

THE

C WORD:

COLLABORATION

**2008 NETS VICTORIA
SYMPOSIUM FOR CURATORS**

Thursday 16 October + Friday 17 October

The Ian Potter Centre: NGV Australia
Federation Square, Melbourne

NETS

THE

C WORD:

COLLABORATION

**2008 NETS VICTORIA
SYMPOSIUM FOR CURATORS**

Thursday 16 October + Friday 17 October

Is collaboration a dirty word? Or is it just messy? Can a true collaboration exist within the institutional framework? And does genuine artistic collaboration ultimately lie with the curator? These are just a few of the questions that will be raised at the 2008 NETS Victoria symposium for curators, *The C word: collaboration*.

This two day conference will focus on the notion of collaboration while exploring relationships between curators and artists, the politics of identity and authorship, international and cross-cultural exchanges, and the challenges of collaborating from a distance.

Featuring over 20 speakers, site visits and an evening function, make sure you don't miss out on what promises to be a significant convention for both emerging and senior arts workers from around Australia.

NETS Victoria is committed to presenting an annual symposium for emerging and established curators to network with regional and interstate colleagues and to engage in relevant discussion and debate.

www.netsvictoria.org

We are very excited to bring you an ambitious program of events that will be delivered by a wide-ranging group of established and emerging curators, artists, academics and dynamic thinkers.

It has been a pleasure to collaborate with Melbourne International Arts Festival on this special event and we thank them for their extraordinary generosity as Event Partner. Not only will symposium participants have the opportunity to join colleagues for a rare professional development and networking opportunity but they will also be able to experience Melbourne's premier art event from a unique perspective.

We would also like to thank the support of the National Gallery of Victoria, Public Galleries Association of Victoria, *Art Monthly Australia*, Arts Victoria and the Australia Council for the Arts who have enabled us to bring you this major event.

TICKETS:

\$130 PER PERSON + GST

STRICTLY LIMITED PLACES!

Deadline for bookings: Friday 3 October

EVENT PARTNER



EVENT SUPPORTERS



THE VISUAL ARTS AND CRAFT STRATEGY

NETS

Thursday 16 October

The Ian Potter Centre: NGV Australia
Federation Square, Melbourne

WHAT WE MEAN

WHEN WE TALK ABOUT

COLLABORATION

Contemporary curatorial practice has shifted away from an institutional model to a collaborative approach where artist and curator work together. But what do we mean when we talk about collaboration? What motivates collaboration and who does it serve? What circumstances does collaboration presume or require, and are these conditions equal for everyone involved? Can genuine collaboration exist within the institutional framework? This panel will explore the shifting relationships between artist and curator and audience and the resulting environment.

Chair:

Zara Stanhope (independent curator and former Deputy Director and Senior Curator, Heide Museum of Modern Art)

Panel members:

Nici Cumpston (artist and Assistant Curator of Australian Art, Art Gallery of South Australia); Bec Dean (curator, writer, artist and Associate Director, Performance Space, Sydney); and Mark Feary (independent curator and Program Coordinator, West Space)

POWER

PLAY

In an ideal world collaboration between artists, curators and writers would be a truly equitable process of exchange and sharing — working together to achieve a common goal. In reality, collaborations are influenced by shifting positions of power and the social and institutional hierarchies that exist within the visual arts sector and beyond. How can we navigate these constructs and manage individual expectations to achieve productive collaborations?

Chair:

Simon Maidment (artist, Visual Arts Coordinator, Melbourne International Arts Festival, and Director, Satellite)

Panel members:

Vernon Ah Kee (artist); Hannah Mathews (independent curator); and Tamara Winikoff (Executive Director, National Association for the Visual Arts / NAVA)

REMOTE

CONTROL

This session will explore the challenges faced when collaborating from a distance — whether it be from regional and remote Australia or during an international exchange.

Conversation 1:

Kristy Edmunds (Artistic Director, Melbourne International Arts Festival) in conversation with artist Lynette Wallworth whose interactive installation, *Evolution of Fearlessness* is presented in this year's Festival.

Conversation 2:

Tamara Marwood (artist and Associate Producer - Regional Projects, Next Wave) in conversation with remote WA-based artist Roderick Sprigg.

Conversation 3:

Artists Lyndell Brown and Charles Green have collaborated for almost 20 years. This conversation will focus on their recent experiences as Official War Artists in Iraq, Afghanistan and the Gulf.



Registration

Strictly 9:00am - 9:30am

Ticket price includes

Morning tea, lunch and evening event refreshments

EVENING FUNCTION:

21:100:100

21:100:100 features 100 works by 100 artists produced in the 21st century. This exhibition is the first significant survey in Melbourne to explore and chronicle the extraordinary developments that have occurred in contemporary sound art.

Presented by Melbourne International Arts Festival and Gertrude Contemporary Art Spaces, *21:100:100* includes works made in the last eight years chronicling new directions and innovations in sound art.

Curatorium speakers:

Oren Ambarchi (artist), Emily Cormack (Assistant Curator - Communications, Gertrude Contemporary Art Spaces) and Marco Fusinato (artist)

Venue:

Gertrude Contemporary Art Spaces
200 Gertrude Street
Fitzroy

Time:

5:30pm - 6:30pm

Friday 17 October

The Ian Potter Centre: NGV Australia
Federation Square, Melbourne

COLLABORATIVE

COMMISSIONS

The Australian Centre for Contemporary Art's (ACCA) focus on commissioning rather than collecting provides artists with opportunities to produce works of ambition and scale for the iconic building's *kunsthalle*. Since 2003 Artistic Director Juliana Engberg has worked with some of the leading artists of this century including Roni Horn, Mike Nelson, Gillian Wearing, Barbara Kruger and Jenny Holzer. As part of ACCA's artistic program, the Helen Macpherson Smith Commission provides a different Victorian artist each year with the opportunity to create a major project. The work, either in its full form or in part, is then gifted to a Victorian regional gallery.

Conversation:

Juliana Engberg (Artistic Director, ACCA), Charlotte Day (Associate Curator, ACCA) and Callum Morton (artist and inaugural recipient of the Helen Macpherson Smith Commission) will discuss collaboration and the commissioning process.

ECSTATIC

CITY

Chris Doyle is a multidisciplinary artist based in Brooklyn, New York. His work includes temporary and permanent projects in the public sphere including *LEAP*, presented by Creative Time, *Commutable*, presented by The Public Art Fund, and *50,000 Beds*, a large-scale collaborative video installation involving 45 artists, which was presented simultaneously at three contemporary art spaces in Connecticut.

Doyle was commissioned by Melbourne International Arts Festival to create a large-scale public work. Part temporary architecture and part video projection, *Ecstatic City* will be situated in the moat of NGV International.

Conversation:

Join Amy Barclay (Curator of International Art Exhibitions, National Gallery of Victoria) in conversation with Chris Doyle.

SITE

VISITS

Enjoy visiting a selection of Melbourne's galleries and artist-run spaces.

This field trip will also include a special floor talk at Tape Space with Simon Maidment (Visual Arts Coordinator, Melbourne International Arts Festival) in conversation with Panther regarding their performance installation *Exercises in Happiness*, presented in association with this year's Festival.

Panther is a performance collaboration between artists Madeleine Hodge and Sarah Rodigari. Originally developed in 2006, *Exercises in Happiness* is a big-hearted performance installation involving audiences in activities designed around the possibility of happiness. For this Festival reprise Panther works to explore our restless need for a good feeling in these increasingly uncertain times.

Further details about the site visits will be provided when you book for the symposium.



Registration

Strictly 9:00am - 9:30am

Ticket price includes

Morning tea and lunch

Special offer!

Are you yearning for a dose of Philip Glass and Leonard Cohen? Or would you like to experience a captivating portrait of Antarctica from composer and multi-media artist DJ Spooky?

Melbourne International Arts Festival is offering symposium participants the opportunity to purchase discounted tickets to the following performances:

Book of Longing

A new work by Philip Glass based on the poetry and images of Leonard Cohen
the Arts Centre, State Theatre
Wed 15 Oct — Fri 17 Oct

DJ Spooky

Terra Nova Sinfonia Antarctica

the Arts Centre, Playhouse
Thu 16 Oct — Sun 19 Oct

This is a strictly limited offer so make sure you register today for your chance to receive concession rate tickets.*

* Conditions apply

NETS Victoria will provide further information when you book for the symposium.

PRESENTERS

Vernon Ah Kee is a conceptual artist and also a member of the Brisbane-based proppaNOW artists' collective. Born and raised in North Queensland, Ah Kee is Kuku Yalandji, Waanji, Yidindji, Gugu Yimithirr and Koko Berrin. With conceptualist text works anchored in minimal expression and drawings nuanced with a refined technical sense, Ah Kee underpins his critique of Australian popular culture with assertion that the Aboriginal condition is more the result of White Australian construction and machination than it is of Aboriginal invention. He holds a Bachelor of Visual Arts (Hons) at the Queensland College of Art, Griffith University and is currently completing his Doctorate of Visual Arts at the Queensland College of Art. His work has been shown internationally in group exhibitions including France, Germany, Austria and Canada and is represented in public and private collections. Ah Kee has also been chosen to represent Australia in the 2009 Venice Biennale group exhibition *Once Removed*, which will be curated by Felicity Fenner.

Oren Ambarchi is a composer and multi-instrumentalist with longstanding interests in transcending conventional instrumental approaches. His work focuses mainly on the exploration of the guitar, "re-routing the instrument into a zone of alien abstraction where it's no longer easily identifiable as itself. Instead, it's a laboratory for extended sonic investigation" (*The Wire*, UK). His solo releases *Grapes From The Estate*, *Suspension* and *Insulation* for UK label Touch, have transcended the guitar into a zone of alien beauty and sonic impossibilities to critical acclaim. He has over 40 solo and collaborative releases on influential labels such as Touch (UK), Tzadik (USA), Staubgold (Germany), Southern Lord (USA), Daymare (Japan), Bo Weavil (UK), Important (USA) and many more. In 2003 his live release *Triste* received an 'honourary mention' in

the Prix Ars Electronica digital music category. Over the past few years Ambarchi has worked intensely with US artists Greg Anderson and Stephen O'Malley's drone metal project Sunn O))) . He is also involved with two Sunn O))) related trios: Grave Temple (with O'Malley and Attila Csihar of Mayhem), and Burial Chamber Trio (with Anderson and Csihar). Ambarchi has been an artist-in-residence in Vienna and Tokyo and has composed music for films and theatre projects from Belgium, France, Japan, Sweden and Australia. He is currently guest lecturer at the Victorian College of the Arts. Since 2001 Ambarchi has been commissioned to perform at international festivals in Norway, Israel, Italy, USA, Japan, Switzerland, Singapore, Slovakia, Germany, France, Portugal, Poland, Spain, Finland, Canada and more. Most recently Ambarchi was the only Australian to be invited to perform at the Portishead curated *All Tomorrow's Parties* festival in the UK. For 10 years, together with Robbie Avenaim, Ambarchi was the co-organiser of the *What Is Music?* Festival, Australia's premier annual showcase of local and international experimental music. The *What Is Music?* festival hosted over 200 local and international performers. Ambarchi now curates the *Maximum Arousal* weekly concert series at The Toff in Melbourne and has recently co-produced a television series for SBS on experimental music called *Subsonics*. Ambarchi is co-curator of the audio content in the Yokohama Triennale in 2008.

Amy Barclay is Curator, International Art Exhibitions at the National Gallery of Victoria. After graduating from Media Arts at RMIT she obtained postgraduate qualifications in Art History and Museum Studies. She was Project Officer for the 1999 *Leica CCP Documentary Photography Award* at Centre for Contemporary Photography and became Program Coordinator

for NETS Victoria in 2002. She joined the NGV in 2003 as an Assistant Curator, and in 2004 moved to her current role. In 2005 she curated the film component for *Andy Warhol's Time Capsules* and in 2007 was NGV's curator for the Melbourne Winter Masterpieces exhibition *Guggenheim Collection: 1940s to Now*. Currently she is co-curating the 2009 *Cicely and Colin Rigg Contemporary Design Award*. She has managed numerous contemporary Australian and international arts projects for NGV with organisations such as Melbourne Fringe Festival, Office of Commonwealth Games Coordination and Melbourne International Arts Festival.

Lyndell Brown and Charles Green have worked in collaboration since 1989. They have held more than 25 solo exhibitions and have been included in more than 35 group exhibitions, and are represented in most major Australian collections. In early 2007 they were Australian Official War Artists, working on location for the Australian War Memorial with the Australian Defense forces in Iraq, Afghanistan and the Gulf. They have sought out collaborations with other artists, most recently Rose Farrell and George Parkin (*Tranquility*) and with Patrick Pound (in several exhibitions including *Sanctuary—and other island fables*, Herring Island, Melbourne). Brown has a PhD from the University of New South Wales. Green is Associate Professor of Contemporary Art at the University of Melbourne and has a PhD from the University of Melbourne. He has written two books (*Peripheral Vision: Contemporary Australian Art 1970-94*, Craftsman House, Sydney, 1995; and *The Third Hand: Artist Collaborations from Conceptualism to Postmodernism*, University of Minnesota Press, Minneapolis, 2001), and has been Australian correspondent for *Artforum* for many years. As Adjunct Senior Curator, Contemporary Art at

the National Gallery of Victoria, he worked as a curator on *Fieldwork: Australian Art 1968-2002* (2002); *world rush_4 artists* (2003); *2004: Australian visual culture* (ACMI/NGVA 2004); and *2006 Contemporary Commonwealth* (ACMI/NGVA 2006).

Emily Cormack is a New Zealander based in Melbourne where she is employed as Assistant Curator at Gertrude Contemporary Art Spaces. She has worked as a Curator and Exhibitions Manager for the past eight years. During this time she has curated and managed over 25 exhibitions including most recently *Octopus 8: The Softness in the Rock: Hope in Disappointing Times*, Gertrude Contemporary Art Spaces (2008); co-curator of *And the Difference Is*, National University of Singapore Museum (2008); co-curator *21:100:100*, Gertrude Contemporary Art Spaces (2008); co-curator of *The Independence Project*, Petronas Gallery (Kuala Lumpur) (2007); and curator *Forced Fields*, Conical (2007). From 2004-2006 Cormack worked as Exhibitions and Public Programmes Officer at the Adam Art Gallery, Wellington, where she curated several exhibitions including *Archiving Fever* (2006). She was co-founder and co-director of Conical, a key Melbourne ARI (2001-2003) and undertook a Curatorial Internship at the Museum of Modern Art in New York (2003). In 2005 she was a venue manager of the New Zealand Pavilion at the Venice Biennale.

Nici Cumpston is an artist and trainee curator of indigenous Australian art at the Art Gallery of South Australia. Prior to this she was a lecturer at the South Australian School of Art, University of South Australia. She is of Aboriginal, Afghan, English and Irish descent and draws strength from her ancestry when creating her artworks. She has been invited to participate

PRESENTERS

in many prestigious awards and exhibitions including the 17th, 18th, 20th, 21st, 24th and 25th *National Aboriginal and Torres Strait Islander Art Awards* held annually in Darwin. In 2005 she was commissioned by the Commonwealth Law Court in Adelaide to create a signature artwork for their new building. In 2006 she was a finalist in the inaugural *Xstrata Coal Emerging Indigenous Art Award* held at the Queensland Art Gallery. In 2007 she won the People's Choice Award for the River Murray Art Prize. Her current series of works focuses on Lake Bonney in Barmera, the Riverland of South Australia and was selected for *Power and beauty: Indigenous art now* shown at Heide Museum of Modern Art during the summer of 2007-08. Her work is held in many public and private galleries both nationally and internationally.

Charlotte Day is Associate Curator at the Australian Centre for Contemporary Art and curator of Victoria's *TarraWarra Biennial 2008*. She was curator of Callum Morton's *Valhalla* and Ricky Swallow's *This Time Another Year* at the Venice Biennales of 2007 and 2005 respectively. She has recently been announced as co-curator of the 2010 Adelaide Biennale with Sarah Tutton. Day formerly worked at Gertrude Contemporary Art Spaces and was director at the Centre for Contemporary Photography.

Bec Dean is a curator, writer, artist and the Associate Director of Performance Space (Sydney). Selected recent curatorial projects include *Trace Elements: spirit and memory in Japanese and Australian photomedia* (with Shihoko Iida), Tokyo Opera City Art Gallery (2008); *Girl Parade*, Australian Centre for Photography (ACP) (2007); *Pet Project*, Melbourne International Arts Festival and ACP (2006); *Paul Knight: Don't Be Something Strong*, ACP (2006); *Mirror Worlds: Contemporary*

Video from Asia (with Zoe Butt), ACP (2005), Institute of Modern Art (IMA) (2006) and Two Rooms Gallery, Auckland Festival (2007). Recent commissioning projects include *ECR* by Marley Dawson and Chris Hanrahan, Performance Space (2008); and *Portable Cenotaph* by Sussi Porsborg, Performance Space (2008). Recent publications include the *Biennale of Sydney 2008 Critical Reader*, Column 2, Artspace, July (2008); *Raquel Ormella: Landscape and Complexity*, Artlink, August 2008; *Beware Of The God: The Public Practice of Deborah Kelly*, Broadsheet, September 2008, *Matthew Sleeth Ten Series/106 Photographs*, Aperture, New York (2007).

Chris Doyle is a multidisciplinary artist based in Brooklyn, New York. In addition to recent exhibitions in New York, Miami, and Berlin, his work has been shown at The Brooklyn Museum of Art, The Queens Museum of Art, P.S. 1 Contemporary Art Center, The Brooklyn Academy of Music, Socrates Sculpture Park, The Sculpture Center and as part of the New York Video Festival at Lincoln Center. Doyle's work includes temporary and permanent projects in the public sphere including *LEAP*, presented by Creative Time; *Commutable*, presented by The Public Art Fund; and *50,000 Beds*, a large-scale collaborative video installation involving 45 artists presented simultaneously at The Aldrich Contemporary Art Museum, Ridgefield, Artspace, New Haven and Real Art Ways, Hartford. His work has been supported by grants from the New York Foundation for the Arts, NYSCA, and the Creative Capital Foundation. Doyle received his Bachelor degree in Fine Arts from Boston College, and his Masters in Architecture from Harvard University. In 2007, he completed *The Moons*, an outdoor three-screen video piece for the new Sprint Arena in Kansas City, Missouri and a solo exhibition at Sam Lee Gallery in Los Angeles, California. After

premiering *Ecstatic City* in Melbourne, Doyle will continue this series of urban projects in Tampa Florida in January 2009.

Kristy Edmunds is currently Artistic Director of the Melbourne International Arts Festival (2005–2008) and completes her fourth festival in October. Following, she will take up the position of Head of Performing Arts at the Victorian College of the Arts (VCA) and will continue to serve as an Artistic Advisor to several organisations internationally. She is internationally recognised for her contribution to and leadership in contemporary arts programming and creative rejuvenation policies. Originally from the United States, Edmunds founded PICA, the Portland Institute for Contemporary Art, in 1995 where she served as Artistic Director for 10 years and still serves as an Advisor.

Juliana Engberg: curator, writer, publisher and designer has been described as 'an impeccable eye wedded to a keen intellect' and 'Australia's most maverick and ambitious curator of contemporary art' by influential *Artforum* magazine. She has worked with some of the leading international artists of the last and this century. She is currently Artistic Director of ACCA (Australian Centre for Contemporary Art, Melbourne), where she has curated numerous exhibitions including *Jim Lambie: Eight Miles High*; *Cinema Paradiso*; *Living Proof Gillian Wearing*; *Roni Horn: A Kind of You*; *Almost Always Everywhere Apparent*; *Plenty Ought To Be Enough: Barbara Kruger*; *The Unquiet World*; *Richard Billingham: People Places Animals*; *Jenny Holzer: For the Centre*; *Retrospectology: The World According to Patricia Piccinini*; *NEW03, 6, and 7*; *The Labyrinthine Effect*; *Swoon*; *John Nixon EPW*; *A Molecular History of Everything*; *Cycle Tracks will abound in Utopia*; *Ugo Rondinone: Clockwork for*

Oracle, to name just a few. Engberg is also currently devising the visual arts programs for The Edinburgh International Arts Festival. In 2007 she was Senior Curatorial Advisor for the Australian presentations at the Venice Biennale 2007. She is Adjunct Professor in Architecture, Design and Art at RMIT University, and has been a Visiting Critic at the Glasgow School of Art, Scotland, and a visiting juror for the Rijksacademie in Amsterdam. Other teaching appointments have included: Art and Culture at the University of Melbourne, Department of Education; Interior Design and Art at RMIT University; as well as occasional lecturing for various tertiary institutions and organisations around Australia and internationally. She was Curator of the Melbourne Festival Visual Arts Programs (2000-2006) for which she curated new projects by Tacita Dean, Martin Creed *The Lights Off*, Daniele Puppi *Factia 27*, Callum Morton *Babylonia*, Fiona Tan *Saint Sebastian* and Van Sowerine, and many more. A prolific writer and editor, she has produced over 1,000 articles, essays and catalogues for local and international art journals, newspapers, catalogues as well as contributing to numerous conferences and forums. She is a sought after commentator on the arts and contributes regularly to ABC Radio and TV programs, *The Monthly* magazine, and writes occasional articles for major dailies including *The Age*.

Mark Feary is a New Zealand born independent curator based in Melbourne and is currently Program Coordinator at West Space. He has worked for a number of arts organisations including the Venice Biennale (Italy), the Australian Centre for Contemporary Art, and the Ian Potter Museum of Art. He has undertaken curatorial residencies at P.S.1 Contemporary Art Center (New York) and the Australian Centre for Contemporary Art. Recent curatorial projects

PRESENTERS

include *Structural Decline* (Melbourne Art Fair 2008); *The Devolution Project*, West Space and the University of Southern Queensland (Toowoomba); *West Space East*, Plastique Kinetic Worms (Singapore); *Rules of Engagement*, West Space; *Relentless Optimism*, The Carlton Hotel & Studios (Melbourne); *The Schanck Show* (Cape Schanck, Victoria); *Family First*, The Physics Room (Christchurch) and VCA Gallery; *Modified Terrain*, IMA (Brisbane); *Neo Noir*, Gertrude Contemporary Art Spaces; *Tougher Than Art*, 1st Floor (Melbourne).

Marco Fusinato is an artist who works across a range of media and contexts. His work is a series of propositions that question and re-configure accepted cultural forms and concepts, laying bare their construction, re-using them in particular contexts and exploring how those worlds are made. Alongside his well-established gallery practice Fusinato has a long history of working with (and making) experimental music. He has released many editions of conceptual music-related artifacts. In his own sound practice his primary focus is on the unconventional use and abuse of the electric guitar and related electronic devices. He extends the traditional language of the guitar to distressed oblivion, compounding deracinated electronic detritus into over-amplified dreamweapons unleashing tsunamis of ecstatic free noise. Apart from his solo performances Fusinato plays in various groups including POLETOPRA (with composer Anthony Pateras) and SOLVER (with visual artist John Nixon). He is also currently curating an ongoing series titled *YOU DON'T HAVE TO CALL IT MUSIC: music by visual artists* in Melbourne.

Simon Maidment is a media-based artist with a practice that often involves collaboration. He is Visual Arts Coordinator of Melbourne

International Arts Festival, and Director of Satellite, a non-profit contemporary art agency that initiates, develops and presents off-site, public and satellite programs within a critical context. Previously he was Director of West Space. Maidment has unique experience in developing and managing large contemporary arts events across multiple venues and public spaces, recently managing *Rapt: 20 Contemporary Artists from Japan*, and *Making Space: Artist Run Initiatives in Victoria*. In 2006 he received Australia Council funding to research commissioning models in the UK. He is a member of the Public Art Advisory Board for the City of Melbourne.

Tamara Marwood is an artist based in Central Victoria and Associate Producer – Regional Projects at Next Wave. Marwood founded Allan's Walk Artist-Run-Space in Bendigo in 2000 and since this time has supported over 250 regional young and emerging artists to produce and exhibit in regional Victoria. She has produced national regional ARI projects including *Seven Days & Seven Suitcases* for the 2004 Next Wave Festival and the Regional Arts Australia National Conference 2004. Tamara is a board member of Regional Arts Victoria, the Artists in Community assessment panel with Arts Victoria since 2003, and sat on the curatorial advisory committee for Next Wave in 2003. Ignoring the advice of her lecturers that she would never make it in the arts as a young unknown artist outside of Melbourne, Marwood has been an Australia Council Internship New Worker; actively involved in the Victorian Initiatives of Artists Network; produced works with FOURCAST, a regional new media collaborative group; worked in local and state government; produced a regional sustainability arts festival; and exhibited throughout Australia. Marwood was shortlisted for the 2008 *National Works on Paper Prize* at the Mornington

Peninsula Regional Gallery. Her next solo show will be at Craft Victoria in November.

Hannah Mathews was born in Australia in 1977 and graduated with a Master of Art Curatorship from the University of Melbourne in 2001. She has worked as a curator at the Perth Institute of Contemporary Arts (PICA) (2005-07); an assistant curator at the Ian Potter Museum of Art (1998-2000), Vizard Foundation (2002) and Monash University Museum of Art (2005); and as a project manager at the Biennale of Sydney (2000-02), Next Wave Festival (2003-04) and The South Project (2003-04). Mathews has curated a number of institutional and independent exhibitions including *Rhys Lee: Capitol Hill Rooting King*, RMIT Gallery (2003); *The birds and the bees*, Project Space (2003); *Porte publique*, Spacement (2004); *Drawn Out*, PICA (2005); *Winners are Grinners*, Meat Market (2006); *I took a deep breath*, PICA (2007); and *Old skool (never lose that feeling)*, PICA (2007). She has completed a curatorial internship with Creative Time, New York (2004), an Asialink residency with Arts Initiative Tokyo (2007), and participated in the Australia Council's curatorial development program at the Venice Biennale (2007). In early 2008 Hannah moved to Melbourne to undertake freelance curatorial work. Her recent exhibitions include *Lyndal Jones: from Darwin with tears*, Australian Centre for Contemporary Art; *Primavera 08*, Museum of Contemporary Art (Sydney); and *Linden 1968*, Linden Centre for Contemporary Arts.

Callum Morton is known for his large-scale architecturally-inspired sculptures and installations. Morton's Helen Macpherson Smith Commission *Babylonia*, a craggy 'L'Avventura' floating island that hid a mysterious luxury hotel corridor was initially exhibited at the Australian

Centre for Contemporary Art (ACCA) for the 2005 Melbourne International Arts Festival and in 2006 at Bendigo Art Gallery. In 2007, Morton presented *Valhalla* as part of the 52nd Venice Biennale. Morton won a Gold Medal representing Australia at Triennale India in 2004 — an exhibition which subsequently toured regional Victoria and other states with NETS Victoria. His work has been exhibited internationally including solo shows in Los Angeles, Copenhagen and London, as well as several group exhibitions in Korea, Poland, Japan, Lithuania, Berlin, Edinburgh, Sweden, The Netherlands, Vancouver and New Zealand.

Panther is an ongoing performance collaboration between Madeleine Hodge and Sarah Rodigari. Based in Melbourne, the collaboration is compact, adaptable and open, extending across disciplines to create live art events specific to each space and every encounter. Panther create work across documentary, performance, improvisation, video and site based intervention. Through their work Panther seeks to create a space for cultural enquiry, audience activation and social critique. The company produce work that is rigorous, engaging and often funny, whilst testing new possibilities for live performance. Hodge has worked in the UK and Germany with reader (now Fish and Game), Forced Entertainment and Gob Squad. In 2002 she received a scholarship to travel to Britain where she worked in residency with Forced Entertainment and lived in Glasgow making solo work at the Arches: *Will you love me when I'm dead?* In 2003 Hodge returned to Melbourne to study animateuring in the School of Drama at the Victorian College of the Arts (VCA). In 2002 Rodigari graduated from VCA with a postgraduate diploma in animateuring and has since collaborated internationally with artists from Japan, Taiwan, Holland and Korea. In 2005 she

PRESENTERS

was one of 20 artists from around Australia invited to attend the international cross-disciplinary arts laboratory Time Place Space 4. Both Hodge and Rodigari are recipients of a Run_way grant from the Inter-Arts Office of the Australia Council for the Arts.

Roderick Sprigg is a young visual artist based in the isolated wheat belt community of Mukinbudin, Western Australia. He completed his Bachelor of Arts at Curtin University in 2006. Solo exhibitions include *Nuisance Mechanic* at St Julien Molin Mollette in France in 2006 and Tangent Gallery at Curtin University, Western Australia in 2005. Sprigg was awarded the Australian University Mobility in the Asia-Pacific (UMAP) Scholarship Curtin University – ENSAD-Dijon (France) Exchange in 2005. He is currently undertaking a residency at Perth Institute of Contemporary Arts (PICA). Sprigg was a recipient of Next Wave's Kickstart program for emerging regional artists, which culminated in the collaborative project *Occasional Tables* being presented at Craft Victoria during the 2008 Next Wave Festival. *Occasional Tables* was a process and community-based project with fathers and sons from Mukinbudin (WA) that explored the politics of inter-generational and masculine relationships in what is usually seen as a man's space, the shed. The engagement of physical activity – the cutting of wood, the moving of large objects, laminating of surfaces, joining things together – was captured on video and photographs, and in text and drawings and was presented alongside the tables.

Zara Stanhope is an independent curator working with contemporary artists and facilitating cross cultural projects. She was Deputy Director

and Senior Curator at Heide Museum of Modern Art (2002-2008), with responsibility over the exhibition, education and public programs, and the museum Collection, where her curatorial projects included *The world in painting* touring Thailand, Philippines and Vietnam with Asialink, and at Heide MoMA in 2008, and touring regional galleries with NETS Victoria (2009); *The art of existence, Les Kossatz* at Heide MoMA (2008-09); *Perfect for every occasion: photography today*, Heide MoMA (2007); *Between the lines, Kim Donaldson*, Heide MoMA (2006); *Imagine... the creativity shaping our culture*, Heide MoMA (2006); *Thinking Out Loud*, Heide MoMA (2004); *Mythology and Reality, Contemporary Aboriginal Desert Art from the Gabrielle Pizzi Collection*, (with Gabrielle Pizzi), Heide MoMA (2004); *Three Colours, Gordon Bennett and Peter Robinson*, Heide MoMA and seven touring venues (2004); *This was the future, Australian sculpture of the 1950s, 60s, 70s and today*, Heide MoMA (2003); *I heard it on the grapevine... New Melbourne art*, Heide MoMA (2003); and *Slow Release, recent photography in New Zealand*, Heide MoMA (2002) to name just a few. Recent independent exhibitions have also included *TRANS VERSA Artists from Australia and New Zealand*, as part of The South Project (Santiago, Chile); *We know who we are, Octopus 6*, Gertrude Contemporary Art Spaces (2006); and *NOURISH, Contemporary craft and design*, a collaborative publication, Contemporary Art Space Tasmania (Hobart) (2007). Stanhope regularly contributes to exhibition catalogues and art journals such as *Eyeline, Photofile, Artlink* and *Art Monthly*. She is completing a monograph on Les Kossatz, and is mentoring in the Gertrude Emerging Writers Program. She is Chair of UN projects (2005-8), the auspicing body of *UNmagazine*. Previous

positions include inaugural Director of the Adam Art Gallery, Victoria University of Wellington, New Zealand (1999-2002) and Assistant Director, Monash University Gallery, now Monash University Museum of Art (1993-1999).

Lynette Wallworth is an Australian artist whose practice spans video installation, photography and short film. In her current body of work, she specialises in the creation of immersive installation environments. Frequently, the works are developed in series to provide a sense of a cumulative process that changes over time. The environments are not passive spaces but rely on activation by the participant or viewer. The interplay between the moving image, sound, space and visitor as component elements in the ecosystem of a work is the artist's primary focus. Wallworth was awarded a New Media Arts Fellowship from the Australia Council for the Arts (2003-04). Recent exhibitions include *Invisible by Night*, commissioned by Experimenta for the 2004 Melbourne Festival; *Still: Waiting1*, Ivan Dougherty Gallery (Sydney) as part of *Terra Alterius*, which toured to galleries throughout Australia during 2005. The Arnolfini Gallery (Bristol, UK) presented the European premiere of Wallworth's work with *Still: Waiting2* in 2006 and she completed an Arts Council England Fellowship residency at the National Glass Centre (Sunderland, UK). In November 2006, the first major European solo exhibition of her work took place at the New Crowned Hope Festival in Vienna. In early 2007, the National Glass Centre in Sunderland hosted Wallworth's first UK solo show, whilst the Auckland Triennial featured her most recent work *Evolution of Fearlessness. Damavand Mountain* was presented in *Regarding Fear and Hope* at Monash University Museum of Art in 2007. The

BFI Gallery London commissioned the next stage of her work *Hold*, presenting *Hold: Vessel 2* in June 2007. During 2008, solo exhibitions of Wallworth's work will be presented at the Aix-en-Provence Festival in France and as part of the Mostly Mozart Festival at the Lincoln Center, New York.

Tamara Winikoff is well known in Australia as a cultural commentator, advocate and senior arts manager. She has spoken and written extensively about cultural and design issues. For her work Winikoff was awarded the Australia Council for the Arts' Visual Arts and Craft Emeritus Medal in 2004. Involved in arts management for over 25 years, she currently is the Executive Director of the National Association for the Visual Arts (NAVA). NAVA is the peak body representing the professional interests of the Australian visual arts, craft and design sector. It has been extremely effective in securing policy and legislative change, increased funding for the sector and in providing professional development resources and assistance for artists and other arts professionals. At times Winikoff also has worked as an academic in England and Australia, and was chief investigator in three recent major research projects. Originally trained as an architect, Winikoff has sustained a lifelong commitment to the arts as a zealous supporter and practitioner, in the past working as a graphic and theatre designer, printmaker, photographer and film-maker.

Registration form

THE C WORD: COLLABORATION 2008 NETS VICTORIA SYMPOSIUM FOR CURATORS

Thursday 16 October + Friday 17 October

TAX INVOICE

National Exhibitions Touring Support
(NETS) Victoria
ABN: 32 956 516 236
c/- National Gallery of Victoria
PO Box 7259 Melbourne 8004

TICKETS: \$130 PER PERSON + GST

Booking deadline: Friday 3 October
Ticket price includes morning tea and
lunch on both days and a catered
function on the evening of 16 October
PRE-PAYMENT ESSENTIAL

NETS
VICTORIA

www.netsvictoria.org

YOUR

DETAILS

NAME

ORGANISATION

EMAIL ADDRESS

POSTAL ADDRESS

BOOKING

x1 Standard registration @ \$130

Do you plan to attend the evening function at Gertrude
Contemporary Art Spaces on Thursday 16 October?

Yes No

Please return this form and pre-payment to:

National Exhibitions Touring Support (NETS) Victoria
c/- National Gallery of Victoria
PO Box 7259
Melbourne Victoria 8004
T: +61 3 8662 1513
F: +61 3 8662 1575
E: info@netsvictoria.org

Full details, addresses and maps will be provided with confirmation of your booking

Please note receipts will be issued in November. If
paying by credit card, your registration will be billed on
your statement as a National Gallery of Victoria purchase.

PAYMENT

METHOD OF PAYMENT

Cheque Money order Credit card

Please make cheques payable to:
National Exhibitions Touring Support (NETS) Victoria

Mastercard Visa Bankcard

NAME ON CREDIT CARD

CREDIT CARD NUMBER

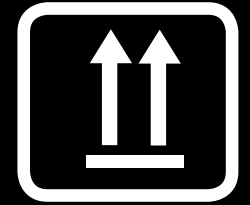
EXPIRY DATE

SIGNATURE

TOTAL AMOUNT DUE

\$

***Delivering the best
contemporary art,
craft and design to
regional Victoria
and beyond***



THIS WAY UP

DANIEL CROOKS
SHAUN GLADWELL
JESS MACNEIL
JAMES MORRISON
MATTHEW SLEETH
DANIEL VON STURMER
LOUISE WEAVER
ILKA WHITE
JOHN WOLSELEY
ANNE ZAHALKA

www.netsvictoria.org

NETS