

## WOMEN IN ART & DESIGN COURSE CONTRIBUTORS

### Julie Rrap

Julie Rrap is a contemporary artist based in Sydney, Australia. Julie has been a major figure in Australian contemporary art for over thirty-five years. Since the mid-1970s, she has worked with photography, painting, sculpture, performance and video in an on-going project concerned with representations of the body.

### Dr Helen McDonald

Dr Helen McDonald is an Associate of the University of Melbourne and author of *Erotic Ambiguities: the female nude in art*, (Routledge: London, 2001), and *Patricia Piccinini: Nearly beloved*, (Piper Press: Sydney, 2012). She has also contributed to several recent exhibition publications such as John Wolseley's *Heartlands and Headwaters* (National Gallery of Victoria, 2015), and Elizabeth Gower's *He loves me, he loves me not* at RMIT Gallery, Melbourne in 2016. Most recently, Helen received a AAANZ award for 'best scholarly article' for her article 'In the Landscape of Extinction: The Life of Murujuga's Ancient Rock Art'.

### Jennifer Higgie

Jennifer Higgie is an Australian writer who lives in London. Previously the editor of *frieze* magazine, she is now editor-at-large and the presenter of *Bow Down*, a podcast about women in art history. She is the author and illustrator of the children's book *There's Not One*; the editor of *The Artist's Joke* and author of the novel *Bedlam*. Her book on women's self-portraits, *The Mirror & The Palette*, will be published by Weidenfeld & Nicolson in March 2021. She also writes screenplays. She has been a judge of the Paul Hamlyn Award, the Turner Prize, and a member of the advisory boards of Arts Council England, the British Council Venice Biennale Commission, the Contemporary Art Society, the Imperial War Museum Art Commissions Committee and Tate etc. She is on the judging panel of the John Moore's Painting Prize 2020.

### Dr Yvonne Low

Dr Yvonne Low specialises in the modern and contemporary arts of Singapore, Malaysia and Indonesia. Her research interests include colonial histories, cultural politics of art development, women artists and feminist art history, and digital art history. Yvonne has published in books, peer-reviewed journals and exhibition catalogues, and is on the editorial committee of *Southeast of Now: Directions in Contemporary and Modern Art in Asia* and *Ambitious Alignments: New Histories of Southeast Asian Art*. She holds a PhD from the University of Sydney, and is currently a sessional Lecturer in Asian Art at the University's Power Institute where she co-convened the inaugural Gender in Southeast Asian art histories symposium in 2017 and coordinated the units Contemporary Asian art (2016-17) and Gender and Sexuality in Asian Art (2018).



### **Dr Jacqueline Millner**

Dr Jacqueline Millner is Associate Professor of Visual Arts at La Trobe University. She has published widely on Australian and international contemporary art, including the recent *Feminist Perspectives on Art: Contemporary Outtakes* (2018), co-edited with Dr Catriona Moore. She co-convenes the research group Contemporary Art and Feminism and is leading the project *Care: Feminism, Art, Ethics in Neoliberal Times*.

### **Dr Caroline Phillips**

Dr Caroline Phillips is a visual artist, researcher, independent curator and Secretary of the Women's Art Register. She has exhibited in more than fifty solo and group exhibitions at venues including NARS Foundation (NYC), George Paton Gallery (Melbourne), Cité Internationale des Arts (Paris) and Slade Research Centre (London). Phillips holds a PhD from the University of Melbourne, Victorian College of the Arts and has published book chapters, catalogue essays and edited the Women's Art Register Bulletin. She has curated a number of feminist art projects including *The F Word* (2014) at Gippsland Art Gallery and Ararat Gallery TAMA.

### **Virginia Cuppaidge**

Virginia Cuppaidge is an Australian artist who grew up in Brisbane. She lived and worked in New York for almost five decades, before returning to live permanently in Australia. Since 1965, Cuppaidge has held more than thirty-three exhibitions in Australia, USA and Canada. Her work has been included in significant group exhibitions including *Women Choose Women*, New York Cultural Centre (1973), Clemenger Triennial, National Gallery of Victoria (1996), Canadian Heritage Foundation (1998 touring four museums in Yukon Territory Canada) *Seeing Jazz*, Smithsonian Institute touring the USA (1999) and *Abstraction: Celebrating Australian Women Abstract Artists*, National Gallery of Australia touring (2017-18).

### **Claire Coleman**

Claire Coleman is a Melbourne based writer of fiction, essays and poetry. She is a Noongar woman whose family has belonged to the south coast of Western Australia for millennia. She has published two novels with Hachette Australia: *Terra Nullius* (2017), for which she won a black&write! writing fellowship, and *The Old Lie* (2019).

### **Minhazz Majumdar**

Minhazz Majumdar is an independent curator who has built collections of Indian art particularly Indigenous art from museums and collectors across the world.



### **Anna Gritz**

Anna Gritz is the curator at KW Institute for Contemporary Art in Berlin where she has curated numerous exhibitions including exhibitions by Lucy Skaer, Judith Hopf, Lynn Hershman Leeson, Steve Bishop, Anna Daučíková, the group exhibition 'The Making of Husbands, Christina Ramberg in Dialogue', and forthcoming in December 2020 a comprehensive solo exhibition by the German painter Amelie von Wulffen. Previously she held curatorial positions at the South London Gallery (SLG), the Institute of Contemporary Arts (ICA) in London, and the Hayward Gallery in London. Gritz writes for catalogs and regularly contributes to a number of publications and magazines, such as Art Monthly, Art Agenda, Mousse and Cura. She served as a curatorial Attaché for the 20th Biennale of Sydney in 2016 and since 2018 she is part of the jury for the Lafayette Sector at FIAC and the acquisitions committee of the 49 nord 6 est - Frac Lorraine / METZ.

### **Lisa E. Bloom**

Lisa E. Bloom is the author of *Gender on Ice: American Ideologies of Polar Expeditions* (1993, University of Minnesota Press), the first critical feminist and postcolonial cultural studies book on the polar regions. Her other books include: *With Other eyes: Looking at Race and Gender in Visual Culture* (University of Minnesota Press) and *Jewish Identities in U.S Feminist Art: Ghost of Ethnicity*. Routledge. London). More recently, she has written extensively on the polar regions, *Critical Polar Aesthetics: Reimagining the Arctic and Antarctic at a Time of Climate Crisis* (forthcoming Duke University Press, 2022). The book examines aspects of feminist and environmentalist contemporary art and film in relation to new scholarships of the polar regions, bringing together issues routinely kept apart in climate change debates such as connecting gender to fossil-fuel capitalism, nationalism, and postcolonialism.

### **Dr Frances Borzello**

Dr Frances Borzello is an art historian, feminist art critic and author. Her books include *The Naked Nude*; *At Home: The Domestic Interior in Art*; *A World of Our Own: Women as Artists*; and *Seeing Ourselves: Women's Self Portraits*.

### **Harriet Edquist**

Harriet Edquist is Professor of Architectural History at RMIT University and Foundation Director of RMIT Design Archives. An author and curator, Harriet's research covers twentieth-century Australian art, design and architectural history, and she has produced pioneering studies and exhibitions on the Arts and Crafts aesthetic, émigré designers, and automotive design. Recently, she co-authored the publications *Bauhaus Diaspora and Beyond: Transforming Education Through Art, Design and Architecture* (2019) and *Melbourne Modern: European Art and Design at RMIT Since 1945* (2019). Harriet researches the theory of archives and their status within the historiography of design practices, and is editor of RMIT Design Archives Journal.



### **Libby Sellers**

Libby Sellers is a design historian, independent curator and writer based in London. She was former senior curator of London's Design Museum (2000-2007) and supported emerging design through her eponymous gallery (2007-2015). Now Libby focuses on writing and curation for personal initiatives, private galleries and public institutions, including her most recent for Frieze New York 2020 on the materiality of colour. She has authored numerous essays, catalogues and publications on design. In 2018 *Women Design*, a survey of inspiring female practitioners from the last 100 years, was published by Frances Lincoln and has resulted in countless lectures, talks and articles on gender diversity in design ever since. In 2014 Libby was honoured by the British Women of the Year awards as a Woman of Achievement in the Arts.

### **Anna Burckhardt**

Anna Burckhardt is a curator and writer based in Brooklyn. As a Curatorial Assistant at The Museum of Modern Art (MoMA), she has co-organized with Paola Antonelli, Senior Curator of Architecture and Design, the exhibition, *Neri Oxman: Material Ecology and Energy*. She was also part of the curatorial team that organized *Items: Is Fashion Modern?* Her writing has been published by *Art21 Magazine*, where she was also a contributing editor, and The Museum of Modern Art, among others. Originally from Bogota, Colombia, she holds an MA in Visual Culture from New York University and a Bachelor of Laws from Universidad de los Andes in Bogota.

### **Anna Brown**

Anna Brown is CEO of Equality Australia and until December 2018, was Director of Legal Advocacy at the Human Rights Law Centre. She played a critical role in the national campaign for marriage equality and ran the constitutional challenge to the postal plebiscite in the High Court on behalf of Australian Marriage Equality. Brown is Co-chair of the Equality Campaign and Co-chair of the Justice Working Group of the Victorian Government LGBTI Taskforce. Brown was previously the Co-convenor of the Victorian Gay & Lesbian Rights Lobby and has also served as a board member of the National LGBTI Health Alliance and ILGA Oceania.

### **Dr Maria Quirk**

Dr Maria Quirk is Assistant Curator, Collections and Research at the National Gallery of Victoria (NGV). A historian of women's and art history, she has previously held academic positions at the University of Queensland and Deakin University, and is a former State Library of Queensland research fellow. Maria's research has previously appeared in *Woman's Art Journal* and *The Journal of Victorian Culture and Visual Culture in Britain*. Her first monograph, *Women, Art and Money in Late Victorian and Edwardian England: The Hustle and the Scramble* was published by Bloomsbury in 2019.

### **Laurie Benson**

Laurie Benson is Curator of International Art at the National Gallery of Victoria (NGV). He has been at the NGV since 1999 and has worked on a number of major exhibitions including, *Salvador Dalí: Liquid Desire; Italian Masterpieces from Spain's Royal Court, Museo del Prado; Masterpieces from the Hermitage: The Legacy of Catherine the Great; Medieval Moderns: The Pre-Raphaelite Brotherhood* and *The Horse*. Laurie has also co-authored three of the handbooks of the NGV International Art collection and is currently contributing to on-line catalogues of the collection.



### **Dr Ted Gott**

Dr Ted Gott is Senior Curator of International Art at the National Gallery of Victoria (NGV). He has curated and co-curated more than 25 exhibitions, including *Salvador Dalí: Liquid Desire* and *Napoleon: Revolution to Empire*. He has published widely on Australian, British and French art, and in 2013 co-authored a cultural history of the gorilla in nineteenth and twentieth century art, literature, scientific discourse and cinema (*Gorilla*, Reaktion Press, London).

### **Annika Aitken**

Annika Aitken is Assistant Curator, Asian Art, at the National Gallery of Victoria (NGV). She has been on the curatorial team for *Japanese Modernism*, *Cai Guo-Qiang: The Transient Landscape*, *Terracotta Warriors: Guardians of Immortality* and *Visions of Paradise: Indian court paintings*. She is co-editor of recent NGV publications *The Centre: On Art and Urbanism in China* and *She Persists: Perspectives on Women in Art and Design*. Prior to commencing her position at the NGV in 2018, she managed a range of permanent and temporary public art projects for the public and private sector, alongside independent curatorial projects. She has studied and worked in Beijing, China, and has a longstanding research interest in Australia-Asia engagement through the visual arts.

### **Sophie Gerhard**

Sophie Gerhard is Assistant Curator of Australian Paintings, Sculpture and Decorative Arts to 1980 at the National Gallery of Victoria (NGV) and is a PhD candidate at the University of Melbourne. Prior to joining the NGV in 2019, Sophie completed her Masters in Art Curatorship at The University of Melbourne. She also holds an Undergraduate degree majoring in Art History with Museum Studies from the University of Leeds (UK) and, in 2013, spent a year studying art history in Murcia, Spain. Sophie is currently working on the upcoming exhibition and publication on Australian Impressionism, scheduled for 2021.

### **Dr Petra Kayser**

Dr Petra Kayser is Curator of Prints and Drawings at the National Gallery of Victoria (NGV). Petra has curated and cocurated numerous exhibitions including *The Satirical Eye: Comedy and Critique from Hogarth to Daumier* (2009), *The Four Horsemen: Apocalypse, Death and Disaster in Early Modern Europe* (2012) and *Jim Dine: A Life in Print* (2017). She has a special interest in Old Master drawings, and in the social and cultural history of prints and their production, iconography and reception.

### **Beckett Rozentals**

Beckett Rozentals is Curator of Australian Painting, Sculpture and Decorative Arts to 1980 at the National Gallery of Victoria (NGV). After completing her Master of Art Curatorship at the University of Melbourne in 2009, Beckett began work at the NGV as an Assistant Curator before commencing her current position in 2015. Highlights of Beckett's career at the NGV include the curation of *Robert Jacks: Order and Variation* in 2014, *Hard edge: Abstract Sculpture* in 2016, and the co-curation of *The Field Revisited* with NGV Director Tony Ellwood AM in 2018. Beckett is currently curating the forthcoming exhibition *Rosalie Gascoigne | Lorraine Connelly-Northey* with fellow NGV curator, Myles Russell-Cook.

## Judith Ryan AM

Judith Ryan AM is Senior Curator of Indigenous Art at National Gallery of Victoria (NGV). Judith received a Bachelor of Arts (Honours) in Fine Arts and English Literature at the University of Melbourne in 1970 and a Certificate in Education at Oxford University in 1972. She began her art museum career in 1977 at the NGV. Judith has curated around fifty exhibitions of Indigenous art and has published widely in the field. In 2017, she was awarded a Member of the Order of Australia in the General Division 'for significant service to the visual arts, particularly to the museums and galleries sector, as a curator of Indigenous exhibitions and as an author'.

## Susan van Wyk

Susan van Wyk has been the Senior Curator of Photography at the National Gallery of Victoria (NGV) since 2012. Since joining the Gallery in 1989, she has curated numerous exhibitions of Australian and international photography. Recent exhibitions include: *Olympia: Photographs by Polixeni Papapetrou*, *Turning Points: Contemporary Photography from China*, *Alex Prager*, *Follow the Flag: Australian artists and war 1914-1945*, *Edward Steichen and Art Deco Fashion*, and *Thomas Demand*. Susan is the author of numerous articles, catalogues and books on photography including: *Olympia: Photographs by Polixeni Papapetrou*, *Henry Talbot: 1960s fashion photographer*, *No Standing Only Dancing: Photographs by Rennie Ellis*, *The Paris End: Photography Fashion and Glamour*, and co-author of *Second Sight: Australian Photography in the collection of the National Gallery of Victoria*.

## Jane Devery

Jane Devery is Curator of Contemporary Art at the National Gallery of Victoria (NGV). She has curated numerous exhibitions, including *Rossllynd Piggott: I sense you but I cannot see you* (2019), *Robert Hunter* (2018) and *Emily Floyd: The Dawn* (2014). She has written widely on contemporary art and from 2010 to 2013 was co-editor of the Art Journal of the National Gallery of Victoria, the NGV's annual scholarly research publication.

## Maggie Finch

Maggie Finch is Curator of Photography at the National Gallery of Victoria (NGV). Since joining the NGV, Maggie has curated and co-curated numerous exhibitions at the NGV, including: *Darren Sylvester: Carve a Future, Devour Everything, Become Something* (2019); *Patrick Pound: The Great Exhibition* (2017), *Transmission: Legacies of the Television Age* (2015), *Sue Ford* (2014) and *Endless Present: Robert Rooney and Conceptual Art* (2010). She was a contributing curator for Melbourne Now (2013), and the Art Gallery of New South Wales touring exhibition *The Mad Square: Modernity in German Art 1910-1937* (2011). She has also worked on several children's exhibitions, including Robin Rhode's *The Call of Walls* (2013) and Jon Campbell's *sing what you feel* (2012).

## Danielle Whitfield

Danielle Whitfield is Curator of Fashion and Textiles at the National Gallery of Victoria (NGV). Since joining the NGV Danielle has curated numerous exhibitions and spoken and published widely on the history of Australian and international fashion. Recent projects and scholarly contributions include *Collecting Comme* (2019), *The Krystyna Campbell Pretty Fashion Gift* (2019) and *The House of Dior: Seventy Years of Haute Couture* (2017).



### **David Hurlston**

David Hurlston is Senior Curator of Australian Painting, Sculpture and Decorative Arts to 1980 at the National Gallery of Victoria (NGV). He has previously been employed by the NGV as Curator, Australian Art Exhibitions (from 2002 until 2007), Program Coordinator (1999 until 2002) and Access Gallery Curator (1993 until 1999). He has curated many exhibitions for the NGV including *Inge King: Constellation* (2014), *Shifting Gear: Design, Innovation and the Australian car* (2015), *John Olsen: The Your Beaut Country* (2016), *Roger Kemp: Visionary Modernist* (2019) and *Ivan Durrant: Barrier Draw* (2020).

### **Suzi Shaw**

Suzi Shaw has been Conservator of Frames & Furniture at the National Gallery of Victoria (NGV) for twenty years, caring for the state collection ranging from Renaissance period cassone to contemporary bioplastic chairs. With the addition of a Contemporary Architecture and Design curatorial department in 2015, Suzi now works on much of the NGV's lighting collection. Suzi has a special interest in Asian lacquer, taking her to study in Japan and undertaking a sabbatical year as a Senior Conservation Research Fellow at the Metropolitan Museum of Art to research Qing dynasty lacquer screens.

### **Myles Russell-Cook**

Myles Russell-Cook is Curator of Indigenous Art at the National Gallery of Victoria (NGV). Myles passion is for First Nations contemporary art. He has published extensively on art, design and fashion, and curated a number of exhibitions at the NGV. Myles derives much personal and professional influence and inspiration from his maternal Aboriginal heritage in Western Victoria with connections into Tasmania and the Bass Strait Islands.

### **Megan Patty**

Megan Patty is Head of Publications, Photographic Services and Library at the National Gallery of Victoria (NGV). In addition to her role at the NGV, Megan Patty is the founding curator of the Melbourne Art Book Fair. She has edited numerous publications, including *Some Posters from the NGV* (2017); *NGV Triennial* (2017); *The Centre: On Art and Urbanism in China* (2019); and *She Persists: Perspectives on Women in Art & Design* (2020). Her curatorial projects span publishing and graphic design and include the major exhibitions *Experimental Jetset: Super Structure* (2018) and *Metahaven: Field Report* (2020). For the past thirteen years she has worked across the museum and arts sector to develop new publishing propositions for museums, artists, and private and public collections. She is a PhD candidate at RMIT University in the School of Architecture and Urban Design.

### **Cathy Leahy**

Cathy Leahy is Senior Curator of Prints and Drawings at the National Gallery of Victoria (NGV). Cathy Leahy has curated numerous exhibitions at the NGV including *William Blake* (2014); *John Wolseley – Heartlands and Headwaters* (2015); *Luminous: Australian Watercolours 1900–2000* (2016) and *Colony: Australia 1770–1861 / Frontier Wars* (2018). In 2018 she curated the NGV blockbuster exhibition *Escher x nendo: Between Two Worlds*.



### **Simone LeAmon**

Simone LeAmon is the Hugh D.T. Williamson Curator of Contemporary Design and Architecture at the National Gallery of Victoria (NGV) and cocurates the department's extensive program of commissioning, collecting and exhibiting Australian and international contemporary design and architecture, including the annual Melbourne Design Week. Exhibitions include the NGV Triennial (2017 and 2020), *Black Bamboo: Contemporary Furniture Design from Mer* (2019), *Lucy McRae: Body Architect* (2019), *Designing Women* (2018), *Rigg Design Prize* (2015 and 2018), and *Melbourne Now* (2013). Simone joined the NGV following two decades working as an industrial designer, design strategist, visual artist, freelance curator and academic. She is an Adjunct Professor in the School of Design and Social Context at RMIT University.

### **Amanda Dunsmore**

Amanda Dunsmore is Senior Curator of International Decorative Arts and Antiquities at the National Gallery of Victoria (NGV) and studied Fine Art and Egyptology at Monash University. She worked for many years as a ceramic specialist in Egypt before broadening her curatorial practice in the field of European decorative arts. Her research interests include late eighteenth century English interior design, in particular the work of James Wyatt, and early twentieth century design and the rise of modernism. She has curated numerous exhibitions for the NGV, including *Spectrum: An Exploration of Colour* (2021), *Japonisme: Japan and the Birth of Modern Art* (2018), *Nordic Cool: Modernist Design from the NGV Collection* (2015) and *Bugatti: Carlo, Rembrandt, Ettore, Jean* (2009).

### **Hannah Presley**

Hannah Presley is Curator of Indigenous Art at the National Gallery of Victoria (NGV). Hannah works closely with artists to respectfully represent the cultural connections that inform their work. Hannah was the inaugural Yalingwa curator at the Australian Centre for Contemporary Art (ACCA), where she curated *A Lightness of Spirit is the Measure of Happiness* (2018), and was First Nations Assistant Curator for Tracey Moffatt at the 57th Venice Biennale in 2017.