

THE GLOBAL SOUTH

WHO IS TO SAY WHAT'S THE RIGHT WAY UP?

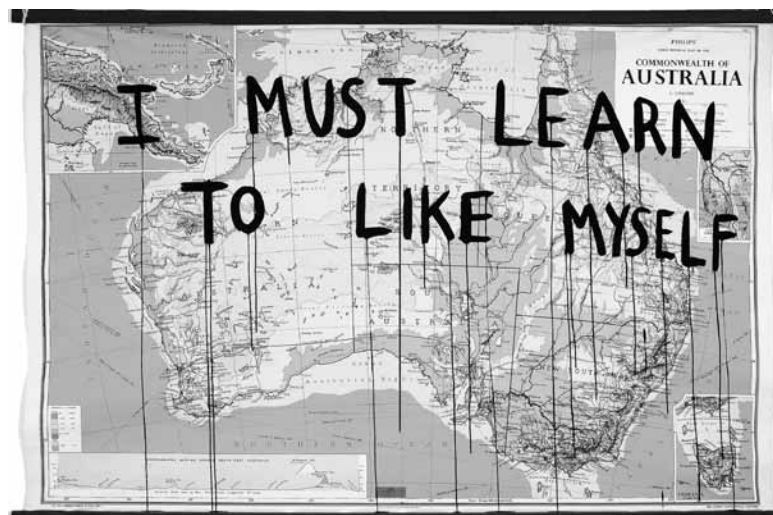
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LOOKING UPWARDS

Recent discussions in *Broadsheet* have centred on how contemporary Australian art is externally perceived and received, namely by northern hemisphere *cognoscenti* as “not-quite-exotic”.¹ While undoubtedly a matter of concern for many aspiring Australian artists, complaints about European “disdain and prejudice”² not only carry the familiar 1970s whiff of “impotent... resentment from those in the margins”;³ these latest bouts of indignation suggest no alternatives beyond a polarised axis of powerlessness.

We might have assumed that geo-cultural debates around centres and peripheries had moved on over the past four decades since Terry Smith *et al.* foregrounded the cycles of co-dependency between the imperium, the marginalised and the self-marginalised. Certainly today issues of place and cultural identity are enfolded into more tangled discourses, whereby contemporary cosmopolitanism dances a seductive—and sometimes treacherous—tango with the micro-actualities of the local. “It seems like a condition of our times”, explains Rex Butler, “location and anti-location. You can't have one without the other”.⁴

Despite the recent surge of biennales throughout Asia and widespread debates about a “world art history”, “the contemporary” remains centred within largely Euramerican paradigms and economies, so given a century of repeatedly thwarted yearning from our place in the Southern sun, why does this ever-upwards compulsion to learn about and earn from Magnetic North still hold so much traction? Perhaps it's about settler-Australia's brittle self-esteem. Steeped in colonial guilt and a deeply discombobulated sense of placelessness, we still occupy someone else's land while craving affirmation somewhere else. Or maybe this deference is down to those delicious European-derived theories that have pleased us over two decades with their liberating possibilities of decentralisation, destabilisation, deconstruction and de-colonialisation. Liminality, slippage and Deleuzian laterality have assumed a delectable kind of orthodoxy, un-mooring any sense of stability or ‘place’; even in seductive theories of the local, the everyday and relational aesthetics, “there is”, in Gertrude Stein's words, “no there there”.⁵ Given our enchantment by these continental precepts, it remains ironic that, geo-culturally speaking, theories of laterality are rarely transposed sideways in investigations of this island continent and/or the Global South—where, of course, rhizomes are always a staple on the menu—as many craft artists have long understood. Notwithstanding the *Asia-Pacific Triennial of Contemporary Art's* uniquely influential commitment to this country's region over seventeen years, and Asialink's consistent efforts to bring ‘Asia’ closer to Australia, Southeast Asia and the Oceanic-Pacific are only beginning to glimmer on Australia's curatorial and art educational horizon. Even desire for (non-indigenous) Australian and/or antipodean art historical knowledge is diminishing throughout art Academe, while plummeting Asian language enrolments (other than Chinese) across the educational spectrum mean “only a tiny proportion of Australian students currently learn anything at all about Asia”.⁶ Or the Pacific. This short-sighted tendency is driven by a number of factors; not least, rapid globalisation of culture (read Americanisation); a decade of economic rationalism and USA-centric cultural policies under a former Liberal-Coalition government, and current Commonwealth research policy desperately seeking international status. Add to these a lack of access to art historical models that might re-orient dependence along the greasy pole of longitudinal longing towards alternative opportunities of a horizontal kind.



The models already exist; there has always been a rich, if untold, history of Australian interaction with its immediate regions, but the 1970s and 1980s saw a particular constellation of micro-alignments initiated by artists as deliberate strategies for investigating regionality. With their informal, relational structure and propensity for the unexpected, these endeavours messed with art historical precision and therefore slipped unnoticed beneath mainstream radar. They remain unrecorded, leaving new generations without access to their own diverse genealogical stories, those “archipelagos of modernity”⁷ that “[shape] and [reflect] the cultural and historical values of a given community”.⁸ Ironically, however, it is instructive—and sobering—to reflect that until mainstream acknowledgement of Australian Aboriginal art in the later 1980s, most Australian interpretations of regionality and place rarely considered issues of indigeneity.

An expanded historical archive of Australian art would include these and other stories of the South and near North that have problematised the mutable contours of Australia, Australasia and the antipodes. Such an archive might encompass Butler and Donaldson's proposed “Un-Australian” art history,⁹ which also seeks to re-frame ‘national’ narratives of mobility, but in terms of the ‘stay, go or come’ experience of individual immigrants and exiles, largely to and from the Northern Hemisphere. Rather than merely valorising the “slippery lubricants” of cultural diplomacy¹⁰, those major exhibitions showcasing Australia-Asia-Pacific relations such as the *APT*, museum blockbusters and *Biennales of Sydney*, a more expansive Australian history would salvage submerged horizontal tales about fluid comings together in various neighbourhood liaisons—sometimes premature and often interrupted. These might involve non-indigenous and/or indigenous Australian artists—including craft practitioners—and their counterparts in/from New Zealand, the Pacific islands, South Africa, Latin America, Indonesia and other Southeast Asian countries. Audacious, tenacious, furtive or scandalous, these various experiences may have as much to impart about collaboration, conviviality, cultural incommensurability—and institutional ineptitude—as more respectable artworld relations or imported texts written in and for Euramerica. At the very least, these cross-cultural accounts of concealed local pasts offer accumulated expertise about opportunities for “South-ness”; these may come in handy while artists wait for Northern Hemisphere endorsement.

This will not be any time soon, according to gallery director, Nicky McWilliam who bemoans Australian art history's vulnerability to a "dysfunctional cultural cringe trumpeting the superiority of European-American art". Her rudimentary "online survey of... art history and theory courses" at Australian universities revealed no "mandatory... course in Australian art history".¹¹ A quick ring around art schools would soon modify this assertion;¹² as a sole and anonymous academic respondent explained, Australian art is available under various titles in a "good number of subjects". Beyond this accessibility, however, "students don't flock to subjects with purely Australian content", which is "as much... symptomatic of student choice [and] lack of curiosity implicit in not absorbing some basic knowledge about our own cultural heritage... than it is a reflection of University policy".¹³ As a viable option for emerging artists, Australian studies may not, on first encounter, appear relevant in a graduate-saturated art world fixated on "the contemporary" above. Celebrity matters, and because few, if any, Australian artists enjoy the international fame of their northern peers, backing 'losers' as role models from a "culturally nondescript and unthreatening country"¹⁴ is not, 'like', sexy, especially for an internet reared generation enthusiastically adopting ersatz American accents.

Whether or not Australian art history is waning or cool, broader issues concerning the value and status of Australian culture are not easily dismissed, especially in current university training and research. The perplexing silence surrounding McWilliam's challenge may indicate art academics' preoccupation with more pressing matters, as they struggle to achieve research targets set by Excellence in Research for Australia (ERA) criteria. While this national measuring instrument at last acknowledges studio-based practice as research, university metrics still prioritise text-based 'publications', preferably in 'A*' ranked Euramerican journals that are thin on the ground in the visual arts. Since "it is widely recognised that auditing regimes change the activities they seek to measure"¹⁵, the effects on Australian publishing, art practice and discourse by this culture of audit, signals another lurch from local to narrowly defined international research (read "overseas"). Combined with savage course rationalisations throughout Australian universities¹⁶, the survival of quality Australian art research may well be at risk if not embedded in core curricula.

Much of our neighbouring history awaits recall. Unlike New Zealand, where the 'grandparent' generation of 1970s art has been re-interpreted by emerging artists and writers for over a decade, this period remains undervalued in Australian art history as somewhat "daggy" or embarrassing. At this time a raft of practices predicated upon provisionality, relationality and site specificity characterised many regional endeavours and while these qualities resonate brightly with contemporary concerns, if we prise open official histories of the region, we would see 1970s Australia differentiated by a more conflicted attitude towards northern metropoli. Positionality was simultaneously marked by the classic pull-push of provincial resentment and resistance to 'centres,' but also by a new sense of antipodean identity; place mattered, as did collaborative process and relationality. Buttressed by regional agreements between Australia, New Zealand, Pacific and Indian Ocean nations, the Whitlam era (1972-75) invigorated Australian culture, prioritising indigeneity and regionality in, for example, the collection policy of the Australian National Gallery and the inaugural 1973 *Biennale of Sydney*. Over the next decade this new confidence seeped sideways into smaller regional ventures that sometimes influenced foreign affairs policy—unthinkable these days as artists' career trajectories target Berlin and Beijing. For those uninitiated in neighbourly exchange, New Zealand was considered until very recently "the last possible place of exile" for Australian artists,¹⁷ so it's hard to imagine a once-palpable and dynamic entity known as Australasia in the nineteenth-century "when no New Zealand, or Australian artist", noted Colin McCahon, "stayed at home"¹⁸. Australasia nevertheless sunk without trace after 1899, when Kiwis rejected incorporation into a Federated Australia largely because of its racist 'native' policies.¹⁹ Might there still be something to learn here? Beyond the cosy clichés of trans-Tasman familiarity, lingering differences continued to assert themselves:

...[it] seems logical to expect two countries of almost identical origins, separated by a mere 1,400 miles of water and facing mutual problems as the only European nations in a predominantly non-European area, to have some

common characteristics of expression. It is a fact, however, that the cultural gap existing between New Zealand and Australia is far greater than between either country and Europe.²⁰

Such divergences emerged or exploded during 1970s and 1980s trans-Tasman exchanges, challenging attitudes of regional inferiority through rock music (Split Enz, Dragon, etc.), performance, video, sound and sculptural installation at pivotal events like *Mildura Sculpture Triennials*, *Biennales of Sydney* and Experimental Art Foundation (Adelaide) projects, continuing through trans-Tasman ANZART 'biennials' until 1985. These gatherings, however, morphed into Perth-based *Artists Regional Exchanges* (ARX 1987-1998) with Southeast Asian artists to form a significant (if virtually unacknowledged) platform of expertise and networks for APT3 in 1993. Space does not allow detailed discussion but the following brief stories indicate something of these artist-run endeavours' success and ultimately, their vulnerability to 'colonial' institutionalisation.

The strength of New Zealand commitment to a "trans-Tasman tie-up" was demonstrated in 1979 when, after strong representation in the 1976 *Biennale of Sydney*, an agreed allocation of eight New Zealand artists in the next *Biennale* was, without warning, reduced to two. This precipitated a New Zealand Arts Council-funded airlift with a planeload of fifty indignant Kiwis storming into Sydney to stage an exhibition, *Prime Export*. In solidarity with hordes of Australian artists and students, they set up a large and vibrant alternative biennale at Side F/X to protest their exclusion by an English director from a biennale titled *European Dialogue*.²¹ It was here that *Art Network* magazine (1979-86) was inaugurated.

An equally dramatic, but less entertaining trans-Tasman fiasco occurred five years later, when a newly corporatised Australia Council co-opted ANZART's remarkable if grungy success into a polished national export commodity for Scotland, incongruously titled ANZART-in-Edinburgh. Australian curator Denise Robinson, declared "location", in this case the Southwest Pacific, a "tyrannical fiction"²² and dismissed ANZART's Kiwi component, its informal ethos and even its artists. ANZART's fostering of regional exchange was now in the hands of Australian administrators, who, in one of the great art debacles in Australian history, succeeded in souring regional relations and by 1985 corporatising the event out of existence. New Zealand was thereafter regarded by Australian institutions as an inferior foreigner unworthy of cultural investment and while individual traffic continued, only two major exhibitions of contemporary New Zealand art were shown in Australia between 1992 (*Headlands*) and 2010 (*Unnerved*).²³

Fallout from the final two ANZART encounters might better elucidate enduring cultural differences between these countries—particularly as regards contemporary indigenous and Pacific cultures—for artists, administrators and curators today. However, in the spirit of 1970s, spontaneity artist-organisers eschewed documentation, believing that each exchange's achievements would be historically self-evident. This was not to be so but the remaining scraps, traces and stains from these ambitious and controversial projects might yet provide instructive as models and cautionary tales for our own times.

The latest casualty of Australian art amnesia is the *South Project*. Without a biennale, Melbourne was "sliding off the international art map"²⁴ by 2001 but three years later this extraordinarily successful, Melbourne-based international enterprise was launched by independent writer and curator, Kevin Murray and auspiced by Craft Victoria. Unlike ubiquitous biennale models and echoing *Manifesta's* peripatetic spirit, this five-year project audaciously challenged the South-North cringe and the craft-art divide by creating connective webs between artists and craft practitioners, writers, curators, poets and performers across the Southern Hemisphere (Melbourne, Wellington, Santiago, Soweto-Johannesburg and Yogyakarta) through residencies, exchanges, exhibitions, workshops, gatherings and children's programs. It also interrogated notions of 'South' as a negative Western concept that transcended geography. Beginning and 'ending' in tears, the first celebrated *South Project* gathering saw delegates from diverse backgrounds hugging and weeping like a reunited family. By 2009 and despite continued

success under Magdalena Moreno, *South Project* was corporatised, de-crafted and finally, de-funded. Most Australian artists selected for the 2009 Yogyakarta event willingly self-funded their participation in a poor but inspiring exchange offering steep intercultural learning curves, and recalling older *Mildura Triennial* and ANZART encounters; as with Sydney's Gang festivals, individual projects continue between Australia and Indonesia. Touching the lives and careers of thousands in a visionary alternative to 'internationalism', curiously, the *South Project* generated little broad-based analysis in the art world and therefore (officially) lingers as an online network, entirely worthy of investigation and re-activation.

HEADING SOUTH

While artists and academics in the Global South increasingly fix their gaze northwards in search of acknowledgement, conversely, European art historians are seeking 'new' forms of Eastern and, more latterly, Southern enlightenment. Major biennales have been presenting contemporary art from all over the planet since the 1990s but the bewildering complexities generated by these discourses seem, until the mid-2000s, to have bypassed mainstream European art history. Here, art that is geographically and conceptually outside the Western canon represents a "budding field of research" where "study of art and the teaching of its results, has to this day overwhelmingly lacked a worldwide focus, especially when we consider its institutionalised forms as practiced in art history departments at European universities".²⁵

This may explain why so many Australian artists and curators are perplexed by curatorial consignment of contemporary indigenous and Pacific art throughout Europe to ethnographic museums where the pong of the primitive still hangs heavily in the air. Even the magnificent installation of Australian indigenous art in the Musée du Quai Branly in 2006 was situated in an administrative annex and bookshop. Given what Bernice Murphy terms the "regressive museology" of this fiercely colonial institution,²⁶ which unapologetically excludes contemporary Pacific art from its collections,²⁷ this siting may prove irrelevant. While this and similar experiences provide nothing for Australians to crow about, it does indicate a disjunction between contemporary curatorship and art history, and between European and antipodean attitudes towards art outside the West. Indeed, Howard Morphy affirms a distinctively southern kind of expertise:

*Canada, New Zealand and Australia are way ahead on the path to redefining art history because of the way indigenous cultures have influenced the thinking of scholars, historians, anthropologists and, more broadly, curators, gallery directors and the people who visit art galleries. Collectors, too have hastened the need for discussion about what art is and how it relates to the culture in which it is created, as the interest in acquiring indigenous art has rapidly increased.*²⁸

Regardless of its quality, this knowledge also derives from the diverse nature of Australian society, legislated in various (and contested) multicultural policies since the Whitlam years.

Such familiarity with what is often referred to as "world art" was a major factor in the decision by the prestigious Paris-based International Committee of the History of Art (CIHA) to locate its 2008 quadrennial Congress, *Crossing Cultures: Congress, Conflict, Migration and Convergence* in Melbourne, hosted by University of Melbourne. At pains to give its one hundred and thirty-eight year old über-Eurocentric image a makeover, this "Olympics of Art History"²⁹ was, claimed convenor and CIHA's President elect, Professor Jaynie Anderson, the "first meeting of an international congress of the history of art in the Southern Hemisphere [to] epitomise the expansion of the field throughout the globe".³⁰ In proposing the question: "What are the possibilities for a world art history?", the congress' mission was "to elicit a global response to make people of different nationalities engage in debate... [W]ith almost 700 registrations from 50 countries", Anderson noted, "my ambition was realised."³¹ While not quite a world fair, the gargantuan event was declared a triumph of cross-cultural achievement by many, including the organisers and publishers³² who produced a significant historical resource in the form of a hefty tome of proceedings.³³ Recognising that issues of representation and geography are necessarily problematic,

thirty-three percent of two hundred and twenty-six papers were by Australian art historians but despite much Australian indigenous art research, only a handful of indigenous speakers presented, while ten percent of papers were from 'other' (non-Asian) Southern countries, perhaps due to registration costs (\$AUD660). Astonishingly, the Melbourne-based *South Project's* four year international dialogue was mute.³⁴ This omission ironically underscored Princeton University scholar, Thomas Da Costa Kauffmann's (inverse Northern) declaration that art history "should attend not just to local questions, but to their larger, global dimensions".³⁵

As with most cultural exchange, conviviality matters but for all CIHA's claims to inclusivity, many disgruntled delegates were vocal about its elitist and user-unfriendly environment with little 'Southern' hospitality.³⁶ Most however, considered the congress' galaxy of presentations "completely worth the cost"³⁷ and Patrick McCaughey praised the publication as showing "what the Australian context and perspective can offer the discipline of art history as a whole".³⁸

With only three papers on Africa, it didn't however offer much space for relative scholarship and consequently South African Visual Art Historians (SAVAH) proposed Johannesburg for CIHA's 2016 congress. Clearly, this was never going to happen in any bid against China but the decision nevertheless catalysed a significant colloquium in Johannesburg in January 2011 under CIHA's twenty-year old tradition of auspicing smaller events around the world. *Other Views: Art History in (South) Africa and the Global South* continued addressing "concerns about the unequal distribution of resources around the globe and challenges from postcolonial societies to the older methods and concepts of western art history" by positioning the Global South as "a cultural construct rather than a geographic term" from which to consider, among many issues, "the homogeneous 'African art' label" and how craft objects can be "incorporated into the domain of 'art'".³⁹

In her opening address CIHA President Jaynie Anderson affirmed alliances "south of the equator" as a major CIHA platform, already achieved in Melbourne. Presumably this desire brought five of that organisation's elite committee to South Africa to ask: "How do we, once and for all... get rid of [this] persistent colonial view?"⁴⁰ and "who is to say what's the right way up?"⁴¹ Those who attended the remainder of this colloquium debated these issues in a large, stimulating, well-organised and warmly hospitable event with craft squarely on the agenda. This kind of inclusivity drew indigenous and non-indigenous artists, scholars and curators from many African and Southern identified countries, as well as diasporic African delegates. 'Others' from the North, mostly Germany and the USA, dominated proceedings but even some of these esteemed presentations adopted a surprisingly unselfconscious tone of patronising Eurocentrism in their dissemination of 'new' insights such as: "art does not have the same meaning everywhere"; "there is a new position of enlightenment" in art history⁴², and indigenous and/or non-Western art may now be considered outside a 'primitivist' context! The 'duh' factor was running high at times, as was indignation that internationally available local publications are routinely disregarded by Africanist researchers from abroad.

Notwithstanding this "imperialism in another guise"⁴³, *Other Views* was a diverse, highly engaging and gritty forum wrangling with complex concerns of location, politics and identities subsumed within Africa and its relations with Euramerica and the Global South. *Other Views* nobly aimed to complicate these art historical relationships beyond binary geography but demarcation lines between Southern experience and Northern theory soon emerged,⁴⁴ suggesting that Southern paranoia may occasionally be justified, even in this publication's interrogatory. With negligibly documented exchanges between Australian, South African and Latin American art communities, many of the issues resonated with Southern and diasporic delegates. As with many smaller past events in the antipodes, and unlike *Crossing Cultures*, this colloquium provided a rare and convivial opportunity to vigorously interrogate local, regional and international concerns and to reinvigorate and extend *South Project* networks. It seemed a pity CIHA didn't allocate funds to the event proudly bearing its name.⁴⁵

Striving for recognition by Euramerican centres remains a legitimate career aspiration for antipodean artists. What becomes problematic along the vexed route of internationalism and frequently, diminished confidence, is disavowal of what is of unique local value; this creates a perceived inability to leap sideways and discover the big (or small) 'elsewheres' offering unimagined

possibilities. It's easily forgotten that these very (imperfect) qualities of local knowledge are widely and increasingly valued beyond Australia; ANZART, the *South Project*, *Crossing Cultures* and *Other Views* are cases in point. In this way Australian art history can play a relevant role for artists, investigating those "stories we've forgotten to tell ourselves"⁴⁶, of failures as well as successes, in revisiting those small but influential encounters occurring in even more marginalised spaces than mainstream Australian art. Without this deeper and broader knowledge surrounding "the contemporary" we remain stuck on globalism's treadmill of nowness, forgetting who and where we are and, more importantly, where we come from.

Notes

¹ Adam Geczy, 'The Australia Effect', *Broadsheet*, 39.4, 2010: 239

² Alan Cruickshank, *ibid*: 237

³ Kevin Murray, 'Art History in the South—It's Time to Step out of the Quotation Marks', *Southern Perspectives*, <http://www.southernperspectives.net/category/field/art-history>, accessed 3 February 2011

⁴ Rex Butler, 'Curating the World: Okwui Enwezor talks to Rex Butler', *Australian and New Zealand Journal of Art ('21st-Century History')*, Vol 9 No 1/2, 2008/9: 16

⁵ Gertrude Stein, *Everybody's Autobiography*, Exact Change, 2004

⁶ Linda Mottram, 'Asian languages declining in Australian schools', *The World Today*, ABC Radio National, 27 May, 2010. <http://www.abc.net.au/worldtoday/content/2010/s2910865.htm>

⁷ Okwui Enwezor, in Hal Foster, 'Questionnaire on "The Contemporary"', *October* 130, 2009: 39

⁸ Elizabeth Grierson, cited in Nicky McWilliam, 'Universities are letting Australian art down', *The Sydney Morning Herald*, 24 March, 2011. <http://www.smh.com.au/opinion/society-and-culture/universities-are-letting-australian-art-down-20110323-1c6l1.html>, accessed 25 March 2011

⁹ Rex Butler & A. D. Donaldson, 'Stay, Go, or Come: A History of Australian Art, 1920-1940', *Australian and New Zealand Journal of Art ('21st-Century History')*, *op cit*: 119-143

¹⁰ Apinan Poshyananda, 'The Future: Post-Cold War, Postmodernism, Postmarginalia (Playing with Slippery Lubricants)', in (ed.) Caroline Turner, *Tradition and Change, Contemporary Art in Asia and the Pacific*, Brisbane: University of Queensland Press, 1993: 3-24

¹¹ McWilliam, *op. cit.*

¹² In Art, Architecture & Design at the University of South Australia, for example, 'Australian Art, Craft & Design' and 'Indigenous Arts, Cultures & Design' are offered as core theory courses

¹³ Anon, 'Are Australian Universities "Letting Australian Art Down"?' *Art Matters*, 24 March 2011. <http://wilsonanastasios.com/>, accessed 28 March, 2011

¹⁴ Adam Geczy, *op. cit.*: 240

¹⁵ M. Apple (2005); G. Redden (2008); M. Strathern (1997), cited in Simon Cooper & Anna Poletti, 'The New ERA of Journal Ranking: The Consequences of Australia's Fraught Encounter with "Quality"', *Australian Universities Review*, Vol. 53, No. 1, 2011: 60, http://www.universityworldnews.com/filemgmt_data/files/AUR%2053-01-%20Cooper%20and%20Poletti.pdf, accessed 2 April, 2011

¹⁶ Robert Zehner *et al.*, *Curriculum Development in Studio Teaching: Volume One: STP Final Report, Australian Learning and Teaching Council*, Strawberry Hills (NSW), 2009. See also Vols. 2 (*STP Academic Survey Report*); Vol. 3 (*STP Head of School Survey Report*); Vol. 4 (*STP Case Studies of Effective Practice*). www.studioteaching.org/?page=download&file=VolumeOne_final2010, accessed 15 March, 2011

¹⁷ Julie Ewington, 'All the Australians are walking around behaving like Texans: ANZART in Auckland', *Art Network* 18, 1986: 30. It should be noted that *Broadsheet*, the Queensland Art Gallery and Brisbane's Institute of Modern Art have consistently promoted art from New Zealand and the Pacific over the past few years

¹⁸ Colin McCahon, *James Nairn and Edward Fristrom*, Auckland: Auckland City Art Gallery/Pelorous Press Ltd., August 1964

¹⁹ Philippa Mein Smith, *et al.*, *Remaking the Tasman World*, Christchurch: Canterbury University Press, 2008: 42-45

²⁰ Robert Wraight cited in Hamish Keith, *Eight New Zealand Artists* (exhibition catalogue), n.d. [1965?], n.p.

²¹ Ian Hunter, 'Report for the Queen Elizabeth II Arts Council of New Zealand on recent developments in Australian art... with recommendations on the future development of cultural relationships between Australia and New Zealand' [sic.], 1980. QEII/Creative New Zealand Archives, Wellington

²² Denise Robinson, 'Meaning and Excellence', in *ANZART: Australian and New Zealand Artists in Edinburgh*, The Richard Demarco Gallery Limited, Edinburgh in association with the Visual Arts Board of the Australia Council and The Queen Elizabeth II Arts Council of New Zealand, Edinburgh, 1984: 14

²³ *Headlands*, Museum of Contemporary Art, Sydney, 1992; *Unnerved*, Queensland Art Gallery and National Gallery of Victoria, 2011

²⁴ Peter Hill, 'Build on it and they will come', *The Age Arts Reviews*, 1 July 2006. <http://www.theage.com.au/news/arts/build-on-it-and-they-will-come/2006/06/2911511>

²⁵ Kitty Zijlmans and Wilfried van Damme, 'World Art Studies': 4, (forthcoming) in Matthew Rampley, *et al.* eds, *Art History and Visual Studies in Europe: A Handbook*, Leiden: Brill, 2010. See also: 2-3: "At the University of East Anglia in Norwich, the School of World Art Studies and Museology opened its doors in 1992; the art history department of Leiden University has provided [a] BA... minor in World Art Studies since 2003, and... intercultural courses on art [in] an international Research Master since 2005; the Institute for Art History at Berlin's Free University started an MA programme dedicated to 'Art History in Global Perspective', with an emphasis on Asia, in 2008. Similar initiatives are being developed elsewhere in Europe, including the University of Sussex and Copenhagen University". <http://media.leidenuniv.nl/legacy/2010-k-zijlmans-w-v-damme-world-art-studies-esfbook.pdf>

²⁶ Bernice Murphy, cited in Elizabeth Burns Coleman, 'Historical ironies: the Australian Aboriginal Art Revolution', *Journal of Art Historiography*, No 1, December, 2009: 5

²⁷ Stéphane Martin, in reply to the author's question about the Musée's collection policy regarding work by contemporary artists in the Pacific region. *Oceanic Art Symposium: Status, Production and Tendencies*, Pacific Islands Museums Association (PIMA) and the Vanuatu Cultural Centre, Port Vila, Vanuatu, 6-8 May 2008

²⁸ Howard Morphy, cited in Rosemary Sorensen, 'Scholars Blow the Canon Apart', *The Australian*, 11 January, 2008:1. <http://www.theaustralian.com.au/news/arts/scholars-blow-the-canon-apart/story-e6frg8n6-1111115290718>, accessed 18 March 2011

²⁹ Jaynie Anderson, 'Melbourne's passion fills the house at "Art History Olympics"', *The University of Melbourne Voice*, Vol 2 No 1, February, 2008, <http://uninews.unimelb.edu.au/news/4892/>

³⁰ "The history of the International Committee of the History of Art suggests what many people throughout the world have recognised: art and the discourses around it are increasingly global. Art and its history are not only created, but discussed in one form or another on all the inhabited continents of the earth." CIHA International Committee of the History of Art 32nd Congress: *Crossing Cultures: Congress, Conflict: Migration: Convergence*, The University of Melbourne, 13-18 January, 2008. <http://www.cihamelbourne2008.com.au/> Accessed 6 January 2011

³¹ Jaynie Anderson, *op. cit.*

³² "Never before has the state of art history in our polycentric world been demonstrated so well. Crossing Cultures encourages fresh thinking about global art history." 'Book Details', Melbourne University Press. <http://catalogue.mup.com.au/978-0-522-85500-5.html>, accessed 18 April, 2011

³³ Patrick McCaughey, 'Opinion', Melbourne University Press: <http://catalogue.mup.com.au/978-0-522-85500-5.html>, accessed 18 April, 2011. Elsewhere on this site the cost of published proceedings is advertised at \$AUD200

³⁴ The *South Project* did not appear in congress titles or abstracts but elicited passing criticism as "diminish[ing] the artistic culture of Asia". Francis Marravillas, 'Art Histories at the Crossroads: "Asian" Art in "Australia"', CIHA 32nd Congress of the International Committee of the History of Art, University of Melbourne, 13-18 January 2008.

³⁵ Thomas DaCosta-Kauffmann, cited in Kitty Zijlmans and Wilfried van Damme: 8

³⁶ Optional receptions at Government House and the National Gallery of Victoria were lavish but the congress 'Delegate Welcome Pack' supplied no convenient schedule for navigating up to ten parallel sessions per day, only a cumbersome 269 page volume of presenters' abstracts and biographies. Information about (many) changes to the schedule was elusive, and many delegates found the conference organisers (Art Events Management) unaccommodating and discourteous

³⁷ Anne Kirker, 'Insights and a conversation', *Artlink*, Vol 28 No 8, 2008. Accessed 4 April 2011. <http://www.artlink.com.au/articles/3120/insights-and-a-conversation/>

³⁸ Patrick McCaughey, *Australian Book Review*, Melbourne University Press, October 2009, *op. cit.*

³⁹ 'First call for papers: Other Views: Art History in (South) Africa and the Global South', *Southern Perspectives*, <http://www.southernperspectives.net/conference/other-views-art-history-in-south-africa-and-the-global-south-call-for-papers>, accessed 15 December, 2010

⁴⁰ Ulrich Grossmann, 'CIHA and the Globalisation of Art History from a German Perspective', *Other Views*, 12 January 2011

⁴¹ Jaynie Anderson, 'CIHA and Globalisation—An Overview of the Last Four Years', *Other Views*, *ibid*

⁴² Lydia Haustein, 'Conflicts in the Making of Global Contemporary Art', *Other Views*, 13 January, 2011

⁴³ Jonathan Mane-Wheoke, Discussion following paper by Peter Schneemann, 'Reality Exploited: Neo-colonial Problems in Contemporary Art', *Other Views*, 12 January, 2011

⁴⁴ Kevin Murray, 'Art History in the South...' "The Northern practice of art history can seem rather forensic. It scrutinises the object for signs of lost meaning—precise, but sterile. By contrast, in the South there is the opportunity to engage with artists in a broader conversation that shares the origins of their work."

⁴⁵ Conversations with SAVAH president Dr Federico Freschi and Professor Anitra Nettleton, Johannesburg, January 14 2011. The small SAVAH organisation funded and/or facilitated some travel and accommodation for CIHA speakers

⁴⁶ Julianne Schultz, 'Australia and the Art of Being Europe', *Artworks*, ABC Radio National, 17 April 2011