institute of Modern Art Brisbane, Artspace Auckland, and Vancouver Art Gallery. Recent residencies include Para Site Hong Kong, Banff Centre for Arts and Creativity, Asia Pacific Triennial of Performing Arts, University of British Columbia - Okanagan, Smithsonian Asian Pacific American Center, and Dhaka Art Summit.

Ia makes performances, installations, writing and curatorial projects centred on embodied knowledges, ceremonial-political practices, language renewal and Indigenous futures throughout the Great Ocean and further afield through expanded kinships. Ia exhibits widely and publishes regularly, and serves on the Aboriginal Curatorial Collective | Collectif des commissaires autochtones (Canada) board.

<http://www.leulieshraghi.com>



Alexie Glass-Kantor Executive Director, Artspace

Alexie Glass-Kantor is Executive Director, Artspace, Sydney, supporting curatorial practice, exhibition making, publishing, and residencies. She is Curator for the Encounters sector at Art Basel | Hong Kong (2015 to 2020), which premieres large-scale installations. As curator or co-curator of over one hundred exhibitions, Glass-Kantor has worked with international artists across generations to develop collaborative projects throughout the Asia, Europe and North America in independent spaces, collecting institutions, biennials and festivals. She is Chair, Contemporary Art Organisations Australia (CAOA) and on the academic boards of the National Art School (Sydney) and Museum of Contemporary Art & Design (Philippines).



Roslyn Helper Independent Artist and Writer; Director/CEO, Next Wave

Roslyn is an artist, writer and the current Director/CEO of Next Wave, Australia's most comprehensive platform for nurturing and presenting new generation artists taking creative risks.

From 2016-2018, Roslyn was the Artistic Director of Underbelly Arts, and from 2012-2016 she was the Artistic Director of Electrofringe. Earlier this year she was awarded an Australia Council Career Development Grant to pursue opportunities for connection and collaboration with experimental artists and festivals across Europe. Roslyn has organised artistic projects across Australia, internationally and online, and her art writing has been published widely, including in the *Guardian*, *Art Almanac* and *The Lifted Brow*.

Presenters



Bella Hone-Saunders
Independent Curator

Isabella (Bella) Hone-Saunders is currently practicing as a curator and artist in Narrm (Melbourne).

Her curatorial practice is concerned with accessibility, representation and shared social responsibility, while critically examining the inclusivity of public art spaces.

Hone-Saunders' artistic practice utilises movement. With video as preferred medium and centering her body as a focal figure, she aims to explore ideas of body idealisation, identity and gender representation.

In 2016 she completed a Graduate Diploma in Art History at The University of Adelaide.

In 2017 Bella Hone-Saunders completed her Masters of Art Curatorship at The University of Melbourne.



Associate Professor Alison Inglis
Lecturer,
The University of Melbourne

Alison Inglis is an Associate Professor in Art History and for many years coordinated the Master of Art Curatorship program at The University of Melbourne.

She researches, teaches and publishes in the area of nineteenth-century British and Australian art and also in museum studies. Alison's experience in the field of curatorial studies is reflected in her current membership of several museum boards (including Museum Victoria and the Duldig Studio), and her appointment as an Emeritus Trustee of the National Gallery of Victoria in 2010.

One of her recent ARC research projects investigated the history of exhibitions of Australian art post-1960. Alison also undertakes curatorial work, and in 2014 she co-curated the large exhibition, *For Auld Lang Syne: Images of Scottish Australia from First Fleet to Federation*, with Patricia Macdonald, at the Art Gallery of Ballarat.



Ryan Johnston
Director,
Buxton Contemporary

Ryan Johnston's professional experience in the museum and university sectors spans more than 17 years, including from 2012-2018 as Head of Art at the Australian War Memorial, where he oversaw one of the most significant collections of Australian art ranging from the 19th century to the present day. In this role, he managed Australia's Official War Art Scheme, through which contemporary artists are deployed to conflict zones around the world. While at the Memorial he also developed a wide-ranging contemporary art commissioning program to address the complex histories and legacies of conflict.

Prior to joining the Memorial, Ryan was Acting Director of the Shepparton Art Museum in Victoria, and he also worked for several years as a lecturer in the former School of Creative Arts at The University of Melbourne, teaching subjects on modern and contemporary art.

His research focuses on post-war and contemporary art, and he is currently a Chief Investigator on the *Art in Conflict* ARC linkage project led by Curtin University with research partners The University of Melbourne, University of Manchester, University of NSW and the Australian War Memorial.

Ryan is the inaugural Director of Buxton Contemporary, the purpose-built home for the Michael Buxton Collection embedded at The University of Melbourne's Victorian College of the Arts. He commenced in the role in February 2018.

Presenters



Sim Luttin
**Curator and Gallery Manager,
Arts Project Australia**

Sim Luttin currently wears a few professional arts hats: as the Curator and Gallery Manager at Arts Project Australia where she has worked for 10 years; as Co-Deputy Chair at Craft Victoria; and as an assessment panel member for Creative Victoria.

In addition to these roles, she continues to pursue an international art career as a contemporary jeweller and maker and is represented in Melbourne and New York. She has travelled extensively on behalf of Arts Project Australia, conducting field-based research into gallery and art fair models, as well as supported studios worldwide.

She has a passion for supporting marginalised artists to be included and connected in the broader national and global contemporary arts sector.



Gordon Morrison
**Former Director,
Art Gallery of Ballarat**

Gordon Morrison was Registrar of the National Gallery of Victoria from 1985 until 1996, Division Head - Exhibition and Collection Management at the NGV from 1997 until 2003, and Director of the Art Gallery of Ballarat from 2004 until March this year.

In his own words, Gordon has *"curated more exhibitions than I would care to name, starting with San Marco and Venice at the NGV in 1997. Highlights have been exhibitions about political cartoons, Australian botanical art, Orthodox Christian Icons, and a series of shows devoted to such artists as Jan Senbergs, Wendy Stavrianos, Jeffrey Bren, Michael Shannon and Kevin Lincoln."*



Bryony Nainby
**Director,
Benalla Art Gallery**

Bryony Nainby joined Benalla Art Gallery as the Director in 2014. Since that time she has initiated a successful audience development strategy which focuses on socially engaged exhibition projects such as the Free Art School and art-related social events. She was previously Senior Curator of Contemporary Art at the Tasmanian Museum and Art Gallery (TMAG) and TMAG's Coordinating Curator for the *Theatre of the World* collaboration with MONA.

Her experience includes curatorial roles with the Latrobe Regional Gallery and the Gippsland Art Gallery, management of the CBUS Superannuation Collection of Australian Art, and extensive experience in the broader cultural and not for profit sectors. She has had extensive experience working in regional areas and formerly managed a series of international and remote area projects as part of IASKA's *Spaced* biennial of socially engaged art.



Eric Nash
**Professional Development Officer,
PGAV**

Eric joined the PGAV having served as Curator, Gallery Services at Perc Tucker Regional Gallery and Pinnacles Gallery in Townsville from 2013 to 2016. In this role Eric was responsible for the development and delivery of exhibitions, festivals, and programs, and significantly contributed to the creation and implementation of a visual arts strategy and business plan, as well as professional development programs.

More recently Eric served as the Arts and Culture Officer at Melton City Council, and is currently the General Manager at the Centre for Contemporary Photography.

Presenters



Clare Needham
Co-Director,
Kyneton Contemporary Inc.

Clare Needham is a curator and creative producer based in central Victoria. She has curated, co-curated and managed exhibitions, artist commissions and screening programs which have been shown nationally and internationally in venues including Bendigo Art Gallery; MONA, Tasmania; Arts Centre Melbourne; Carriageworks, Sydney and National Taiwan Museum of Fine Arts, Taichung.

She is currently a curator at Bendigo Art Gallery with a primary focus on social history exhibitions. Clare has previously worked as Exhibition Program and Education Manager at Experimenta Media Arts. Clare also curates and produces independent projects with contemporary artists and is Co-Director of Kyneton Contemporary Inc.



Mardi Nowak
Director,
NETS Victoria

Mardi Nowak has worked as a curator, gallery manager and collections manager for close to 20 years. Mardi is currently the Director of NETS Victoria (the National Exhibitions Touring Support), bringing the best contemporary art, craft and design to regional Victoria and beyond. Mardi's vision for NETS Victoria is to create a collaborative environment between host venues, artists and arts professionals to produce exhibitions and programs unique to each gallery.

Mardi travels widely to source and work with various artists and has recently returned from Istanbul Turkey, participating in the *4th Design Biennial* there.

Combining local and international talent brings a variety of ideas to her approach and promotes Mardi's vision of the gallery as a tool for professional development and audience education.



Arie Rain Glorie
Program Director and Curator,
Testing Grounds

Arie Rain Glorie is an artist and curator. His curatorial projects include *Digital Outlawed* (2013), the *Love/City* curatorial trilogy (three artist-run festivals over three years; 2014, 2015, and 2016), *The New Vanguard* (Seventh Gallery, at the *Gertrude Street Projection Festival*, co-curated with Yandell Walton), and the experimental time-based exhibition *Carousel* (exhibiting artworks in a theatre context).

In 2016 he was the *Gertrude Street Projection Festival* Assistant Curator and since 2016 he has been the Program Director and Curator of Testing Grounds (Melbourne Arts Precinct).



Elvis Richardson
Independent Artist, Writer
and Curator

Elvis Richardson is an artist whose collecting-based practice explores social modes of recognition and memorialisation. Richardson re-values found and obsolete objects and images and uses them to reconstruct stories of identity and anonymity, ambition and abandonment, public recognition and private nostalgia.

Elvis Richardson also writes and curates and has been a part of numerous artist-run initiatives including First Draft, Elastic, Ocular Lab, DEATH BE KIND, and most recently True Estate.

Elvis Richardson is the founder of *CoUNTess*, an online data collection project that investigates gender representation in the Australian visual arts sector.

www.elvisrichardson.com
www.true-estate.gallery
www.countesses.blogspot.com
Now www.countess.report

Presenters



Matthew Sleeth
Artist

Matthew Sleeth is a multi-disciplinary artist living in Melbourne. He maintains a conceptually driven practice across a range of media including photography, video, sculpture and performance. Matthew's work often focuses on the aesthetic and conceptual concerns of new media, and more recently on modes of performance within a visual art context.

Recent projects include: *A Drone Opera*, a live multimedia performance commissioned by Experimenta Media Arts and presented in September 2015 at the Meat Market in Melbourne; *Rules To Live By* in October 2016 at Claire Oliver Gallery (New York); and in 2008 *Pattern Recognition* was installed across 32 billboards, screens, public spaces and galleries as part of the *Melbourne International Arts Festival*.

Matthew has participated in a number of exhibitions at the National Gallery of Victoria including *Melbourne Now* (2013), *Negotiating This World* (2012), *Contemporary Encounters*

(2010), *Long Distance Vision* (2009), *Light Sensitive* (2006) and the *Felix H. Mann Memorial Prize* (1993).

Matthew's feature film *Guilty*, which is set in Myuran Sukumaran's final 72 hours before his execution in Indonesia in 2015, premiered at the *Adelaide Film Festival* in October 2017.



Nat Thomas
Independent Artist and Writer

Natalie Thomas is a Melbourne-based artist and writer. Thomas maintains a diverse and independent practice that considers story telling as the basis of culture. Her work engages with the mass media and its role in the perpetuation of the patriarchal status quo.

nat&ali (1999-2005) was a collaboration that riffed with riot grrrl strategies. *nattysolo* (*one woman, one camera, no film*) is an ongoing feminist endurance performance project with an online outcome. The project uses the form of the social page and social archive and fuses gossip and innuendo with scathing cultural criticism. The project is widely read. It explores how words, images and stories are used to build, maintain or dismantle reputations and change our ways of thinking and seeing.

<http://nattysolo.com>



Kimba Thompson
Founder and Director,
Blak Dot Gallery

Kimba Thompson (MA) is a Wiradjuri woman, and she has been residing in Naarm (Melbourne) for over 30 years.

Kimba is an established filmmaker, freelance producer and curator. She has worked on a diverse range of projects, which focus primarily on the use of storytelling as a vehicle to promote Aboriginal art and culture within the Australian.

She established an Indigenous production company, Sista Girl Productions, in 1997. The company makes educational and creative films.

In 2011 Kimba also founded Blak Dot Gallery, where she is the Director. Blak Dot Gallery is a not-for-profit artist-run space with a specific agenda to promote and showcase the works of GLOBAL CONTEMPORARY INDIGENOUS ARTISTS.

Presenters



Jake Treacy Independent Curator, Writer and Poet

Jake Treacy is an independent curator, writer and poet based in Narm (Melbourne). Jake's practice performs a curatorial activism, promoting the prismatic aspects of psychical and social exchange via the discourse and presentation of contemporary art. Through curated and writerly platforms, as well as esoteric and poetic gestures, Jake demonstrates the therapeutic qualities of art and its affects within the everyday. Jake's recent thesis focuses on constructing liminal spaces to encourage moments of transformation and betterment, to assist in shifting social and power hierarchies, and for the promotion of wellbeing and healing.

Recent projects include *Utopian Tongues* at SEVENTH gallery and *Beyond the Veil* at BLINDSIDE gallery. Jake's studies include a Masters of Art Curatorship (2017) and Postgraduate Art History (2015) at University of Melbourne, as well as a Bachelor of Arts Photography (2009) at RMIT, combined with on-going personal coursework in spiritual, philosophical and social studies.



Peter Waples-Crowe Ngarigo Artist, and Aboriginal health worker

Peter Waples-Crowe is a Ngarigo Artist and Aboriginal health worker. His work is auto-ethnographic in nature from the intersection of Culture, identity and spirituality.

With mixed media and humour, Peter explores the new possibilities for Koori people to represent themselves and their culture away from historical and socio-political boundaries and limits.



Claire Watson Senior Curator, Bundoora Homestead Art Centre

Claire Watson is Senior Curator at Bundoora Homestead Art Centre—City of Darebin, and a board member of the Public Galleries Association of Victoria. Previous roles include Curator at Banyule City Council, Gippsland Art Gallery, and Visual Arts Program Coordinator at Asialink—the University of Melbourne.

Claire has developed major curatorial projects including *Re-visioning Histories*, co-curated with Yhonnie Scarce, 2016; *Synthetica*, a NETS Victoria/BLINDSIDE touring exhibition, 2015; *Vertigo* an Asialink/BLINDSIDE exhibition touring to Indonesia, South Korea and Taiwan, 2014; and the award-winning project *Home—Reframing Craft and Domesticity*, 2013.

Claire has been an international guest speaker and workshop facilitator at the Museum of Contemporary Art Taipei; Galerie Soemardja, Indonesia; and the TransCultural Exchange Conference, USA.

Her experience includes serving on Creative Victoria's Touring Victoria and Regional Partnerships advisory panels, as well as Chair of the Artistic Directors and Board of Management at BLINDSIDE from 2010-2017.

Presenters



Kent Wilson
**Senior Curator,
La Trobe Art Institute**

Kent Wilson is a contemporary art curator, artist, writer and exhibition-maker working in Melbourne, Kyneton and Bendigo, Australia.

He is the Senior Curator at La Trobe Art Institute; founder and Co-Director of Kyneton Contemporary Inc; and produces freelance arts projects across various venues.

Working across a variety of media, Kent has exhibited his own artwork at commercial galleries, artist-run-spaces and public galleries.

He is a writer published in *The Article*, *Artist Profile* magazine, *Das Platforms* and *artinfo.com.au*; he maintains an arts blog with reviews, articles and interviews called the *subMachine*; and writes exhibition essays for group shows and artists.

Venue

Buxton Contemporary **Cnr Southbank Boulevard and Dodds Street Southbank VIC 3006**

ABOUT

Buxton Contemporary opened in 2018 at the University of Melbourne's art school, the Victorian College of the Arts. Designed by renowned architects Fender Katsalidis, the museum is comprised of four public exhibition galleries, teaching facilities, and the largest outdoor screen in Australia dedicated to the display of moving image art.

Buxton Contemporary is the result of a landmark gift to the University by the art collector and property developer Michael Buxton. In 1995 Michael founded the Michael Buxton Collection with the aim of developing a museum quality collection of contemporary Australian art. Within twenty years the Collection had grown to more than 350 major artworks. In 2014, in one of the most significant acts of cultural philanthropy in Australian history, Michael and Janet Buxton donated the Collection to the University of Melbourne, along with funds to build and partially endow a new museum.

GETTING HERE

Buxton Contemporary is located at the University of Melbourne's Southbank Campus at the heart of Melbourne's arts precinct.

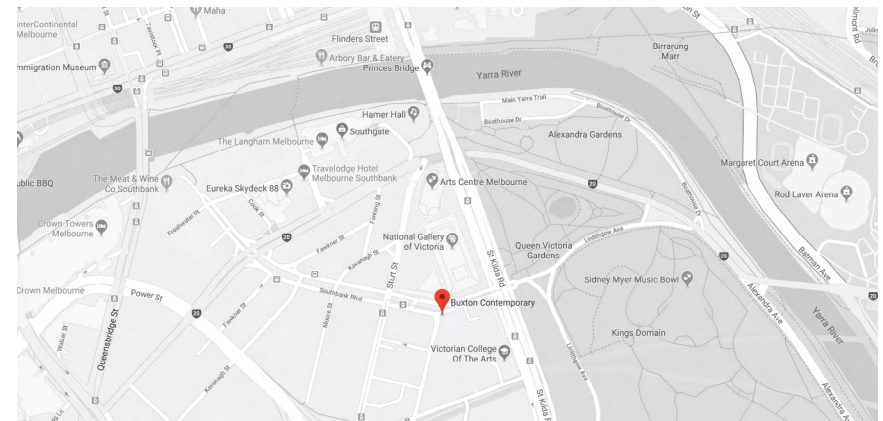
TRAIN

The closest train station to Buxton Contemporary is [Flinders Street Railway Station](#). From here, walk away from the city over Princes Bridge and along St Kilda Road. Once you've passed the Arts Centre and the National Gallery of Victoria, cross Southbank Boulevard and turn right – downhill towards the Melbourne Recital Centre. On the next corner of Dodds Street you'll find Buxton Contemporary!

Follow this route from [Flinders Street Station to Buxton Contemporary on Google Maps](#).

TRAM

Catch any tram that travels along St Kilda Road (Routes 3, 5, 16, 64, 67 & 72) and jump off at Stop 16



(Southbank Boulevard). Walk downhill along Southbank Boulevard and you'll find Buxton Contemporary on the next corner at Dodds Street.

RIDE

Why not ride to Buxton Contemporary? Hire a bicycle from any Bike Share Station, including one at Flinders Street Railway Station. You can return your hire bike at the University's entrance on St Kilda Road and then take a very short walk down Southbank Boulevard.

DRIVE

You can park in metered street parking on Grant and Sturt Streets. You'll also find commercial car parks within the Arts Centre and also the Australian Ballet Centre car park.



Venue

**FTV Studio 3:
Film and TV Buildings 861
Victorian College of the Arts
234 St Kilda Road
Southbank VIC 3006**

ABOUT

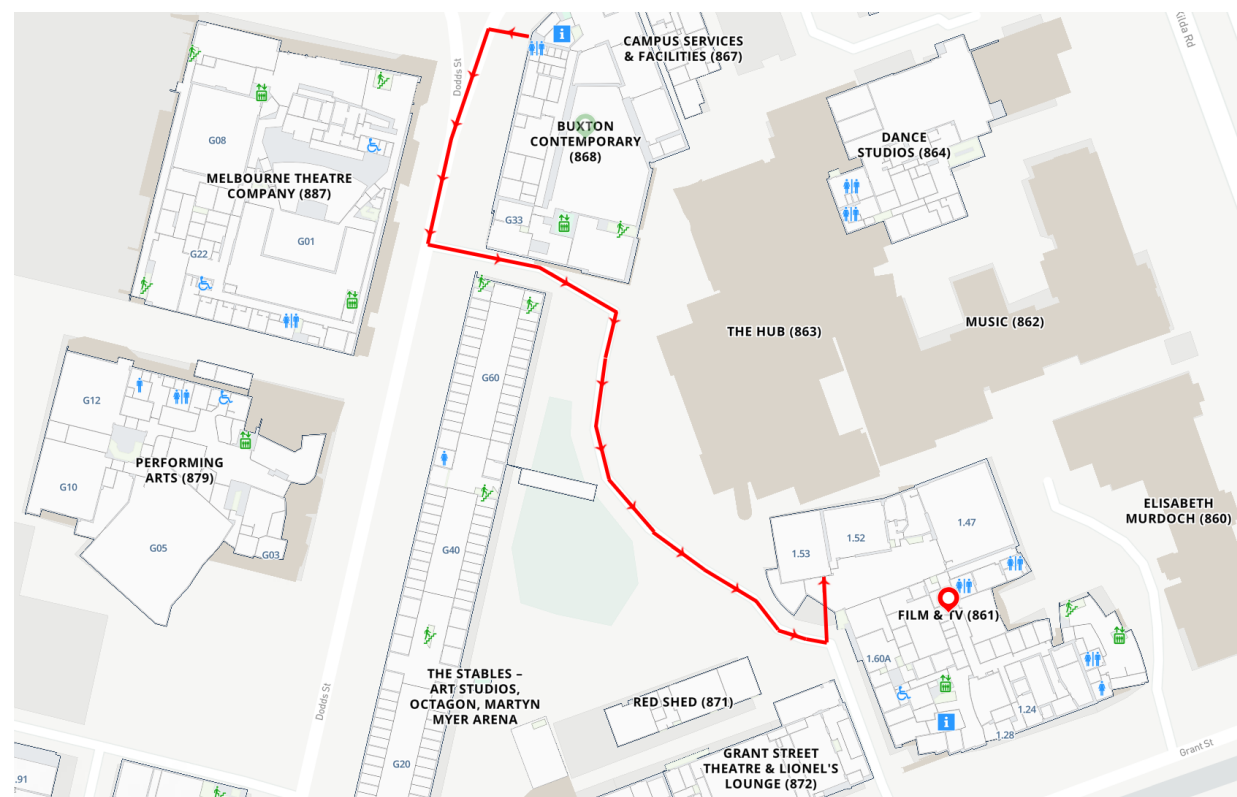
The Victorian College of the Arts brings together an extensive range of creative disciplines including Acting, Art, Dance, Film and Television, Music Theatre, Production, Theatre and Writing, offering a broad range of undergraduate and graduate study opportunities as well as short course programs.

GETTING HERE

The presentations forming Parallel Stream 2 - Room to Play will be held at the Victorian College of the Arts' FTV Studio 3: Film and TV Buildings 861, a short walk from the morning, afternoon, and Parallel Stream 1 - Freedom to Speak presentations being staged at Buxton Contemporary.

To make your way from Buxton Contemporary to FTV Studio 3, walk past the Lenton Parr Library building towards the back entrance to the FTV Building.

Enter via the large roller door; FTV Studio 3 is the first tutorial room on the left. Refer to the map below.



Networking Drinks and Exhibition Viewing

When: 5pm, Wednesday 17 October 2018

Where: Foyer, Buxton Contemporary

No one is watching you: **Ronnie van Hout**

This ironically titled exhibition shines a spotlight on Ronnie van Hout, a Melbourne-based New Zealand-born artist best known for his distinctive brand of existential absurdism. Bringing together works that span more than thirty years of practice, ***No one is watching you: Ronnie van Hout*** encompasses sculpture, video, photography, embroidery and text, and features major new installations.

Van Hout's tragicomic oeuvre references a wide range of sources, from science fiction, cults and cinema to art history and popular and celebrity culture. He frequently draws upon childhood experiences and recollections to create wryly amusing yet heart-rending micro fictions. Casting fragile, lonely figures in the midst of perplexing scenarios, van Hout masterfully evokes familiar and yet strange interior worlds. His unsettling tableaux unleash deep social anxieties and feelings of self-consciousness, triggering the impulse to simultaneously laugh and cry.

The multitude of protagonists populating van Hout's work includes figures from pop culture, peculiar everymen and wicked self-portraits. The latter appear to theatrically seize the artistic limelight while at the same time attempting to elude its searching glare. Van Hout's practice deliberately blurs the boundaries between self and other, artist and audience, tragedy and farce,



Image:

Installation view, ***No one is watching you: Ronnie van Hout***, Buxton Contemporary, University of Melbourne, 12 July - 21 October 2018, photograph by Christian Capurro

at once humorously and poignantly exploring powerful sensations of the contemporary human condition.

Curator: Melissa Keys

No one is watching you: Ronnie van Hout is presented in association with Melbourne International Arts Festival.

Exhibition Dates: 12 July - 21 October 2018

MELBOURNE
International Arts
FESTIVAL

The PGAV wishes to thank its 2018 Curatorial Intensive co-presenters, NETS Victoria and The University of Melbourne.

All presenters wish to thank the Presentation Partners for the 2018 Curatorial Intensive:

*Artspace
Arts Project Australia
Benalla Art Gallery
Bendigo Art Gallery
Blak Dot Gallery
Bundoora Homestead Art Gallery
Buxton Contemporary
Ian Potter Museum of Art
Kyneton Contemporary Inc.
Multicultural Arts Victoria
Next Wave
Testing Grounds
Victorian College of the Arts
Wyndham Art Gallery*