

Education

- Ph.D. (in progress) University of Pittsburgh, History of Art and Architecture Department
ABD: September 2015.
Dissertation: *When Time's Arrows Collide: Historical Critique in Indigenous Contemporary Art*
Committee Members: Prof. Terry Smith, Prof. Kirk Savage, Prof. Josh Ellenbogen, and Prof. Fred R. Myers.
- M.A. (2013) University of Pittsburgh, History of Art and Architecture Department
Thesis: "Art Historical Reflexivity and the Politics of Representation in Gabriel Maralngurra's *Contact Paintings* (2002-2007)"
- M.A. (2004) University of Melbourne, Master of Art Curatorship, School of Culture and Communication
Thesis: "The Figures and The Field: Refiguring National Identity in The Field exhibition (National Gallery of Victoria, 1968)"
- B.A. hons (2002) University of Western Australia, School of Architecture, Landscape and Fine Arts
Thesis: "Calling Australia Home: Nationalism and Suburbia in the Work of Howard Arkley"
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Edited Books

Marking the Infinite: Contemporary Women Artists from Aboriginal Australia. Reno and New York: Nevada Museum of Art and Prestel Publishing, 2016 (forthcoming).

No Boundaries: Aboriginal Australian Contemporary Abstract Painting. Reno and New York: Nevada Museum of Art and Prestel Publishing, 2014.

Publications in Peer-Reviewed Journals

"Seeing Through Spencer: Gabriel Maralngurra's Paintings of Baldwin Spencer." *Pacific Arts: The Journal of the Pacific Arts Association*, 14, no.1-2 (2015): 106-119.

"Review: *Sakabán: International Indigenous Art.*" *Journal of Curatorial Studies* 3, no.2 and 3 (June-October, 2014): 397-401.

Edited Peer-Reviewed Journal

Contemporaneity: Historical Presence in Visual Culture, no.4, 2014. Co-edited with Amy Cymbala and Madeline Eschenberg.

Selected Book Chapters

“A Stitch in Time: How Aboriginal Australian Artists are Reweaving Our World.” In *Everywhen: The Eternal Present in Indigenous Art from Australia*, edited by Stephen Gilchrist, 16-27. Cambridge, Mass.: Harvard University Press, 2016.

“The Biggest Name in all the World: Locating Ngarra in the Global Contemporary.” In *Ngarra: The Texta Drawings*, edited by Nick Tapper, 21-29. Perth: Mossenson Art Foundation Press, 2015.

“Nyilyari Tjapangati: Vivre le Rêve/Living the Dream.” Bilingual catalogue publication in French and English. Paris: Arts d’Australie, 2015.

“Is Art History Any Use to Aboriginal Artists? Gabriel Maralngurra’s *Contact Paintings*.” *Double Desire: Transculturation and Indigenous Contemporary Art*, edited by Ian McLean, 223-241. Newcastle: Cambridge Scholars Publishing, 2014.

“Strange Relatives: Negotiating the Borderlines in East Kimberley Painting.” In *Crossing Cultures: The Owen and Wagner Collection of Contemporary Australian Aboriginal Art*, edited by Stephen Gilchrist, 97-107. Hanover, New Hampshire: Hood Museum of Art, Dartmouth College, 2012.

“Patrick Kunoth Pwerle.” In *Menagerie: Contemporary Indigenous Sculpture*, edited by Nicole Foreshore and Brian Parkes, 80-83. Sydney: Object: Australian Centre for Craft and Design, 2009.

Selected Book Chapters

“Experimental Gentlemen: Making the Past Present in the Sir Russell and Mab Grimwade ‘Miegunyah’ Collection.” *University of Melbourne Collections*, no.10 (June 2012): 15-23.

“The Politics of ‘Just Painting’: Engagement and Encounter in the Art of the East Kimberley.” (Published simultaneously in Norwegian, “Det Politiske i å ‘Bare Male’: Møter og Hengivenhet i Kunsten fra East Kimberley.” Translated by Paal Andreas Bøe). *Seismopolite: Journal of Art and Politics*, no. 3 (May 2012).

“Picturing Alfred Howitt.” *Meanjin* 70, no.3 (September 2011): 40-51.

“Bardayal ‘Lofty’ Nadjamerrek AO.” *Art Guide Australia* (November/December 2010): 45-49.

“Geographic Cosmology: The Art of Lucy Ward.” *Craft Arts International*, no.78 (2010): 34-39.

“Choosing Who Will Keep the Stories Strong.” *Artlink* 29, no.3 (September 2009): 74-76.

I have also written regular reviews and contributed articles to Art Guide Australia, Art Monthly Australia, and Artlink, as well as the Newspapers The Age, The Sydney Morning Herald, the West Australian, and The Courier Mail. In addition, I have written catalogue essays for exhibitions at Gallery Gabrielle Pizzi (Melbourne), Mossenson Galleries (Perth/Melbourne), Suzanne O’Connell Gallery (Brisbane), Allison Kelly Gallery (Melbourne), JGM Art (London) and Salon 94 (New York).

Selected Conference Presentations

“No Boundaries: Opacity and Exchange in Contemporary Aboriginal Art of the East Kimberley.” *Collecting Geographies: Global Programming and Museums of Modern Art*. Stedelijk Museum, Amsterdam, The Netherlands, 13-15 March 2014.

“Art Historical Reflexivity and the Politics of Representation in Gabriel Maralngurra’s *Contact Paintings*.” Pacific Arts Association XI International Symposium. Museum of Anthropology, University of British Columbia, Vancouver, BC, Canada, August 6-9, 2013.

“Mapping Colonial Massacres onto the Ancestral Landscape.” *Art and Maps Since 1945*. Second Annual Graduate Conference, School of Philosophy and Art, History, University of Essex, Colchester, United Kingdom, May 17, 2013.

“Opacity and Exchange: Rethinking Contemporary Aboriginal Art from the East Kimberley.” *Networks*. Art History Graduate Symposium, Rutgers University, New Brunswick, New Jersey, April 26, 2013.

“Boundary Riders: Opacity, Relation and Aboriginality in Contemporary Art of the East Kimberley.” Twenty-First Annual World History Association Conference, Albuquerque, New Mexico, June 27-30, 2012.

“Strange Relatives: Rethinking Cultural Exchange in the Art of the East Kimberley.” Australian and New Zealand Studies Association of North America, Annual Conference, Toronto, Canada, February 16-18, 2012.

“Old Way/New Way: Picturing a Kunwinjku Art History Through Contemporary Approaches to the Line.” *Aesthetics and Techniques of Lines between Drawing and Writing*, International Conference (CIHA Colloquium), Kunsthistorisches Institut in Florenz – Max Planck-Institut, Gabinetto Disegni e Stampe degli Uffizi, Florence, Italy, 30 June-2 July 2011.

“Returning to Forgotten Fields: Landscape Art After *The Field* exhibition (National Gallery of Victoria, 1968).” University of Melbourne Postgraduate Student Association Symposium, University of Melbourne, Parkville, Victoria, 2004.

Invited Lectures and Panel Responses

“Painting Beyond Boundaries: Aboriginal Australian Art in the Global Contemporary,” Pérez Art Museum Miami, Miami, Florida, September 19, 2015.

“Ancient Endless Infinity: The Rise of Aboriginal Australian Contemporary Art,” Portland Institute for Contemporary Art, Portland, Oregon, USA, June 22, 2015.

“Ancient Endless Infinity: The Rise of Aboriginal Australian Contemporary Art,” Albright-Knox Art Gallery, Buffalo, New York, USA, April 16, 2015.

“Finding Heartsease,” panel discussion. Art + Environment Conference 2014, Nevada Museum of Art, Reno, Nevada, USA, October 9-11, 2014.

“Just what is it that makes Australian Aboriginal art so appealing, so *contemporary*?” Toledo Museum of Art, Toledo, Ohio, USA, July 12, 2013.

Curated Exhibitions

Yimadoowarra: The Art of Loongkoonan.

Australian Embassy Gallery, Washington, DC, February–April 2016; and Kluge-Ruhe Aboriginal Art Collection, University of Virginia, Charlottesville, VA, May–August, 2016.

No Boundaries: Aboriginal Australian Contemporary Abstract Painting.

Co-organized with William L. Fox.

Nevada Museum of Art, Reno, Nevada Museum of Art, Reno, NV February 14–April 26, 2015; Portland Institute for Contemporary Art, Portland, OR June 20–August 15, 2015; Pérez Art Museum Miami, Miami, FL September 17, 2015–January 3, 2016; Charles H. Wright Museum of African-American History, Detroit, MI January 17–May 15, 2016; Herbert F. Johnson Museum of Art, Cornell University, Ithaca, NY June 11–August 14, 2016.

Experimental Gentlemen: Works from the Sir Russell and Mab Grimmwade 'Miegunyah' Collection.

Ian Potter Museum of Art, University of Melbourne, Parkville, Victoria, March 19–September 25, 2011.

Teaching and Professional Experience

Fall 2013–Spring 2014

Undergraduate Program Assistant,
History of Art and Architecture Department,
University of Pittsburgh.

As the assistant to Gretchen Bender, Departmental Director of Undergraduate Studies, I was tasked with personally advising and mentoring undergraduate majors, as well as sitting on the Department's Undergraduate steering committee. I assisted Professor Bender with the research and development of the new course Honors 1130: Discourses in the Humanities—Art, Communication and Contact Zones, as well as assisting to devise a new module for the prerequisite undergraduate course World Art. I was also responsible for coordinating the annual Departmental Undergraduate Research Fair.

Spring 2013

Teaching Assistant, HA&A 90: Introduction to Contemporary Art
History of Art and Architecture Department,
University of Pittsburgh.

As teaching assistant to Robert Bailey, I was responsible for leading four recitation sections of 25 students each, as well as devising and delivering content for the Australian section of the course.

Fall 2013

Teaching Assistant, HA&A 10: Introduction to World Art
History of Art and Architecture Department,
University of Pittsburgh.

As teaching assistant to Gretchen Bender, I was responsible for leading four recitation sections of 25 students each.