

University of Melbourne

SYMPOSIUM 19-20 November 2019
UNLOCKING CREATIVITY – ARTISTS’ AND ARCHITECTS’ ESTATES

Organised by the Australian Institute of Art History (AIAH), Faculty of Arts;
The Melbourne School of Design (MSD); and The Centre of Visual Art (CoVA), VCA.
Convenors: AProf Alison Inglis, Prof Alan Pert and AProf Kate MacNeill

Venue: William Macmahon Ball Theatre, Room 107, Old Arts Building, Parkville Campus

Tuesday 19 November 2019:

9.30am - 9.45am. Welcome

Introduction to symposium: Associate Professor Alison Inglis (AIAH, UoM)

9.45am - 11.00am. Session 1: Strengthening artistic legacies

Chair: Beverly Knight (Alcaston Gallery)

Laura Jovic (School of Historical and Philosophical Studies, UoM) + Dena Kahan (Artist and Louis Kahan Estate) – *Louis Kahan: Art, Theatre, Fashion. Curating an exhibition from the artist's estate*
Dr Sally Gray (David McDiarmid Estate) – *Shaping David McDiarmid's legacy*

11.00am - 11.30am Morning Coffee

11.30 am - 12.45 pm. Session 2: Artists’ estates: research and residencies

Chair: Dr Ben Thomas (Trinity College)

Dr Suzie Fraser (CoVA, UoM) – *Spaces for creative reciprocity: a case study of the Norma Redpath Studio*

Prof Robyn Sloggett (Grimwade Centre, UoM) – *Artists’ estates and conservation research*

12.45pm - 2.00pm Lunch

2.00pm - 3.15pm. Session 3: The Photographer’s Living Archive

Chair: Dr Steven Miller, National Art Archive, AGNSW

Anne Zahalka (Artist) – *Photographer’s archives: an artist’s perspective*

Josef Lebovic (Josef Lebovic Gallery) – *Photographer’s archives: a dealer’s perspective*

Dr Steven Miller (AGNSW) – *Photographer’s archives: an archivist’s perspective*

3.15pm - 3.45pm Afternoon tea

3.45pm - 5.00pm. Session 4: Art Museums and Artists’ Estates

Chair: AProf Alison Inglis (AIAH)

Lesley Harding and Kendrah Morgan (Heide Museum of Modern Art) – *Museum collections and Artists’ Estates*

Jason Smith (Geelong Art Gallery) – *Artists’ estates: an international perspective*

5.00pm - 6.00pm. Session 5: Conversation on artists’ and architects’ houses

Dr Georgina Walker (School of Culture and Communication, UoM) with

Eva De Jong-Duldig (Duldig Studio) and Charles and Leah Justin (Justin Art House Museum)

6.00pm - 6.30 pm Break

6.30pm - 8.00 pm. Keynote address - The Annual Duldig Lecture 2019

Dr Jane Eckett (School of Culture and Communication, UoM)

Lecture: *Preserve or perish: posthumous casts and the challenges of sculptors' estates*

Wednesday 20 November

Venue: William Macmahon Ball Theatre, Room 107, Old Arts Building, Parkville Campus

9.00am - 9.15am. Welcome

Introduction to Day 2 of symposium: Professor Alan Pert (MSD, UoM)

9.15am - 10.45am. Session 6: Architects' archives and estates

Chair: Prof Emeritus Miles Lewis (MSD, UoM)

Simon Swaney (Bates Smart) – *The Bates Smart archive*

Sophie Garrett (Archives, UoM) – *Accessing architectural records: Bates Smart and other architects' archives at the University of Melbourne*

Chantalle Yarrow (MSD, UoM) – *Describing the archive of Yuncken Freeman Architects*

10.45am - 11.15am: Morning Coffee

11.15-12.45. Session 7: Architects' houses and estates

Chair: Prof Hannah Lewi (MSD, UoM)

Prof Paul Walker (MSD, UoM) – *Making Architectural Identity: John Andrews*

Prof Alan Pert (MSD, UoM) – *The Fooks House and other architects' estates*

Catherine Townsend (MSD, UoM) – *Émigré architects' estates*

1.00pm - 2.15 pm Lunch

Includes viewing of students' work from Lyon Housemuseum project in MSD (first floor).

2.15pm - 3.30pm. Session 8: Designers' Estates, Archives and their Legacy

Chair: Dr Noel Waite (School of Design, RMIT University)

Dr Denise Whitehouse (Independent Design Historian) – *Featherston: Design for Life*

Ann Carew (RMIT Design Archives) – *Every day design in the Archives*

Dr Noel Waite (RMIT) - *Design histories and futures*

3.30pm - 4.00pm Afternoon Tea

4.00pm - 6.00pm. Session 9: The afterlife of art - legal considerations and artists' estates

Chair: Associate Professor Kate MacNeill (Faculty of Arts, UoM)

AProf Kate MacNeill in conversation with Lee Elsdon (Arts Law Centre of Australia)

Colin Golvan AM QC – *The estate of Albert Namatjira*

5.45pm. Closing remarks

Details of individual sessions and abstracts of papers or discussion:

9.45am - 11.00am. Session 1: Strengthening artistic legacies

Chair: Beverly Knight (Alcaston Gallery)

Laura Jovic (School of Historical and Philosophical Studies, UoM) + Dena Kahan (Artist and Louis Kahan Estate) – *Louis Kahan: Art, Theatre, Fashion. Curating an exhibition from the artist's estate*
Dr Sally Gray (David McDiarmid Estate) – *Shaping David McDiarmid's legacy*

Introduction: The Chair, Beverly Knight, will make some opening remarks regarding her own involvement with artists' estates through her role as Director of Alcaston Gallery Melbourne (1989 – present) at 11 Brunswick Street, Fitzroy, Melbourne. Beverly Knight is known as an expert in Aboriginal and Torres Strait Islander Art. She is the Executor of the Will and Trustee for the Estate of Ginger Riley Munduwalawala (born c.1936 - died 2002) and also the Agent for the Art of Sally Gabori, on behalf of the Estate of Sally Gabori (born c.1924 - died 2015).

Speakers: Dena Kahan and Laura Jovic

Title: *Louis Kahan: Art, Theatre, Fashion. Curating an exhibition from the artist's estate.*

The artist Louis Kahan was born in Vienna in 1905 and arrived in post-war Australia in 1947. Well-known for his work in portraiture, Kahan's extensive background in fashion and theatre design remained relatively unknown. Yet later in life it was a theme he returned to in his paintings, conjuring up tailor's dummies, scissors and tape measures hovering over the skyline of his beloved Paris. After Kahan's death in 2002, his family were keen to have an exhibition mounted that explored this enduring but little-known aspect his work. Born into a tailoring family, Kahan became a master tailor and worked for the famed couturier Paul Poiret in Paris in 1925. In Australia he designed sets and costumes for numerous operas and theatre productions, while also working in the field of fashion illustration. The family sought out an independent curator to develop the exhibition and approach a suitable gallery. The outcome of the collaboration was *Louis Kahan: Art, Theatre, Fashion*, which was held at the Town Hall Gallery, Hawthorn, in 2016. Dena Kahan and curator Laura Jovic will discuss the process of working with the estate and distributed collections to create an exhibition that moved from pre-WWI Vienna to Paris of the 1920s, 30s and 40s and on to post-WWII Australia. On display were paintings, prints and drawings, photographs, set models and masks. A small full-colour publication was also produced in conjunction with the exhibition.

Speaker: Dr Sally Gray

Shaping David McDiarmid's legacy

Since the death of Australian artist and gay activist David McDiarmid in 1995, Sally Gray has been the executor of his estate, copyright holder of his artistic oeuvre and curator and manager of his creative legacy. Sally will discuss the diverse activities involved in shaping the artist's legacy – from cataloguing of the artist's career and creative output, distributing works in the artist's estate as gifts and bequests to Australian museums, galleries and libraries, managing copyright permissions and brokering and curating exhibitions of his work, nationally and internationally. Ongoing dissemination of the artist's political and artistic contribution also continues through Sally's advocacy, writing and curatorial work.

11.00am - 11.30am Morning Coffee

11.30 am - 12.45 pm. Session 2: Artists' estates: research and residencies

Chair: Dr Ben Thomas (Trinity College)

Dr Suzie Fraser (CoVA, UoM) – *Spaces for creative reciprocity: a case study of the Norma Redpath Studio*

Prof Robyn Sloggett (Grimwade Centre, UoM) – *Artists' estates and conservation research*

Speaker: Dr Suzie Fraser

Title: *Spaces for creative reciprocity: a case study of the Norma Redpath Studio*

How do artists draw benefit - both practical and conceptual - from residencies as part of deceased artists' estates? And how can residency programs serve to counteract the stagnation of historicism which might otherwise threaten the creative vitality of an artist's posthumous reputation. This paper will explore these complementary issues with particular reference to the ongoing residency program at the Norma Redpath Studio, which is under the management of the University of Melbourne. As a concluding provocation, this paper will ask what the role of residency programs is in contrast to simply providing studio space for artists to live and/or work in.

Speaker: Professor Robyn Sloggett

Artists' Estates and conservation research

Robyn Sloggett will discuss the different ways that conservators interact with artists' estates, including the documentation of artists' materials and techniques through research in studios/house museums, archives, etc.

12.45pm - 2.00pm Lunch

2.00pm - 3.15pm. Session 3: The Photographer's Living Archive

Chair: Dr Steven Miller, National Art Archive, AGNSW

Anne Zahalka (Artist) – *Photographer's Living archive: an artist's perspective*

Josef Lebovic (Josef Lebovic Gallery) – *Photographer's Living archive: a dealer's perspective*

Dr Steven Miller (AGNSW) – *Photographer's Living archive: an archivist's perspective*

Most people would expect an artist's archive to contain notebooks and press clipping volumes, correspondence and catalogues; physical traces of an artist's working life and practice. But what about an archive rich in works of art as well, or in the potential to create them? Photographers' archives pose particular challenges and opportunities for those institutions committed to collecting them, as well as for the photographers themselves and their dealers. For photographers there are the challenges of deciding what constitutes the archive: is it just the works of art, both printed and in negative or other forms, or does this include the contextual records as well? How should the archive be stored and conserved? If donated to a public institution, what will happen to the work and how will it be seen in the future? Dealers are concerned that a photographer's archive not be a static repository but should be activated to keep the photographer's reputation alive and to financially benefit donors and their families, along with the collection institution, where possible into the future. For the collecting institution there are important issues of use and intellectual property, storage and access that need to be resolved. In this session, photographer Anne Zahalka, dealer Josef Lebovic and archivist Steven Miller will address some of these issues.

3.15pm - 3.45pm Afternoon tea

3.45pm - 5.00pm. Session 4: Art Museums and Artists' Estates

Chair: AProf Alison Inglis (AIAH)

Lesley Harding and Kendrah Morgan (Heide Museum of Modern Art) – *Museum collections and Artists' Estates*

Jason Smith (Geelong Art Gallery) – *Artists' estates: an international perspective*

Heide Museum of Modern Art's Artistic Director, Lesley Harding, and Senior Curator, Kendrah Morgan, will discuss the role of artistic estates in shaping the history of the collection and Heide's current exhibitions, program and publications. They will be joined by Jason Smith, Director of the Geelong Gallery, who will reflect on his own experience of working with artists' estates, especially those of international artists.

5.00pm - 6.00pm. Session 5: Conversation on artists' and architects' houses

Dr Georgina Walker (School of Culture and Communication, UoM) with

Eva De Jong-Duldig (Duldig Studio) and Charles and Leah Justin (Justin Art House Museum)

Art historian, Dr Georgina Walker will lead a conversation on artists' and architects' houses with Eva De Jong-Duldig, founder of the Duldig Studio and Charles and Leah Justin, founders of the Justin Art House Museum. They will explore the motivations behind the establishment of house museums and studio-house museums and the significance of the building to the collection and its display. The future sustainability of these creative initiatives will also be considered.

6.00pm - 6.30 pm Break

6.30pm - 8.00 pm. Keynote address - The Annual Duldig Lecture 2019

Dr Jane Eckett (School of Culture and Communication, UoM)

Lecture: *Preserve or perish: posthumous casts and the challenges of sculptors' estates*

Honouring an artist's final wishes with respect to their studio contents is a daunting task, but in the case of sculptors' estates the challenges are exponentially greater still. Which work should be deemed 'the original' – the hand-modelled maquette or a unique bronze cast made during the sculptor's lifetime? If the work was issued as an edition, was the full edition ever realised? And, most problematically of all: what to do with fragile or perishable works that were never cast or fabricated in the artist's lifetime? Should these be realised in a durable medium posthumously? If so, how can the sculptor's intentions be known and respected? Families, executors and dealers representing sculptors' estates repeatedly face these questions and many more. In this lecture, Jane Eckett offers the perspective of an art historian who has catalogued a number of sculptors' studios and worked with the representatives of their estates – drawing on, in particular, her experiences in the studio of Norma Redpath (1928-2013).

Wednesday 20 November

Venue: William Macmahon Ball Theatre, Room 107, Old Arts Building, Parkville Campus

9.00am - 9.15am. Welcome

Introduction to Day 2 of symposium: Professor Alan Pert (MSD, UoM)

9.15am - 10.45am. Session 6: Architects' archives and estates

Chair: Prof Emeritus Miles Lewis (MSD, UoM)

Simon Swaney (Bates Smart) – *The Bates Smart archive*

Sophie Garrett (Archives, UoM) – *Accessing architectural records: Bates Smart and other architects' archives at the University of Melbourne*

Chantalle Yarrow (MSD, UoM) – *Describing the archive of Yuncken Freeman Architects*

The session will commence with Prof Emeritus Miles Lewis reflecting on his experience of architects' estates, followed by three presentations offering different perspectives on architects' archives: that of the architectural firm, the University archivist and the graduate student. The Managing Director of Bates Smart, Simon Swaney, will discuss some of the historic buildings recorded in the firm's archives and consider the archive's ongoing legacy - how it shapes current practice. Sophie Garrett's presentation will illustrate the depth and variety of the Architectural collections at UMA. These collections are accessed by a range of researchers, with Bates Smart McCutcheon being one of the most frequently requested in the Archive. Hear how archival practices are changing with technology - improved cataloguing can make materials more discoverable, and digital access can help to meet the demand while preserving unique materials. Finally, Chantalle Yarrow will give a student perspective on the learning outcomes involved in the cataloguing and describing of an architectural archive, especially in relation to the creation and use of metadata. Through this, she will highlight how pertinent such processes are to the accessibility of the material to researchers both within and outside the discipline of architecture.

10.45am - 11.15am: Morning Coffee

11.15-12.45. Session 7: Architects' houses and estates

Chair: Prof Hannah Lewi (MSD, UoM)

Prof Paul Walker (MSD, UoM) – *Making Architectural Identity: John Andrews*

Prof Alan Pert (MSD, UoM) – *The Fooks House and other architects' estates*

Catherine Townsend (MSD, UoM) – *Émigré architects' estates*

This session will consider the potential of architects' estates for research, teaching and publication. Paul Walker will discuss his research on the architect John Andrews and his estate. Alan Pert will outline his involvement with Ernest Fooks House as well as other architects' estates. Catherine will discuss issues for historical research that arise from the estates and archives of émigré architects in Melbourne. Prominent architects such as Frederick Romberg and Anatol Kagan will be examined, alongside peripatetic architects Fritz Janeba and Hugo Leipziger-Pearce, and little-known figures such as architect turned toy-maker Hermann Baum.

1.00pm - 2.15 pm Lunch

Includes viewing of students' work from Lyon Housemuseum project in MSD (first floor).

2.15pm - 3.30pm. Session 8: Designers' Estates, Archives and their Legacy

Chair: Dr Noel Waite (School of Design, RMIT University)

Dr Denise Whitehouse (Independent Design Historian) – *Featherston: Design for Life*

Ann Carew (RMIT Design Archives) – *Every day design in the Archives*

Dr Noel Waite (RMIT) - *Design histories and futures*

Speaker: Dr Denise Whitehouse

Denise Whitehouse is a design historian and author who has spent hours upon hours delving in archives. She worked extensively with Mary Featherston sorting and cataloguing the vast Featherston Design archive while musing over the intent and value of the designer archive to both family and cultural bodies. Housed in the National Gallery of Victoria the archive informed the 2019 Featherston, Design for Life, exhibition at Heide Museum of Modern Art that Denise co-curated with Kirsty Grant and the accompanying monograph.

Speaker: Ann Carew

Ann Carew is the Curatorial Officer of the RMIT Design Archives, an institution unique in Australia for its exclusive focus on design practice across all disciplines. Since its establishment in 2007, the RDA has attracted donations of archives from some of Melbourne's most influential post-war designers and design collectives. The RDA aims to preserve and promote the legacy of these exemplary designers and architects who continue to enrich our daily lives through design. Ann will give an overview of the RDA's role in preserving, documenting, interpreting and promoting the archives of the designers and design practices in their custody.

Speaker: Noel Waite

Dr Noel Waite is the Program Manager of the Masters of Communication Design at RMIT University and has worked closely with the RDA on student curated & designed exhibitions drawing from their collection. He was Curator, Life at Te Manawa, Museum in New Zealand, and his investigations of design estates, archives and legacies has taken him into New Zealand's rural Art Deco hinterland, earthquake zones, cribs & castles. In this presentation subjects include Leo Bensemann (New Zealand artist and designer); Eden Hore (New Zealand Farmer and Fashion Collector); and Pieter Huveneers (Dutch-Australian identity designer).

3.30pm - 4.00pm Afternoon Tea

4.00pm - 6.00pm. Session 9: The afterlife of art - legal considerations and artists' estates

Chair: Associate Professor Kate MacNeill (Faculty of Arts, UoM)

AProf Kate MacNeill in conversation with Lee Elsdon (Arts Law Centre of Australia)

Colin Golvan AM QC – *The estate of Albert Namatjira*

The activities of executors of artists' estates have considerable impact on the extent to which artists' career extends beyond their lifetime. In this session two perspectives will be given on the importance of preserving an artist's legacy through the contents of the will, and the mechanisms for managing an artist's estate. Lee Elsdon will highlight the work undertaken by Artists in the Black, a project of the Arts Law Centre of Australia which provides a will making service for indigenous artists, and Kate MacNeill will canvass a number of legal cases concerning artists estates. This will be followed by a presentation by Colin Golvan AM QC, who will speak on failures and successes in the management of the estate of the "father" of modern Indigenous visual arts Albert Namatjira.

5.45pm. Closing remarks

Biographies of speakers:

Eva de Jong-Duldig

Eva was born in Vienna in 1938, one month before Nazi Germany annexed Austria. With her parents, Karl and Slawa Duldig, she was fortunate to escape to Switzerland later in that year. Shortly after the family travelled to Singapore and then in September 1940 to Australia, where they were interned at Tatura as 'enemy aliens' for almost two years. In her role as Founding Director, Eva initiated many public and educational programs including, since 1986, the Annual Duldig Lecture on Sculpture at the National Gallery of Victoria. With the support of the Austrian government she enabled a Karl Duldig travelling exhibition from the Duldig collection to be shown in Vienna and Krakow in 2003. Another touring exhibition visited seven Victorian regional museums in 2006-08, and Karl Duldig's work was included in major exhibitions on Viennese art and design at the National Gallery of Victoria in 1990 and 2011. Eva retired as Director in 2014 but continues, as Founder and Patron, to contribute to the Duldig Studio through her personal knowledge of and insights into the family history and the collection. Eva has recently completed a personal account of her family's remarkable story for publication in a major new memoir – *Driftwood* (2017).

Dr Jane Eckett

Dr Jane Eckett is a teaching associate in art history at the University of Melbourne whose research focuses on modernist sculpture and émigré legacies. In 2018, she was appointed the Ursula Hoff Fellow at the Ian Potter Museum of Art and National Gallery of Victoria, focussing on Hirschfeld-Mack's monotypes. Recent publications include chapters in *Bauhaus Diaspora and Beyond* (MUP and Power Publications, 2019), *Australia Modern* (Thames and Hudson, 2019), and *Melbourne Modern: European art and design at RMIT since 1945* (RMIT gallery, 2019), the latter co-edited with Harriet Edquist.

Lee Elsdon

Lee Elsdon is a solicitor with the Arts Law Centre of Australia and is on secondment from the Australian Government Solicitor. Prior to his current term of employment, he previously worked at the Arts Law Centre as the Artists in the Black Paralegal. He holds a Bachelor of Laws and a Bachelor of Contemporary Music from Southern Cross University. He has a background in broadcast media and music, having worked as a sound engineer in broadcast television for many years. He has a particular interest in human rights as well as entertainment and media law.

Dr Suzanne Fraser

Dr Suzanne Fraser is Research Coordinator at the Centre of Visual Art (CoVA) and has previously been a lecturer in Art History at the University of Melbourne. As well as lecturing, she is an arts writer and researcher. Her doctoral research utilised postcolonial approaches to examining Scottish-Australian cultural collections. She is currently part of the University of Melbourne's research team undertaking annual Refugee evaluations on behalf of Arts House and the City of Melbourne. As part of her role at CoVA, she manages the Norma Redpath Studio and associated programs.

Sophie Garrett

Sophie Garrett has a focus on architectural records at the University of Melbourne Archives, assisting researchers to find and access them (archives@archives.unimelb.edu.au). Her most recent article is a collaboration with professional staff colleagues about the Japanese Room in the Glyn Davis Building. It will be published in the December issue of *Collections* magazine.

Colin Golvan AM QC

Colin Golvan appears in the Federal Court throughout Australia, and has appeared in intellectual property, trade practices and defamation matters in the High Court. He has appeared in many cases for Indigenous artists and led the recent campaign to secure the copyright of Albert Namatjira. He is a trustee of the Namatjira Legacy Trust. He is also the author of the legal books *Copyright - Law and Practice* (Federation Press 2007), *An Introduction to Intellectual Property Law* (Federation Press 1992), *Words and Law* (Penguin 1990) and co-author of *Writers and the Law* (Law Book Company 1986), and a number of plays and other works - full details at colingolvan.com.au.

Dr Sally Gray

Dr Sally Gray is a writer, curator and cultural historian who has published and lectured widely on art and fashion history. In 1993, two years before his death of AIDS-related conditions, the Australian queer artist, David McDiarmid (1952-1995) asked her to be executor of his estate and his future copyright holder. As curator of his artistic legacy, Sally has written extensively about the artist's work and curated or co-curated numerous exhibitions including: *David McDiarmid: A Short History of Facial Hair*, at the Fashion Space Gallery, London College of Fashion, University of the Arts London, 2011; *David McDiarmid: When This You See Remember Me*, National Gallery of Victoria, Melbourne, 2014; and the continually-unfolding exhibition, through the years 2017-18, of McDiarmid's 'Rainbow Aphorism' series of works throughout the London Underground network. Her books, book chapters and journal articles on McDiarmid's life and work can be found at: <https://independentscholar.academia.edu/DrSallyGray>. More about her exhibitions of McDiarmid's work can be found at: <http://www.sallygray.com.au/>

Lesley Harding

Lesley Harding is Artistic Director at Heide Museum of Modern Art. She previously worked as a curator at Heide, Arts Centre Melbourne and the National Art School, Sydney, and has curated over 50 exhibitions since 1995. Lesley's current

exhibition projects include Margel Hinder: The Motion of the Modern for the Art Gallery of New South Wales and Heide, and a survey of the work of British sculptor Barbara Hepworth. She has written a number of books on Australian art and social history, including *Margaret Preston: Recipes for Food and Art* (2016), and *Modern Love: The Lives of John and Sunday Reed* (2015) with Kendrah Morgan. Lesley and Kendrah's most recent book, *Mirka and Georges: A Culinary Affair* (2018), explores the lives of two central and beloved figures in the cultural life of Australia.

Dr Alison Inglis

Alison Inglis is an Associate Professor in Art History at The University of Melbourne and Co-Director of the Australian Institute of Art History. She has a long-standing research interest in the art of nineteenth-century Britain and Australia, and also studies the history of collections and exhibitions in Australia. Her most recent major publication, written in collaboration with Joanna Mendelsohn, Catherine De Lorenzo, and Catherine Speck, is *Australian Art Exhibitions: Opening Our Eyes* (Thames & Hudson 2018). She is a former trustee of the National Gallery of Victoria, Heide Museum of Modern Art and the Duldig Studio.

Laura Jovic

Laura Jovic is undertaking a PhD at the University of Melbourne, researching dress and its role in Australian colonial society. She is a former curator of Australian Fashion and Textiles at the National Gallery of Victoria where she curated *Australian Made: 100 Years of Fashion* (2010) and *Linda Jackson: Bush Couture* (2012). In 2016 Laura curated the exhibition *Louis Kahan: Art, Theatre, Fashion* for the Town Hall Gallery, Hawthorn. Most recently she has been working as a consultant curator on a project at the RMIT Design Archives interpreting the designs of Sara Thorn and Bruce Slorach.

Leah Justin

Leah Justin is the Community Education coordinator at the Jewish Museum of Australia. She has organised and developed the Museum's adult education short courses program since 2001 and is always seeking to offer diverse and topical courses. Leah also works on creating public programs to enrich the Museum's temporary exhibitions. Together with her husband Charles, she is also the cofounder of the Justin Art House Museum, which seeks to interrogate ideas through contemporary art.

Charles Justin

Charles Justin is Director at Justin Art House Museum - JAHM. He is one of the founders of SJB, one of Australia's leading multidisciplinary practices with divisions in architecture, town planning, urban design and interior design. He is also one of the founders of Plus Architecture. He is also one of the founders of Management for Design, a management company specialising in the design professions. Charles has a deep interest in art and culture. He was on the board of the Jewish Museum of Australia. He is also an avid collector of contemporary art with a focus on emerging artists and has commissioned and curated *Fallow*, a public art project in St Kilda. Following his retirement from architectural practice, Charles and his wife Leah established the Justin Art House Museum - JAHM, a privately funded, not for profit house museum which opened to the public in April 2016. It presents curated exhibitions both from their contemporary art collection and external sources. The exhibitions are supported by a public program.

Dena Kahan

Dena Kahan is a practicing artist who has exhibited in Australia for 25 years. She has taught in art history and practical art making and has worked in art conservation. She continues to work with her family to manage the estate of her late father, the artist Louis Kahan.

Beverley Knight

Beverly Knight is the Director of Alcaston Gallery established in 1989 - to present. She is the Executor and Trustee for the Estate of Ginger Riley Munduwalwala (c.1936-2002) and represented the artist at Alcaston Gallery his entire career. She is also the Agent for the Art of Sally Gabori on behalf of the Estate of Sally Gabori (c.1924-2015). The Agents agreement commenced in 2016 and is ongoing in conjunction with the Executor of the Estate and two lawyers for the Estate. Alcaston Gallery represented the artist during her artistic lifetime.

Josef Lebovic

An art dealer for over 40 years, Josef Lebovic is one of Australia's most well-known and respected figures in the field of original prints and photography. Josef's specialist knowledge, energy and enthusiasm are contagious. His catalogues, gallery guides/website and other publications and new projects keep him an active figure in the Australian art scene. The gallery has published over 200 catalogues and exhibited at a number Art and Antique fairs around Australia and overseas over the last 30 years. He is also member of a number Australian and International Association; The Australian Antique & Art Dealers Association, Australian & New Zealand Association of Antiquarian Booksellers; the Association of International Photography Art Dealers (AIPAD); the International Fine Print Dealers Association (IFPDA); and International Vintage Poster Dealers Association (IVPDA).

Professor Hannah Lewi

Prof Hannah Lewi's areas of expertise lie in architectural design, history and theory. Her research interests include Australian and modern architecture, heritage, and the use of multimedia in researching history. She currently teaches 19th- and 20th-century history and design, architectural and urban theory. Hannah has been a registered architect, is a

past President of SAHANZ and past co-editor of Fabrications Journal; current vice-chair of DOCOMOMO Australia, and co-director of ACAHUCH.

Emeritus Professor Miles Lewis, AM, FAHA

Emeritus Professor Miles Lewis is an architectural historian specialising in the cultural history of building, an honorary life fellow of the Comité International d'Architecture Vernaculaire, a UNESCO/ICOMOS World Heritage referee, and author of numerous publications. He is one of Australia's most notable architectural historians and was made a member of the Order of Australia for service to architectural history, heritage protection and urban planning.

Dr Kate MacNeill

Kate MacNeill is an Associate Professor in the School of Culture and Communication, and currently Director of the Graduate School of Humanities and Social Sciences and Associate Dean (Graduate Studies) at the University of Melbourne. For many years she taught Arts Law in the Master of Arts and Cultural Management program. With a background in law and economics she had extensive experience in policy work in the government and non-government sector prior to returning to study art history, obtaining a PhD in Art History. Her research has focussed on the circulation of art in the public sphere.

Dr Steven Miller

Steven Miller is head of the National Art Archive and the Capon Research Library at the Art Gallery of NSW. His book *Dogs in Australian Art* was published by Wakefield Press in 2012, revised and expanded in 2016. He has also co-authored *Awakenings: Four lives in Art* (2015), *Degenerates and Perverts: The 1939 Herald Exhibition of French and British Contemporary Art* (2005), which received the NSW Premier's Australian History Award, and *The Art and Life of Weaver Hawkins* (1995) with Eileen Chanin.

Kendrah Morgan

Kendrah Morgan is Senior Curator at Heide Museum of Modern Art. She joined Heide in 2003 from Auckland Art Gallery in New Zealand. Kendrah has curated more than 40 exhibitions, with *Robin Boyd: Design Legend* (2019), *Mirka Mora: Pas de Deux – Drawings and Dolls* (with Lesley Harding, 2018); *Charles Blackman: Schoolgirls* (2017); and *Arthur Boyd: Brides* (2014) among her recent major projects. Kendrah has co-authored several books about the history of Heide with Lesley Harding, including *Modern Love: The Lives of John and Sunday Reed* (2015) which was shortlisted for the Victorian Premier's Literary Award for non-fiction.

Professor Alan Pert

Alan Pert was appointed Director of Melbourne School of Design in October 2012. The appointment followed 6 years as Professor of Architecture and Director of Research at the University of Strathclyde in Glasgow, Scotland. Alan is also an acclaimed architect. As Director of NORD (Northern Office for Research by Design) Alan aims to carry out practice-based research, analysing and forging propositions across writing, discourse, exhibitions, education and building. Current projects include a major regeneration project for the 'potteries' in Stoke on Trent, England, A Maggie's Cancer Care Centre and an 18-bed Palliative Care Hospice in the UK. The new furniture galleries for the Victoria & Albert Museum, has recently been completed and the Primary Substation for London 2012 has been featured in a number of international journals as well as being the winner of an RIBA Award and European Brick Award in 2011. In 2006, NORD were awarded the title of Young Architect of the Year by Building Design Magazine whilst the following year, NORD were awarded the title of Scottish Architect Of The Year by RIAS and Prospect Magazine. The recently completed 'Shingle House' for Living Architecture has reached the RIBA Manser Medal shortlist, while a new studio complex for Artist's in Glasgow won the highly acclaimed Doolan Prize at the end of 2013. Alan is also a partner in the AHRC funded 'Invisible College' project, which brings together academics, policy makers, artists and local people to tackle issues of regeneration, conservation and education. Modelled on the experimental networks of the early scientific revolution, and Patrick Geddes summer schools in the late nineteenth century, the Invisible College aims to convene interested parties for a series of walks, activities and debates which will make proposals for the future of a controversial landscape and Heritage listed building.

Professor Robyn Sloggett AM

Professor Robyn Sloggett AM holds the Cripps Foundations Chair of Cultural Materials Conservation and is Director of the Grimwade Centre for Cultural Materials Conservation. She specializes in Art authentication and significance assessment as a tool in preservation and collection management.

Jason Smith

Jason Smith is the Director of Geelong Gallery. He has most recently been curator of the survey Fred Williams in You Yangs, and he was the initiating curator and member of the international curatorial team for the acclaimed touring exhibition Making Modernism: O'Keeffe, Preston & Cossington Smith. He was previously Curatorial Manager of Australian Art at the Queensland Art Gallery / Gallery of Modern Art; Director & CEO of Heide Museum of Modern Art; Director of Monash Gallery of Art; and Curator of Contemporary Art at the National Gallery of Victoria. He has individually and collaboratively curated over 50 solo, group and thematic exhibitions including major surveys of the works of Howard Arkley, Peter Booth, Louise Bourgeois, Gwyn Hanssen Pigott, Stephen Benwell and Kathy Temin. He has written on the works of more than 150 artists for a range of publications.

Simon Swaney

Simon holds degrees in both Architecture and Building. Following several years in the construction industry he returned to University to study architecture. On completion he worked with some of Australia's leading design firms before founding Swaney Draper Architects in 1987. The practice became highly respected working in the residential, commercial and institutional sectors. The practice's philosophies were based on thorough research leading to design solutions that respond to the aspirations and dreams of owners and occupants. The work sought to avoid the excesses of fashion by creating timeless quality through the honest expression of structure and materials. During its 17 years the practice received numerous awards for its work. Simon joined Bates Smart in 2004 and has since led numerous projects including 420 George Street, Neil Perry's Rockpool Bar and Grill and Spice Temple and Clayton Utz's offices in No.1 Bligh Street. He is focused on environmental outcomes arising through durable design and economy of means.

Dr Ben Thomas

Dr Ben Thomas is Rusden Curator of Cultural Collections at Trinity College. His doctoral thesis examined the career of artist and museum director, Daryl Lindsay. He has co-authored several books, including *Miegunyah: The Bequests of Russell and Mab Grimwade*, with John Poynter, published by Miegunyah Press; and *Visions of Colonial Grandeur: John Twycross at the Melbourne International Exhibitions*, with Charlotte Smith, published by Museum Victoria. He is an Honorary Associate of the Museum and a former Postdoctoral Research Fellow at the Australian Institute of Art History.

Catherine Townsend

Catherine Townsend is a PhD candidate in architectural history at the Faculty of Architecture, Building and Planning, University of Melbourne. Her research centres on the transnational diaspora of architects that fled Europe during Hitler's rise to power and the rise of modernism across the globe.

Dr Noel Waite

Dr Noel Waite is the Program Manager of the Masters of Communication Design at RMIT University and has worked closely with the RDA on student curated & designed exhibitions drawing from their collection. He was Curator, Life at Te Manawa, Museum in New Zealand, and his investigations of design estates, archives and legacies has taken him into New Zealand's rural Art Deco hinterland, earthquake zones, cribs & castles.

Dr Georgina Walker

Georgina Walker is a graduate of the Art History and Curatorship Department of the University of Melbourne. She is an Honorary Research Fellow at the University of Melbourne and teaches in Art History, Curatorial and Museum Studies. Her monograph, *The Private Collector's Museum: Public Good Versus Private Gain* (Routledge 2019), connects the rising popularity of private museums with new models of cultural philanthropy, curatorial practice and new inter-relationships between private and public art museums within a historical and contemporary context. Georgina's current research interests include the recent and fast-growing number of private, national and international museums that have emerged in the Asia-Pacific and Gulf regions.

Professor Paul Walker

Paul Walker is a Professor of Architecture in the Faculty of Architecture Building & Planning. Walker was educated at the University of Auckland (BArch (Hons) 1981; PhD 1987). He worked in architectural practices in Auckland & Wellington 1987-1991, and as an academic at Victoria University of Wellington 1989-1999. Walker served as Deputy Dean 2008-2013 and was promoted to Professor in 2011. He is currently Associate Dean (Research). Walker's teaching focuses on architecture history, theory, and design. He coordinates Architectural Cultures 1, a critical survey of the modern movement in architecture for incoming students in the 300-pt MArch. Recent research has encompassed contemporary museum architecture and colonial museum buildings in Australia & elsewhere, and mid-twentieth century architecture in Australia & New Zealand. With colleagues at five universities, he is currently leading a research project on the work of the architect John Andrews in Canada, the United States, and Australia. He is also working on a project examining the architecture of trading networks in Australia and the Dutch East Indies in the early 20th century. A further current undertaking is an ARC Discovery-funded project 2019-2021, Australia's new cities: past, present and future, led by AProf David Nichols. Walker is also leader of the design precedents lens of the Affordable Housing Hallmark Research Initiative. Walker was co-editor of *Fabrications*, the Journal of the Society of Architectural Historians, Australia & New Zealand 2007-2012, and is currently Chair of the SAHANZ Editorial Board. He was made a life member of SAHANZ in July 2019.

Dr Denise Whitehouse

Denise is a design and cultural historian engaged in building a critical discourse about the history of Australian design as a practice and mode of cultural production. Her essay, "The State of Design History as a Discipline", which features in D. Brody and H. Clark (eds.) 2009 *Design Studies; A Reader*, Berg, New York, has been translated into Spanish by Dr Isabel Campi. An award-winning educator Denise is currently shifting her focus totally to research and publication. Her current project is a monograph of the designers Grant and Mary Featherston.

Chantalle Yarrow

Chantalle Yarrow completed her undergraduate architectural studies at the University of Melbourne in 2016, in which she was awarded 'The Bachelor of Environments Medal' as the top performing graduating student of her cohort. In commencement of her Master of Architecture in 2018, after working with Denton Corker Marshall, she became a recipient of The Architect Michael Kaufman Scholarship. She has since worked at the University of Melbourne as both a research

assistant, and assistant archivist on the Yuncken Freeman Architects project team, and subsequently as a Senior Tutor within Construction Design. She is currently studying a postgraduate in philosophy, with a view of continuing into a PhD within the areas of architecture, ethics and policy.

Anne Zahalka

Anne Zahalka is one of Australia's most highly regarded photo-media artists having exhibited extensively in Australia and overseas for over thirty years. Her work often explores and challenges cultural stereotyping with a humorous and critical voice. Cultural diversity, gender and difference within Australian society are highlighted through the deconstruction and re-presentation of familiar images allowing other figures and new narratives to emerge. Zahalka has held over 40 solo exhibitions and her work has been collected privately and by all major institutions in Australia. She was a recipient of numerous awards and commissions, including the Macarthur Cook Art Prize (2008), the National Photographic Prize (2007) and the Leopold Godowsky Photography Award in Boston, (2005). Zahalka was commissioned by Parliament House, Canberra, in 2014 to create works marking the 25th Anniversary of the building. That same year, she completed another major photographic commission portraying migrants against the backdrop of Sydney's multicultural community for Sydney Airport. More recently, Zahalka was selected for the international photography exhibition *Civilization – The Way We Live Now* currently showing at the National Gallery of Victoria in September and has just returned from a residency and exhibition in Prague at the Bêhal Fejer Institute. Titled *The Fate of Things* the work continues her reflections on love and loss through her family archive and history.

