

# IMPACT7 at Monash University, Caulfield | Program as at 31 August 2011

Tuesday 27th September 2011						
8.30-10.00am	Registration and Morning Tea - K3.09 Foyer					
10.00-10.30am	Welcome to Country Ceremony by Wurundjeri Council					
10.30-11.00am	Welcome to IMPACT7 - K3.09					
11.00-12.30pm	KEYNOTE: John Loane with Mike Parr - K3.09					
12.30-1.30pm	Lunch					
Session 1 1.30-3.00pm	VENUE 1 - G1.04 Topic: Printmedia and political agency, activism, appropriation and sub-culture Chair: Richard Harding (AUS) Richard Harding (AUS) Print as other, the future is Queer	VENUE 2 - G2.22 Topic: Printmedia and the Artists' Book Chair: Sarah Bodman (GBR) Gali Weiss (AUS) & Barbara Kameniar (AUS) Unfolding Projects: Afghan and Australian artists' books collaborations	VENUE 3 - G2.25 Panel: Model for the collaborative studio in 21stC & changing role of the Master Printer Chair: Stephen Hoskins (GBR) Stephen Hoskins (GBR) What it might be!	VENUE 4 - G2.26 Topic: Trace, document, index Chair: Vicki Reynolds (AUS) Jo Ganter (GBR) C21Artists: C19 Spectators	VENUE 5 - G2.27 Topic: Globalization, national identities and the post-colonial perspective Chair: Dominic Thorburn (ZAF) Dominic Thorburn (ZAF) Navigating the North-South Axis – Divide and Rule?	VENUE 6 - G2.34 Topic: The print, text, semiotics and language Chair: Matthew Perkins (AUS) Christopher Waller (AUS) Aura of the Semiotic Imprint
	Karen Ball (AUS) The Work of Art in the Age of Environmental Degradation: Exploring the form of contemporary printmaking	Terri Bird (AUS) Artist's book as a diagram of exteriority	Paul Laidler (GBR) The Human Printer featuring the Print is Dead series	Christopher White (NZL) Convenientia and the Intaglio Landscape	Gene Bawden (AUS) Home is where the art is	Stephen Palmer (AUS) Objects in the Text: Art in the Age of Documentation
	John Phillips (GBR) Webolution Wow: Who Needs Posters?	Lily Hibberd (AUS) Reading aloud: The book and shifting forms of social engagement	Brian Gilkes (AUS) A New Renaissance – Dimension and Light in Digital Printmaking	Gian Manik (AUS) Representation, Re-Presenting and Re-framing the body: The trace of corporeality through cross disciplinary media and its installation in the work of Ryan Trecartin and Joan Jonas	Audrey Satar (AUS) After the last ship	Macushla Robinson (AUS) Thinking through the body: transcription and its visual image Bea Maddock's Being and Nothingness by Jean-Paul Sartre
	Q & A	Q&A	J P Willis (GBR) Printmaking and Artists' Books: Collaboration and Exchange in a Digital World	Q&A	Eugenia Ramos (MEX) Ilustración tipográfica mexicana (Mexican typesetter illustration)	Q&A
			Melissa Olen (GBR) Physical and Virtual Attributes of Quality for Consideration by the Master Printer		Q&A	
3.00-3.30pm	Afternoon Tea - Building G Concourse					
Session 2 3.30-5.00pm	Topic: Printmedia and political agency, activism, appropriation and sub-culture Chair: Neil Emmerson (NZL/AUS) Jan Hogan (AUS) On Commoning	Topic: Printmedia and the Artists' Book Chair: Sarah Bodman (GBR) Brad Haylock (AUS) Teaching artists' books: interdisciplinary conversations and transdisciplinary pedagogy	Topic: Print and the influence of digital technologies and new media Chair: Daniel Palmer (AUS) Paul Liam Harrison (GBR) Teleportation and the printed human	Topic: Trace, document, index Chair: Sarah Jones (AUS) Paul Uhlmann (AUS) becoming imperceptible: drawing as a way of understanding interconnectedness with all living beings	Panel: Cross Polinisation: Emerging Artists in Contemporary Brazilian Printmaking Chair: Edward Bernstein (USA) Prof Maria do Carmo Veneroso (BRA) Prof Isabela Prado (BRA)	Topic: The print, text, semiotics and language Chair: Matthew Perkins (AUS) Nicci Haynes (AUS) There are too many spelling or grammatical errors in finnegans_wake.doc to continue
	Marion Arnold (GBR) The Imprint of South Africa: Narratives by Some Black Women Printmakers at the Caversham Press	Tim Mosely (AUS) books by artists, Derrida's insoluble tension and smooth space	Deborah Cornell (USA) The Digital Dialect: Tactility, transience, reach, limits and limitlessness	Tim O'Riley (GBR) Accidental Journey		David Wlazlo (AUS) Conceptual Art As Literary Writing: The Introductory Editorial to the Journal Art – Language Read Through the Work of Jacques Derrida
	Louise Mayhew (AUS) Jill Posters Will Be Prosecuted: Australia's women-only print collectives from the 1970s and 1980s	Sarah Bodman (GBR) Life, the universe and everything: the artist's book as a means of theoretical, political and social consideration of the natural world	Leonie Cooper (AUS) When a World Disappears: Tracking the Trace in Mixed Reality Artwork	Duncan Bullen (GBR) Chromatic Fields: Print Media and the Artist's Book		Robert Nelson (AUS) Toward a History of Impact: The violence of the creative vocabulary
	Q&A	Q&A	Q&A	Q&A	Q&A	Anja Hatva (FIN) What impact does an illustrated article have?
5.00-7.00pm	IMPACT 7 Exhibition Opening - Caulfield Campus					

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**IMPACT7 at Monash University, Caulfield | Program as at 31 August 2011**

**Wednesday 28th September 2011**

<b>9.00-10.30</b> Keynote Speaker: Paul Coldwell - Just What Is It that Makes An Artists Folio So Special, So Appealing, So Important? - K3.09						
<b>10.30-11.00am</b> Morning tea - Building G Concourse						
Session 1 11.00-12.30pm	VENUE 1 - G1.04	VENUE 2 - G2.22	VENUE 3 - G2.25	VENUE 4 - G2.26	VENUE 5 - G2.27	VENUE 6 - G2.34
	Topic: Paper architecture: the unbuilt in printmedia	Topic: Printmedia and the Artists' Book	Topic: Print and the influence of digital technologies and new media	Panel: Globetrotting: Tamarind Printers Around the World	Topic: Globalization, national identities and the post-colonial perspective	Topic: The history and theory of the print, printmedia and printmaking
	Chair: Luke Morgan (AUS)	Chair: Paul Uhlmann (AUS)	Chair: Euan Heng (AUS)	Chair: Marjorie Devon (USA)	Chair: Gene Bawden (AUS)	Chair: Elizabeth Rankin (NZL)
	Christopher Heuer (USA) The Scrawl of Thought: On Dürer and Design	David Ferry (GBR) + performance Up Against the 'Thing': Comic Espionage and Double Acts on the British Stage and Page	Jennifer Eiserman (CAN) & Gerald Hushlak (CAN) The Digital Print Shop: Artist and Computer as Co-Creator	Plinio Avila Marquez (MEX) Mark Attwood (ZAF) (via Skype) Dian Darmansjah (AUS)	Russell Kennedy (AUS) Indigo Asks: What is Indigenous Design?	Roz Bidin (Malaysia) & Wahiza Abdul Wahid (Malaysia) History and Development of Silkscreen Printing in Malaysia
	Jennifer Ferng (USA) Portrait Punching: The Monetary Screw Press, Imprinting, and the Continual Quest for Perfection	Sarah Bodman (GBR) A Manifesto for the Book - artist's book - artist's publication – book art?	Simone O'Callaghan (GBR) Tagged at Dundee Contemporary Arts: How your mobile phone can demystify print-based artworks		Eve Kask (EST) From Raised Eyebrows to Fallen Bus Stops: Explorations of Estonian Identity in the Post-Soviet Era	Anne Kirker (AUS) PRAWAT and the renegade print
Luke Morgan (AUS) Paper Machines: The Fountain in Early Modern Technical Treatises	Jude Walton (AUS) Trace, Mark, Scribble: the dancing body on the page of the artist's book	Annis Fitzhugh (GBR) Digital at DCA Print Studio - Making the most of new technology without abandoning traditional skills		Glynis Lee (AUS) 'Hybrid' Prints reflecting 'Hybrid' Identities	Weimin He (GBR) Traditional Chinese arts and their influence on contemporary Chinese relief printmaking	
	Q&A	Q&A		Q&A	Q&A	
<b>12.30-1.30pm</b> Lunch						
Session 2 1.30-3.00	Topic: Paper architecture: the unbuilt in printmedia	Topic: Printmedia and the Artists' Book	Topic: Print and the influence of digital technologies and new media	Panel: Gestetner to One Arm Bandit	Panel: On the Periphery of Things- defining the 'Edges' of contemporary print practice from the North to the South	Topic: The history and theory of the print, printmedia and printmaking
	Chair: Luke Morgan (AUS)	Chair: Sarah Jones (AUS)	Chair: Euan Heng (AUS)	Chair: Alison Alder (AUS)	Chair: Rebecca Beardmore (AUS) with introductory remarks by Richard Noyce (UK)	Chair: Cathy Leahy
	Lisa Slade (AUS) A Paper Cabinet: The Skottowe Manuscript	Julie Barratt & Penny Evans (AUS) Our Stories – Indigenous Artist Books	John Pusateri (NZL) Biosecurity and the art of cleaning insects: the fusion of art and science.	Glenn Barkley (AUS)  Ann Stephen (AUS)  Anna Zagala (AUS)  Michael Callaghan (AUS)	Scott Betz (USA) When Art is 3 and 4 Dimensional, Can It Still Qualify as a Print and How Can This Advance the Art Practice?	Wallace Kirsop (AUS) Selling Picture Books in Eighteenth-Century Paris
	Stephen Garrett (AUS) Unwriting Space: reversing the space of production	Sarah Bodman (GBR) for Tom Sowden (GBR) Follow-ed (after hokusai)	Maristela Salvatori (BRA) Around the Vestiges	Mini Graff (AUS)	Michael Wegerer (Austria) The Matter of Change	Anita La Pietra (AUS) Celestial Striptease: Exposure in Nineteenth-Century Spirit Photography and Writing
	Christopher Marshall (AUS) Paper Parthenons: Context Versus Fragment in Contemporary Debates Regarding the Display of the Parthenon Sculptures	Monica Oppen (AUS) & Peter Lyssiottis (AUS) The role of exhibitions in promoting the book arts: Putting together The Silent Scream; political and social comment in books by artists	Jill Webster (NZL) The Invisible Matrix - How a digital and traditional printmaking practice can support one another		Liz Ingram (CAN) Beyond the Frame: Five Printmakers from Alberta	Melissa Miles (AUS) Painting with Light: Josef Stanislaus Ostoja-Kotkowski and the Limits of the Photographic Print
Alessandro Columbano (GBR) Copy Gothic. New Architectural Language In Print	Q&A	Q&A	Q&A	Q&A	Q&A	
<b>3.00-3.30pm</b> Afternoon Tea - Building G Concourse						
<b>3.30-5.00</b> Keynote Speaker: Heri Dono - The chronology of Indonesian Contemporary Art perspective - K3.09						
<b>6.00-8.00pm</b> IMPACT 7 Exhibition Opening at Clayton Campus						

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**Thursday 29th September 2011**

9.00-10.30	Keynote Speaker: Johanna Drucker - The Work Event: Art in the distributed field and systems of production - K3.09					
10.30-11.00am	Morning tea - Building G Concourse					
Session 1 11.00-12.30pm	<p>VENUE 1 - G1.04</p> <p>Topic: The print and narrative</p> <p>Chair: Maryanne Coutts (AUS) Natasha Carrington (AUS) Captive Subjects: Framing and Re-framing perpetrators of Crime</p> <p>Sarah Jones (AUS) Reading the Media</p> <p>Maryanne Coutts (AUS) Non-sequitur: The Accidental Narrative</p> <p>Q&amp;A</p>	<p>VENUE 2 - G2.22</p> <p>Panel: Digital Media Aesthetics and Materiality</p> <p>Chair: Troy Innocent (AUS) Troy Innocent (AUS) Imprinting into and out of the virtual across the real</p> <p>Joel Collins (AUS), Indae Hwang, Daragh O'Brien Digital Media Aesthetics and Materiality</p> <p>Gordon Monro (AUS) The Image in the Age of Computer Agency</p> <p>Mark Guglielmetti (AUS) Documentary nShape: From print to simulation</p> <p>Q&amp;A</p>	<p>VENUE 3 - G2.25</p> <p>Topic: Print and the influence of digital technologies and new media</p> <p>Chair: Marian Hosking (AUS) Roderick Bamford (AUS) Securing Norman Lindsay - The Trans-dimensional printed vase</p> <p>Sarah Bodman for Tom Sowden (GBR) Drawing with Fire: The Art of Laser Cutting Paper</p> <p>Kevin Petrie (GBR) Printmaking for Ceramics and Glass - Intersections &amp; Counterpoints</p> <p>Q&amp;A</p>	<p>VENUE 4 - G2.26</p> <p>Panel : Print Meditation</p> <p>Chair: Rebecca Beardmore (AUS) Justin Trendall (AUS) New Tendencies in Print at Sydney College of the Arts</p> <p>Andrew Hurle (AUS) Freelancing</p> <p>Lucas Ihleim (AUS) Post-Digital Printing in the Field</p> <p>Q&amp;A</p>	<p>VENUE 5 - G2.27</p> <p>Topic: Globalization, national identities and the post-colonial perspective</p> <p>Chair: Gene Bawden (AUS) Annette O'Sullivan (NZL) &amp; Jacqueline Naismith (NZL) Wild Cultivated and Cooked: metaphor and essence in letterpress practice</p> <p>Caren Florance (AUS) The Touch of Words: why letterpress lingers in Australia</p> <p>Debra Livingston (AUS) Nurturing Creativity: Typographic visual abstraction through the letterpress poster</p> <p>Q&amp;A</p>	<p>VENUE 6 - G2.34</p> <p>Topic: The history and theory of the print, printmedia and printmaking</p> <p>Chair: Terri Bird (AUS) Inga Hanover (AUS) Imprint and Memory in the Analogue Book</p> <p>Hung Nguyen (AUS) Aesthetics of Austerity in Toda Seiju's posters</p> <p>Marian Crawford (AUS) &amp; Anna Grieve (AUS) A Floating World – Printmaking, post-war Australia, Japan and Robert Grieve</p> <p>Q&amp;A</p>
12.30-1.30pm	Lunch					
Session 2 1.30-3.00pm	<p>Topic: The print as memorial, memory and trauma</p> <p>Chair: Marian Crawford (AUS) Marian Crawford (AUS) The Print and Impossible Mourning</p> <p>Rebecca Mayo (AUS) Good Texts: The tracing of printmaking and grief through Actor-Network-Theory</p> <p>Claudia Terstappen (AUS/GER) The silent narrative of images</p> <p>Q&amp;A</p>	<p>Panel: Printmaking and the Post Medium Condition – a Borderless State?</p> <p>Chair: Ruth Pelzer-Montada   Paul Thirkell Lesley Duxbury (AUS) Kit Wise (AUS) Joel Gailer (AUS) Matthew Perkins (AUS)</p> <p>Q&amp;A</p>	<p>Topic: Mobility, and Cultural and Technological change</p> <p>Chair: Stephen Hoskins (GBR) Simone O'Callaghan (GBR) Print the code &gt; Code the print. Creating art at the cusp of printmaking &amp; mobile media</p> <p>Pat Thomas (AUS) Conventions of the book: Analysing the impact of digital technology on the interpretation of images and text in news media</p> <p>Elizabeth Rankin (NZL) Negotiating narrative interstices: the lithographs and etchings of Marian Maguire</p> <p>Q&amp;A</p>	<p>Topic: Pedagogy</p> <p>Chair: Jan Davis Steve Lovett (NZL) Where is the next generation of printmakers who will follow after the next generation of printmakers?</p> <p>Megan McPherson (AUS) Printmaking and learning in a notion of practice</p> <p>Michael Kempson (AUS) From Papunya to Pakistan: Connecting with Asia through the research projects of Cicada Press, College of Fine Art, University of New South Wales</p> <p>Q&amp;A</p>	<p>Panel : Asian Visualities and Contemporary Narratives</p> <p>Chair: Assoc Prof Leong Chan (AUS) Dr Wenmin Li (AUS) Chinese Traditional Woodcut Prints, Nian hua, and Chinese Contemporary Art</p> <p>Peter Nelson (AUS) Extensions of a No-Place: Four narratives for invented landscapes</p> <p>Abdullah Syed (AUS) Ruptured Masculinity: The Male Body in Popular Pakistani Poster Art</p> <p>Prof Leong Chan (AUS) The printed image and nation building in the Republic of Singapore</p>	<p>Topic: The history and theory of the print, printmedia and printmaking</p> <p>Chair: Akky von Ogtropp (NDL/AUS) Jennifer Marshall (AUS) Milan Milojevic (AUS) Mining the Archive: Re-cycling the past</p> <p>Jennifer McKnight (USA) Cross-Disciplinary Projects: How Blended Disciplines Activate Change</p> <p>Jennifer Kamp (AUS) (Re) Framing the Suburban Landscape</p> <p>Q&amp;A</p>
3.00-3.30pm	Afternoon Tea - Building G Concourse					
3.30-5.00pm	Keynote Speaker: Teal Triggs - Ripped & Torn, but never thrown away: The legitimization of the ephemeral graphic object - K3.09					
6.00-9.00pm	BBQ party at MUMA forecourt					

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**IMPACT7 at Monash University, Caulfield | Program as at 31 August 2011**

**Friday 30th September**

9.00-10.30am	Keynote Speakers: Brook Andrew & Trent Walter: Copying Collaboration - K3.09					
10.30-11.00am	Morning tea - Building G Concourse					
Session 1 11.00-12.30pm	<p>VENUE 1 - G1.04</p> <p>Topic: The print as memorial, memory and trauma</p> <p>Chair: Penelope Trotter (AUS)</p> <p>Penelope Trotter (AUS)</p> <p>“Psychic Counterpoints”: Participatory Realist documentary and printmaking as thwarted war romance, longing and desire</p> <p>Jazmina Cininas (AUS)</p> <p>Girlie Shape-shifters With Five O’Clock Shadows: Surveying representations of she wolves, wolf girls and female werewolves in printmaking and the visual arts</p> <p>Sophia Xeros-Constantinides (AUS)</p> <p>Fertile Bodies: Fearsome space, collage and the maternal print archive</p> <p>Q&amp;A</p>	<p>VENUE 2 - G2.22</p> <p>Topic: Craft, making, mastery and process</p> <p>Chair: Dominic Thorburn (SA)</p> <p>Paul Liam Harrison (GBR)</p> <p>Action over object/a verb not a noun</p> <p>Rachel Kierath (AUS)</p> <p>Archival Un/Doing: Shedding Light on the Intimate Life After Print</p> <p>Susanna Castleden (AUS)</p> <p>Printmaking, Mapmaking and Tracking Evidence of Movement</p> <p>Q&amp;A</p>	<p>VENUE 3 - G2.25</p> <p>Topic: Medium and materiality</p> <p>Chair: Caroline Durré</p> <p>Clare Humphries (AUS)</p> <p>Relational surfaces: The tissue of materiality</p> <p>Ruth Pelzer-Montada (GBR)</p> <p>Elective Affinities - Observations on contemporary printmaking through drawing</p> <p>Emma Febvre-Richards (NZL)</p> <p>Drawing and technology: the return of humanness</p> <p>Q&amp;A</p>	<p>VENUE 4 - G2.26</p> <p>Topic: Pedagogy</p> <p>Chair: Jan Davis</p> <p>Bepen Bhana (NZL)</p> <p>InterdisciPRINTarity: Exploring Print Pedagogy Within An Interdisciplinary Framework</p> <p>Marian Macken (AUS) &amp; Fiona Harrisson (AUS)</p> <p>POP-up: binding landscape architectural learning and bookmaking</p> <p>Q&amp;A</p>	<p>VENUE 5 - G2.27</p> <p>Topic: Printmedia and Indigeneity</p> <p>Chair: Lindy Allen (AUS)</p> <p>Karen Oremus (UAE) and Janet Bellotto (UAE)</p> <p>The Nomadic Resolution: Multiple Making in the United Arab Emirates</p> <p>Wendy Garden (AUS)</p> <p>Re-membering portraits of the Stolen Generations</p> <p>Sasi Victoire (AUS)</p> <p>Far North Queensland charging ahead</p> <p>Q&amp;A</p>	<p>VENUE 6 - G2.34</p> <p>Panel: Reifying zines: a roundtable discussion of the relationship between ephemera and institutions</p> <p>Chair: Anna Poletti (AUS)</p> <p>Teal Triggs (UK)</p> <p>Luke Sinclair (AUS)</p> <p>John Stevens (AUS)</p> <p>Sasha Grishin (AUS)</p>
12.30-1.30pm	Lunch & Plenary Session on IMPACT					
Session 2 1.30-3.00pm	<p>Topic: The print as memorial, memory and trauma</p> <p>Chair: Claudia Terstappen (AUS)</p> <p>Marian Hosking (AUS)</p> <p>Impressions as a means of reproduction; for personal memories and cultural identity</p> <p>Deidre Brollo (AUS)</p> <p>Untying the Knot: Memory and Forgetting in Contemporary Print Work</p> <p>Diane Peacock (AUS)</p> <p>Grave Rubbing</p> <p>Q&amp;A</p>	<p>Topic: Print, film and animation</p> <p>Chair: Maryanne Coutts (AUS)</p> <p>Michael Vale (AUS)</p> <p>Fata Morgana: the cinema of ghostly duplications</p> <p>Faith McManus (NZL)</p> <p>Cowboys of the Red Manuka</p> <p>Barbara Zeigler (CAN)</p> <p>Marina Roy’s Apartment</p> <p>Q&amp;A</p>	<p>Topic: Medium and materiality</p> <p>Chair: Caroline Durré (AUS)</p> <p>Sasha Grishin (AUS)</p> <p>The impact of digital technologies on contemporary Australian printmaking</p> <p>Elena Galimberti (AUS)</p> <p>Editions and Art Market in Time-based Art</p> <p>Ric Spencer (AUS)</p> <p>Fremantle Arts Centre Print Award supported by Little Creatures Brewing: Novelty Cheques, Free Beer and New Audiences</p> <p>Q&amp;A</p>	<p>Panel: The Archive</p> <p>Chair: Patrick Pound (AUS)</p> <p>Kit Wise (AUS)</p> <p>When the Dead help the Living — Archives and Databases: The print and digital media; the witness and the archive</p> <p>Geraldine Barlow (AUS)</p> <p>Between many archives</p> <p>Victoria Lynn (AUS)</p> <p>William Kentridge: Archive, Fragment and the Double</p> <p>Tracey Williams (NZL)</p> <p>Best Wishes Nora Gee: A Case Study</p>	<p>Topic: Printmedia and Indigeneity</p> <p>Chair: Lindy Allen (AUS)</p> <p>Badu Art Centre (AUS)</p> <p>Denise Salvestro (AUS)</p> <p>Buku-Larrnggay Mulka Centre</p> <p>Q&amp;A</p>	<p>Fanzine Fair at Monash University Museum of Art</p>
3.00-3.30pm	Afternoon Tea - at MUMA. Farewell Address by Roger Butler					
5.30-7.00	Artery function & VCA function					