Contributors

Terry Smith

Terry Smith is Andrew W. Mellon Professor of Contemporary Art History and Theory in the Department of the History of Art and Architecture at the University of Pittsburgh, and Distinguished Visiting Professor, National Institute for Experimental Arts, College of Fine Arts, University of New South Wales, Sydney. In 2010 he received the Mather Award for Art Criticism (College Art Association, USA) and the Australia Council Visual Arts Laureate Award (Commonwealth of Australia). He was a member of the Art & Language group (New York) and a founder of Union Media Services (Sydney). He is the author of *Making the Modern: Industry, Art and Design in America* (University of Chicago Press, 1993), *Transformations in Australian Art* (Craftsman House, Sydney, 2002), *The Architecture of Aftermath* (University of Chicago Press, 2006), *What is Contemporary Art?* (University of Chicago Press, 2009), *Contemporary Art: World Currents* (Laurence King and Pearson/Prentice Hall, 2011), and *Thinking Contemporary Curating* (ICI, 2012).

Marsha Meskimmon

Marsha Meskimmon is Professor of Modern and Contemporary Art History at Loughborough University (United Kingdom). Her research focuses on contemporary art, with a particular emphasis on feminist theory, and her publications include: *The Art of Reflection: Women Artists' Self-Portraiture in the Twentieth Century* (Columbia University Press, 1996), *We Weren't Modern Enough: Women Artists and the Limits of German Modernism* (University of California Press, 1999), *Women Making Art: History, Subjectivity, Aesthetics* (Routledge, 2003) and *Contemporary Art and the Cosmopolitan Imagination* (Routledge, 2010). *Women, the Arts and Globalisation: Eccentric Experience* (co-edited with Dorothy Rowe) will be published in 2013. With Amelia Jones, she edits the series *Rethinking Art's Histories* for Manchester University Press and with Phil Sawdon, she is currently writing a book exploring gender, sexual difference and drawing.

Ian McLean

Ian McLean is Research Professor of Contemporary Art at the University of Wollongong. He has published extensively on Australian art and particularly Aboriginal art. His books include *How Aborigines Invented the Idea of*

Contemporary Art (Getty Foundation and Nelson Meers Foundation, 2011), *White Aborigines: Identity Politics in Australian Art* (Cambridge University Press, 2009), and *The Art of Gordon Bennett* (Craftsman House, 1996).

Jen Webb

Jen Webb is Professor of Creative Practice at the University of Canberra, and Director of the Centre for Research into Creative and Cultural Practice. Her current research focuses on doctoral education in creative practice disciplines (funded by the Office for Learning and Teaching), and the role of poetry in the generation of knowledge and innovation (funded by the Australian Research Council). Her recent book-length publications include *Understanding Representation* (Sage, 2008), and the co-authored work, *Understanding Foucault: A critical introduction* (Allen & Unwin, 2012). Jen is co-editor of the scholarly journal *Axon: Creative Explorations* and the literary journal *Meniscus*, and also co-editor of the Sage book series, *Understanding Contemporary Culture*.

Lorraine Webb

Lorraine Webb is Head of Painting at the Quay School of the Arts, Whanganui Universal College of Learning (UCOL), New Zealand. Her current research investigates humour and beauty in contemporary painting. In 2012 her work was selected as one of 23 artists representing the previous 20 years of New Zealand painting in Docking, G., Dunn, M., and Hanfling, E., *240 Years of New Zealand Painting* (David Bateman, 2012). She was a finalist in the 32nd Alice Art Prize; winner of the Zinni Douglas Merit Award; winner of the Cranleigh Barton Drawing Award; and been the recipient of the William Hodges Fellowship and an invited artist in residence at Centre of Contemporary Art in Champagne (CAMAC), France. She has exhibited in numerous solo and group exhibitions. Her work is represented in private collections in Australia, France and New Zealand, as well as public collections in New Zealand.

Mark Nicholls

Mark Nicholls is Senior Lecturer in Cinema Studies at the University of Melbourne where he has taught film since 1993. He is the author of *Lost Objects of Desire: The Performances of Jeremy Irons* (Berghahn Books, 2012), *Scorsese's Men: Melancholia and the Mob* (Pluto and Indiana University Press, 2004), and recently published chapters and articles on Italian Art and Film in the Cold War, Martin Scorsese, Luchino Visconti and Shakespeare in film. Mark is a film

journalist and worked for many years on *ABC Radio* and for *The Age* newspaper, for which he wrote a weekly film column between 2007 and 2009. Mark has an extensive list of stage credits as a playwright, performer, producer and director.

Anthony White

Anthony White is currently Senior Lecturer and Research Coordinator in Art History at the University of Melbourne, and is the author of *Lucio Fontana: Between Avant-Garde and Kitsch* (MIT Press, 2011) and articles in several refereed journals including *October*, *Grey Room*, *Papers of Surrealism*, and *The Australian and New Zealand Journal of Art*. From 2000–02 he was Curator of International Art at the National Gallery of Australia. He has held visiting scholar and visiting fellow positions at The Australian National University, the National Gallery of Art, and New York University. He received Australian Research Council Grants in 2007 and 2012, and is currently a collaborator on a project funded by the Social Sciences and Humanities Research Council of Canada.

Anthony Gardner

Anthony Gardner is a University Lecturer in Contemporary Art History and Theory at the Ruskin School of Drawing and Fine Art, the University of Oxford. He writes extensively on postcolonialism, postsocialism, and curatorial histories, with essays most recently in the MIT Press journal *ARTMargins* (for which he is Corresponding Editor), *Third Text*, *Postcolonial Studies* and the books *Global Studies: Mapping Contemporary Art and Culture* (2011) and *The Cambridge Companion to Australian Art* (2011).

Charles Green

Charles Green is Professor of Contemporary Art at the University of Melbourne. He has written *Peripheral Vision: Contemporary Australian Art 1970–94* (Craftsman House, 1995) and *The Third Hand: Artist Collaborations from Conceptualism to Postmodernism* (University of Minnesota Press, 2001), and has been an Australian correspondent for *Artforum* for many years. As Adjunct Senior Curator, Contemporary Art, National Gallery of Victoria, he worked as a curator on *Fieldwork: Australian Art 1968–2002* (2002), *world rush_4 artists* (2003), '2004: Australian Visual Culture' (ACMI/NGVA, 2004), and '2006 Contemporary Commonwealth' (ACMI/NGVA, 2006).

Zara Stanhope

Zara Stanhope is a curator and writer. She is currently Principal Curator at the Auckland Art Gallery in New Zealand and a PhD candidate at The Australian National University, Canberra. Her interests relate to areas of contemporary and modern art and curatorial practice, and current research is focused on social art, art and its publics, and artist-run initiatives. Most recently she has curated the touring exhibition, *Arthur Boyd; An empathetic eye* for the Bundanon Trust. Her institutional roles have included Deputy Director and Senior Curator at Heide Museum of Modern Art, Melbourne (2002–08); inaugural Director of the Adam Art Gallery, Victoria University of Wellington, New Zealand (1999–2002), and Assistant Director, Monash University Gallery (1993–99).

Claire Roberts

Claire Roberts is an historian of Chinese art, a curator, and currently Senior Lecturer in Art History at the University of Adelaide. She was a Co-ordinate Research Scholar at the Harvard-Yenching Institute, Harvard University (2011); Research Fellow at the Radcliffe Institute for Advanced Study at Harvard (2009–10); Research Fellow with Geremie R. Barmé's Federation Fellowship project at The Australian National University (2006–09), Senior Curator of Asian arts at the Powerhouse Museum, Sydney (1988–2010), and Curator at the Museum of Chinese-Australian History, Melbourne (1986–88). She has published widely on Chinese visual and material culture, and curated numerous exhibitions including *Go Figure! Contemporary Chinese Portraiture* (2012–13), *The Great Wall of China* (2006), and *Post Mao Product: New Art from China* (1992). She was curatorial adviser, Chinese art, for the *Asia-Pacific Triennial of Contemporary Art* (1993, 1996, 1999). Her recent books are *Photography and China* (2013), *Go Figure! Contemporary Chinese Portraiture* (2012), *Friendship in Art: Fou Lei and Huang Binhong* (2010), and *Other Histories: Guan Wei's Fable for a Contemporary World* (2008).

Caroline Turner

Caroline Turner is a Senior Research Fellow in the School of Cultural Inquiry at The Australian National University. Prior to joining the ANU in 2000 she was Deputy Director of the Queensland Art Gallery and organised and curated many international exhibitions, including from the Louvre, the Shanghai Museum, and the Idemitsu Museum as well as co-curating *Matisse* in 1995 with works from 50 collections worldwide. She was co-founder and Project Director in the 1990s for the Asia-Pacific Triennial exhibitions (1993, 1996, 1999) at the Queensland Art Gallery and scholarly editor of the three major catalogues for

the first three Triennials. Her books include *Tradition and Change: Contemporary Art of Asia and the Pacific* (University of Queensland Press, 1993); and *Art and Social Change: Contemporary Art in Asia and the Pacific* (Pandanus Books, 2005). She has written extensively on contemporary Asian art and museums as well as lecturing on this subject internationally and is currently completing a jointly authored book on art and human rights for Manchester University Press.

Michelle Antoinette

Michelle Antoinette is currently an Australian Research Council Postdoctoral Fellow based at The Australian National University. She is a researcher of modern and contemporary Asian art, and has been convenor and lecturer at the ANU for courses on Asian and Pacific art and museums. Most recently, she has been researching the emergence of new networks of contemporary Asian art and museums as part of the ARC-funded project, 'The Rise of New Cultural Networks in Asia in the Twenty-First Century', together with Dr Caroline Turner. Her previous and ongoing research focuses on the contemporary art histories of Southeast Asia and her publications on this include 'The Art of Race: Rethinking Malaysian Identity Through the Art of Wong Hoy Cheong' (Routledge, 2009), 'Contending with Present Pasts: on developing Southeast Asian art histories' (Miegunyah Press, 2009), 'Intimate Pasts Resurrected and Released: Sex, death, and faith in the art of Josè Legaspi' (Biography, 2008), and 'Deterritorializing Aesthetics: International art and its new cosmopolitanisms, from an Indonesian Perspective' (Rodopi, 2007). Her forthcoming book explores the emergence and representation of contemporary Southeast Asian art on the international art stage from the 1990s (Rodopi, forthcoming).