

Collaborations in Modern and Postmodern Visual Art

Conference September 30 - October 1, 2010

Monash Conference Centre, Melbourne



Gabriella Mangano and Silvana Mangano *If... so... then* 2006 (still) DVD, 7:47min
Monash University Collection, purchased 2007 - Courtesy of the artists, Anna Schwartz Gallery and Monash University Museum of Art

Collaboration has fostered ground-breaking innovations in the visual arts during the 20th and 21st centuries. This conference focuses on the dynamics of collaborative experiments and reciprocal exchanges by modern and postmodern artists.

collaborations
Modern and Postmodern
Visual Art

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Arts

Collaborations in Modern and Postmodern Visual Arts Conference

ABSTRACTS

Lyndell Brown and Charles Green

‘Towards a Typology of Artist Collaboration’

The speakers will isolate principal distinct types of artist collaboration, noting the shifts in the reception of such working methods since the publication of Green's book, *The Third Hand* (2001), before explaining the evolution of their own long term working method as one artist since 1989. This is a presentation by artists who have reflected on the theorisation of collaboration and artistic work.

Lyndell Brown is an artist. Charles Green is an artist and Associate Professor and Reader in Contemporary Art in the School of Culture and Communication at the University of Melbourne. They have worked as artist-collaborators since 1989. Their works are in most major Australian collections.

Janine Burke

‘Monet's 'Angel': The Painting Partnership of Claude Monet and Blanche Hoschede-Monet’

Begun in 1914, Monet's *Grand Décorations* were his last and greatest works. But their solo completion is problematic, given their scale and number, combined with Monet's age and infirmities. Blanche Hoschedé-Monet, Monet's stepdaughter and daughter-in-law, was an accomplished artist, trained by him. In 1914, she returned to live at Giverny after the deaths of her husband, Jean, and of Monet's wife Alice. Georges Clemenceau, who commissioned the *Grand Décorations* for the Orangerie in Paris, stated that Blanche worked on Monet's canvases. This paper explores the significance of Blanche's relationship with Monet: as his student, artist-companion, studio assistant and *agent provocateur* of his late work.

Janine Burke is an art historian, biographer, novelist and freelance curator. She has written a series of books about the Heide circle that includes Joy Hester, Australian Gothic: A Life of Albert Tucker and The Heart Garden: Sunday Reed and Heide. In 1987, she won the Victorian Premier's Award for her novel, Second Sight. With the Freud Museum London, she curated 'An Archaeology of the Mind: Sigmund Freud's Art Collection' for Monash University Museum of Art and Nicholson Museum, University of Sydney. Her most recent book is Source: Nature's Healing Role in Art and Writing. Dr Burke is a research fellow of Monash University based in English, Communications and Performance Studies.

Roberta Crisci-Richardson

‘Collaboration in the work of Edgar Degas’

In art-historical literature, French nineteenth-century painters Edouard Manet and Edgar Degas are often singled out as high bourgeois, close in class belonging and urbanity. However, it is evident that they were two very different kinds of bourgeois. While Manet wanted and could afford to fight alone his heroic struggle for success, promoting himself as a solitary genius, or “temperament,” as Zola called it, it is often forgotten that almost all his life Degas was a bohemian who worked within the Parisian rebellious culture of solidarity and mutual support among artists: not only during the 1860s, when he had to portray friends for free in order to build up a reputation as a painter, but above all in the years until 1886, when Degas was one of the chief organizers of the independent exhibitions held since 1874 by the Impressionists on the boulevard des Italiens. In this paper, I will explore the implications of Degas’s engagement both in the activity of the Impressionist societies and in the collaborative printmaking practiced by Degas, Camille Pissarro, Ludovic Lepic, Félix Bracquemond and Mary Cassatt as a tool of their self-fashioning as Northern painters-printmakers in the seditious Montmartre of the last quarter of the nineteenth century.

Roberta Crisci-Richardson completed her PhD degree in the history of art at the University of Melbourne. Her thesis is titled “Mapping Degas. Real Spaces, Symbolic Spaces and Invented Spaces in the Life and Work of Edgar Degas (1834-1917)”. She is currently writing on Edgar Degas's view of marriage and how this intersects with the painter's avant-gardism.

Kate Daw and Stewart Russell

‘Two Homes’

A Simple Act occupied Daw and Russell for the past two and a half years. It explored the involvement of Australian champion sprinter Peter Norman in the 1968 Olympic Games. Peter Norman famously stood alongside US athletes Tommy Smith and John Carlos on the podium after the 200 m sprint final and supported their political protest (about the civil rights of black people) by wearing the ‘Olympic Project for Human Rights’ badge. Peter Norman stood up for something he believed in to the cost of his athletic career. Daw and Russell were inspired by Norman's ‘simple act’ (the subsequent title of their project) and consider the artwork developed out of this subject to embody many things they care deeply about; social justice, politics, memory and the question of courage. The project clearly has its roots in sport, and incredibly, while Peter lived in Melbourne until he died late in 2006, he is not a ‘household’ name in Australia, although his act (with Smith and Carlos) deeply affected many around the world. This work was exhibited in 2008 to great acclaim in the Basil Sellers Award at the Potter Museum at the University of Melbourne and purchased by the National Gallery of Victoria. A large-scale installation in format, the work included collected texts from an interview with Peter Norman (completed shortly before he died). One of the many positive outcomes of this exhibition was a connection forged with the National Sports Museum (NSM) at the Melbourne Cricket Ground (MCG). Daw and Russell have been working at the MCG during 2009/2010 as recipients of the inaugural Basil Sellers Fellowship and through this experience have developed a major new project, Two Homes. Daw and Russell will discuss how their collaborative processes allow us to operate and interact with subjects, institutions and other contexts. We would be interested in discussing our new work, in particular how a small central Australia desert community and the MCG have become collaborative partners in an exciting new art work; Two Homes, and how our

collaborative work as artists has enabled this to happen.

Kate Daw and Stewart Russell have been collaborating for the past six years on visual art projects. They share a strong interest in bringing other people's memories, opinions and experiences into their artwork and also have continually used concepts of narrative and the documentation and chronicling of aspects of contemporary culture as the basis for their ideas, inspiration and project outcomes. Daw and Russell are particularly interested in locating and resurrecting forgotten histories.

Andrew Dearman

'Working (*with*) the Dead: Agency and its absence in the use of the found image'

Would it be strange if Shakespeare appeared up the back of a theatre in which one of his plays was being performed and called out; 'I didn't write *that!*'? Would it be odd if Pollock sent the NGA an email advising them that 'Blue Poles' had been hung upside down? Most probably, given that both are dead; however such questions raise interesting issues of interpretation and agency. Among other things, interpretation involves a performance of the space *between* various sites, such as; the viewer, the viewed, and the maker. Likewise a conventional understanding of *collaborative practice* is that it is one in which a relationship between multiple sites of agency is performed. Added to this is the understanding that agency is performed within agreed upon boundaries, whether they be contextual, conceptual or material. This performative space of meaning becomes interesting however, when one site is less active than the other—when one is in fact dead. Using examples such as vernacular family photo albums; Gerhard Richter's 'Atlas' and Tacita Dean's 'Floh', this paper considers the degree to which the agency of the author of the vernacular photograph may be re-enacted and performed by proxy through the inclusion of the image in a work produced by an artist. The paper asks how such works might sit within conventionally understood definitions of collaboration. The theoretical frame work within this paper is provided by the material semiotics of STS studies, which privileges the role that inanimate objects play in the construction of the social relations that surround them—in other words—inanimate objects *actively* collaborate. Thus, images of the dead, by the dead, can be said to collaborate in highly complex ways.

Andrew Dearman teaches Art History at Adelaide College for the Arts (TAFESA) and Drawing and Art History at the South Australian School of Art, Architecture and Design, University of South Australia where he completed his PhD titled 'Art Practice and Governmentality; The role modelling effect of contemporary art practice and its institution' in 2008.

Eduardo De La Fuente

‘Why networking is different to collaboration: Andy Warhol and the peculiarities of the postmodern creative class’

In her recent study of the contemporary creative class in New York, *The Warhol Economy*, Elizabeth Currid suggests that Andy Warhol pioneered a new approach to creativity: ‘Andy Warhol exemplified... in both his work and his Factory, the collective nature of creativity: that fashion, art, film, music, and design did not reside in separate spheres – that instead they were constantly engaging each other and sharing ideas and resources across creative sectors’. However, the types of social interactions that Currid points to – the interactions of creative personnel at art gallery openings, dance clubs and bars – doesn’t exactly fit traditional understandings of artistic collaboration. As Currid admits, Warhol ‘saw the significance of the social spaces in which these industries and creative people interacted – his Factory merged cultural production with a social scene’. Similarly, Simon Frith and Howard Horne argue that, what figures such as Brian Eno and Malcolm McLaren learnt at art school, was that their own social circles were the ‘art world’ and everyone who mattered was a member. The question I want to raise in this paper is: what understanding of social interconnectedness characterizes the ‘networks’ of sociability of postmodern creatives? And why do postmodern creatives blur the line between work and leisure, making art and socializing? My suggestion will be that if Currid’s ethnographic account is accurate then collaboration has been largely replaced by networking; and involvement in an ‘other’s’ creativity is less like love or friendship, and more like the feeling of ‘being connected’.

Eduardo De La Fuente is Lecturer in the School of English, Communications and Performance Studies, at Monash University. He has recently published a book, entitled, Twentieth Century Music and the Question of Modernity (Routledge, 2010), and co-edited (with Peter Murphy) Philosophical and Cultural Theories of Music (Brill, 2010); as well as a number of essays on art, aesthetics and social theory, in journals such as Sociological Theory, Cultural Sociology, Journal of Sociology, Classical Sociology, Distinktion and Thesis Eleven.

Jacqueline Drinkall

‘Politics of Telepathic Collaborations, the 60s, the 80s and Now’

The paper investigates the relationship between telepathy, collaboration and politics in conceptual and contemporary art. Conceptual artists and theorists Larry Miller, Carolee Schneeman, Yoko Ono, Joseph Beuys, Jean Jacques-Lebel, Marina Abramovic all worked with telepathy in their collaborative practices in the 60s and early 70s. They worked with telepathy and collaboration to deal with issues of abuse trauma, the repressed feminine, the alchemy of social sculpture, guerrilla revolt and the fusion of mysticism and Marxism. Theorists such as Rosalind Krauss and Lisa Blackman enable further examination of conceptual and body art through an appreciation of the value of telepathy, via psychoanalysis and affect theory, for understanding aesthetic and communicative transmission and contagion. Blackman’s notion of self that extends beyond the individual’s body is crucial. Also key is Krauss’ connection between post-mediumism and the narcissism of telepathy in technologically mediated performance. Further, the paper looks at the late/post-conceptual telepathetic collaborative tendencies and relationship between conceptual artists Robert Filliou, Arakawa and Imants Tiller, as well as discourse connecting the telepathy of Tiller’s with that of Abramovic/Ulay’s collaboration in the 80s and 90s. This leads into an examination of past and recent discourse about Tiller’s subsequent collaboration with

indigenous Australian artists Gordon Bennett and Michael Nelson Jagamara. Post-colonial theory of William Du Bois reflects on the relationship of psychic and political states. Finally, the paper looks at contemporary artists, 90s – 00s, such as Bracha Lichtenberg Ettinger, Jane and Louise Wilson, Gianni Motti and various ways they have connected telepathy to intersubjectivity, collaboration and crowd consciousness. Younger Australian artists Ms&Mr, Veronica Kent and Sean Peoples and Gabriella Mangano and Silvana Mangano could be seen to be consolidating a nexus between telepathy, collaboration and narcissism. How is it possible, or indeed necessary, to locate these young Australian artists within an emerging genealogy of the politics of telepathic collaboration? How does their love extend to the social?

Jacqueline Drinkall has lectured in a range of full-time, sessional and casual positions at Canberra School of Art at Australian National University; College of Fine Arts at University of New South; Design Lab, Faculty of Architecture at University of Sydney; and School of Creative Arts at James Cook University. She holds a PhD in Art History and Theory, Masters by Research in Visual Art and a BA in Visual Art (Painting). Jacqueline has received many awards and grants such as Curriculum Refresh grant; NAVA grant; two COFA Student Art Prizes; an Artspace residency; a Cite International des Arts Paris residency; Australian Postgraduate Award; Marten Bequest; Telecom Travelling Scholarship; Janet Johnston Award; two AGNSW awards; University Medal; and she was a 7 time finalist and 5 time exhibitor in the NSW Helen Lempriere Travelling Art Scholarship.

Ken Friedman

‘Community, Culture, Context: The Three Cs of Fluxus’

For nearly five decades, the international Fluxus community has served as a laboratory of ideas in art and architecture, music and design. In 1966, Fluxus co-founder Dick Higgins sent a 16-year-old college student and avant-garde radio producer to meet Fluxus chairman and impresario George Maciunas. That youngster was Ken Friedman. Friedman planned on a career in the Unitarian ministry and a life as a theologian. Maciunas enrolled him in Fluxus. In a keynote presentation on community, culture, and context, Friedman will talk about a life in the Fluxus laboratory that unpacks the hermeneutics of collaboration. The talk will reflect on Fluxus as a way of life and Fluxus as an occasional but reluctant way of doing art.

Ken Friedman is Professor of Design Theory and Strategic Design at Swinburne University of Technology in Melbourne, and Dean of the Faculty of Design. Active since 1966 in the international laboratory known as Fluxus, he is also a practicing artist and designer. Friedman had his first solo exhibition in New York in 1966. He is represented in major museums around the world including the Museum of Modern Art and the Guggenheim Museum in New York, Tate Modern, London and the Hood Museum of Art at Dartmouth College. In 2007, Loughborough University awarded Friedman the degree of D.Sc. honoris causa for outstanding contributions to design research. Friedman's web page is located at URL:

<http://www.swinburne.edu.au/design/people/Professor-Ken-Friedman-ID22.html>

His most recent solo exhibition took place at Stendhal Gallery, New York in 2009. To see the exhibition go to URL: http://stendhalgallery.com/?page_id=118

Justine Grace

‘A Meeting of the Minds: Gino Severini, Jacques Maritain and Anton Luigi Gajoni’

Gino Severini is widely acclaimed in Italy and abroad as one of the founders of futurism. Yet his religious commissions and church decorations, despite being produced almost exclusively for ten years throughout the 1920s and 1930s and continuing to engage the artist throughout his career, have been largely ignored within the majority of the literature concerning the artist. My paper proposes to address this lacuna through a study of the dynamic collaboration between Gino Severini and the neo-Thomist philosopher Jacques Maritain. Maritain’s influential text *Art et Scholastique* (1920) sought to relate the medieval metaphysics of St. Thomas Aquinas to the modern art world as a means of establishing a new methodology, grounded in Christian thought and social ethics, for thinking about modern aesthetics. Severini read the text in 1923, soon after their first meeting, which consequently marked the beginning of a truly reciprocal friendship where Maritain provided the assistance for Severini to make the leap to a spiritual art while Severini helped to shape the philosopher’s position on the import of modernism.

Justine Grace is a PhD candidate in the School of Culture and Communications at the University of Melbourne. Her research focuses on the enduring presence of religious iconography and traditions in the modern and contemporary art world.

Clare Leporati

‘Meridians - engagement and collaboration in physical & virtual public space’

‘Meridians Shanghai 2010: Art & Sound in Public Space Project’ is an international collaboration to create a public artwork for Australia’s contribution to Shanghai World Expo. The project provides a case study in which to compare audience engagement with contemporary public art. Audiences in Shanghai are able to experience the material artwork in-situ; this audience is then extended into virtual space, where people can interact with the work online beyond its physical time-restricted manifestation. This paper explores how online interactive technologies create a platform for the public to engage with public art beyond its physical materialisation and how this has the potential to construct a new form of social fabric. Social media and interactive online tools, created in Web 2.0, have been described as an ‘architecture of participation’. They have the potential to facilitate users collaboratively creating and participating in content production. The Meridians Project provides an insight into the conditions required to inspire virtual audiences’ interest in remixing, and re-conceptualising their encounters with the artwork into new forms of creative content. The incidence and impact of collaboration between the artwork’s creators and audiences across different virtual applications is mapped and assessed using three diverse models of engagement. Each model identifies the role and placement of the creator and audience in relation to the artwork and notes the hierarchy and/or openness towards collaboration. This case study provides an example for the potential for creative art practice in physical public spaces to be cognisant of the contribution interactive virtual audiences can make as active participants in collaboration. This new creative discourse could shift the parameters of what constitutes the artwork and potentially transform it beyond its physical specificity and singular authorship to generate new knowledge about artistic collaborative behaviour.

Clare Leporati has over 15 years of professional experience working in the arts including in galleries and museums; writing and publishing; and training and research in Australia, the UK and Canada. Most recently she initiated and project managed the intercultural collaborative project Meridians Shanghai 2010: Art & Sound

in Public Space' for the official Victorian Cultural Program within Australia's contribution to Shanghai World Expo. Clare holds a Bachelor of Arts majoring in art history and history, and a Postgraduate Diploma in Arts and Entertainment Management. She is currently undertaking her Masters in Art in Public Space focused on the research project 'Meridians Sited/Sighted/Cited' exploring engagement with a physical public artwork in virtual public spaces.

Anne Marsh

'Video and performance art collaborations'

Performance art and video performance/installation had its genesis in the late 1950s and 1960s, respectively. The collaborative and participatory Happenings and the movement for artists' access to TV broadcasting both had an activist edge as artists challenged modes of production and distribution and sought to break out of the conventions of the modernist white cube. In this paper I am interested in analysing collaborative modes of performance and video performance that have challenged conventional notions of the art work and its contexts. Whilst considering the historical context, this paper will focus on recent performance collaborations by women, including Sen Voodoo, Monika Tichecek and The King Pins.

Anne Marsh is Professor of Theory and Acting Dean of the Faculty of Art & Design, Monash University. Her most recent book is LOOK! Contemporary Australian Photography (2010). She is author of Pat Brassington: This is Not a Photograph (2006), The Darkroom: Photography and the Theatre of Desire (2003) and Body and Self: Performance Art in Australia, 1969-1992 (1993). She has received two ARC Discovery grants in the last four years, most recently for Remediation: Performance Art and Video performance. This research includes the building of an on-line video archive in collaboration with Matthew Perkins and Elena Galiberti – The Australian Video Art Archive <http://www.videoartchive.org.au>. Anne is also a contributing editor for Eyeline Contemporary Visual Arts.

Adrian Martin

'To Everything Turn, Turn': The Uneasy Togetherness of Michelangelo Antonioni and Wim Wenders, and Other Fraught Collaborative Ventures'

"I do not regret my time with Antonioni." These are the closing words of German filmmaker Wim Wenders' book-length memoir about his contribution to a remarkable feature film, *Beyond the Clouds* (1995), credited to famed Italian director Michelangelo Antonioni – who, after a massive stroke, had limited motor capacities and almost no ability to speak. Wenders was, technically, the 'back-up' director contractually required for the project; on other projects (most of them, alas, unmade) Antonioni had Atom Egoyan and Martin Scorsese lined up to play the same role. In the event, Wenders was put in charge of making elaborate framing and linking episodes for the film (which is based on short, mostly erotic stories written long before by Antonioni), and keeping an eye over the shoot as whole: which meant, as for everyone on the crew, trying to intuit and execute what Antonioni wanted, but could scarcely convey, except in a few enigmatic sounds and gestures. Wenders' expression of 'no regret' belies the fact that his book is, despite the evident respect for his Master, one long howl of frustration, exasperation and bitterness: the chronicle of a collaboration that was – at least in the subjective terms of Wenders' experience, if not in the objective terms of the finished work – fraught, even a failure. This presentation will reflect upon the difficulty of collaboration in both artistic and literary spheres. It draws upon the range of my own collaborative critical writings (with Paul Taylor, Nicole Brenez, Philip Brophy), as well as the acidic memoir *What's Welsh For Zen?* by the modern

composer John Cale, and the light cast upon the composition of *Anti-Oedipus* by the recent publication of Félix Guattari's drafts for that radical philosophical book which he wrote with Gilles Deleuze.

Adrian Martin is Associate Professor, Co-Director of the Research Unit in Film Culture and Theory and Head of Film and Television Studies at Monash University (Australia). He has written five books. His work has appeared in many magazines, journals and newspapers around the world, and has been translated into over twenty languages and has regular columns in the Dutch De Filmkrant and in Cahiers du cinéma España.

Leslie Morgan

'The Black Art Movement in Britain'

This paper will utilise the first-person narrative to outline the emergence of the Black Art Movement in 1980's Britain. The author exhibited as part of a minority arts strategy and as an educator was involved in attempts to develop an inter-cultural curriculum. This paper will describe: the conditions that led to an assault on the British Art Establishment; identify key exhibitions e.g. *The Other Story*; discuss the implications for art education and the white curriculum; identify the principle actors and explore the issues associated with black art and blackness in Britain.

Leslie Morgan is an artist (painter), lecturer and researcher with experience in a diverse range of educational settings in Britain and Australia. Morgan's art practice spans thirty years and his work is represented in private and public collections in Britain, Australia and the USA. Morgan completed his PhD by exhibition and thesis: The Significance of Diaspora Aesthetics in the Visual Arts in 2006 at the Australian Centre, University of Melbourne. The thesis dealt with the migrant perspective in the visual arts using his own work and case studies of migrant artists from Britain and Australia. He is author of two books Illegal Action (2005), The Significance of Diaspora Politics in the Visual Arts: art, protest and belonging (2008), book chapters and journal articles. Morgan is a Senior Lecturer in the School of Art at RMIT University where he has responsibilities for Learning and Teaching, a Drawing elective and higher degree supervision.

Peter Murphy

'Combination and Collaboration As The Mirror of Creation, The Case of Jasper Johns'

All egos, not least of all artistic egos, have vulnerabilities. That is to be human. Collaborations of different kinds aid, boost and enable fragile egos. Artists who are starting out on their life's work or who have reached an impasse need support. The same applies to intellectuals, and to human beings in general. While there is some truth in the old existential view, summed up by Jean-Paul Sartre, that hell is other people, it is an indubitable truth that we need other people. But whatever anxieties and weaknesses haunt artists, collaborators and muses are not simply props for threatened egos or instruments for the ego gratification of great artists. There are plenty of examples of the monstrous or tyrannical artistic ego. But just as importantly, in fact more importantly, collaboration is a mirror of creation. Collaboration, which can take on an infinite range of forms, has structural features that are akin to the nature of creation itself. Collaboration therefore acts as a preparation and a foil for creation. It is a visible acting out of the inward creative process. Collaboration is an outward experimental test bed for a combinatory process that is intrinsic to the inner nature of creation. Through collaborative relations, the combinatory process of creation is started, re-started, adapted and evolved. The paper will discuss this in

relation to the work of Jasper Johns and his history of collaboration with Robert Rauschenberg, Merce Cunningham, John Cage, Robert Morris, Andy Warhol, Bruce Naumann, Frank O'Hara and Samuel Beckett.

Peter Murphy is Associate Professor of Communications and Director of the Social Aesthetics Research Unit, Monash University. He is co-author with Simon Marginson and Michael Peters of Creativity and the Global Knowledge Economy (Peter Lang, 2009), Global Creation (Peter Lang, 2010) and Imagination (Peter Lang, 2010). Other books by Murphy include Dialectic of Romanticism: A Critique of Modernism with David Roberts (Continuum, 2004) and Civic Justice: From Greek Antiquity to the Modern World (Prometheus/Humanity Books, 2001).

Carina Nandlal

'Picasso and Stravinsky: A Collaborative Bromance'

In 1920, a ballet designed by Pablo Picasso with music by Igor Stravinsky premiered. Despite the pedigree of its collaborators, the reaction was generally mild and the work has slipped out of the repertoire. However, this ballet is significant as the unique collaboration between two of the great modernist artists of the early twentieth century. The story of this collaboration began in Naples 1917 when, under the umbrella of the legendary Ballets Russes, these two artists met. Picasso and Stravinsky immediately struck up a friendship. They not only shared similar aesthetics, their friendship was deeper than mutual appreciation. Their shared love of popular entertainment saw them scouring the city for kitsch memorabilia and their enjoyment of nighttime carousing saw them jailed for lewdness. During this time they immortalised their friendship in a series of reciprocal exchanges, which demonstrate a desire to mimic the style and technique of the other in their own medium. Soon after meeting, Picasso and Stravinsky began sketching ideas for a commedia dell'arte ballet. *Pulcinella* started with an excited fervor yet in the intervening three years the production changed dramatically. It veered from the initial idea of bringing a low cultural form onto the high art stage, towards an extravagant 18th century Baroque fantasy. Finally, the collaborators returned to their initial vision based on their shared experiences of the commedia dell'arte in Naples and in so doing produced a key statement of the emerging new classicism of the postwar period. This paper explores the sole product of the collaboration between these two artists through the lens of the reciprocal exchanges they made in friendship to one another. This artistic dialogue is foundational for understanding the aesthetic achievement of the ballet. Ultimately the collaboration itself as well as these reciprocal exchanges demonstrates how crossing the spheres between art and music provided both Picasso and Stravinsky new insights into their own medium.

Carina Nandlal is a PhD candidate in art history at the University of Melbourne. Her research focuses on Picasso's work as a theatrical designer in the Ballets Russes between 1917 and 1920. She is particularly interested in the friendship and collaboration between Picasso and the modernist composer Igor Stravinsky.

Susan Rothnie

'How collaboration through alternative spaces changed art in Australia in the seventies'

The seventies decade in Australian art history is often dismissed as the 'anything goes' period. Characterised by the rash of anti-establishment arts 'movements' that suddenly appeared, it has been seen as a transition period between Modernism and Postmodernism. The idealistic cultural, social and political impulses which were sweeping the West around this period profoundly affected many artists. Encouraged by promise of change offered by 'alternative' culture, they experimented with new modes that challenged traditional art categories and the Modernist art narrative. Their aim was to fabricate a new cultural paradigm which recognised the existence of multiple valid alternatives. Operating collaboratively and collectively was essential for artists wishing to explore and assert new concepts of social subjectivity at this time. As a profusion of interest groups surfaced, from political to environmental to feminist, they were sustained by the emergence of a vast array of art spaces, often collectively run. Alternative and experimental spaces such as Pinacotheca and the Ewing and George Paton Gallery in Melbourne, the Tin Sheds and Inhibodress in Sydney, and the Experimental Art Foundation in Adelaide, the Institute of Modern Art in Brisbane and Praxis in Perth encouraged collaboration between like-minded artists, who sought both to cut through traditional frameworks and hierarchies, and to express their regional identity. Their facilitation of the production of new work and its critical reception helped reconfigure the art scene. This paper will examine the way in which collaboration and collectivism in the art scene in Australia in the seventies contributed to a fundamental shift in the way art functioned. It will also demonstrate how that shift foreshadowed the inclusive attitudes which typify the processes of art making today, and contributed to a fundamental change in the way Australians view themselves.

Susan Rothnie has completed degrees in art history and visual arts. She is currently undertaking her PhD at the University of Queensland, researching Australian art in the 1970s.

Ann Schilo and Anna Sabadini

'Collaborative Viewpoints: the writing of impossible descriptions'

This paper draws on Barbara Bolt's emphasis on a material approach to understanding art where the artist's engagement with her surrounds through bodily activity is all important and has alignment with Joanna Zylińska's call for an ethical dimension to the encounter with everyday life where, through the agency of the feminine sublime, materiality, body, language and ideas can be reconnected. The paper uses a form of *deécriture féminine* - a writing of impossible description - and rather than making claims for a universal, all encompassing aesthetics, both writers ground their approach to understanding artistic practice in a specific and localised response in which an encounter with painting is both an act of looking at an object, an artefact with all its attendant meanings, and a realisation of the act of painting itself, the art of mark making and visualisation. The collaboration itself generated a parallel set of critical investigations and proved transformative for both authors in regard to the activity of painting and its theorization. It counters the conventional modernist approach to art criticism that delineates a single viewpoint and produces closure through one authorial truth. The creative partnership opened up new ways of considering art by revealing that perception is both elusive and inclusive. It allowed us to explore how another sees, and the relationship of this to the temporality of practice (both theoretical and practical), its devolution. Therefore, two ways of seeing (literally - viewer and artist, as well as metaphorically - theorist and practitioner) that are normally polarized find a

rhythm of interconnection and an open-ness conducive to the transformation of each. Importantly in the process of collaboration, we were opened to the pragmatics of feminist ethical engagement.

Ann Schilo is currently Director of Graduate Studies in Faculty of Humanities at Curtin University. Ann's teaching and research concerns intersect in various areas and follow a number of key themes surrounding contemporary art theory and practice. She is particularly interested in the areas of women's artistic practices, feminist art theory, the visualisation of place and folk material culture. As an experienced supervisor, she has also developed an ongoing concern for best practice in the delivery of postgraduate research programs and is recognised for her work in the area of creative production theses. As well as contributing to national and international conferences through the presentation of papers, Ann writes for local and national art journals and catalogues.

Anna Sabadini graduated from Curtin University with a Doctorate in Creative Arts in 2007 and is establishing a promising career as an emerging artist scholar with a growing national reputation. She was selected for the Art of the Wall exhibitions in Brisbane and Melbourne in 2008 and is represented by key galleries in Australia. Underscored by her location as a woman artist living in regional Western Australia, her work engages in questions surrounding her Italian heritage, Australian culture, philosophy and art history/theory. Her first novel Father was short listed for the Tom Hungerford Prize in 2005. Anna contributes essays and reviews to a number of national journals.