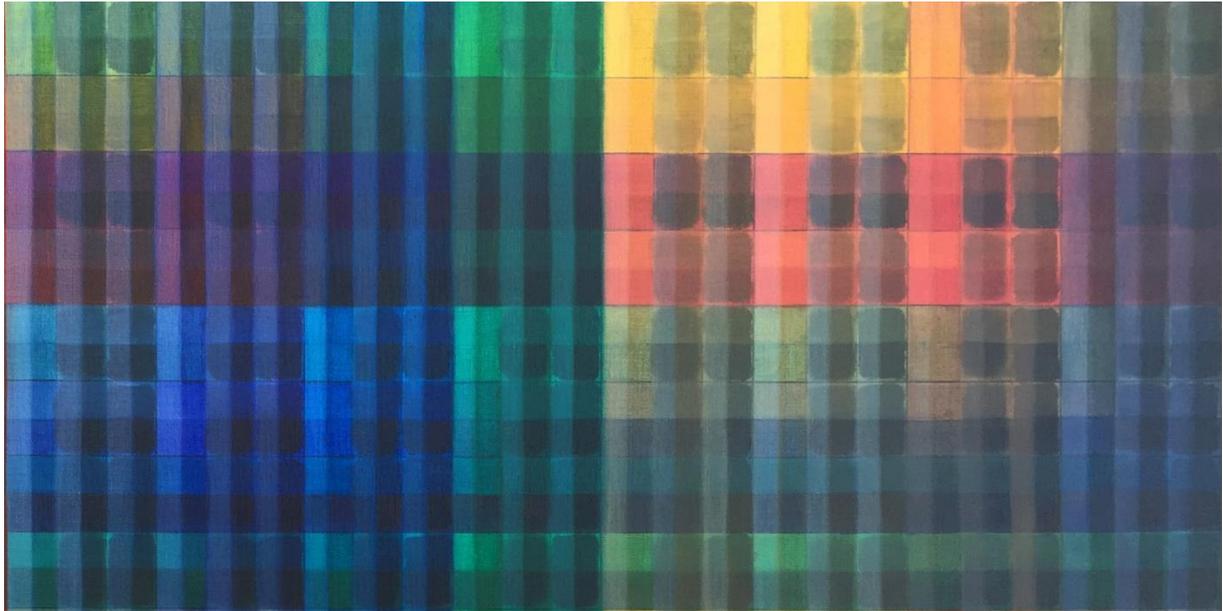


### Day 1: Thursday 28 September

8.45am -	Registration
9.15-10.45am	<b>Professor Denise Ferris</b> , Welcome to the School of Art & Design Welcome to Country <b>Professor Anthea Callen</b> , opening keynote: “Worth and Power: The Cultural Politics of ‘Value’”
10.45-11.30am	Morning tea
11.30am-1.00pm	Sessions #1, #2, #3, and #4
1.00-2.00pm	Lunch
2.00-3.30pm	Sessions #5, #6 and #7
3.30-4.00pm	Afternoon tea
4.00-5.00pm	Roundtables and <b>CDEN meeting</b>
5.30-6.30pm	<b>Associate Professor T'ai Smith</b> , keynote: “Redressing Value: Capital’s (and Art’s) Fashion Cycles”, National Portrait Gallery
6.30-7.30pm	<b>ACUADS awards</b> presentation and tour of the exhibition “ <b>Dempsey’s People: A Folio of British Street Portraits 1824-1844</b> ” by Dr David Hansen, National Portrait Gallery
8.00pm	Conference dinner, Monster Kitchen & Bar (fully booked)



## Day 2: Friday 29 September

- 9.15-10.45am Welcome & **Associate Professor T'ai Smith** in conversation with **Dr Ann Stephen**, discussing Professor Smith's book *Bauhaus Weaving Theory: From Feminine Craft to Mode of Design* (2014)
- 10.45-11.30am Morning tea
- 11.30am-1.00pm Sessions #8, #9 and #10
- 1.00-2.00pm Lunch (& **ACUADS Annual General Meeting**)
- 2.00-3.30pm Sessions #11, #12 and #13
- 3.30-3.45pm Afternoon tea
- 3.45-4.30pm **Associate Professor Scott Brook**, closing keynote: "Creative Vocations & Cultural Value"
- 4.30-5.30pm Closing drinks & School of Art & Design Gallery opening
- (6.30pm Recital at the School of Music, free to attend: Callum Henshaw, "Burlesca del Aire", Larry Sitsky Recital Room)

## Keynote speakers

### Professor Anthea Callen, Australian National University/University of Nottingham



Professor Anthea Callen FRSA is Professor Emeritus of the ANU, and Professor Emeritus of Visual Culture, University of Nottingham, UK. She is an author, lecturer, art expert and painter. Her expertise in art history, visual culture and the gender politics of visual representation spans the eighteenth to twentieth centuries, notably in France and Britain, though she specialises in Impressionism and nineteenth-century artists' materials and techniques. As a painter, she has a strong personal as well as professional interest in twentieth-century modernism and contemporary art, especially feminist/women's art practice. Her latest book *The Work of Art: Plein Air Painting and Artistic Identity in Nineteenth-century France* was published in 2015, and her forthcoming volume *Looking at Men: Art, Anatomy and the Modern Male Body* will be published in June 2018. Professor Callen has been awarded a Leverhulme Emeritus Fellowship 2016-2018 to research a new book on *Impressionist Painting Techniques*.

#### **“Worth and Power: The Cultural Politics of ‘Value’”**

**Thursday 28 September, 9.45-10.45am**

What does ‘value’ actually mean? Aiming to provide a framework for debate in this ACUADS Conference about the wider issues and implications of positive creative ‘value’, I want to consider what value means, and how ideas of ‘value’ may have changed in the last 50 years. To consider the extent to which our notions of value reflect – and indeed construct – the dominant *normative* social models of worth. I shall look at how and to whom, or what, ‘value’ accrues, and the ways this might play out in social difference. How does worth, or value, relate to power?

### Associate Professor T'ai Smith, University of British Columbia



Associate Professor T'ai Smith received her MA and PhD from the Program in Visual and Cultural Studies at the University of Rochester and her BA in Visual Arts/Art History from Barnard College, Columbia University. The recipient of several awards and grants, including a Social Sciences and Humanities Research Council Insight Development Grant (2016) and the American Craft Council Emerging Scholar Award (2015), she has been a Wall Scholar in residence at the Peter Wall Institute of Advanced Studies at UBC (2014–15) and a Senior Fellow at IKKM (Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie) in Weimar, Germany (Summer 2014).

Concerned with the politics of mediation, gender, labor, and economy, Smith's research, teaching, and advising focus on the areas of modern and contemporary European and American art and design, visual studies, critical theory, media theory and cultural techniques.

Author of *Bauhaus Weaving Theory: From Feminine Craft to Mode of Design* (University of Minnesota Press, 2014), Smith's articles have appeared in *Art Journal*, *Art Practical*, *Grey Room*, *Journal of Modern Craft*, *Texte zur Kunst*, and *Zeitschrift für Medien – und Kulturforschung*. She has written essay chapters for several scholarly volumes and also for catalogues published by the Museum of Modern Art in New York, The Generali Foundation in Vienna, The Institute of Contemporary Art in Boston, Pace London, and Künstlerhaus, Halle für Kunst und Medien in Graz, Austria. She regularly gives lectures and talks throughout Europe and North America.

For her current SSHRC-funded project, Smith is drafting a second book manuscript, *Fashion after Capital: Frock Coats and Philosophy from Marx to Duchamp*. She has also developed, in collaboration with graduate students, a public Facebook group concerning fashion and modes in modern and contemporary art, media, economy, and culture.

### **“Redressing Value: Capital’s (and Art’s) Fashion Cycles”**

**Thursday 28 September, 5.30-6.30pm**

The notion of value is a contentious term in the field of political economy, stemming largely from the unresolved theories of Adam Smith, David Ricardo, and Karl Marx. As this concept has been applied to art, both value and art have suffered further misprisions. It is not just that art is unlike other commodities; that art's value is qualitative, not quantitative, as many artists and Marxist critics contend; or that its value is largely symbolic, as Pierre Bourdieu notes; or that, as David Beech argues in *Art and Value* (2015), art's relationship to capital is “exceptional.” (Traded in an art market whose emergence is rooted in 17<sup>th</sup>-century mercantilism, Beech points out, art's value does not come as surplus from the factory owner's exploitation of productive labour.)

Rather, I posit, misprisions about art and value stem in part from its overlap, after the mid-19<sup>th</sup> century, with a different sector of the economy—the not-quite-industrial mode of production of fashion. At this moment, the art world's “products” were increasingly mediated by the temporal logic of the fashion cycle—that is, as design, marketing, and speed catalyzed the value and brand of the so-called avant-garde.

This paper will begin by reexamining the language and temporality of value identified by Marx in several passages from *Capital, Vol. 1*, and also look to scholars, like David Harvey, who have unpacked his terminology (use value, exchange value, and the value form). Further, by considering this language alongside the history of fashion's temporal modes and means of readymade production since the 1860s, I seek to reposition the (social) relationship between time, work, and value in creative practice today.

## Associate Professor Scott Brook, University of Canberra



Scott Brook is Associate Professor at the Centre for Creative and Cultural Research, University of Canberra, where his research focuses on artists' careers and cultural policy. He is currently a Lead Chief Investigator and Chief Investigator on two Australia Research Council Discovery Projects looking at creative graduates and the cultural sector in Australia, the UK and China. He has received project funding and commissions from a range of bodies, including the Australia Council, SBS and Copyright Limited, and in 2015 was invited to give evidence at the Senate Inquiry into the effects of the Commonwealth Budget on the Australia arts sector. He

recently edited the first English translation of Pierre Bourdieu's *Thinking about Art – at Art School* (CCCR publications 2016).

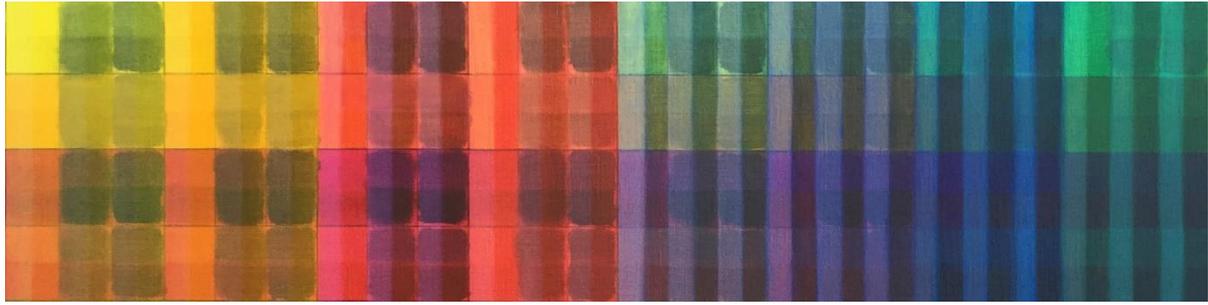
### **“Creative Vocations and Cultural Value”**

**Friday 29 September, 3.45-4.30pm**

When researchers look at the employment situation of artists, they tend to assume that creatives are motivated by cultural rather than economic values. This claim is then used to support the idea that artists knowingly ‘trade-in’ financial security for the non-pecuniary rewards of a creative career. Whether this cultural value is revealed through an ‘Artistic Critique of Work’, as Luc Boltanski and Eve Chiapello refer to it, or a preference for ‘psychic income’, as Pierre Michel-Menger theorises, the explanation of artists’ motivations involves the premise of a sacrificial commitment to culture.

And yet, as we know, values are always specific rather than universal. Hence the obvious questions: Why is it that some people hold this value and not others? Or that this value arises in some societies, in certain periods of history, and not elsewhere? And why does it take this form? And so on.

In this lecture I will review some of the major theories of artists’ motivations and what I’ve called the ‘auteurist’ thesis of demand for creative work. Drawing on my own fieldwork with graduate creatives, I will then outline a sociological account of the current interest in creative vocations, one that can do justice to the current socio-economic circumstances through which we are living.



## **Roundtables, Thursday 28 September, 4.00-5.00pm**

### **Roundtable #1: Design & Value**

**Chair:** Katherine Moline, Associate Dean Research Training, UNSW Art & Design Sydney

**Participants:**

Lisa Grocott, Head of Design, Monash University

“The value of the contribution of design research within interdisciplinary collaborations in an impact and engagement driven agenda”

Michelle Douglas, Queensland College of Art, Griffith University

“The social, political and cultural misunderstanding of design (education and practice)”

Dean Brough, Academic Program Director, Senior Fashion Studio Lecturer, QUT School of Design, Creative Industries Faculty, Queensland University of Technology

“An ethical framework for design-led value creation at QUT’s School of Design”



### **Roundtable #2: Visual Arts & Value**

**Chair:** Professor Susan Best, Deputy Director (Postgraduate and Research) and Director, Griffith Centre for Creative Arts Research, Griffith University, QLD

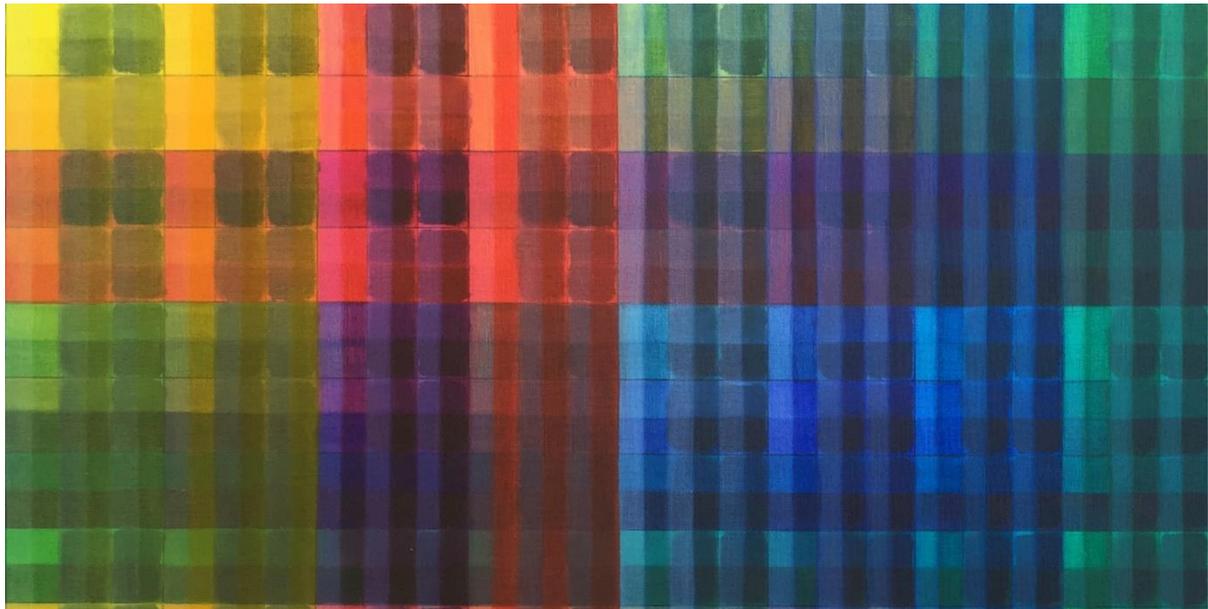
**Participants:**

Charles Robb, Lecturer, Creative Industries Faculty, School of Creative Practice, Visual Arts

Dr Oliver Watts, Lecturer, Sydney College of the Arts

Professor Barbara Bolt, Victorian College of the Arts, Melbourne University

Associate Professor Ruth Waller, Head of Painting, ANU School of Art & Design



## **Sessions**

**Thursday 28 September, morning sessions, 11.30am-1.00pm**

### **Session #1**

**Chair: Peter Alwast, Lecturer in Painting**

Elisabeth Findlay, Queensland College of Art, Griffith University  
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**A fragile equilibrium: undergraduate art education and the university**

*Keywords: undergraduate art school education*

While there has been considerable discussion of practice-led research and how the work of creative practitioners can be reconciled with the higher degree research metrics of the University system, there has been much less consideration and reflection on the undergraduate degree and the impact of the University framework on the early, critical, formative art school education. This paper examines the relationship between undergraduate art education and the institution of the University within an Australian context. It focuses on the realities, tensions and possibilities of art education as embedded within a University. It asks what value is there in art schools being part of an educational institution that was not originally designed for artists? The paper argues that we are at a watershed moment in the history of art education and that art education in the 21<sup>st</sup> century requires new parameters and ways of thinking.

Ruth Waller, School of Art & Design, Australian National University

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### **The price of bananas: a painter's perspective**

This paper takes the form of a personal and professional reflection on the changing culture of university art schools and the implications I fear this may have for the future of programs focused on fostering individual art practices such as painting. I consider the qualities of experience, criticality and skill we value in offering an education focused on the pleasures and challenges of the tradition of solo studio practice. Drawing on three examples of creative dissent, I reflect on the significant historical cultural role of art schools as offering a space for the dissident, for both students and practitioners who seek to resist conforming to institutionally prescribed norms and values. While the pressures we all feel from government and management may demand a level of adaptation and pragmatism in the interests of survival, I suggest we might take time to consider what we might be jeopardising in the process.

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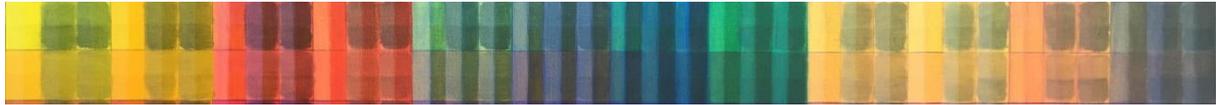
### **Getting past the basics: developing a strategy for fostering valuable learning in studio-based higher education settings with mixed experience student cohorts**

*Keywords: Bloom's taxonomy, studio-based pedagogy, visual arts pedagogy, flipped classroom*

In response to requirements for program flexibility and timetable changes within the university, the ANU SOAD has opened many of its courses to students from other disciplines and colleges. This has given rise to larger class sizes and mixed ability groups, and has presented a number of challenges for studio-based teaching practices. A notable change is the need for lecturers to devote a greater proportion of time to developing competencies in lower order cognitive and psycho-motor domains – such as repeat technical demonstrations - at the expense of higher order activities such as self-evaluation and critique of artworks. To address these challenges and ensure teaching can move beyond lower level knowledge to address higher order understandings we are currently developing strategies that provide for a broad range of experience within the student cohort. This development and testing has been supported by an ANU Vice Chancellor's Teaching Enhancement Grant.

Taking as a starting point the hierarchy of educational objectives presented in Krathwohl's (2010) revision of Bloom's taxonomy of learning, this paper discusses a case studies set in a textiles printing class. Rather than reducing or replacing face-to-face teaching time and immersive studio-based learning, the strategy discussed in our case study seeks to augment

traditional art school teaching practices such as the expert demonstration and immersive studio time. The pilot we discuss seeks to trial teaching materials which support students of all levels of experience to move through 'the basics' to engage with more valuable haptic and aesthetic learning.



## **Session #2**

**Chair: Geoff Hinchcliffe, Senior Lecturer in Design**

Hannah Korsmeyer, Monash University

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Allison Edwards, Monash University

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### **Tangible Thinking: the impact value of oblique co-design & tacit knowledge**

*Keywords: tacit knowledge, path of expression, social impact, co-design, participatory prototyping*

A sustainable and resilient society requires equitable access for all to partake and contribute. Focusing on several interdisciplinary case studies, this paper explores how 'oblique co-design' and other design-inspired methodologies can reveal latent and tacit knowledge towards community impacts. A recent collaborative design workshop with Plan International Australia, Monash University XYX Research Lab, community stakeholders, and young female activists, pioneers a scalable methodology for involving diverse members of the community. This case study transformed a user-created, digital cultural map into actionable proposals and initiatives. The research finds that initial designerly analysis of the data explored through these co-design methods, provides insights of direct use to those concerned with the cultural vibrancy and safety of the city of Melbourne (including the police, public transport operators and local government). Like all cities, Melbourne is changing rapidly and the need for feedback about the city from underrepresented voices is essential to monitor the transition towards greater equity of access. This paper examines how these design techniques can be a valuable disruptive mechanism for engaging citizens and synthesizing diverse perspectives in order to inform an inclusive future vision

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### **Design of value and value of design: the roles of strategic design in (traditionally) non-design disciplines**

*Keywords: human-centred design, strategic design, design research*

Design skills such as Design Thinking, strategic design and service design are seen globally as skillsets that can help to innovate business, social, health, and environmental sectors in the 21<sup>st</sup> Century (see Martin, 2009; Mootee, 2013; Brown and Wyatt, 2010). However, there is a difference between the perceived value of design in design practice versus academic design research. After decades of philosophical and conceptual discussions, design research has not yet found its academic position among the science and arts (see Faste and Faste, 2012; Jonas, 2012; Krippendorff 2007). Focusing on design based research, this paper proposes the *Integrated People-Centred Design Model* as the means to contribute new knowledge that navigates the common ground between practice and academia. This model has been generated from an industry funded research project that explores design as the means to unpack and provide possibilities to complex service delivery challenges in the disability sector. The model explores the value of design through the lenses of experiential, behavioural, procedural and functional innovation. The objective of this paper is to explore ways to bridge the gap between the value of design in practice and academia. This paper also discusses an on-going PhD project that applies the Integrated People-Centred Model, that has to date, bridge the gap of value between design practice and academic research.

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**Is there still value in teaching multidisciplinary basic design studios based on experimentation with materials?**

*Keywords: multidisciplinary, basic design, value, studio teaching, design specialisations*

There is a constant pressure at the universities to teach more efficiently, reducing the length of study and producing ready to work graduates. In design courses around Australia there are also constant changes towards increasing the digitalisation and reducing the hours of studio teaching, while graduating students are expected to gain competences to work in their respective discipline. Specialisation represents an important aspect of the teaching curriculum. On the other hand, within the design profession, there is also a need for flexibility and collaboration. Design graduates are expected to constantly adapt their work in their professional life. Traditional art, architecture and design disciplines as we know them are being transformed, and our professions need to be able to adjust to all those fast changes. So how do we approach skill-based, specialised teaching having in mind the demand for flexible and unknown futures? Is there a still value in teaching multidisciplinary basic design studios?

This paper discusses multidisciplinary basic design courses, looking at pros and cons of specialisation and multidisciplinary. We reflect on the history of basic design courses and use as case study a basic design unit we have developed at the University of Canberra, which includes architecture, industrial design, interior architecture and landscape architecture.



**Session #3**

**Chair: Gordon Bull, Senior Lecturer in the Centre for Art History and Art Theory**

Elisa Crossing, School of Art & Design, Australian National University

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**Exquisite corpse: A contemporary marriage of art and anatomy**

*Keywords: art and anatomy, interdisciplinary, observation, practice-led, reason and intuition*

As universities are encouraging more creative interdisciplinary collaborations in teaching and research it is timely to reflect on how the contribution of the visual arts and design practitioners is valued in such pairings. The distinction between the senses and thinking

outlined in Ruldorf Arnheim’s “A Plea for Visual Thinking” provides the historical background to a longstanding educational bias that privileges and esteems reason over the senses, and by extension, the sciences over the arts.

This paper discusses a new contemporary approach to interdisciplinary teaching for a traditional pairing of Art and Anatomy, one that resists any notion of a marriage of convenience, in which the arts merely serve to illustrate the knowledge of sciences, but one designed to enhance medical and visual art students’ appreciation of both disciplines.

I outline the nature of the collaboration with the Medical School and the way theory and practice are delivered in the studio and anatomy laboratories and suggest that deep knowledge and original thinking derive from practice-led research and that the value the visual arts bring to other fields is the knowledge of how to cultivate both reason and intuition.

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***Calling Percy: a model for developing value-rich parallel pedagogical and studio research projects that result in significant cultural outcomes***

*Keywords: Calling Percy, artistic pedagogy, parallel pedagogical-research approach, Percy Grainger, pedagogical model*

The exhibition *Calling Percy: Encountering Grainger through engineering and sculptural practice* was held at the Ian Potter Museum of Art at the University of Melbourne in October 2016, as part of *Cultural Collisions: Grainger/Griffins* curated by Jonathan Mills—the university’s contribution to that year’s *Melbourne Festival*. The exhibition included eight artworks: six by second-year undergraduate students enrolled in the Sculpture & Spatial Practice discipline for the Bachelor of Fine Arts (Visual Art) at the university’s Faculty of the Victorian College of the Arts and Melbourne Conservatorium of Music; one made collaboratively by two fifth-year students studying Mechanical Engineering at the university’s main campus in Parkville; and a new work that I created for the show as a research outcome. Each artwork responded to musician and composer Percy Grainger’s *Free Music machines*, combining sonic and sculptural elements, and many with mechanical components. I taught the project over the 2016 academic year, applying a parallel pedagogical–research approach integrated into the second-year S&SP curriculum, and that also provided a fifth-year ‘capstone’ opportunity for the Mechanical Engineering students.

This paper outlines the pedagogical–research structure that facilitated this project, resulting in pedagogical and professional outcomes for eight students from two faculties, a research outcome, and a significant public exhibition that was included in two major festivals. It also outlines the evident value of such a project for both the students and the lead researcher. In

doing so, this paper offers *Calling Percy* as a model for a pedagogical–research approach that may be relevant and useful to others developing teaching and learning projects with public exhibition outcomes.

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**Hold everything: central theme of “the vessel” provides a trans-disciplinary conceptual context and an interdisciplinary approach across contemporary craft studios**

*Keywords: contemporary craft, trans-disciplinary, studio practice, material culture, design, vessel*

In this paper, we describe the pilot version of *Hold Everything*, a new course utilising a trans-disciplinary framework of a single theme to deliver layers of value from a packed, multi-disciplinary studio experience to a seemingly bottomless well of metaphorical and conceptual territory. Students eager to “make something” as a break in routine received more than they bargained for as they expanded their awareness of objects, production, and definitions of “vessel”.

Handmade objects are generally valued in contemporary society, yet there remains a lack of awareness around materials and processes. In the first instance, this course aimed to increase exposure of SOA+D craft workshops. The value of making by hand can be further appreciated not only as the means to the end product, but for the multiple benefits to the maker ranging from achieving a state of flow (Csikszentmihalyi 1997), to personal fulfilment and self-identity (Korn 2014), to expanding neural networks and capacity for lateral thinking (Wilson 1998). The value of making is best gained first-hand, and students were quick to express this revelation.

Students also noted their expanded notion of the vessel and its omnipresence as a core benefit of the course. They interrogated metaphors and concepts of the vessel through tangible encounters with clay, timber, and fabric, taking into consideration the formal, the functional, and the personal. Through this lens, objects as mundane as a wooden spoon, a ceramic cube, and a printed t-shirt provided students valuable new perspectives of themselves and the world around them.



## Session #4

Chair: Richard Whiteley, Head of Glass

Barbara Bolt, Victorian College of the Arts, University of Melbourne

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### **What is 'value' when aesthetics meets ethics inside and outside the academy**

*Keywords: practice as research, ethics, ethical know-how, value*

As a 'new' research discipline, the creative arts challenges ethics understandings with emergent research practices. In this paper we focus on a current learning and teaching project that attends to ethical know-how in creative practice research in order to address the gaps between institutional research know-how and the practices of creative practitioners in the world. Graduate creative practice researchers working in the university are required to observe the University's *Code of Conduct for Research* and adhere to the guidelines provided by the *National Statement*, however practicing artists working in the community are not similarly constrained. Once creative practice PhD graduates leave the university, they are no longer required to gain ethics clearance for their work but use their own developed sense of ethics to make "judgment calls."

Ethical know-how is situated, contextual, and a mainstay of all professional practices in action. The aim of this paper is to examine the notion of value as it is perceived by academics, practitioners and PAR researchers in and beyond the university as this relates ethical know-how. Through an examination of a survey of PAR supervisors and RHD candidates this paper will discuss issues specific to the creative practice disciplines. This analysis enables us to raise issues specific to the creative arts disciplines and will help us prepare our graduate researchers to become ethical and innovative practitioners in the real world.

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### **Valuing difference in studio pedagogies as aesthetic citizenships**

*Keywords: value, recognition, aesthetic citizenships, subject constitution, art school*

Value and how we value something is intricately connected with recognition. It is a significant issue in the art school because in aesthetic citizenships (Hickey-Moody, 2013) there is as a set of norms that confer or withdraw recognition. These norms in the art school may be aesthetic, skills and knowledge, and the governances of the pedagogical space of the studio. The theory of recognition (Butler, 2011, 2006) refers to how the subject is constituted, and how subjectivities are enacted and doings in iterative ways. In this paper, I focus on aesthetic citizenships that generate ways of thinking through belonging, resisting, being governed and being heard in studio pedagogies. I draw on findings from a study of the crit in two undergraduate art studios which used methods of observation, interview and

survey in order to show that what student-artists and lecturer-artists recognise as practices in the studio and value may be different. It is this difference that becomes important in subject constitution; how does what we recognise and what we value generate subject constitution in the university studio as becoming artists? The analysis of the finding shows that the notions of belonging, resisting, being governed and being heard can be the ways that an aesthetic citizenship is recognised and valued. This paper argues that in the university studio that the notion of recognition as a conferral and denial of the norms of aesthetic citizenship, an “always already happening and about to happen again” (Butler, 2006) iteration, and response to what we value.

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**Interpolation and the logic of practice in artistic research** (not peer-reviewed)

*Keywords: interpolation, intuition, fuzzy logic, experiential knowledge, artistic research, truth, value*

In this paper, I will examine how notions of interpolation and interpolative reasoning are central to illuminating the value of artistic research and to aligning, and validating creative arts research within alongside research in other disciplines. Indeed, I hope to demonstrate, that as a process involving interpolation, and interpolative reasoning, artistic research not only points to the fundamentally aesthetic foundation of all knowledge production, but also recasts key terms in research: “knowledge”, “methodology”, “data” and “interpretation” in ways that can open up new possibilities for addressing complex and intractable world problems. Drawing on accounts of interpolation taken from established fields of mathematics and science, and with illustration from specific disciplines from within the creative arts, the aim of this paper is to further conceptualize and ground crucial and intrinsic, (but often critiqued) features of artistic research, the subjective, emergent, intuitive and experiential dimensions of this mode of enquiry, more firmly within the spectrum of traditional paradigms. What is at stake in asserting the value of creative arts research, both within and beyond the academy, is the ongoing tendency to separate the arts and the sciences - a tendency that can be shown to be both arbitrary and false.

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**Measuring the value of art**

Measuring the value of service industries, including the arts, presents challenges for the delivery of efficient government policies and programs. Goods and services related to the arts may be traded in their own right, but they may also be traded indirectly when embodied as intermediate inputs into other goods and services traded elsewhere in the

economy. The value of the arts may therefore be misrepresented and misunderstood. This paper discusses the implications of this, focusing on the visual arts sector and its role as an embodied service in Australia's domestic and international travel and tourism industry. The paper draws attention to the value of the arts in understanding the role of innovation and creativity in supporting Australia's productivity and competitiveness. It concludes that the traditional approach to investment in the arts may be suboptimal in terms of increasing the sector's potential contribution to artistic and economic outputs.



**Thursday 28 September, afternoon sessions, 2.00-3.30pm**

**Session #5**

**Chair: Martyn Jolly, Head of Photography and Media Arts**

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**The Australian Indigenous Design Charter: a ten step best practice protocol document essential for design educators and practitioners**

The Australian Indigenous Design Charter: Communication Design (the Charter), published in 2016, offers ten step best practice protocols for use of Indigenous knowledge in commercial communication design. The aim of the Charter is to improve and maintain high ethical standards of Australian Aboriginal and Torres Strait Islander peoples' representation in commercial communication design and recognize and acknowledge the value of Australia's first nations traditional knowledge. The Charter offers a system of accountability for commercial design beyond measures of excellence or impact. The authors of this paper, also the authors of the Australian Indigenous Design Charter, attest the Charter provides content that urgently needs to be addressed in tertiary design education. Incorporating this document into teaching practice will, in turn, lead to significant changes in the communication design profession as Australia's design practitioners build best practice protocols into every day working processes.

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### **Re-forming foundations: exposure, infection and confection**

*Keywords: art education, foundations, studio pedagogies, curriculum design*

In 2017, the Queensland College of Art (Griffith) launched a new common Studio Foundations program across its Fine Art, Photography and Contemporary Australian Indigenous Art degrees. The initial premise was simple—transform sixteen courses and dozens of classes, previously regimented through strict disciplinary cloisters, into one or two coherent and dynamic courses that could reassert the value of the Foundations experience and better serve the mission of educating art students. This reformed first-year initiative was designed to have significant impacts on a host of issues in tertiary studio art education including: course loading, student experience, retention, staffing, space allocation, curricular alignment, graduate attributes, program learning outcomes and program flexibility. This paper will use the QCA model as a catalyst to examine teaching, learning and administration in the Foundations space.

Boris Groys (2009) and James Elkins (2001) have both deployed Kazimir Malevich’s metaphor of ‘infection’ to frame critiques and revisions of Foundations teaching. The QCA Studio Foundations model extends the ‘infection’ metaphor into a motivated curricular plan that seeds the infection with ‘exposure’ and expresses through ‘confection’. The brief work of Elkins and Groys, channeled through Malevich and QCA’s Studio Foundations, will inform an argument for a Foundations model that reaches beyond Bauhaus and Post-War frameworks while maintaining strong emphases on the roles and responsibilities of contemporary art students. A detailed review and analysis of the Studio Foundations model’s value, including its institutional obstacles and pedagogical potentials, will assist in mitigating the under-examination of the first-year experience and its outcomes.

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### **Educating the new wave of designers**

*Keywords: design, human-centred, industrial, visual, interaction*

“A new wave of designers formally educated in human-centered design—taught to weave together research, interaction, visual and code to solve incredibly gnarly 21st-century problems—will push the industry to new heights of sophistication.” – Dave Miller, Recruiter at Artefact (in Lebarre 2016).

Design has matured from what has been often considered a style driven industry to an area that deals with solving complex social and technological problems. Creating a design graduate that adds 'value' to society in terms of someone who excels at communication across a range of cultures, understands the current climate of innovation and entrepreneurial skills needed whilst at the same time has a solid foundation of skill sets and knowledge in a particular disciplinary area is no easy feat. Many bachelor programs focus on the digital, the material or a combination of both however we believe that the skills most important to be a successful practitioner in today's economy are a solid grounding in the principles of human-centred design. A course structure grounded in the principles of human centred design, design research, cross-cultural communication and how to bring solutions to market is key to creating the 'new wave' of designers. In this paper we discuss how to support the cross-facilitation of knowledge and skill sets to enable students to become valuable leaders in the industry.



## **Session #6**

**Chair: Erica Seccombe, Lecturer in Foundation Studies**

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**Praxis now: Frayling's 'Research in Art and Design' 24 years on**

*Keywords: practice-led, practice-based, praxis, higher degree research training, collaboration*

Christopher Frayling's iconic set of value propositions in art and design research is now 24 years old. Identifying three dominant modes of artistic research – research-into, research-through, research-for – Frayling outlined a set of values that, arguably, remain pervasive today. Though often broadly translated into 'practice-led' and 'practice-based', new interdisciplinary models have blurred previously static boundaries. This paper is part

discourse and part report. Examining the ever-shifting and often porous terms of higher degree research in the creative industries, we reflect on the value of Frayling's model in understanding methods and methodologies in new collaborative, inter and transdisciplinary models of research.

We report back on the move towards praxis modes of research methods across the research degree programs at the University of Tasmania, examining how new evaluative tools blur paradigmatic definitions of 'practice-led' and 'practice-based'. Through a 'conscious uncoupling' (Paltrow & Martin) of methods from their disciplinary hosts, we emphasise a praxis model of research training that closes the gap between practice-led and practice-based modes of enquiry. With an emphasis on core values we speculate on new terms for Frayling's praxical knowledge. We set out a range of value propositions for future frames of evaluation. In particular, we interrogate potential models for collaborative practice in higher degree research and methods for incorporating and valuing interdisciplinary outcomes.

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**Access = value**

*Keywords: innovation, contemporary art, engagement, education, art & industry*

This paper examines *value* in the context of a contemporary art school, and presents an innovative model, *VCA Access*, that Dr Sequeira & Dr Daw have implemented over the past ten months at the School of Art, VCA/MCM, University of Melbourne. *VCA Access* engages students, staff (artists/academics), commercial galleries and philanthropists in a multi-layered, highly active and participatory way that has allowed for powerful and productive relationships to emerge and flourish, both inside and outside the institution. The concept of value is key to this model, as at its developmental heart is the question: how can we, as an art school/university community, make a meaningful and valuable contribution to the national art ecology?

*“the role, the voice and the responsibility of the artist are more crucial than ever before within the framework of contemporary debates. It is in and through these individual initiatives that the world of tomorrow takes shape, which though surely uncertain, is often best intuited by artists than others”*

Christine Macel, Chief Curator, 2017 Venice Biennale

This understanding of the value of the *voice* of the artist underpins our research in developing *VCA Access*. We are committed to the cultivation, mentorship and promotion of the artist's voice, and the literal speaking and making public of their thoughts and actions into a broader cultural fabric as well as within our own art school/university environment.

This presentation explores and analyses this innovative model, presenting it to an audience that shares our challenges and expectations.

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**The value chamber: performance and digital iterations across art, design and education**

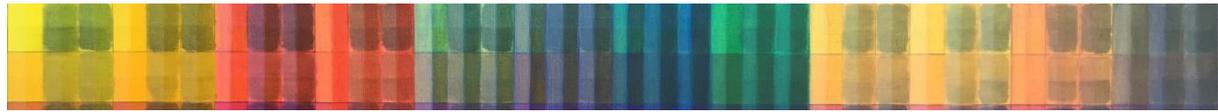
*Keywords: performance research, digital design, chamber opera, spatial sound*

Through an integrated series of research and development activities this paper reports on a project that explored new ways of capturing value for small-to-medium arts organisations. The paper arises from the ARC funded Linkage Project 'Agile Opera: Chamber Opera in a New Era' undertaken by RMIT University in partnership with Chamber Made Opera, the Australia Council for the Arts and Federation Square Management.

The Agile Opera Project brings together university researchers and arts based practitioners to investigate new ways to capture value through a series of micro-labs (industry workshops), digital iterations of works, performance-exhibitions, and the development of a digital platform designed for small-to-medium arts SMA organisations.

Chamber Made Opera is connected to the traditions of performance which value the situated experience, in which artworks share the same space (chamber) as an audience, and inherits the sustained experimentalism of its art form. This paper reports how digital platforms can be used—aligned to the intrinsic values of a small-to-medium arts company—to translate live spatial performances into digital and spatial re-creations that we call Digiworks as they enable value to emerge through garnering new audiences, in new venues, through an enhanced portability of performance.

Through the interconnected layers of this research project, we seek to answer the question proposed for this conference: How do we continue to promote value in an increasingly conservative and short term economic context? In an environment in which arts organisation must move quickly and with agility, alliances formed within research and educational centres offer valuable opportunities to undertake deeper and valued work at a different tempo.



## **Session #7**

**Chair: Raquel Ormella, Honours Convenor**

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### **The value of images: using pictures and words to enhance intercultural and international communication**

*Keywords: visual-communication, intercultural, cartoons, compensatory-communication*

As our institution expands its international offerings it is increasingly important to be able to communicate with intelligent and able people who have not had much exposure to learning in English. It has been difficult however to communicate verbally due to the low English proficiency of international clients and lack of language skills on the part of the Australian participants. This experience in international communication has highlighted the need for alternative methods of communicating information. In communicating with the students from a Japanese university I found that using diagrams and sketches worked well for example, in creating a cartoon of the process needed to carry out an assignment, such as research in books, asking questions and testing out designs on users. The students also produced visuals to describe their experiences and thinking.

The approach has also been used with postgraduate local students and has developed further dimensions that are proving valuable. This paper explains some of the directions taken in introducing visual communication with international clients and explores the ways the approach accords with research into compensatory communication strategies, in particular, communicating with pictures. The value of visual communication in intercultural and international contexts is demonstrated.

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### **Valuing users of Needle Syringe Exchange programs: design approaches within the healthcare sector**

*Keywords: human-centred design, co-creation design, design research, healthcare design, empathic design*

Injecting drug users are among the most marginalized and stigmatized groups in society. This is a wicked problem exacerbated by multifaceted assumptions, misconceptions, and stereotypes surrounding users. Stigmatisation results in users being frequently denied basic human rights and subjected to severe social isolation (AIVL, 2003). Human-Centered research approaches are particularly pertinent when conducting research in healthcare. The application of design approaches to define and address the perceived issues can result in more empathic and relevant designed outcomes (see Clarkson et al., 2010; Lamb, Zimring, Chuzi, & Dutcher, 2010; Loscin & Nagji, 2009; Razzouk & Shutre, 2012; Santos et al., 2014; Shraiky, 2010).

This paper discusses a design project that seeks to explore the value of empathic co-creation methods to reframe complex perceptions surrounding needle exchange usage. Co-funded by the Department of Public Health (WA), this project is a collaborative initiative, guided by a steering committee representing three Needle Syringe Program (NSP) service providers. It seeks to investigate the impact that stigmatization and other access barriers have on the utilization of Needle Syringe related services. In particular, it focusses on the barriers perceived by users and defined by their experiences. The paper reports on data collection methods that were developed to respect and value participants' input, empowering them by acknowledging their voices. Bottom-up methods that could be used synchronously and asynchronously maximized the opportunities for users to express their point of view. This paper proposes that the value of empathic design methods in complex healthcare challenges is to preserve the interest of the intended end-user. The process of co-creating with the user is as important as the design outcome itself.

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### **Public art and resilience: building socially-engaged practice through art education**

This paper will examine how university art and design education can engage productively and profoundly with community. Taking as its key case study the Treatment Public Art project developed by Deakin University in tandem with Melbourne Water and the city of Wyndham in Melbourne's west in 2015 and 2017, this study will outline the assorted ways in which *profound* and *ongoing* dialogue and collaboration with a specific community and its varied constituencies can, and should, be core business of tertiary creative arts study. It will argue that such a pan-disciplinary partnership model not only provides professional practice pathways for students but achieves a social and cultural value that meshes research, teaching and community-building in mutually beneficial ways.

As a riposte to the often erroneous, if persistent, accusation that art and design education does not prepare students for 'real world' encounters and engagement, the Treatment project has sought to build cultural resilience through dialogue, creative expression and collaboration. This paper will examine how such a project serves to build a complex skillset in students that combines dexterity across art making, curatorial practice, project management and socially-engaged community engagement strategies.



**Friday 29 September, morning sessions, 11.30am-1.00pm**

**Session #8**

**Chair: Alison Alder, Head of Printmedia and Drawing**

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**Promoting information accessibility through visual communication design: some implications for current practitioners**

*Keywords: disability, accessibility, design, education*

In Australia, it is reported that one in five people have a disability. On a global scale people living with a disability may account for anywhere between 20 and 60 per cent of the population. Whilst there are many different forms of disability it can be difficult to obtain accurate statistical data as the term is complex, dynamic, relative and often linked uniquely to culture. In contemporary society, disability is considered part of 'human diversity' and persons living with a disability are represented in almost every section of our community: they purchase goods, work, travel and require access to information. When people have access to information they are equipped to make informed decisions about their life. These decisions may be simple or more difficult in nature however, to date, people with specialized needs have been underrepresented and given little regard in relation to their information accessibility requirements.

Although no two people experience their disability in the same way there is still great social and economic value in the continuous exploration of accessibility for persons with and without cognitive impairments. This paper focuses on visual communication design; examining print, web and digital based materials in society and how they might be made efficient for all. Whilst there have been many calls to apply design thinking to the specific needs of people living with a cognitive impairment, there has been little rigor in the application of theories in the field. This research examines an identified gap in the disability sector which can be addressed by the consideration and delivery of better visual communication design.

Examination will focus on the role a designer can play in improving information accessibility and discusses a range of issues which may inhibit inclusive design led practice. Some of these issues include, but are not necessarily limited to a designer's understanding of: the notion of the user's 'disability', visual literacy and how the characteristics of a font might enhance information accessibility for people categorised at or below level 1 literacy.

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**Added value: new interfaces for cultural collections**

*Keywords: GLAM, digital humanities, web design*

In this paper I will argue that the creation of innovative digital interfaces allows increased public access to large digital cultural heritage collection as well as the emergence of new forms of collaborative practice. To demonstrate the value of these practices, I will present two case studies from my doctoral research. These were both undertaken through a partnership with the department of Australian Prints and Drawings at the National Gallery of Australia. The first, Subjects Explorer, allows a user to engage in visual information seeking, rather than using keyword-based search. The second, Timeline, provides a comprehensive data-driven overview of an artist's career.

In these interfaces I introduce the concept of dynamic focus + context displays, which combine data visualisation techniques with modern web design methods in order to create new forms of exploration. Central to the creation of both interfaces was an emphasis on high quality and visually orientated design components, this was achieved through careful consideration of typography, layout and colour. I will place my interfaces within historical and theoretical contexts and will refer to specific concepts of serendipitous discovery, free-form exploration and generous interfaces. I will also discuss ways of overcoming technical constraints associated with the creation of experimental web-based interfaces.

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**Hidden value in remixed and convergent media in the applied arts and design**

*Keywords: new media, remix theory, convergence culture, sharing economy*

Photography, design and music have been irreversibly affected by the digital revolution. Creative practitioners and organisations face great challenges as posed by globalisation, crowd-sourced content, stock libraries, locative media, the sharing economy and the creative commons. In terms of creative industry and social capital, the rise of new media, the siren servers Google and Facebook (Lanier 2013), and the seemingly endless cycles of creative destruction are often perceived as culpable for the degradation of their economic value.

How can this be conceptually reverse-engineered to add value through professional creative practices that embrace those very parameters?

This paper evaluates of an integrated advertising campaign, *Keep It Local*, that employs disruptive parameters as a model for adding creative value. The paper is founded on industrial, interdisciplinary practice-led research and the theoretical discourse of new media (Manovich 2001), convergent culture (Jenkins 2014), remix culture (Navas 2012), the sharing economy (Gobble 2017), and photography. If measured by traditionally accepted

understandings of value, such as economic impact and audience engagement, the campaign could be determined as either a success or failure. However, as a model that re-frames shared value in art and design research and aesthetics, it offers insights into unconventional modes of professional creative practice that serve to expand the discourse in these fields and affect approaches to education in the creative arts.



## **Session #9**

**Chair: Ruth Waller, Head of Painting**

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**For all time: past, present and future in the consciousness of the studio artist**

*Keywords: time, creative process, studio, evaluation, university*

There is disharmony in the university art school between the artist's orientation towards creating for all time and the institution's preference for projects that yield demonstrable value within a brief timeframe. The elastic temporality of artistic creation frequently draws the artist inwards: the convergence of deep historical awareness with a strong future orientation yielding original, but not necessarily timely, works. This is particularly true of the artist working within studio traditions such as painting, drawing and sculpture. If the studio artist's situation within the university art school is to improve, the processes which occur in the speechless space of the studio must be more accurately and subtly articulated than is often the case. Through reflection on artists' writings about creative processes and with consideration of theories of time-cycles in the life of the artist and in art history, this paper will assert that time is a mutable element of the artist's consciousness which the university must acknowledge if it is to accommodate artistic endeavour. Can the university arrive at a process of evaluating art that is flexible, with emphasis on long-term development and retrospective judgment rather than forward-projection? Are we able to look again, critically, at what is meant by innovation and social relevance in relation to the studio artist? Or is the studio artist destined to be misunderstood - merely tolerated - in the contemporary university?

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### **The laboratory of creative culture**

*Keywords: material performativity, painting, embodied knowledge, studio practice*

This paper addresses non-instrumental configurations of value embedded in individual studio practice. I reflect upon my own painting and teaching during studio-based PhD research in which the merits of thinking through a physical immersion in paint's mutable material properties are examined. Notions of value in creative processes that embrace risk, failure and absurdity are given consideration. The paper discusses painting operations specifically with the intention that these apply to multiple activities in artists' studios.

The benefits of improvising with the innate properties of materials are considered to be a form of embodied knowledge with reference to Estelle Barrett, Jane Bennett, Barbara Bolt and James Elkins. Given the ubiquity of images and the rapid pace of digital information, I speculate about the merits of a studio practice where engaging physically with materials constitutes a resistance to the increasing mediation and immateriality of experience.

Recent studies in neuroscience are proposed as a way to capture the value of individual studio practices that cultivate divergent thinking and non-linear processes such as creative problem solving. Innovation and risk taking are valued by creative industry as drivers of future economic success and work place survival; skills and expertise developed in the studio lead to successful collaborations. This paper considers the laboratory of individual studio practice to be under acknowledged 'base material' or foundation of a growing 'creative industry culture'.

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### **Colour. Destroys. Everything.**

In 1673 French art critic Roger de Piles argued that colour is the sole thing that makes painting unique, distinguishing it from the other arts and sciences all of which exist in monochrome. This challenged a core tenet of the Academy and helped reignite an old debate regarding the respective *value* of drawing and colour, both philosophical and material.

Four centuries later painting has changed dramatically through countless movements and countermovements in a way that de Piles could not have anticipated. But is it still a *valuable* and uniquely positioned discipline for exploring our understanding of colour?

Until recently I wasn't convinced, but a series of events led me to reconsider my thoughts on the *value* of *value* as an attribute of colour and, in turn, colour's role in creating form and space in a painting.

In this paper I will discuss some of the historical examples and personal experiences that led me to this *re-evaluation*, and how this has recast my post graduate research.



### **Session #10**

**Chair: Gilbert Riedelbauch, Head of Foundation Studies/Graduate Coursework Convenor**

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#### **Fostering creative competency and value between China and Australia via multi-disciplinary and cross-cultural design workshops**

*Keywords: creative industries, cross-cultural art and design, China, Australia, value*

This paper aims to facilitate people-to-people connections in the creative industries between Australia and China, through a series of multi-disciplinary and cross-cultural workshops and exhibitions in both countries to engage creative practitioners and companies to foster partnerships and value diffusion.

Not only is China a leading exporter in the global market, but a rising importer of cultural products and services. A burgeoning middle class is boosting up creative consumption. China's government is shifting its policy focus from "made in China" to "created in China". As a result, Chinese governments and industries are actively engaging overseas partners for collaboration to pursue a new configuration of value.

With the China-Australia Free Trade Agreement, Australian creative practitioners are well placed to engage with China. However, the lack of knowledge about local language, culture and business practice presents a major barrier for them to fully reach the potential of Chinese opportunities. To address this barrier, this project aims to reflect on a series of workshops and exhibitions via a partnership between the UC Cross-Cultural Design Lab, Cheung Kong School of Art and Design, the South China Agricultural University, East China Normal University, Guangxi Arts University, Shantou University, and Monash University.

Connecting Australian and Chinese creative practitioners will bring about new knowledge and understanding of each other's' respective cultures and how to work together

effectively. The ultimate goal of our cross-cultural workshops is to form a framework, co-designed by Chinese and Australian practitioners, that can give guidance of new value for working between cultures.

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### **The Value of Co-Design across cultures: engaging students to solve the ‘wicked problems’ of the 21<sup>st</sup> century**

To be an effective designer in today’s job market, students must be equipped with more than just technical skills. Today’s design leaders know how to engage with other cultures and understand how to approach the wicked problems of the 21<sup>st</sup> century. By 2020 Australia and many other countries in the Asia Pacific region will have a large imbalance of citizens over the age of 65. The impact of this population imbalance in both Australia and abroad will be profound. More robust health services will need to be implemented and considerations for housing, community interaction and dealing with new technologies will need to be adapted to suit the needs of this growing population. To teach students how to approach and address this issue we believe that a multi-disciplinary and cross-cultural approach is necessary. In June 2017, 27 students from the disciplines of Nursing, Graphic, Web and Industrial Design from four Australian states (VIC ACT, NSW and QLD) travelled to Singapore to work with 47 Singaporean and Hong Kong students from the areas of Public Health, Nursing, Built Environment, Visual Communications and Product Design. Students explored the concept of “design for healthy ageing in multicultural societies” through an extensive research report and in site visits, lectures and intensive workshops and then designed strategies and prototypes for new technologies and approaches around key issues such as social isolation, dealing with new technologies, dementia care, mobility issues, residential care, and community engagement. This paper outlines our process and the benefits of this approach.

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**Recontextualising design education for Aboriginal Students from remote communities as a strategy to overcome their perceived estrangement with university education**

*Keywords: pathways to higher education, design education, overcoming Indigenous disengagement with university education*

This paper sets out an approach to generate an effective pathway to higher education, currently not valued by Australian Aboriginal students living in remote regions, perhaps because of inappropriate emphasis on (English language) literacy and numeracy, and the denigration of visual and other arts, and Aboriginal culture in general. For students living in the unique physical and social landscape found in remote Australia to overcome the perceived irrelevance of university education, an approach which provides a more culturally focused knowledge of the potential for design principles would have an obvious attraction.

The paper sets out the potential of a vocational program in Graphic Design in a dual sector institution focused on graphic novels, to take advantage of the rich visual storytelling tradition and to overcome probable language challenges. By developing unique design principles, whereby indigenous students are able to draw on their own traditional and contemporary aesthetic, reflecting their visual, spatial, cultural and 'legal' relationship to the landscape, we aim to have that permeate their design thinking and visual decision making by incorporating strategies developed for the successful integration of design history and 'theory' with design practice, which allow indigenous students to bring their own aesthetic knowledge as a starting point (even if it's not verbalizable).

It may also afford a unique design style coming out of Australia.



**Friday 29 September, afternoon sessions, 2.00-3.30pm**

**Session #11**

**Chair: David Hansen, Associate Professor in the Centre for Art History and Art Theory**

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***Quid pro quo: valuing the inestimable***

*Keywords: quality, quantity, evidence, measure, inestimable*

The provocative challenge of this conference—to investigate new configurations of value in art and design—implies radical re-evaluation of what we mean by value. The question of what we value and how we account for its worth is fundamentally a matter of framing and negotiating between quality and quantity. It is a question of measure, of how quality is quantified and quantity qualified. A self-evident observation—yet bound up in the words and turns of phrase is a world of unexploited potential for the task of reconfiguring value. ‘Quality’ and ‘quantity’ both derive from the etymological root \*KWO (‘who’), meaning kind, quiddity. And the word ‘value’ pivots on the etymon \*WEL, meaning ‘to turn’—but more accurately ‘the power to turn (something) into (something else)’; the power to come into being. What is valuable in value is a transformative force that shifts ways of thinking, seeing and doing; that produces even as it transfigures.

Across such semantic registers emerge non-oppositional modes of thinking about value that contest a history bound up in the calculative turn of late medieval epistemology and science. Another reformation might be in order. Reconfiguring value in the so-called ‘creative industries’—countering the industrialization of creativity (the accounting of ‘non-traditional research outputs’)—demands counter-narratives capable of challenging instrumental thinking and its disturbing lexicon (value leveraging, value adding, value proposition, value engineering, value management, value capitalization). How might such narratives be articulated from first principles, beginning with a foundational re-evaluation of value itself?

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**Innovation is not only STEM! The value of strategic and entrepreneurial approaches in Art and Design education**

*Keywords: Art & Design Education, strategic design, entrepreneurship, innovation, STEM*

The government has recently proposed Australia as an Innovation Nation, trying to promote the commercialization of science and research. However, this focus on ‘innovation’ is usually linked to STEM (Science, Technology, Engineering, and Maths), and priorities are given to Science, with fields as Biomedical or Information Technology (IT) receiving most of the government funding. This view neglects the role of the creative disciplines such as Art and Design, which are sometimes perceived as having ‘cosmetic’, or ‘maker’ roles, rather than ‘tactic’ and ‘strategic’ ones.

In this context, traditional Design disciplines (Graphic, Industrial, Built Environment) have evolved from merely the conception of ‘things’ (be it a print magazine, a piece of furniture, a or a building), to broader creative problem solving, management and strategic approaches to achieve predetermined goals, in what becomes a ‘dematerialization’ of design. New design disciplines, such as Service Design, User-Experience Design (UX) and Business Model Design are increasingly important.

How can design education better prepare designers to play value-creating roles in the Innovation Nation, when non-design professionals are the ones increasingly practicing ‘design thinking’?

This paper describes various educational projects by the authors, which incorporate strategic and entrepreneurial approaches in education. Projects range from ones that explore design of systems, services and user-experiences, to projects that enhance entrepreneurial skills. The paper offers ideas for Arts and Design educators, exemplifying new and increasing values of strategic and entrepreneurial approaches in Art and Design education.

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**ReMake: creating ethical value through practices of making**

*Keywords: ethical value, co-design, making, vinyl reuse*

This paper investigates how co-creative design practice can engage complex actant networks and capture, understand, appreciate, and build non-monetary values in object design and production. In a broad sense, capitalist value chains preference labour time, use value, and exchange value as measures of success in goods production. Whereas, co-creative communities build and adapt values over time in unmeasurable ways, tailoring outcomes to individuals without direct or immediate monetary returns. We explore these contrasting positions through the lens of a year-long project -- ReMake -- that found ways of reducing and reusing vinyl-coated fabric waste. Built on a resource-sustainment value platform, we were able to engage a wide stakeholder group, working towards design for circular material reuse. The most notable outcomes were not the designed artefacts, or their use or exchange value, but rather; the relationships, networks, and an ongoing community of practice that enable us to design together with shared values. These relational qualities accumulate ethical surplus -- not in a capital sense, but in intangible, non-monetary benefits that can improve both well-being and product outcomes.



## Session #12

Chair: Anne Brennan, Undergraduate Convenor

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**After you have gone: un-disciplined knowledge and new value/s, one year on**

*Keywords: curriculum renewal, distributed teaching, blended learning, praxis, value propositions, disciplinary values*

In 2017, The University of Tasmania introduced new core degree structures reflecting major curriculum renewal across art and music and their multiple sub-disciplines. In 2019, further new curricula in design and interdisciplinary creative arts will be rolled-out, expanding this core and widening study options for our diverse learners. As part of the University's broader curriculum renewal agenda, these changes reflect a radical overhaul of a set of value propositions for the creative arts disciplines and a commitment to social engagement, sustainability, the ethics of practice, and enterprise skill development.

Following on from ACUADS 2016, this paper reports on innovations, discoveries and initial challenges, with a particular focus on the learning and teaching of *Critical Practices* – the core unit sequence of the BFA (Hons). With an entirely new, co-taught structure drawn around praxis and blended learning, the challenges and discoveries are evolving by the week. We are learning from our development of a distributed teaching model that spans sites in the north and south of the state, digital platforms, and sub-disciplines. Our particular reference point here is the 'Manifesto' module. Through it, teaching staff employed the manifesto form to encourage learners to establish and declare their own value propositions. As a critical and diagnostic form, the 'Manifesto' module sought to identify and build value from the ground up, through the development of highly reflexive and reactive praxis.

Our reporting here offers a consideration of the role that 'un-disciplinary' thinking has played in the development of our new degree structures, and the contribution it makes to our core disciplinary expectations. Far from ameliorating the disciplinary, these new units offer new zones for critical and reflexive thinking and practice – new value and new values – which are intended to reinvigorate the core. We also highlight the interplay of this work with the new institutionally mandated degree model and its own value schema in this phase of renewal.

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**Anonymity: measuring the visibility of women in design awards**

*Keywords: graphic design, women, awards, equity, gender*

This article measures and evaluates the visibility of women in Australian graphic design, through their presence and experiences in the AGDA (Australian Graphic Design Association) Awards. Positioning gender equity as a critical value in the graphic design industry, it also establishes the AGDA Awards as an integral way for designers to gain this visibility as authors of their work. This paper hypothesises that women have low visibility, in comparison to men, and that actions can be taken to remedy this gendered anonymity. Through collating the gender of every winner and juror in the AGDA Awards, this research demonstrates that levels of gender equity in the industry can be evaluated objectively. Similarly, it shows that identifying issues impacting the visibility of women on award platforms, felt by women in established design careers, can provide insights that lead to improving gender equity in the industry. Building on methodologies inspired by Marie Neurath's contribution to the 'Isotype Transformer' process, this research analyzes, selects, orders and makes visible the AGDA Award data set. The findings that surface during this process, conclusively show that women are – on average and consistently – only 25 per cent of winners and judges in the AGDA Awards. However, through an evaluation of these shortfalls alongside the inclusion of interviews with women, deemed significant contributors to Australian graphic design by their peers, findings show how equitable visibility can be achieved through a series of measured and purposeful initiatives.

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**Transforming mindsets: intrapersonal skills and the becoming of a designer**

*Keywords: design education, curriculum, self-awareness, mindset, embodied learning*

Design—whether making interfaces, objects, systems, or services—is as much about understanding behavior, culture, value systems and relationships as it is about material intelligence. Today's design practice calls for a generation of designers able to more deeply understand the human experience. Good design is about working with people, rather than for people. As we recognize this paradigm we also recognize the need to better understand ourselves, in order to better understand others. Here we propose a curriculum, *Transforming Mindsets*, that focuses on valuing the intrapersonal (individual, interior) skills of designers.

A research study was implemented in conjunction with the *Transforming Mindsets* studio in order to investigate the effectiveness of this experimental curriculum. The study used real-time self-reporting tools, one-to-one interviews and a six-month follow-up interview with students after completion of the studio for data collection. The study disclosed that the focus on inward skills had a deeply transformative effect on students—changing their relationship with learning and their approach to design—while simultaneously leading to studio project outcomes that exceeded previous work. Yet post-studio interviews also revealed the challenge of integrating intrapersonal skills and practices into future contexts. With employers, researchers and educators making explicit the value of the intrapersonal skills correlated to personal and professional thriving we as an education community can learn from this study how we might articulate the core attributes at the heart of the becoming of a designer.



### **Session #13**

**Chair: Denise Ferris, Head of the School of Art & Design**

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**Artists in colleges: 60<sup>th</sup> anniversary revisiting of Ben Shahn's, The Charles Eliot Norton Lecture, 1957**

*Keywords: art school, humanism, value of art, studio practice, community building*

This paper critically revisits the Ben Shahn six part lecture series for The Charles Eliot Norton Lecture, 1957 at Harvard. Harvard had only a year earlier argued for the visual arts within the university; the Carpenter Centre designed by Le Corbusier opened in 1963. Also published as a book in that year to commemorate Shahn's contribution to Harvard life, the book is itself a beautiful entente between art schools and the university. The position of the studio school within university life is always an ongoing negotiation. What is the duty of the art school to the greater university community? What is the place of the studio and the autonomy of practice within a research institute.

In 1957 at the height of post-war modernist humanism, Shahn makes a strong case for arts value in a university education. He does also have reservations though about the "loneliness" the artist might feel within the university system cut off as he says from his artistic community. Shahn on the whole is even handed about the place of the artist in the university, and his opening line is, "I have come to Harvard with some very serious doubts as

to whether I ought to be here at all.” The faith in art, in art’s cultural value, as later embodied in Corbusier’s own deeply humanist architecture, is taken as read by the Harvard lectures.

By returning to this moment, before the art school was integrated in to the university, at the height of modernist certainty about the value of art in the university, our own contemporary position can be brought into relief.

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**Historical regard: how tertiary art and design education were valued in the early twentieth century**

*Keywords: design, education, history, Australia, value*

Financial calamities during the last two centuries lent impetus to arguments for increased technical training that would facilitate industrial competitiveness and growth. Yet economic struggles were not the only incentives for the teaching of art and design, which also included social, cultural, political and philosophical motivations.

As global connections were forged, and transnational exchange was rendered ordinary, many countries utilised visual culture, and therefore art education, to highlight commercial differences and reinforce national identities. Building the visual vocabulary of Australians became particularly pertinent as international styles began to enter the country. It was also commonly believed the taste of whole social groups could be cultivated through the training of individuals.

The acts of designing and making were considered a nexus for mind, eyes and hands. The knowledge and skills developed were deemed portable, useful in life beyond art, and occasionally on par with numeracy and literacy. For the individual, there is an innate value to designing and creating in and of itself.

This paper will explore how art and design education were valued historically through the incentives for technical and applied art training during the early twentieth century. The Ballarat Technical Art School will serve as a mooring from which to explore shared concepts of non-economic value in art and design education.

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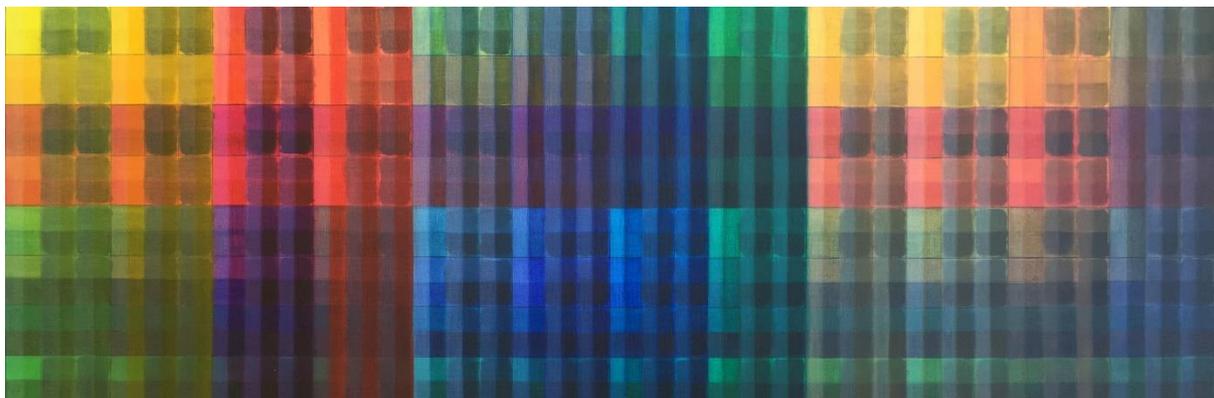
### **Curricula of value – in place and in service**

*Keywords: creative arts, place, community, thematic curricula, curriculum design*

Flowing from a review and strategic re-direction of the Tasmanian College of the Art's creative arts curricula from 2015 to 2017, this paper details an approach to designing 'valuable' degrees in the service of future-oriented, place-based concerns. The place in focus could be equally labelled 'wicked Tasmania' for its demographic and educational attainment challenges, or 'design island' for its rich traditions and cultures of making, beginning with the Aboriginal Tasmanians. Amid a phase of unprecedented creative production in Tasmania, four themes have been deemed 'valuable' to the island state: creative communities, creative technology, creative health, and creative industries.

In our thematic and post-disciplinary conception of curricula, once discreet disciplines are wilfully subsumed and re-oriented to intersect with 'foreign' disciplines such as health, science, community services and tourism, and socially-located practices outside the university. Such boundary crossing pursued via these thematics is not an end in itself; rather it is positioned in the service of the Tasmanian communities and industries with which we partner, as well as institutional goals for graduates.

Taking perspectives from curriculum design, place and community, we outline the re-design of a statewide degree targeting the educational goals of Tasmania: the Bachelor of Creative Arts (BCA). We highlight the thematic underpinnings, course design principles, and dialogue between disciplinary and contextual curriculum elements. Finally, we propose that discerning and delivering value, through the critical engagement of creativity with the specifics of place, becomes the key transferable skill of our future BCA graduates.



## Speaker Biographies

**Estelle Barrett** is Research and HDR Coordinator at the Institute of Koorie Education, Deakin University. She has co-edited three books with Barbara Bolt: *Material Inventions: Applying Creative Research* (2014) *Carnal Knowledge: Towards a “New Materialism” Through the Arts*, (2012) and *Practice as Research: Approaches to Creative Arts Enquiry*, (2007 reprinted 2010). She has published reviews and articles in *Cultural Studies Review*, *Zetesis*, *Real Time*, *Artlink*, *Text*, *Social Semiotics*, *Double Dialogues*, *The International Journal of Critical Arts* and the *Journal of Visual Arts Practice*. Her monograph, *Kristeva Reframed: Interpreting Key Thinkers for the Arts*, (2011), examines the relevance of Kristeva’s work for the creative arts and artistic research. She is a Research Fellow of the International Centre for Fine Arts Research, Birmingham University and a Member of COST, (European Cooperation in Science and Technology) Action New Materialism.

**Julie Bartholomew** is an artist working primarily in ceramics and more recently glass. Her work addresses social and environmental topics. She exhibits internationally. Bartholomew is currently the Head of the Ceramics Workshop at the School of Art & Design, Australian National University.

**Cameron Bishop** is a Melbourne based artist, writer and curator. He has shown extensively across Australia as a solo artist and through the collaborative duo Bishop and Reis. He recently curated the second installment of Treatment in 2017 featuring the work of ten Australian artists.

**Ben Ennis Butler** completed his PhD, *Escaping the search box: developing digital interfaces that encourage exploration and discovery*, at the University of Canberra in 2017. He is currently Lecturer in Creative and Cultural Practice, Faculty of Arts and Design, University of Canberra. He is an independent web developer with a focus on access to cultural collections.

**Barbara Bolt** is a practising artist and art theorist and is Associate Dean of Research at the Victorian College of the Arts and the Melbourne Conservatorium of Music at the University of Melbourne. She has written extensively on artistic research and the ethical implications of art as research. Bolt is currently the lead researcher on an Office of Learning and Teaching project, “Developing new approaches to ethics and research integrity training through challenges posed by creative practice research.” She is author of *Art Beyond Representation: The Performative Power of the Image* (I.B. Tauris, 2004) and *Heidegger Reframed: Interpreting Key Thinkers for the Arts* (I.B.Tauris, 2011) and has co-edited four volumes including *Material Inventions: Applying Creative Arts Research*, London (I.B.Tauris, 2014), *Carnal Knowledge: Towards a “New Materialism” through the Arts*, London, (I.B. Tauris, 2013) and *Practice as Research: Approaches to Creative Arts Enquiry*, (I.B.Tauris, 2007). Her website is: <http://www.barbbolt.com/>

**Jane Connory** is a PhD candidate at Monash University, Art, Design and Architecture, working towards a gender inclusive history of Australian graphic design. She was awarded a Masters of Communication Design (Design Management) with Distinction from RMIT in 2016 and has been a practising designer in the advertising, branding and publishing sectors, in both London and Melbourne, since 1997. Alongside her research exploring the visibility of women in design, she is currently a Senior Lecturer at Torrens University, a radio presenter on JOY94.9 and an active participant in the Creative Women's Circle, Illustrators Australia and the Australian Graphic Design Association.

**David Costello** is an artist trained in the academic tradition of the European Academies. He holds a Masters degree from the Australian National University and is currently pursuing a PhD at the same institution. When he is not in the studio painting or writing David works as a compositor in the visual effects industry.

**David Cross** is a Melbourne-based artist, curator and writer. As a curator he developed with Claire Doherty the *One Day Sculpture* project across New Zealand in 2008/9, *Iteration:Again: 13 Public Art Projects Across Tasmania (2011)* and *Treatment: 6 Public Artworks at Western Treatment Plant (2015)*. He is Professor of Visual Arts at Deakin University.

**Elisa Crossing** is a practicing visual artist and has exhibited painting, drawing and installation nationally. She is a sessional lecturer in Painting and Foundation Studies at the ANU School of Art and Design and teaches for the ANU Medical School in the new intensive course *The Exquisite Corpse*. She was born in Canberra and received a BA in Painting and Philosophy and is currently a PhD candidate in Painting. Her research interests are meta-painting, materials and processes, vision and perception, colour theory and life drawing. In recent years her paintings of architectural interiors explore the poetic depiction of space, drawing on various historical influences from early Indian and Mughal painting through to Velázquez, Vermeer and Hopper.

**Dr Kate Daw's** artwork explores issues of authorship, narrative and creative processes and moves between the domestic and the social, the everyday and the imagined. She has shown her work widely, both nationally and internationally and is represented by Sarah Scout Presents, Melbourne. She has been Chair of the Creation Panel at Arts Victoria and a Board Member of the Australia Council Visual Arts Board and is currently a Board member of Gertrude Contemporary. She is currently Deputy Head of School and Head of Painting at the VCA.

Delighting in blurring the lines between work + play, **Allison Edwards'** research explores playful methods for creating inclusive, energetic workshop experiences and examining the contributions of this towards collaborative creation. These workshops are informed by research conducted during her Masters of Design at Emily Carr University of Art and Design in Vancouver, Canada. Her educational practice centres around challenging students' ideas

of failure and experimentation in the design process; in hopes that her students can tackle the challenges that face contemporary designers – and have fun while doing so.

**Michael Edwards** is an artist who recently completed a PhD through the School of Art and Design at the Australian National University. His practice-led research investigated the relationship between the economic circumstances and still-life painting, examining how material culture – the objects that help define, interpret and understand the world we live in – may be used to represent economic conditions. He has participated in a number of solo and group exhibitions in Australia. Michael worked previously as an economic analyst for several government departments, including industry departments and the Treasury.

**Ashley Jameson Eriksmoen** is a designer/maker with a practice straddling contemporary studio craft and critical design. Eriksmoen exhibits internationally, and is the recipient of awards including an Australian Council grant, the Windgate Fellowships at San Diego State University and Centre for Art in Wood (Philadelphia), and the Norwegian Marshall Fund Grant. Eriksmoen studied fine woodworking at the College of the Redwoods and earned an M.F.A. in Furniture Design at Rhode Island School of Design. Her work addresses the gap between the living world and the built world through animate, furnituresque objects. Eriksmoen's research centres on issues of sustainability, natural resources, and waste. She is the Head of the Furniture Workshop at Australian National University School of Art & Design.

Associate Professor **Elisabeth Findlay** is the Deputy Director (Learning and Teaching) at the Queensland College of Art at Griffith University. Prior to joining Griffith in 2015, Elisabeth worked at the Australian National University as the Associate Dean (Students) in the College of Arts and Social Sciences. Elisabeth has received numerous awards for excellence in teaching and in 2007 was recognised with a national citation for outstanding contribution to student learning. In 2014 she was elected as a Senior Fellow of the Higher Education Academy. As an art historian her specialisation is in Australian art and portraiture.

**Joe Frost** is an artist (painter-drawer) represented by Watters Gallery, Sydney. He is a Lecturer in Drawing at the National Art School. He has had fifteen solo shows and has written over thirty articles, catalogue essays and exhibition reviews for various publications including The Australian Financial Review, Art and Australia, Art Monthly and Artist Profile.

**David Forrest** is Professor in the Schools of Art and Education at RMIT University. A large amount of David's work has been focused on the development and implementation of policy in music and arts education, at the state, national and international levels. He has pursued ongoing research on the Russian composer and educator Dmitri Kabalevsky (1904–87).

Over a 20 year period, **Wendy Fountain** has worked in design practice, design teaching and educational design, currently focusing on creative practice curriculum and research. Her

doctoral design research between 2011-2014 centred on integrating housing and food systems via a living lab, drawing on resilience thinking, ecological design and practice theories. Wendy has held educational design roles in Australia, Sweden, New Zealand and the UK, and been based in Tasmania since 2008.

**Stuart Gluth** is a Lecturer in Graphic Design at Charles Darwin University, was previously Studio Head of Graphic Design at the University of South Australia, and is a practising designer, Illustrator, typographer, researcher into the legibility of type and creativity and prizewinning pop-up designer and paper artist. He has conducted workshops in creativity across disciplines, gaining a Teaching and Learning Citation for Teaching Excellence, a University Teaching and Learning Grant and participation in a successful OLT grant to develop an on-line creativity framework. He has exhibited his personal paper work, acted as a consultant internationally in integrating creativity across disciplines and taught in China, Singapore, Korea and remote Aboriginal communities.

**Professor Lisa Grocott** is head of design at Monash University and director of Wonderlab, a design and learning research lab. Prior to returning to Melbourne she was an Associate Professor at the Parsons School of Design in New York.

**Dr Hanadi Haddad** works extensively with external clients for undergraduate and supervises postgraduate design projects, including a current Industry Collaboration PhD project with the Executive Director of the Public Health Division of the WA Health Department. This involves the application of ethically designed co-creation methods with several health based organizations and their clients, classified as vulnerable.

**Neil Haddon** is a visual artist, originally from the UK, who has lived in Tasmania since 1996. He is currently lecturer in Fine Art at the Tasmanian College of the Arts, University of Tasmania. Prior to this he lived in Barcelona, Spain from 1990 to 1996. His artwork is held in private and public collections internationally and by The National Gallery of Victoria, ArtBank Sydney, The Tasmanian Museum and Art Gallery, and The Gold Coast Arts Centre (acquired from the Conrad Jupiter's Art Award), the City of Whyalla Art Collection and Devonport Regional Gallery.

Dr **Karen Hall** is Course Coordinator of the Bachelor of Contemporary Arts and Site Coordinator for the Tasmanian College of the Arts at Inveresk. She is also a lecturer in Theory at the Tasmanian College of the Arts. Her research explores how the past is reimaged in the present across a range of creative disciplines: from medievalism in Victorian photography and contemporary film and television to Tasmanian convict and colonial heritage in ephemeral and site-specific contemporary art.

**Lawrence Harvey** is Director of the Spatial Information Architecture Laboratory (SIAL), and associate professor in the School of Architecture and Design, RMIT University. Harvey is a composer and sound designer and also directs SIAL Sound Studios, a centre for auditory

spatial research, teaching and events, located in the School of Architecture and Design at RMIT University, Melbourne.

**Annie House** is a postgraduate student in the school of creative arts at Deakin University. Annie Completed her undergraduate studies in Visual Communication Design in 2016 at Deakin's Waterfront Campus. Annie's design practice has seen her work with local council, NFP's and other institutions that has influenced her study into the role design plays in the lives of those with disabilities. Annie is currently conducting further studies in this area to better understand what role she can play as a designer to improve information design and accessibility for a defined group within society.

**Dr Toby Juliff** is an interdisciplinary artist and historian currently based in Tasmania. Formerly lecturer in Critical and Theoretical Studies and coordinator of the Honours program at the Victorian College of the Arts, University of Melbourne, Toby is currently working as a research associate at the University of Tasmania. Recent and upcoming publications include a chapter on affect and participatory art, jurisprudence and contemporary art, and catalogue essays for majoring touring exhibitions of Michelle Nikou and Katie Lee.

**Dr Megan Keating** is a multidisciplinary artist, crossing installation, painting and animation. Her works explore intersections between the natural environment, technology and culture. Meg is particularly interested in traditional paper cutting folk art techniques, which she re-contextualises through new media, painting and cut-out works. Meg has expertise in HDR coordination, HDR training, visual arts practice and contemporary painting and is currently the Research Coordinator at the Tasmanian College of the Arts and Graduate Research Coordinator for the College of Arts and Law.

Dr **Meghan Kelly** is a Senior Lecturer in Visual Communication Design at Deakin University and currently serves as the Associate Head of School for Teaching and Learning in the School of Communication and Creative Arts. Kelly's research explores issues surrounding identity creation and representation in a cross-cultural context with a focus on Indigenous communities. Her passion for a global understanding of design extends into her teaching practice and continues to be explored in research projects and design opportunities. Together with Kennedy, Kelly has written the Australian Indigenous Design Charter: Communication Design and has travelled to Denmark, Greenland and Sweden to explore its transformation into the International Indigenous Design Charter. Kelly is a member of the Design Institute of Australia (DIA).

Dr **Russell Kennedy** is a Senior Lecturer and Course Director of Design at Deakin University. Kennedy's research is in the area of cultural representation focusing on the relationship of Indigenous visual culture to national Identity. Kennedy's PhD thesis is titled *Designing with Indigenous Knowledge: Policy and protocols for respectful and authentic cross-cultural representation in communication design practice*. Kennedy is a Fellow of both the Royal

Society for the encouragement of Arts, Manufacture and Commerce (RSA) and the Design Institute of Australia (DIA). He was President of the International Council of Communication Design Icoграда (2009-2011) and a board member (2003 -2013). Kennedy was a Regional Ambassador to INDEX: 'Design to Improve life', the Danish Government's International Award program (2007-2013).

With a background in neuroscience, **Hannah Korsmeyer** is interested in how humans construct the realities that shape our lived experience and how different research methodologies may be blended to open new possibilities. Following her work designing educational play environments for young homeless children living in family shelters, she earned a masters degree in Design: Critical Practice from Goldsmiths, University of London. At Goldsmiths, she developed technological research devices for exploring concepts of gender. Her educational practice centres on understanding theory through prototyping and using design methods to reveal latent knowledge.

**Dr Svenja Kratz** is a new media artist interested in transdisciplinary creative practice, particularly the intersections between science and art. In 2013 she completed a practice-led PhD across contemporary art and biotechnology in a creative partnership between QUT's Institute of Health and Biomedical Innovation (IHBI) and the Creative Industries Visual Art discipline. Her research interests include artscience practice, speculative design and transdisciplinary research methodologies. Svenja is currently Science Art Lab + theme leader within the Creative Exchange Institute and works as a Lecturer in Interdisciplinary Creative Practice at Tasmanian College of the Arts (TCotA) at the University of Tasmania.

**Dr Christopher Kueh**'s passion and expertise are in applying design process and methods to innovate social and organisational challenges. This has led him to winning community based research projects. Christopher's career objective is to expand the value of design through merging academic research with design practice.

**Dr Maria Kunda** lectures in Art and Design Theory at the Tasmanian College of the Arts, University of Tasmania, and is a practicing writer and curator. Her research interests include expanded curatorial practice, surrealism and feminist theory. Her doctoral research was about surrealism and postcolonialism, and she has a studio background in printmaking.

**Kate McEntee** is a social design researcher with a practice focused on asking the right questions. She is currently a lecturer in design department at Monash Art Design & Architecture as well as a design and learning research fellow at Monash University.

**Sam McGilp** is a filmmaker and PhD researcher working on the Agile Opera Research project and is a current recipient of the Vice Chancellor's PhD Scholarship. His documentary films have been screened nationally and internationally, and he has documented theatre and performance works for the Melbourne Festival, Korean Performing Arts Market, Dance Massive and Next Wave Festival. His creative practice research seeks to understand what

essential transformations occur to a performance work when it is adapted to digital form.

**Megan McPherson** is a practising artist and researcher with almost 20 years teaching experience the university art studio. Her research focus is on change and relations in the arts and professional practice education using feminist and queer theory and methodologies. Megan is conducting a transdisciplinary research study of subjectivity, agency and affect in the crit in the university art school. Her other research work has included a number of studies in the art school and creative industries, creative practice HDR and ethics, and academic professional development and use of social media. Her tweets and Instagram are @MeganJMcPherson

**Stuart Medley** is an associate professor in design at ECU. He is the author of the book *The Picture in Design* which seeks to explain the psychology of the communicative potential of the drawn image to art directors and designers. His clients have included the Imperial War Museums UK and Berg's Publishing. He has presented character design workshops in the UK, Europe and Australia and is currently researching cartooning to improve public health. He is also art director and illustrator for Hidden Shoal, a critically acclaimed record label in its tenth year with a roster of international artists.

A/Prof. **Carlos Alberto Montana-Hoyos** (PhD) is an Associate Professor of Industrial Design (ID) in the University of Canberra since 2010. He has developed award-winning, multidisciplinary design projects while living in Colombia, Italy, Japan, Singapore and Australia. As an academic, Carlos was Adjunct Assistant Professor in the Product Design Engineering course of EAFIT University in Colombia (2001-2003). He was also a Fellow and Assistant Professor in the ID Program of the National University of Singapore (2006-2010). His research interests are on multidisciplinary and cross-cultural approaches to design, and include topics as Design for Health and Sports, Biomimicry and Design for Sustainability.

**Gregory More** is a Senior Lecturer in SIAL and coordinates the Designing Information Environments studios in the SIAL MDIT program, where students work with information, space and technology. He founded OOM Creative and is an expert in digital design. His design work has been exhibited at the Museum of Modern Art New York (MoMA), the National Gallery of Victoria (NGV), selected for OneDotZero and Resfest International Film Festivals, as well as featured in a range of international biennales and publications.

**Milica Muminović** is an architect and Assistant Professor at the Faculty of Arts and Architecture, University of Canberra. She has held the position of teaching assistant at Faculty of Architecture, University of Novi Pazar, Serbia, of research assistant at Global COE Program and of teaching assistant at Keio University in Japan. Dr Muminović was part of the team, which developed the winning design for the 'Next Generation Sustainable House' in Japan. Her present research extends the professional experience through studies about analyses of complex qualities of urban: place, spaces in between architecture and urban design within cross-cultural and multidisciplinary approach.

**Alison Munro** is an early career researcher and artist currently lecturing in the Textiles Workshop of the ANU SOA+D. Her research has two broad streams: the relationship of scientific visualisations of the natural world to pattern and abstraction, and studio-based university teaching and learning. In relation to the latter, together with Dr Seccombe, Al is the current recipient of a Vice Chancellor's Teaching Enhancement Grant to explore strategies to enhance learning among mixed experience cohorts (i.e. non-visual arts major students) within a studio-teaching setting. Al's current art practice engages drawing, print and painting to explore the relationship of textile structures to Euclidean and non-Euclidean geometry. Al is represented by May Space, Sydney.

**Dr Helen Norrie** is a design academic working across scales from the curation of ideas through text and exhibitions, to the design of buildings and urban environments. Trained in architecture, Helen teaches in the School of Architecture & Design at the University of Tasmania (UTAS). She is the theme leader of the Regional Urban Studies Laboratory (RUSL) with the UTAS Creative Exchange Institute (Cxi). RUSL is a collaborative urban design research project that develops practice-led research through the medium of design, engaging directly with local councils and communities to examine urban spatial, temporal and social issues in small towns and cities.

**Rowan Page** is a PhD candidate at Monash University (Australia) in the Department of Design. Rowan's PhD research explores designing for usability within the medical device field, in conjunction with Cochlear Ltd; the world's leading manufacturer of implantable hearing solutions.

**Samantha Pekaar** was the successful applicant of Edith Cowan University's first Industry linkage scholarship in the former School of Communications and Arts. Her PhD research focuses on the application of design processes and methods to address complex problems that exist within public healthcare services. This collaboration project has been guided by a steering committee comprised of several key health organisations.

**Fanke Peng** is the co-founder of the Cross-Cultural Design lab and course convener of Fashion at the University of Canberra. She is an international award-winning designer and researcher, with a research focus on digital fashion and health in the global creative economy, design strategy, design thinking and seamless online and offline shopping experience. She was a research fellow at the London College of Fashion, University of the Arts London.

**William Platz** is the Program Director for Fine Art at Queensland College of Art, Griffith University, having previously served as Convenor of Interdisciplinary Drawing and Convenor of Higher Degree Research. Dr Platz is currently leading the design and implementation of a reformed first-year Foundations program at QCA. In addition to his administrative roles, Dr Platz is a researcher who publishes and exhibits internationally in the areas of drawing pedagogy, performance drawing, life drawing and artist/model transactions.

**Camilo Potocnjak-Oxman** is an Industrial Designer from the Universidad de Chile with a Master of Management from the Australian National University. He has worked as an independent designer in a range of industries, including education, games, food and the mining sector. Over the past eight years he has been involved in business education, focusing on innovation and entrepreneurship. This experience has enabled him to work as part of an interdisciplinary team designing and delivering “InnovationACT”, Canberra’s largest entrepreneurship competition, and more recently “Stir”, an online grants platform aimed at drawing emerging creatives to engage with the local innovation ecosystem.

**Alun Price** is a design educator currently the Coordinator for Environmental and Spatial Design at Edith Cowan University, School of Arts and Humanities. He is a former Head of School at Curtin University and has been employed for an extended period by the Western Australian Curriculum Council to develop and implement Senior School Design courses. He has exhibited photographic and printmaking work in solo and group exhibitions. He is currently teaching 200 Japanese study abroad students in collaborative design.

**Dr. Gudur Raghavendra Reddy (Raghu)**, is an Assistant Professor in Graphic Design at University of Canberra. He holds a PhD in Design from the Queensland University of Technology. His research focus is on making contemporary technological products more accessible for people with diverse capabilities. Raghu has published extensively in this area and won numerous awards, including a prestigious international IFIP TC 13 Accessibility Award in recognition to the most outstanding contribution on ageing, disability and inclusive design. Before starting his PhD, for eight years, Raghu taught User-experience design, visual communication, new media content development and design project management modules at Communications and New Media department, National University of Singapore. Raghu took to teaching after extensive industry and research work experience in interactive multimedia, information design and publication design.

Formally a senior designer at Ford Motor Company, **Mark Richardson** was involved in both conceptual and global manufacturing projects, such as the R7 show car, Territory, European Mondeo and Asia Pacific Fiesta. Mark now lectures in Industrial Design at Monash University, having completed a PhD seeking evidence to support the advance of ecologically and socially sustainable mobility systems through hands-on practices of making. His research now investigates how we can transition from current design and production methods to more sustainable, resilient and accessible systems of creating, making, sharing and learning.

**Niklavs Rubenis** is a designer, maker and curator with a diverse research and studio practice. He has been involved with projects spanning community, non-profit, commercial and cultural institutions, and has had work exhibited and presented nationally and internationally. Rubenis’ research revolves around consumption and production, material culture, technology and the importance of retaining, promoting and applying craft skills to

the almost forgotten practice of re-use and repair as a tool for slowing down waste. He divides his time between practice and lecturing at the School of Art & Design, Australian National University.

**Dr. Lisa Scharoun** is an Associate Professor of Graphic Design and the founder and Director of the Cross Cultural Design Lab at the University of Canberra in Canberra, Australia. Lisa worked in London as a graphic and interior designer and has previously held the position of head of the graphic design discipline at Deakin University in Melbourne and senior lecturer in the visual communications department at Raffles Design Institute in Shanghai, China. She was a top 10 finalist in the 2013 Bill and Melinda Gates “Records for Life” competition and was awarded a prize for the design she created to assist mothers in developing countries to remember to vaccinate their children. The Australian Paralympic committee commissioned her to create motivational posters for Australian Paralympic Athletes for the 2016, 2014 and 2012 Paralympic Games. Lisa’s digital photographic design work has won numerous international awards such as the JM Cameron Prize for Women’s Photography and the Prix de la Photographie Paris. Recent publications include the books: *Cross Cultural Design* (Beijing Electronics Press 2016) and *America at the Mall: the cultural role of a retail utopia* (McFarland 2012).

**Erica Seccombe** convenes and lectures into the Figure & Life and Vision & Perception courses within the ANU SOA+D’s Foundation Workshop. She also lectures for ANU The Centre for Art History and Art Theory, and has convened the courses for Australian Modernism, Cyberculture and first year Art History. Erica is a visual artist based in Canberra. She was recently awarded the prestigious 2017 Capital Arts Patrons CAPO Fellowship. Her practice spans from traditional and photographic print media to experimental digital platforms using frontier scientific visualisation software. Erica completed her PhD in Photography and Media Arts in 2017. Her practice-led research project *GROW: experiencing Nature in the Fifth Dimension* investigates time-resolved (4D) micro-X-ray Computed Tomography through immersive stereoscopic digital projection installations and 3D printing.

**Dr Vesna Sedoglavich** is a Senior Lecturer in International Business at the Australian National University. She has developed a research agenda in the following fields: SMEs’ internationalisation, high-tech clusters, technology transfer, absorptive capacity, entrepreneurship, and mixing qualitative and quantitative methods. By using the Karnaugh Maps and Fuzzy Logic Design, she has developed a model for absorptive capacity measurement. She has introduced research-led teaching and evidence-based management principles in her international business courses, after acquiring extensive real-world experience in her previous career.

**Dr David Sequeira** is Director, Margaret Lawrence Gallery, VCA. Much of Dr Sequeira’s research has focused on the use of colour and geometry in the creation of contemplative

experiences. Current research explores curatorship as art practice. Dr Sequeira has exhibited his work extensively throughout Australia and his work is held in important public collections including the National Gallery of Australia. Dr Sequeira held senior positions in engagement and audience development in a range of public cultural institutions including the National Gallery of Australia, National Portrait Gallery, Australian Parliament House and National Film and Sound Archive.

**Michael Tawa** is a registered architect and Professor of Architecture in the Sydney School of Architecture, Design and Planning at The University of Sydney. He has written extensively on architectural theory and on relationships between architecture, music, cinema and atmosphere—notably *Agencies of the frame: tectonic strategies in cinema and architecture* (2010); *Theorising the project: a thematic approach to architectural design* (2011); *Vaporous circumambience: towards an architectonics of atmosphere* (2014) and *Recuperative architectonics: matter, memory, immanence* (2016). Michael has also been invited to exhibit short films in several group shows in Lyons, Suzhou and Sydney.

**Peter Thiedeke** works internationally as a photographer, creative director and researcher. His practice led research is in the fields of still and moving imagery and, since 1995, he has worked with advertising agencies, digital agencies, publishers, record companies, designers, web developers, architects, collectives, universities, galleries and museums on projects in London, Paris, New York, Sydney, Melbourne, Brisbane and Buenos Aires. Peter also lectures across the at the Queensland College of Art's Fine Art, Photography, Design and Bachelor of Interactive and Creative Media programs and holds a Bachelor of Visual Arts, an MA in Interactive Digital Media and is currently working on a PhD.

**Russell Thom** is a social service designer who practices in Western Australia since year 1995. He is passionate about developing innovative solutions to complex problems. Russell is currently conducting his PhD research that focuses on applying design process to innovate public services in the disability sector.

**Dr. Stephen Trathen** is an Associate Professor in Industrial design at University of Canberra. With qualifications in both industrial design and human factors he has number of research interests. He has researched aspects of the practice of industrial design by exploring the experiences of graduates to identify and analyse the application of industrial design and industrial design education. This revealed the range of possible employment and professional sectors of practice describing various archetypes and the adaptive nature of the profession. His research is also related to design and technology in sports. Within interdisciplinary research teams he has for example, been investigating projects within snow sports including research into aspects of the participation and safety of elite athletes and general public. This includes examining the effects of hydration on balance, upper limb injuries in falls, and using balance measurement to help determine concussion effects.

Dr **Kate Tregloan** is Associate Dean (Education) at Monash University Art Design + Architecture. Her research focuses on the intersection of qualitative and quantitative judgments influencing the production and assessment of creative work. This includes the pedagogy and exploratory activities that underpin learning, designing, and learning to design. She was the Project Lead and Chief Investigator for the Multiple Measures project.

**Dr Zoe Veness** is a designer interested in object-based practice including synergies between art and design, issues of materiality and process, and body-object relations. Zoe completed a practice-based PhD in 2014 at UNSW, Art & Design. Her work has been selected for exhibitions in Australia, New Zealand, Japan, Korea, Singapore, London, Germany and USA, and is held in private and public collections including the National Gallery of Australia and the Art Gallery of South Australia. Zoe is currently Studio Coordinator of 3D Design at the Tasmanian College of the Arts, University of Tasmania.

**Megan Walch's** art practice spans more than two decades. She is currently a PhD candidate at the University of Tasmania and her research interests have developed through undertaking residencies in South East Asia. Megan is a Samstag Scholar, an alumnus of the San Francisco Art Institute, Skowhegan, USA and the Space Program, New York. Her paintings have been exhibited in the United States of America and Australia, including Ace Gallery, New York, 2002, Haines Gallery, San Francisco, 1998, *Wilderness*, at AGNSW, 2010, *Artists to Artists, Primavera 2000*, MCA, Sydney, and *The Skullbone Experiment 2014*, COFA, Sydney and QVMAG, Tasmania.

**Ruth Waller** has lectured in Painting at ANU for 27 years and has been Head of Painting since 2006. She exhibits with Watters Gallery in Sydney and Nancy Sever Gallery in Canberra. Waller's interests include questions of materiality and illusionism in painting practice, painting as a territory for exploring interrelations between geology and biology, pattern and optical effects in painting, the nature of the creative process and qualities of knowledge entailed in art practice, and themes of influence, affinity, variation and re-invention in the history and contemporary practice of painting.

**Oliver Watts** is a theorist and artist. His work explores the connections between art, law and power. Watts looks at various issues where art and ideology meet: how images create authority and power; how we are brought to the law as psychological subjects by legal institutions; the connection between aesthetics and ethical acts; the importance of fantasy and irrationality to power structures. Through his studio practice Watts has recently looked at the formation of subjecthood and the markers of class. He has also interrogated the critical place of the artist *within* the structures of power rather than always maintaining avant-garde position outside it; his paintings use a contemporary form of irony and satire that often merely takes ideological structures at face value. These interdisciplinary connections offer new imagination and insights into our thinking about law and justice and personal subjecthood.

**Elise Whetter** is a PhD candidate and graphic designer with a long connection to Federation University Australia (FedUni) and its antecedent institutions. Elise graduated from the university in 1992 and returned as a sessional lecturer before establishing a graphic design studio with her husband in 1998. The university is a key client. Elise's thesis explores the influences and impact of one of these institutions, the Ballarat Technical Art School, with particular reference to design and applied art education during the early twentieth century.

Professor **Kit Wise** is Director and Head of School for the Tasmanian College of the Arts, University of Tasmania. His research focuses on approaches to and outcomes from interdisciplinary education and research. He is also an art writer, curator and practising artist.

Dr **Laura Woodward** is an artist and researcher based in Melbourne. Her current artistic research involves the creation of looped systems embodied in kinetic sculptural installations. Each system's inherent logic drives its formal and systematic emergences, opening up the opportunity for bodily resonances and experiences forged between artwork and viewer. Woodward's artwork has been nationally recognised through prizes, grants, public commissions, solo exhibitions and significant group exhibitions. In addition to exhibiting, Woodward presents her research through conference presentations and traditional research publication. Woodward is a lecturer in the School of Art at the Victorian College of the Arts.

Image credit: Kirrily Humphries, *Transparent Glazing Chart (with grisaille)*, 2016, oil on oil sketch paper, 36.5 x 76.0 cm. Photograph courtesy of the artist.