



THE AUSTRALIAN NATIONAL UNIVERSITY

'ART AND RE-ENACTMENT' Conference

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CONFERENCE ABSTRACTS AND BIOGRAPHIES

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Geremie R. Barmé
The Australian National University

GUAN WEI'S CABINET OF CURIOSITIES

This paper takes as its focus art installation by the Beijing-born but Australian-based artist Guan Wei.

'Other Histories: Guan Wei's Fable for a Contemporary World', curated by Dr Claire Roberts, opened at the Powerhouse Museum in Sydney on 11 October 2006, and continued on public display until April 2007.

'Other Histories' was both a large-scale installation and an artistic environment that occupied the whole Asian Gallery of the museum. A combination of painting, mural, object placement and juxtaposition, the work took as its inspiration a small statue of the Chinese God of Longevity. That object, unearthed in the northern Australian city of Darwin in 1879, belongs to the Powerhouse collection. No one knows how the little figure got to Darwin, so Guan launched his own investigation. Around the person of the Ming Yongle emperor, creator of early-modern Beijing in the 1500s, the eunuch admiral Zheng He and the Southern Seas, Guan wove an imaginary tale of travel, encounter and enrichment to produce a monumental installation.

The paper follows Guan Wei's creative tale, one concocted through a series of relationships between the diminutive statue and other objects from the museum's collection. It is a narrative initially about China, then about Australia and then further on about China and Australia.

Biography:

Geremie R. Barmé is an ARC Federation Fellow in the Research School of Pacific & Asian Studies, ANU. His recent work includes Sang Ye's *China Candid: the people on the People's Republic* (University of California, 2006) and *The Great Wall of China*, edited with Claire Roberts (Powerhouse Publishing, 2006). His upcoming book is a cultural history of *The Forbidden City*, co-authored with Bruce Doar (Harvard, 2008), with whom he co-edits the e-journal *China Heritage Quarterly* (www.chinaheritagequarterly.org).

Vincent Carretta
University of Maryland

OLAUDAH EQUIANO OR GUSTAVUS VASSA (1745?-1797), FOUNDING FATHER OF ABOLITION

The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African. Written by Himself was first published in London in March 1789. Equiano's *Narrative* is a spiritual autobiography, captivity narrative, travel book, adventure tale, slavery narrative, economic treatise, apologia, and argument against the transatlantic slave trade and slavery. Several modern editions are now available of his autobiography. Over the past thirty-five years, historians, literary critics, and the general public have increasingly recognized Equiano as one of the most accomplished English-speaking writers of his times, and unquestionably the most accomplished author of African descent. Historians of Africa and the transatlantic slave trade frequently cite as primary evidence Equiano's accounts of his life in Africa and his experience on the Middle Passage, the trip across the Atlantic to the Americas that enslaved Africans endured, though the truth of these accounts is now in doubt.

Equiano virtually single-handedly founded the genre of the African-American slave narrative when he published the story of his life. Well over a century later, W.E.B. Du Bois was probably the first scholar to acknowledge publicly that Equiano's 'autobiography ... was the beginning of that long series of personal appeals of which Booker T. Washington's *Up from Slavery* is the latest.' Equiano's book established many of the literary conventions employed in subsequent slave narratives. The literary status of *The Interesting Narrative* has been acknowledged by its inclusion in the Penguin Classics series. Interest in Equiano has not been restricted to academia. He has been the subject of television shows, films, comic books, and children's books. The story of Equiano's life is now part of African, African-American, Anglo-American, African-British, and African-Caribbean popular culture.

Despite widespread interest in *The Interesting Narrative*, however, very few historians or literary critics have investigated the roles that the author, his book, and their subsequent reception history played first in the movement to abolish the transatlantic slave trade, and later in the drive to outlaw slavery. Research during the past fifteen years for the Penguin edition of Equiano's writings and *Equiano, the African: Biography of a Self-Made Man* has turned up much new information about Equiano's multi-faceted life and reputation.

Biography:

Vincent Carretta is Professor of English at the University of Maryland, specializing in eighteenth-century transatlantic English-speaking authors of African descent. His recent fellowships include a W.E.B. Du Bois Institute for Afro-American Research Fellowship, at Harvard University, 2004-2005, and a School of Historical Studies Fellowship at the Institute for Advanced Studies, Princeton, 2003-2004. In spring 2008, Professor Carretta will be a Distinguished Visiting Fellow at the University of London. His recent publications include: Olaudah Equiano, *The Interesting Narrative and Other Writings* (Penguin, 1995; rev. ed. 2003); *Letters of the Late Ignatius Sancho, An African* (Penguin, 1998); Quobna Ottobah Cugoana, *Thoughts and Sentiments on the Evil of Slavery and Other Writings* (Penguin, 1999); Phillis Wheatley, *Complete Writings* (Penguin, 2001); and *Unchained Voices: An Anthology of Black Authors in the English-Speaking World of the Eighteenth Century* (University Press of Kentucky, 1996; rev. ed. 2004). With Philip Gould, Carretta has co-edited and contributed to *Genius in Bondage: Literature of the Early Black Atlantic* (University Press of Kentucky, 2001). Vin's latest book, *Olaudah Equiano, the African: Biography of a Self-Made Man* (University of Georgia Press, 2005), was chosen co-winner of the American Society for Eighteenth-Century Studies 2004-06 Annibel Jenkins Prize for best biography of the year. It was also selected by the editors of Amazon.com as one of the ten best biographies published in 2005; chosen one of 'The Best of the Best of the University Presses: Books You Should Know About' by the Association of American University Presses (2006); and rated by *Foreword* the best of the 'Exceptional Books from University Presses' (2006).

Michael Desmond
National Portrait Gallery

PLAY IT AGAIN SAM

Modernism has always favoured the Singer not the Song. The re-enactment or recreation of a work of art was seen as necessarily inferior – a pastiche or at best a homage to a masterwork. But in the post modern era, there has been a move from the cult of the author and an insistence on originality to consider work in terms of its production, reception, falseness or otherwise that derives from context. Artists have now moved on from the wholesale appropriation of the eighties with its collage of historic forms. When replaying a song, or reprising an earlier work, contemporary practitioners are sensitive to form as a means of connecting with their roots but are also aware of the nuance of delivery to heighten the experience of the present. This talk will consider the work of contemporary practitioners such as Gordon Douglas, Cindy Sherman, Callum Morton, James Angas, Gordon Bennett and others.

Biography:

Michael Desmond is the curator at the National Portrait Gallery. He has extensive experience in the culture industry. He worked as the inaugural Manager of the Drill Hall Gallery in Canberra and at the National Gallery of Australia as Curator of International Paintings and Sculpture. Until recently he was the Manager of Collection Development and Research at the Powerhouse Museum. Over the last two decades he was responsible for making a number of significant acquisitions and developing many exhibitions.

Michael is the author of *Imagining Space: Jacky Redgate 1980–2003*, 2005; *Leonardo da Vinci: The Codex Leicester*, 2001; *Love Hotel*, 1997; *Islands: Contemporary installation from Europe, America, Asia and Australia*, 1996 (exhibition catalogue with Kate Davidson); *1968*, 1995 (exhibition catalogue with Christine Dixon) and *European and American Paintings and Sculpture 1870–1970 in the Australian National Gallery*, 1992 (with Michael Lloyd), as well as numerous articles and reviews.

Julie Gough
James Cook University

FORCE FIELDS AND OTHER WORK

Julie Gough will discuss 'Force Fields', her recent installation at the ANU School of Art Gallery.

Biography:

Artist Julie Gough was born in 1965 in Melbourne. Working predominantly in sculpture and installation, Julie's art and research practice often involves uncovering and re-presenting historical stories in order to re-evaluate the impact of the past on our present lives. Much of her work refers to her own and her family's experience as Tasmanian Aboriginal people. Alongside her concern to develop a visual language with which to engage with these subsumed and conflicted histories, Julie's work also undertakes to 'entice' a viewer, bringing them into a closer understanding of their roles and complicity in unresolved National stories. Julie graduated from the University of Western Australia in 1986 with a Bachelor of Arts in Prehistory and English literature. She later completed a Bachelor of Visual Arts degree (Curtin University) and an Honours (Bachelor of Visual Arts, University of Tasmania) degree in 1993 and 1994. Julie gained her MA in Visual Arts from Goldsmiths College, University of London in 1998 and was awarded a PhD (Fine Arts) from the University of Tasmania in 2001 for *Transforming Histories: The Visual Disclosure of Contentious Pasts*. Julie has undertaken residencies in Australia, Mauritius, New York and Paris and is currently on research leave from her position as lecturer in Creative Arts at James Cook University, Townsville, to take up three fellowships awarded across the fields of visual arts and historical research in 2007 and 2008. She has won numerous awards, including the Samstag International Visual Arts Scholarship and an Australia Council for the Arts Visual Fellowship for 2007-2008. Her work has been exhibited most recently at the 2007 10 Days on the Island Festival, Hobart; the 2006 Sydney Biennale and the 2006 Tamworth Textile Biennale. Julie Gough is represented by Gallery Gabrielle Pizzi, (Melbourne).

Toby Haggith

Film and Video Archive, Imperial War Museum

'BACK IN THE TRENCHES AGAIN': THE HEIRS OF CAPTAIN TOBY SHANDY AND CORPORAL TRIM RE-ENACT THE GREAT WAR

Using the methods of historical re-enactment to recreate authentic and accurate scenes of warfare has long been a popular approach with film-makers, whether they were working in documentary or drama. Film has also been used to record trips by veterans to old battlefields in which re-enactment was an implicit and occasionally explicit purpose of the journey. More recently, the historical re-enactment of military experience had been used in a new hybrid of the television 'factual', which blends the reality game show format with more traditional documentary techniques. Programmes such as *The Trench*, *Spitfire Ace* and *Bad Lads Army* have taken groups of young men and immersed them in unfamiliar, uncomfortable and occasionally hostile historical worlds, designed to see whether they could 'match up' with the exploits of their warrior forebears. Concentrating on this last example of the use of historical re-enactment within the moving image, this presentation will put these documentaries within the historical context of military re-enactment in Britain and offer some ideas about their social and political function.

Biography:

Toby Haggith is an historian who works in the Film and Video Archive of the Imperial War Museum. His thesis, which he undertook at the Centre for Social History at the University of Warwick, was about British films on slum clearance and town planning in the years 1918-1951. More recently, he has conducted work on the filming of the liberation of Bergen-Belsen, the popular memory of the Second World War in the period 1945-1950 and a commentary on films recording the unveiling of British war memorials. He is the co-editor, with Joanna Newman, of *Holocaust and the Moving Image: representations in film and television since 1933* (Wallflower Press, 2005).

Helena Hammond
History of Art, University of Oxford

DANCING DUNCAN: BRECHT, BALLET, BRITAIN AND BIOGRAPHY IN KENNETH MACMILLAN'S *ISADORA*

Focusing on *Isadora*, a spoken and danced history of Isadora Duncan choreographed by Kenneth MacMillan to mark the Royal Ballet's fiftieth birthday in 1981, this paper theorises how a danced re-enactment of biography can function as the trigger that enables dance performance to stage, explore and scrutinise dance history as Brechtian epic, a theatre which for Sarah Bryant-Bertail revolves around the 'staging of historicity itself' (*Space and Time in Epic Theater: The Brechtian Legacy*, Rochester: Camden House, 2000: 5). If the past, present and future directions of the company would be implicit in any work conceived to mark this milestone anniversary, they are addressed explicitly in *Isadora*. By taking Duncan as its subject, MacMillan's ballet not only profiled one of the 20th century's most prolific dancemakers, but crucially one whose oppositional stance to ballet meant that with the staged re-enactment of her life came the in-built potential for an intervening space of distanciation from which the Royal Ballet's history as Britain's institutional purveyor of ballet could also emerge in Brechtian terms.

And Duncan's status as the ideal Brechtian archetype extends way beyond her much noted antipathy to ballet, that most culinary and consequently un-Brechtian of art forms. In common with the journeys traced by the staple female protagonists of Brechtian epic theatre, Duncan's biographical trajectory, originating in America but based in Europe and taking in early Soviet Russia, was one of perpetual political and economic exile, of endless coursing through the changing historical tableaux of bourgeois capitalist society.

This paper will inevitably move to consider how, if for Brecht, the female biographical subject's 'privileged' position of marginality, alienated as she has traditionally been from masculinist means of economic production, carries with it an in-built distanciation from which she is able to enter into a Marxist critique of western bourgeois society, this extends very naturally to dance. Given its feminised alterity, dance is, for Brecht, an estranged subaltern other specially configured to critique the phallogentric law enshrined in the logo centricity of text.

Biography:

Helena Hammond teaches dance history/studies in the School of Theatre and Performance Studies at the University of Warwick (UK). She gained her Ph.D. from Oxford University and MA from Yale University, both in the history of visual culture. Her book project, from which this seminar is drawn, examines the politics of historical representation in dance performance and practice. Material from the project regularly appears in published conference proceedings and is in preparation for *Contemporary Theatre Review*. Helena is a writer for the forthcoming second edition of Routledge's *Fifty Contemporary Choreographers*, and contributed to the *Oxford Illustrated History of Western Art*, ed. Martin Kemp (Oxford University Press, 2000). A regular contributor to *Dancing Times*, she serves on the committee of the Society for Dance Research (UK), has written for *Dance Gazette* and worked as Education Manager for English National Ballet.

Salima Hashmi
School of Visual Arts
Beaconhouse National University

EXILED FROM SONG: ART, POETRY AND SOCIETY IN CONTEMPORARY PAKISTAN

The lecture discusses the writings of her father, the famous Urdu poet Faiz Ahmed Faiz, and the work of visual artists, including artists who explore issues of human values and conscience.

Biography:

Professor Salima Hashmi is the Dean at the School of Visual Arts at Beaconhouse National University, Lahore. She taught at the National College of Arts, Lahore, for 31 years. She was also the Principal of the College for 4 years, and held the post of Professor of Fine Arts. She is a painter of repute whose works have been exhibited in Pakistan and in international exhibitions. She has written extensively on the arts, and has curated exhibitions of contemporary art and traditional textile, within Pakistan as well as abroad. Salima Hashmi was the co-founder of the Rohtas Gallery in Islamabad, established in 1981, and established Rohtas-2 in Lahore in 2001. Her book 'Unveiling the Visible-Lives and Works of Women Artists of Pakistan' was published in 2002. Her publication 'Memories, myths, Mutations – Contemporary Art of India and Pakistan' is co-authored with Yashodhara Dalmia for Oxford University Press, India (November 2006). She is the daughter of the celebrated Urdu poet Faiz Ahmed Faiz.

Pat HOFFIE
Queensland College of Art
Griffith University

DALRYMPLE AND THE POSSUM: RE/ENACTMENT AND THE UNCANNY IN THE VISUAL ARTS

Pat HOFFIE discusses Julie Gough's recent installation 'Force Fields' at the ANU School of Art Gallery.

Biography:

Pat HOFFIE is an internationally recognised artist based in Brisbane and is a Professor at the Queensland College of Art, Griffith University. Her formal art education includes study at the Queensland College of Art, Queensland University of Technology and the University of New South Wales, Australia. HOFFIE exhibits regularly in Australia and internationally, and her art is represented in leading public and private collections. She has received numerous national awards and is a regular contributor to national arts journals and to contemporary art debate and development. As part of her wide ranging activities, she has delivered keynote speeches at Australia's leading art forums, such as the Biennale of Sydney, Perspecta, the Asia-Pacific Triennial, in which she has also participated as a curator, and the South project in Latin America.

NORTH AND SOUTH – THE LIFE AND TIMES OF ANTON GOYA 1748–1828

Goya's twin brother, Anton, was born black. In 1748 Spain this meant he was destined to an entirely different life than that of his famous artist sibling. Banished from the family home in Saragossa, at a young age he was shanghaied to a life at sea. In his early twenties he sailed with Cook into the Pacific, in his thirties he dumped tea into Boston Harbour. At 42 he fortuitously jumped ship from La Perouse's Astrolabe at Botany Bay. Possessing in a rough sort of way, the artistic talents of his brother, he quickly established himself as the painter of Port Jackson which brought him unwanted attention, leading to an early return to the northern hemisphere. In Paris, turning fifty, he saw Louis XVI guillotined and Napoleon seize power. Returning to his native Spain, he was again dragooned to sea, this time with the combined French and Spanish fleet moored at Cadiz. At 59, he was the oldest sailor to survive the Battle of Trafalgar. At the subsequent Spanish uprising against the French, galvanised on the third of May, 1808, the twin brothers, now in their early sixties and unknown to each other, met briefly, for the first and only time.

Records of Anton Goya's extraordinary life, led variously in each hemisphere of the globe between 1748 and 1828 is being pieced together from historical records and the extant art works he produced, which are now being uncovered, surprisingly, in China.

Although this presentation will concentrate on the emerging story of Anton's life, it is anticipated that the final work will take the form of a narrative, an exhibition and video documentary.

Biography:

Professor Ian Howard is Dean of the College of Fine Arts, UNSW. Previously he was the Provost and Director of the Queensland College of Art, Griffith University.

His art works address the relationship of life to death, referring often to objects and images that express the journey-stories of individuals and cultures.

Howard exhibits at Watters Gallery, Sydney and has been included in museum shows at the National Gallery of Australia, the Queensland and NSW Art Galleries, the Ian Potter Museum, Melbourne and internationally.

He has post graduate qualifications in the visual arts from Montreal (Concordia) and in film and television production from London (Middlesex).

Jonathan Lamb
Vanderbilt University

MAKING BREAKING IMAGES OF THE PAST: UNCLE TOBY'S SIEGES AND MICHAEL WINTERBOTTOM'S COCK AND BULL STORY

The paper tries to come at the core of Collingwood's theory of re-enactment first of all via examples and concepts of sympathy, since what Collingwood himself outlines is a case of sympathy (historian's mind and the mind of the historical figure becoming one) from which all emotion has been purged. I want to suggest that this is not possible, nor is the simple union of minds: passion is inevitable and it requires the interposition of something like a third person, or personification, embodying the emotions which necessarily accompany the historical scene. So it works like this: historian plus person plus historical figure = passionate re-experience of a previous event. These are the problems that Toby Shandy is trying to solve in the first literary example of re-enacted history, his bowling-green sieges mimicking those of the Duke of Marlborough during the War of Spanish Succession. He is building with soil, wood, stone and metal a series of altars to his own war-wound which are then ritually destroyed. Clearly the Duke is the 'person' in this particular game of re-enactment, but what is the point, and why is the passion so intense? The extent of Toby's success in re-staging destruction is what Michael Winterbottom ends up trying to calculate in his film of *Tristram Shandy*, and it leads him to some penetrating insights about re-enactment generally.

Biography:

Jonathan Lamb is the Andrew W. Mellon Professor of the Humanities at Vanderbilt University. His last book was *Preserving the Self in the South Seas* (2001), and he is currently at work on two others, *Persons and Things* and *The Evolution of Sympathy*. He is co-founder (with Iain McCalman and Vanessa Smith) of a series of conferences on re-enactment history, now scheduled to emerge as a series of edited volumes and monographs on re-enactment, published by Palgrave.

Adam Low
Independent Filmmaker

'WHO DO YOU THINK YOU ARE?'
RE-ENACTMENT AND AUTHENTICITY IN ARTS DOCUMENTARIES

Television Arts documentaries have been largely taken over by dramatisation, either partial or complete, both as a style and as a means of 'bringing the subject to life'. In the absence of archival footage, historical periods, artistic movements, the lives of individual artists and their work are now routinely re-enacted for the camera. Some documentary directors have used re-enactment very successfully to explore connections between the lives of individual artists and their Art, but what separates these non-fiction films from conventional dramas? How is the viewer to distinguish between the real and the re-enacted? Does the very nature of the material undermine its validity?

How helpful is it to re-enact the Paris of the Impressionists or Secessionist Vienna, and what does this tell us about the lives of the artists who lived in them or the Art they created? Must the demands of drama turn every artistic movement into a crude ideological battleground, and every artist's life into an intellectual soap opera? Will transporting an audience to an ersatz Montmartre or a Versailles inhabited by English-speaking actors in bad wigs really bring them closer to the work of Manet or David? Does the obsession with personality, the compression of events, and the crude simplifications of the shooting script too often result in a caricature that reveals more about the film-makers themselves and the period in which they exist?

Using examples from my own work and other Arts documentaries, from the 1960s to the present, I will examine the arguments for and against re-enactment as a means of dealing with the complex links between Art, Artists and History on film. Is a less elaborate presentation necessarily less interesting, or might it be more revealing and authentic?

Biography:

Adam Low is an award-winning director whose documentaries on the Arts have won numerous prizes in both Europe and the USA. *The Private Dirk Bogarde* - a two part portrait of the actor and writer - for BBC Arena won the Hugh Weldon Award for Best Arts Documentary at the British Association of Film and Television Arts Awards 2002, and Best Documentary at the Broadcasting Press Guild Awards in the same year. His film about the great Italian director Visconti, *The Life and Times of Count Luchino Visconti*, won Best Arts Documentary at the 2003 International Emmy Awards in New York as well as the premier European broadcasting award The Prix Italia for Best Arts Documentary in 2004. *Bacon's Arena* - a ninety-minute portrait of the painter Francis Bacon - was awarded the Gold Plaque for Best Arts Documentary at the Chicago International Film Festival (The Hugos) 2006, and won Best Film for Television at the 24th Festival International du Film sur L'Art. In 2006 he completed a film about the Spanish painter *Velazquez* for BBC Imagine. He is currently working on a documentary about whales, whaling and Herman Melville's *Moby Dick*, and a film about the Nobel Prize winning writer *V.S. Naipaul*.

Jonathan Mane-Wheoki
Te Papa Tongarewa Museum, NZ

'MY ANCESTORS ARE CALLING': THE HIKOI AS INDIGENOUS POLITICAL PROTEST, CULTURAL SPECTACLE AND HISTORY

Hikoi, the Maori word for walk, step out, march, is now widely understood to refer to a large-scale political demonstration staged by Maori in support of indigenous land rights. Driven by passion, pride, indignation, a longing for justice, and a sense of obligation to the ancestors, a hikoi is a heroic undertaking, involving personal sacrifice of time and money on the part of tens of thousands of marchers. In September 1975 a hikoi had set off from the Far North, to merge, four weeks later, with marchers from other regions, in Wellington. There, outside Parliament, the demonstrators voiced their concern over the continuing alienation of Maori land and endorsed the government's intention to pass the Treaty of Waitangi Bill and set up the Waitangi Tribunal to rectify grievances against the Crown. On 5 May 2004 a hikoi of Maori protestors converged on Wellington to demonstrate opposition to the government's Foreshore and Seabed Bill. This Bill, which set out to annul the right of indigenous Maori to have their claims to ownership of New Zealand's foreshore and seabed determined by a court of law, seemed to many to contravene the letter and spirit of the Treaty of Waitangi, the agreement struck in 1840 between representatives of the British Crown and the tribes of Aotearoa New Zealand, and the established processes of the Waitangi Tribunal. In many ways a re-enactment of the earlier march, the 2004 hikoi provided a sublime and moving spectacle, a theatrical performance of immense proportions, an historical event richly inflected with distinctly Maori cultural and aesthetic elements. This paper considers the hikoi as art and re-enactment.

Biography:

Jonathan Mane-Wheoki is the Director Art and Collection Services, Museum of New Zealand Te Papa Tongarewa. He graduated Diploma in Fine Arts with Honours and Bachelor of Arts in English (University of Canterbury), and Master of Arts in Art History (Courtauld Institute of Art) and is an Associate of Trinity College of Music London. Previously the Dean of Music and Fine Arts at the University of Canterbury, and Kaitiaki Maori (Honorary Curator of Maori Art) at the Christchurch Art Gallery Te Puna o Waiwhetu, he has served on numerous national and international bodies including Te Waka Toi (the Maori Arts Board) and the Arts Council of Creative New Zealand, the Marsden Fund Council and the International Council of the Centre Culture Jean-Marie Tjibaou in Noumea. He is currently a governor of the Arts Foundation of New Zealand, Deputy Chair of the Council for the Humanities in New Zealand and a member of the Council of the Royal Society of New Zealand.

Michael Mel
University of Goroka
Papua New Guinea

Michael Mel will discuss his performance art.

Biography:

Michael Mel was born a member of the Mogeï tribe in the Highlands of Papua New Guinea in 1959. He was awarded a PhD in Drama and Performance from the Flinders University of South Australia, and has won international recognition as a performance artist, thinker, university lecturer, curator, teacher, mentor and supporter for young artists from Papua New Guinea and the Pacific. He holds at present the position of Head of the Department of Expressive Arts and Religious Education at the University of Goroka in Papua New Guinea. He was represented in the Second Asia-Pacific Triennial in 1996, worked as a curator for the Queensland Art Gallery's Third Asia-Pacific Triennial in 1999 and was a major speaker at the two associated conferences in 1996 and 1999. He was also an advisor for the Centre Jean-Marie Tjibaou in Noumea, and the curator for Papua New Guinea for the Noumea Biennale in 2000, Co selector for the Pacific Festival of Arts in 2000 and for the Shrines for the Next Millennium project (a part of the Olympic Arts Festival, Sydney) in 2000 and is a participant in the South Project, Melbourne. He was Co-Chair for the Indigenous Commission for the Eleventh World Congress of Comparative Education Societies in Seoul, Korea, 2001, a keynote speaker at the Art and Human Rights Conference, Humanities Research Centre ANU (2003), presenting a paper: 'Arts and Human Rights in an Indigenous Context in the New Millennium' and a performance for the exhibition Witnessing to Silence at the National Museum of Australia. In 2006 he was honoured by being made Laureate by the Prince Claus Fund in the Netherlands.

Ruth Phillips

Art History at Carleton University

PRINCESS WHITE DEER'S INDIAN ACTS: PERFORMING INDIAN IDENTITIES IN THE EARLY TWENTIETH CENTURY

(Paper prepared with Trudy Nicks, Royal Ontario Museum and McMaster University, Hamilton)

Since the early nineteenth century, Native North Americans have performed 'Indian' identities in high and popular-culture genres including touristic dances, theatre, panorama narrations, Wild West shows, world's fair villages, vaudeville, ballet, and film. Such performances have often been dismissed as collusion in the dominant culture's stereotypes. Historian Daniel Francis, for example, has written that during the late-nineteenth and early twentieth-century, when such entertainments gained global popularity, 'the Performing Indian was playing a role in somebody else's story.' (*The Imaginary Indian* 1992: 103) Such enactments, despite their incorporation of re-imagined historical clothing, props, and other visual elements, have also been largely excluded from studies of indigenous art because they fall within the realm of popular culture, have not met standard criteria of authenticity, and involve song, dance, acting, and other theatrical elements not falling within the category of fine art.

The field of visual studies and the new models of visual anthropology and material culture that have developed during the past fifteen years have been particularly helpful for students of indigenous art and culture. On the one hand, the barriers to indigenous peoples' full engagement with fine art media before the mid-twentieth century popular cultural forms often offered the only available 'modern' expressive formats. On the other, indigenous histories of artistic expression need to be understood in relation to the negotiation of the imposed stereotypes which have informed the relationships of indigenous and non-indigenous peoples in all areas of life.

This paper will examine the ways that Native North Americans used strategies of re-enactment and popular performance to negotiate stereotypes of Indianness during the late nineteenth and early twentieth century— a period that coincides with the hardening of official assimilation policies during which such images became rigidified and became especially oppressive and paralyzing. It focuses on the career of Esther Deer, or Princess White Deer, a Mohawk entertainer who began her career as a trick rider in Wild West shows and went on to a successful career as a singer and dancer in Broadway's Ziegfeld Follies and in Paris during the 1920s. We base our study on the scrapbooks and the collections of Princess White Deer's stage clothing and personal memorabilia preserved by her family and at the Kanien'kehaka Onkwawen:na Raotiohkwa (the cultural centre at the Mohawk community of Kahnawake, near Montreal). We argue that Esther Deer's 'Indian acts,' presented in such popular revues as 'From Wigwam to White Lights' (1925) carefully juxtaposed a number of *different* en-actments and dramatic personae that destabilized stereotypes. By selectively appropriating aspects of modernist primitivism, White Deer's re-enactments countered the dominant notion of the Vanishing Indian and insisted on the modernity of indigenous people.

Biography:

Ruth Phillips holds a Canada Research Chair and is Professor of Art History at Carleton University, Ottawa, Canada. She has conducted research and published in the fields of African art, Native North American art, and critical museology. Between 1997 and 2003 she served as director of the University of British Columbia Museum of Anthropology. Her books include *Representing Woman: Sande Society Masks of the Mende of Sierra Leone* (1995), *Trading Identities: The Souvenir in Native North American Art from the Northeast, 1700-1900* (1998), *Unpacking Culture: Arts and Commodities in Colonial and Postcolonial Worlds* (co-edited with Christopher B. Steiner, 1999), and *Native North American Art* (with Janet Catherine Berlo, 1998).

Cassandra Pybus
University of Sydney

The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African was published in 1789, the year in which the British parliament first seriously debated abolishing the slave trade. It is the first fulsome account of a journey up from slavery written by one who had personally experienced enslavement. Equiano gives a long and detailed description of life in an African village - the earliest such description in the English language - as well as offering a first-person account of the terrible 'the middle passage' - the journey from Africa to America in a slave ship. Equiano's description of African society is the most important written by an African in the days before European empires severely disrupted African society and his description of the middle passage is a reminder of the sufferings of the ancestors of most African American alive today. Today the book has iconic status as a slave narrative and as historical text. However, a storm of controversy has erupted over the research of Vincent Carretta, which strongly suggests that Equiano may not have been born in Africa but, rather was a born slave in South Carolina. The famous early parts of Equiano's autobiography may in fact be an artistic re-enactment, based on the oral history of other slaves, combined with information Equiano gleaned from books he had read about Africa. This session will discuss this controversial proposition and pose the question: if this was re-enactment rather than remembered first person experience, why should it matter?

Biography:

Professor Cassandra Pybus, from University of Sydney, has a particular interest in the intersection of history and imagination, as well as stories of the Black Atlantic. She is the author of *Epic Journeys of Freedom: runaway slaves of the American Revolution and their global quest for liberty* (Boston: Beacon Press, 2006) and *Black Founders* (Sydney: University of NSW Press 2006) and co-editor of *Many Middle Passages* (Berkeley: University of California Press, 2007).

Claire Roberts
Research School of Pacific and Asian Studies
The Australian National University

OTHER HISTORIES: GUAN WEI'S FABLE FOR A CONTEMPORARY WORLD

In this presentation I will discuss the development of *Other Histories: Guan Wei's fable for a contemporary world*, an exhibition held at Sydney's Powerhouse Museum 11 October 2006 – 22 April 2007. The inspiration for the exhibition was a small figure of the Chinese God of Longevity from the museum's collection unearthed in Darwin in 1879. From the time of its discovery, the figure has been the subject of speculative and scholarly enquiry – writers and historians have suggested it may be evidence of the arrival of a Chinese vessel from the voyages of Zheng He (1371-1432) in the early 15th century, more than 350 years before James Cook landed at Kurnell.

In 2002, the Beijing-born artist Guan Wei, approached the museum to develop an exhibition that would bring to the public an imaginary history, based on the idea of Zheng He's voyages. Guan Wei, who migrated to Australia in 1990, would cast himself in the role of artist as storyteller and create an art installation in which the meanings of objects in the museum's collection were re-assigned and combined with his own mural paintings, narrative and artistic recreations in order to substantiate an assumed history. Members of the public would be taken on a journey, with Admiral Zheng He and his men, from Ming Dynasty China, to unfamiliar lands, including Australia. The exhibition would, Guan Wei hoped, function as a 'floating poetic corridor in which history and memory, fact and fiction are blurred'.

Biography:

Claire Roberts is a Research Fellow in the Research School of Pacific and Asian Studies, The Australian National University and Senior Curator, Asian Decorative Arts and design, Powerhouse Museum, Sydney. She studied Chinese painting at the Central Academy of Fine Art, Beijing, worked as curator at the Museum of Chinese Australian History, Melbourne and in 2005 completed a PhD on the Chinese artist Huang Binhong (1865-1955) at The Australian National University. She has curated numerous exhibitions and written widely on Chinese art and culture. Her most recent publications are *The Great Wall of China*, edited with Geremie R. Barmé, and *Other Histories: Guan Wei's fable for a contemporary world* for which she was curator.

Tatiana Senkevitch
University of Southern California

THE PERRAULT BROTHERS AND THE LOUVRE COLONNADE: THE *MÉMOIRES* OF THE ARCHITECTURAL PERFORMANCE

The Louvre Colonnade, enveloping the East façade of the Louvre palace, was conceived in 1667. The paradigm façade for the new France united by Louis XIV's rule, the Colonnade, according to Minister Colbert's plan, ought to have embodied a corporate, collaborative design, created by, at least, three different characters—Louis Le Vau, *Premier Architect du Roi*, Charles le Brun, *Premier Peintre du Roi*, and Claude Perrault, doctor, amateur architect, and the author of the acclaimed annotated translation of Vitruvius's treatise on architecture. In spite of Colbert's desire to win a contested architectural competition with Italians, who were initially invited to contribute to the Louvre's reconstruction, and to justify GianLorenzo Bernini's dismissal from the project by an anonymous, concerted effort of the French architectural team, the authorship of the collaborative design was immediately contested.

Charles Perrault, Colbert's favourite secretary, whom he appointed to the *Académie of Inscription*, was an unswerving supporter of the Moderns in the Quarrel between the Ancient and the Moderns. The author of the famous *Contes des Fées* and of the less fabled *Parallèles des anciens et des modernes en ce qui concerne les arts et les sciences*, 1688-97, Charles Perrault produced an insider account of the Louvre reconstruction project in his *Mémoires de ma vie* written in the 1690s, though never published in his lifetime. Re-enacting in his memory and writing the memorable events that happened some thirty years earlier, Charles Perrault firmly confined the authorship of the Colonnade to his brother Claude, while passing an explosive comment that he himself suggested the idea of peristyle for the exemplary national project, while his brother cogently delivered his concept in his consequent designs.

This paper is not meant to revisit the question of authorship or to adjudicate any stylistically reasoned definition of a "single" hand in the Louvre Colonnade. Instead it aims to ask following questions: Why could a project that so clearly meant to assign a conceptual advantage to the moderns in general, and to the moderns of the Colbert's age, stumble over the matters of individual architectural performance? How did the corporate nature of the project and its re-enactors in stone and in print engage the architectural syntax of the ancients—i.e. the peristyle—in the new architectural rhetoric of the colonnade? And, finally, in what ways did the predicament of the East Façade of the Louvre define the ever changing face of the palace as a playground for emerging modernities, including I. M. Pei's pyramid?

Biography:

Tatiana Senkevitch received her Ph.D. in art history from the University of Michigan in 2005. Her academic research focuses on artistic theories and practices in 17th-century France, the 'non-Platonic' origins of the French Académie de peinture et sculpture and on examinations of the media exchanges between the visual and the performance arts, including dance and theatre, in the Baroque and Modern periods. Her published articles range from the comparative study of the perspective theory of Russian philosopher Pavel Florensky and German art historian Erwin Panofsky and to reviews of contemporary architectural competitions. Currently she teaches courses on Baroque, 18th century art and art theory at the University of Southern California.

Caroline Turner

Research School of Humanities, THE AUSTRALIAN NATIONAL UNIVERSITY

RE-ENACTMENT, VIOLENCE AND HIDDEN HISTORIES IN ART

This paper will focus on the art of Dadang Christanto, an artist who has a significant reputation internationally. His art work, consisting of paintings, sculptural installations and performances, can be seen to exemplify the very nature of commemoration of an historical memory: the mass killing in Indonesia in 1965-66. This event, Dadang told his old friend and fellow-artist Hendro Wiyanto, 'carries permanent wounds in our heart and memory ... it is fresh in our memory because it holds bitterness so very deep, so dark in the history of the Indonesian Nation as the blood and tears of its victims were never measured...'. While we can see Dadang Christanto's work as 're-enacting' in the sense of reconstructing a hidden history, audiences in many countries have responded to his art without knowing anything of the specific event which resonates in his art or details of his life history, ethnicity and connection to certain political events, all of which have impacted on his journey as an artist and activist.

Born in Indonesia, Dadang Christanto, has been a human rights activist since his early years at the College of Art Yogyakarta. He has worked with organisations committed to social justice, such as the Bengtel theatre founded by poet and activist W.S Rendra. He was associated in the 1980s with the Indonesian new art movement, young artists who challenged the existing art and political establishments. Dadang's first solo exhibition overseas was in 1991. Since then he has exhibited or given performances in Japan, the USA, Cuba, Thailand, Italy, Brazil, Canada, Switzerland, Germany, Korea and in Australia where he now lives with his family. Dadang Christanto's work can be seen in the exhibition 'Thresholds of Tolerance' at the Canberra School of Art Gallery (until 5 June 2007) at the National Gallery of Australia, in a temporary installation 'Red Rain' and in a permanent sculptural work in the Gallery's Sculpture Garden entitled 'Heads from the North'. Another large sculptural work is located in the Australian National University's Sculpture Park adjacent to Old Canberra House.

Biography:

Caroline Turner is a Senior Research Fellow at the Research School of Humanities, The Australian National University, where she co-ordinates the Public Culture Programme. She was from 2000 to 2006 Deputy Director of the Humanities Research Centre at ANU. Prior to this she spent 20 years as a senior art museum professional. As Deputy Director of the Queensland Art Gallery she organised over 60 international exhibitions. In the mid-1980s Turner also began working in the area of contemporary Asian and Pacific art. Co-founder and Project Director for ten years for the Asia-Pacific Triennial Project which, over three exhibitions in 1993, 1996 and 1999, attracted audiences of 60,000, 120,000, and 155,000, Turner was also the scholarly Editor of the three major catalogues and the book *Tradition and Change: Contemporary Art of Asia and the Pacific*, University of Queensland Press, 1993. Her latest book on this subject is *Art and Social Change: Contemporary Art in Asia and the Pacific*, Pandanus Books, 2005.

PASTICHE AS RE-ENACTMENT IN FICTION AND HISTORY

According to Collingwood's theory, understanding a historical text means mentally reconstructing the process whereby it came into being, but re-enactment is now more strongly associated with popular history and reality television. Strange costumes and attempts to replicate the material conditions of life in the past have replaced attempts to understand alien thought processes. Empathy and identification have replaced understanding – or rather the former is conflated with the latter. Conceived of in these terms, re-enactment is often dismissed by professional historians as simplistic and sentimental.

My book *Pistols! Treason! Murder!* is the biography of a seventeenth-century Venetian spy. It uses original illustrations rendered in the style of contemporary woodcuts to advance a quite different notion of re-enactment, one that is related to experiments like Steven Soderbergh's recent film *The Good German*, a story set in the film noir era, and shot in black and white using camera positions, sets and an acting style similar to those employed by American studios in the 1940s. Or Stanley Kubrick's *Barry Lyndon*, which is set in eighteenth-century Europe and was famously lit by candlelight, while the mise-en-scene references paintings by Gainsborough and other artists of the period. This kind of experiment re-enacts the characteristic ways in which an era represents experience rather than assuming direct access to that experience. It is re-enactment as pastiche, wherein form is as important as content and close familiarity with historical texts is combined with a sort of Brechtian alienation effect. It is re-enactment as metaphor, so that the distance between then and now is simultaneously denied and underlined. It is re-enactment as commentary, in which the past can never be shown directly, but is instead represented by an allegory.

Biography:

Jonathan Walker was born near Liverpool in England in 1969, and was educated at the Universities of Glasgow and Cambridge. His interests include card games, photography, comic books, cinema and contemporary music, along with the history of Venice, which he has studied, researched, lectured and written on for ten years. In the process, he has published articles on topics such as gambling and espionage. From 2000-2002, he held a British Academy Post-doctoral Fellowship at Cambridge. In 2003, he moved to Australia to take up a fellowship at the University of Sydney, where he has recently been promoted to a position as International Research Fellow. He has also worked as a volunteer in a community for homeless men, a security guard, a postman, a census taker, a billposter, and (for one evening only) a theatre usher. His first book *Pistols! Treason! Murder!* – the illustrated biography of a Venetian spy – was published by Melbourne UP in early 2007. He has also recently completed an illustrated novel *Five Wounds*. He is currently working on a number of projects, including a photographic essay on modern Venice and a comic strip 'prequel' to *Pistols!* entitled *Reverse Garbage*.

Jennifer Webb
Media and Cultural Studies
University of Canberra

WHEN ART FAILS: SENTENCES FROM THE ARCHIVE

'We don't know what the next sentence should be' (Lynne Sharon Schwartz, on 11 September 2001)

In the wake of 11 September and the instantiation of the 'war on terror', many writers expressed doubt that fiction could offer any consolation, or any way to make sense of, these new disasters. But at least some performance artists found, in the relatively new mode of re-presentation or re-enactment called 'verbatim theatre', a way to pick out the 'next sentence'. In verbatim theatre, as in other modes of re-enactment listed in Lamb's taxonomy, we find the performance of events and personae of the past – a bringing back into the present (a copy of) that which is lost. All theatre is re-enactment at some level, of course; all theatre seeks to 'disappear' the space between audience and stage, and make the performance seem both authentic and present. But verbatim theatre takes it one step further towards the tradition of re-enactment: it stages the actual words of people in recent history, the actors in recent events, re-enacting them for an audience, and in the process re-interprets them. This paper traces the logic of verbatim theatre with particular reference to two recent examples: A Certain Maritime Incident (the Australian government handling of the SIEV-X affair) and Guantanamo (the US camp in Cuba). Reading them as instances on contemporary re-enactments of contemporary events, I will argue that artists can use the archives and the dynamism of reenactment to offer commentary, re-present recent events, and challenge dominant versions of 'the truth'.

Biography:

Associate Professor Jennifer Webb is Director of Communication, Media and Cultural Studies at the University of Canberra. Her work as a cultural theorist has focused on individual and national identity. Her research publications include the 2001 project *Resistance and Reconciliation: Writing in the Commonwealth* and a major analysis and critique of globalisation from a neomarxist theoretical perspective. She was part of a team which produced the Third Asia-Pacific Triennial of Contemporary Art. Her research interests include the field of creative production, and the ethical questions that confront individuals and organisations in the contemporary world. She is also a creative writer.

Anthony White
School of Culture and Communication
The University of Melbourne

RE-ENACTING FASCIST ART: MARIO RADICE'S MURALS IN THE CASA DEL FASCIO

In 1936 the Italian painter Mario Radice was invited by the architect Giuseppe Terragni to provide a series of art works for the Fascist Headquarters in Como, Italy. Radice's murals, a series of abstract geometric murals interspersed with political slogans and images of Mussolini, conformed to a modernist aesthetic while promoting the politics of the Fascist regime.

These murals were destroyed during the iconoclastic waves of violence that quickly followed the fall of Fascism in 1943. On several occasions since that time they have been subject to a different, revisionist form of iconoclasm: photographs of the murals have been reproduced in exhibition catalogues with their fascist slogans and images of Mussolini obliterated. In more recent times, these same murals have been reconstructed in their original location for the purpose of retrospective exhibition, along with the image of Mussolini, but not the fascist slogans.

This paper will examine the various reincarnations of Radice's work in order to explore issues raised by historical re-enactment. What does it mean to revive historical artefacts while removing key elements, such as political slogans, without which their original significance is lost? Although from an ethical perspective such alterations of the past are illegitimate, is there any place in historical re-enactment for the desire to forget, rather than revive, certain aspects of the past?

Biography:

Anthony White is a Lecturer in the School of Culture and Communication at The University of Melbourne. From 2000 - 2002 he was Curator of International Painting and Sculpture at the National Gallery of Australia, where he curated the exhibition *Jackson Pollock's Blue Poles* (2002). He has published articles on Italian modernism in several art history journals including *Grey Room*, *The Australian and New Zealand Journal of Art*, and the *Art Bulletin of Victoria*.

Chair Persons, Biographies

Michelle Antoinette received her PhD in Interdisciplinary Cross-Cultural Research through the Humanities Research Centre at the Australian National University, Canberra, and her BA (Hons) in Visual Culture from Monash University, Melbourne. Following her earlier research on Indonesian Modern art and politics, Michelle's PhD thesis examined Southeast Asian contemporary art (artists from Indonesia, Malaysia, the Philippines, and Singapore) of the 1990s and after, and offered a critique of their representation in international art exhibitions of this period. More broadly, Michelle's major research interests include Asian modern and contemporary visual art; Southeast Asian and Asian cultural studies; colonialism and postcolonialism; theories of race; hybrid and creole cultures; modernity and globalisation; migration, diaspora, transnationalism and cosmopolitanism; memory discourse and practice; theories of the body and embodiment; gender and sexuality; popular culture and cultural studies. Michelle is presently located at the Gender Relations Centre, Research School of Pacific and Asian Studies, Australian National University. Her publications include 'Different Visions: Contemporary Malaysian art and exhibition in the 1990s and beyond' in Caroline Turner (ed.), *Art and Social Change: Contemporary Art of Asia and the Pacific*, Pandanus Books, 2005.

Christine Clark is a curator, writer and art administrator with many years experience in Asia-Pacific contemporary visual art projects. She was extensively involved in the first three Asia-Pacific Triennial exhibitions in 1993, 1996 and 1999, and has curated a number of exhibitions focusing on the Asian-Pacific region and conducted art management workshops throughout Indonesia. A recent research interest has been the examination of work by Asian Australian visual artists. She was curator of the Museum of Brisbane's *Echoes of Home: Memory and mobility in recent Austral-Asian art*, 2005, an exhibition which explored the work of 14 Australian-based artists from various Asian backgrounds, and the editor of the associated 98pp catalogue. The exhibition is currently touring to seven major galleries in city and regional centres throughout Australia (2006-2008). She currently holds the position of Exhibition Officer at the National Portrait Gallery which involves the management and coordination of exhibitions.

Debjani Ganguly is head of the Humanities Research Centre in the Research School of Humanities at the Australian National University. A literary and cultural historian by training, she has published in the areas of postcolonial studies, global Anglophone writing, caste and dalit studies, cultural histories of mixed-race, Gandhi and nonviolence and Indian literary criticism. Her recent publications are *Caste, Colonialism and Countermodernity: Notes on a Postcolonial Hermeneutics of Caste* (Routledge, 2005), *Pigments of the Imagination: Rethinking Mixed Race*, ed. (Journal of Intercultural Studies, 2007), *Edward Said: The Legacy of a Public Intellectual* ed. (MUP, 2007, in press), *Rethinking Gandhi and Nonviolent Relationality: Global Perspectives*, ed. (Routledge, London and Orient Longman, New Delhi, 2007, in press).

Jacquie Lo teaches at the School of Humanities, ANU and is chair of the Asian Australian Studies Research Network asianaustrianstudies.org. Her most recent book (co-written with Helen Gilbert) is *Performance and Cosmopolitics: Cross-cultural Transactions in Australasia*.

Professor Iain McCalman was the Director of the Humanities Research Centre at the Australian National University from 1995 until July 2003 and President of the Australian Academy of the Humanities (2001-2004); He has a Federation Fellowship at the Research School of Humanities, ANU. He currently moved to University of Sydney where he holds a Professorial Fellowship at the Department of History. Professor McCalman is a specialist in eighteenth-century and early-nineteenth British and European history and has a particular interest in popular culture and low life. His most recent book, *The Seven Ordeals of Count Cagliostro*, Flamingo 2003 (also HarperCollins, US and Random House, UK 2003), explores the life of the celebrated and infamous alchemist, magician, freemason, and global identity of the eighteenth century.

Margo Neale is Principal Advisor to the Director (Indigenous) at the National Museum of Australia and an Adjunct Professor at the Australian Centre for Indigenous History, Australian National University.

Paul Pickering is a Senior Fellow and Convener of Graduate Studies at the Humanities Research Centre. Prior to taking up this post he was a Queen Elizabeth II Fellow at the HRC (2000–4). He was the Convener of Graduate Studies in History at the Australian National University (2002–6). Paul's research and teaching interests are very broad. He has published extensively on Australian, British and Irish social, political and cultural history. His publications include *Chartism and the Chartists in Manchester and Salford* (London, 1995); *The People's Bread: A History of the Anti-Corn Law League* (Leicester, 2000) (with Alex Tyrrell); and *Friends of the People: Uneasy Radicals in the Age of the Chartists* (London, 2003) (with Owen Ashton). Most recently Paul is a major contributor and co-editor (with Alex Tyrrell) to a collection of essays that addresses the relationship between public memory, heritage and history. This book, *Contested Sites: Commemoration, Memorial and Popular Politics in Nineteenth Century Britain*, was published by Ashgate Publishing in May 2004. Paul is also a contributor to *The Chartist Legacy* (London, 1999); *Elections: Full Free and Fair* (Sydney, 2002), *Gold: Forgotten Histories and Lost Objects of Australia* (Cambridge, 2002), *Papers for the People* (London, 2005) and *Rediscovering the British World* (Calgary, 2005).

Emeritus Professor David Williams. Research School of Humanities, formerly Director ANU School of Art 1985 -2006. Research interests are in contemporary Asian and Australian Art, for 10 years was a member of the National Advisory Committee for the Asia Pacific Triennial Exhibition series at the Queensland Art Gallery. Currently Chair ANU Foundation of the Visual Arts, Chair Art Monthly Australia and Deputy Chair Canberra Glassworks Board.