

TROJAN TACTICS IN THE ART ACADEMY: RETHINKING THE ARTIST-IN-RESIDENCY PROGRAMME

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INTRODUCTION

In the bleak context of “today’s corporatized, transnational university” systems, into which Australian art schools have been absorbed over the past two decades,¹ art academies have become increasingly bureaucratised and marginalised. Consequently, they have experienced a radical decline as sites of experimentation and dissident politics as their pedagogy of practice-centred learning is eroded by “free” market policies.² As a result, art school communities have lost not only funding, self esteem and artistic autonomy, but whole studio areas as well, which were previously integral to the curriculum.³

What art school cultures haven’t lost, it seems, is a traditional ethos of competitive individualism, artistic careerism and robustly Eurocentric perspectives; these characteristics remain entrenched and even exacerbated within resource-starved and market-driven academies.⁴ Potentially, artist residency programmes provide an external boost to institutional perspectives in terms of quality student learning and school morale. However, without contrary evidence, it is doubtful whether most residences seriously challenge prevailing cults of individuality with extra-Eurocentric or collaborative models of practice.

This discussion considers the impact of an unconventional residency “case study” at the University of South Australia’s South Australian School of Art when eminent Indonesian artist, Heri Dono, took up residence for seven weeks in 2007. Although planning processes indicated a reasonably straightforward residency and exhibition project, numerous unforeseeable circumstances arose with profound implications for the residency, the school, the university and local communities. What resulted revealed, in this case at least, the extent to which corporate compliance imposed by Occupational Health and Safety (OH&S) policies have penetrated art school cultures, and potentially compromised their capacity to encourage creativity. Entrenched bureaucracy notwithstanding, Dono, with collaborating artists and students, literally and figuratively smuggled a Trojan horse into the heart of the art school via the SASA Gallery. Dono’s quiet persistence and wit ultimately outflanked the university’s cumbersome “horses of war” lined up against any form of non-compliance. This project’s unexpected outcomes offered a rare and important opportunity to rethink the planning and diverse experiences of residency programmes within university art schools and how they are – or more often, are not – documented and designed.

In narrating this tale, the most appropriate means of addressing this unconventional artistic project are found in case study and grounded theory methodologies,⁵ complemented by narrative and organisational storytelling theory⁶ where “narrative knowledge” may reveal that “[u]ltimately the truth of a story [may lie] not in its accuracy but in its meaning.”⁷ With little research available on artist residencies, data has been collected from observation, project management experience, and discussions with participants, university management and the public. As co-coordinator of the residency (with Olga Sankey), the author was also project manager and curator of Dono’s exhibition, “The Dream Republic.”



Figure 1: "The Dream Republic," 2007, SASA Gallery, Adelaide, (Image: Toby Richardson).

In setting the scene for this tale of a horse, a brief account is necessary of the territory entered by this creature and those engaged in the organisation and construction of its short but racy "life," the perplexing realm of bureaucratic "hurdles," and the domain of residency programmes.

Even after two decades, tertiary Australian art education sits awkwardly "upon" rather than comfortably within the domain of managerialist universities, which have difficulty accommodating "creatives"⁸ within their corporatist structures. This has occurred despite recent, if grudging, legitimisation of practice-led research, where so-called academic "standards" remain dominated by scientific measurement criteria.⁹ For all its rhetoric about graduate qualities (internationalism, collaboration, creativity, and problem solving, etc.),¹⁰ the university sector is driven primarily by economic rationalist ideologies in the race for market share.¹¹ As a result, increasingly centralised control systems have severely "reined in" non-standardised pedagogical practices such as studio learning or anything that suggests the slightest of risks. To further stretch the equestrian metaphor, art schools have found themselves consigned to the back paddock and bridled by their harsh new masters' carefully contrived corporate-speak.¹²

Commonly regarded as "exotic" if endearing creatures in the hallowed halls of Academe, artists – including the international "thoroughbred" variety – are still hobbled by terms such as "creatives" (read mysterious flaky genius). Occupying a largely decorative – as distinct from decorous – role, artists' visual "displays" are nevertheless showcased on campus in a proliferation of architecturally adventurous new buildings, ostensibly celebrating "creativity" on the home turf of universities. Ironically, these symbolic monuments mask 15 years of dire neglect for art schools under what Jane Kenway calls a "Scrooge state."¹³ In this scenario, shrinking funding, curricula and contact hours, escalating class sizes¹⁴ and declining craft subjects¹⁵ have rendered studio teaching an endangered species. Frankham warns of future "reduction in the range and quality of studio offerings available in Australian art schools, to the point where we are no longer able to claim 'traditional studios ... thereby ultimately restricting artists' capacity to utilise the full

range of media, materials, techniques and processes traditionally associated with art, craft and design practice.”¹⁶

This situation has been exacerbated by stringent compliance with OH&S demands.¹⁷ Recently looming large in Australian society, extreme manifestations of OH&S epitomise a litigation-averse “safety culture” in a society “[unwilling] to accept that life is inherently risky.”¹⁸ The effects impact negatively upon teaching and learning in art schools, which have traditionally encouraged creatively “risky” experimentation. In this climate, essential and adequate studio equipment often fails unrealistic OH&S demands¹⁹ and studios are temporarily closed for minor “infractions.”²⁰ Open footwear, music, mess and after-hours access have been prohibited in studios, and in one case the outlawing of fixative sprays has effectively banned the use of charcoal.²¹ A 2005 survey of 28 university art school heads identifying “issues of concern” revealed that “[r]isk aversion within universities” ranked fifth in a field of 18, while 80 percent of respondents believed it “is likely or highly likely that there will be markedly fewer art and design schools in Australia in 10 years.”²²

ARTIST RESIDENCIES

An important “antidote” to the widespread diminishment of art schools has been the artist-in-residency programme.²³ “Since the 1960s ... [this] display of the exemplary artist ... has been crucial to teaching artists.”²⁴ Within a wide spectrum of opportunities, residencies range from local graduates negotiating studio space to internationally recognised artists like Heri Dono creating highly mobile global practices.²⁵ As well as benefiting artists through the provision of time, space, and often a stipend, these programmes are considered integral to the enrichment of arts education, where independent visitors offer models of professional practice, stimulate aspiration and, potentially, provide hope. Given their acknowledgement in Australia and abroad as vital,²⁶ it is surprising how little is known about the experiences within residency programmes,²⁷ unless they take place overseas.²⁸ Details of Australian residency processes are not to be found in research or critical literature unless they refer to the finished products, the visitor’s art works and/or exhibition. Moreover, unless residents require unpaid labour (often referred to as “collaboration”), there is a mutually understood separation between the artist’s work and pedagogical work, unless this is otherwise negotiated.

Providing links between the professional community and the academy, the visitor-participant thus helps to “construct” the host community using the shared language of current magazines and catalogues.²⁹ In selecting residencies, academies generally aim to attract high-profile artists to enhance their institutional prestige and, in this way, the status quo is maintained, hierarchical pedagogies remain unchallenged and conventional role-modelling can be re-affirmed. Commonly, strategic artist-gurus-in-residence further embed careerist values in impressionable minds, reinforcing familiar Euroamerican-derived theories and practices³⁰ – in spite of Australia’s avowedly multicultural society and two decades of theoretical discourses devoted to difference, postcolonialism, Indigenous and non-Western art.³¹

Amidst a variety of artistic practices,³² the “normal” model outlined above represents one acceptable residency and career pathway. However, the perpetuation of artistic myths of celebrity encourages emerging artists in unrealistic and/or ethically evacuated aspirations; as Delany reminds us, “art is being sold these days as a branch of the entertainment industry.”³³ Legions of students and lecturers may declare their exploration of “towering topic[s]”³⁴ “dealing with” postcolonialism, rhizomatic indeterminacy (the “ceaseless, fluid and ungovernable becoming of things”³⁵) and relational aesthetics,³⁶ but often ignore the social and political dimensions beneath. Activism is not fashionable. Nevertheless, despite academia’s rarefied climate, many graduates successfully manage to become socially aware (if not always confident or economically secure) individuals³⁷ and lateral thinkers who operate at the forefront of sociopolitical issues. Typically, in the long term they develop resilience in constructing diverse, entrepreneurial practices but, invisibly, many more falter at the first few hurdles.



Figure 2: Heri Dono, *Broken Angel*, "The Dream Republic," 2007, mixed media, SASA Gallery, Adelaide, (Image: Tok Basuki).



Figure 3: Heri Dono outside SASA Gallery, Adelaide, 2007, (Image: Pamela Zeplin).

HERI DONO

Because tertiary art institutions tend to foster competitiveness rather than collaboration or social – as distinct from communication – skills, we decided to engage Heri Dono at the South Australian School of Art (SASA) for seven weeks in March–April 2007. Dono has a unique ability to produce high professional standards of work in a temporary location and actively engage a range of communities, ranging from local Indonesian groups to children. As a bonus, Dono is internationally renowned as the second most invited Biennale/Triennial artist in the world.³⁸

Based in the Indonesian city of Yogyakarta, Dono commutes between engagements from Shanghai to Dubai and Venice, and has spent considerable time in Australia, including Adelaide.³⁹ Unlike many art celebrities, however, Dono remains committed to social intervention in local communities using collaborative processes, within and beyond Eurocentric agendas, while his approach remains open to chance and risk in exploring the "what if?" factor. Furthermore, teaching and learning are embraced within a holistic creative enterprise intertwined with art practice. These qualities were considered particularly important, since funding criteria required the artist to work across three local art schools.⁴⁰

During a previous 2006 SASA visit, Dono's hi tech-enslaved audience enthusiastically demanded a residency following his master class on "Alternative [low] Technologies." Here all university equipment malfunctioned, so that the visitor's "humble" utilisation of whatever was at hand proved to be an invaluable lesson. Dono then altered his schedule to include Adelaide the following year.

A versatile maker; the artist is also a trained *dalang* (master puppeteer) of Wayang shadow puppets and Javanese dance. "My religion is art," declares Dono,⁴¹ who is steeped in Javanese mysticism, drawing freely on animistic beliefs and village folklore to grapple with the cut and thrust of contemporary political activism. Simultaneously, retro-style cartoons like Flash Gordon feature throughout his work. All these elements are embedded in a fluid approach, rendering his form of contemporary art accessible and challenging for many audience levels. "Dono's increasingly impressive opus of installations," notes Carroll, is "always so human, witty, humorous, and politically deadly."⁴²

However delightful Dono's reputation may be in working with various communities, including children,⁴³ his work is anything but naïve. With a dynamic and prolific output, he is renowned for consummate professionalism, but also for letting things happen or appearing to do so. Unfortunately, encouraging students' – let alone broader participants' – experimentation and play is not a "methodology" tolerated under managerialist mechanisms of control. "I think that all people are artists," Dono explains, "all the members of the audience are artists, if they can participate, and not only look at the work."⁴⁴

These qualities would prove invaluable. Due to arrive in Adelaide on 10 March from Berlin via Jakarta and Yogyakarta, Dono postponed his early morning booking for 7 March on the ill-fated Garuda Flight GA200 that crashed at Yogyakarta airport. Although relieved our guest was safe, as curator I viewed his lighter-than-expected luggage at Adelaide airport with alarm. The crash prevented collection of his exhibition artworks from Yogyakarta, but the artist remained curiously unperturbed – a dark horse, I remember thinking. This unfortunate incident was a harbinger of problems to come. Despite negotiating a residency studio within the School in 2006, late postgraduate over-enrolments left appropriate space unavailable, while external funding (deposited months before in a newly “engineered” university cost centre system comparable only to the nineteenth-century Indian civil service) was inaccessible until May. “Thinking sideways,”⁴⁵ however, we solved the space crisis with a studio-cum-work-in-progress exhibition in the SASA Gallery, but financial and OH&S constraints remained problematic.

Within two days of arrival Dono’s public lecture attracted a large crowd, with 25 students, staff and local artist-collaborators from four Adelaide art schools eager to create what would become a Trojan horse – the ancient Greek vehicle for strategically and surreptitiously entering the gates of Troy, defeating the unsuspecting Trojans and thereby winning the Trojan war. These days “Trojan Horse” denotes a dangerous computer virus that works on the same ancient principle, so this title alone produced resounding reactions amongst university administrators.



Figure 4: Work in progress (March 2007), “The Dream Republic,” SASA Gallery, Adelaide, (Image: Pamela Zeplin).



Figure 5: Work in progress (April 2007), “The Dream Republic,” SASA Gallery, Adelaide, (Image: Pamela Zeplin).

In atypical volunteer behaviour, most collaborators continued working enthusiastically on the Trojan horse project until the final day, their commitment strengthened by carefully planned organisation (efficiently overseen by Honours graduate mentee, Margo Clark) within Dono’s “elastic” work processes. “Organic” networking, as well as numerous social events, further reinforced the importance of community through workplace sociality. Dono’s subtle collaborative arrangements, it should be noted, differ from other artist/“masters” who direct the free labour of their assistant/“apprentices”⁴⁶ who also benefit through work experience. In contrast, Dono’s undefined yet careful methodology seeps organically into “the practices of living;” this approach is interactive and invokes a significant degree of trust, as Papastergiadis explains: “When artists draw from the everyday, then the space between themselves and their subject begins to assume levels of intimacy and attachment that are fundamentally different to the more remote and oppositional stances ... of the avant-garde.”⁴⁷

The artist’s insistence on trust within a respectful environment ensured a safer and more productive environment than policed regulations of “workplace safety.” Unlike “apprentices,” Dono’s collaborators were given an apparently free “rein” in determining the horse’s form and materials, but closer observation revealed Dono’s professional vision subtly at work with quality control measures constantly but imperceptibly in operation.

The artist's "upside-down logic" responded strategically to bureaucracy-bound challenges arising daily. The pristine SASA Gallery became a public studio, so instead of an opening night, the exhibition culminated with a huge closing celebration, which Dono likened to a "mini-APT" (Asia-Pacific Triennial of Contemporary Art).⁴⁸ Such lateral thinking responded creatively to the immediate circumstances of managerialist impasses: clogged university finance systems couldn't release funds, so donated and scrounged materials came pouring in, transforming – or perhaps "trashing"⁴⁹ – the gallery into an industrial work site of ever-increasing workers, mess and noise. Basic safety, however, was maintained and no-one was injured.



Figure 6: Collaborators at work (April 2007), "The Dream Republic," SASA Gallery, Adelaide, (Image: Pamela Zeplin).

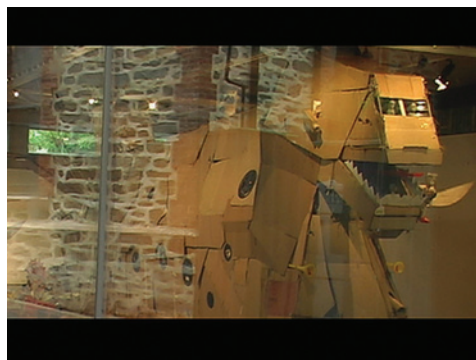


Figure 7: Reflections through gallery window, "The Dream Republic," 2007, SASA Gallery, Adelaide, (Image: Tok Basuki).

If, historically, "the [generic] artist was an institutional problem for the university,"⁵⁰ Dono's "nag," as it was affectionately known, certainly created new problems. These were creatively hurdled or subverted – sometimes without authorities noticing – while the project's energy and dynamism continued, abuzz with electric tools, amidst continual institutional prohibitions. From unreasonable restrictions on gallery access, construction and demolition to outsourced removal procedures and "bridging" of inaccessible funds (held by finance "engineers") through community loans, students learned there is always "another way" to get things done. Throughout this bureaucratic nightmare the artist remained calmly bemused, explaining: "this is no problem, I live in Indonesia!"

This approach worked. Too hard, even for the indomitable enforcers of OH&S compliance, Finance and Properties, the Trojan horse "warriors" became officially "invisible." Working day and night, we crashed through regulations while a curious public came to watch this monstrous hybrid creature emerge and fill the cavernous gallery space. Because of collaborative decision-making, the horse eventually spawned wings and, of course, wheels as in the original vehicle. Was it a horse, a plane or a train? Or perhaps an ark or refuge of some kind? Whatever it represented, adults and children alike were fascinated, and one young artist, entirely committed to the Trojan horse's wheels, took them home after the exhibition.

What visitors to this site over six weeks witnessed was a new kind of art "school," as groups from ceramics and textiles set up work "camps" around the installation, created from humble "Asian" construction methods using cardboard, string and other locally sourced detritus; this gave new meaning to "sustainability." Photographers and painters found themselves making sculpture, while other unlikely groups organically coalesced around the project. The paper-making students were charged with manufacturing new "skins" for Dono's internationally famous *Flying Angels* sculptures, which fortunately were in storage in Melbourne and subsequently freighted to Adelaide soon after Dono arrived. This was another instance of the artist's successful networking throughout Australia over a number of years. Astonishingly, the ugly thick grey "coats" these beautiful – and valuable – creatures received from heavy-handed student amateurs left the artist completely unfazed.

Activity was organically and rhizomatically generated between artists, art and crafts students from three local art schools, as well as Dono's existing networks amongst the local Indonesian diaspora. For a time, this blended community dissolved disciplinary boundaries and demonstrated what an art school could be, while re-learning to regard risk and failure as a "gift."⁵¹ In the evenings, a collaborative *wayang* performance developed between dancers and musicians at Flinders University's Asian Studies Department. With Dono and Greek Australian artist Niki Sperou, they created a hybrid of ancient Greek and Indonesian myths which collided with harsh Australian politics and was staged to great acclaim at "The Dream Republic"'s gala closing event.

Prominent contemporary issues of mistreated asylum seekers, US-Australian relations and the fascist bureaucracies spawned by John Howard's Liberal-Coalition government (1996-2007) were critically scrutinised and commented on outside and inside the Trojan horse by artists, students and anyone who cared to contribute. At that time, people expressed passionate views about human rights concerns and wished to offer opposition to government policies. They did this in the belly of this subversive beast, which held a mini gallery where fiercely articulate and socially critical expressions in visual and verbal form were featured; contributions were in Arabic (illustrated with martyrdom tulips), Cambodian, Indonesian, Greek, Latin (poetry) and English.

Paradoxically, the exhibition's final day was even more exciting than the gala closing event the evening before. This was demolition day when the horse was torn down and disposed of in a frenzy of destruction in less than an hour. Bewildered by the chaos of materials and tools flying everywhere, the forces of compliance (represented by officious properties unit and OH&S managers) stood debating how to "manage" the situation, but were finally overwhelmed with the pandemonium and hastily retreated, for the last time. Not unlike their defeated historical Trojan counterparts.

Collaboration is never without challenges,⁵² and one problem involved heart-stopping inter-university rivalry when a senior academic-cum-guardian-of-the-gamelan at another university threatened to cancel the public performance hours before the closing ceremony; this was because, as had been previously agreed, the instruments were leaving



Figure 8: Visitor, interior gallery, "Trojan Horse," "The Dream Republic," 2007, SASA Gallery, Adelaide, (Image: Pamela Zeplin).



Figure 9: Heri Dono and collaborators, "The Dream Republic," 2007, SASA Gallery, Adelaide, (Image: Pamela Zeplin).

their home turf. In the Indonesianist (as distinct from the Indonesian) community, as well, some were perplexed about the “inauthenticity” of Dono’s modifications to sacrosanct *wayang* tradition. And not everyone wished to be involved. Some of the more diffident young artists around town adopted a mildly contemptuous attitude to this “third world” artist and the decidedly uncool atmosphere of fun, daggy-ness and laughter pervading the School of Art. That was, until news of the project filtered into the surrounding community. Finally, intrigued by the gigantic construction taking place, the “local heroes” googled “Dono” on the internet and were finally sighted warily entering his ludicrous machine of war. What they may not have anticipated was an electronic fart machine alarm installed in the doorway of the beast’s hindquarters. A crucial “found object,” this device offered the ultimate comment on pretentious “arty farties” so ubiquitous in the art world, as well as the “horse feathers”/hot air expelled by university bureaucracy.⁵³

Certainly, Dono’s cross-cultural differences injected some badly needed community-based concepts and strategies for those involved, but the collaborators’ individual efforts could be witnessed literally “at play” on and within the completed horse structure. Unsolicited emails by “The Dream Republic” participants testify to remarkable and even “life changing”⁵⁴ experiences for some, with one student affirming “the whole collaboration [as] incredibly rewarding ... [revealing] glimpses of what can be achieved ... this collaborative (or communal) way of working is an incredibly important but increasingly neglected aspect of our lives.”⁵⁵ Another collaborator noted: “I was truly engaged in the project as if it’s part of me the whole installation sicne [sic] it allowed me to express my views and incorporate it within the project ... I haven’t worked on such a scale before ... the whole idea of collaboration was great.”⁵⁶

In those few weeks of residency Dono, with his colleagues, had managed to discombobulate the seemingly indomitable forces of university restraint, as well as confounding fixed notions of nation versus community, volunteers versus artists, art practice versus teaching, and tradition versus modernity. Also challenged were assumptions about the practices and attitudes of high-flying global artists. At a time of contracted hopes and dashed dreams during the Howard era, this project expanded a robust sense of what is possible through art. In this way, the residency created a necessary space and voices for those involved. What resulted from the residency was firstly, a fantastic if bizarre sculpture, the likes of which had never been seen in Adelaide. Secondly, there was the lesson of how an art school might function as a community of interest sustained intensely and voluntarily, albeit over a number of weeks. All this hinged on a temporary but structurally sturdy installation, a “broken down nag” built of shoddy materials with (apparently) dodgy methods; along with Dono, collaborators assumed proud ownership of this grand and crazy community project.

Two years on, a growing band of artists from three schools is now experimenting with collaborative art practices that reach beyond the conventional – and competitive – solitude so often fostered in the contemporary art scene. These include participation in subsequent projects by Heri Dono when he returned to Adelaide in 2008 and 2009.⁵⁷



Figure 10: Heri Dono, collaborator; Alexander Waite and periscope inside the “Trojan Horse” gallery, “The Dream Republic,” 2007, SASA Gallery, Adelaide.
Image: Pamela Zeplin.

CONCLUSION

In a particularly risk-averse educational environment, this residency project demonstrated how, working together, diverse artists can create alternatives to predominant learning models and environments of cynicism, institutional constriction and competition. In this regard, Grierson reminds us that “an art school is a political institution as much as a cultural one,”⁵⁸ declaring the academy to be “a place where the investigation of ideas about the social, cultural and political are not only possible but may be explored with vigour. Engaging ethically with indeterminacy and difference ... might then be possible as a condition of practice.”⁵⁹

Heri Dono and his collaborators found this may also include dealing with Occupational Health and Safety regimes and other bureaucratic hindrances to the creative *play* of ideas, actions and dreams. As Dono's Adelaide sojourns have demonstrated, art has the power to temporarily suspend the might of bureaucratic systems, even in universities.

For art education to regain confidence as a catalyst for transformation, staff, students, and occasional artists-in-residence can play an active role in “maintain[ing] ... robust interrogation [and] exploration ... while at the same time ... invigorat[ing] and strengthen[ing] relations between art and community.”⁶⁰ Re-thinking the role of residency programmes and their relation to pedagogy and communities can directly strengthen this endeavour, as can resistance to university systems that potentially hobble such projects. For this we need more stories – positive and otherwise – than the tale of one Trojan horse recounted here. Recording other narratives about the complex, internal dynamics at work within residency enterprises as they intersect with art, people and institutions may yet prove useful in strengthening art schools. Hopefully, in the meantime, this documentation can provide a means of re-invigorating – from within – a university art education sector that is currently under siege.⁶¹

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- 33 Ella Delany, *The (In)visible Effect: The Deleuzian Age at CCAC*, 2000, http://www.stretcher.org/archives/r9_a/deleuze_ed.php, accessed 5 June 2009.
 - 34 Ibid.
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 - 36 Mark Pennings, "Relational Aesthetics and Critical Culture," *Proceedings: Transforming Aesthetics (AAANZ Conference)* (Sydney: Art Gallery of New South Wales, 2005), 1-10, <http://eprints.qut.edu.au/archive/00006996/01/6996.pdf>, accessed 21 November 2007.
 - 37 As at 2003, Australian artists received less than \$5000 per annum from their professional skills out of a total income of \$20,000 from other arts-related income. See Peter Throsby and Virginia Hollister, *Don't Give Up Your Day Job: An Economic Study of Professional Artists in Australia: A Survey of the Economic Circumstances of 1063 Practising Professional Australian Artists* (Sydney: Australia Council for the Arts, 2003), 45. See also Moore et al., *The Big Picture*, 44-5: "With steadily declining government support, the private sector offers even less support; arts and culture receiving only 0.6% of private philanthropic sponsorship in 1997."
 - 38 Stephanie Britton, "Biennials of the World – Myths, Facts and Questions," *Artlink*, 25:3, September (2005), 34-5.
 - 39 Kevin Murray, "Out of the Bunker: Review of Adelaide Installations," *Broadsheet*, 23:2, (Winter 1994), 18-24, <http://www.kitezh.com/texts/bunker.htm>, accessed 26 September 2007. See also John Neylon, "Reinvigorating Tradition," *The Adelaide Review*, 2008, http://www.adelaidereview.com.au/archives.php?subaction=showfull&id=1219885546&archive=1222319906&start_from=&ucat=188, accessed 13 November 2008.
 - 40 Funding by the Helpmann Academy of the Visual and Performing Arts aims to foster collaboration between arts schools in Adelaide – in this instance, The South Australian School of Art, Adelaide Central School of Art, and Adelaide Centre for the Arts (TAFE).
 - 41 Heri Dono, personal communication, Adelaide, 10 March 2007.
 - 42 Alison Carroll, "Asia Pacific Triennial 2002 – Starry Night," *Artlink*, 2002, <http://www.artlink.com.au/articles.cfm?id=2040>, accessed 2 April 2009.
 - 43 Dono regularly conducts workshops for children, and has worked extensively with programmes at South Kids (South Project) in Melbourne, and Queensland Art Gallery's Asia-Pacific Triennial of Contemporary Art.
 - 44 Larry Polansky, "Interview with Heri Dono (Shinkhansen Train from Harima to Kobe)," *Harima Sounding Sphere Catalog*, ed. Toshie Kakinuma, 7 October 1997, http://eamusic.dartmouth.edu/~larry/misc_writings/jew_indonesia/heri.dono.interview.ht, accessed 20 December 2008.
 - 45 Heri Dono, personal communication, Adelaide, 12 March 2007. Like "upside-down logic," this is one of the artist's characteristic sayings.
 - 46 Debra Porch, personal communication (telephone conversation) with the author, 18 February 2008. Porch cites the example of Lee Mingwei who created *Gernika in Sand*, at the Queensland Art Gallery, using art students from Griffith University, but who was not present during construction.
 - 47 Nikos Papastergiadis, cited in Malcolm Quinn, "The Whole World + the Work: Questioning Context through Practice-Led Research," *Working Papers in Art and Design*, 4 (2006), http://sitem.herts.ac.uk/artdes_research/papers/wpades/vol4/mqfull.html, accessed 2 December 2008).
 - 48 A major triennial exhibition held in Queensland Art Gallery from 2003 and ongoing.
 - 49 Mary Knights, personal communication (conversation), Adelaide, 25 March 2007.
 - 50 Singerman, *Art Subjects*, 20.
 - 51 Niki Sperou, personal communication with the author, 19 September 2008.
 - 52 Keely Macarow and Philip Samartzis, "Fostering Edgy Practice at the Intersection of Sound Art and Emergency Medicine," *Sites of Activity/On the Edge: Publication of Conference Papers ACUADS 2008*, ed. K Connellan (Australian Council of University Art and Design Schools, 2008), 1, http://www.acuads.com.au/conf2008/papers/macarow_samartzis.pdf, accessed 2 April 2009.
 - 53 Heri Dono, personal communication. Discussion with participants, Adelaide, 28 March 2007. This "machine" was a spontaneous gift to the artist by Gavin Malone.
 - 54 Kay Lawrence, opening speech, "The Dream Republic," SASA Gallery, Adelaide, 17 April 2007. See also email correspondence to author, 17 April 2007.

- 55 Matt Huppertz, email correspondence to the author; 1 May 2007.
- 56 Bil El-Youssef, email correspondence to the author; 13 July 2007. El-Youssef continues: "I have made great friends whom [sic] made the atmosphere quiet enjoyable ... it was an honour to meet with Heri ... I was so committed to the whole project ... it was exciting, and to see people kids etc. walking around the Trojan horse had made me feel proud of myself and of my efforts."
- 57 With some "Dream Republic" participants (including children), Dono completed an OZArts Festival residency, "Ose Tara Lia" (Indonesian for "Australia" and "I see nothing" which refers to Captain Cook's "Terra Nullius" declaration in 1770) at the Adelaide Festival Centre in 2008, and again in 2009 for a Hepatitis C Foundation health workshop and performance during the WOMAD Festival.
- 58 Joseph Kosuth, *Art After Philosophy and After: Collected Writings, 1966-1990*, ed. G Guercio (Massachusetts: MIT Press, 1993), 253. Cited in Grierson, "Art Academy," I.
- 59 Grierson, "Art Academy," I, 3.
- 60 *Ibid.*, 6.