LIVES, LANDSCAPES, HOMELANDS IN AUSTRALIAN AND CHINESE ART

THE 2ND FASIC AUSTRALIAN STUDIES IN CHINA CONFERENCE

// HOSTED BY:
Australian Studies Centre, Renmin University of China, supported by the Foundation for Australian Studies in China (FASIC)

// CONVENED BY:
Professor David Walker, BHP Billiton Chair of Australian Studies at Peking University
The Big Picture: Lives, Landscapes, Homelands in Australian and Chinese Art is designed to stimulate discussion in a field that has become increasingly important to both Australia and China, and yet has not received the kind of attention it deserves within the broader Australian Studies community in China.

Renmin University of China (RUC), also known as People’s University of China, colloquially Renda (人大; réndà), is a major research university in Haidian District, Beijing.

Renmin University is one of the most prestigious universities in China, with a distinct focus on humanities and social sciences. RUC has produced many influential figures, and is home to many outstanding scholars in Law, Finance, Economics, Journalism and International Relations. The history of RUC can be traced back to Shanbei Public School in 1937. RUC was the first modern university established by the People’s Republic of China.

The Australian Studies Centre (ASC) at RUC is a key teaching and research institution. The Centre was officially established on 19 November 1999, and its mission is to encourage more people to gain a better understanding of Australia and China. The Centre’s vision is to become China’s leading academic research body of Australian Studies, with a specific focus on Australian culture and society.

The Foundation for Australian Studies in China (FASIC) is a not-for-profit organisation registered in Australia. FASIC supports existing and future initiatives which deepen awareness of Australia in China across a range of disciplines and fields of study. FASIC plays a significant role in the promotion of Australian Studies in China and looks to further expand and strengthen research and teaching collaboration between Australian and Chinese universities. FASIC provides grants and scholarships to Australian and Chinese professionals. A key initiative of the Foundation is the BHP Billiton Chair of Australian Studies at Peking University. On 26 November 2012, two Australian Ministers announced the appointment of the inaugural Chair, Professor David Walker from Deakin University. He took up his new position in February 2013.

FASIC is supported by BHP Billiton, Universities Australia, the Australia-China Council of the Department of Foreign Affairs and Trade, Department of Industry, Allens and Linklaters, PWC Australia and Riverstone Advisory. www.fasic.org.au
The annual FASIC Australian Studies in China conference is convened and designed by Professor David Walker, BHP Billiton Chair of Australian Studies at Peking University. The conference rotates on an annual basis and addresses a different theme with new speakers each year. The first conference was held at Peking University in September 2013 on the theme Australia’s China/China’s Australia: Past, Present and Future.

Professor Walker has written extensively on Australian representations of Asia. His prize-winning book, Anxious Nation: Australia and the Rise of Asia, 1850 to 1939 (UQP, 1999) has been translated into Chinese and published by China Renmin University Press (2009). An English edition was published in India in the same year and a Hindi translation will be published in 2014. He is the co-editor with Agnieszka Sobocinska of Australia’s Asia: From Yellow Peril to Asian Century (UWA Publishing, 2012). Australia’s Asia has been translated into Chinese by staff in the Australian Studies Centre at Beijing Foreign Studies University.

A collection of his Asia-related essays has been published under the title Encountering Turbulence: Asia in the Australian Imaginary (Readworthy, 2013). His recently published personal history, Not Dark Yet has been translated into Chinese by Professor Li Yao, with the Chinese title 《光明行：家族的历史》and published by The People’s Literature Publishing House, Beijing (2014). Professor Walker is a Fellow of the Academy of the Social Sciences in Australia and the Australian Academy of the Humanities.
CONFERENCE FORMAT

THE BIG PICTURE HAS TWO KEYNOTE PRESENTATIONS AND NINE PANEL SESSIONS. DURING EACH PANEL SPEAKERS WILL GIVE A BRIEF PRESENTATION OF 15 MINUTES EACH, FOLLOWED BY TIME FOR QUESTIONS AND AUDIENCE DISCUSSION MODERATED BY THE CHAIR. THE CONFERENCE FOCUSES ON AND ENCOURAGES OPEN DEBATE AMONG THE SPEAKERS AND AUDIENCE.
THURSDAY 11 SEPTEMBER

8.30 am

ATTENDEE ARRIVAL AND REGISTRATION
AT RENMIN UNIVERSITY
Digital Hall Foyer, 8F, Block C,
Huixian Building (see full address in
Conference Addresses section.)

9 am

WELCOME AND OFFICIAL REMARKS:
Professor Zhang Yongxian, Director,
Australian Studies Centre, Renmin
University of China
Professor David Walker, BHP Billiton Chair
of Australian Studies at Peking University
Official opening by HE Ms Frances
Adamson, Australian Ambassador to China

9.30 am

CONFERENCE PHOTO

9.45 am

SESSION 1: OPENING KEYNOTE:
UNDERSTANDING AND DEFINING
AUSTRALIA THROUGH ART
Edmund Capon, AM, OBE, with
introduction by Professor David Walker:
The Liberation of Australian Art… from the
shackles of identity

10.30 am

MORNING TEA BREAK

11 am

SESSION 2: FRAMING THE NATION:
HISTORIES OF AUSTRALIAN ART
Professor Sasha Grishin, AM, FAHA, Art
Historian, Art Critic and Curator (Chair):
The positioning of Indigenous art in
Australian art practice
Djon Mundine, AM, Independent Curator:
Approaches to land and landscape in
Indigenous art
Professor Bill Gammage, Humanities
Research Centre, Australian National
University: The Future Makers

12.15 pm

LUNCH
Open to all conference attendees
1.15 pm

**SESSION 3: MAKING LINKS**

Lesley Alway, Director, Asialink Arts (Chair)

Alison Carroll, AM, Art Critic, Writer and Curator: The West and the Rest: some synergies between Australian and Chinese art

Li Zhe, Art Historian and Curator: Transnational Approach to Visual Art and Cultural Landscape

Stephanie Britton, AM, Founding Executive Editor, Artlink Australia: Independent visual art publishing within the ecology of creativity, invention and ideas-based art

2.30 pm

**AFTERNOON TEA**

3 pm

**SESSION 4: NEXT GENERATION: FUTURE MODELS OF AUSTRALIA-CHINA ARTISTIC EXCHANGE (INTERVIEW)**

Toby Chapman, Assistant Curator, 4A Centre for Contemporary Asian Art, Sydney (Chair)

Claudia Nicholson, Australian artist in residence, 4A Beijing Studio Program

James Nguyen, Australian artist in residence, 4A Beijing Studio Program

Liu Lifen, Founder/Director, Tai Project, Kunming

4.15 pm

**SPECIAL PERFORMANCE: THE STORY ONLY I CAN TELL BY AUSTRALIAN CONTEMPORARY ARTIST WILLIAM YANG**

William Yang’s practice is based in photography. He is well known for his performance works, using the spoken word and image projection, which have toured the world. He is currently making his stage performances into films.

5 pm

**CONCLUSION CONFERENCE DAY 1**

6.15 pm

**BANQUET DINNER**

Open to all registered conference attendees

Dinner will feature announcement of the winners of the 2014 BFSU-PKU-BHP Billiton Chair of Australian Studies Program Translation Competition, and entertainment.

Address: Beijing Friendship Hotel (see full address in Conference Addresses section.)
CONFERENCE SCHEDULE

FRIDAY 12 SEPTEMBER

8.30 am
—
ATTENDEE REGISTRATION
Digital Hall Foyer, 8F, Block C, Huixian Building (see full address in Conference Addresses section.)

9 am
—
SESSION 5: OPENING KEYNOTE: THE USES OF CULTURE
Professor Julianne Schultz, AM, FAHA Founding Editor, Griffith REVIEW, with introduction by Chinese novelist Zhang Lijia

9.45 am
—
SESSION 6: IMAGE MAKING AND THE POLITICS OF FRIENDSHIP
Kevin Hobgood-Brown, Managing Director, Foundation for Australian Studies in China, and Managing Director, Riverstone Advisory (Chair)

Dr Richard Bullen, Art Historian, University of Canterbury, New Zealand: Selling New China to New Zealanders: the Rewi Alley Collection at the Canterbury Museum

Wu Di, PhD candidate, Australian Studies Centre, Remnin University of China: Engaging with the Asia-Pacific: Australian Public Diplomacy in China in the 21st Century

Dr Geoff Raby, former Australian Ambassador to China

11 am
—
MORNING TEA BREAK

11.30 am
—
SESSION 7: THE FACE OF THE NATION
Dr Li Youwen, Associate Professor, Australian Studies Centre, Beijing Foreign Studies University (Chair)

Dr Sophie Couchman, Curator, Chinese Museum, Melbourne: Chinese-Australian brides, Photography and the White Wedding

Dr Claire Roberts, Art Historian and Curator: Exposed: China, photography and the art of Hedda Hammer Morrison 1933-46
3.30 pm

SESSION 9: WORKING CROSS-CULTURALLY (INTERVIEW)

Jiawei Shen, Chinese-Australian Artist working in Australia
Michael Downs, Australian Artist working in Beijing
Ah Xian, Chinese-Australian Artist working between Australia and China
Jayne Dyer, Australian Artist working across Sydney, Taipei, Hong Kong, Istanbul

Interview by Richard Fidler, Broadcaster, ABC Radio

4.45 pm

CONCLUSION OF CONFERENCE DAY 2

5 pm

OPEN EXHIBITION VISIT AND RECEPTION: EMPIRE BOOKENDS: BASKETCASE

A solo exhibition by Australian Artist Laurens Tan

Presented by The University of Chicago (Beijing Center).

Installation/sculpture, video, digital photomedias

Meet artist Laurens Tan in conference venue foyer to walk to exhibition
ADDITIONAL EVENTS

AT HOME IN THE WORLD: ARTIST RESIDENCIES AND TRANSNATIONAL PRACTICES

Red Gate Gallery

Moderated by former Australian Ambassador to China, Dr Geoff Raby, this panel session at Red Gate Gallery will explore the artist residency model and its effect on the global contexts and influences on contemporary artists working between China and internationally.

Panelists: Brian Wallace, Director, Red Gate Gallery; Laurens Tan, Australian artist; Zhang Zhaohui, Chinese artist; and Lesley Alway, Director, Asialink Arts.

SATURDAY 13 SEPTEMBER  -  10AM - 12 NOON  -  FREE

RSVP by 10 September: joanna@creative-asia.net
Address Red Gate Gallery
Levels 1 & 4, Dongbianmen Watchtower, Dongcheng, Beijing

Phone (+86 10) 6525 1005

FASIC will host a lunch following the panel, at Yun Teng Restaurant (a short walk from Red Gate). Please indicate in your RSVP if you wish to attend the lunch.

Lunch venue Yun Teng Restaurant 云腾宾馆
Building 7, Huashi Beili Dongqu, Dongcheng district

Phone (+86 10) 6711 3322
Tony Abbott’s government was elected on 7 September 2013. The Australian public were promised a measured and adult government of no surprises. A recent federal budget and a new and complicated Senate has altered the political landscape. The discussion will focus on how the new government has performed and how it has been received.

Join BHP Billiton Chair of Australian Studies at Peking University, Professor David Walker, as he chairs this thought-provoking discussion with Griffith REVIEW founding editor Julianne Schultz and ABC Radio presenter Richard Fidler.

SATURDAY 13 SEPTEMBER, 5pm

Address 3/F, No.2 Pedestrian St, Just south of Tiananmen Square. See website: www.m-restaurantgroup.com/capitalm
Tickets RMB75, includes a drink (students RMB20)
Email reservations@capital-m-beijing.com
Through personal accounts told by contemporary Chinese Australians, Bridge of Memories explores the little told story of migrants of Chinese descent who have come to Australia in the last fifty years - Australia’s most active period of Chinese migration since the gold rushes. These Chinese Australians have come from China and many regions around South East Asia. Since arrival they have grown to prosper and contribute to all areas of Australian society. This exhibition celebrates their contribution.

Developed by Chinese Museum, Melbourne. Sponsored by Central Equity, Monash University, Australian Consulate-General, Chengdu and the Foundation of Australian Studies in China. The Chinese Museum is supported by Arts Victoria.

10 - 15 SEPTEMBER 2014

Venue Foyer, Digital Hall (conference venue), Huixian Building, Renmin University

IMAGE: Alex Tseng, arrived in Australia from Hong Kong. Courtesy Chinese Museum
THE BIG PICTURE CONFERENCE
IS OPEN TO ALL AND ATTENDANCE
IS FREE, REGISTRATION REQUIRED.
ATTENDING THE
CONFERENCE

THOSE WISHING TO ATTEND SHOULD RSVP BY EMAIL TO:
JOANNA BAYNDRIAN

Email joanna@creative-asia.net
Phone +86 131 2186 3414

PLEASE NOTE IN YOUR RSVP:

1. FULL NAME (Chinese and English if appropriate) and your professional title and organisation

2. WHICH OF THE 3 EVENTS YOU WILL ATTEND:
   - Conference Day 1, 8.30am - 5pm, 11 September
   - Banquet Dinner, 6.15pm, 11 September
   - Conference Day 2, 8.30am - 4.45pm, 12 September
CONFERENCE ADDRESSES

// CONFERENCE VENUE
11 and 12 SEPTEMBER

DIGITAL HALL
8F, Block C, Huixian Building, Renmin University

- Enter via Renmin University West Gate on Suzhou Street
- Huixian Building is the first complex on your right (south) side

汇贤大厦C座8层数码馆. 苏州桥向北1500米路东中国人民大学西门

// BANQUET VENUE
THURSDAY 11 SEPTEMBER, 6.15pm

JUHEYUAN HALL
Friendship Palace, Beijing Friendship Hotel,
1 Zhongguancun South Street, Haidian District, Beijing

Note: Juheyuan Hall is in the Friendship Palace building of the Beijing Friendship Hotel – in the centre of the hotel compound

// CONFERENCE HOTEL

BEIJING FRIENDSHIP HOTEL
1 Zhongguancun South Street, Haidian District, Beijing

北京友谊宾馆中国
中国北京中关村南大街1号
Tel: +86 10 6849 8888
CONFERENCE ORGANISER

CONTACTS

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JOANNA BAYNDRIAN

Email joanna@creative-asia.net
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// GENERAL CONFERENCE ENQUIRIES:
AMANDA BARRY

Email amanda@creative-asia.net
Phone +86 150 1144 0032
Edmund Capon took up his appointment as Director of the Art Gallery of New South Wales (AGNSW) in November 1978 following his arrival from London where, for the previous five years, he held the position of Assistant Keeper, Far Eastern Section, Victoria and Albert Museum. He stepped down as Director on 23 December 2011.

Capon attained a Master of Philosophy Degree in Chinese Art and Archaeology (including language) from London University’s Department of Oriental and African Studies, and is a recognised world expert in his particular field.

In October 2003 Capon opened the Art Gallery of New South Wales’ newly rebuilt Asian galleries. This major building project has created two levels of exhibition space for the Gallery’s Asian collection, as well as space for touring exhibitions of Asian art.

Capon is a Visiting Professor in the School of Languages and Linguistics, Faculty of Arts and Sciences, University of New South Wales; is on the Board of the St James Ethics Committee; has written extensively on the arts of China; written and presented a 3-part ABC TV-China Central Television co-produced documentary entitled Meishu: Travels in Chinese Art which has been distributed worldwide; developed the AGNSW as a centre for Asian art display and education; created the Gallery’s highly successful Foundation, a Capital fund, to acquire works for the Collection; has curated exhibitions encompassing Asian, European and Australian art; has written extensively on Chinese art & archaeology and on the work of artists such as Jeffrey Smart, Caravaggio and Giacometti.

He was awarded the Doctor of Letters honoris causa from the University of New South Wales in 2000 and from Macquarie University in 2010. He has been honoured by the governments of Britain, France, Italy and Australia for his contribution to art and culture.
Professor Julianne Schultz is the founding editor of *Griffith REVIEW*, the award-winning literary and public affairs quarterly journal. Schultz is a professor at Griffith’s Centre for Cultural Research, Chair of the Australian Film Television and Radio School and a non-executive director of the boards of the Australian Broadcasting Corporation and Grattan Institute.

She chaired the reference group on the National Cultural Policy (2011 - 2013) and Queensland Design Council, (2010 - 2013) and was deputy chair of the Australian Council of Learned Academies Securing Australia’s Future program (2012 - 2013). She is a member of the Advisory Board of the Miles Franklin Award; Centre for Advanced Journalism; Editorial Board of the Companion of Australian Media; High Resolves Initiative; the leadership council of the Australian Indigenous Mentoring Enterprise and an ambassador for the Australian Indigenous Education Foundation.

Professor Schultz is the author of *Reviving the Fourth Estate* (Cambridge Uni Press); *Steel City Blues* (Penguin); *Not Just Another Business* (Pluto), co-author of *The Phone Book* (Penguin) and the librettos to two operas, the multi award winning *Black River* and *Going into Shadows*, which was produced in London and Brisbane. She was made a Member of the Order of Australia in 2009 for her services to the community as a journalist, writer, editor and academic, for fostering debate on issues affecting society and for professional ethics and accountability. She was elected an honorary Fellow of the Australian Humanities Academy in 2010.
William Yang was born in North Queensland. His grandparents migrated from China to the Top End in the 1880s. After completing a Bachelor of Architecture at Queensland University he moved to Sydney in 1969 and worked as a freelance photographer documenting Sydney’s social life which included the glamorous celebrity set and the hedonistic, sub-cultural, gay community. His first solo exhibition “Sydneyphiles” in 1977 at the Australian Centre for Photography caused a sensation because of its frank depiction of the Sydney gay and party scene.

In the mid-1980s William began to explore his Chinese heritage which had hitherto been lost to him by his complete assimilation into the Australian way of life. His photographic themes expanded to include landscapes and the Chinese in Australia. During this period he made visits to China.

From 1989 he integrated his skills as a writer and a visual artist. He began to perform monologues with slide projection in the theatre. These slide shows were a form of performance theatre and have become the main expression of his work. They have toured extensively in Australia and the world. His most famous piece is “Sadness”, and he has done eleven full length works in all, including “China”, “Objects for Meditation,” “Shadows”, “My Generation” about Sydney in the 1970s and the 1980s, and “I Am A Camera”, a memoir of recent times.

In 1993 William Yang won the Higashikawa-cho International Photographic Festival award of International Photographer of the Year. He continues to exhibit in galleries in Australia and Asia. In 2010 he was awarded an Australia Council Fellowship to make films of his performance pieces. Two of these films, “My Generation” and “Friends of Dorothy” have been broadcast on ABC1. He is currently completing a third film, “Blood Links” at the University of NSW, where he is a visiting fellow.
Lesley Alway has extensive experience in visual arts management in the government, non-profit, and private sectors. Between 2008-2010, she was the Managing Director of Sotheby’s Australia. Previously, she was Director/CEO of Heide Museum of Modern Art in Melbourne for five years. Between 1997-2000, she introduced new policy initiatives and professional and artistic development opportunities while Director of Arts Victoria. Prior to joining Arts Victoria in 1995 as Manager, Industry Development, Research and Information, Lesley was Director of Artbank for four years. Academic qualifications include a BA (Hons) in Fine Arts and BEd from the University of Melbourne, and an MBA from Monash University.

Stephanie Britton AM founded Artlink in 1981 with the initial aim of building a national profile for South Australian art; today it is a quarterly national and international journal famous for tackling complex and topical themes. As Executive Editor Stephanie has been writing, editing, and mentoring new editors and writers for 34 years. As CEO and Director of Artlink Australia she has been responsible for the overall operation of the magazine with its early online presence now in full digital editions. She has worked as a curator and was instigator and organiser of the important bi-annual Artists Week of the Adelaide Festival of Arts and co-founder of the Australian Network for Art & Technology. She is now undertaking writing and publishing projects between Asia and Australia.
Dr Richard BULLEN
Art Historian, University of Canterbury, New Zealand

> Dr Richard Bullen is a senior lecturer in Art History and Theory at the University of Canterbury, New Zealand. In 2009, Bullen curated an exhibition of ukiyo-e at the Canterbury Museum, NZ, Pleasure and Play in Edo Japan, and edited the accompanying publication. He studied chanoyu (Japanese tea ceremony) in Japan and has published on its history and aesthetics. In 2013, with Dr James Beattie he was awarded a Marsden Research Grant to study the Rewi Alley Collection of Chinese artifacts at the Canterbury Museum, New Zealand. He lives with his wife, four children, and pet sheep.

Alison CARROLL AM
Art Critic, Writer and Curator
Research Fellow, Victorian College of the Arts, University of Melbourne

> Alison Carroll has been an academic, critic, writer, curator and administrator of art exhibitions and artist exchanges with Asia for over 30 years. In 1990 she established and was Director (until June 2010) of the Arts Program at Asialink, University of Melbourne, the main program for arts exchange between Asia and Australia for visual arts, performing arts, literature and arts management practice. She published a major book on 20th century Asian art The Revolutionary Century; Art in Asia 1900-2000 (Macmillan Australia) in 2010. She has received the Visual Arts Board of the Australia Council’s Emeritus Medal and made a member of the Order of Australia (AM) for her work at Asialink. She has spoken and written about Asian art and education at conferences and in publications in Australia and internationally.
> Toby Chapman is a curator of contemporary Australian and Asian art. His curatorial work focuses on the Asia-Pacific region and the social and political conditions that shape contemporary art and experience within this context. His curatorial methodology has been shaped by previous working experiences at a number of Australia’s foremost contemporary art institutions and organisations such as the Museum of Contemporary Art Australia (Curatorial Assistant) and 4A Centre for Contemporary Asian Art (Assistant Curator). His previous curatorial projects include Haze: Tully Arnot, Sarah Contos & Jensen Tjhung (2014); Vertical Villages: Level Up, 15th Jakarta Biennale (2013); Vertical Villages: ruangrupa ArtLab & Keg de Souza (2013), 4A Centre for Contemporary Asian Art. Toby often works between artists, arts organisations, businesses and communities in collaborative dialogue towards producing projects that reflect the complexity of life in Australia in the 21st Century.

> Sophie Couchman is Curator at the Chinese Museum in Melbourne and an Honorary Research Fellow at La Trobe University. In 2013 she spent a term learning Mandarin at Nanjing University under a Victorian Government Hamer Scholarship. She has researched and published in the field of Chinese-Australian history for some years and completed her PhD, ‘In and Out of Focus: Chinese and Photography in Australia, 1870s to 1940s’ at La Trobe University in 2009. She was the joint convenor of Dragon Tails 2011: sources, language, approaches: 2nd Australasian conference on overseas Chinese history & heritage.
Since graduating from England’s Bath Academy of Art in 1976 Michael Downs has exhibited his striking and unusual shaped paintings in over 30 solo shows and 200 group shows in twenty countries around the world, including the Pompidou Centre, Paris, the Centro de Cultura Contemporanea, Barcelona, the Barbican Centre, London and the Osaka Triennale of Painting in Japan. He has been an artist in residence in many countries and many diverse environments and has also been a visiting lecturer at more than fifty art schools and academies across the world. In 1990, Downs moved to Australia where he gained his MFA at the University of New South Wales and, soon after, became Head of Drawing and then Head of Postgraduate Studies at the National Art School, Sydney.

He had long held a fascination with China, having first visited it in 1990 and spent time in Beijing in 1998. The enormous changes under way in China drew him back in 2010 and he located his studio in Songzhuang Artists’ Village, an hour east of Beijing’s city centre, soon after.

Australian artist Jayne Dyer is based in Beijing, Lisbon and Sydney. She undertakes hybrid, often interdisciplinary, collaborative projects and lives for extended periods in countries undergoing massive economic and environmental change.

Dyer has extensive international experience including several international artist residencies and awards from Australian and international government agencies, including an Australia Council for the Arts new work grant and a Commonwealth of Australia public service medal. In August 2013 she received the Individual Artist Award from the Australian Federal Government, an initiative in recognition of Australian Arts achievements in Asia. Dyer regularly participates in museum and commercial exhibitions in Australia, Asia and Europe. Dyer is represented by Gallery Espace, New Delhi, India; China Art Projects, Beijing, China; Anna Pappas Gallery, Melbourne, Australia; King Street Gallery, Sydney, Australia.

He co-edited the Australians 1938 volume of *The Bicentennial History of Australia* (1988), and three books about Australians in World War 1. He was historical adviser to Peter Weir’s film *Gallipoli* and to several documentaries.

He served the National Museum of Australia for three years as Council member, deputy chair and acting chair. He was made a Freeman of the Shire of Narrandera in 1987, a fellow of the Australian Academy of Social Sciences in 1991, and a Member of the Order of Australia in 2005.
> Professor Sasha Grishin AM, FAHA is an Adjunct Professor of Art History at the Australian National University. He established the discipline of Art History at the ANU in 1977 and was the Sir William Dobell Professor of Art History at that university until December 2013. He studied at the universities of Melbourne, Moscow, London and Oxford and has served several terms as visiting scholar at Harvard University. He works internationally as an art historian, art critic and curator. In 2004 he was elected Fellow of the Australian Academy of the Humanities; in 2005 he was awarded the Order of Australia (AM) for services to Australian art and art history and in 2008 was awarded a Citation for Outstanding Contribution to Student Learning. He has published over twenty books and over two thousand articles and catalogue essays dealing with various aspects of art. In 2014 his massive *Australian Art: A History* was published by the Miegunyah Press and Melbourne University Publishing.

> Richard Fidler presents *Conversations with Richard Fidler*, an in-depth, up-close-and-personal interview program broadcast across Australia on ABC Local Radio and Radio National. He’s interviewed prime ministers, astronauts, writers and scientists, but the program often features remarkable people who are unknown to the wider world.

Richard has also presented several television series over the years, including the acclaimed *Race Around the World*, and he was the creator of *Aftershock*, a documentary series on disruptive new technologies. In another life Richard was a member of Australian comedy trio The Doug Anthony Allstars (DAAS), which played to audiences all over the world.
Kevin HOBGOOD-BROWN
Managing Director, Foundation for Australian Studies in China, and Managing Director, Riverstone Advisory

Kevin Hobgood-Brown is the Managing Director of the Foundation for Australian Studies in China. He also serves as the Managing Director of Riverstone Advisory, a corporate advisory firm that specialises on mergers and acquisitions involving China-based mineral resources companies. Previously, Hobgood-Brown served as Group Executive and General Counsel for Sino Gold Mining Limited. Hobgood-Brown has over 25 years of management and legal experience in the Asia Pacific region and has been based in Sydney since 1996. He was one of a small group of international lawyers to work in Beijing in the early 1980s. Mr. Hobgood-Brown was an international law firm partner for 18 years, in which capacity he had postings in Beijing, San Francisco, Taipei and Sydney. He handled investment projects throughout China and with almost all of Australia’s major Asian trading partners. Hobgood-Brown is the Deputy Chairman of the Australian government’s eight-member Australia-China Council and serves on the Audit Committee of the Council. He is the Immediate-Past Chairman of the Australia China Business Council (ACBC), having served on the Board of Directors of the ACBC since 1999. He is a member of the Advisory Board to the China Studies Centre of the University of Sydney. Hobgood-Brown is a member of the Global Council of the Asia Society and taught at the Law School of Beijing University from 1983 to 1987.
Li Youwen is Vice President and Secretary General of the National Association of Australian Studies in China. She was also the director of the Australian Studies Centre, Beijing Foreign Studies University. She has published four textbooks for university students on Australian society and culture in cooperation with Griffith University and her colleagues in the Australian Studies Centre, BFSU. Three of them have been named as key textbooks by the China’s Ministry of Education. She is currently teaching a course on Australian cinema and Australian society to the MA students in the Australian Studies Centre. She participated in the first and second meetings of the China-Australia Forum, held in 2011 in Australia and 2012 in China.

Dr Li Zhe studied art history and theory in Australia at the University of Sydney and was awarded a Doctoral Degree with the PhD thesis on ‘Transgression: Violence in Post-Mao China’. Li has been working at the University of Sydney since 2012, giving lectures and tutorials for the subjects on Chinese Studies and Asian Studies while contributing articles to the Sydney Morning Herald. She is also the Sydney Reporter for Art China, the most leading academic art magazine in China. Her articles on art reviews, particularly the Asia Pacific Triennial and the Biennale of Sydney have been published internationally. Li was recently interviewed by Australian SBS radio for her research on contemporary Chinese Art and art reviews.
LIU Lifen  
Founder/Director of Tai Project

Djon MUNDINE, AM  
Independent Curator

> Liu Lifen is the Founder/Director of Tai Project which established in 2011, Kunming, Yunnan. The gallery is dedicated to the exhibition and promotion of contemporary art of young artists. She initiated and developed the International Artist Residency Program/projects at 943 Studio and 2008 and is director of the program. Since its formation the program has hosted 39 international artists working in multi-art forms. At the same time, Liu curated a Yunnan-Vietnam Artists Exchange Program, which was a foundation for a Vietnamese artist residency held every year in Kunming. So far, 11 artists have been invited to Kunming for art projects.

> Djon Mundine AM is a member of the Bandjalung people of northern New South Wales. With an extensive career as a curator, activist, writer and occasional artist, Mundine was concept curator of The Aboriginal Memorial, 1987-88, now on permanent display at the National Gallery of Australia, Canberra. In 2012 he curated Bungaree: The First Australian, an exhibition of commissioned artworks by sixteen NSW Aboriginal artists for the Mosman Art Gallery, Sydney. Over 2012-13 Mundine co-curated with Natalie King, Shadow Life Aboriginal digital media exhibition that toured to Bangkok, Taiwan, Singapore and Bendigo. Mundine finished 2013 with the cross media-cross cultural exhibition; Buyuhynwana, Transformative Personas. Mundine and Natalie King are co-curators of the 2014 Tarrawarra Biennal, Healesville, Victoria. Mundine is currently a PhD candidate at the College of Fine Arts (CoFA) University of New South Wales.
Claudia Nicholson (b. 1987, Bogota, Colombia; raised in Australia) is a Sydney-based artist, whose work is multidisciplinary with a focus in painting, video and performance. As a Colombian-born artist, adopted and raised in Australia, Nicholson occupies an ambivalent position between Australian and Latino cultures. Her work questions the construction of identity in the absence of a known ancestry and subsequent experiences of cultural and geographic dislocation. She graduated from College of Fine Arts (CoFA), University of New South Wales (UNSW), Sydney, in 2011 with a Bachelor of Fine Arts (Hons) and spent a semester in 2008 as an exchange student in Centro Universitario de Arte, University of Guadalajara, Mexico. In 2013 she participated in Centro Selva’s artist in residency program in the Peruvian Amazon and had her first solo show, Silly Homeland, at Gaffa Gallery, Sydney. She is currently undertaking a Masters of Fine Arts (Research) at UNSW.

James Nguyen is an Australian artist with a background in painting and installation, completing his undergraduate studies at the National Art School. His current MFA research at the Sydney College of Art (the University of Sydney) explores the performative potential of the camera. Nguyen also extends his practice with various online, writing and collaborative projects.
Dr Geoff RABY
Former Australian Ambassador to China

Dr Geoff Raby was the Australian Ambassador to China from 2006-2011. Following his completion of his Ambassadorial term, he decided to leave the government and continue to contribute to the friendly cooperation and exchanges between Australian and China in his new capacities. He took up several independent directorship positions on the boards of several ASX-listed businesses, including world’s fourth largest iron ore supplier Fortescue Metal Group (FMG), gold and copper miner OceanaGold and coal mining group Yancoal Australia, wholly owned by Yankuang Group from China’s Shandong province. Dr Raby is the Chairman of ASX listed IT solution business, Smartrans, a leading provider of Australia’s control system for road traffic and newspaper/publication delivery. Dr Raby is also a Director of ASX listed iSentia, Asia-Pacific region’s leading media intelligence company, and Non Executive Director of ASX listed YPB Group, a provider of security systems.

Dr Raby is also Co-Chair of leading law firm Corrs Chambers Westgarth’s China practice and a Vice Chairman of Australia’ largest investment bank and fund manager, Macquarie Group (Greater China).

At the same time, Dr Raby is the Chairman/CEO of his own advisory firm, Geoff Raby & Associates.
Suhanya RAFFEL
Director of Collections, Art Gallery of NSW, and Australia-China Council Board Director

> Suhanya Raffel is a leader, manager and curator. She is Director of Collections and Exhibitions at the Art Gallery of New South Wales, Sydney. With oversight over the development and direction of the Gallery’s impressive Collections, she works in the management and operation of the Gallery’s acquisition program, the conservation and display of the Collection, curatorial content and development of exhibitions and the Gallery’s extensive research archive.

She was previously Deputy Director, Curatorial & Collection Development of the Queensland Art Gallery | Gallery of Modern Art, (QAGOMA) Brisbane. She played a key leadership role in formulating the museum’s strategic direction.

She has led QAGOMA’s signature event, the Asia Pacific Triennial of Contemporary Art (APT), and built the renowned Contemporary Asian and Pacific Collections since 1994 until her departure in 2013. Both the APT and the Collections are internationally acknowledged as among the world’s finest, and recognised as two of the most significant collections held in an Australian museum.

She is a board member of; the Asian Art Council, Guggenheim Museum, New York, USA; the Geoffrey Bawa Trust, Sri Lanka; the Australia-China Council, Department of Foreign Affairs and Trade, Canberra; and the Griffith University Asia Institute, Brisbane.
Dr Claire ROBERTS  
Art Historian and Curator

> Claire Roberts is a historian of Chinese art and a curator. She is 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 (2009-2010); Research Fellow with Geremie R Barmé’s Federation Fellowship project at the ANU College of Asia and the Pacific, The Australian National University (2006-2009), Senior Curator of Asian Arts at the Powerhouse Museum (1988-2010), and Curator at the Museum of Chinese-Australian History (1986-1988).

Claire studied at the Beijing Foreign Languages Institute (1978-1979) and the Central Academy of Fine Arts, Beijing (1979-1981). She has a Bachelor of Arts (1983) and a Master of Arts (1987) from the University of Melbourne. Her PhD (2006), undertaken at the Australian National University, focused on the work of modern Chinese brush-and-ink painter Huang Binhong (1865-1955). Claire has published widely on Chinese art and visual culture, and curated numerous exhibitions, most recently Go Figure! Contemporary Chinese Portraiture (National Portrait Gallery, Canberra and Sherman Contemporary Art Foundation, Sydney 2012-2013). Her most recent books are Photography and China (2013), Friendship in Art: Fou Lei and Huang Binhong (2010) and Other Histories: Guan Wei’s Fable for a Contemporary World (2008).
Jiawei SHEN
Chinese Australian Artist

Jiawei Shen, born in Shanghai in 1948, became a well known artist in China in the mid 1970s. He has won China’s National Art Exhibition Prize five times. Shen moved to Australia in 1989 and has been a finalist of the Archibald Prize thirteen times, winner of the Mary MacKillop Art Award (1995) and the Sir John Sulman Prize (2006). Shen is one of the leading portraitists in Australia with five works in the National Portrait Gallery and Federation Parliament House. In China, his twelve history paintings are in the National Museum, Art Museum and Military Museum, all in Beijing. His other history paintings are in public or private collections in Australia, China, USA, Vatican, New Zealand, Malaysia and Hong Kong.

Aaron SEETO
Director, 4A Centre for Contemporary Asian Art

Aaron Seeto is the Director of 4A Centre for Contemporary Asian Art. He is an artist and a curator of contemporary art. His curatorial work revolves around the Asia-Pacific region and the impact and experience of migration and globalisation on contemporary art practice. As a curator he has developed significant projects with key Asian and Asian-Australian artists for a range of cultural institutions including 4A Centre for Contemporary Asian Art, Sydney; Art Stage, Singapore; Sydney Contemporary; Carriageworks, Sydney; the Museum of Contemporary Art, Sydney and Campbelltown Arts Centre, Sydney. In 2010 he developed the Public Art Plan for Chinatown for the City of Sydney as Chinatown Public Art Curator.

He sits on the Executive Committee of the Haymarket Chamber of Commerce and the Advisory Committee of the City of Sydney Chinese New Year Festival.
WU Di (吴迪)
PhD candidate, Australian Studies Centre, Renmin University of China

> Wu Di is a PhD candidate at Australian Studies Centre, Renmin University of China. She is also a lecturer of English at Beijing University of Chemical Technology. She received her M.A. in English Studies from the Faculty of Arts, Histories, and Cultures at the University of Manchester, and her B.A. in English from the School of Foreign Languages at Renmin University of China. She was a Fulbright Scholar from 2009 to 2010 and a visiting student to Australian National University in 2014, sponsored by Australia-China Council. Her research interest mainly focuses on the cultural relationship between Australia and China as well as Australian public diplomacy in China.

Prof ZHANG Yongxian (张勇先)
Professor of English, and Director, Australian Studies Centre, and Standing Deputy Director, School of Foreign Languages, Renmin University of China

> Born in Inner Mongolia, Zhang Yongxian studied at the Inner Mongolia Teacher’s University before he received support from ADAB, Department of Foreign Affairs, Australia to study at the University of Melbourne, gaining a GDIESE (Post Graduate Diploma in Inter-Ethnic Studies and Education). Subsequently he joined the Education Section of the Chinese Embassy in Canberra. After a further period of study at the Beijing University of Language and Culture, Zhang completed his Dip. Ed. at Melbourne University, returning to China to join the academic staff at Renmin University (RUC), Beijing. At present, Zhang Yongxian holds several positions at RUC: Party Secretary of the School of Foreign Languages; Deputy Director of School of Foreign Languages; Dean of the English Department, and Director of the Australian Studies Centre.
ZHANG Lansheng (张兰生)
Artist, Curator and Art Historian

> ZHANG Lansheng was born in Shanghai and immigrated to Australia in 1989. Trained as a practicing artist in Shanghai, he has exhibited in many countries and his work has been part of some major art museums’ collections internationally. He has worked in a curatorial or advisory role at the Shanghai Art Museum in China, and a number of public art museums and galleries or art organizations internationally since late 1980s. He holds a Master of Letters degree in Art History from the Australian National University (ANU) and is currently a PhD candidate at the Research School of Humanities and Art in the ANU. Since he temporarily moved back to Shanghai in June 2004, he has worked closely with local artists, academics and professionals in the art field. He was an Adjunct Professor with RMIT University School of Art in Melbourne from 2006 to 2008, and Associate Professor and Convenor of the Arts Management Course in the Eastern China Normal University School of Art in Shanghai from 2005 to 2012.
Lijia Zhang is a factory-worker-turned writer, journalist, social commentator and public speaker. At 16, she was taken out of the school and put to work at a missile factory in Nanjing, where she taught herself English. Her articles have appeared in many international publications, including *South China Morning Post*, *The Guardian*, *Newsweek* and *The New York Times*. She is the co-author of *China Remembers*, an oral history of the People’s Republic of China. Her critically acclaimed memoir “Socialism Is Great!”, about her decade-long factory experience has been translated into numerous languages around the world. She is a regular speaker on the BBC, Channel 4 and CNN. She is a recipient of the prestigious fellowship International Writers’ Program at University of Iowa. She lives in Beijing with her two daughters.
Ah Xian was born in Beijing in 1960. He initially trained as a painter and, from the early 1980s, was closely involved in avant-garde artistic activities in China. In 1989 he was a visiting artist at the School of Art, University of Tasmania. He returned permanently to Australia in 1990. Ah Xian has been included in several major survey exhibitions including *Mao Goes Pop - China post-1989*, Museum of Contemporary Art, Sydney, 1993; *Above and Beyond: Austral/Asian Interactions*, Australian Centre for Contemporary Art, Melbourne, 1996; and the Third Asia-Pacific Triennial of Contemporary Art, Brisbane, 1999.

In 1998 he was awarded a New Work Grant from the Australia Council, which enabled him to work with master potters and painters in Jingdezhen, China. An exhibition of these works *China China - Recent works in porcelain* by Ah Xian was exhibited at the Royal Melbourne Institute of Technology Gallery, and the Powerhouse Museum, Sydney. Ah Xian was the recipient of the National Gallery of Australia’s inaugural National Sculpture Prize (2001) and the National Gallery of Victoria’s Clemenger Contemporary Art Award (2009). Ah Xian lives in Sydney.