



THE UNIVERSITY OF
MELBOURNE



Melbourne Art Fair, 2008 (Christopher Marshall)

The initiative to establish The Australian Institute of Art History and the Art History Program of the University of Melbourne present

Australian Art Industry Networks: Artists, Agents, Markets and Museums

Thursday 15th – Friday 16th July 2010, The University of Melbourne

Day 1: Thursday 15 July

9.00-5.15 pm: Venue: Elisabeth Murdoch Lecture Theatre, Elisabeth Murdoch Building, University of Melbourne

9.00-9.15 am:

Welcome to Country: Aunty Joy Wandin Murphy, AO, Senior Aboriginal Elder of the Wurundjeri People and Chair, Wilin Centre for Indigenous Arts and Cultural Development, VCAM.

Symposium welcome: Professor Jaynie Anderson FAHA, Herald Chair of Fine Arts, The University of Melbourne, President of the International Committee of Art History (CIHA) and **Dr Christopher Marshall**, Senior Lecturer in Art History and Museum Studies, Art History Program Director, The University of Melbourne.

Session One (9.15 am-12.30 pm)

The Aboriginal Art Industry: Challenges and Opportunities Now and Into the Future

Session Chair: Associate Professor Robyn Sloggett, Director, Centre for Cultural Materials Conservation, The University of Melbourne.

9.15-9.35 am

Speaker: Associate Professor Robyn Sloggett, Director, Centre for Cultural Materials Conservation, The University of Melbourne.

Confusing the Future: Why a Verifiable Past is the Key to a Secure Future for Australia's Indigenous Artists

There are a plethora of art industry products within the Australian Indigenous art market that proffer buyer confidence. These include certificates of authenticity, labels of authenticity, photographs of artists holding artwork, videos of artists making artwork, testimonials, and a range of other forms of documentary 'evidence' to support a claim of authenticity in Indigenous art. The existence of these products has done little to strengthen the base of the Indigenous art market. In fact it can be argued that the mere existence of these 'strengthened' histories adds to the complexity of this market, and that it is this labyrinthine complexity that provides the opportunity for problematic art transactions. If, as seems clear, adding product to product is not the answer, what then is? This paper examines some of the issues around the concept of 'authentic Indigenous art' and argues that the verifiable nature of good scholarship is the only secure key to market stability and sustainable market development.

9.35-9.55 am

Speaker: Beverly Knight, Executive Director, Alcaston Gallery.

Let's Get Commercial

Should 'commercial' be a dirty word in Indigenous art in Australia, muttered under breath at highbrow gatherings? Or is it a way forward to ensure future success for artists, arts professionals and art retailers? This paper will explore the short history of the Indigenous art sector since art commerce entered the life of Australia's

Indigenous people nearly forty years ago in the tiny Government settlement of Papunya in the Northern Territory. This paper will propose that the sector today is fragile, but that by adopting basic business principles this situation can be reversed by adopting an approach that is based on an economy of sound business practice including financial knowledge, risk management and mitigation, skill, innovation, and identifiable and effective outcomes.

The Indigenous art sector requires a future that is sustainable, embraces good scholarship, and works towards independent viability rather than the constant reliance on goodwill, not-for-profit intervention and funding. This shift will lead to acceptance by the wider Australian community that the Indigenous art industry provides real opportunity and is as important to Australia as the mining industry, banking and other commercial sectors.

**Keynote Address (10.00-11.00 am)
Venue: Elisabeth Murdoch Lecture Theatre**

10.00-10.10 am

Introduction: Professor John Dewar, Provost and Acting Vice-Chancellor, The University of Melbourne.

10.10-10.40 am

The Hon Peter Garrett, AM, MP, Labor Member for Kingsford Smith, Minister for Environment Protection, Heritage and the Arts

The Aboriginal Visual Arts Industry and the Implementation of the Resale Royalty Legislation

10.40-11.00 am

Audience questions.

11.00-11.30 am Morning Tea

The Aboriginal Art Industry: Challenges and Opportunities Now and Into the Future (Continued)

11.30-11.50 am

Speaker: Bronwyn Bancroft, Artist, Board Member of Copyright Agency Limited (CAL), Australian Indigenous Mentoring Experience (AIME), and Boomalli Aboriginal Artists Co-Operative, Advisory Board Member, Museum of Contemporary Art, Sydney.

Once Upon a Time...

Once upon a time there were people who lived in an ancient land and sustained cultural practices as well as a rudimentary lifestyle as Custodians of their language area. Now, there are 'Once Upon A Time People', living in an ancient land and sustaining cultural practices.

Many things have stayed the same in essence. The disruptive practices of the Colonialist empire – dividing, conquering, diminishing, castigating, murdering, raping, jailing, leaving the gaping wound of humility. The sacrifice that many Aboriginal people made with their lives to save 'Country' and 'Keep Family Safe' is still not recognized in Australia. Historical perspectives had my

generation learning that Captain Cook discovered Australia. Is it any wonder, then, that there are problems today, and that attempting to make generalizations about the 'Aboriginal Art Industry' will result in inconsistencies that just don't fit into the programming of an industry code of practice? All distinct groups of Aboriginal people and artists are just that – distinct, and individual.

11.50-12.30 pm

Audience questions/panel response/open discussion.

12.30-1.30 pm Lunch

Session Two (1.30-3.30 pm)

Selling and Reselling Art: Auction Houses, Dealers and Other Art Industry Agents

Session Chair: Dr Meaghan Wilson-Anastasios, Sessional Lecturer in Art History and Arts Management and Research Associate, The University of Melbourne.

1.30-1.50 pm

Speaker: Dr Meaghan Wilson-Anastasios, Sessional Lecturer in Art History and Arts Management and Research Associate, The University of Melbourne.

ka-BOOM! What Does (and Doesn't) Make the Australian Art Auction Market Tick?

Between 1998 and 2008, the Australian art market experienced an unprecedented period of growth. During those heady days, buyers rushed in, flush with funds courtesy of the buoyant stock and real-estate markets, and eager to capitalise on what seemed to be a new gold rush. But where did that money go, and what did the market activity mean for the artists whose work was being bought and sold?

The Australian art auction market is dominated by a very small number of artists who, in economic terms, can be identified as 'superstars'; they generate the lion's share of revenue, and leave the majority of their peers to tussle over the scraps. The secondary, or resale, art market occupies a pivotal point in the development of an artist's commercial profile because without it, their market will always be restricted. But what differentiates the superstars from their peers? In this paper I will use figures drawn from the auction record to show some of the (sometimes surprising) things that do, and do not, have an effect upon an artist's commercial prospects.

1.50-2.10 pm

Speaker: Lauraine Diggins, Director, Lauraine Diggins Fine Art.

The Art of the Dealer

When an artist's prices head for the heavens, it can only be a good thing – right? But with commercial success comes a raft of issues that make the task of managing an artist's career all the more difficult. Lauraine Diggins has represented artists at all stages of their careers; from emerging practitioners with little or no public exposure, to senior Australian painters such as Albert Tucker. Most recently, she has forged a relationship with painters from the Utopia region of the Northern Territory, and has been actively incorporating

work by Aboriginal painters into her exhibition program. In this paper, Lauraine will consider how an art dealer balances the demands of his or her artists with those of the market, to reach outcomes that keep all stakeholders satisfied.

1.50-2.10 pm

Speaker: Dr Christopher Heathcote, Art Historian and Cultural Critic.

Starting the '60s Art Boom – Auctions, Dealers, or Media Spin?

This paper examines the 'Schureck' auction that triggered the celebrated art boom in 1960s Australia. It contrasts events on the night in the Lawson's salesroom with media spin in the following days and weeks, exploring how local journalists interpreted the auction result. The role of several figures bidding at the auction, whose efforts to influence the market were very widely known, but who were not scrutinized in reports, will also be raised. Along the way the paper seeks to flag questions that have hung over how the Australian media has historically dealt with art auctions, and continue to affect the reliability of this commercial reporting.

2.30-2.50 pm

Speaker: Anita Archer, Art Consultant and Auctioneer - Deutscher and Hackett Australia, One East Larasati and Asian Art Auction Alliance, Indonesia, Singapore and Hong Kong.

A View From the Rostrum: The Ups and Downs of the Australian Art Market Boom

A twitch of a nose, a tweak of an eyebrow, a scratch of an ear; only the auctioneer REALLY knows what is going on during an auction. Anita Archer has spent the last 12 years as a leading fine art auctioneer in Australia, first with Deutscher-Menzies and now Deutscher and Hackett. During that time the art market has completed a full economic cycle and Anita has witnessed, and indeed been part of, some of those highs and lows. In this paper, Anita will discuss and analyse Australia's most recent art boom as viewed from the auctioneer's rostrum.

2.50-3.30 pm

Audience questions/panel response/open discussion.

3.30-4.00 pm Afternoon tea

Session Three (4.00-5.15 pm)

What Does Provenance Mean in the Australian Art Market?

Session Chair: Professor Jaynie Anderson FAHA, Herald Chair of Fine Arts, The University of Melbourne, President of the International Committee of Art History (CIHA).

4.00-4.20 pm

Speaker: Walter Granek, Art Consultant, Charles Blackman Trust.

Fakes, Forgery and Fantasy

The recent Victorian Supreme Court case in which three drawings - two in the style of Charles Blackman and one in the style of Robert Dickerson - were found to be fakes, comes 12 years after the initial discovery of one of the fake Blackman works. Walter Granek, as art consultant for the Charles Blackman Trust, had reason to believe that a drawing presented to him for authentication in 1998 was problematic and that subsequent fakes were appearing in the Australian marketplace. What eventuated by chance and fate ten years later resulted in a landmark decision. The Court ruling concerning the assessment of an artwork's authenticity will have ramifications for all traders and valuers of art. The recent proliferation of artworks on websites, which has enabled artworks without provenance, professional certification and accreditation to be sold worldwide without limitation, may now begin to change.

4.20-4.40 pm

Speaker: Geoffrey Smith, Vice-Chairman and National Head of Art, Sotheby's Australia.

Provenance: Fake or Fortune?

The provenance of a work of art often holds the key to unlocking the truth in relation to proving its authenticity beyond reasonable doubt. During the past three decades Geoffrey Smith has compiled an extensive personal archive relating to the detailed history of thousands of works of art by Australia's most significant artists. This research has often questioned the authenticity of works of art that have appeared for sale in established commercial galleries and auction houses, or conversely, proven the validity of works of art that have been questioned by experts. In his paper Geoffrey Smith will discuss several examples of how detailed scholarship into the provenance of a painting can reveal fascinating outcomes that re-write our preconceived notions of a particular work of art and the oeuvre of an artist more generally.

4.40-5.00 pm

Speaker: Stuart Purves, Director, Australian Galleries.

Australian Galleries: Archiving for the Future

Australian Galleries was established in 1956 by Tam and Anne Purves. Together their vision and driving force resulted in the development of what was an extraordinary idea. They started a commercial gallery to show the small group of important post-war Australian artists based in Melbourne who at the time had no professional gallery in which to exhibit and sell their work. Australian Galleries represented artists such as Arthur Boyd, Sidney Nolan, Albert Tucker, John Perceval, John Brack, John Olsen, Fred Williams, and Brett Whiteley.

In 1966, Stuart Purves joined his parents in the business. Since then, the business has expanded to include artists including Jeffrey Smart, Inge King, Lewis Miller, and Peter Churcher. For over fifty years, Australian Galleries has been recording and documenting the artworks that have passed through its doors. These records now constitute the Australian Galleries archive. In this paper, Stuart will highlight the important place this archive occupies in the history of Australian art, and what it offers researchers of Australian art history.

5.00-5.15 pm

Audience questions/panel response/open discussion.

6.00-7.30 pm

Melbourne Conversations

Australia's Art Market Growth: Has It Been Good for Contemporary Australian Art?

City of Melbourne

Venue: BMW Edge Theatre, Federation Square, Melbourne.

Moderator: Dr Christopher Marshall (Senior Lecturer in Art History and Museum Studies, Art History Program Director, The University of Melbourne).

Speakers: Bronwyn Johnson (Director, Melbourne Art Fair), **Doug Hall** (Australian Commissioner, Venice Biennale 2011), **David Keeling** (artist), **Bronwyn Bancroft** (artist, Board Member of Copyright Agency Limited (CAL), Australian Indigenous Mentoring Experience (AIME), and Boomalli Aboriginal Artists Co-Operative, Advisory Board Member, Museum of Contemporary Art, Sydney), **Dr Meaghan Wilson-Anastasios** (Sessional Lecturer in Art History and Arts Management and Research Associate, The University of Melbourne).

Day 2: Friday 16 July

9.00-5.30 pm: Venues: Elisabeth Murdoch Lecture Theatre, Elisabeth Murdoch Building (9 am-3 pm); Hercus Theatre; University of Melbourne (3.30 pm-5.30 pm)

**Keynote Address (9.00-10.00 am)
Venue: Elisabeth Murdoch Theatre**

9.00-9.10 am

Introduction: Dr Meaghan Wilson-Anastasios, Sessional Lecturer in Art History and Arts Management and Research Associate, The University of Melbourne

9.10-9.40 am

Keynote Address: Sam Leach, Artist, Winner of the 2010 Archibald and Wynne Prizes.

There are different ways for artists to develop their careers. In general, almost all artists need to develop a relationship with collectors as well as a relationship with curators and institutions. It is a widely held view that artists struggle to maintain critical credibility alongside commercial success; an inverse relationship between, in Bourdieu's terms, cultural capital and economic capital. There is some basis for this idea, but it is by no means a universal rule.

With increased recognition for artists comes increased pressure. There is pressure to develop and change as well as demand for "typical" works. The level of risk involved in producing experimental work increases with public scrutiny. Failure is important for artists and there is little room to fail in private. Additionally, as demand for work grows, there is a real financial cost involved in giving up works that are guaranteed to sell to make works that might fail or be impossible to sell.

9.40-10.00 am

Audience questions.

10.00-10.30 am Morning tea

**Session Four (10.30 am-12.00 pm)
Venue: Elisabeth Murdoch Theatre**

Recognition: Grants, Prizes and the Global Exhibition Circuit

Session Chair: Associate Professor Charles Green, Reader in Contemporary International and Australian Art, The University of Melbourne.

10.30-10.50 am

Speaker: Andrew Frost, Art Critic, Writer and Broadcaster.

Judgement Year

Australia has a proliferation of art prizes from small competitions worth a few hundred dollars to large media-saturated events with prizes up to \$100,000 and more. These prizes are often tailored to particular kinds of art making – from portrait painting to new media such as video – and are seen as worthy ways to promote new talent. This paper asks whether art prizes don't actually hinder development of the art forms they seek to support - do they simply pander to vested interests and create needless career hierarchies? And what hope do prizes for new media have in the eyes of a public still grappling with Modernist painting? Based on personal experiences judging art prizes over the last year, this paper explores the social role played by art prizes and considers what else might take their place.

10.50-11.10 am

Speaker: Bala Starr, Senior Curator, The Ian Potter Museum of Art, The University of Melbourne

Artists, museums and art prizes: reputation and responsibility

It's now a truism to state that along with fakes and forgeries, art prizes continue to attract extraordinary levels of media attention. In Australia, the extreme effect of that attention, in the case of portraiture at least, has been to influence the kind of art produced, not usually for the better. Using as a case study The Ian Potter Museum of Art's biennial Basil Sellers Art Prize, inaugurated in 2008 and one of the richest art prizes in Australia, this paper will explore how it is possible to mediate between the different interests of artists and stakeholders in order to provide a platform for reputation-building and recognition for artist and museum alike. A curator's role is to include and exclude, but prizes can often require that we develop exhibitions where those critical decisions have been made by others. What are the results when responsibility is dispersed?

11.10-11.30 am

Speaker: Azlan McLennan, Artist.

Art For Whose Sake? A Critique of the Contemporary Art Market

From Asialink to the Archibald Prize to the Biennale of Sydney. What role does art play in the advanced Western countries today? What is its relation to existing power structures? Whose interests does it serve? Is art an expression of true democracy? Is there any correlation between the Australian art industry and Indigenous genocide, imperialism and exploitation? And what approach should artists take to the industry and its institutions? Drawing on historical examples, Azlan McLennan will seek to address these questions from a Marxist perspective.

11.30-12.00 pm

Audience questions/panel response/open discussion.

12.00-1.00 pm Lunch

Session Five (1.00-3.00 pm) Venue: Elisabeth Murdoch Theatre

New Partnerships in Collecting, Galleries and Museums

Session Chair: Dr Christopher Marshall, Senior Lecturer in Art History and Museum Studies, Art History Program Director, The University of Melbourne.

1.00-1.30 pm

Speaker: Dr Christopher Marshall, Senior Lecturer in Art History and Museum Studies, Art History Program Director, The University of Melbourne.

From Private Delectation to Public Edification: The Rise of the Australian Private Art Museum

Australian private collectors wishing to use their collections as the basis for public-philanthropic initiatives in the past have tended to do so by donating works to state and regional galleries. In recent years, however, there has been a renewed interest in the idea of collectors working on their own initiative to develop independently operating, privately funded art museums. Victoria, for example, has recently witnessed the foundation of the TarraWarra Museum of Art (2002) and the Lyon Housemuseum (2010), while across the Tasman in Hobart the entrepreneur David Walsh is in the final stages of constructing the Museum of Old and New Art (MONA), designed by Fender Katsalidis and scheduled to open in early 2011. What motivates these philanthropists in their shift from private to public viewing? How do the architectural design of their museums and the curatorship of their collections differ from publicly funded art galleries? And what are the implications of these newly fashioned art environments for the ways that we encounter art in public spaces more generally?

Respondent: Mark Fraser, Director, Museum of Old and New Art (MONA), Hobart.

1.30-2.00 pm

Speakers: Vikki McInnes/Kate Barber, Directors, Sarah Scout Gallery, and **Melissa Loughnan**, Director, Utopian Slumps.

Commerce meets Criticality: New Commercial Spaces for Contemporary Art

This paper will examine the emerging models of artist/curator based commercial gallery practices that are coming to the fore in a number of recently established commercial galleries specialising in contemporary art. It will focus on two such initiatives: Utopian Slumps and Sarah Scout Gallery, both recently established in Melbourne's CBD. Utopian Slumps opened as a curator-run non-profit arts initiative in Collingwood in February 2007 before eventually relocating to the city, in April 2010, with a new brief to run as a more commercial operation. Sarah Scout Gallery opened in July 2009 as a private gallery dedicated to developing opportunities for artists with critically engaged conceptual practices. How, then, do these two galleries match their shared commitment to developing curatorially-informed exhibitions of often challenging conceptual contemporary art with all the business considerations that are required for running a successful private gallery in a highly competitive commercial environment?

Respondent: Jarrod Rawlins, Director, Uplands Gallery.

2.00-2.30 pm

Speaker: Caree Staples, Retail shop Product Buyer, The National Gallery of Victoria.

Private Gain for the Public Good? Marketing and Merchandising Considerations at the National Gallery of Victoria Shop

How does a public art museum develop art-related product lines that maximise sales while also improving the visitor experience? This paper will consider the recent relaunch of the NGV Shop at St Kilda Road in 2008 and the processes involved in the re-ranging of its product for the launch. It will consider how the NGV reoriented its offerings in terms of such issues as retail trends and international comparisons, customer behaviour analysis and copyright and cultural sensitivities. Particular attention will be paid to the fundamental question of how the NGV Shop differs from a regular retail store and how the re-branding of the NGV Shop relates to the wider processes of marketing and the development of the NGV Brand identity more generally following its re-opening to the public in December 2003.

2.30-3.00 pm

Audience questions/panel response/open discussion.

3.00-3.30 pm Afternoon tea

Session Six (3.30-5.30 pm) Venue: Hercus Theatre, University of Melbourne

Artists' Rights and Responsibilities

Session Chair: Dr Kate MacNeill, Senior Lecturer and Coordinator of Graduate Programs in Arts Management, The University of Melbourne

3.30-3.50 pm

Speaker: Dr Kate MacNeill, Senior Lecturer and Coordinator of Graduate Programs in Arts Management, The University of Melbourne

Copyright and artists earnings - are the visual arts a special case?

There is a tendency to regard the resale royalty or droit de suite as a solution to the perceived disadvantage experienced by visual artists under copyright law. When the Minister introduced Australia's resale royalty legislation he proposed that: "Historically, the achievements of our visual artists have not been recognised to the same extent as those of our composers, authors and performers, who are able to earn copyright and performance fees from their work" In this paper I examine the development of copyright and the visual arts, and examine the critical moments at which the visual arts parts ways with other forms of creative practice.

3.50-4.10 pm

Speaker: Jim Alexander, CEO, Copyright Agency Limited (CAL).

An Artist's Right: Resale Royalty and the Australian Art Industry

CAL (Copyright Agency Limited) is an Australian copyright management company whose role is to provide a bridge between creators and users of copyright material. Following an open tender application process, CAL was appointed by the Australian Government to administer the resale royalty scheme, which came into effect on 9 June this year.

The resale royalty legislation has been promoted as a scheme that will benefit living artists. In this paper, Jim will discuss how CAL will collect, administer and distribute the resale royalty within the arts community.

4.10-4.30 pm

Speaker: Tom Lowenstein, Managing Partner, Lowenstein Arts Management.

Save Super Art

The Federal Government's Cooper Review of Superannuation has called for a ban on art investments in self-managed Super Funds. This ban would cost the Australian art industry an estimated \$100 million in sales each year.

In this paper, Tom outlines why these recommendations should be ruled out; they are fundamentally flawed, serve no good purpose, have already caused damaging uncertainty in the Australian art market, and if implemented would cause disastrous consequences for the Australian art industry.

4.30-5.00 pm

Speakers: Beverly Knight (Executive Director, Alcaston Gallery), **Ben Clark** (Specialist, Art, Sotheby's Australia), **Tom Lowenstein** (Managing Partner, Lowenstein Arts Management)

Panel discussion: Artists, Dealers and the Resale Royalty Legislation

Issues to be considered:

- Policy and Politics: the Labor Government's consultation and broader engagement with the Australian Art Market.
- Resale Royalty Legislation – Implementation and implications for the industry.

5.00-5.30 pm

Audience questions/panel response/open discussion.

6.00-8.00 pm

Reception: Ian Potter Museum of Art, University of Melbourne

Places at the reception are limited. Please RSVP if you would like to attend: Dr Meaghan Wilson-Anastasios: mew@unimelb.edu.au

BIOGRAPHIES OF SPEAKERS

Jim Alexander

Jim Alexander was appointed Chief Executive Officer of Copyright Agency Limited (CAL) in May 2007. He joined CAL in May 2006 as General Manager Business Services. In this role he was responsible for the development and management of both statutory and commercial copyright licences and managing the relationships with key licensees.

Before joining CAL, Jim held senior management positions at AMR Interactive and ACNielsen as well as holding academic appointments at both Sydney and Macquarie Universities and in the public sector. Jim has had a long association with CAL having helped design and manage the first surveys used in the education sector to measure copying under the statutory licence. From that time he had consulted with CAL on a range of business, research and data analysis issues.

Professor Jaynie Anderson

Professor Jaynie Anderson graduated in History and Fine Arts from the University of Melbourne, and proceeded to a doctorate at Bryn Mawr College, where her thesis was on Giorgione. In 1970 she became the first woman Rhodes Fellow at the University of Oxford, where she remained until 1991 teaching art history. In 1997 she was appointed Herald Chair of Fine Arts and Head of the School of Art History, Cinema, Classics and Archaeology, in charge of creating a newly formed school in the Arts Faculty of the University of Melbourne. She remains committed to the pursuit of excellence in Renaissance scholarship. Jaynie hosted the 32nd international conference of art historians (CIHA) on the subject of *Crossing Cultures, Conflict, Migration and Convergence*, at the University of Melbourne, 13-18 January 2008. She has received grants from the British Academy (1981-82), the Leverhulme Trust (1993-4), and the Australian Research Council (1999-2003). She has been a visiting Scholar at the John Paul Getty Museum (1986), at the Center for Advanced Study in the Visual Arts, National Gallery, Washington (1991), at the Harvard Center for Renaissance Studies, I Tatti, Florence (2001, and 2003) and at the Institut national de l'histoire de l'art, Paris (2003). Jaynie has been elected President of the International Committee for the History of Art from 2008 to 2012.

Anita Archer

Anita Archer is an independent fine art consultant based in Melbourne. Anita's extensive auction house background started at Sotheby's in London and continued in Australia as senior management and auctioneer with Gregsons, Deutscher Menzies and Lawson Menzies. Her consultancy advises a broad base of private and corporate clients on the purchase and sale of Australian, Asian Contemporary and international art. Anita is also consultant Head Auctioneer for Deutscher and Hackett in Australia and consultant auctioneer to One East Larasati and the Asian Art Auction Alliance in Indonesia, Singapore and Hong Kong.

Bronwyn Bancroft

Born in Tenterfield, Northern New South Wales, Bronwyn Bancroft is a descendant of the Djanbun clan of the Bundjalung nation. Utilising many mediums, Bronwyn's artistic practice extends from public artworks to children's book illustrations. She is represented in many collections both in Australia and overseas, including: the National Gallery of Australia, Art Gallery of New South Wales, Art Gallery of Western Australia, Australian Museum, Artbank, Newark Museum, The Kelton Foundation, Westpac USA, and the Volkerkunde Museum. Her work is also held in the private collections of the Prime Minister of Turkey, and the Governor of Tokyo.

As a founding member of Boomalli Aboriginal Artists Co-operative, over the past twenty years Bronwyn has served as its Chair, Director and Treasurer. At the same time she has been heavily involved in the protection of artist rights, representing artists on the Viscopy Board and as Chair and Board member for the National Indigenous Arts Advocacy Association (NIAAA 1993-1998), Chair of the Visual Arts Committee, NSW Ministry of the Arts (1996), and Council Member of the National Gallery of Australia (1992-1997). Bronwyn currently holds Board positions with Tranby Aboriginal College, Visual Arts Copyright Collection Agency (Viscopy) and Copyright Agency Limited (CAL), and the Australian Indigenous Mentoring Experience (AIME). Bronwyn has a Master of Studio Practice and a Master of Visual Arts from the University of Sydney, and is currently a Doctoral candidate at the University of Western Sydney.

Kate Barber

Kate Barber has over fifteen years experience in the contemporary visual arts with a background in visual arts, education and arts management. Kate has previously held positions at The Royal Academy of Arts (London); The Ian Potter Museum of Art, The University of Melbourne; and the Australian Centre for Contemporary Art (ACCA) where she held the position of Education and Public Programs Manager from 2000-2005. Kate has worked as an education consultant for NETS Victoria, the Centre for Contemporary Photography and Linden St Kilda Centre for Contemporary Arts, and been a member of the Cunningham Dax Education sub-committee and Museums Australia Education group, Victoria. Since 2006 she has been employed at the Monash University Museum of Art (MUMA) as Audience Development and Public Programs Officer.

Ben Clark

Ben Clark joined Sotheby's in early 2008 as a specialist in the Australian paintings department and as an auctioneer. Prior to working in the commercial sector, Ben worked in the cultural not-for-profit and commercial sector for over ten years, managing the Victorian arm of the Australia Business Arts Foundation and as a consultant for the Federal Government's contemporary art collection, Artbank. Ben appeared before the House Committee in relation to the formation of the Resale Royalty and represents the auction industry on the art market professional advisory panel formed by the appointed Resale Royalty collecting agency, Copyright Agency Limited. Ben also maintains an active interest in philanthropy and in 2007 completed a Churchill Fellowship investigating stabilization funds in the US, UK and Canada.

Lauraine Diggins

Lauraine Diggins is the Director of Lauraine Diggins Fine Art. Her Caulfield-based gallery specializes in Australian colonial, impressionist, modern, contemporary and Australian Aboriginal painting, sculpture and decorative arts. Lauraine has been operating in the Australian fine art market since 1974 and although Melbourne based, her business is conducted throughout Australia and internationally. Lauraine's approach focuses on establishing long term relationships with her clients and artists, focusing on their interests, assessing their needs and meeting their objectives. The gallery has cultivated strong relationships with Australian Aboriginal communities and curated the exhibition *A Myriad of Dreaming: Twentieth Century Aboriginal Art*, which toured interstate in 1989 and was supported by an extensive catalogue. Lauraine also curates and participates in exhibitions and fairs internationally including Hong Kong in 1994, Australian Modern in Milan, Italy in 2001, ArtParis in 2004, 2005 and 2006, and Moscow World Fine Art Fair in 2008.

Lauraine is an approved valuer under the Australian Government Cultural Gifts Program and served as honorary valuer for a number of State funded touring exhibitions. She is a foundation member of a number of State Art Galleries and the National Gallery of Australia. Lauraine is a regular guest lecturer for the University of Melbourne's Art History and Art Curatorship programs, and is an Industry Partner with the, Strategic Partnerships with Industry - Research and Training Scheme "Authentication of Australian Art - Artists' Supports", program of The Ian Potter Museum of Art, The University of Melbourne.

Mark Fraser

Mark Fraser has been involved in the art and antiques business since the mid-1970s. After reading History at Cambridge University he joined Christie's in London in 1984. In 1988 he moved to Australia and spent 19 years with Sotheby's as a specialist and auctioneer. He was the head of its Paintings Department and then Managing Director and CEO of its Australian operations. In 2007 he joined the Museum of Old and New Art (MONA) in Hobart. Mark's interests are diverse, ranging from contemporary art to antiquities, very much in keeping with the diversity of the MONA collection. His current research is on the obscure 18th century Scottish portrait miniaturist, Charles Dickson.

Andrew Frost

Andrew Frost is an art critic, writer and broadcaster. His articles have been published in a wide variety of Australian and international magazines and websites and he is a regular contributor to *The Sydney Morning Herald*. In 2007 ABC1 screened the three-part series *The Art Life* and a second series in 2009, which Frost wrote and presented, as well as one-off specials including *The Venice Biennale* [2007], *The Biennale of Sydney* [2008], In Conversation: *Brian Eno* [2009] and *The Art Life at The 6th Asia Pacific Triennial* [2010]. He is the author of the monograph *The Boys* published by Currency Press, and the forthcoming *Burn to Disc: Contemporary Australian Video Art*. He lives on the Central Coast of NSW.

Walter Granek

Walter Granek is an Honours graduate in Art History at the University of Melbourne [1992], fine art consultant in Australian art, approved valuer under the Commonwealth cultural gifts program, and director of Walter Granek Fine Art and gallery, Art At Cyclone. As a Blackman expert Walter has catalogued over 3,000 works owned by the Charles Blackman Trust, curated several exhibitions dealing specifically with the works of Charles Blackman, advised auction houses and galleries around Australia on works by Blackman for 15 years and written several essays on the artist's works. He was an expert witness in the recent Victorian Supreme Court case.

Associate Professor Charles Green

Associate Professor Charles Green is an artist, art critic and art historian specializing in the history of international and Australian art after 1960, with a particular focus on photography, post-object and post-studio art. He supervises theses on international and Australian contemporary art, and on art after the 1960s. He teaches courses on international and Australian art since the 1970s, and has taught cinema subjects on vampires and on artists in film. In the past 20 years, Charles Green's research has covered the three areas of art history (on contemporary international and Australian art), artistic practice and curatorship. He has contributed to the understanding of artistic collaborations and contemporary international and Australian art through 2 major monographs, many chapters and articles, and through his own collaboratively produced art with Lyndell Green. A researcher in the areas of art history, artistic practice and curatorship, he is also a widely recognized art critic.

His first monograph, *Peripheral Vision* (1995), was the first sole author history of contemporary Australian art ("All interpretations of recent art will have to take up a position relative to Green's. The text virtually defines the Australian postmodern canon." (Nelson, *Age*). *The Third Hand* (2001) was the much-praised first international theorization of post-1960s artistic collaboration through the concept of artist teams' "third hand" and the explanatory power of changes in artistic authorship. He has written on globalism in art and new media, drawing on an ARC Large Grant for a history of post-1967 Australian art. He was Senior Curator of Contemporary Art (Adjunct) at the National Gallery of Victoria between 2001 and 2006, as co curator of *Fieldwork: Australian Art 1968-2002* (inaugural exhibition, NGV Australia 2002), of *world rush_4 artists* (opening exhibition, NGVI, 2003), of 2004: *Australian Visual Culture*, a 130 artist national survey, a collaboration between the Australian Centre for the Moving Image and NGVA, and of 2006 *Contemporary Commonwealth*, (ACMI/NGVA), a 22-artist survey of international art and new media. In all his recent projects he has sought to describe, analyze and provoke new discussion on the relationship of Australian artists to international art in the 21st century. In early 2007, Charles Green and Lyndell Brown (with whom he has worked as an artist collaboration since 1989) were Australian Official War Artists in Iraq and Afghanistan.

Dr Christopher Heathcote

Dr Christopher Heathcote is a widely published art critic and cultural commentator. He has been senior art critic for the *Melbourne Age* (1990-94), associate editor of *Art Monthly Australia* (1988-93), and a consultant historian on numerous exhibitions of twentieth century Australian art. He has lectured at Melbourne and La Trobe Universities, and the Victorian College of the Arts. He has written extensively on major artists, including Sidney Nolan, Arthur Boyd, Albert Tucker, John Brack and Clifton Pugh, in leading journals and gallery catalogues. Among his books are *A Quiet Revolution: The Rise of Australian Art 1946-68*, the standard history of its period, and the recent monograph *A Quest for Enlightenment: The Art of Roger Kemp*.

Beverly Knight

Beverly Knight is the director of Alcaston Gallery, 11 Brunswick Street Fitzroy Melbourne. The gallery, which has been established for 20 years, specializes in Australian Indigenous Art. Beverly has worked hard lobbying for government sponsored education and resources for remote communities. Her interests and knowledge in the area of problematic Indigenous artworks often sees Knight called upon to give comment, but more importantly assist consumers in obtaining valid provenance when purchasing artworks.

Beverly is a Member of the Australian Institute of Company Directors; the Director of the Indigenous Australian Art Commercial Code of Conduct Ltd; a Member of the Copyright Agency Limited (CAL) Resale Royalty Art Market Advisory Panel; Director of the Essendon Football Club; and ACGA Representative for the National Association for the Visual Arts. Beverly has a Graduate Certificate in Art Authentication from The University of Melbourne. Beverly is a Commonwealth Valuer of Aboriginal Art for the Cultural Gifts Program. She is a Governor of the NGV Foundation of the National Gallery of Victoria, and a Benefactor of GOMA and the Art Gallery of South Australia.

Sam Leach

Sam Leach (born 1973) is an Australian contemporary artist who has achieved notoriety for winning both the Archibald and Wynne Prizes in 2010. Leach was born in Adelaide, South Australia. Leach's style combines 17th century Dutch painting with corporate business interiors to create small paintings in a realistic style. Leach worked for many years in the Australian Tax Office, but in 2006 he won a major art prize, the Metro Prize. Since then he has consistently won many prizes and has been acquired by a number of public galleries in Australia. Notably, he has been hung as a finalist for the highly prestigious Archibald Prize in 2007, 2008 and 2009. Leach has had 10 solo exhibitions and numerous group exhibitions. He has attracted a great deal of media attention since his first art prize. The ABC filmed a documentary about his work and he has appeared on the front page of Melbourne's *Age* newspaper in 2008. He has also been named as one of Australia's 50 most collectable artists by *Australian Art Collector* magazine.

Melissa Loughnan

Melissa Loughnan is the founder and director of Utopian Slumps, which was established as a non-profit curator-run arts initiative in Collingwood in February 2007. The gallery closed in December 2009 and has since reopened as a curator-run dealer gallery in Melbourne's CBD in April 2010.

Melissa holds a Bachelor of Creative Arts, Post Graduate Diploma in Arts (Art History) and a Master of Art Curatorship from the University of Melbourne. Melissa has undertaken curatorial internships at the Queensland Art Gallery, the Ian Potter Museum of Art, University of Melbourne, and a curatorial mentorship under Rebecca Coates at the Australian Centre for Contemporary Art. She was Exhibitions Project Officer and Exhibition Coordinator – Design at the Melbourne Museum for four years and in 2009 was Programme Manager at the Australian Commercial Galleries Association, Federation Square. Melissa also undertakes freelance curating, writing, exhibition management and consultancy through her business Loughnan Projects. Melissa is Arts Editor for *The Blackmail*, was editor of Volume 4 Issue 1 of Tourism Victoria's *Lost and Found* newsletter and was Citysearch Best in the City Judge for 2009. She was named one of *The Age Melbourne Magazine's* Top 100 Most Influential People of 2009.

Tom Lowenstein

Tom Lowenstein, Partner of Lowensteins Arts Management, is one of Australia's most respected tax accountants and advisors whose association with the arts extends over 30 years. His first arts client was John Olsen, arguably Australia's most acclaimed contemporary artist. Tom's commitment to the arts is not only evident by the sheer number of artists on the company's 'books', but also through his involvement as Executive Director of the Australian Artists Association, an organization he formed in 1984 to lobby for a better deal for artists. He has made numerous submissions and has had continuing negotiations with the ATO and other Government departments to secure better conditions for artists generally.

Tom has an extensive history of contribution to the arts in Victoria and Australia. He has been a board member of the Museum of Modern Art at Heide, a founding board member of Vi\$copy, and a Foundation Board member of 200 Gertrude Street. He is currently a Trustee of the Australian Visual Artists Benevolent Fund. He is also a Board Member of New Flames Inc. (an organization formed to foster the careers of Indigenous artists by providing mentorship by established artists), 45 Downstairs Inc., is a Fellow of the Museum of Modern Art at Heide, and adviser to numerous non-profit organizations.

Tom holds a Bachelor of Commerce from Melbourne University and is a Fellow of the Australian Society of Certified Practising Accountants and has been in public practice since 1961. Tom is an authority on taxation and tax planning in the area of visual arts.

Dr Kate MacNeill

Dr MacNeill is a Senior Lecturer and Coordinator of the Graduate Programs in Arts Management at the University of Melbourne. With a background as a lawyer and a Ph.D. in art history, Dr MacNeill teaches art and the law and has published widely in the areas of copyright, censorship and the ownership of artworks.

Vikki McInnes

Vikki McInnes has worked in the contemporary arts sector in Melbourne for fifteen years including from 1996 to 2003 at the Australian Centre for Contemporary Art (ACCA), where she was Program Manager. From 2003-2004 she was Curator at the TarraWarra Museum of Art and since November 2004 has worked at the Faculty of the VCA and Music at The University of Melbourne (formerly the Victorian College of the Arts), where she is Director of the Margaret Lawrence Gallery. Vikki has curated numerous exhibitions including most recently *Bird Girls* and *Cock and Bull* (both with Kate Daw) and has written features and reviews for publications including *Like* magazine, *Photofile*, *Un* and *Australian Art Collector* as well as catalogue essays for artists including Robert Owen, nat&ali, Arlo Mountford, James Lynch and Tony Garifalakis among many others. In 2001, she co-edited with Stuart Koop a collection of writings on contemporary art and in 2005, she was the recipient of an Australia Council Skills and Development Grant.

Azlan McLennan

Described as a “scandalmongering” practising visual artist and socialist activist from Melbourne, *Art Monthly Australia* pondered “whether the protocol of not mentioning mass murderers on memorial epitaphs or ceremonies should also be observed” with artists like McLennan. When not infuriating art critics and academics, McLennan is active in the Palestine solidarity, refugee and same-sex marriage campaigns in Melbourne. He also regularly contributes cartoons to *Socialist Alternative*. McLennan is a self-confessed Modernist, art school-drop out and possibly one of the most hated artists in Australia. He will feature in the *Space Invaders* print exhibition at the National Gallery of Australia from October 2010. For more information visit: www.azlanmclennan.com

Dr Christopher Marshall

Christopher Marshall is Head of the Art History Program and Senior Lecturer in Art History and Museum Studies at the University of Melbourne. His publications on Neapolitan Baroque art, collecting and the art market include contributions to *Painting for Profit: The Economic Lives of Italian Baroque Painters* (Yale, 2010), *Mapping Markets in Europe and the New World* (Brepols: 2006); *The Art Market in Italy (15th-17th Centuries)* (Pannini, 2002); and articles in *The Burlington Magazine*, *The Art Bulletin* and other journals. Publications in his parallel research interest in contemporary curatorship and museology have appeared in *Making Art History* (Routledge, 2007), *Reshaping Museum Space* (Routledge, 2005) and a range of journals. His research distinctions include support from the Australian Research Council, the Paul Mellon Visiting Senior Fellowship (Centre for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC), a Senior Visiting Fellowship at the Museo Poldi Pezzoli, Milan, and a Visiting Senior Lecturing Fellowship at the Department of Art and Art History, Duke University, Durham NC. His current research projects include a forthcoming edited volume on *Sculpture and the Museum* (in press, Ashgate, 2011) and a forthcoming monograph provisionally entitled *The World in the Workbench: The Industry of Neapolitan Baroque Painting* (Yale, 2012).

Stuart Purves

In 1966, Stuart Purves, the youngest of three children, joined his parents, Tam and Anne Purves, in Australian Galleries. Stuart Purves is now the sole director of the gallery, and with 15 staff, Australian Galleries continues to represent significant contemporary Australian artists including Jeffrey Smart, Inge King, William Robinson, John Coburn, Garry Shead, Colin Lanceley, John Wolseley, Peter Neilson, Lewis Miller, Peter Churcher and Graeme Drendel, along with an involvement in the estates of George Baldessin, Brett Whiteley, Lloyd Rees and Arthur Boyd.

A passionate advocate for artists, Stuart Purves' role as director is to ensure Australian Galleries remains vital and viable so that the artists they represent can air their views through the exhibiting of their work and survive and prosper. Stuart has expanded the business to include six galleries, four in Victoria and two in New South Wales. In recognition of the need to honour the status of prints, drawings, watercolours and photography, one gallery in each state specializes in works on paper. Stuart travels weekly between Sydney and Melbourne to work closely with his experienced gallery teams. He also travels regularly overseas to visit artists and update his international perspective. With forty years of active involvement in the visual arts, and as one of Australia's few second-generation art dealers, Stuart is regularly consulted by the visual arts industry for his knowledge and expertise. He is an approved valuer under the Commonwealth Government's Cultural Gifts Program and is a former President of the Australian Commercial Galleries Association. For 10 years Stuart was a member of the Melbourne Contemporary Art Fair Board, holding the position of Chairman for four of those years.

Jarrold Rawlins

Jarrold Rawlins studied art history and cultural studies at the University of Melbourne, Parkville, where he received his BA (Hons). Since enrolling in his PhD in Art History at the University he has lectured and tutored in the University's Art History program in the areas of contemporary Australian and international art. He is the Australian correspondent for *Flash Art* and has contributed to local publications such as *Art & Australia*, *Broadsheet*, *Patterns of Creative Aggression*, and *UN Magazine*. He has recently co-authored a monograph on Australian artist Jon Campbell and is working on a book of interviews and critical essays on various social, political and aesthetic concerns. In his other life he is the owner and director of Uplands in Melbourne (Pahran).

Associate Professor Robyn Sloggett

Robyn Sloggett is Director and Grimwade Chief Conservator of the Centre for Cultural Materials Conservation at the University of Melbourne. The Centre for Cultural Materials Conservation delivers Victoria's largest commercial conservation program which includes programs in art, archive and artefact conservation services, and conservation management and art authentication programs. Robyn has qualifications in Art History, Philosophy and Applied Science (Cultural Materials Conservation). She is Chair of Arts Victoria's Indemnification Committee, a member of the Collections Committee of the Library Board of the State Library of Victoria, an Expert Assessor under the Protection of Movable Cultural Heritage Act, an Associate Investigator in the ARC Centre of Excellence for Free Radical Chemistry & Biotechnology, and a member of the Australian Commercial Galleries Association Forgery Focus Group. In 2003 she was awarded the AICCM's *Conservator of the Year Award* for 'Services to the Conservation Profession'.

Geoffrey Smith

Geoffrey Smith is Vice-Chairman and National Head of Art of Sotheby's Australia. He is also involved with the management of the Estate of the Late Albert Tucker AO and the Estate of the Late James Gleeson AO. From 1990 to 2006 he worked at the National Gallery of Victoria where he was, for many years, Curator of Australian Art. During this period he curated numerous exhibitions, including retrospectives of Arthur Streeton (1995) and Russell Drysdale (1997), which toured nationally; *Sidney Nolan: Desert and Drought* (2002) and *Charles Blackman: Alice in Wonderland* (2006). He is a world authority on many Australian artists and is in the process of compiling catalogue raisonnés on 25 major Australian artists.

Caree Staples

Following studies at the North Adelaide School of Art, Caree Staples began her retail career spending nearly ten years managing thirteen foot wear stores in Adelaide before going on to work as a Store Area Manager for Kmart. She then moved to Melbourne as part of the CML Traineeship program where she won a coveted placement on the 2 year Trainee Buyer Program in footwear. This led to a period buying Home wares for Kmart, working across the breadth of Kmart's 156 stores spread across Australia and New Zealand. Later, she was part of the Brand Merging exercise developed to improve buying efficiencies at GM&A (involving Myer, Target and Kmart) where she was promoted to buying home wares for Myer.

Whilst working in Home wares, Caree was able to develop her knowledge of print making by training at the Melbourne Institute of Textiles (Now merged with RMIT), focusing on weaving techniques, construction, yarn count and quality control. Along with extensive travel throughout the world sourcing and developing product she worked with textile mills in India and China producing a range of commercial products that are still in production today.

After nearly ten years with CML, Caree moved to Lincraft, taking on the buying role for developing Yarn and buying Haberdashery, before taking up her current role, for the National Gallery of Victoria Shops. This last move has enabled her to shift out of mainstream retail and into the museum industry, thereby allowing her finally to bring together her long-standing passion for both retail and art.

Bala Starr

Bala Starr is currently Senior Curator at the Ian Potter Museum of Art where she has been responsible for exhibitions since 2000. She has been curator of many projects at the Potter in those years, including a number of surveys of the work of mid-career and senior Australian artists; exhibitions of historical and contemporary work from the University of Melbourne Art Collection; and group exhibitions including most recently, *Song of Sirens*. Previous roles include international program manager at the Melbourne International Biennial, director at the Contemporary Art Centre of South Australia, and assistant director at 200 Gertrude Street.

Dr Meaghan Wilson-Anastasios

Dr. Meaghan Wilson-Anastasios lectures and is a research associate at the University of Melbourne. She has an unhealthy attraction to statistics and empirical evidence, which she uses to research art price formation and auction market superstars. Findings from her PhD thesis were used as the basis of a Four Corners program, *Art for Art's Sake*, aired on ABC television. Meaghan has published in Australian and international journals, including a paper co-authored with Professor Neil de Marchi of Duke University for the Congress of the International Committee of the History of Art. Meaghan's most recent publication, 'Joining the Dots: Analysing the Sustainability of the Australian Aboriginal Art Market', has been accepted for publication in *Diogenes*, UNESCO's humanities journal.

Outside the academic sphere, Meaghan has seventeen years experience in public and commercial art institutions and as an art valuer. She has held senior positions at organizations including Artbank and Leonard Joel Australia. Meaghan writes about the art market on her blog, *Art Matters*, and has been a regular commentator in the popular media. She is currently writing a book about the relationship between art and money throughout history, which is allowing her to revisit her first career as an archaeologist.