

ART AND CONFLICT: INVESTIGATING CROSS-DISCIPLINARY METHODOLOGIES

The University of Melbourne
25 – 26 June 2018



Kathryn Brimblecombe-Fox, *The New Clouds* (Detail), Gouache on paper, full size 56 x 76 cm (2017).

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PROGRAMME

Workshop Day 1		Monday 25 June 2018
Venue: Melbourne Law School, Room 920		
10.15-10.45	Registration and morning tea	
Session 1		Chair: Ms Stacey
Vorster		
10.45-11.15	Welcome and introduction to the workshop Ms Laura Petersen (University of Melbourne)	
11.15-11.20	Presentation: Ms Shawna Lesseur (University of Connecticut): 'Pinching Politics Through Film Narrative: An Ontology and Pedagogy of Genocide Film'	
11.20-11.35	Discussion	
11.40-11.45	Presentation: Dr Maria Elander (La Trobe University): 'Visualising International Criminal Law'	
11.45-12.00	Discussion	
12.00-13.00	Lunch	
Session 2		Chair: Ms Laura Petersen
13.00-14.00	Public Seminar: Prof. Desmond Manderson (Australian National University): 'Art's Superpowers: Law and the Crimes of Justice'	
*** Shift location to VCA - 20 min tram ride - Swanston St tram ***		
Session 3		Chair: Ms Shawna Lesseur
Venue: VCA - Elisabeth Murdoch Building, St Kilda Rd, Grant St. tram		

stop, Phillip Law Room	
15.00-17.00	Film Screening: <i>Until They're Gone</i> (Dir. C. Lockett) and Q & A: Guest Speaker: Dr David P. Chandler (Emeritus Professor of History, Monash University)
Session 4	Chair: Ms Federica Caso
Venue: VCA - Elisabeth Murdoch Building, St Kilda Rd, Grant St. tram stop, The Founders Gallery	
17.30-19.00	Art Event: Exhibition of Works and Reception Works by: Jon Cattapan Kathryn Brimblecombe-Fox Lyndell Brown Paul Gough Charles Green

Workshop Day 2		Tuesday 26 June 2018
Venue: Melbourne Law School, Room 920		
Session 5		Chair: Ms Federica Caso
09.30-10.45	Keynote Roundtable: Ms Kathryn Brimblecombe-Fox (Artist) Prof. Paul Gough (Artist, Pro Vice-Chancellor and Vice-President, College of Design and Social Context, RMIT) Mr Ryan Johnston (Director, Buxton Contemporary at VCA, University of Melbourne)	
10.45-11.15	Morning tea	
Session 6		Chair: Ms Stacey Vorster
11.15-11.20	Presentation: Ms Chelsea Hopper (Australian War Memorial): 'The Power of Display: Curating and Visualising 9/11 and its Aftermath'	
11.20-11.35	Discussion	
11.40-11.45	Presentation: Ms Federica Caso (UQ): 'Painting Bodies at War: Australia's Official War Art'	
11.45-12.00	Discussion	
12.05-12.10	Presentation: Ms Carey Walden (RMIT): 'Trauma, Image and Memory and the Legacy of War: the case of Napier Waller, Unofficial Australian War Artist and my family'	
12.10-12.35	Discussion	
12.35-13.45	Lunch	
Session 7		Chair: Ms Shawna Lesseur

13.45-13.50	Presentation: Ms Stacey Vorster (Wits/UvA): 'Rehabilitating Images of Justice in Post-Apartheid South Africa'
13.50-14.05	Discussion
14.10-14.15	Presentation: Prof. Anthony Zwi (UNSW): 'Painting autoethnographically: researching and painting in difficult settings'
14.15-14.30	Discussion
14.30-15.00	Afternoon tea
*** Walk to Ian Potter Museum of Art (Swanston St - 10 min walk) ***	
Session 8	Chair: Ms Laura Petersen
Venue: Ian Potter Museum of Art, Swanston St, University of Melbourne	
15.00-15.15	Dr Olivia Meehan (Ian Potter Museum of Art)
15.15-15.30	Dr Christine Black (Griffith University / Current 'Indigenous Scholar in Residence' at Melbourne Law School)
15.30-16.00	Closing discussion
Informal drinks nearby in Carlton	

DIRECTORS

Ms Federica Caso

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Federica Caso is a PhD candidate at the University of Queensland, in the department of Political Science and International Studies. Her doctorate thesis looks at aesthetic embodiments in the militarisation of contemporary western societies. It uses the Australia War Memorial and ANZAC celebrations as representative case study. Federica is involved in the Visual Politics Cluster project at UQ. Her work also expands on themes of gender and sexuality in the military and popular culture. She is editor of the Visual Politics section of the online journal Dialogue, <https://dialoguejournal.org.au/>, where she also contributes. She is the co-editor of *Popular Culture and World Politics: Theories, Methods, Pedagogies* (E-International Relations, 2015), and has published in *The Journal of Critical Military Studies*.

Ms Shawna Lesseur

University of Connecticut

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Shawna is an interdisciplinary scholar completing her PhD in International Relations at the University of Connecticut. Her research focuses on the role of the arts and humanities in politics, human rights film, performance, narrative, and social movements. She is currently conducting research on the Cambodia Town Film Festival and the classroom as political locations of genocide film. Her forthcoming dissertation title is “Pinching Politics Through Film Narrative: An Ontology and Pedagogy of Genocide Film.”

She is also a teaching and learning professional with a decade of college-level teaching and program management experience. Areas of professional expertise include program building, management through transition, policy

development for diversity and equity, instructional design, curriculum development, academic marketing/outreach, and leadership coaching.

She graduated from the University of North Carolina, Wilmington in 2008 with a B.A. in English and a minor in Spanish. She received her M.A. in English with a Graduate Certificate in Human Rights from UConn in 2010, her Graduate Certificate in Feminist Studies in 2013, and her M.A. in Political Science in 2014.

Ms Laura Petersen

University of Melbourne

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Laura Petersen is a PhD Candidate at the Institute for International Law and the Humanities at Melbourne Law School. Her research is cross-disciplinary, combining approaches to jurisprudence and legal theory with literature and visual and public art.

Laura's PhD project joins together her interests in law, German studies, and aesthetics. It has the working title of "Making Good Again? Practices of aesthetics and justice after the Holocaust." She reads examples from legal and literary writing, and public and visual art as objects which can help us understand the dynamics of attempting *Wiedergutmachung* / 'restitution' in Germany. She looks at the way writers/artists take on responsibilities regarding the aftermath of the Holocaust, articulating the modes of practice and reception undertaken by the texts. Laura's thesis argues that these sites of taking responsibility and undertaking attempts at restitution after the Holocaust are fragmented, tentative and unresolved, crossing disciplinary, generational and territorial borders.

Laura returned to The University of Melbourne to undertake her PhD after completing a MA at the Freie Universität Berlin. Her thesis (in German) considered the role of metafictional narratives in Holocaust memory. She studied her LLB (1st Hons)/BA at The University of Melbourne and is an admitted lawyer in Australia.

Ms Stacey Vorster

University of Amsterdam and University of the Witwatersrand

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Stacey Vorster is a lecturer, researcher, and curator based at the University of the Witwatersrand in Johannesburg. Between 2012 and 2016, Vorster curated the South African Constitutional Court Art Collection established by Justice Albie Sachs. She is currently completing a PhD in Cultural Analysis at the University of Amsterdam using the Court's art collection as a case study in order to investigate the ways in which curatorial practice intersects with post-apartheid South African politics. The range of topics include ethics, empathy, human rights, trauma, and transitional justice.

GUEST SPEAKERS

Dr Christine Black

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Christine Black is the Indigenous Scholar in Residence at the MLS. Her mobs are the Kombumerri and the Munaljahlai of SEQ. She is also an adjunct Assoc. Prof. GCCM, Griffith University which is housed on her grandmother's traditional country. She is the author of *The Land is the Source of the Law: A Dialogic Encounter with an Indigenous Jurisprudence* (Routledge, 2011) and *A Mosaic of Indigenous Legal Thought: Legendary Tales and Other Writings* (Routledge, 2017). Her field of Indigenous jurisprudence aims to help facilitate the continuity of traditional storytelling and educate students as to the importance of lawful behaviour and the relationship to Land. Black's latest research is around the growing awareness of plant consciousness, artificial intelligence and what it means to be a human being. Her collection of art pieces on birds has been exhibited in Denver, Colorado.

Ms Kathryn Brimblecombe-Fox

University of Queensland

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Kathryn Brimblecombe-Fox is a Brisbane-based visual artist. Her paintings are informed by interests in landscape, cosmology, the age-old transcultural/religious tree-of-life symbol, and existential risk posed by emerging technologies. Kathryn's recent paintings, depicting airborne militarised drones in vast cosmic scapes channel these interests. They are also informed by recent post-graduate research into the technical, political, legal and ethical issues surrounding contemporary militarised technology, particularly unmanned airborne drones, their persistent surveillance capabilities and increasingly autonomous systems. In her paintings Kathryn attempts to question how new scoping, surveillance, monitoring and attack technologies mediate landscape and human relationships with landscape. Kathryn has a B.A (Art History: University of Queensland) and an M. Phil (Art

History and Cultural Studies: University of Queensland). She is currently an Honorary Fellow in the School of Communications and Arts, University of Queensland. She is also a keen blogger.

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www.kathrynbrimblecombeart.blogspot.com

Dr David Chandler

Monash University

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Educated at Harvard College (AB), Yale University (AM) and the University of Michigan (PhD, 1974), Chandler was employed as a US Foreign Service Officer from 1958 to 1966; between 1960 and 1962 he served in Phnom Penh. He came to Monash in 1972 where he remained until his retirement in 1996. He held a Personal Chair in History (1993–1996), was Research Director of the Centre of Southeast Asian Studies, and was elected FAHA in 1994. He is now Emeritus Professor and an Associate of SOPHIS (History). Following his retirement he held adjunct appointments at Cornell University, Georgetown University and the universities of Michigan and Wisconsin. In addition to his academic appointments he has been a Senior Advisor at the Center for Khmer Studies in Siem Reap; a USAID consultant evaluating Cambodia's democracy and governance programs and an Asia Foundation consultant assessing Phnom Penh election activities. He has been a consultant on Cambodia for Amnesty International and the Office of the United Nations High Commissioner for Refugees. In 2009 and 2012 he served as an expert witness at the International tribunal to try the former leaders of the Khmer Rouge. A room in the U.S. Embassy in Phnom Penh is named in his honour.

Prof Paul Gough

RMIT

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Professor Paul Gough is Pro Vice-Chancellor and Vice-President of RMIT University, Melbourne, Australia. A painter, broadcaster and writer he has been commissioned as an artist by the military services in the UK, and has exhibited internationally and is represented in the permanent collection of the Imperial War Museum, London; the Canadian War Museum, Ottawa; and the National War Memorial, New Zealand.

He has published widely in visual cultures, cultural geography and heritage studies, and has written or edited eight books, including monographs on the British war artists Stanley Spencer and Paul Nash. He has also published works on peace parks and gardens, sites of trauma and remembrance, and on the world's most famous unknown street artist, Banksy.

In 2014 as part of a programme of exhibitions, events and publications linked to the centenary of the start of the First World War he edited a volume of commissioned work and curated five exhibitions under the rubric, Art, Memory and the Aftermath of War. He has recently returned from giving conference papers in Macedonia, as part of a conference on 'The Forgotten Front', linked to an ARC Discovery Grant with Lyndell Brown, Charles Green and Jon Cattapan.

<http://www.paulgough.org/>

Mr Ryan Johnston

University of Melbourne

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Ryan Johnston's professional experience in the museum and university sectors spans more than 15 years, including from 2012-2018 as Head of Art at the Australian War Memorial, where he oversaw one of the most significant collections of Australian art ranging from the 19th century to the present day.

In this role, he managed Australia's Official War Art Scheme, through which contemporary artists are deployed to war zones and peacekeeping missions around the world. At the Memorial, he also developed a wide-ranging contemporary commissioning program to address the complex and legacies of conflict. Prior to joining the Memorial, Ryan was Acting Director of the Shepparton Art Museum in Victoria, where he oversaw a redevelopment of the museum and its subsequent relaunch.

Ryan also worked for several years as a lecturer in the former School of Creative Arts at the University of Melbourne, teaching subjects on modern and contemporary art. In addition to his professional roles, Ryan has undertaken a range of board appointments, including at Canberra Contemporary Art Space and as Chair of Canberra Youth Theatre.

Prof Desmond Manderson

Australian National University

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Professor Desmond Manderson is an international leader in interdisciplinary scholarship in law and the humanities. He is the author of several books including *From Mr Sin to Mr Big* (1993); *Songs Without Music: Aesthetic dimensions of law and justice* (2000); *Proximity, Levinas, and the Soul of Law* (2006); and *Kangaroo Courts and the Rule of Law—The legacy of modernism* (2012). His work has led to essays, books, and lectures around the world in the fields of English literature, philosophy, ethics, history, cultural studies, music, human geography, and anthropology, as well as in law and legal theory. Throughout this work Manderson has articulated a vision in which law's connection to these humanist disciplines is critical to its functioning, its justice, and its social relevance. After ten years at McGill University in Montreal, where he held the Canada Research Chair in Law and Discourse, and was founding Director of the Institute for the Public Life of Arts and Ideas, he returned to Australia to take up a Future Fellowship in the colleges of law and the humanities at ANU.

Dr Olivia Meehan

University of Melbourne

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Dr Olivia Meehan received her MPhil and PhD in History of Art from the University of Cambridge, King's College. Her primary area of research is cross-cultural engagement, in particular, the circulation of European prints in early modern Japan. Most recently she has been researching effective object based learning models in the museum and gallery environment focusing on reading, language and visual literacy. Since graduating she has worked in museums and galleries and as lecturer and tutor in the History of Art. In 2015 Olivia was visiting fellow at the École Normale Supérieure Paris, where she studied works by Tsugouharu Foujita 藤田 嗣治 held at the Bibliothèque Nationale de France. Olivia is currently Curator of Academic Programs at the Ian Potter Museum of Art at the University of Melbourne.

PRESENTERS

Dr Maria Elander

La Trobe Law School, La Trobe University

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I am a lecturer in law and criminology at La Trobe Law School, La Trobe University. My research is in the broader field of international criminal justice, and engages with theories in cultural and feminist legal studies. My work examines questions of representation, victimhood and encounters between the local, national and international in crime and criminal justice. In December 2015, I was awarded a PhD in law at Melbourne Law School with a thesis on the figure of the victim in international criminal justice, focusing on the Extraordinary Chambers in the Courts of Cambodia (ECCC). In June 2018, a monograph that is based on the thesis will be published by Routledge. I am currently working on two projects: The first is a collaborative project on the spatial dimensions of transitional justice and hybrid tribunals.

Ms Chelsea Hopper

Australian War Memorial

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Chelsea Hopper is a writer, independent curator and curator of Photography, Film & Sound at the Australian War Memorial. In 2016 she graduated from ANU with a Masters of Art History and Curatorship where she interned at the National Gallery of Australia in the photography department. Her curatorial research focuses on Australian contemporary art. In particular, theories of how contemporary art dissect with political and historical moments as a means of assessing current conditions that shape our current global landscape. In 2017, she was appointed the emerging curator of *Here&New17: New Photography* at Lawrence Wilson Art Gallery presenting new contemporary works by six West Australian early career artists. She has previously been awarded ANCA Critic-In-Residence at ANCA Gallery in Canberra, as well as a participant in Gertrude Contemporary Emerging Writers Program mentored by Dr Grace McQuilten. Chelsea has published in

Art Guide, Art Almanac, Cactacae Journal, Memo Review and UN Magazine as well as numerous catalogue essays of emerging Australian artists. Her recent exhibitions include *They say I look like my Mother*, 55 Sydenham Road, Marrickville, Sydney, 2 – 18 March 2018; *Alex Hobba: A Conversation* at Moana Project Space, Perth, 4 – 26 August 2017; *I Can See Russia From Here*, TCB art inc, Melbourne, 7 to 24 June 2017; *9/11* at Moana Project Space, Perth, 21 August – 13 September 2015. In October 2018, she will be curating an exhibition at Monash University Faculty of Art, Design and Architecture (MADA) titled *In Prato*, showcasing work by six established Australian artists who've undertaken the Prato residency at Monash University Prato Centre (MUPC) in Prato, Italy.

Ms Carey Walden

RMIT

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Carey Walden is a civil celebrant and story teller. She has been a registered marriage celebrant since 2007 in Australia who creates meaningful and tailored ceremonies for couples, individuals and families. As a public speaker who is part of the civil celebrant tradition and community she bring families, communities and cultures together. In 2013 she project managed creating and writing a life book for a colleague. She has recently been elected to RMIT's Academic Board as a professional staff representative effective from 2015 for a two year term.

Prof Anthony Zwi

University of New South Wales

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I am a Professor of Global Health and Development at UNSW. I have not only migrated countries but also disciplines and methods during my professional life - from South Africa to United Kingdom to Australia, from medicine to public health to global health to international development, and from

epidemiology to health systems research to qualitative, mixed methods and digital research enquiry.

A major focus of my research has always been on how communities, societies and service delivery systems respond to conflict and disasters and how nation-building proceeds. Accompanying my research interests has been an autoethnographic sensibility, alongside which have been paintings and writings that help distil meaning, and at times beauty, from difficult and complex settings of migration, displacement and violence. Such artwork has played an important part in finding the space and opportunity to reflect on difficult and disturbing contexts and how people, including researchers, navigate them.

I have longstanding interest in promoting art in, and reflecting on, development processes.

PARTICIPANTS

Dr Christine Agius

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Christine Agius is a senior lecturer in International Relations and Politics. She teaches and researches in international relations and security and lead an interdisciplinary research network on the theme of identity (IRN: Identity Research Network). The IRN has run workshops, seminars and conferences, with a forthcoming workshop on dystopias in May.

Her research interests include security studies (especially in relation to identity and the Nordic states), gender and security, immigration, drone warfare, militarism and neutrality. Current research projects include visual representations of neutral states during war, with a focus on gendered depictions of neutrality and warfare. She has published work on gender and masculinism, security (drone warfare, neutrality, gendered states and militarisation) and identity.

Dr Olivia Barr

Melbourne Law School

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Olivia Barr is Senior Lecturer at Melbourne Law School. She completed her LLB (Distinction) and BA (Anthropology and Philosophy) at the University of Western Australia, an LLM at the University of British Columbia, and a PhD at Melbourne Law School. She has previously worked as a government solicitor, in law reform, and for the United Nations Permanent Forum on Indigenous Issues.

Olivia writes in jurisprudence, and her cross-disciplinary work engages with geography, anthropology, philosophy, architecture and contemporary public art practices. Her research focuses on questions of inheritance, especially ongoing relations between Anglo-Australian common law and Aboriginal law

in Australia. Olivia recently published, *A Jurisprudence of Movement: Common Law, Walking, Unsettling Place* (Routledge, 2016) in Routledge's 'Space, Materiality and the Normative' series. Her current research concerns questions of legal place, and argues for greater attention to the place-making practices of law.

Relevant to this workshop, my current research project investigates how Aboriginal law is – or at least might – be restored into city spaces through public art projects. By focusing on recent major public art commissions in Australian cities, my aim is to think more carefully about the work public art seems to be doing in navigating public experiences of the on-going inheritance of colonial conflict: work the discipline of law wholeheartedly fails to articulate within its own idiom, let alone on a broader and more public scale.

Ms Rhine Bernardino

Multidisciplinary Artist, Independent Curator, Researcher

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I'm a London-based artist-curator from the Philippines, the first and currently the only Filipino artist with an MA Fine Art degree (Sculpture) from the Royal College of Art, for which I was awarded the highly-regarded Abraaj-RCA Innovation Scholarship, the largest-ever international scholarship programme in the postgraduate creative sector, supporting five outstanding RCA applicants for a span of five years. This highly-competitive scholarship chooses those who demonstrate the potential to grow into a leadership position in their chosen field and return to their home country to make a difference to their community. I received a Distinction for my MA dissertation on exploring possibilities of contemporary art practice in the rural context and marginalised communities vis-a-vis urban practices.

Expanding my MA dissertation, I've been traveling around Southeast and East Asia, and extending to Australia since the beginning of the year, doing my research on artist collectives and community-based art projects, as starting points to connect and learn more about their permeation and link to projects and endeavours that exist in the rural area/realm (with all its

nuances) outside of capital cities. One of its near-future outcomes is for it to be added as resource materials in the conception of a conference that Whitechapel Gallery in London (in partnership with Wysing Arts Centre, Cambridge) is planning to execute in 2019. I plan to work on it further by proposing it for a practice-based PhD in Fine Art for next year and an essential part of a global mapping of rural and community-based art practice, along with its multiple tendencies and future projections. The primary basis of the approach and enquiry is not to solve 'big problems', but to learn, share and experiment on new art forms and practices that offer new ways by which to engage with the world around us, utilising numerous collaborations in various fields, pushing for cross-contaminations across the board. There is a hope to come up with some sort of "formula" or guidelines for a strong sustainable multidisciplinary cultural project in the rural that is very much connected and in conversation with diverse communities and urban practice, for starters.

I see myself as a social worker, constantly moving, exploring and learning about various cultures, customs and ways of living. I've exhibited my artwork internationally, lived in several countries, and worked with different types of communities, wherein I learned not just to put value in togetherness but also to place utmost importance in passion strengthened with compassion and generosity.

The collaborative approach to my craft is based on my belief that art is a catalyst for social change, as it is an essential element in community engagement and communal interaction. As this potential can only be maximised if it becomes more accessible to people, I further extend my work with a curatorial practice through _inventory Platform, which I founded and co-direct. The platform puts utmost importance on working collaboratively with artists and communities, promoting the idea that art should be non-exclusive, educational and expand not just ways of problem solving but also ways of thinking critically and looking beyond traditional solutions.

Prof Hilary Charlesworth

University of Melbourne Law School

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Hilary Charlesworth is a Melbourne Laureate Professor at Melbourne Law School. Hilary is an international lawyer, with an interest in the visual dimensions of law.

Ms Sophie Jerapetritis

University of New South Wales

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I am an Honours student studying within the Arts and Social Sciences faculty at the University of New South Wales. Having studied both Art Theory and International Relations, I have developed a unique interest in the role that art can play in giving voice to individual and community experiences of conflict and unrest. My Honours research is centred on investigating the creation and representation of Diasporic identity through artistic expression. In particular, looking at the impact that global political events and conflict have on the experiences of people after the fact, and how this is manifested through art generated while living as part of a broader diaspora community.

Art as a mechanism for cultural and political expression is powerful in its ability to cut to the heart of an issue and uniquely characterise their own, or a communities sentiment. While this is clearly recognised within the Art Theory discipline and community, arts ability to contribute to broader debates in other disciplines is often overlooked. In particular, International Relations has in the past failed to unpack the contributions art can make to critique of global politics. The reasons for this remain unclear, however I would argue that a lack of a clear methodological framework for such cross disciplinary analysis has hindered this recognition and collaboration. Furthermore, within International Relations there has been particular emphasis placed on the role of popular culture as a form of expression and mode of analysis, to the detriment of art.

In addition to my academic interests and pursuits, I am also an elite Rower with the UNSW Elite Athlete Program competing at a National and International level. As an elite athlete it is important that plan for my future (not as an athlete). Undertaking research enables me to pursue my passion

for art and international relations at the same time as pursuing my rowing goals. I plan to use this early research stage as a platform for further research and professional development

Dr Susie Latham

Curtin University, writer

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I am a Melbourne writer and researcher currently working to challenge Islamophobia, with a history of activism in the trade union movement and against Australia's refugee policies. I have been published in mainstream media including The Age, The Sydney Morning Herald and Crikey and in academic journals. I am also co-author of the book Human rights overboard: seeking asylum in Australia, which won the Australian Human Rights Commission award for non-fiction in 2008.

I completed my PhD Countering the Master Narrative on Muslim Women by creative work (non-fiction manuscript) and exegesis in 2017. My field work, interviews with women aged between 19 and 100, was undertaken in a small rural town in Iran where my husband was raised and his extended family still lives. My manuscript aims to counter Western stereotypes of Muslim women by: tracing change in the lives of Muslim women living in a very conservative area in an Islamic country; depicting love and agency in their lives; providing historical, economic and political contexts for them (including the Second World War and the Iran-Iraq War); and representing the capacity of women to solve their own problems.

My manuscript includes sections on what the women think of Western portrayals of them, and on the outstanding support provided to women in this community through major life events such as childbirth, child rearing, illness, old age and death. It also demonstrates this by telling the moving story of how one of my key informants, and my closest friend in the town, was cared for by her community after a very serious accident that left her in a coma for an extended period.

Last year I was selected for the national professional development program for writers, HARDCOPY, and I am currently working with one of its key figures, editor Nadine Davidoff, to adapt my manuscript for a general readership. In 2015, I co-founded Voices against Bigotry (VAB), which encourages Muslims and non-Muslims to stand together against Islamophobia. I am also a member of the Challenging Racism Project (CRP) at Western Sydney University. Together with the Islamic Council of Victoria, these two groups established the Islamophobia Action Network in 2017.

Ms Odette Mazel

University of Melbourne

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Odette is a PhD student at the Melbourne Law School and a Research Fellow with the Faculty of Medicine, Dentistry and Health Sciences. Her research focuses on the rights of marginalised communities including same-sex couples and Indigenous peoples and the cultural, social and legal avenues through which to pursue those rights. Her work draws upon a range of critical legal theories particularly those influenced by feminism, postcolonialism and queer theory.

Odette is currently a PhD student examining the evolution of the gay rights movement in Australia and the social, political and legal factors that have an influence on the experience of being different in the Australian context. With a focus on the same-sex marriage debate, the thesis will explore the avenues through which rights might be pursued and the tensions and benefits inherent in the campaign for marriage equality. It will seek to expose the lived experience of the law for the gay community and to identify how culture and law can be both transformative and transformed.

Mr Mohsen Meysami

RMIT

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Mohsen Meysami is an Iranian artist who works between Tehran (Iran) and Melbourne (Australia). Meysami is interested in utilizing a variety of mediums and techniques to communicate complex political ideas. His artworks range from intricate bead-works on found Persian Kilims to digital illustrations and public art projects. Through his artworks, Meysami explores impacts of recent wars in the Middle-East and challenges people's indifference to the suffering of those whose lives have been affected by wars.

He completed a Master of Graphic Design at the Azad Art University Tehran, Iran, and was awarded the Australian Postgraduate Award to undertake a PhD. Currently studying at RMIT University, he is conducting a practice-based research project focused on portraying impacts of war using Persian traditional arts.

Mohsen Meysami's works have been selected as finalist in a number of awards including the Arte Laguna Venice 2018, Wangaratta Contemporary Textile Award, and Incinerator Art Award. In 2017, he won the Footscray Art Prize 2017 Tertiary Award.

PhD project – Practice-based research project:

Using Persian art traditions, the focus of my project is on portraying the impacts of war on lives of people from war-torn countries in the Middle-East. I have embarked on a journey of discovering and utilising visual elements from Persian art to give voice to personal concerns and position as an Iranian artist. My project aims to employ the main characteristics of Persian traditional arts such as the narrative and symbolism with repetition to create new artworks that portray both the destructive impacts of war and challenge peoples' indifference towards others suffering.

To support my art practice, I am interested in studying the notion of indifference from different perspectives. However, the indifference phenomena can be studied from different disciplines but there cannot be a simple and unique explanation for its cause. Regardless of different explanations for the causes of the indifference, what I am most interested in is to explore the ways I can show the "indifference" itself. For this, I seek to focus on my simple interpretation of the phenomena, which in my mind is "feeling no pain in seeing others suffer" or "seeing tragedy, not tragic". Based

on this explanation, the focus of my artworks is to depict and highlight the contradiction between the pain and the indifference, or feeling no pain in seeing others suffer.

In other words, what I seek to show is not only what we don't see or tend to not see, but what we see instead. Based on my interpretation of the indifference -seeing tragedy, not tragic-, people observe others suffering, but for whatever reason they don't see it as brutal or don't understand it well. If we don't see the harshness and brutality, then what we see or how we see it that it is not disturbing is the question.

Ms Alice Palmer

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Alice Palmer is a Senior Fellow teaching in the Melbourne Law Masters Program at the University of Melbourne, Australia. She is also undertaking a PhD at the University of Melbourne on the use of visual image to represent aesthetic value of the environment in international law. Alice was previously a lawyer with the Law Institute of Victoria in Melbourne advising on law reform in the fields of human rights and administrative law, prior to which she was based in the UK as the Director of the Foundation for International Environmental Law and Development (FIELD), a not-for-profit organisation that provided advice and training to governments and public interest organisations on international environmental law and global development issues. Alice has a Master of Laws degree, specialising in public international law, from New York University, and she obtained her Bachelor degrees in Arts and Laws (with Honours) from the University of Melbourne. She was admitted to legal practice in Victoria (Australia) and New York (USA) and has experience working in constitutional and administrative law as well as commercial contracts in those jurisdictions.

Alice Palmer's PhD thesis examines how visual image is used to understand aesthetic values of the environment in international law. It develops methods derived from the aesthetic philosophy of visual art to recognise different kinds of visual images and to consider how graphic images representing the natural

environment are used in the practice of international law. My thesis maintains that graphic image is employed, without formal acknowledgement, in each of the treaty regimes to judge environmental aesthetics. It argues, however, that visual image is currently absent from state conceptions of international law. As such, practitioners in international law are limited in their capacity to see or understand how an environmental aesthetic expressed through visual image can inform the application of international environmental treaties. The work done in the thesis enables those engaged in international legal practice to reimagine international environmental law to recognise and understand how visual images are, or could be, used to determine environmental aesthetics.

Ms Emily Sandrussi

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Emily Sandrussi is a Melbourne based multidisciplinary artist working primarily in photomedia. Her work encompasses themes of memory and mortality, with a particular focus on the way globally significant events are recorded and remembered. Emily has a particular interest in the unique ability of photographs to effect change across a global, national, and individual scale. Previously, she worked with her stepfather's photographs of his deployment to Vietnam to examine Australia's involvement in that war, and its lasting effects on personal and national experiences. Her current project examines the influence of photographs to mobilise change, particularly in the context of conflict and war. Her work seeks to critique the long term effectiveness of these photos, despite the firm place they may occupy in the awareness of the general public - sometimes lasting several generations.

In 2013 Emily completed a Bachelor of Visual Arts with first class honours and the university medal, and was the inaugural recipient of the Arterial Gallery Mentorship Award for her work in the Sydney College of the Arts Undergraduate Degree Show. She achieved her Master of Fine Arts at the same institution in 2016. In 2014 she was awarded the John Coburn Emerging Artist Award, and was a finalist in the prestigious William and Winifred Bowness Photography Prize, and the prize for Contemporary

Landscapes in Photography, Perth Centre for Photography. She is a finalist in the 2018 National Works on Paper Prize.

Emily is currently in her first year of a Juris Doctor at the University of Melbourne

Ms Marissa Willcox

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An innovative leader with a passion for facilitating outreach, social engagement, and research. Marissa is a digital ethnographer and sociologist. She graduated from the University of British Columbia, Canada and is currently undertaking a PhD in the school of Media and Communications at RMIT University in Melbourne, Australia. Her research interests focus on the facilitation of 'the self' through art online. The focus of her PhD project is bringing a digital ethnographic lens to feminist women's expressions of gender through their artistic images on Instagram, in order to theorise the 'gendered self' as facilitated across social media platforms, artist societies and feminist communities. Marissa has embraced working within the Enabling Capabilities Platforms at RMIT to deliver Research based events and conferences. She has facilitated workshops and hackathons to help foster educational and innovative settings, that encourage research translation in a media world.

PRESENTATION ABSTRACTS

Ms Shawna Lesseur

Pinching Politics Through Film Narrative: An Ontology and Pedagogy of Genocide Film

Politically significant narratives about genocide are split across arbitrary lines of division in academic scholarship, disciplinary and sub-disciplinary silos that I argue neither reflect the empirical world nor benefit research outcomes. Through interdisciplinary case studies emphasizing film, international relations, and education, this project explores Cambodian genocide film to expand the understanding of genocide film in the field of International Relations. Major questions include, if a film is all one knows about genocide what does that mean? And how does film forward claims of truth? Implementing an interpretivist arts-based methodology, I respond to these questions through strategic weaving of diverse literatures from Political Science, English Literature, and Film Studies; a five-year field-work-based case study of the Cambodia Town Film Festival; and two educational case studies of Cambodian genocide film in the college classroom.

The Cambodian genocide is an optimal case for this project, despite the plentiful films about the Holocaust and the Rwandan genocide, because film and filmmakers were explicitly targets of execution by the genocidal regime; others were complicit supporters of the genocide through production of propaganda; actors and filmmakers were international advocates for justice during and after the killing; documentary film footage was requested as evidence in the prosecution; and film footage has documented the trial from 2011 through today. In all areas of the genocide, film and filmmakers were active participants in this genocide's history.

The paper provided for this workshop includes select excerpts from throughout the full text. These include two key terms, "vocabularies" and "pinching," and a brief justification for why this research is relevant and potentially beneficial to conduct.

Dr Maria Elander

Visualising International Criminal Law

Alongside the proceedings at the internationalised criminal court the ECCC (Extraordinary Chambers in the Courts of Cambodia), which prosecutes former leaders and those most responsible for the atrocities of the Khmer Rouge regime, artists have produced works that respond to and engage with both the atrocities committed and the legal proceedings. Some of these are produced in collaboration with the court's Public Affairs Section or recognised as reparations or non-judicial measures, others remain outside the proceedings but respond directly to its perceived failure. In this paper, I pose the question of how such artistic practices represent law, both in terms of depicting law and of constituting law. Posing such a question raises a number of theoretical and methodological questions concerning conducting research between and across disciplines as well across time and place.

Ms Chelsea Hopper

The Power of Display: Curating and Visualising 9/11 and its Aftermath

Independent curating lends to a certain freedom in exhibition-making to produce and display artwork that deals with confronting subject matter. War and conflict, for example, are topics approached by many artists who highlight political, social and cultural concerns that continue to resonate within our tumultuous current global landscape. One particular event, the September 11 attacks on the World Trade Centre signified a historical turning point, a disruptive moment that ended one era and ushered in the new age — the age of terrorism, mass surveillance, and perpetual warfare. These attacks were among the most pictured disasters in history yet remain underrepresented in cultural discourse – particularly in the realm of contemporary art. In 2015, I curated an exhibition titled 9/11 held at Moana Project Space in Perth showcasing the work of eleven Australian and international artists. In 2013, the Australian War Memorial launched a

permanent exhibition, titled Afghanistan: the Australian story which presented experiences of men and women serving in Afghanistan and the Middle East Area of Operations (MEAO). In this paper I will examine the limits and challenges of working as both an independent curator and a curator at a national institution in representing images of war and conflict. I will use two case studies, Afghanistan: The Australian Story at the Australian War Memorial and 9/11 at Moana Project Space to compare and contrast the difficulties in visualising and memorialising current conflicts, creating and circulating narratives of national identity, through narratives about Australia's participation in war.

Ms Federica Caso

Painting Bodies at War: Australia's Official War Art

This short extract from chapter 3 of my thesis sketches the social contract between the artist and the viewer of war art in the context of state-sanctioned art exhibitions. War art is pictorial testimony and therefore it contributes to the official and unofficial national narratives of war and of national identity. As history maker and moulder, war art has a certain responsibility to the bodies it presents, for it offers these bodies to official narratives of war. As realistic as a painting can be, it is always an abstraction of life. I argue that the ways bodies are represented on canvas in official war art can suggest how certain bodies are envisioned to be part of the nation. Simultaneously, it also suggests what aspects of their identity is considered to be not relevant, or cannot be accepted to be part of the national body of citizens and of national identity.

Ms Carey Walden

Trauma, Image and Memory and the Legacy of War: the case of Napier Waller, Unofficial Australian War Artist and my family

The legacy of trauma occasioned by war is something that can persist in families and their communities over generations, validating William Faulkner's observation that "the past isn't ever past". Creative art practice is one way of

engaging with these memories and making sense of complex emotional lives of those affected by war. In this paper I report on a research project that draws together the life of Napier Waller, with my own family history and my own lived experience. Napier Waller reconstructed his life as a public artist and teacher after experiencing the loss of his right arm and the death of his younger brother in the Great World War. His life story has a strong resonance with the lives of my own family, my grandparents experienced loss of Frank, my grandmother's younger brother in the war and my grandfather was gassed which meant life-long breathing problems a constant reminder of the war. My grandmother, Daisy, was a teacher as well as a red-cross nurse. Both my grandparents returning from the war had to re-purpose and create new lives, my grandmother coming to a new country, Australia for the first-time. This project uses auto-ethnographic as well as biographical approaches to offer a reflexive understanding of the profound effect the experience of war has. My focus is on how this is disclosed through both directly and in more subliminal ways through various creative practices. I seek to interweave how creative art practice played a part in the ways' Napier Waller and my grandparents demonstrated resilience in living out their lives in post-war Australia and how they passed this legacy to me. Napier following convalescence in the UK returned home and had a very successful exhibition of his "War Sketches on the Somme Front" in 1918 in Melbourne. Following his return John, my grandfather supported returned soldiers by his welfare work and he became Secretary of the Ringwood Returned Soldiers League and the Chairman of the Memorial Fund which built the Ringwood Clock Tower, a memorial to the Great War soldiers. This memorial is still a central part of the Anzac and remembrance services today.

Ms Stacey Vorster

Rehabilitating Images of Justice in Post-Apartheid South Africa

As a system constructed through various legal devices, apartheid in South Africa contributed to a predominantly negative image of jurisprudence in the 1980s and 90s. Following the 1994 elections, several attempts were mounted to rehabilitate that image, most notably the establishment of the Constitutional Court. In addition to a newly drafted Constitution and Bill of Rights, Justices of the Court recognised a need to reimagine and re-image

the symbolic connotations of justice in South Africa. As part of this process, Justice Albie Sachs assembled an art collection that he claimed would provide an emotional complement to the rationality of the legal process. Taking this as a starting point, I investigate what possibilities there are for moving past a reductive understanding of images as merely expressionist. What do the artworks and various other visual devices in the Constitutional Court building in Johannesburg offer configurations and understandings of justice in post-apartheid South Africa? In particular, I consider the central concept to both the Constitution and the art collection—human dignity. Through an art historical analysis of two artworks and the Constitutional Court logo, and drawing on Lauren Berlant’s theories of compassion, I argue for the necessity of a more complex consideration of the role of images in legal discourse. The Constitutional Court Art Collection is a case study which brings art and law into close proximity and this analysis offers insight into legal imaging processes in post-conflict countries.

Professor Anthony Zwi

Painting autoethnographically: researching and painting in difficult settings

This visual presentation will describe aspects of my own artwork as it developed over time when researching difficult public health and health system challenges. My work helps protect a moment for reflection and interpretation.

This presentation will share some of my work through a case study country and open out a self-reflection of the played in my own understanding and interpretation of difficult circumstances. My work portrays settings and circumstances through a distillation of symbols, colours and layers, using accessible and transportable materials to capture a moment or evolving circumstance.

As a longstanding supporter of Timor-Leste's ongoing struggles for development that leaves no-one behind, I have researched with colleagues there for nearly two decades, often accompanied by my own abstract art that helps me capture aspects of my experiences and the impact they have upon me. Art pieces/series portray Timor's development (in colours and layers), breakdown in violence, displacement, and the search for sanctuary and resolution. I will use aspects of my art regarding Timor-Leste to illustrate the challenges I have sought to communicate.

Autoethnographically, many of my works portray aspects of the research process, drawing attention in retrospect, to the impact of researching in difficult circumstances on the researcher. Art provides a vehicle for processing, communicating, and interpreting difficult circumstances.

My presentation will seek to share visually, and open out to critique, this personal experience, about which I have spoken and written little.