

**DSC PhD + Master by Research Projects School of Art
Project Information for Applicants**

Research in the School of Art focuses on contemporary art, photography and craft. CAST (Contemporary Art and Social Transformation) is the School's core research group, leading collaborative socially-engaged artistic projects. All projects are aligned with the Design and Creative Practice Enabling Capability Platform (ECP)

Art + Ecologies (AEGIS) (CAST)

Project Title:	Potential Supervisors:
<i>Art & Extinction</i>	Associate Professor Linda Williams Associate Professor Dominic Redfern Dr Jazmina Cininas Adjunct Associate Professor Harry Nankin
<i>Art and Future Worlds: Can Art Practice Play a Role in Global Imaginaries of Future Worlds?</i>	Associate Professor Linda Williams Professor Kit Wise Dr Laresa Kosloff Research Associate Dr Debbie Symons
<i>Art and Ecology: Investigating the Role of Art in Addressing the Erosion of Biodiversity in the Urban Context</i>	Associate Professor Linda Williams Associate Professor Marco Amati Associate Professor Philip Samartzis Professor Kit Wise Adjunct Assoc. Professor Harry Nankin Research Associate Dr Debbie Symons

Arts + Education (CAST)

<i>Arts Education: Linking the Academy with Industry</i>	Professor David Forrest Professor Kit Wise Dr Angela Clarke Dr Phil Edwards
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Art in Public Space (CAST)

<i>Social, Public and Urban Art Interventions and Practices</i>	Associate Professor Keely Macarow Associate Professor Mikala Dwyer Professor Kit Wise Dr Laresa Kossloff
<i>Space + Place</i>	Associate Professor Dominic Redfern Dr Richard Harding Dr Kristen Sharp Dr Michael Graeve

Arts Management Projects

Project Title:	Potential Supervisors:
<i>Arts Management: the Interface Between the Arts, Management and Industry</i>	Professor David Forrest Dr Tammy Wong Hulbert Emeritus Professor Martin Comte Dr Mark Williams

Craft Projects

<i>Emergent Material Practices: Craft Practice and New Technologies</i>	Dr Mark Edgoose Dr Kirsten Haydon Dr Nicholas Bastin Dr Scott Mayson
<i>Material Agency in Craft Practice (Ceramics, and Gold and Silversmithing)</i>	Dr Mark Edgoose Dr Kirsten Haydon Dr Nicholas Bastin

Creative Care Projects (CAST)

<i>Creative Care</i>	Associate Professor Keely Macarow Professor Kit Wise
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Drawing, Painting, Sculpture Projects

<i>A Colour of Space and a Weight of Shape</i>	Associate Professor Mikala Dwyer Dr Michael Graeve Dr Robin Kingston
<i>Research in Drawing Disciplines for Political, Social and Metaphysical Discourse</i>	Dr Greg Creek Dr Irene Barberis Dr Martine Corompt
<i>Research in Idioms and Practice of Painting as Transmission of Knowledge in Contemporary Culture</i>	Dr Greg Creek Dr Steven Rendall Peter Westwood Dr Irene Barberis
<i>Material Agency in the Expanded Field of Painting</i>	Associate Professor Peter Ellis Dr Robin Kingston Dr Rhett D'Costa Dr Phil Edwards Louise Weaver

Media and Sound Art Projects

Project Title:	Potential Supervisors:
<i>Post Internet Art</i>	Dr Ian Haig Dr Alison Bennett Professor Daniel Palmer
<i>Art and Technology – Immaterial Material</i>	Dr Ian Haig Professor Kit Wise Dr Alison Bennett Dr Michael Graeve Dr Ceri Hann
<i>Sound Art & Culture</i>	Associate Professor Philip Samartzis Dr Kristen Sharp Dr Michael Graeve Dr Darrin Verhagen

Migration and Mobilities Projects (CAST)

<i>Contemporary Arts Practices in the Asia-Pacific</i>	Dr Kristen Sharp Dr Tammy Wong Hulbert Dr Rhett D'Costa Associate Professor Philip Samartzis
<i>Migration + Mobility in the Asia-Pacific</i>	Dr Rhett D'Costa Dr Tammy Wong Hulbert Dr Kristen Sharp

Photography Projects

<i>Imaging Futures and Twenty-First Century Photography</i>	Associate Professor Shane Hulbert Professor Daniel Palmer Dr Alison Bennett
<i>Photography, Archives, History and Memory</i>	Professor Daniel Palmer Dr Kelly Hussey-Smith Dr Drew Pettifer Associate Professor Shane Hulbert
<i>Photography, Australian Cultural Identity, Landscape, National Identity, Nationalism</i>	Associate Professor Shane Hulbert Professor Daniel Palmer

Queer Practices Projects (CAST)

<i>Queer(y)ing Creative Practice / Deploying Otherness as Artistic Potential</i>	Dr Richard Harding Dr Alison Bennett Dr Drew Pettifer Dr Ray Cook
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Social Practice Projects (CAST)

Project Title:	Potential Supervisors:
<i>Art and Social Practice</i>	Dr Marnie Badham Professor Daniel Palmer Dr Grace McQuilten Dr Kelly Hussey-Smith
<i>Curating Socially Engaged Art</i>	Dr Grace McQuilten Dr Marnie Badham

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Project Title:

Art and Extinction.

Project Description:

The IUCN Red List of threatened species clearly indicates that the sixth mass extinction event is progressing rapidly. Caused by anthropogenic factors, this mass extinction event is one of the most significant in the history of the earth. As scientific consensus confirms, this is a process unprecedented in human history, yet at the cultural level, critical responses to this event have remained relatively nascent.

Yet just as the XR (extinction rebellion) campaigns of non-violent civil disobedience have rapidly gained global attention, there is also a rapidly emerging field of scholarship in the environmental humanities aiming to address this problem. In response to the recent scholarship in this field, our research team is looking for a postgraduate candidate to investigate how art could engage with this problem in ways that communicate the global impact of the extinction crisis. It is important that potential candidates do not approach this problem didactically, or simply as a worthy project for the environmental cause, but rather as genuinely innovative research on how art can speak with particular eloquence at the level of affects.

The problem of the global attrition of biodiversity can be seen as overwhelming, or too difficult a dilemma for an artist to contend with. Nonetheless, we are looking for a doctoral or masters level candidate who can rise to this challenge through studio-led research to collaborate with our research team in finding effective approaches to the problem of the cultural communication of extinction.

Relevant Literature:

Grove, Richard 1995 *Green Imperialism: Colonial Expansion, Tropical Island Edens and the Origins of Environmentalism 1600-1860*. Cambridge: Cambridge University Press.

Heise, Ursula (2016) *Imagining Extinction. The Cultural Meaning of Endangered Species* Chicago: University of Chicago Press.

Kolbert, Elizabeth (2014) *The Sixth Extinction: An Unnatural History* London: Bloomsbury.

Margulis, Lynn (1998) *Symbiotic Planet: A new look at evolution* New York: Basic Books.

Rose, Deborah, van Dooren, Thom, Chrulew, Mathew. Eds. (2017) *Extinction Studies. Stories of Time, Death, and Generations*. Columbia University Press.

Shiva, Vandeva (2019) 'Foreword' in *This Is Not A Drill: An Extinction Rebellion Handbook*.

Supervisory Team:

1st Supervisor: Associate Professor Linda Williams

2nd Supervisor: Associate Professor Dominic Redfern

3rd Supervisor: Dr Jazmina Cininas

Adjunct Associate Professor Harry Nankin

FOR Code/s:

1905 Visual Arts and Crafts

2002 Cultural Studies

**2019 DSC PhD + Master by Research Projects: Information Sheet
School of Art**

Information for Applicants

Project Title:

Art and Future Worlds: Can Art Play a Role in Global Imaginaries of Future Worlds?

Project Description:

Science fiction is a well-established genre that has explored the imaginative potential of both utopian and dystopian worlds. As many critics have argued, moreover, it is also a genre that can offer a clearer understanding of the world of the present day by identifying the unforeseen and unintended consequences of particular social, technological or environmental processes. As such, science fiction in film and speculative fiction has had a significant impact on how possible future worlds have been conceived in the social imaginary. But could the same be said of contemporary art? It could be argued that with the exception of film, in the 20th century the visual imagery of science fiction was largely illustrative- but is this still the case?

To engage with the research team interested in this question, you will investigate the question of how effectively future worlds can be imagined through art. This question can be approached as a Doctoral or Master's level research project: either as a studio-led investigation, as an art historical study, or major curatorial project investigating the international scope of these questions.

Relevant Literature:

Latham, Rob [Ed.] (2017) *Science Fiction Criticism: An Anthology of essential Writings* London: Bloomsbury.

Milner, Andrew (2012) *Locating Science Fiction* Liverpool: Liverpool University Press.

Stager, Curt (2011) *Deep Future The Next 100,000 Years of Life on Earth* New York: Thomas Dunn Books.

Steger, Manfred (2008) *The Rise of the Global Imaginary: Political Ideologies from the French Revolution to the War on Terror* Oxford University Press.

Williams, Linda (2011) 'Contemporary art as futuristic fiction: All that is solid melts into air' in *2112: Imagining the Future* RMIT Gallery catalogue, December 2011

Supervisory Team:

1st Supervisor: Associate Professor Linda Williams
2nd Supervisor: Professor Kit Wise
3rd Supervisor: Dr Laresa Kosloff
Research Associate Dr Debbie Symons

FOR Code/s:

1905 Visual Arts and Crafts
2002 Cultural Studies

**2019 DSC PhD + Master by Research Projects: Information Sheet
School of Art**

Information for Applicants

Project Title:

Art and Ecology: Investigating the Role of Art in Addressing the Erosion of Biodiversity in the Urban Context

Project Description:

This doctoral project is an investigation into the cultural responses to the serious attrition of global biodiversity with a specific focus on local ecosystems.

We are seeking a candidate to work collaboratively with an interdisciplinary research team in exploring the capacity of environmental art to make a difference to the ways the urban public conceives climate change, environmental deterioration and loss of biodiversity. Based on either a practice-led or theoretical approach, you will research the ways art contributes to a better cultural understanding of urban and/or regional ecosystems.

Practice-led approaches can be in any studio discipline, though a track record in interdisciplinary practice with a focus on digital/electronic media art (particularly AR), lens-based practice, or sound art would be an advantage. A practice-led candidate would also be required to write an exegetical dissertation on the cultural and theoretical context of the artworks.

If the project is theoretical rather than practice-based, a background in cultural studies, cultural geography or urban studies would be desirable, as would a knowledge of contemporary environmental art.

We are also interested in applicants approaching the field of art and ecology from other related disciplines, including indigenous studies and research in traditional environmental knowledge of Country.

Relevant Literature:

Bristow, T & Ford, T. (Eds.) 2016, *A Cultural History of Climate Change*, London & New York: Routledge.

Davis, H. & Turpin, E. (Eds.) 2015, *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies*, London: Open Humanities Press.

Heise, U, Christensen, J. and Niemann, M. (Eds.) 2017, *The Routledge Companion to the Environmental Humanities*, London & New York: Routledge.

Lynch, T, Glotfelty, C. & Armbruster, K. (Eds.) 2012) *The Bioregional Imagination: Literature, Ecology and Place* Athens, GA: University of Georgia Press.

Supervisory Team:

1st Supervisor: Associate Professor Linda Williams (School of Art)

2nd Supervisor: Associate Professor Marco Amati (School of Global, Urban and Social Studies)

3rd Supervisor: Associate Professor Philip Samartzis (School of Art)

4th Supervisor: Professor Kit Wise (School of Art)

Consultants: Adjunct Assoc. Professor Harry Nankin & Research Associate Dr Debbie Symons

FOR Code/s:

1905 Visual Arts and Crafts

2002 Cultural Studies

**2019 DSC PhD + Master by Research Projects: Information Sheet
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Information for Applicants

Project Title:

Arts Education: Linking the Academy with Industry

Project Description:

The project brings together research and researchers across the School of Art and the School of Education looking at arts education (specifically the areas of art and music) at different educational levels from schools, vocational and higher education settings. At the core is a development of emerging and innovative approaches to arts education that will facilitate artistic and educational outcomes.

The scope of the project spans arts education (with particular reference to arts and music education). It considers the provision from policy to implementation and practice and looks at the linking trajectory from schools through vocational /higher education to industry and employment. In addition, the consideration of artists conveying intent and purpose through a pedagogy that has emerged from practice.

Key questions that could be explored through this project include:

How is the provision of art/s education equipping graduates to enter the professional world of work in or out of the arts industry?

What is the connection between policy development in education and the arts that is enhancing the experience and capacity of graduates?

What does industry want from an art/s graduate? What are the needs of current employers and projections for future demands and employability?

Supervisory Team:

1st Supervisor: Professor David Forrest (School of Art)

2nd Supervisor: Professor Kit Wise (School of Art)

3rd Supervisor: Dr Angela Clarke (School of Art)

4th Supervisor: Dr Phil Edwards (School of Art)

FOR Code/s:

1302 Curriculum and Pedagogy

130201 Creative Arts, Media and Communication Curriculum and Pedagogy

1905 Visual Arts and Crafts

2019 DSC PhD + Master by Research Projects: Information Sheet
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Project Title:

Arts Management: The Interface Between the Arts, Management and Industry

Project Description:

The project is focused in the discipline of Arts Management and aims to bring together current key directions in the developing field in relation to artistic, institutional, government and industry. It is looking at new and emerging methodologies and theoretical approaches to the discipline.

Key research areas for investigation include:

- Policy development, implementation and evaluation from the local to international levels.
- Managing the artistic experience: Transforming management models across arts institutions and performing arts organisations.
- Education for audience development in arts institutions and performing arts organisations.
- Arts organisations, sustainability and participation.
- Engaging artists, audiences, community and government.

With an initial focus on Australia the project is looking towards the Asia-Pacific region.

Each of the research areas has the potential to link together from any of the drivers of policy, education, management, audiences, community.

Relevant Literature:

Forrest, D. (Ed. & contributor). (2015). *Arts Management: Insights and Perspectives*. Melbourne: Australian Scholarly Publishing.

Supervisory Team:

1st Supervisor: Professor David Forrest

2nd Supervisor: Dr Tammy Wong Hulbert

3rd Supervisor: Emeritus Professor Martin Comte / Dr Mark Williams

FOR Code/s:

2102 Curatorial and Related Studies

210202 Heritage and Cultural Conservation

210204 Museum Studies

1905 Visual Arts and Crafts

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Information for Applicants

Project Title:

Emergent Material Practices: Craft Practice and New Technologies

Project Description:

This project provides an opportunity for HDR students to research the interface between traditional craft practices and new technologies through the lens of material practice.

Contemporary theories, concepts and practices that integrate traditional and new technologies offer HDR students that are interested in the meaning and impetus of the handmade, the value of the studio as a conceptual and physical space, the role of making in interdisciplinary contexts, the integration of digital technologies, Instagram and the Internet in material practices a rich process of making and thinking about the differing contexts of contemporary craft practice.

Relevant Literature:

Scollon, E. 2008. 'Craft in the expanded field'. *Sightlines*, pp.138–155.

Veiteberg, J. & Ferguson, D. 2005. *Craft in transition*, Bergen, Kunsthøgskolen i Bergen.

Postman, N. 1993. *Technopoly: the surrender of culture to technology*, New York, Vintage Books.

Pallasmaa, J. 2009. *The thinking hand: existential and embodied wisdom in architecture*, Chichester, U.K., Wiley.

Supervisory Team:

1st Supervisor: Dr Mark Edgoose (School of Art)

2nd Supervisor: Dr Kirsten Haydon (School of Art)

3rd Supervisor: Dr Nicholas Bastin (School of Art)

4th Supervisor: Dr Scott Mayson (School of Design)

FOR Code/s:

1905 Visual Arts and Crafts

**2019 DSC PhD + Master by Research Projects: Information Sheet
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Information for Applicants

Project Title:

Material Agency in Craft Practice (Ceramics, and Gold and Silversmithing)

Project Description:

This project examines how the objects we make are in constant flux, being active elements in our social landscape, as they are integrated in social, political, and economical networks of people, materials and things. Starting from a notion of 'materials' and 'objects' agency, this project examines how as researchers and makers we can use our work (jewellery, ceramics, crafted objects and more) to analyse our surroundings, to recall histories and narratives, as well as to critically probe possible futures or suggest alternatives to what already exists.

Relevant Literature:

Sennet, R. 2009. *The Craftsman*, Penguin Group, London, United Kingdom.

Pallasmaa, J. 2009. *The thinking hand: existential and embodied wisdom in architecture*, Chichester, U.K., Wiley.

Adamson, G. 2007. *Thinking through craft*, Oxford, Berg.

Besten, L. D. & Brower, W. 2011. *On jewellery: a compendium of international contemporary art jewellery*, Stuttgart: Woodbridge, Arnoldsche.

Supervisory Team:

1st Supervisor: Dr Mark Edgoose
2nd Supervisor: Dr Kirsten Haydon
3rd Supervisor: Dr Nicholas Bastin

FOR Code/s:

1905 Visual Arts and Crafts
190501 Crafts

**2019 DSC PhD + Master by Research Projects: Information Sheet
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Information for Applicants

Project Title:

Creative Care

Project Description:

Creative Care supports interdisciplinary, partnered, collaborative and individual research projects that engage with the creative and health industries and/or the intersection between the creative arts, design, health and social care. Our focus is on creative interventions and responses to Cancer; Aged care; Mental health; Disability; Social and Environmental Determinants of Health and Wellbeing and the Lived Experience of Health and the Body.

Practitioners working across visual, media and sound art, installation, photography, performance, architecture, design, creative writing and place-making who have an interest in public health, the body, the lived experience of illness and/or how this intersects within health, medical and social care settings are encouraged to apply to join us in this vibrant research area..

Relevant Literature:

Walead Beshty, (Ed), 2015, *Ethics*, Whitechapel Gallery: London & The MIT Press: Cambridge, Massachusetts.

Markus Miessen & Andrea Philips (Ed), 2011, *Caring culture: art, architecture and the politics of public health*, Sternberg Press; Skor.

Iain Sinclair, 2018, *Living with buildings: and walking with ghosts: on health and architecture*, Wellcome Collection, London.

Laurene Vaughan (Ed.), 2019, *Designing Cultures of Care*, Bloomsbury: London.

Supervisory Team:

1st Supervisor: Associate Professor Keely Macarow

2nd Supervisor: Professor Kit Wise

FOR Code/s:

1904 Performing Arts and Creative Writing

1905 Visual Arts and Crafts

1203 Design Practice and Management

2002 Cultural Studies

2019 DSC PhD + Master by Research Projects: Information Sheet
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Information for Applicants

Project Title:

A colour of Space and a Weight of Shape

Project Description:

This project is designed for artists working across the mediums of sculpture, painting, performance, ceramics, jewelry, sound, video and installation, interested in exploring the physical properties of matter and the matrix of meanings that gather around them. The project encourages an unpacking of preoccupations and rules of symmetry in symbolism and abstraction employed through modernist painting, sculpture and architecture along with the geometries of the everyday to begin a navigation of what shapes our thought.

The project takes inspiration from science fiction for descriptions of weird matter, phenomena and new social forms, including writers such as Ursula le Guinn, Octavia Butler, HP Lovecraft's 'The Colour Out of Space' or 'Roadside Picnic' by Arkady and Boris Strugatsky – who open up other worlds of thought and material imaginaries, where the laws of physics are stretched into exciting new possibilities and rigid logics become malleable.

The project explores epistemologies of knowledge and non-knowledge – play, belief, feminist theologies, science, pseudoscience, Pataphysics, artificial intelligence, alien intelligence, animal, mineral and vegetable intelligence, philosophy, the supernatural, the paranormal, abject architecture, space, terrestrial, un and extraterrestrial, the edgelessness of future consciousness.

Key methods will revolve around group critique, ideas and experiments with hospitality and exhibition, workshops with visiting artists, site visits, museum, gallery and studio visits.

Relevant Literature:

H.P. Lovecraft, J.G. Ballard, Anthony Vidler, Beatriz Colomina, Ursula le Guin, Octavia Butler

Supervisory Team:

1st Supervisor: Associate Professor Mikala Dwyer

2nd Supervisor: TBA

FOR Code/s:

1905 Visual Arts and Crafts

**2019 DSC PhD + Master by Research Projects: Information Sheet
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Information for Applicants

Project Title:

Research in Drawing Disciplines for Political, Social and Metaphysical Discourse

Project Description:

Research in drawing disciplines supports practice-led enquiries across fields employing drawing as a methodological approach and locus of outcome.

We support projects that extend graphic languages, design and visualisation, the autographic and temporal gesture, material, space and trace as the basis of enquiry into relations of self to the larger structures of society, history and metaphysics.

Our focus is enquiry into drawing practices that materialise critical dialogues mediating the social and the numinous, knowledge and imagination.

Potential areas of research focus include:

- Extended drawing practices and critical histories
- Political bodies and humour
- Space, trace and artefact as encounter
- Aesthetics of disegno, design and the autographic
- Mythology, theology and the everyday observed
- Collaborative artists' practices, agency and the liminal in drawing
- Temporality, animation and meta-materialities.

Relevant Literature:

Butler, Cornelia H. & de Zegher, Catherine. (2010). On Line: Drawing Through the Twentieth Century. In Museum of Modern Art (Ed.). New York: Museum of Modern Art.

Lee, Pamela M. (1999). *AfterImage, Drawing Through Process*. Los Angeles: Museum of Contemporary Art.

Maynard, Patrick. (2005). *Drawing Distinctions, the varieties of graphic expression*. New York: Cornell University Press.

Newman, Avis and Catherine de Zegher. (2003). *The Stage of Drawing: Gesture and Act*. New York: The Drawing Center.

Petherbridge, Deanna. (2010). *The Primacy of Drawing*. London & New Haven: Yale University Press.

Rosand, David. (2002). *Drawing Acts: Studies in Graphic Expression and Representation*. Cambridge & New York: Cambridge University Press.

Stoops, Susan L. (1991). Contemporary Drawing: Existence, Passage and the Dream. In Rose Art Museum (Ed.). Waltham, Mass.: Brandeis University.

Supervisory Team:

1st Supervisor: Dr Greg Creek
2nd Supervisor: Dr Irene Barberis
3rd Supervisor: Martine Corompt
4th Supervisor: Ben Sheppard

Other associations: Prof. Jan Svenungsson (VUAA, Vienna, Austria).

FOR Code/s:
1905 Visual Arts and Crafts

2019 DSC PhD + Master by Research Projects: Information Sheet
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Information for Applicants

Project Title:

Research in Idioms and Practice of Painting as Transmission of Knowledge in Contemporary Culture

Project Description:

Research in the idioms and practice of painting supports practice-led enquiries through painting and its encounter as a methodology and site of the transmission of critical thinking in contemporary culture.

We support projects examining volatility, coming into being-ness, multiplicities of contexts and fraught histories of how discipline, medium and institution inter-relate.

Our focus is enquiry into painting practices that posit painting within a mutable relation to the world whilst at the same time researching critical ideas about the world.

Potential areas of research focus include:

- Formation, system & studio: painting as culture & event beyond the frame
- Painting, exhibition, encounter: burdens of history, contemporaneity, change and economies
- Transformation and synthesis of technologies of transmission (photo, film, screen)
- Re-imagining territories, landscape and vision
- Narrative, allegory, symbolism and trans-historical cultures
- Identity and desire: faciality and the codification of social relations
- Abstraction, non-objective and subversive materialities
- Dialectic and rhetoric: aesthetics of material images and mental images, visualiser and viewer.

Relevant Literature:

Graw, I. (2018), *The Love of Painting: Genealogy of a Success Medium*, New York, Sterberg Press.

Groys, B. (2008), 'The Topology of Contemporary Art', in Enwezor, O. and Condee, N., & Smith, T. (eds.), *Antinomies of Art and Culture: Modernity, Postmodernity, Contemporaneity*, Durham and London: Duke University Press, UK. pp. 71-82.

Joselit, D. (2012), *After Art*. Princeton, Princeton University Press.

Mitchell, W. J. T. (1995), *Picture Theory*. Chicago, University of Chicago Press.

Popiel, M. (2015), 'The Aesthetics of Caprice: In the Circle of Visualisation', *Teksty Drugie (Second Texts) Journal*, Institute of Literary Research, Polish Academy of Sciences, Poland.

Ulmer, G. (1987), 'The Object of Post-Criticism', in Foster, H., (ed) *Post Modern Culture*, London, UK, Pluto Press.

Supervisory Team:

1st Supervisor: Dr Greg Creek

2nd Supervisor: Dr Steven Rendall

3rd Supervisor: Dr Peter Westwood

4th Supervisor: Dr Irene Barberis

FOR Code/s:

1905 Visual Arts and Crafts

**2019 DSC PhD + Master by Research Projects: Information Sheet
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Information for Applicants

Project Title:

Material Agency in the Expanded Field of Painting

Project Description:

This project examines how the materials and processes used in the expanded field of painting can be considered as content and meaning. It examines studio as a place of tacit imagination and experimentation through the use of materials and processes and concepts. The term expanded field of painting takes its lead from Rosalind Kraus – as the project engages painting from its evolution from historical investigations into pictorial and illusionistic space to the actual surface and structure of painting and then expanding painting into the real world and the everyday. Materiality, geography, politics, play, chance and practicality will all be considered. The expanded field of painting looks at the intersection between art and life and examines a vast range of practices from the minimal to figurative practices and narratives.

Relevant Literature:

Elkins, J. (2000) *What Painting Is*. Routledge

Graw, I. (2018) *The Love of Painting: Genealogy of a Success Medium*. Sternberg Press. Berlin

Fogle, D. et al. (2001) *Art at the Edge of the World*. Distributed Art Publishers. New York

Kraus, R. (1986) *The Originality of the Avant-Garde and Other Modernist Myths*. MIT Press. Cambridge

Supervisory Team:

1st Supervisor: Associate Professor Peter Ellis

2nd Supervisor: Dr Robin Kingston

3rd Supervisor: Dr Rhett D'Costa

4th Supervisor: Dr Phil Edwards

5th Supervisor: Louise Weaver

FOR Code/s:

1905 Visual Arts and Crafts

**2019 DSC PhD + Master by Research Projects: Information Sheet
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Information for Applicants

Project Title:

Post Internet Art

Project Description:

Outline the project, including key methods, disciplines, and theoretical frameworks.

This project will explore the impact of the Internet on transforming contemporary art practices, acknowledging the profound socio-cultural effects that have resulted from the conflation of everyday life and the Internet. The research will result in a practice-led research project exploring aspects of Post Internet Art, through the media of video art, installation, performance, photography and the Internet.

The framework for this project will be based on the shifting ground of how we define art practice in 2018 and beyond, and how the Internet has fundamentally altered the way we conceptualise contemporary art practice.

The project will explore the physicalization of 'immaterial' digital structures and the transmutation of contemporary art practices into new definitions, forms and mediums.

How has the status and currency of the image shifted from a fixed entity to a distributed and dynamic one?

We are looking for artists exploring the complex relationships emerging from contemporary art and the Post Internet condition.

Relevant Literature:

Adler, P. (2013) *Art and the Internet*, Black Dog Publishing

Cornell, L. & Halter, Ed. (editors) (2015) *Mass effect: art and the internet in the 21st century*, MIT Press

Groys, B. (2018) *In the Flow*, Verso

Kholeif, O. (2014) *You are here: Art after the Internet*, Cornerhouse

Supervisory Team:

1st Supervisor: Dr Ian Haig

2nd Supervisor: Dr Alison Bennett

3rd Supervisor: Professor Daniel Palmer

FOR Code/s:

1905 Visual Arts and Crafts

**2019 DSC PhD + Master by Research Projects: Information Sheet
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Information for Applicants

Project Title:

Art and Technology – Immaterial Material

Project Description:

This project seeks to explore the utilization of technology in contemporary art practice, and questions how technology can redefine what an art practice is and how it operates in 2018 and beyond. In particular we are interested in projects that explore the contradiction of the material and immaterial. Digital media is often referred to as immaterial as opposed to material, dismissing the notion that real world hardware and software are needed to make such works operate; hardware is clearly grounded in the material world (i.e. fibre optic cables, hard drives, headsets).

Disciplines/media include video art, sound, AR, VR, installation, kinetic sculpture, customized electronics, the Internet.

Relevant Literature:

Bolter, J.D & Grusin, R (2000) *Remediation: Understanding New Media*, MIT Press
Groys, B. (2018) *In the Flow*, Verso

Munster, A. (2006) *Materializing New Media: Embodiment in Information Aesthetics*.
Dartmouth College Press

Supervisory Team:

1st Supervisor: Dr Ian Haig
2nd Supervisor: Professor Kit Wise
3rd Supervisor: Dr Alison Bennett
4th Supervisor: Dr Ceri Hann

FOR Code/s:

1905 Visual Arts and Crafts

2019 DSC PhD + Master by Research Projects: Information Sheet
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Information for Applicants

Project Title:

Sound art and Culture

Project Description:

This project examines ways artists, designers and theorists use recording, composition, exhibition and performance to render new impressions and experiences. It focuses on the way sound and music informs the creation of different encounters in order to demonstrate the complexity of audition and how it guides the production of meaning. The project draws on a rich range of references including sound art, acoustic ecology, composition, soundscape studies, performance, spatial practice, environmental art, and ethnography.

Sound Art and Culture is led by Associate Professor Philip Samartzis who researches the way acoustics, architecture, materials, design, technology and weather combine to shape our knowledge and experience of place. His research draws on a broad range of locations including remote wilderness areas, rural and regional settlements, industrial and agricultural landscapes, and urban locales. The case studies that emerge from his fieldwork are used to discuss a complex set of social, cultural, political and environmental issues, and how they are broadly represented within the history and practice of sound within a fine art context.

The supervisory team are all active in composition, performance, exhibition and curation. The team is interested in working with researchers using sound and music to express new forms of interaction, experience and encounter.

Relevant Literature:

Lacey, J. (2016). *Sonic Rupture*, Bloomsbury, London, UK.

Samartzis, P. (2016). *Antarctica, An Absent Presence*, Thames and Hudson, Melbourne, Australia

Philpott, C., Samartzis, P. (2017). 'At the End of Night: explorations of Antarctica and Space in the sound art of Philip Samartzis', *Polar Journal*, 7, 336 – 350

Supervisory Team:

1st Supervisor: Associate Professor Philip Samartzis

2nd Supervisor: Dr Michael Graeve

3rd Supervisor: Dr Jordan Lacey

4th Supervisor: Dr Darrin Verhagen

FOR Code/s:

1905 Visual Arts and Crafts

1904 Performing Arts and Creative Writing

190406 Music Composition

190407 Music Performance

2019 DSC PhD + Master by Research Projects: Information Sheet
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Project Title:

Contemporary Arts Practices in the Asia-Pacific

Project Description:

This project examines the Asia-Pacific as a research site to identify new and innovative methodologies and theoretical frameworks for thinking about contemporary arts practices in the region. This project engages with a broad definition of the arts through scholarship in arts practice, curatorship, arts management, community engagement and art history/cultural studies. It offers a trans-disciplinary approach with capacity to conduct practice-led and theoretical studies.

Contemporary art and the Asia-Pacific region is a burgeoning scholarly field attracting significant attention through arts events, activities, exhibitions and publications. This project builds on that foundation to deepen engagement, knowledge and opportunities for reciprocal collaboration in the arts within the region. Asia-Pacific is a broad discursive term and is used here to include practices across different countries in the region - to examine the relationship between them, and between the Asia-Pacific and other parts of the world. Geographically speaking the research territory could include East Asia, South East Asia, West and Central Asia, South Asia, Australasia and Oceania.

The project seeks to identify the significance of the region for contemporary arts cultures through the innovative models it offers for arts practice, curatorship and arts management through art production and curated experiences. It will also examine how these practices and cultures are continually redefining definitions of the arts and of the region more generally.

Key research areas include:

- Reactivating regional areas through contemporary art
- Curating the Asia-Pacific Region
- Loss & Gain: The impacts of mobility and migration in the context of Home and Belonging
- Mixed race communities and multiple identities
- Crisis, conflict and consciousness: The diasporic condition.

Further related research topics which could be proposed include: local and regional identities, transnationalism, interculturalism, cultural identities, migration, mobility, decolonisation, postcolonialism, diaspora, urban and rural development, global cities, creative industries, ecological critique and sustainability.

Relevant Literature:

Hjorth, L., King, N. and Kataoka, M. 2014, *Art in the Asia-Pacific: Intimate Publics*, New York: Routledge.

Hjorth, L., Pink, S., Sharp, K. and Williams, L. 2016, *Screen Ecologies: Art, Media, and the Environment in the Asia-Pacific Region*, Cambridge, MA: The MIT Press.

Kong, L., Ching, C-H, & Chou, T-L. 2015, *Arts, culture and the making of global cities: Creating new urban landscapes in Asia*, Cheltenham, UK: Edward Elgar Publishing.

Turner, C. and Antionette, M. 2014, *Contemporary Asian Art and Exhibitions: Connectivities and World-making*, Canberra: ANU Press.

Supervisory Team:

1st Supervisor: Dr Kristen Sharp

2nd Supervisor: Dr Tammy Wong Hulbert

3rd Supervisor: Dr Rhett D'Costa

4th Supervisor: Associate Professor Philip Samartzis

FOR Code/s:

1905 Visual Arts and Crafts

2002 Cultural Studies

**2019 DSC PhD + Master by Research Projects: Information Sheet
School of Art**

Information for Applicants

Project Title:

Migration + Mobility in the Asia-Pacific

Project Description:

Migration + Mobilities is an interdisciplinary research project that examines various forms of migration and their critical impacts, and the challenges surrounding the complexities of mobility, with a particular focus on the Asia-Pacific region, in the context of creative practices.

Led by Dr Kristen Sharp, Dr Tammy Hulbert and Dr Rhett D'Costa, this project works across art and creative practice, curatorial practice and arts education to examine issues of diversity, nationalism, citizenship, borders, transnationalism, multiculturalism, diasporas, globalisation and belonging. Migration + Mobilities interrogates how creative and cultural practices can reimagine the social, political, environmental and ethical issues of mobility and migration in a globalising society.

Relevant Literature:

Lauzon, C. (2017), *The Unmaking of Home in Contemporary Art*, Toronto: University of Toronto Press.

Turner, C. and Antoinette, M. 2014. *Contemporary Asian Art and Exhibitions: Connectivities and World-Making*, Canberra: Australian National University Press.

Willis, D, Toscano, E., and Brooks, K. (2019), *Women and Migration: Responses in Art and History*, Cambridge: Open Book Publishers

Supervisory Team:

1st Supervisor: Dr Rhett D'Costa
2nd Supervisor: Dr Tammy Wong
3rd Supervisor: Dr Kristen Sharp

FOR Code/s:

1905 Visual Arts and Crafts
2002 Cultural Studies

Current Funded Projects:

- Our Place – funded by MAV (Dr Kristen Sharp)
- Conversations: Making and curating in the Asia Pacific – funded by CAST
- Far Flung: Connecting Intergenerational Families – funded by Creative Victoria (Dr Tammy Wong Hulbert)
- Hyphenated Projects (Dr Tammy Wong Hulbert) – supported by CAST and in partnership with The Substation
- Ancient Now – in partnership with ECNU (East China Normal University), Shanghai (Dr Tammy Wong Hulbert)
- Golden Narratives – supported by CAST (Dr Rhett D'Costa).

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Information for Applicants

Project Title:

Imaging Futures and Twenty-First Century Photography

Project Description:

What is a photograph in the 21st century? Today, more photographs are reportedly taken every two minutes than were taken during the entire nineteenth century. Most of these images are ephemeral, bound for temporary circulation as digital data. Through creative and/or critical work, we are interested in exploring the complex and ambiguous presence of photography today. In particular, this project places the existing field of technical engineering and imaging technology into an expanded field of applied creative led inquiry. We seek to identify ways in which new technologies both challenge and create innovations in photographic images and material outputs, and question the very nature of photography's past, present and future.

Among others, topics that would align with this project might be those that consider:

- Photographic materiality and the digital image
- How the traditions of photography, specifically the fine print, are explored in alignment with New technologies for materialising images
- Colour theories and innovation in the context of photographic printing, including 3D
- Photographic ubiquity and hyperabundance
- Image algorithms and machine learning (including content recognition)
- The image and artificial intelligence, virtual reality, augmented reality
- The challenges of the digital archive
- Scientific photography.

Relevant Literature:

Cotton, C (2015) *Photography is magic*. Aperture, New York, US.

Hand, Martin (2012) *Ubiquitous Photography*, Polity: Cambridge, UK and Malden, MA, 2012.

Kember, Sarah and Zylinska, Joanna (2012). *Life after New Media. Mediation as a Vital Process*. MIT Press. Cambridge MA

Mitchell, W (2001) *The Reconfigured Eye: Visual truth in a Post-Photographic Era*. MIT Press. Cambridge MA

Rubenstein, Daniel., Golding, Johnny., & Fisher, Andy. (2013). *On the verge of photography: Imaging beyond representation*. Birmingham, United Kingdom: Article Press.

Supervisory Team (any combination):

Associate Professor Shane Hulbert
Professor Daniel Palmer
Dr Alison Bennett

FOR Code/s:

190503 Lens-based Practice

**2019 DSC PhD + Master by Research Projects: Information Sheet
School of Art**

Information for Applicants

Project Title:

Photography, Archives, History and Memory

Project Description:

There is now a long history of artists and photographers working with archives to explore and uncover previously repressed or hidden histories and suggest new ways of understanding the past and the future. We are interested in building on these practices through rigorous creative and critical investigations. We welcome applications from photographers, artists and writers – and particularly anyone with an interest in pursuing research with, into or around documentary, socially engaged and participatory or collaborative photography.

Areas of possible creative and critical exploration might include:

- The poetics and politics of photographic archives
- Family albums and community collections
- The use of archives to tell hidden and alternative histories
- The ethics of photographic spectatorship
- Digital archives and new forms of circulation
- Photography collections, exhibitions and institutions.

Relevant Literature:

Azoulay, Ariella (2008), *The Civil Contract of Photography*, trans. Relä Mazali and Ruvik Danieli, New York: Zone Books

Bate, David (2010), 'The Memory of Photography', *Photographies*, 3.2, 243-257

Hariman, Robert and Lucaites, John Louis (2016) *The Public Image: Photography and Civic Spectatorship*. University of Chicago Press.

Michels, Stefanie and Helff, Sissy (eds) (2018), *Global Photographies. History – Memory – Archives*. Transcript Verlag

Olin, Margaret, *Touching Photographs* (2011). University of Chicago Press

Supervisory Team:

1st Supervisor: Professor Daniel Palmer

2nd Supervisor: Dr Kelly Hussey-Smith

3rd Supervisor: Dr Drew Pettifer

4th Supervisor: Associate Professor Shane Hulbert

FOR Code/s:

190503 Lens-based Practice

2002 Cultural Studies

2019 DSC PhD + Master by Research Projects: Information Sheet
School of Art

Information for Applicants

Project Title:

Photography, Australian cultural identity, landscape, national identity, nationalism

Project Description:

Central to the narratives and mythologies that define the nation of Australia is a relationship with landscape. Sunburnt deserts, sweeping plains and coastal regions are intrinsically linked to the traditions, personalities and histories of our relationship to cultural identity.

The theories we explore situate the Australian landscape and its cultural identity as a contested space, one where histories and myths intersect to create an ideology that is not always reflective of the cultures and narratives of diversity that live here. The merit of the project sits with its potential to explain and reveal insightful new ways of considering Australian culture and its relationship to contemporary global communities.

The kinds of topics that would align with this project would be those that consider; territories and human geography, altered landscapes, immigration and land labour (including mining, farming and pastoral work), indigenous experiences of the land and /or decolonisation, exploration and expeditions, regional traditions and heritage, place and space, post-colonialism and landscape, the politics of ecology, topography, landscape and cultural memory.

Relevant Literature:

Cosgrove, D (1984) *Social Formation and the Symbolic Landscape*. University of Wisconsin Press, Madison, Wisconsin.

Gibson, R (1992) *South of the West: Postcolonialism and the Narrative Construction of Australia*. Indiana University Press, Indianapolis

Haynes, R (1998) *Seeking the Centre: The Australian Desert in Literature, Art and Film*. Cambridge University Press, Cambridge.

Wells, L (2011) *Land Matters: Landscape Photography, Culture and Identity*. I.B Tauris & Co, London.

Supervisory Team:

1st Supervisor: Associate Professor Shane Hulbert

2nd Supervisor: Professor Daniel Palmer

FOR Code/s:

190503 Lens-based Practice

2002 Cultural Studies

2019 DSC PhD + Master by Research Projects: Information Sheet
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Information for Applicants

Project Title:

Social, Public and Urban Art Interventions and Practices

Project Description:

For this project researchers will work across installation, performance, choreography, design and ethnography to explore encounters and interventions with and through urban and social spaces.

Creative arts, social and material practices and design will be utilised to create interventions, installations and publications which respond to and explore the lived experience of people inhabiting public and social spaces.

Researchers will connect ethnography, choreography, creative arts research within an urban and socially engaged context. Creative works will be developed for and presented through site and location specific projects and in public and social spaces.

This creative practice research will be curious, inquisitive, speculative, and exploratory. It will draw upon scholarly and practice led creative research which interrogates notions of the public, social, location, site, urban, space, and place. The research will cross and fuse social, urban and spatial choreography to explore bodily, spatial and material encounters within public and social spaces. The researchers will explore and develop creative works and publications which illuminate, respond to and harness the relationship between performative bodies, space and place and social choreography in public and social spaces. The research will explore and contribute to social and creative ecologies of wellbeing.

The researchers will engage in fieldwork, residencies, site and location analysis, studio and archival research and develop and present outcomes through creative works, symposia and publications.

Relevant Literature:

Thompson, N. (2012), *Living as Form. Socially Engaged Art from 1991-2011*. Creative Time Books and The MIT Press: New York and Cambridge.

Awan, N., Scheider, T., and Till, J. (2011), *Spatial Agency. Other ways of doing architecture*. Routledge Oxon and New York.

French, B and Anne Oxley, A. (Eds), *Civic Actions. Artists Practices Beyond the Museum*. 2017, MCA, Sydney.

Lepecki, A. Ed (2012), *Dance*, Whitechapel Gallery, London & MIT Press, Cambridge, Massachusetts, 149-151

Supervisory Team:

1st Supervisor: Associate Professor Keely Macarow

2nd Supervisor: Associate Professor Mikala Dwyer

3rd Supervisor: Professor Kit Wise

4th Supervisor: Dr Laresa Kosloff

FOR Code/s:

1905 Visual Arts and Crafts

**2019 DSC PhD + Master by Research Projects: Information Sheet
School of Art**

Information for Applicants

Project Title:

Space + Place

Project Description:

Space + Place understands space as the intersection between the social, material and symbolic, and seeks to investigate art's role in actively forming spaces through aesthetic, social and political interventions. The understandings of Place reflected in this project draw upon the practices and literature of recent decades that re-invigorate understandings of the local, embodied and interconnected nature of emplacement. In turn these understandings have flowed back into an enriched engagement with the global that work to transcend the de-humanising and disenfranchising elements of globalist politics and culture. Projects will draw on a range of trans-disciplinary approaches including art and creative practice, philosophy, anthropology and ethnography, geography, cultural studies and art history, architecture and design.

Potential areas of research focus include: site-specific art, global spaces, mobility and migration, place and community, urban development, public and civic space, place and environment, fieldwork, politics of space and identity, indigenous experiences and histories of place, engaging reconciliation, art and architectural spaces, making diverse and inclusive spaces.

Relevant Literature:

Kwon, Miwon. 2004. *One place after another: site-specific art and locational identity*, Massachusetts, MIT Press.

Dean, Tacita and Millar, Jeremy. 2005. *Place*. London, Thames and Hudson.

Massey, Doreen. 2005. *For Space*. London, Sage Publishing.

Supervisory Team:

1st Supervisor: A/P Dominic Redfern

2nd Supervisor: Dr Richard Harding

3rd Supervisor: Dr Kristen Sharp

4th Supervisor: Dr Michael Graeves

FOR Code/s:

1905 Visual Arts and Crafts

**2019 DSC PhD + Master by Research Projects: Information Sheet
School of Art**

Information for Applicants

Project Title:

Queer(y)ing Creative Practice / Deploying Otherness as Artistic Potential

Project Description:

Beyond the mainstreaming of issues such as marriage equality, queer cultural practices investigate the arbitrary construction of cultural paradigms, driven by an intersectional approach to social justice and embodied lived experience. Queer cultural practices go beyond the 'gay agenda' to generate reparative actions by gently holding together intersecting alliances of practice, ideology, politics and experience.

In particular, this project considers the position of 'the other' as a position rich with creative potential. The project is driven by experiences of queer embodiment that include an expanded conception of the body beyond the boundaries of biological skin to include a matrix of reproductive assemblages.

Queerness is a slippery field that resists definition. More than an alternative term for homosexuality, it is shifting coalition of political and cultural positions and strategies that critique, defy and ignore arbitrary normativity. Queer cultural practices have been deployed to interrogate the cultural construction of gender, race and disability. In the 21st century, queer cultural practices are turning increasing towards new materialism and posthumanism to interrogate the agency of things and the culturally constituted hierarchies of objects and subjects.

In a context of global hyper-mobility, migration and unstable notions of security, what are the economic, cultural and social implications of increasing mobility, and our changing experiences of place, and displacement, belonging and alienation?

This project is driven by a focus on the process of making as the method of research. We advocate praxis as a method for generating new knowledge and embrace alternative modes of thinking beyond the written form.

Relevant Literature:

Ahmed, S (2006). *Queer Phenomenology: Orientations, Objects, Others*, Duke University Press.

Getsy, D. (2016). *QUEER. Whitechapel Documents of Contemporary Art*. MIT Press. Lord, C, & Meyer, R (2013). *Art & queer culture*, Phaidon Press Limited.

Sedgwick, E, Barale, M, Goldberg, J, & Moon, M (2002). *Touching Feeling: Affect, Pedagogy, Performativity (Series Q)*, Duke University Press.

Supervisory Team:

1st Supervisor: Dr Richard Harding

2nd Supervisor: Dr Alison Bennett

FOR Code/s:

1905 Visual Arts and Crafts

2002 Cultural Studies

2019 DSC PhD + Master by Research Projects: Information Sheet
School of Art

Information for Applicants

Project Title:

Art and Social Practice

Project Description:

This research project examines the creative strategies used by social practice artist-activists to effect social change. Using human relations as both method and content, social practice art focuses on interaction and interventions within social systems and public space through a combination of aesthetics, public pedagogy, ethics, dialogue activism, advocacy and/or antagonism. Practices across visual arts and performance disciplines are characterised by social engagement and an emphasis on process and relationships as well as a finished artistic product or outcome.

While recent discourses of social practice have been dominated by North America (Kester 2004, 2011; Thompson 2012, 2012), the UK (Bishop, 2004, 2015) and Europe (Lind, 2007), there remains a need to theorise a more specific geo-political identity for social practice here in the Asia Pacific region through the activation of research, networks and practice.

In Australia, social practice artists focus on a number of topics that target issues of inequity and justice and engage communities to collaborate as participants, makers, subjects and audiences (i.e. Indigenous sovereignty, refugee and asylum seeker rights, LGBTQI concerns, poverty, climate change, neighbourhood planning, etc.). This project may explore forms of collaboration in urban or regional communities; the potential for risk and harm in engagement, or new social economies in art by considering the histories and trajectories of this growing field and the politics of place, power, and identity.

We welcome applications for PhD research by practice or thesis.

Supervisory Team:

1st Supervisor: Dr Marnie Badham
2nd Supervisor: Professor Daniel Palmer
3rd Supervisor: Dr Grace McQuilten
4th Supervisor: Dr Kelly Hussey-Smith

FOR Code/s:

1905 Visual Arts and Crafts
2002 Cultural Studies

**2019 DSC PhD + Master by Research Projects: Information Sheet
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Information for Applicants

Project Title:

Curating Socially Engaged Art

Project Description:

Socially engaged art includes aesthetic strategies to identify local issues, engage communities, and affect social change. Representing these political and ephemeral practices is a challenge for large and small art institutions and curators. The project aims to test new curatorial approaches for engaging with diverse artists and audiences. Important outcomes include expanded approaches to curating socially engaged art and documentation of unrecorded histories in the field. Expected benefits include improved public engagement and expanded knowledge for contemporary art curators, art galleries and museums.

Relevant Literature:

Bishop, C. (2012). *Artificial hells: Participatory art and the politics of spectatorship*. Verso Books.

Davis, B. (2013). "A critique of social practice art: What does it mean to be a political artist?" *International Socialist Review*, (Issue 90).

French, B & Loxley, A. (Eds) (2016). *Civic Actions: artists' practices beyond the museum*. NSW. Museum of Contemporary Art Limited.

Kester, G. (2011). *The one and the many: Contemporary collaborative art in a global context*. Duke University Press.

Supervisory Team:

1st Supervisor: Dr Grace McQuilten

2nd Supervisor: Dr Marnie Badham

3rd Supervisor:

4th Supervisor:

FOR Code/s:

1905 Visual Arts and Crafts

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