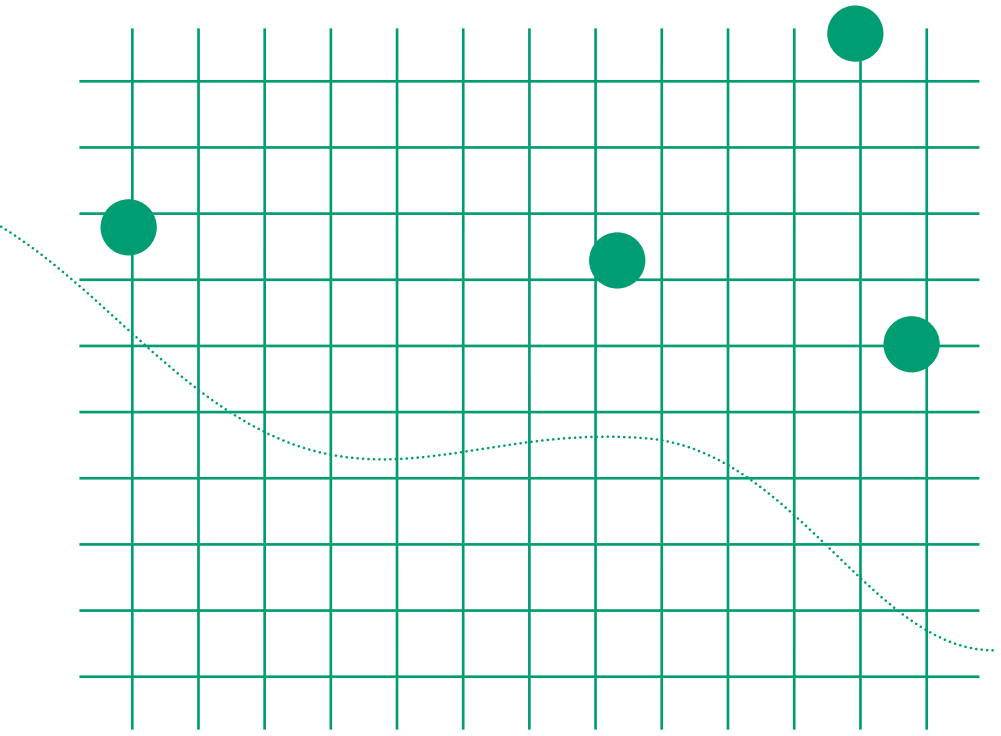
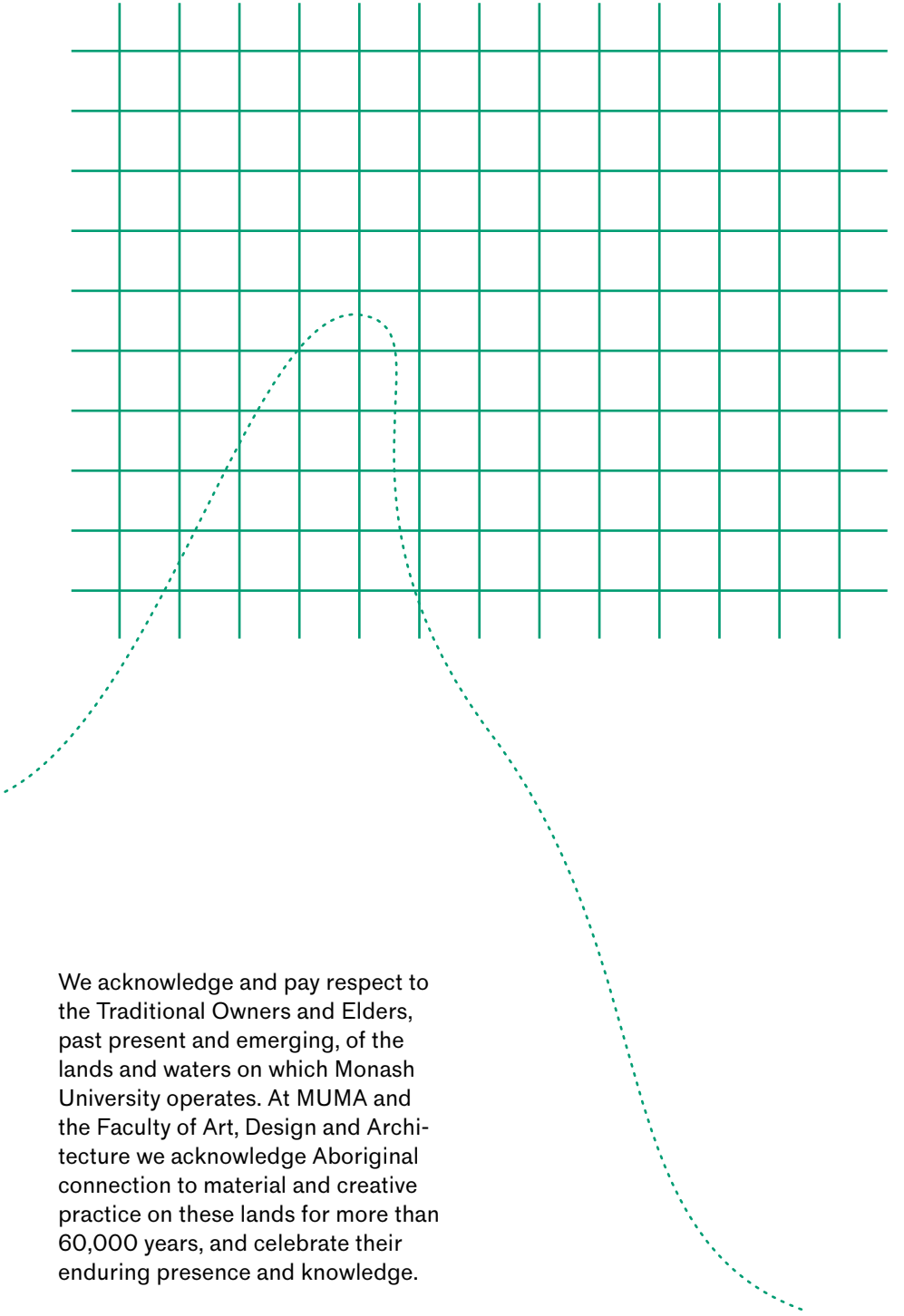
Let's Go Outside: Making Art Public





We acknowledge and pay respect to the Traditional Owners and Elders, past present and emerging, of the lands and waters on which Monash University operates. At MUMA and the Faculty of Art, Design and Architecture we acknowledge Aboriginal connection to material and creative practice on these lands for more than 60,000 years, and celebrate their enduring presence and knowledge.

Let's Go Outside:
Making Art Public

Co-presented by Monash University Museum of Art (MUMA) and Monash Art Projects (MAP)

Friday 30 & Saturday 31 August 2019

Let's Go Outside: Making Art Public will reflect on the growing interest in making and presenting art outside of the conventional gallery context and explore the opportunities and complexities of realising art in the public realm.

This two-day symposium, comprising keynote presentations, panel discussions, case studies and breakaway sessions, will traverse models and motivations for commissioning art outside the gallery; consider how art impacts the physical and social character of a place; incorporate Indigenous ways of knowing, connection to site and diverse histories; review the critical context and reception of art in the public realm; and speculate on the development of new and more inclusive commemorative public artworks.

Let's Go Outside: Making Art Public will span ephemeral, temporal and virtual projects, social and participatory practices, and variously scaled urban and regional projects. Participants include artists, designers, art consultants, policymakers, commissioners and curators.

The symposium will be accompanied by a downloadable reader that surveys the broader context of public practice: https://www.monash.edu/muma/events/2019/Lets-Go-Outside-Making-Art-Public

Day 1

- 9.30-10am: Registration
  Venue: The Pavilion, Level 8, Building H, Monash University, Caulfield Campus
  *Please note that all sessions will be held at The Pavilion in Building H with the exception of Breakout Session 3, Day 1 and Closing Drinks, Day 2.

- 10-10.30am: Introduction and Welcome to Country

— Charlotte Day, Director, Monash University Museum of Art (MUMA)
— Parbin-ata Carolyn Briggs AM, Boon Wurrung Elder

- 10.30am-12.30pm: Panel 1
  Decolonising the Public Realm

With the Australian Government spending fifty million dollars to transform the site of the first encounter between Europeans and Indigenous Australians in Botany Bay with a new museum, visitor centre and 'aquatic monument' to Captain James Cook ahead of the 250th anniversary in 2020, it is more important than ever to ask how Aboriginal and Torres Strait Islander knowledge should inform discussions about national symbols and public strategies for contesting and reshaping cultural memory.

Convenor:
— Jefa Greenaway, Director, Greenaway Architects and Chair, Indigenous Architecture + Design Victoria (IADV), Melbourne

Speakers:
— Clothilde Bullen, Curator, Aboriginal and Torres Strait Islander Collections and Exhibitions, Museum of Contemporary Art Australia, Sydney
— Jonathan Jones, artist (with Aunty Joy Wandin Murphy AO and Tom Nicholson, *Future Memorials*, 2014–19, TarraWarra Museum of Art)
— Brian Martin, Associate Dean, Indigenous, Monash University

- 12.30-1pm: Walking Tour

View public art projects on campus by Emily Floyd, Agatha Gothe-Snape, Rose Nolan and Callum Morton.
— Led by Charlotte Day, Director, MUMA

- 1-1.30pm: Lunch

- 1.30-3.30pm: Panel 2
  What Role Can Art Play in City Planning?

Placemaking as a term and practice has become naturalised in city-scale planning projects, and art is seen to have an important function in the planning, design and management of shared space. What role do artists and organisations play in such initiatives, and what are the gains and pitfalls of placing art within a community wellbeing framework?

Convenor:
— Professor Nikos Papastergiadis, Director, Research Unit in Public Cultures, University of Melbourne

Speakers:
— Barbara Flynn, Curatorial Advisor, City Centre, City of Sydney
— Kaye Glamuzina, Manager Arts Melbourne, City of Melbourne
— Agatha Gothe-Snape, artist (*Here, an Echo*, 2016, Biennale of Sydney and City of Sydney legacy artwork)
— Bridget Smythe, Design Director, City of Sydney

- 3.30-4pm: Afternoon Break

- 4-5.15pm: Breakout Session 1
  Public Practice in a
  University Context

The university context is a rich site for exploring new approaches to public art, both through research and commissions. Many Australian university campuses are in a period of redevelopment and renewal, presenting opportunities for forms of public practice that address place and history while foregrounding learning and interpersonal exchange.

Convenor:
— David Cross, Professor of Visual Arts, Faculty of Arts and Education, Deakin University, Melbourne

Speakers:
— Megan Cope, artist (*Weelam Ngalut (Our Place)*, 2019, Monash University)
— Dale Harding, artist (*Honi Soit*, 2018, University of Sydney)

- 4-5.15pm: Breakout Session 2
  Alternative Platforms: Digital
  and Virtual Space

— The uptake of social media and digital platforms by artists and curators occasions multiple new definitions of public practice. With reference to ongoing projects that utilise augmented reality or social media as performative layers onto our civic environments, this discussion will also touch on issues of access, ethics and limits to such public spaces.

Convenor:
— Sean Dockray, artist and Lecturer, Contemporary Art, School of Art & Design, Australian National University, Canberra

Speakers:
— Clair Korobacz and Julian Rickert, artists, one step at a time like this (and collaborators, *64 Ways of Being*, 2019–20, Creative State Commission)
— Talia Linz, Curator, Artspace, Sydney (*52 Artists, 52 Actions*, 2018–19)
— Jess Olivieri, artist and curator (*Real Real*, 2018–, Campbelltown Art Centre, Sydney)

- 4-5.15pm: Breakout Session 3
  Getting it Right: Commissioning
  and Contracts
  Venue: MUMA Education Space, Ground Floor, Building F

Public art commissioning and contracting can appear different from the perspectives of the artist and commissioning body. Mardi Nowak, Head of Visual Arts at RACV, arts lawyer Alana Kushnir and artist Emily Floyd will speak about the commissioning process—from inception to completion of an art work. Detailing each stage—including the brief, budgets, submitting an EOI, design development, stakeholder engagement and much more—this session will provide clear guidance on what to do and what not to do, and the advantages of getting the process right.

Presented in partnership with the Public Galleries Association of Victoria (PGAV).

Convenor:
— Anne Robertson, Executive Officer, Public Galleries Association of Victoria

Speakers:
— Emily Floyd, artist and Senior Lecturer, Fine Arts, Monash University, Melbourne
— Alana Kushnir, Director and Founder, Guest Work Agency, Melbourne
— Mardi Nowak, Head of Visual Arts, RACV, Melbourne

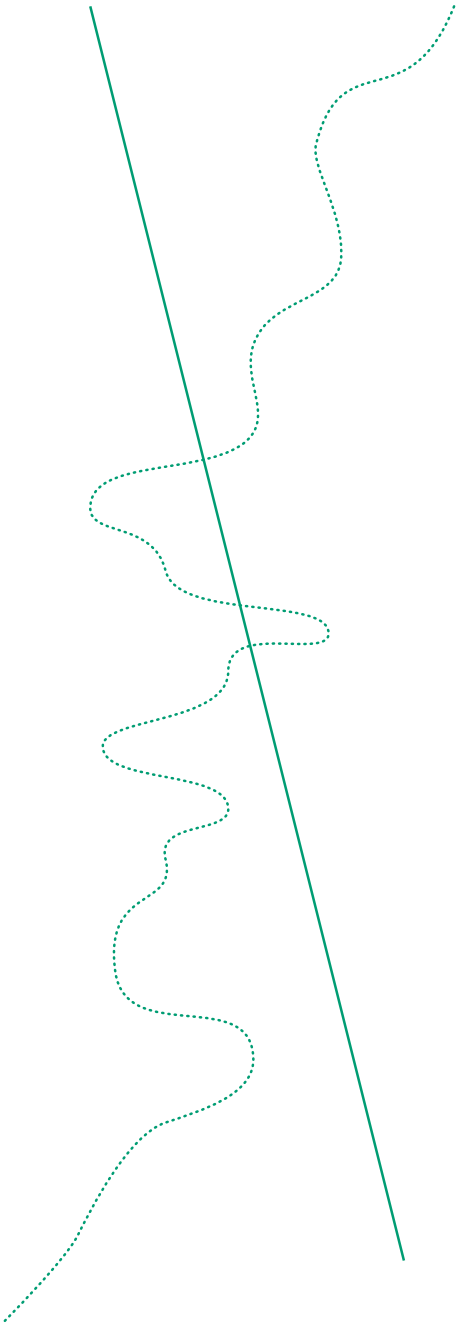
- 5.15-6pm: Informal Drinks

- 6-7.30pm: Keynote Lecture
  Tania Bruguera, artist

By creating proposals and aesthetic models for others to use and adapt, Cuban artist Tania Bruguera defines herself as an initiator rather than an author, often collaborating with multiple institutions and individuals so that her projects only come into being when others adopt and perpetuate them.

Building on her own observations, experiences and interpretations of the politics of repression and control, Bruguera has expanded the scope of performance art with her participatory events and interactions. Advancing the concept of *arte útil* (art as a benefit and a tool), she proposes solutions to sociopolitical problems through art and has developed long-term projects that include a community centre, a political party for immigrants and a Behavior Art School.

Respondent:
— Hannah Mathews, Senior Curator, MUMA



Day 2

- 9-9.20am: Registration

- 9.20-9.30am: Introduction
Professor Callum Morton, Associate Dean, International and Engagement, Monash University and Director, Monash Art Projects, Melbourne

- 9.30-11am: Keynote Lecture
Nicholas Baume, Director and Chief Curator, Public Art Fund, New York
Nicholas Baume has a long association with public art that began with curating *From Christo and Jeanne-Claude to Jeff Koons: John Kaldor Art Projects and Collection* at the Museum of Contemporary Art Australia, Sydney for the twenty-fifth anniversary of Kaldor Art Projects in 1995, with Koons's *Puppy* installed in front of the museum.

  Baume joined Public Art Fund as Director and Chief Curator in 2009. During his tenure he has curated many major projects, including Ai Weiwei's *Good Fences Make Good Neighbors* (2017), which celebrated the organisation's fortieth anniversary and saw over three hundred works installed in all five boroughs of New York City. Public Art Fund describes its mission as bringing 'dynamic contemporary art to a broad audience in New York City and beyond by mounting ambitious free exhibitions of international scope and impact that offer the public powerful experiences with art and the urban environment.'

  Respondent:
— Charlotte Day, Director, MUMA

- 11-11.15am Morning Break

- 11.15am-1.15pm: Panel 3
Can Art Be a Call to Action?
Dedicating themselves explicitly to a public in its everyday environment, participatory and socially directed public art practices display a commitment to the public realm that shares characteristics with activist and educational initiatives. In this panel, artists and collectives reflect on art as a disruption and intervention in daily life, as well as a platform for collaboration, community building and interdisciplinary engagement.

  Convenor:
— Dr Marnie Badham, Postdoctoral Fellow, Design and Social Context, RMIT University, Melbourne

  Speakers:
— Dr Sarah Breen Lovett, member of Kandos School of Cultural Adaptation and Research Fellow, Faculty of Art, Design and Architecture, Monash University, Melbourne
— Sarah Rodigari and Jason Maling, members of artist collective, Field Theory, Melbourne
— Ade Darmawan, artist, curator and director of ruangrupa, artist collective, Jakarta (curators of documenta 15, Kassel, Germany, 2022)

- 1.15-1.45pm: Lunch

- 1.45-3.45pm: Panel 4
Art in the Open: Audiences and Reception
Public practice is distinguished by its exposure to public opinion. Considering the perspectives of participant, audience, commentator, stakeholder and symbolic community, this panel explores the criteria for evaluating art in the public realm. Discussion

topics include the democratic nature of public art processes, the desire for social cohesion, and measures for gauging the success of a project.

Convenor:
— Rebecca Coates, Director, Shepparton Art Museum, Victoria

Speakers:
— Jarrod Rawlins, Curator, Museum of Old and New Art, Hobart
— Amy Spiers, artist and Research Fellow, Design and Social Context, RMIT University, Melbourne
— Joe Toohey, CEO, Regional Arts Victoria

- 3.45-4pm: Afternoon Break

- 4-5.15pm: Breakout Session 1
  Who Benefits from Public Art? Case Studies in Equity, Diversity and Inclusion

What can institutions learn from the diverse ways in which artists are practicing in the public realm? How can we imagine and foster equitable and better consultation, collaboration and stakeholder management processes for public projects? A panel of practitioners will discuss the capacity of art staged outside of institutional settings to change and inspire socially inclusive public and cultural policy.

Convenor:
— Esther Anatolitis, Director, National Association for the Visual Arts (NAVA)

Speakers:
— Lynda Roberts, artist, Public Assembly
— Beth Sometimes, artist (*Apmere angkentye-kenhe*, 2017–19, Alice Springs)
— Katherine Wilkinson, Curator, (*Know Thy Neighbour*, 2015–, Perth)

- 4-5.15pm: Breakout Session 2
  Unrealised Public Projects

Responding to expressions of interest and working through often protracted shortlisting and design development processes—only to have one's proposal finally rejected—is the reality for many artists working in the public realm. Callum Morton introduces a selection of unrealised projects by artists that for one reason or another (often never articulated) did not make the final cut.

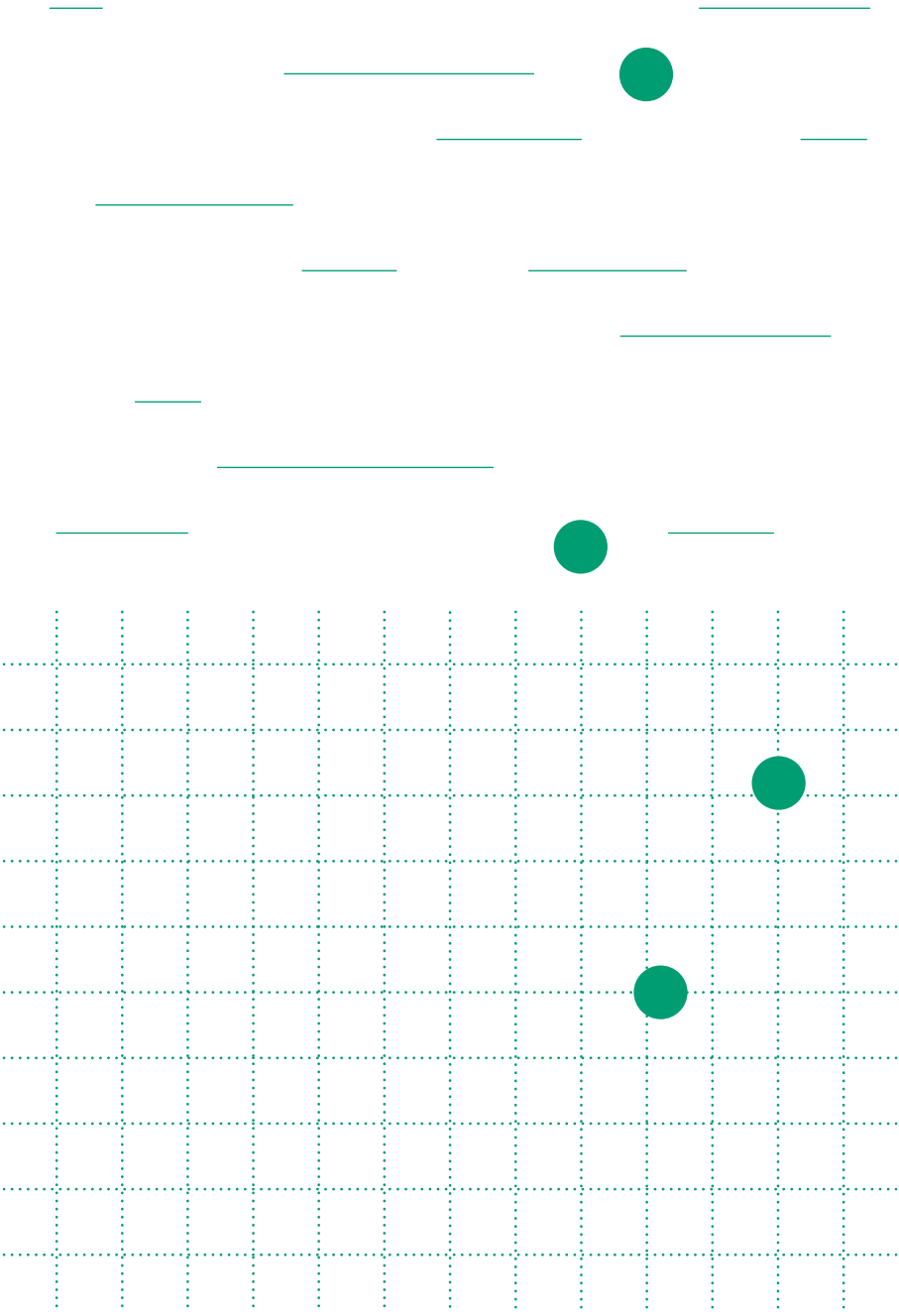
Convenor:
— Professor Callum Morton, Associate Dean, International and Engagement, Monash University and Director, Monash Art Projects, Melbourne

Speakers, including:
— Mikala Dwyer, artist
— Mike Hewson, artist
— Ronnie van Hout, artist

- 5.15-6pm: Closing Drinks
  Venue: MUMA, Ground Floor, Building F
  Exhibition Viewing: *Bookworks*

Bookworks is a survey of contemporary artist book publishing. Organised by Warren Taylor (Program Coordinator, Communication Design, Monash Art Design and Architecture), it brings six of the world's leading artists, graphic designers, bookmakers and publishers together to explore the conceptual, technical and material form of artist books—their history, production, classification and distribution.

Participants:
Adam Cruickshank (AU), Will Holder (UK/BE), Olaf Nicolai (GER), Roma Publications (NL), Batia Suter (NL), Ella Sutherland (NZ/AU)



Presenter Biographies: Day 1

Panel 1

— Jefa Greenaway
Jefa Greenaway is an architect, interior designer, academic, director of Greenaway Architects and a founding Chair of Indigenous Architecture and Design Victoria. He is a descendant of the Wailwan and Kamilaroi peoples of northwest New South Wales. Greenaway's projects have included the Koorie Heritage Trust, design principles for Aboriginal Housing Victoria and the New Student Precinct at the University of Melbourne. Greenaway is also a member of the Public Arts Advisory Panel, City of Melbourne and the Aboriginal/Torres Strait Islander Cultural Heritage Oversight Committee, University of Melbourne.

— Clothilde Bullen
Clothilde Bullen is Curator of Aboriginal and Torres Strait Islander Collections and Exhibitions at the Museum of Contemporary Art Australia, (MCA) Sydney. She has curated numerous exhibitions, including *John Mawurndjul: I am the old and the new* and *The National 2019: New Australian Art,* both at the MCA and *When the Sky Fell: Legacies of the 1967 Referendum* at the Perth Institute of Contemporary Arts. Bullen has also contributed to a number of exhibition catalogues and publications, and was co-editor of the black edition of *Artlink* magazine in 2018. She was previously the Curator of Indigenous Art at the Art Gallery of Western Australia and is an alumni member of the British Council Accelerate scholarship for Indigenous leadership in the arts.

— Jonathan Jones
Jonathan Jones is an artist who works across a range of media to produce installations, interventions and public artworks that reflect on Aboriginal practices, histories and relationships. A descendent of the Kamilaroi and Wiradjuri people in New South Wales, his practice is informed by research of his culture through early writings and museum collections. This year, Jones continued his collaboration with Aunty Joy Wandin Murphy AO and Tom Nicholson to produce the public art project *(Untitled) Seven Monuments*, which traces the historical boundary of the Coranderrk Aboriginal Station in Healesville. Jones has exhibited nationally and internationally since the late 1990s and his work is held throughout Australia's public collections.

— Aunty Joy Wandin Murphy AO
Aunty Joy Wandin Murphy AO is a senior Wurundjeri Elder of the Kulin nation. She is also an honorary Professor at Swinburne University and Chair of the Wilin Centre for Indigenous Arts and Cultural Development at the Victorian College of the Arts, University of Melbourne. In 2018, Aunty Joy published a picture book *Welcome to Country: A Traditional Aboriginal Ceremony* with illustrator Lisa Kennedy. In 2015 she was appointed the inaugural University Elder for La Trobe University, in 2002 she was awarded the Victorian Aboriginal Women's Award, and in 2006 she was made an officer of the Order of Australia. Previously, Aunty Joy has been a trustee of the National Gallery of Victoria.

— Dr Brian Martin
Artist and academic of Bundjalung, Murrawarri and Kamilaroi heritage, Dr Brian Martin is the inaugural Associate Dean, Indigenous at Monash University Art, Design and Architecture. Martin has been a practising artist for nearly thirty years and has exhibited both nationally and internationally, specifically in the mediums of painting and drawing. He completed his PhD by research at Deakin University, focusing on refiguring Australian art and culture from an Indigenous ideological perspective based on a reciprocal relationship to 'Country'. Martin was previously Professor and Head of Research at the Institute of Koorie Education at Deakin University and is currently an Honorary Professor of Eminence at Centurion University of Technology and Management in Odisha, India.

Panel 2

— Professor Nikos Papastergiadis
Nikos Papastergiadis is Director of the Research Unit in Public Cultures at the University of Melbourne. With Scott McQuire, he co-founded the research group Spatial Aesthetics and has led numerous projects investigating image and cultural communication in the public sphere. Papastergiadis has worked in consultancy roles for governments, as well as with artists such as John Berger and Jimmie Durham. He has produced numerous internationally acclaimed publications, including *Spatial Aesthetics: Art Place and the Everyday* (2006) and *Cosmopolitanism and Culture* (2012), and has been a long-time contributor to the international journal *Third Text*.

— Barbara Flynn
Described by *Australian Design Review* as 'the go-to person for art on a grand scale', Barbara Flynn has drawn on her early experiences working in museums in Germany and as a New York gallery owner and curator to become one of Australia's leading curatorial advisors to city and state government, educational institutions, development companies and architectural firms. Of the many projects that Flynn has overseen in Sydney, some of the highlights include James Angus's *Day In, Day Out*, 2011, at 1 Bligh Street; Jenny Holzer's 19-metre-high LED column of writings by Aboriginal authors *I STAY (Ngaya ngalawa)*, 2014, at 8 Chifley Square; and Tracey Emin's handmade bronze birds *The Distance of your Heart*, 2018, at Bridge and Grosvenor streets. Flynn is currently advising the City of Sydney on its City Centre project, Frasers Property and Sekisui House on the Central Park project, and AMP Capital on Quay Quarter Sydney.

— Kaye Glamuzina
Kaye Glamuzina is the Manager of Arts Melbourne at the City of Melbourne. Through local and international networks, she has developed skills in strategic analysis and the commissioning of public art in diverse creative sectors, and has led major projects including the current Southbank Boulevard Major Public Art Commission. Glamuzina has held positions as Sector Manager, Creative at New Zealand Trade and Enterprise; Head of Strategy and Planning at The Sweet Shop; and Manager, Arts and Culture at the Auckland Council. Glamuzina trained as a musician in Aotearoa, New

Zealand, graduating with a Masters in Music in 1993. She has experience in many types of creative practice, including music, broadcasting, design, digital media, film and moving image, visual arts, public art and performing arts.

— Agatha Gothe-Snape
Agatha Gothe-Snape is an artist whose practice spans improvised and procedural performance, visual and public artworks. She has participated in numerous international exhibitions, including the 20th Biennale of Sydney, 8th Berlin Biennale for Contemporary Art and 12th Gwangju Biennale, and at major Australian institutions such as the National Gallery of Victoria, Melbourne; Museum of Contemporary Art Australia, Sydney, and Institute of Modern Art, Brisbane. In 2017 she produced performances for Frieze Art Fair, London and LIVEWORKS, Sydney, and held a solo exhibition at the Mori Art Museum, Tokyo. Gothe-Snape has produced public art for Monash University and the Biennale of Sydney Legacy Artwork commission. She has upcoming public art commissions in Sydney's CBD and the new Sydenham Metro interchange.

— Bridget Smythe
Bridget Smythe is the Design Director at the City of Sydney and manages a range of urban design, strategic and special projects, including implementing the Sustainable Sydney 2030 vision. Prior to this, she was Director Design (1996–2001) for the Sydney 2000 Olympic Games and from 1990–96 was Senior Urban Designer on the Central Artery Tunnel Project (the 'Big Dig'), a major urban regeneration and transportation project (US$14.5 billion) in Boston, Massachusetts. Smythe is the recipient of numerous awards, including the 2014 AIA Marion Mahoney Griffin Award, the 2001 NSW Max Kelly Government Architecture Award (Venice Fellowship) and the 1999 National Women in Construction Lend Lease Women Development. She was the Vice Chair of Object Gallery – Australia's Centre for Design and Craft (2004–10) and is an ambassador for the Australian Institute of Architecture, Venice Biennale. Bridget is a board member of the National Institute of Experimental Arts and Deans' Advisory Board at the University of New South Wales.

Breakout Session 1

— Professor David Cross
David Cross is an artist, writer and curator based in Melbourne. Working across performance, installation, video and photography, Cross explores the relationship between pleasure, intimacy and the phobic in his works, and often incorporates participation by linking performance art with object-based environments. As a curator Cross has produced a number of temporary public projects, including *One Day Sculpture* (with Claire Doherty) across New Zealand in 2008–09, and *Iteration: Again* in Tasmania in 2011. He recently co-founded the research initiative Public Art Commission (PAC) at Deakin University, which is devoted to the commissioning and scholarship of temporary public art. Recent PAC projects co-developed with Cameron Bishop include, *Treatment* with Melbourne Water and City of Wyndham (2015–17), *Venetian Blind*

with European Cultural Centre, Venice (2019), and *Six Moments in Kingston* for the City of Kingston (2019). Cross is currently Professor of Visual Arts, Faculty of Arts and Education at Deakin University, Melbourne.

— Megan Cope
Megan Cope is a Quandamooka woman (North Stradbroke Island) of South East Queensland. Her site-specific sculptural installations, video works and paintings investigate issues relating to identity, the environment and mapping. Cope's work often resists prescribed notions of Aboriginality to challenge the grand narrative of 'Australia'. In 2018, she was a finalist for the Redlands Konica Minolta Art Prize and undertook a residency in Paris with the Australian Print Workshop. Her large-scale sculptural installations have been curated into major national survey exhibitions, including: *The National 2017: New Australian Art*, Art Gallery of New South Wales, Sydney, 2017; *Defying Empire*, 3rd National Indigenous Art Triennial, National Gallery of Australia, Canberra, 2017; and *Sovereignty*, Australian Centre for Contemporary Art, Melbourne, 2016. Cope is also a member of the Aboriginal collective proppaNOW.

— Dale Harding
Dale Harding is a Brisbane-based artist of the Bidjara, Ghungalu and Garingbal peoples in Central Queensland. His multilayered practice gives visual expression to the complex and often painful hidden histories of violence and discrimination enacted against Aboriginal communities and is informed by the oral history and artistic techniques of his heritage. Harding has participated in numerous group exhibitions, including *Beautiful world, where are you?*, Liverpool Biennial, England, 2018; *From Will to Form*, TarraWarra Biennial, Healesville, Victoria, 2018; documenta 14, Kassel, Germany, 2017; *The National 2017: New Australian Art*, Art Gallery of New South Wales, Sydney, 2017; *Defying Empire*, 3rd National Indigenous Art Triennial, National Gallery of Australia, Canberra, 2017; and *The Eight Climate (What Does Art Do?)*, 11th Gwangju Biennale, South Korea, 2016.

Breakout Session 2

— Sean Dockray
Sean Dockray is an artist and writes on the politics of technology. He was a founding director of Telic Arts Exchange, Los Angeles and initiated the global knowledge-sharing project aaaarg.org. Dockray was also involved in the formation of The Public School, a school with no curriculum where students pick the classes they want to learn or teach. In partnership with common room, The Public School (for Architecture) was awarded the New York Prize Fellowship by the van Alen Institute in 2009 and was supported by the performance biennial, Performa. Dockray's writing has covered issues such as artificial intelligences, the algorithmic web, online education, university militarisation, traffic control and who owns what in 'the cloud'. As a research fellow at the Post-Media Lab at Leuphana University, Germany he researched the physical infrastructure of the sharing economy, focusing on Facebook's northern European data

centre. Dockray's current practice-led PhD at the Victorian College of the Arts, 'Performing Algorithms: Automation and Accident', stages encounters with the algorithms driving post-industrial, big-data-based and automatic society. Dockray was recently appointed Lecturer in Sculpture and Spatial Practice at the Australian National University, Canberra.

— Clair Korobacz and Julian Rickert
Clair Korobacz and Julian Rickert, together with Suzanne Kersten, are the contemporary theatre artists behind one step at a time like this. As a collective, they work locally, nationally and internationally to create participatory, locative and place-responsive works. Challenging the boundaries of theatre, one step places the audience member at the centre of a personalised experience. They do this by shaping and re-framing the world that the audience finds themselves in via soundtracks and headsets; locative mobile films; live radio broadcasts and encounters; urban and more natural environments; and by engaging the audience's imagination, emotions and actions as contributing elements to the overall experience of the work. The result is experiences that allow the audience to re-see the world, their environment, and often themselves. Since 2010, one step has toured their works extensively in Australia and overseas to London, Edinburgh, Chicago, Auckland and Seoul.

— Talia Linz
Talia Linz is a writer and Curator at Artspace, Sydney. In the last three years she has curated, co-curated and produced over forty Australian and international solo and group exhibitions and projects, and produced and edited the publications *52 ARTISTS 52 ACTIONS: Small Acts of Disobedience*, *Keg de Souza: Common Knowledge and Learning Curves*, *Angelica Mesiti: A Communion of Stranger Gestures* and *Helen Johnson: Warm Ties*. She was previously the Nick Waterlow OAM Curatorial Fellow at the Biennale of Sydney, Executive Producer of Arts and Culture at FBi Radio 94.5FM and Assistant Editor at *Art & Australia*. She has contributed to catalogues for Primavera, The National: New Australian Art, Biennale of Sydney, Australian Centre for Contemporary Art, Kaldor Public Art Projects and the European Capital of Culture Aarhus.

— Dr Jess Olivieri
Residing on Gadigal land and working on the lands of the Darug people, Dr Jessica Olivieri's practice as an artist and curator sits at the intersection of visual art, performance, dance and theatre. Her specific areas of interest include liveness in a digitally mediated world, the intersection of queer and feminist thinking and working models with communities that address collaboration. Currently the Artistic Director of Urban Theatre Projects in Western Sydney, Olivieri undertook her undergraduate degree at the University of Western Sydney and completed a PhD at Sydney College of the Arts on the politics of cross-disciplinary work in community settings.

Breakout Session 3

— Anne Robertson
Anne Robertson was appointed Executive Officer of the Public Galleries Association of Victoria (PGAV) in 2010. Since joining the PGAV, she has contributed to landmark research into the brand practices of Victoria's public galleries, undertaken state-wide benchmarking, prepared a wide range of submissions for state and federal government and established a national committee which is working towards national benchmarking of the public gallery sector. Previously, Robertson was Executive Director of Craftsouth: Centre for Contemporary Craft & Design, Adelaide and has held positions with the Australian Network for Art and Technology (ANAT) and the Experimental Art Foundation.

— Emily Floyd
Working in sculpture, printmaking and public installation, Emily Floyd creates text-based sculptures and pedagogically inspired works that combine a strong focus on visual qualities with an interest in the legacies of modernism. Her work engages a wide range of disciplines including social activism, design and typography, literature and cultural studies, community participation and public education. Floyd has completed a number of high-profile public art commissions, most notably for Heide Museum of Modern Art, the Arsenale for the 56th Venice Biennale, Melbourne's EastLink Motorway, the Docklands Precinct, Sydney's mid-century architecture precinct, and Monash University Museum of Art's first annual commission for the Ian Potter Sculpture Court, *This Place Will Always Be Open*. In 2017 Floyd completed a landmark commission for the Art Gallery of New South Wales Central Court. She is Senior Lecturer in the Fine Art Program at Monash Art Design and Architecture, an Australia Council and Myer Fellow, and is represented by Anna Schwartz Gallery.

— Alana Kushnir
Alana Kushnir is an arts lawyer and freelance curator based in Melbourne. She is the Director and Founder of Guest Work Agency, an art advisory and law firm for artists, collectors, commercial galleries and arts organisations. She is also the Principal Investigator for the Serpentine Gallery's Legal Lab, which is a part of their R&D program in art and technology, and a sessional lecturer at the University of Melbourne, teaching subjects on curating, contemporary art and law. She holds a Masters of Fine Art (Curating) from Goldsmiths, University of London, a Bachelor of Arts (Art History) (Hons) and a Bachelor of Laws (Hons) from the University of Melbourne. Alana has presented her research and writing in a wide range of contemporary art and legal publications, academic journals and books, as well as at conferences, lectures and public talks in Osaka, Amsterdam, London and around Australia.

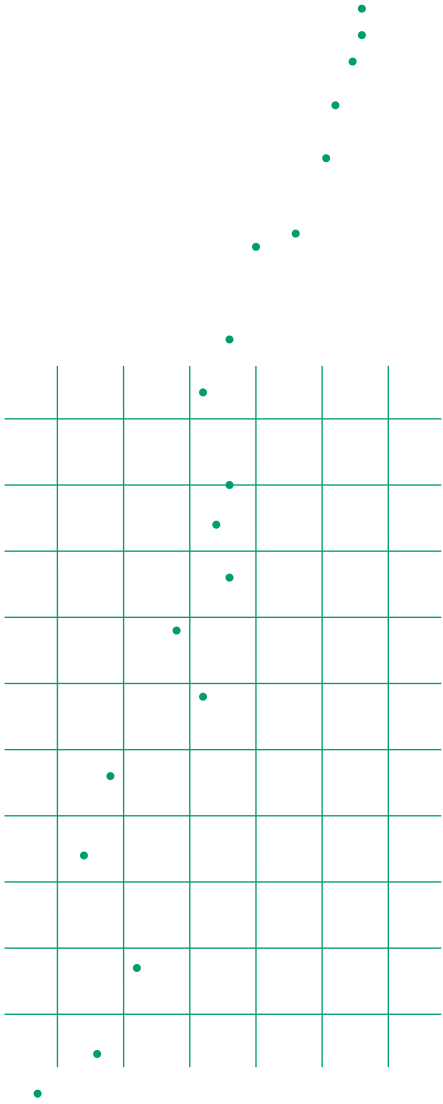
— Mardi Nowak
Mardi Nowak was recently appointed Head of Visual Arts at the Royal Automobile Club of Victoria (RACV). Prior to this she was Director of National Exhibitions Touring Support (NETS) Victoria, where she oversaw an

exciting national tour program and was instrumental in supporting Victorian public galleries such as Shepparton Art Museum, Arts Project Australia and Horsham Art Gallery in sharing their ambitious exhibition programs across Victoria and Australia. Nowak holds a Bachelor of Fine Art (Hons) and a Master of Fine Arts (Research) from Monash University. She has worked as a curator and gallery manager in the public gallery and local government sector for nearly two decades while maintaining her own practice as a tapestry artist.

Keynote Lecture

— Tania Bruguera

Cuban artist Tania Bruguera creates socially engaged performances and installations that focus on the application of art to everyday political life and on the transformation of social affect into political effectiveness. Bruguera's long-term projects examine the nature of political power structures and their effects on the lives of their constituencies, and involve intensive interventions on the institutional structures of collective memory, education and politics. By creating proposals and aesthetic models for others to use and adapt, she defines herself as an initiator rather than an author and often collaborates with multiple institutions and individuals. Bruguera was named in the Top 100 Global Thinkers list by *Foreign Policy* magazine and participated in documenta 11 in 2002 and the 56th Venice Biennale in 2015. She was the inaugural artist-in-residence at the New York City Mayor's Office of Immigrant Affairs and, in her home city of Havana, she established the Arte de Conducta (Behavior Art) program at the Instituto Superior de Arte in 2002. In 2015, Bruguera opened the Hannah Arendt International Institute for Artivism, a school, exhibition space and think tank for activist-artists and Cubans.



Presenter Biographies: Day 2

Keynote Lecture

— Nicholas Baume
Nicholas Baume has been the Director and Chief Curator of the Public Art Fund in New York City since 2009. He previously held positions at Kaldor Public Art Projects, Sydney; Museum of Contemporary Art Australia, Sydney; and the Wadsworth Atheneum, Connecticut; and was Chief Curator at the Institute of Contemporary Art (ICA) in Boston. At the ICA, Baume launched the museum's Momentum project series, featuring site-specific installations by emerging artists such as Carol Bove and Kader Attia. Under his leadership, the Public Art Fund has recently produced major projects by Ai Weiwei, Tauba Auerbach, Felix Gonzalez-Torres and Anselm Kiefer.

Panel 3

— Dr Marnie Badham
With a twenty-year history of art and social justice practice in Canada and Australia, Marnie Badham's research expertise sits across socially engaged art, the politics of cultural measurement, and participatory research methodologies. She is a Vice Chancellor's Post Doctoral Research Fellow at RMIT University and also teaches in the University's Masters of Art, Art in Public Space program. Badham is chair of the Western Australia-based socially engaged and context-responsive art organisation, spaced.

— Dr Sarah Breen Lovett
Dr Sarah Breen Lovett is a Postdoctoral Research Fellow and Manager of the Future Building Initiative at Monash Art, Design and Architecture. She is also a current member of Kandos School of Cultural Adaptation (KSCA), a collective that 'aims to support creative work that reaches beyond the familiar contexts of art to investigate new ways of acting in the world'. Breen Lovett has instigated, curated and been included in many projects, exhibitions, symposiums and publications at the intersections of art and architecture. Her most current research involves a co-design project between Atelier Bow-Wow, KSCA and Kandos community members on an arts facility for Cementa Inc in rural New South Wales.

— Field Theory (Sarah Rodigari and Jason Maling)
Field Theory is a collective of Australian artists committed to making and supporting projects that cross disciplines, shift contexts and seek new strategies for engaging with the public sphere. Their work is a combination of making, performing, curating and producing that responds to the unique conditions of times and places. Recent projects include a three-day non-stop broadcast from an abandoned stadium in Christchurch, New Zealand; a six-day non-stop broadcast at Queen Victoria Market, Melbourne; a one-day eulogy for a Brunswick cafe; a survivalist bunker at the Australian Centre for Contemporary Art, Melbourne; and a podcast series about kids becoming art critics. Field Theory are Jackson Castiglione, Martyn

Coutts, Jason Maling and Lara Thoms, with producer Anna Schoo, Sydney artist Sarah Rodigari and strategist Rebecca Burden.

— Ade Darmawan
Ade Darmawan is an artist, curator and director of ruangrupa. Established in 2000, ruangrupa is a Jakarta-based collective and non-profit organisation that strives to support the idea of art within urban and cultural contexts. Working with other disciplines such as the social sciences, politics, technology, education and the media, ruangrupa seek to share critical observations and views on contemporary urban Indonesian issues. From 2015–18, ruangrupa co-developed the cultural platform, Gudang Sarinah Ekosistem, together with several artists' collectives in Jakarta. The ambition of this cross-disciplinary space was to maintain, cultivate and establish an integrated support system for creative talents, diverse communities and various institutions in the city. In 2018, ruangrupa co-initiated GUD- SKUL: contemporary art collective and ecosystem studies with Serrum and Grafis Huru Hara. Pronounced similarly to 'good school', the space for public learning was established to practice expanded understandings of collective values such as equality, sharing, solidarity, friendship and togetherness. ruangrupa also produce collaborative works in the form of art projects such as exhibitions, festivals, art labs, workshops, research, books, magazines and an online journal. They have been involved in many collaborative and exchange projects that have been presented in programs for the Gwangju Biennale (2002 and 2018), Istanbul Biennial (2005), Asia Pacific Triennial of Contemporary Art, Brisbane (2012), Singapore Biennale (2011), Bienal de São Paulo (2014), Aichi Triennale (2016) and Cosmopolis at Centre Pompidou (2017).
In 2016, ruangrupa curated *TRANS-action: Sonsbeek* in the Netherlands and in 2022 they will curate the next documenta 15 in Kassel, Germany.

Panel 4

— Dr Rebecca Coates
Dr Rebecca Coates is an established curator, writer and lecturer. She is currently Director of the Shepparton Art Museum (SAM) in regional Victoria. She writes and speaks regularly on contemporary art, theory, exhibition histories and ceramics—SAM's collection focus. Coates has previously chaired the City of Melbourne's Public Art Advisory Board, participating in a strategic review of their public art policy and direction, major public commissions, and the inaugural Biennial Lab (2017). In 2016 she was awarded a PhD from the University of Melbourne. Her thesis examined the role of private art foundations commissioning site-specific, temporary art commissions, looking particularly at Kaldor Public Art Project's impact on the Australian cultural landscape. Coates's recent exhibitions include *Raquel Ormella: I hope you get this* and *Craftivism: dissident objects and subversive forms*, both currently touring with NETS Victoria; and *A Finer Grain: selected works from the SAM Collection*, which presents key works by Australian female artists.

— Jarrod Rawlins
Jarrod Rawlins is a curator at the Museum of Old and New Art (MONA) and Associate Artistic Director for the Dark Mofo festival in Hobart, Tasmania. Since his appointment in 2013, he has worked on exhibitions, performances and new commissions with many artists, including Marina Abramovic, Matthew Barney, Daniel Boyd, Christoph Büchel, Mat Collishaw, Simon Denny, Marco Fusinato, Gilbert & George, Alfredo Jaar, Anthony McCall, Hermann Nitsch, Mike Parr and United Visual Artists. Before moving to Tasmania, Rawlins was the owner and co-founder of Uplands Gallery in Melbourne (2000–10), then Kaliman-Rawlins (2011–13). He is a graduate of the Art History program at the University of Melbourne, where he was a tutor and part-time lecturer in art history and theory.

— Amy Spiers
Dr Amy Spiers is an artist, writer and researcher. Her socially engaged, critical art practice focuses on the creation of live performances, participatory situations and multi-art form installations. Investigating the gaps and silences in public discourse, Spiers often collaborates with others, most recently with Catherine Ryan. Spiers has presented numerous art projects across Australia and internationally at Monash University Museum of Art, Melbourne; the Museum für Neue Kunst, Freiburg; MONA FOMA, Hobart; and the 2015 Vienna Biennale. She has also contributed to publications for the Museum of Contemporary Art Australia, Sydney; the Next Wave Festival, Melbourne; and *un Magazine*. Spiers completed a Master of Fine Art in 2011 and a PhD in 2018 at the Victorian College of the Arts, Melbourne.

— Joe Toohey
Joe Toohey is currently the Executive Director of Regional Arts Victoria, a not-for-profit arts organisation that inspires art across the state, and manages the public art program, *Small Town Transformations*. Now in its second iteration, this program has provided substantial funding to six communities of less than two thousand people to undertake ambitious creative projects to transform their towns. Toohey is also the Treasurer of Footscray Community Arts Centre, Melbourne and in 2014 undertook the Australia Council for the Arts Emerging Leaders Program. He holds a Bachelor of Business from Victoria University, Melbourne and a Master of Arts Management from the University of Melbourne.

Breakout Session 4

— Esther Anatolitis
Esther Anatolitis is Executive Director of the National Association for the Visual Arts (NAVA) as well as a writer and critic. Her work rigorously integrates professional and artistic modes of working through collaborations, projects and workplaces that promote a critical reflection on practice. An abiding interest in the creation of public space has guided Anatolitis's work across festivals, the media, art in the public space, cultural strategies and masterplanning, and urban and regional development. Anatolitis is Deputy Chair of Contemporary Arts Precincts (CAP), co-curated the pro-

gram Architecture+Philosophy for ten years, and has taught into the studio program at RMIT University's School of Architecture and Urban Design.

— Lynda Roberts
Lynda Roberts is the principal of Public Assembly, a collaborative studio that explores the social dynamics of public space. Having led RMIT Creative and taught into the RMIT School of Architecture and Design, Roberts approaches the built environment through tactical action and interdisciplinary research. Between 2014–17 Roberts was Senior Public Art Program Manager at the City of Melbourne. In this role she developed Melbourne's Public Art Framework and a suite of new projects including Test Sites and the Biennial Lab. She is currently a PhD candidate at Deakin University investigating how we make art public.

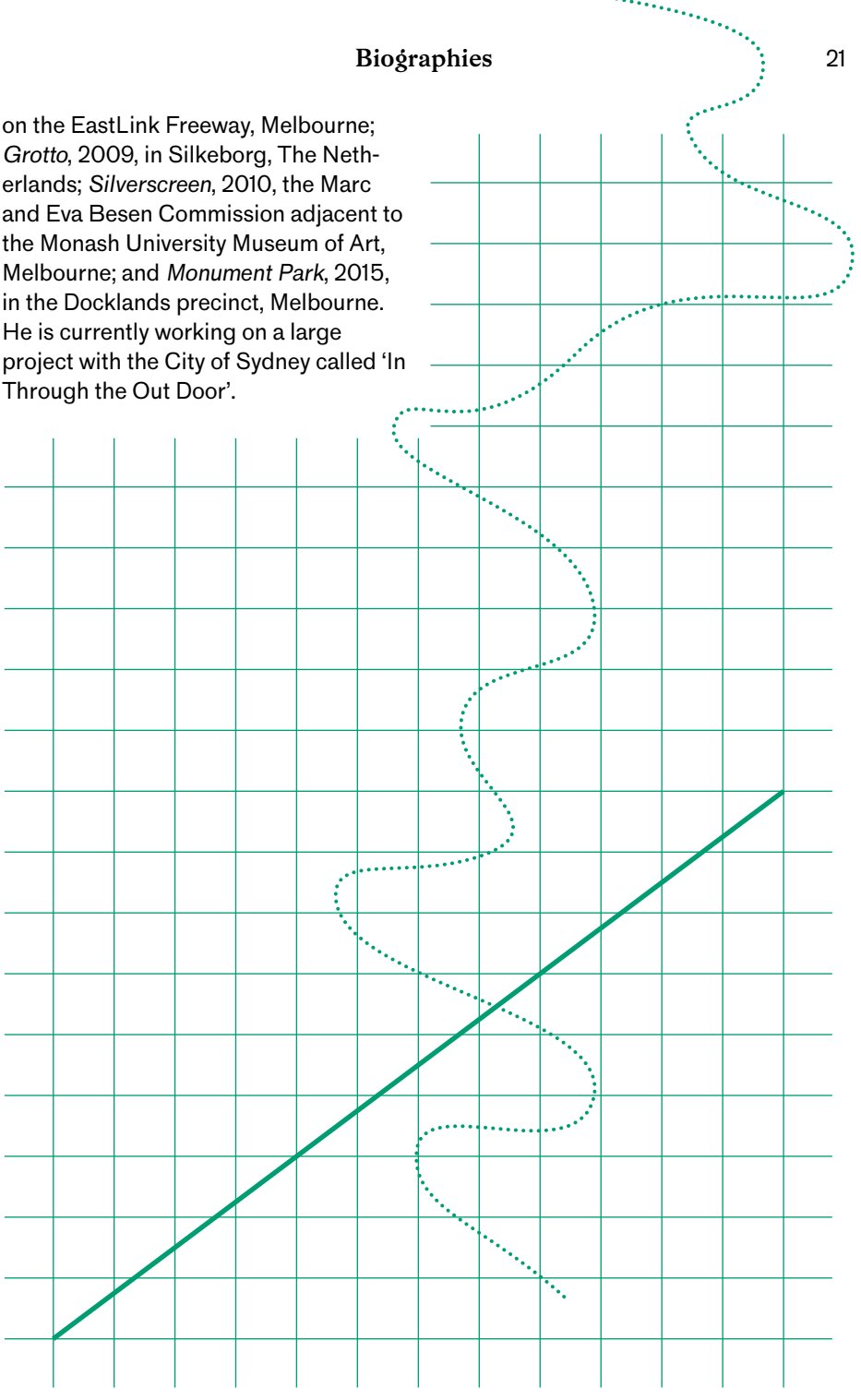
— Beth Sometimes
Beth Sometimes is a Pākehā artist, interpreter/translator and language worker from Aotearoa based in Mparntwe (Alice Springs). In 2016 she initiated a collaborative project with Arrernte people, *Apmere Angkentye-kenhe*, which engages the potential of language to rearrange settler relations with land and people, and supports Arrernte objectives for their own language. Beth is actively involved with Alice Spring's Watch This Space ARI as a curatorial committee member and studio artist, and attempts numerous of ways of working through a material practice alongside her socially based work.

— Katherine Wilkinson
Katherine Wilkinson is a Perth-based producer and curator with an interest in socially engaged, site-responsive and public art practices. She currently holds the positions of Program Director for the Fremantle Biennale; Curator & Project Manager at DADAA; Curator of *Know Thy Neighbour* for International Art Space, and Creative Producer – Five Short Blasts for the Perth Festival. Previously, Wilkinson has worked on independent and collaborative projects, and held positions with institutions including: Artsource, Lawrence Wilson Art Gallery, Fremantle Arts Centre, Perth Public Art Foundation and City of Melville. She holds a BA, Fine Arts Honours from the University of Western Australia (2010).

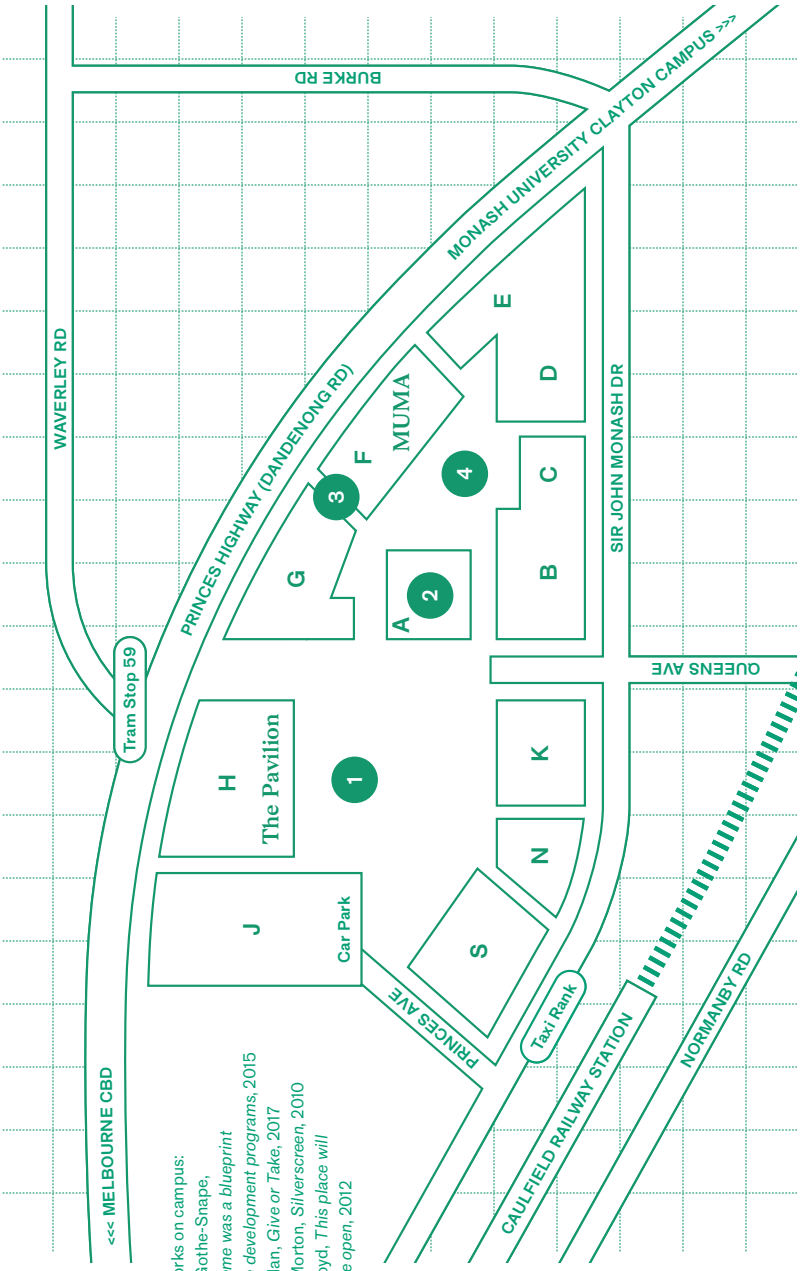
Breakout Session 5

— Professor Callum Morton
Professor Callum Morton is an artist and Associate Dean, International and Engagement, Monash University and Director, Monash Art Projects. Morton's installation and sculptural practice is inspired by architecture and the built environment. His work has consistently addressed the 'architecture of experience'—the moment of encounter between viewer and object, or viewer and built environment—and explores human interaction with architectural space through scale models and facades of well-known buildings. Morton represented Australia at the 2007 Venice Biennale with *Valhalla*, a ruined scale model of his childhood home, designed and built in the 1970s in a modernist style by his architect father. Other public commissions include *Hotel*, 2008,

on the EastLink Freeway, Melbourne; *Grotto*, 2009, in Silkeborg, The Netherlands; *Silverscreen*, 2010, the Marc and Eva Besen Commission adjacent to the Monash University Museum of Art, Melbourne; and *Monument Park*, 2015, in the Docklands precinct, Melbourne. He is currently working on a large project with the City of Sydney called 'In Through the Out Door'.



Map of Caulfield Campus



Public artworks on campus:

1. Agatha Gothe-Snape, *The scheme was a blueprint for future development programs*, 2015
2. Rose Nolan, *Give or Take*, 2017
3. Callum Morton, *Silverscreen*, 2010
4. Emily Floyd, *This place will always be open*, 2012

Venue:
The Pavilion, Level 8, Building H, Monash University Caulfield Campus, 900 Dandenong Road, Caulfield East

Registration:
One day: $20 concession; $40 full
Two days: $40 concession; $80 full
Light lunch and refreshments included

Getting to the Venue

Train:
Cranbourne, Dandenong, Frankston and Pakenham lines from Melbourne CBD. Caulfield Railway Station is next to the Monash University Caulfield Campus. Approximate travel time from Flinders Street Station to Caulfield Station is 15 minutes on the express train.

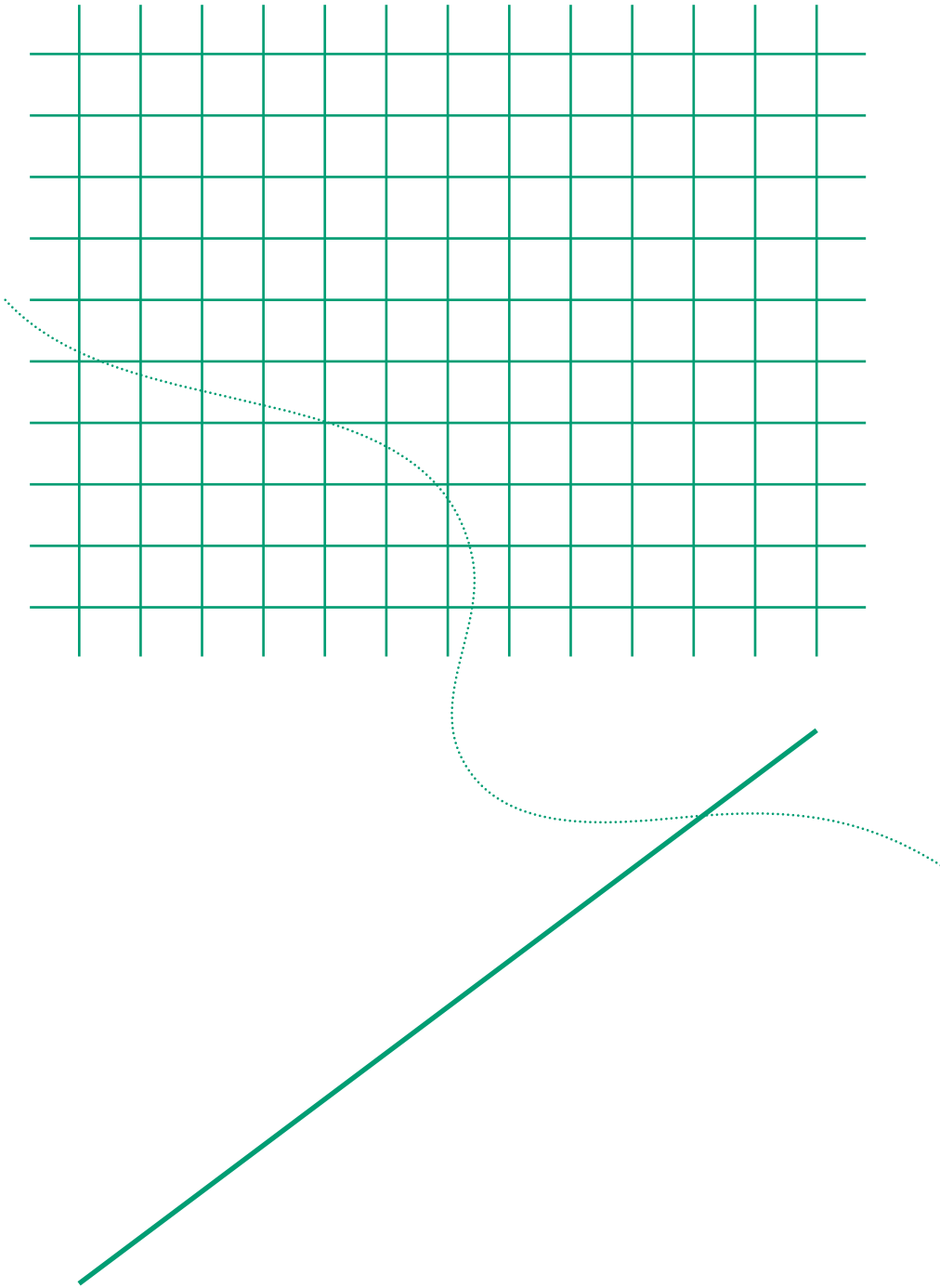
Tram:
The number 3 (weekdays) or 3a (weekend) tram from Swanston Street in Melbourne CBD will take you directly to Monash's Caulfield Campus. Get off at Stop 59 (Dandenong Rd and Waverley Rd).

Bus:
Bus route 624 travels between Kew and Oakleigh via Caulfield.
Bus route 900 travels between Stud Park and Caulfield.

For further information on public transport options, please visit www.ptv.vic.gov.au

Taxi:
A taxi rank is situated at Caulfield Station on Sir John Monash Drive.

Car parking:
A user pay, multi-level car park is available on campus. Entry is from Princes Avenue. Ticket machine parking ranging from one to five hours is also available in surrounding streets, as well as some free two-hour parking.

Access:
Building H can be entered from both the University and Dandenong Road sides and has elevators in the middle of each level.

Breakout Session 3 – Getting it Right: Commissioning and Contracts has been generously supported by Public Galleries Association of Victoria.