

Permanent Recession:
a Handbook on Art, Labour and Circumstance

BIOGRAPHIES

Esther Anatolitis is a writer, facilitator and critic with an abiding interest in how art creates public space in all its forms. A passionate advocate for the arts, Esther is Executive Director of the National Association for the Visual Arts (NAVA), Deputy Chair of Contemporary Arts Precincts, and a former director of ACMI and Elbow Room.

Peter Anderson is an independent practitioner in the fields of writing and visual arts. He has published poetry, short fiction, essays and reviews, as well as curating and producing exhibitions and performance projects. Over the past three decades, his writing and curatorial research has focused on issues in cultural policy, copyright law, craft practice and artists' books, as well as alternative spaces and artist-run initiatives.

Hana Pera Aoake (Tainui, Nga-ti Raukawa) is an artist and writer based in Te Whanganui-a-Tara, Aotearoa. They work primarily in the Fresh and Fruity Ma-ori art collective with Mya Morrison-Middleton and are currently drowning in debt having recently completed an MFA (Fine Arts) at Massey University.

Dr Marnie Badham researches across socially- engaged art, cultural value and the politics of cultural measurement, and participatory research methodologies. With a twenty-year history of art and social justice practice in Canada and Australia, Marnie is the Vice Chancellor's Postdoctoral Research Fellow at the School of Art, the Centre for Art and Social Sustainability (CAST) at RMIT University.

Terri Bird is an artist and writer, who also works as an Associate Professor in the faculty of Art Design & Architecture at Monash University. Since 2013 she has worked collaboratively with Bianca Hester and Scott Mitchell as Open Spatial Workshop.

Andrew Brooks is an artist, writer and researcher who lives and works in unceded Eora Nation territory. His work takes the form of installations, video and sound work, texts and talks. He is one half of the critical art collective Snack Syndicate.

Andy Butler is a writer, curator and artist based in Narm (Melbourne). His writing on art and politics has been published widely, including by *The Monthly*, *The Saturday Paper*, *Overland*, *Art + Australia* and *Runway*. He is on the board of SEVENTH Gallery and is a co-director of Mailbox Art Space.

Colleen Chen is a government lawyer, the co-founder of Interns Australia and the former Chair of the Young Workers Centre. She has driven public awareness on the prevalence of unpaid work among young people, and has called for law reform to protect interns in the workplace.

Clare Cooper is a performer and organiser who has worked with artist collectives in Sydney and been immersed in the Echtzeitmusik scene in Berlin over the last eighteen years. Cooper co-founded the NOW now performance series and annual festival (Sydney, 2001-present), experimental

sound collectives the Splinter Orchestra (Sydney, 2002-present) and Splitter Orchester (Berlin, 2009-present) and most recently Frontyard Projects, a community futuring and research space in Marrickville (2016-present).

Dr David Corbet is a designer/artist, educator, writer and curator based in Sydney. His practice and research explores site, geopolitics and translocal exhibition practice across the global South, including Latin America, Africa, Oceania and South Asia. He is the author and editor of several books and book chapters, and he writes widely for art and design journals.

Dr Ben Eltham is a Lecturer in Media and Communications at Monash University's School of Media, Film and Journalism. Ben's primary research interest is the public policy of culture in Australia, particularly at the federal level. Ben also works extensively in the popular media as a journalist and essayist, has covered federal politics for a decade as the National Affairs Correspondent at *New Matilda*, and he is a regular contributor to several Australian journals.

Dr Léuli Eshrāghi (he/ia) is an Australian artist and curator of Sāmoan, Persian and other ancestries, and a Horizon/Indigenous Futures Postdoctoral Fellow, Concordia University. Léuli creates performances, installations, writing and curatorial projects centred on embodied knowledges, ceremonial-political practices, language renewal and hopeful futures throughout the Great Ocean.

Channon Goodwin is an artist and arts-worker based in Melbourne. Currently, Channon is the Director of Bus Projects, founding convener of the All Conference network, and makes films and podcasts as Fellow Worker. Prior to this, he was a founding Co-Director of Boxcopy in Brisbane and worked at Metro Arts and Queensland Art Gallery | Gallery of Modern Art.

Sarah Gory is an editor and writer, creative facilitator and cultural producer. She is the current General Manager of un Projects and has worked in the arts for the past decade, holding leadership positions with the Queensland Poetry Festival, Queensland Writers Centre and National Young Writers Festival. Sarah's creative non-fiction writing has been published in various literary journals, including the *Lifted Brow* and *Meanjin*.

Tristen Harwood is a descendant of Marra peoples from Ngukurr. He is a writer, cultural critic and researcher, currently living in Narrm. His literary non-fiction writing is grounded in a biomythographical approach. Tristen regularly publishes critical writing on art, film, literature and culture in *The Monthly*, *ArtReview Asia*, *Overland*, *Art Almanac* and *NEW: Emerging Scholars in Indigenous Studies*. Tristen is a board member of un Projects (since 2017) and a member of the *un Magazine* editorial committee.

Mark Jackson is Associate Professor of Design in the School of Art and Design at the Auckland University of Technology. His research focus is on ethics and design cultures. His film and video work have been exhibited internationally. He is currently developing a monograph publication on Martin Heidegger and completing a digital film with the working title *Cities of Empire*.

Kate MacNeill (Associate Professor) is Director of the Graduate School of Humanities and Social Sciences and Associate Dean (Graduate Studies) in the Faculty of Arts at The University of Melbourne. She continues to teach in the Master of Arts and Cultural Management program, in the School of

Culture and Communication. Her research interests include the intersection between law and artistic practice, leadership in the arts and cultural sector, and ethics and creative practices.

Dr Anne Marsh is Professorial Research Fellow at the Victorian College of the Arts. Anne is author of *Performance Ritual Document* (Macmillan 2014), *LOOK: Contemporary Australian Photography since 1980* (Macmillan 2010), *Pat Brassington: This is Not a Photograph* (Quintus/University of Tasmania, 2006), *The Darkroom: Photography and the Theatre of Desire* (Macmillan, 2003) and *Body and Self: Performance Art in Australian, 1969-1992* (Oxford University Press, 1993). Anne has published hundreds of essays, journal articles, exhibition catalogues and reviews.

Lucie McIntosh is a visual artist, photographer and curator based in Melbourne. Lucie has a deep commitment to the independent arts community and has volunteered her time to a number of not-for-profit and contemporary art projects. She is currently a Director of BLINDSIDE, an independent, artist-run space based in the heart of Melbourne.

Georgie Meagher has a background in performance, education, live and visual art as a curator, producer and artist. Georgie was a Co-Director of Firstdraft (2010-2011) where she co-convened symposium and exhibition *We Are Here*, bringing together representatives from Australian and international ARIs. She previously held roles at Performance Space, Museum of Contemporary Art Australia and Next Wave. Georgie is currently Project Lead in the Major Projects team at the University of Melbourne, and a board member with Description Victoria and Aphids.

Jacqueline Millner (Associate Professor) is a writer and educator widely published in the history and theory of contemporary art. Her areas of special interest include Australian art; installation, video and performance; social practice and new forms of institutional critique; contemporary art and feminism. She is the discipline coordinator of Visual Arts at La Trobe University.

Bernice Murphy was Curator of Contemporary Art, Art Gallery of New South Wales, (1979-1983) then Chief Curator and Director, Museum of Contemporary Art, Sydney (1984-1998). She served as Vice-President of the International Council of Museums/ICOM, Paris (1998-2004) and then chaired the ICOM Ethics Committee (2004-2011). She has published since the 1970s on exhibitions, art museums, museum ethics, museum architecture and contemporary art. She is the current Editor of the Australian Museums and Galleries Association Magazine.

Spiros Panigirakis is an artist based in Melbourne. He is a senior lecturer in the faculty of Art Design & Architecture at Monash University, a studio artist at Gertrude Contemporary (2018-2020) and is represented by Sarah Scout, Melbourne.

Dr Lisa Radford is an artist who writes and teaches. She has collaborated with a range of groups and individuals including DAMP, TCB artinc., Sam George and Kim Munro. In 2018, she was awarded a significant grant by the Creators Fund, Creative Victoria, to research international memorials and monuments with artist Yhonnie Scarce. Lisa lectures at the Victorian College of the Arts, University of Melbourne, in Painting, is a board member of un Projects and writes long-form reviews for *The Saturday Paper*.

Macushla Robinson is a writer and curator based in New York. Formerly Assistant Curator of Contemporary International Art at the Art Gallery of New South Wales, she is now a doctoral candidate in political theory at The New School for Social Research. Her curatorial and written work focuses on the political life of things.

Dr Francis Russell is the course coordinator of the humanities Honours program at Curtin University. He has a PhD in Literary and Cultural Studies from Curtin University, and researches the political and philosophical implications of mental illness, alongside conducting broader research into neoliberal culture. He has published in *Cultural Studies Review*, *Deleuze Studies*, *Space and Culture*, *Ctrl-Z: New Media Philosophy* and has published criticism with numerous contemporary art publications.

Catherine Ryan is an artist, writer and performer from Melbourne. She began exhibiting solo gallery-based work in 2013. Catherine works in time-based media including performance, sound, video and installation. She has exhibited at galleries and festivals in Australia and Europe, including Gertrude Contemporary, MUMA, the Royal College of Art (London), the Vienna Biennale and the Melbourne Art Fair.

Kate Scardifield is an artist working at the intersection and edges of museology, civic collections, material culture and material thinking. Kate's work has been included in exhibitions throughout Australia, New Zealand, the United States and the UK. She was a member of the 2009-2010 Firstdraft Board of Directors and continues to live and work in Sydney.

Dr Pip Shea is a researcher, designer, and educator whose work interrogates how technology shapes civic and cultural practices. Pip has been a director of Farset Labs, a hackerspace and technology charity in Belfast, and worked as a researcher and writer on a European Union Special Project investigating creative practices in and around Fab Labs in Spain, Ireland, and the UK. She has published widely on the topics of technology, innovation, and social change.

Talia Smith is an artist and curator from Aotearoa now based in Warrang, Sydney. Her visual arts practice explores notions of time, memory and ruin through the land and has been exhibited in Australia, New Zealand, New York and Germany. Her curatorial practice has a particular focus on photography and time-based practices and aims to challenge the notions of how photography is made, curated and exhibited. She is the founder and co-director of artist run space Cold Cuts in Petersham and was the Chair of the Runway Experimental Art board from 2016-17.

Philipa Veitch is an artist whose work has often focused on the nexus of art and politics. In 2017 she was elected as a Greens Councillor on Randwick City Council in Sydney, where she has been tackling issues on the environment, infrastructure, social justice and the arts.

Amelia Wallin has held curatorial and administrative positions at Performa (New York), Campbelltown Arts Centre, Biennale of Sydney, Performance Space, Performing Lines and Vivid Ideas (Sydney). She has played an active role in Australian arts development through directorial positions at Firstdraft, Tiny Stadiums Festival, and as co-founder of the residency and exhibition program Sydney Guild. In 2019 she joined West Space as Director. Amelia has curated programs at The Kitchen, The Hessel Museum of Art, Performa15, and Firstdraft, and contributed writing to *Running Dog*, *Runway*, *un Magazine*, *Artlink*, among others.

Pip Wallis is Curator of Contemporary Art at National Gallery of Victoria. She was previously Managing Editor of *X-TRA Contemporary Art Quarterly*, Los Angeles; Curator in Residence at Chisenhale Gallery London; editor of *un Magazine*, volume 9, 2015; and Curator at Gertrude Contemporary, Melbourne.

Amelia Winata is a writer and curator living in Narm Melbourne. She is currently completing a PhD at the University of Melbourne in the school of Art History and curated *Wayfind*, an exhibition as part of the Next Wave x West Space co-commission. She was previously a recipient of the Gertrude Emerging Writers Program (2015) and Sub-Editor of *un Magazine* volume 11 (2017).

Katie Winten is the co-founder of Women in the Arts, a Sydney-based organisation addressing gender inequality and exclusionary practices in the Australian arts landscape. She is also the co-founder and presenter of *Agenda* on FBi Radio, a weekly talk show covering art, politics, news and trash from a feminist perspective. She has worked with Australian Design Centre, Verge Gallery, Vivid Ideas, Queer Screen and Frontyard Projects to create space for accessible conversations about gender, feminism and diversity in the arts.

Tian Zhang is a curator, writer and researcher interested in socially-engaged, alternative and activist curatorial methodologies. Her work is informed by previous studies in psychology as well as lived experience, seeking to deconstruct social issues and to facilitate social change. Tian is currently the Chair of Firstdraft, Australia's longest running artist-led gallery, and a founding co-Director of Pari, a new artist-run initiative for Parramatta. Her projects have been nominated for a Museums and Galleries of NSW Imagine award and she is an alumni of the Australia Council for the Arts Future Leaders program.