POST NATIONAL ART HISTORIES:

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PUBLISHED BY
COVA × PERIMETER

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WHY THE YEAR 1964 MATTERS NOW MORE THAN EVER BEFORE:

WAR, CONFLICT, CRISIS AND POSTNATIONAL ART HISTORY

Charles Green

CAPTION MISSING:

THIS SHORT ESSAY WILL APPROACH THE IDEA OF postnational art history in relation to contemporary art through a particular lens, that of war and conflict, for postnational art history would certainly show unrelenting war and conflict across and within nation-states over the past 60 years. Many of these nation-states created and continue to profoundly shape contemporary art, the immense artistic period spanning the 1960s to 2020. This in turn enables a particular focus on Australian culture, which itself exhibits a deep, debilitating problem: the survival of the past into the present and, specifically the survival of our long wars into the present. The problem is manifest in the tension between, on the one hand, Australia's vision of itself, which is profoundly shaped by war art made 100 years ago about an egalitarian nation at Gallipoli and in northern France – national art depicting an Imperial war fought by colonials and waged in a foreign land – and, on the other hand, catastrophic crises abroad and at home that disrupt such national stories. These ongoing, never-ending crises include climate warming, Indigenous reconciliation, immigration and asylum-seeking.

We are currently facing problems at the grand, double scale of climate change's clear arrival and a global pandemic. Both surpass the nation-state's puny, porous borders; they are both postnational and national. They are linked in artists' minds and experts on war and counterinsurgency alike.[1] They have unfolded within the divisive, catastrophic, disruptive logic that wars at home usually exhibit.

Solutions to grand problems usually centre on accepting change. They pivot around facing up to the survival of the present into the future. Though conflict across the world has been perpetual and relentless, comprehending big change proves challenging for

1 For this essay, I have included many more footnotes than strictly necessary since they serve as part of a project to communicate a basic bibliography of postnational art history. I acknowledge Ian McLean's inspiration and comments. For a sample of the wide counterinsurgency perspective linking crises, see David Kilcullen, *Out of the Mountains: The Coming Age of the Urban Guerrilla*, Oxford University Press, New York, 2013; and David Kilcullen, *Blood Year: The Unraveling of Western Counterterrorism*, Oxford University Press, New York, 2016.

Australia and the world to accept, as populist debates about national climate policy have amply demonstrated.[2] All this despite expert acceptance of the catastrophic impacts of forced migration, conflict and bushfires. For example, 10 per cent of Australians reported being directly threatened by the 2019–20 bushfires; about 1.8 million people were forced to evacuate homes.[3] The causal relation between human settlement, ecological disruption and pandemics is also long accepted. In the face of this, our hope of surviving and thriving is predicated, as it has always been, on imagining the future before it arrives and positively influencing how it is shaped.

This is a scientific, political and pedagogical task, but also a task for art history. If we are to creatively and sensitively respond and adapt to the current cascade of catastrophic turbulence, we need the emotional vision that culture and art awakens and fixes. From Hans Holbein to Hito Steyerl, art vividly communicates to people the survival of the past in the present, and the survival of the present into the future. Research shows that the arts help people reconnect, develop empathy and deepen appreciation of social diversity.[4] The creative arts engage the broader public because they are so deeply valued. The Australia Council 2015 report, *Arts Nation*, found that 85 per cent of Australians believe the arts make life meaningful and more Australians go to art galleries each year than to watch football. This number has only increased. By 2019, a vast majority of Australians engaged with creative arts, with even more

2 Tony Wood et al, *Don't lose an opportunity for integrating energy and climate change policy*, Grattan Institute, Melbourne, 2018; Tim Flannery, *Atmosphere of Hope: Searching for Solutions to the Climate Crisis*, Atlantic Monthly Press, Boston, 2015.

3 Stephen Duckett et al, *Climate change and health: preparing for the next disaster*, Grattan Institute, Melbourne, 2020; John Daley et al, *The Recovery Book: What Australian governments should do now*, Grattan Institute, Melbourne, 2020.

4 Australia Council for the Arts, *Reimagine: What Next?*, Australia Council for the Arts, Sydney, 2020; *Transformative: impacts of culture and creativity*, Australian Academy of the Humanities, Canberra, 2019.

recognising the positive impacts of the arts than in 2015.[5] Seven million Australians experienced Indigenous arts in 2019, doubling the figure from 2009. *Connecting Australians* found all the key metrics for Australians' involvements with the creative arts were increasing (albeit before COVID-19). Considering these findings, it can be said the creative arts can further communicate the reality and depth of crises that logical argument alone cannot do, because of the vividness that captures imaginations.[6] With this in mind, we could use a wholescale reformulation of how our culture can imagine wars and emergencies. This means comprehending the afterlife of war and conflict into the present.

And that in turn requires a postnational perspective. This vantage point brings art that communicates alternatives to an inward-turning denial of crisis and the survival of conflict into view. But this art has already appeared abroad and on our shores: art made in Australia but that is not necessarily 'Australian art'. We see it in works of art that responded to ongoing wars within Australia. The difference between Australian art and art made in Australia is not semantic nitpicking. The impact of revealing the postnational artistic character of war and crisis twists our understanding of the past, and the reasons to do so are obvious. Australia is shaped and judged not just by its distant, long-ago wars but also by its response to conflict from the recent past, both at home and abroad, through to the present. And yet Australia has seen artists who share a commitment to cohesion, diversity and future-facing generosity in response to the wars that they witnessed or to which they were subjected, including the Frontier Wars, during which the European colonisers and settlers displaced Indigenous peoples. This is testimony to

5 Australia Council for the Arts, *Arts Nation: An Overview of Australian Arts, 2015 Edition*, Sydney, 2015; Australia Council for the Arts, *Connecting Australians: results of the national arts participation survey*, Australia Council for the Arts, Sydney, 2020; Australia Council for the Arts; and Terri Janke, *Protocols for using First Nations Cultural and Intellectual Property in the Arts*, Australia Council for the Arts, Sydney, 2020.

6 Guenther derives the concept of 'vivid' from Renaissance culture; see Genevieve Guenther, 'What Climate Change Tells Us About Being Human,' *Scientific American*, 19 December 2019, https://blogs.scientificamerican.com/observations/what-climate-change-tells-us-about-being-human/, accessed 28 February 2021.

the extent to which Indigenous cultures were adept at engaging with the settler-colonial culture despite the difficulties they faced during the Frontier Wars and the attrition of occupation.[7]

The *Yirrkala Church Panels* were created as a Yolŋu manifesto for mediating the new, neo-colonial era – at first with the violent intrusion of cattlemen, then the mission and anthropological mediators, then as frontline base in the Australian nation-state's war with Japan, and when the panels were made in 1962, the encroachment of the Australian nation-state, most recently acting as agents of a bauxite mining company commencing operations in their clan estates, which continues even to this day. Viewing the paintings at Yirrkala, it became clear that if anybody has experienced war, it is Indigenous people, who despite confronting 200 years of continuous threat to their sovereignty, have continually chosen to communicate with white society and the Australian nation-state through cultural actions such as art and not war. More than this, as the experienced anthropologist and committed ally of the Yolŋu, Howard Morphy says, they show us that a separation between art and the judgement of law is without substance.[8] Their creative response to the settler nation, from its Frontier Wars to its courts, was within a Yolŋu legal-aesthetic framework. Their refusal to surrender ancestral traditions embedded in clan relations, especially in negotiation with the modern nation-state, is a postnational action. A postnational art history that aims to acknowledge and trace their actions in modern and contemporary art, would show us this is true not just for Yolŋu but for other indigenous cultures and First Nations and sometimes for us all.

According to Morphy, Yolŋu artists have a long-standing desire to make collective visual statements that answer the legal question of their sovereignty as a people or nation: the artists 'decided how they would use

7 A short history of this Indigenous engagement with settler-colonialism at a cultural level can be found in Ian McLean, *Rattling Spears: A History of Indigenous Australian Art*, Reaktion Press, London, 2016.

8 Howard Morphy, 'Acting in a community; Art and social cohesion in Indigenous Australia', *Humanities Research Journal*, vol. XV, no. 2 (2009), pp. 115–31.

their art in communicating with outsiders and how their sacred law could be presented in public contexts'.[9] So the *Yirrkala Church Panels* were created in a cross-cultural and cross-national gesture of political and legal significance and, according to Terry Smith in his eloquent essay on the panels, the clans of the region pooled their knowledge to work together for the first time on a single, shared, collaborative work of art (at least, so far as white people understand).[10] Then followed the *Yirrkala Petitions* (a smaller version of the *Church Panels*) and a succession of artistic-political interventions, which curator Carolyn Christov-Bakargiev hailed as the world's first great activist art, placing them at the heart of her 2015 Istanbul Biennale, *Saltwater: A Theory of Thought-Forms*.[11] The result of the *Church Panels* collaboration (each clan painted its ancestral story that guaranteed its sovereignty of specific estates) was of such great significance that we might claim that the two panels are the most important paintings ever made in the context of the Australia nation-state because they insist on the limits of its power on a continent of First Nations. This is not just because they are comparable in power and imagination to anything painted in the world at that time, but because they proposed a future political, cultural and legal arrangement from the experience of colonising war that concepts like decolonial and postnational are only now in the process of describing.

The *Church Panels* were particularly revelatory because, I might further argue, they are war art without being ruled by the language of catastrophe, misery and battle. To explain this dramatically expanded concept of war art, it is necessary to move beyond seeing war art as simply a theme, a point to which I will turn. The question immediately arises: had other art about sovereignty and generosity amidst war appeared, also waiting to be acknowledged? Could those other responses to colonisation and war underpin a vast, ground-up refor-

9 Howard Morphy, 'Acting in a community', p. 119.

10 Terry Smith, 'Marking places, cross-hatching worlds: The Yirrkala Church Panels,' *e-flux journal*, no. 111, September 2020, https://www.e-flux.com/journal/111/345649/marking-places-cross-hatching-worlds-the-yirrkala-panels/, accessed 28 February 2021.

11 Carolyn Christov-Bakargiev, *Saltwater: A Theory of Thought-Forms*, Istanbul Foundation for Culture and Arts, Istanbul, 2015).

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mulation of the idea of war and contemporary crises for the rest of us? So, we arrive at the second point. We can also view the aesthetics of postnational art within a lengthy history of debate about freedom – and about art's freedom from the past and from sovereignty – that begins in the West with the Enlightenment, with its mixed heritage of colonisation, capital, nationalism and globalism, all of which survive into the present.[12] Particularly, once again, in Australia with its Frontier Wars and their legacy, we can understand that war has shaped the emergence of contemporary art against the knowledge that war and art are relegated within mainstream art history to a minor art genre (war art). There would be enormous impact if Australians would acknowledge that war (and its art) occurs not just at a great distance in the past, at Gallipoli or the Western Front, but in the Frontier Wars and our sad histories today with asylum seekers and refugees.

Reforming the art history of war art requires the idea of postnational art. This naturally emerges from the nexus of the twin hypotheses from a book I co-authored with Anthony Gardner, *Biennials, Triennials and documenta* (2016).[13] Gardner and I saw that contemporary art emerged entwined in decolonisation, war and conflict; and courageous, humanitarian responses emerged in response to that violence, whereas world authorities within art history instead habitually default to the narrow perspective of continual tree-like growth that either privileges the perspective of the centre of the global art industry (for this in action see the paradigmatic *Art Since 1900* (2004), or consists of proud but brittle national histories bound up in reaction to that centre and creation of a national so-called 'School', as in Bernard Smith's *Australian Painting, 1788-1960* (1962).[14] Accounts of war in art occur in essays or accounts of individual artists, or nation-bounded sur-

12 Pankaj Mishra, *From the Ruins of Empire: The Revolt Against the West and the Remaking of Asia,* Picador, London, 2012; also see Pankaj Mishra, *Age of Anger: A History of the Present*, Farrar, Straus, and Giroux, New York, 2017.

13 Charles Green and Anthony Gardner, *Biennials, Triennials and Documenta*, Wiley Blackwell, Boston, 2016.

14 Yves-Alain Bois, Benjamin H.D. Buchloh, Hal Foster, and Rosalind Krauss, *Art Since 1900: Modernism, Antimodernism, Postmodernism*, Thames & Hudson, New York, 2004.

veys of national collections such as those of the Imperial War Museum and the Australian War Memorial.[15] A few have attempted to take a broader view of earlier periods; for instance, Brian Foss's exemplary 2007 study of Great Britain's World War II official war artist scheme, but it only examines one nation's official war artists during one war in one medium – painting – and is not at all transnational.[16] So no scholarly explanation of any breadth explains contemporary art's re-picturing of war.[17] Instead, the existing scholarship on war art is national – national museum exhibitions or books on individual artists imagined nationally, except for biennales with their very brief essays. Nowhere has there been a systematic exploration of the conjunction of conflict and art, which would be postnational art history, investigating the vast field of war art across the globe, art that was motivated by the conditions of war, mostly not commissioned, and often scathing about the artists' own nations. This is not about 'War Art', the distinct genre of art emerging by the end of World War I as governments commissioned artists to commemorate national experiences of war, which was often nationalist, self-congratulatory and hyper-gendered but also often soul-searching. It depicted warfare and heroes, but also remade (or re-pictured) national symbols and national narratives of war, even if sometimes in highly experimental ways.

The *Yirrkala Church Panels* were the point with which the 2019 workshop that precipitated this book ended. We emphatically agreed that those paintings are internationally – postnationally – important. I would say as well that they inaugurate a global period of transition from the period of modernism to contemporaneity that pivots around the year 1962 and its aftermath in many different regions around the world. For 1962 also saw the publication of US environmentalist Rachel Carson's seminal book, *Silent Spring*, Australian novelist

15 Shaune Lakin, *Contact: Photographs from the Australian War Memorial Collection*, Australian War Memorial, Camberra. 2006; Nola Anderson, *The Australian War Memorial*, Australian War Memorial, Canberra, 2012.

16 Brian Foss, *War Paint: Art, War, State and Identity in Britain, 1939-1945*, Yale University Press, New Haven, 2007.

17 See Caroline Turner and Jenn Webb (eds), *Art and Human Rights: Asian Contexts*, Manchester University Press, Manchester, 2016.

Nancy Cato's visionary *But Still the Stream: A Novel of the Murray River* and, further afield, a series of events in South Asia that cascade across decades of culture which we will come to in the next section.[18]

Understanding the early 1960s, when the contemporary period of art was nascent, pushes the commencement of the period of contemporary art backwards in time from the early 1970s, where its origins are conventionally understood to lie. In 1962, the same year the *Yirrkala Church Panels* were painted, a Tibetan diaspora was beginning to flee the brutal war of neo-colonialism waged by China. This resulted in an extraordinary creative response to war – a further, new legal-aesthetic synthesis framed by judgement and clemency. The events occurred in the shadow of the age-old connection between India and China (including the introduction of Buddhism to China from India), and it resulted in the transfer of initiation-based Tibetan religious art, and then its continuation and an efflorescence that paralleled Indigenous art made in Australia, but instead at the traditional painting school at Kangra, nearby to the Dalai Lama's new base at Dharamsala in the mountainous Indian state of Himachal Pradesh, as well as scattered across newly established or centuries-old monasteries from Ladakh to Arunachal Pradesh and at the new Sera Monastery, re-established in Karnataka state.[19] Immediately after, 1962 saw China invade India across the disputed Himalayan border, enlarging Chinese control over further, Indian-ruled parts of the Tibetan homelands after brutally suppressing the rebellion two years earlier. The important Indian photographer Kishor Parekh, amongst others, recorded the war. Almost immediately after, in 1965, the Second India-Pakistan War began.

All these conflicts resulted in decisive shifts in the way Indian artists imagined their postnational context

18 Rachel Carson, *Silent Spring*, Houghton Mifflin, New York,1962; Nancy Cato, *But Still the Stream: A Novel of the Murray River*, Heinemann, London, 1962.

19 I am proposing a slightly different narrative to Clare Harris, whose books are the indispensable introduction to modern and contemporary Tibetan art; see Clare Harris, *In the Image of Tibet: Tibetan Painting After 1959*, Reaktion Books, London,1999; Clare Harris, *The Museum on the Roof of the World: Art, Politics and the Representation of Tibet*, University of Chicago Press, Chicago, 2012.

in the wake of war, rethinking India's place as a leader of the Non-Aligned Movement.[20] Great Indian photographers documented these wars. A wave of art, photography and theories swirled around the Triennale-India in Delhi, which opened its first iteration at the Lalit Kala Akademi in 1968, a year after the Delhi stop of the New York Museum of Modern Art International Council's touring exhibition, *Two Decades of American Painting*, which also memorably touched down in Tokyo, Melbourne and Sydney.[21] A crucial debate about 'world art' was raging in Delhi and Mumbai, with demonstrations and protests accompanying the Triennale-India. The second Triennale-India opened the same year the Bangladesh Liberation War erupted, in 1971. Once again, Parekh and others were documenting the liberation of Bangladesh from Pakistan. By the 1980s, great artist-photographers Raghu Rai and Raghubir Singh, strongly influenced by Parekh, documented other wars and humanitarian disasters in projects that subtly – but profoundly – affected their better-known photographs of Indian daily life in the process of modernisation. There were many other key transnational gatherings of artists in places of war across Asia into the later 1970s, for example the Saigon 1962 international biennial, which featured artists from India, Australia, South Korea and other countries 'friendly to [South] Viet-Nam' at the height of the Vietnam War.

We have briefly sketched in the faint outline of a year – 1962 – for a postnational art history in which the experience of change, war and crisis motivated the production and justification of culture in adaptation to both exogenous and endogenous crisis – not by the diffusion of influence within a hermetic and gender-oblivious world of art. Violent conflict did not always result in an exodus of the displaced but saw resistance, the

20 Chaitanya Sambrani, *Place. Time. Play: Contemporary Art from the West Heavens to the Middle Kingdom*, West Heavens, Shanghai, 2010.

21 *First Triennale India, 1968: inaugurated by Dr. Zakir Husain, President of India on 10th February 1968 at the Lalit Kala Gallery*, Lalit Kala Akademi, New Delhi, 1968; on the MoMA 1967 touring exhibition, *Two Decades*, see my 'Notes on the Centre: Two Decades of American Painting, 1967,' *Tate Papers*, no. 32 (Autumn 2019), https://www.tate.org.uk/research/publications/tate-papers/32/two-decades-american-painting accessed 28 February 2021.

assertion of sovereignty, judgement and even clemency, communicated via the realm of culture. Conflict changed art rather than, as many ever-hopeful critics claim, art ameliorated conflict, so understanding war art is transformed well beyond its official meaning into postnational art. But what is postnational art history?

First, postnational art history would be a decolonised art history, one that deconstructs the role of Western Imperialism in the modern and contemporary cultural practices born from within the polity of the nation state. Second, postnational art history would be a story of artistic contacts and resonances across differences within and beyond national borders. It will especially give voice to Indigenous cultures that, more than any other traditions, have resisted the sovereignty of the modern nation-state and thereby have most clearly revealed its limits and fault lines. Third, it would refocus the history of art, including national art, beyond the default template of the nation state. But can alternatives to the North Atlantic's versions of universal and global art histories begin to be glimpsed through re-imagining the North Atlantic as provincial and acknowledging its provincialism as no different to other regions?

This was one of Reiko Tomii's key questions about North Atlantic art historians' repeated anxiety about timeliness, a chimera that occludes the chronological primacy of innovations outside the North Atlantic, made equally by immigrant artists who arrived and worked in North Atlantic centres and by artists working in tiny, remote locations.[22] Tomii eloquently sets out the same problems that historians of postnational art face, including that of revising accepted wisdom, so I shall digress in order to summarise a few of her key points. She writes, 'If the first task … concerns local history, the second task involves world art history – how to incorporate this local study into a global narrative of postwar art.'[23] She goes on to explain – and I would completely agree – that making a simple acknowledgement that a local artist's practice is pioneering, and then arguing that it should be added to a global list of key artists, has

22 Reiko Tomii, *Radicalism in the Wilderness: International Contemporaneity and 1960s Art in Japan*, MIT Press, Cambridge, Mass., 2016.

23 Tomii, *Radicalism in the Wilderness*, p. 9.

been proven inadequate. She points to many examples of major exhibitions supposedly with a global focus, in the wake even of research and exhibitions that established a 'local' artist's historical importance (much as the pathfinding 1999 exhibition *Global Conceptualism* at the Queens Museum of Art did with Sydney conceptualist Mike Parr) that go on to ignore any perspective beyond the North Atlantic except in the most token way. This provincialism problem haunts the discipline as much in its national as its universal and world art histories in which, for example, the Australian periphery, from the North Atlantic perspective, created its own national centres that provincialised artists working outisde the East Coast and Sydney/Melbourne nexus.

In his gargantuan postnational survey of philosophy across the world, *The Sociology of Philosophies: A Global Theory of Intellectual Change*, Randall Collins argues that the work of establishing new ideas is done in speech and writing directed at other people: in face-to-face arguments, seminars, lectures, all types of publication, letters, journal articles, texts.[24] The same argument can be made for art: the work of new art is carried on in discourse and in the exhibition of art as well as in the studio: the same face-to-face arguments, lectures, art magazines, catalogues, reviews, in patronage, art museum collections and in the performance and installation of art. This collides with the notion of the artist as a wholly self-propelling, isolated genius-figure and the art historian writing about long-dead artists and worrying about attributions. Artists and art writers, like philosophers, have clustered in communities. Collins argues that, to be historically significant, a philosophical school must span two 30-year generations. He also argues for the Law of Small Numbers, which holds that there can be no less than two and no more than six positions at any time, for without these numbers no self-sustaining intellectual community can flourish. If we extend these suppositions to the history of Australian art, small cities and isolated communities appear to be at severe disadvantages until we realise that artists and art writers, like philosophers, travel and correspond; they form alliances and affiliations outside the places they live. This is basic postnational art history.

We must face yet more core questions. Would post-Western art histories (for example, those of Okwui Enwezor and Reiko Tomii) and postnational art histories risk changing the conversation from the value and quality of art to the socio-economic and political contexts that make different art unique in different places? This is to display vast ignorance of the presence of non-North Atlantic artists within West European and US centres and discourses, and the reverse, the continual movement of forgotten but genuinely major artists outwards to other places, such as German émigré painter Eugene von Guérard to Gold Rush Melbourne in the mid-nineteenth century. And that further begs the question of the place of Indigenous artists now subjected to the sovereignty of nation-states in every continent of the world who have engaged with this invading national culture – such as such as the Kwatkwat artist Tommy McRae from the upper Murray River who survived Frontier Wars and documented his life as it was overtaken by the modernity of settler colonialism and its nationalism of Empire. In reality, if one bothers to look, the question of quality melts away: this so-called impasse of art historians is a false limit, one born of incuriousness.

It is possible to conceptualise postnational art history more easily if you do not live in the US or Europe. Imagine that many places have seen analogous modernities and many artists are of equivalent achievement. Understand that the history of art depends on where you live, but might be written better if you have the ability to imagine that your centre is one of many: that there are many places of great art, and that great art is the poetic bridge across these differences.

24 Randall Collins, *The Sociology of Philosophies: A Global Theory of Intellectual Change*, Harvard University Press, Cambridge, Mass., 1999; reviewed in Anthony Quinton, 'My Son the Philosopher,' *New York Review of Books*, vol. XLVI, no. 6 (April 8, 1999), pp. 57–60.

BIOGRAPHIES

ANNA ARABINDAN-KESSON is an assistant professor of Black Diasporic art with a joint appointment in the Departments of African American Studies and Art and Archaeology at Princeton University. Born in Sri Lanka, she completed undergraduate degrees in New Zealand and Australia and worked as a Registered Nurse before completing her PhD in African American Studies and Art History at Yale University. Anna focuses on African American, Caribbean and British Art, with an emphasis on histories of race, empire, medicine and transatlantic visual culture in the 19th century. Her first book, published by Duke University Press, is called *Black Bodies White Gold: Art, Cotton and Commerce in the Atlantic World*, and she is also the director of the digital humanities project *Art Hx: Visual and Medical Legacies of British Colonialism* (www.artandcolonial-medicine.com)

REX BUTLER is Professor of Art History in the Faculty of Art Design and Architecture at Monash University. He has written several books on philosophical and artistic figures, most recently *Stanley Cavell and the Arts* (2020) and with Laurence Simmons, *Victory over Death: The Art of Colin McCahon* (2021). He has been writing on 'UnAustralian' art with A.D.S. Donaldson since XXXX, and a collection of their writings, *UnAustralian Art: 10 Essays on Transnational Art History*, was published by Power Publishing in 2022.

DIRGANTORO : WULAN DIRGANTORO is a lecturer in Art History and Curatorship at the School of Culture and Communication at the University of Melbourne. Her research interests are gender and feminism, and trauma and memory in Southeast Asian modern and contemporary art. Her work includes *Feminisms and Indonesian Contemporary Art: Defining Experiences* (Amsterdam University Press, 2017) and 'Aesthetics of Silence: Exploring Trauma in Indonesian Painting 1970-1980' in *Ambitious Alignment: New Histories of Southeast Asian Art* (Power Publications and the National Gallery of Singapore, 2018). She has also contributed to various art publications in Asia, Australia and the UK on Indonesian modern and contemporary art.

A.D.S. DONALDSON is an artist, curator and art historian. He studied at Sydney College of the Arts, the Kunstakademie Düsseldorf, the Royal Danish Academy of Fine Arts, Copenhagen, and the University of Sydney. With Rex Butler he is the co-author of *UnAustralian Art: Ten Essays on Transnational Art History*, and with Ann Stephen was co-curator and co-author of *J. W. Power Abstraction-Création Paris 1934*. His work is in the collections of the National Gallery of Australia, Canberra; the Museum of Contemporary Art, Sydney; the Art Gallery of New South Wales, Sydney, as well as in various state and university galleries and museums. He is a Lecturer in Painting at the National Art School, Sydney.

JAMES ELKINS is E.C. Chadbourne Professor in the Department of Art History, Theory and Criticism at the School of the Art Institute of Chicago. His most recent book is *The End of Diversity in Art Historical Writing*.

CHARLES GREEN is Professor of Contemporary Art at the University of Melbourne in the Art History department, School of Culture and Communication. He has written *Peripheral Vision: Contemporary Australian Art 1970–94* (Craftsman House, Sydney, 1995), *The Third Hand: Artist Collaborations from Conceptualism to Postmodernism* (University of Minnesota Press, Minneapolis, 2001), and with Anthony Gardner *Biennials, Triennials, and documenta* (Wiley-Blackwell, Boston, 2016). He was Australian correspondent for *Artforum* for many years. He is also an artist: Lyndell Brown and Charles Green have worked together as an artistic duo since 1989. They were Australia's official war artists in Iraq and Afghanistan in 2007–08.

HELEN HUGHES is a Senior Lecturer in Art History, Theory and Curatorial Practice at Monash University in Melbourne, Australia. She was a 2019–20 Getty/ACLS Postdoctoral Fellow in the History of Art. Her research focuses on Australian art, both historical and contemporary. Recent publications include *Double Displacement: Rex Butler on Queensland Art* (co-edited with Francis Plagne, 2019); *Tom Nicholson: Lines towards Another* (co-edited with Amelia Barikin, 2019) and *Mutlu Çerkez: 1988–2065* (co-edited with Charlotte Day and Hannah Mathews, 2018).

NICHOLAS JOSE has published seven novels, including *Paper Nautilus*, *The Custodians*, *The Red Thread* and *Original Face*, and three collections of short stories. His non-fiction includes *Chinese Whispers, Cultural Essays* and an acclaimed memoir, *Black Sheep: Journey to Borroloola*. He is an Adjunct Professor in the Writing and Society Research Centre, Western Sydney University and Emeritus Professor of English and Creative Writing at the University of Adelaide.

DESMOND LAZARO was born in Leeds in 1968. He studied painting at the University of Central Lancashire, and later received a Commonwealth Scholarship to India, where he completed postgraduate studies at the University of Baroda (1991–94). He completed a PhD in London, and his research was subsequently published as *Materials, Methods & Symbolism in the Pichhvai Painting Tradition of Rajasthan* (Mapin, 2005). Since 2008 Lazaro has exhibited internationally and contributed to numerous publications, lectures and seminars. He has been an associate lecturer at the Prince Foundation School for Traditional Art, London, since 2009 and is currently their International Outreach tutor at the Dunhuang Research Academy, China. In 2013 Lazaro completed his first major public art project, *Gopuram*, for Mumbai International Airport. In 2014 he wrote and presented the documentary film *Studios of Devotion*. In 2015 he presented the solo exhibition *The In-Coming Passengers* (Mumbai, India), followed by *The Promise* for the Kochi Muzuris Biennale (India) in 2017 and the *Dymaxion* map series for the exhibition *Planetary Planning* at Dhaka Art Summit (Bangladesh) in 2018. In 2019 he collaborated with the curator Dr Devika Singh (Tate Modern, UK) for the exhibition *Homelands, India, Bangladesh & Pakistan*, at Kettle's Yard, Cambridge, followed by his first Australian commission, *The Sea of Untold Stories*, at the Art Gallery of New South Wales, Sydney. In April 2021 Chemould Prescott Road in Mumbai presented a solo show of his works *The Cosmos Project* as part of Art Basel OVR Portals. In September–October 2021 his work was shown at The Indian Ocean Craft Triennial at John Curtin Gallery, Perth, Australia. In early 2022 his solo exhibition, *Cosmos*, opened at Chemould Prescott Road.

DR SUSAN LOWISH is Senior Lecturer in Australian Art History at the University of Melbourne. She has published widely on the critical reception of Indigenous art, and the uses of technology in cultural heritage preservation, management and engagement. Her monograph, *Rethinking Australia's Art History: the challenge of Aboriginal art* (Routledge, 2018), won the Art Association of Australia and New Zealand's Best Book Prize in 2019 and was released in paperback mid-2021.

CAROL YINGHUA LU is the Director of Beijing Inside-Out Art Museum. She received her PhD in Art History from the University of Melbourne in 2020. From 2012 to 2015, she was the artistic director and chief curator of OCAT Shenzhen. She was the co-artistic director of the 2012 Gwangju Biennale and co-curator of the 7th Shenzhen Sculpture Biennale in 2012. She was the first visiting fellow in the Asia-Pacific Fellowship program at the Tate Research Centre in 2013 and was one of the first four ARIAH (Association of Research Institute in Art History) East Asia Fellows in 2017. Since 2013, Carol Yinghua Lu has collaborated with artist Liu Ding in researching the legacy of socialist realism in the practices and discourses of contemporary art in China, entitled 'From the Issue of Art to the Issue of Position: Echoes of Socialist Realism'.

MARGARET MACNAMIDHE is a graduate of Ireland's National College of Art and Design, and worked as a painter before graduate study in the United States. She has a PhD from the Johns Hopkins University and she teaches at the School of the Art Institute of Chicago. The author of a 2015 study on French Romantic painting, MacNamidhe's latest book argues that art-historical accounts of drawing have not given just due to certain kinds of literature (drawing manuals in general; studies of children's drawing) critical to understanding the history of drawing in the West since the late 19th century – with the hand's grasp of the drawing implement central to this literature.

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NUR SHKEMBI lives and works in Naarm/Melbourne. She is an independent curator and writer. Nur has produced and curated more than 150 events, exhibitions and community engagement projects and was part of the core team that established the Islamic Museum of Australia, serving as the museum's inaugural Art Director, Exhibitions Manager and founding Curator. Nur is also a founding member of *eleven*; a collective of contemporary Muslim Australian artists, curators and writers. Recent exhibitions include: *Waqt al Tagheer* (ACE Open), *Khalas!* (UNSW Galleries), *The Inner Apartment* (Nishi Gallery and National Museum of Australia), *SOUL fury* (Bendigo Art Gallery) and *Destiny Disrupted* (Granville Arts Centre, Sydney). She is currently a Fellow of the Centre of Visual Arts (CoVA) and is undertaking a PhD in the Department of Art History at the University of Melbourne where she is investigating contemporary Islamic art in Australia.

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MR WANAMBI was a senior Yolŋu community member from north-east Arnhem Land, Australia. A leader of ceremony, Mr Wanambi often acted as a spokesman for his people, as a translator and as a board member. An inaugural Cultural Director of the Mulka Project, at the Buku-Larrngay Mulka Centre in Yirrkala, Northern Territory, Mr Wanambi was also an internationally renowned, multi-award-winning artist, painter, filmmaker, and curator. He currently aspires to continue teaching and sharing Yolŋu culture to the world and to have the equivalent to his existing cultural qualifications recognised by the University.

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What is Postnational Art History?

CoVA x Perimeter | Postnational Art Histories

Published by the Centre of Visual Art at the University of Melbourne, and Perimeter Editions, Melbourne, Australia.
unimelb.edu.au
perimetereditions.com

Editors: Charles Green and Ian McLean
Design: Beaziyt Worcou
Copy editing: Nadiah Abdulrahim, Dan Rule
Proofreading: Justine Ellis, Ash Holmes

The Centre of Visual Art (CoVA) was established in 2018 to facilitate innovative and sustainable research and collaborative projects in the visual arts at the University of Melbourne.

Distribution:
Perimeter Distribution
perimeterdistribution.com
Idea Books
ideabooks.nl

Perimeter Editions 072
First Edition of 800
ISBN: 978-1-922545-20-6
Printed by Wilco Art Books, Netherlands