10.15am-10.35am

A DWELLING PERSPECTIVE: RONI HORN’S WEATHER REPORTS YOU AND HERDUBREID AT HOME
Barbara Garrie

Much of Roni Horn’s extensive body of work has taken the landscape of Iceland as its subject. This paper explores two such examples of Horn’s work, the book projects Weather Reports You (2007) and Herdubreid at Home (2007), considering them within the context of Heidegger’s notion of ‘human dwelling-in-the-world’. The dwelling perspective is a phenomenological position that moves beyond oculocentric notions of landscape as a ‘way of seeing’, suggesting instead that the production of landscape is a function of interactions between an agent and their environment. I thus argue that both Weather Reports You and Herdubreid at Home assert a definition of landscape as becoming meaningful only through the ongoing process of its habitation.

10.35am-10.55am

STREET ART AND HETEROTOPIA: CURATING THE EVERYDAY AS RESISTANCE IN LIQUID MODERNITY
Christopher Brew

Through their position of otherness, heterotopias represent opportunities to disrupt everyday spatial order, to contest and invert all other sites existing within society (Foucault, 1967). As such, they offer the potential to develop or imagine new orders broader than their intended function. But with theories of modernity moving beyond solidity of meaning and space (Bauman, 2000, 2007, 2011; Augé, 1995), and spatial dimensions being altered by mobile and internet technology, do heterotopias escape their spatial boundedness? Buried within ambivalent spaces of a liquid order, can street art make contact? Can it connect enough to disrupt? Using examples from Sydney-based street artists – particularly Will Coles (2004-2010) and Hobart Hughes (2010-2011) – I will explore the potential for different modes of street curatorship to rupture everyday ambivalence through contact and connection. I will question the nature of heterotopia within liquid modernity, and whether they can now exist outside formal space.

10.55am-11.15am

A MOLECULAR PERSPECTIVE: ON GLOBAL HISTORY AND MIKE NELSON
Helen Hughes

Using the work of the British artist Mike Nelson as a model, this paper outlines the terms of a new spatio-temporal methodology for considering contemporary art. Reflecting the structural realities of Nelson’s work, this methodology is multi-axial, but essentially dualistic in its approach to thinking through transnational art histories — or historiography after globalisation — based on the telescoping perspective of scale employed by Charles and Ray Eames in their 1968 film Powers of Ten. This telescoping methodology promotes a model of thinking that is simultaneously anchored in the local and the global, the micro and the macro. I argue that this form of thinking is immanent in global citizens today mainly due to the issues of climate change and, more sceptically, global financial crises. This methodology is useful for negotiating multiple and concurrent histories, by simultaneously zooming in to analyse different localities and temporalities, and zooming out to envision them locked in parallel grooves to one another.

Barbara Garrie
Barbara Garrie recently completed her PhD at the University of Canterbury, studying the work of American artist Roni Horn. Barbara was founding editor of Oculus: Postgraduate Journal for Visual Arts Research and is currently involved in administering the photographic archive A Place in Time Documentary Project. (barbara.garrie@pg.canterbury.ac.nz)

Christopher Brew
Christopher Brew is a Sydney-based writer who tutors in the Faculty of Arts and Social Sciences at the University of Technology, Sydney. He is primarily concerned with the concepts of utopia and resistance within modernity, and how affecting experience reconstructs our world. (christopher.brew@uts.edu.au)

Helen Hughes
Helen Hughes is a PhD candidate in art history at the University of Melbourne. She is also Assistant Curator at Utopian Slumps, and co-editor of the Melbourne-based contemporary art journal Discipline. (hrhughes@student.unimelb.edu.au)

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