Zara Stanhope

Drawing on the archive: can art escape the hierarchies of knowledge?

Artists employ various media to learn about/explore the other, and consequently remap or rethink the self. Drawing, mapping and the strategies of the archival repository have proved useful tools in such processes. Drawing on examples of several Australian and New Zealand artists, this paper will address how and/or whether art making is this mode can contribute to cross cultural knowledge and understanding.

Jan Svenungsson

Tracking A Place on Earth

In my Psycho-Mapping drawing projects I set up a controlled process for producing virtual geopolitical reality through failure. As point of departure I use a map of an area I know well. The resulting new reality will always be surprising, but it can easily be traced back to its familiar origin over gradual steps. For a project in Melbourne last year, my aim was to visit in person a major site in the development of Australian painting. When this attempt failed, I happened to take a look at the destination from above — and found that it already was an image. Whether virtual or not, I have not yet been able to establish. I made a huge painting of this place I could not touch or visit, and performed a tracking ceremony in the reality that was mine. In my talk I will try to make sense of it all.

Tom Nicholson

Posters and Meetings

This paper presents examples of recent poster-based works, focusing on encounters between Aboriginal and non-Aboriginal figures in 19th-century Melbourne history, and a discussion of these works in relation to historical images, contemporary Australian politics and principles of drawing.

Nuala Gregory

Encountering Drawing

This paper explores tensions within the act of drawing, how it contains an immanent threat to the work of representation and identity formation, and promises to both differ and displace. Beginning with a colonial encounter in 19th century Ireland, and including recent theory of drawing, it asks what is specific to drawing when encountered on its own (im)proper terrain.

Jordan Baseman

Research in the field

My presentation will discuss some of my recent experiences and film projects, including: working with behavior geneticist Professor Terrie Moffitt on the Arts Humanities Research Council and Wellcome Trust Funded trilogy of films titled Nature's Great Experiment, coma survivor and librarian, Wendy Hindley on the European Union Development Funded film titled, Perfume Disco Coma, and ex-heavy metal DJ Steve KRUSHER Joule on the self-financed film, Jump!. All of these projects combine working in the field to research, generate and gather materials, with studio-based editing processes, towards the production of single screen narrative films. I will address the idea of the exotic other through the discussion of these projects.

David Thomas

LOCATING THE CONTEMPORARY MONOCHROME.
The movement of meaning between east and west.

Most analyses of the monochrome have had a European and American focus. This paper will locate the practice and theory of the contemporary monochrome amid a broader global context that includes Northeast Asia and Australia – Pacific.

The paper investigates how the contemporary monochrome is employed through a diversity of media enabling cultural interaction, difference and similarity to be considered.

Caroline Williams

IMPRPOPGANDA 2008: HOME FROM HOME

Via Clerisseau's Room of the Ruins on the Pincio a colonial looks at time, maps, markings and why we go around in circles. How drawing functions as an instrument of determination and desire and how a person can live in a multiplicity of places while squatting in one outer suburb of Melbourne.

John Welchman

Face, Media and the Drawing Out of Social Flatness: Tony Oursler and "the veiled clarity of the substances called for by the closed switch"

My main contention here is that, for Tony Oursler, drawing is not a category reserved for mark-making on a two dimensional support. It is instead a particular mode of appearance of the seemingly flat.

Few artists have worked as insistently as Oursler across the spaces that define the technological

moves from TV to monitor, low lines of resolution to hi-def, or tube to LCD. Mediated by a longstanding commitment to drawing, the shift from the sets and surfaces of his single channel pieces of the mid-1970s to the breakthrough projection of body- and speech-bearing video onto dummies and objects, beginning around 1995, turned the old order dichotomy between two and three dimensions inside out. It bears witness to a palpable dissolution of the genres of painting, drawing, sculpture and installation, which converge and separate according to a new performative logic distributed by an endless roster of virtual bodies conjured up by combing speech and gesture as affective virtualities. In this process, depth and reduction become allies in the project of recalibrating the surfaces and run-offs of bodies—whose 'skin,' real and imagined, operates as a media membrane to trap and filter the corporeal encounter. I will argue, further, that the central arena for the artist's ceaseless relay between flatness and depth, surface and overlay, metaphor and hallucination, projection and introversion, even art and science, is the face itself. It is here, in the spaces between the superfices and depths of the face, between its drawings in (of breaths, diagrams and other tie-ups) and its drawing out (its strata of inferences) that we encounter the central adjudication of Oursler's work to date.

Dr. Tony Birch

'The Barbarians Are At The Gates': landscapes of defacement and erasure.

This talk will draw on several sites of colonial/postcolonial contest in Australia, from the city to the picturesque and ornamental, from the abandoned to the secret-sacred; sites marked by monuments, graffiti, demolition, and construction, in order to invent tradition, capture land, and of course banish the 'barbarian' Indigenous community.