

SCHEDULE

- 1 pm** Seminar registration
- 1.30 pm** Welcome
Rebekah Butler, Executive Director, Museums & Galleries Queensland
Dr Campbell Gray, Director, The University of Queensland Art Museum
- 1.45 pm** **Christine Morrow**, Curator
- 2.15 pm** **Greer Honeywill**, Artist
Creating Light and Shadow – the artist and the exhibition space
- 2.45 pm** **Simon Lawrie**, Balnaves Curator of Australian Sculpture, McClelland Sculpture Park+Gallery
Public sculpture – process, perception and politics
- 3.15 pm** Afternoon Tea
- 3.45 pm** **Brian Robinson**, Artist
Pui-Palai
- 4.15 pm** Panel discussion with moderator **John Stafford**, Director, CREATIVEMOVE
- 5pm** Networking and refreshments

Perspectives on Contemporary Sculpture is an industry seminar presented annually by Museums & Galleries Queensland in partnership with The University of Queensland Art Museum, and supported by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

Museums & Galleries Queensland is supported by the Queensland Government through Arts Queensland, and is assisted by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

Photo acknowledgements:

Greer Honeywill image: Artist in front of *Blow-Up*, 2015, printed vinyl on mirror finish stainless steel, 2.1 x 2.1m.

Photograph by Luke Bowden.

Christine Morrow image: Photograph by Mick Richards.

PERSPECTIVES

ON CONTEMPORARY SCULPTURE

7 February 2019
The University of Queensland Art Museum

#SculptureSeminar

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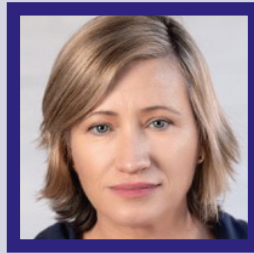
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A MUSEUMS & GALLERIES QUEENSLAND SEMINAR
IN PARTNERSHIP WITH THE UNIVERSITY OF
QUEENSLAND ART MUSEUM

PRESENTERS

Christine Morrow

Christine Morrow is an Australian artist, curator and writer currently based in Brisbane. She is experienced in gallery directorship, management, curating, lecturing and art criticism. In a twenty-year career across roles held in Brisbane, Melbourne, Sydney and Adelaide, she co-founded and co-directed the artist-run space *Blindside* in Melbourne, curated for Sydney's Museum of Contemporary Art, and Directed the *Verge Gallery* at University of Sydney as well as the Australian Experimental Art Foundation. Morrow curated the Australian artists' exhibition at the Tenth Havana Biennial in Cuba.



Morrow is the curator engaged for Museums & Galleries Queensland's national touring initiative *Safe Space*, an exhibition of contemporary sculpture by Australian artists that was launched with partner institution Logan Art Gallery in late November 2018. As an experienced curator, Morrow will share some insights on her curatorial research, selection and planning processes. She will address the unique challenges of curating sculpture as a specific medium in ways that may have practical applications for other galleries. She will refer to Rosalind Krauss's influential essay *Sculpture in the Expanded Field*, not in order to focus on its theoretical arguments, but to consider its implications for how sculpture is defined and displayed in a contemporary exhibition context.



Dr Greer Honeywill

Greer Honeywill is a multidisciplinary artist whose practice encompasses installation, text, object making, textiles, photography, video and sound. Within her practice she explores the theatre of the domestic, the poetry of the ordinary and their interconnectedness with architecture. Like an ethnographer or taxonomist of the domestic she endlessly sifts, searches and reclassifies gatherings of data, stories and objects that provide endless speculation about the domestic built form and the effect on the lives of those living within.

An award-winning artist, she has exhibited extensively since 2000. Honeywill holds a PhD from Monash University (2003) and a PhD from the University of Tasmania (2015).

Creating Light and Shadow – the artist and the exhibition space

Extending the moment, as a means of preserving or remembering an experience or narrative, has long occupied artists and writers. The late British poet Philip Larkin said he wrote poems to preserve 'things he had seen/thought/felt'. In my practice I extend the moment by 'weaving' things together – objects, ideas, materials, text – a construction of fragments. Once the works are deemed complete, within a particular moment, the next stage is exhibition. Here the singular focus of the artist in the studio transforms into multiple points of view – the gallerist, the curator, specialist technicians and others. But what role does the artist play in the installation of the exhibition?

I will talk about aspects of exhibiting artworks drawing on personal experience. And in the process works arising from my studio exploration of the theatre of the domestic, the poetry of the ordinary and domestic architecture, will be revealed in various galleries.

Simon Lawrie

Twitter: @McClelland_Art

Simon Lawrie completed a Bachelor of Fine Arts at the Victorian College of the Arts, University of Melbourne in 2005, and a Master of Art Curatorship at the University of Melbourne in 2013. He is currently The Balnaves Curator of Australian Sculpture at McClelland Sculpture Park+Gallery in Langwarrin, Victoria. He has previously held internship roles at Heide Museum of Modern Art, Arc One Gallery and the National Gallery of Victoria, working with contemporary art. Simon's research interests focus on the legacy of early conceptual and land art, and their renewed relevance within the context of contemporary social and environmental issues. He is enthusiastic about exploring the varying political and philosophical registers in which contemporary art operates, both within and beyond public institutions.



Public sculpture – process, perception and politics

Public sculpture in Australia has often been met with misunderstanding or controversy. It is largely resisted by art history and criticism, and while the curatorial process is marked by constraint and collaboration, sculpture in the public realm can provide opportunities for art to engage communities and audiences otherwise unfamiliar to the museum or gallery.

This presentation will offer a localised history and future of public sculpture in Melbourne, from the perspective of McClelland Sculpture Park+Gallery. In the 1970s, McClelland supported the Centre 5 Group who were early champions of public art, and over the following decades established a sculpture park with over one hundred sculptures in Indigenous bushland. More recently, an award-winning partnership with infrastructure consortium Southern Way is seeing 14 major public sculpture commissions over 25 years. Through these models, the curatorial, aesthetic and socio-political aspects of Australian public sculpture will be explored.



Brian Robinson

Brian Robinson is of the *Maluyilgal* and *Wuthathi* tribal groups of the Torres Strait and Cape York Peninsula and a descendant of the Dayak people of Malaysia. Born on *Waiben* (Thursday Island) and now Cairns-based, Robinson is known for his printmaking, sculpture and public art in which he uses a variety of techniques to produce bold, innovative and distinctive works. His graphic prints and contemporary sculptures read as episodes in an intriguing narrative, revealing the strong tradition of storytelling within his community. Robinson's work has featured in many exhibitions nationally and internationally and is

held in major collections throughout Australia and overseas.

Pui-Palai

Pui-Palai celebrates the positive impact that contemporary sculpture has upon individuals and society in general. Using an array of examples drawn from the last twenty years of my artistic practice that traverses diverse physical, conceptual and cultural spaces, I will demonstrate the value of such public and private projects to clients and the general public, and how they place creative and cultural practice at the heart of all our activities.

Today, sculpture is part of many everyday places including streets, public squares, buildings, parks and gardens where the quality and impact of its exchange with audiences is of the utmost importance. Sculptors use materials such as stone, wood, metal, resin and plastics, utilising numerous techniques such as carving, casting, welding and assemblage to create anything from small fine art objects to large-scale works that can become powerful landmarks over time.