## Contents

Preface Jaynie Anderson, Convenor of the 32nd		3	Art Histories in an Interconnected World: Synergies and New Directions	:
International Congress in the History of Art x	vii	10	Beyond the National, inside the Global:	
A Melbourne Conversation at the Town Hall on Art, Migration and Indigeneity: What Happens when Cultures Meet?		11	New Identity Strategies in Asian Art in the Twenty-First Century John Clark, University of Sydney Not Just Images but Art: Pragmatic	58
1 An Introduction to the Conversation Gerard Vaughan, Director of the National Gallery of Victoria, Melbourne	2		Issues in the Movement towards a More Inclusive Art History Howard Morphy, Australian National	
2 Playing between the Lines: The Melbourne Experience of Crossing Cultures Jaynie Anderson, University of		12	University, Čanberra The World at Stake: CIHA after Melbour Jaynie Anderson, University of	
Melbourne  3 Art in Transit: Give and Take in Dutch Art Ronald de Leeuw, Director of the	4	13	Melbourne Global Collections for Global Cities Neil McGregor, Director of the British	63
4 Found in Translation	10		Museum, London	65
Howard Morphy, Australian National		4	The Idea of World Art History	
University, Canberra  Home and Away: Works of Art as Citizens and Migrants	18	14	Introduction 1 Thomas DaCosta Kaufmann, Princeton University	72
Michael Brand, Director of the John Paul	21	15	Introduction 2 Peter J Schneemann, Institut für Kunstgeschichte, Bern	75
A Nineteenth-Century World Art History and Twenty-First-Century Cultural Politics	3	Mei	thodological and Ideological Perspectives	,,
Ruth B Phillips, Carleton University,	26	16	Neuroarthistory as World Art History: Why Do Humans Make Art and Why Do They Make It Differently in	
2 Creating Perspectives on Global Art History			Different Times and Places?  John Onians, University of East Anglia,	
7 Joe Burke's Legacy: The History of Art History in Melbourne Andrew Grimwade, Chairman of the		17	Norwich Towards Horizontal Art History Piotr Piotrowski, Adam Mickiewicz	78
Felton Bequest and Life Member of the Miegunyah Fund  The Art of Being Aboriginal	32	18	University, Poznań Global Aspects on Johnny Roosval's Concept of the Artedominium	82
9 On Global Memory: Reflections on	35	19	Jan von Bonsdorff, Uppsala University Putting the World in a Book: How Global Can Art History Be Today? Parul D Mukherji, Jawaharlal Nehru	86
Barbaric Transmission Homi K Bhabha, Harvard University	46		University, New Delhi	91

Em	pirical Perspectives			Avinoam Shalem, University of Munich	
20	From Ideology to Universal Principles: Art History and the Visual Culture of th Balkans in the Ottoman Empire Nenad Makuljević, University of Belgrade	e 98	32	Fluid Picture-Making across Borders, Genres, Media: Botanical Illustration from Byzantium to Baghdad, Ninth to Thirteenth Centuries	154
21	From Nation via Immigration to World Art: Concepts and Methods of Brazilian Art Theory			Alain Touwaide, National Museum of Natural History, Smithsonian Institution, Washington, DC	159
22	Jens Baumgarten, Universidade Federal de São Paulo Universalism and Utopia: Joseph Beuys	104	33	Greek Painters Working for Latin and Non-Orthodox Patrons in the Late Medieval Mediterranean: Some	
	and Alighiero Boetti as Case Studies for a World Art History		2.1	Preliminary Remarks  Michele Bacci, University of Siena  Sailing through Time and Spaces How	164
23	Nicola Müllerschön, Institut für Kunstgeschichte, Bern Genius Loci: The Revenge of the Good	111	34	Sailing through Time and Space: How Cyriacus of Ancona Rediscovered the Classical Past	
	Savage? Carmen Popescu, André Chastel Research	,		Marina Belozerskaya, independent scholar, Los Angeles	169
24	Centre, Paris, and New Europe College, Bucharest A Survey of the Current State of Art	116	35	Multi-Ethnic Rome and the Global Renaissance: Ethiopia, Armenia and Cultural Exchange with Rome during	
	History in China Shao Dazhen, Central Academy of			the Fifteenth Century Christiane Esche-Ramshorn,	
25	Fine Arts, Beijing Recent Study in Ancient Chinese Art History in China	121		University of Cambridge	173
	Yan Zheng, Central Academy of		6	Hybrid Renaissances in Europe and Beyo	ond
		124	36	Introduction	
26	Objects without Borders: Cultural Economy and the World of Artefacts			Luke Morgan, Monash University, Melbourne, and Philippe Sénéchal,	100
5	Jennifer Purtle, University of Toronto  Fluid Borders: Mediterranean Art Histor	127	37	University of Picardy, Amiens Hybrid Renaissance in Burgundy Frédéric Elsig, University of Geneva	180
5 27		ies	38	Heterotopia in the Renaissance: Modern	
27	Fluid Borders, Hybrid Objects: Mediter- ranean Art Histories 500–1500, Question of Method and Terminology	s		Hybrids as Antiques in Bramante and Cima da Conegliano	
20		134	39	Lorenzo Pericolo, Université de Montréal 'Gran Cosa è Roma': The Noble	180
28	Building Identities: Fluid Borders and an 'International Style' of Monumental Architecture in the Bronze Age Louise A Hitchcock, University of		2,	Patronage of Architecture in Early Sixteenth-Century Portugal Luísa França Luzio, Institute of Art	
29		138	40	History, UNL-FCSH, Lisbon A Bastard Renaissance? Benedikt Ried,	192
_,	Ravenna as a Matrix of Confluence? Felicity Harley McGowan,	144		Master IP and the Question of Renaissance in Central Europe Pavel Kalina, Czech Technical University,	
30	University of Melbourne 'Image-Paradigms' as a Category of Mediterranean Visual Culture: A Hiero-	144	41	Prague  Difference, Repetition and Utopia:	199
	topic Approach to Art History Alexei Lidov, Research Centre for			Early Modern Print's New Worlds  Christopher P Heuer, Princeton	
31	Eastern Christian Culture, Moscow The 'Golden Age' in Al-Andalus as Remembered, or How Nostalgia	148	42	University The Carnivalesque Renaissance John Gregory, Monash University,	203
	Forged History			Melhourne	209

43	'Opinione Contraria': The Anatomy of Pathos in an Early Drawing by			Dagmar Eichberger, University of Heidelberg	279
	Rosso Fiorentino		56	Dressing Up like the Cannibals?	
	Vivien Gaston, University of			Adriaen Hanneman's Portrait of	
	Melbourne	216		Princess Mary Stuart in a Tupi	
44	The Hermaphrodite in the Garden			Feather Cape	
	Luke Morgan, Monash University,			Rebecca Parker Brienen, University	
	Melbourne	222		of Miami	285
45	Reframing the Renaissance Problem		57	Tupi Featherwork and the Dynamics	
	Today: Developing a Pluralistic			of Intercultural Exchange in Early	
	Historical Vision			Modern Brazil	
	Claire Farago, University of Colorado,			Amy J Buono, Southern Methodist	
	Boulder	227		University, Dallas	291
46	Do We Still Need a Renaissance?		58	The Visual Subplot: Local Art,	
	Keith Moxey, Barnard College,			Global Trade and the Socio-Ethics	
	Columbia University, New York	233		of Exchange, Amsterdam 1580-1680	
				Elisabeth de Bièvre, independent	
7	Cultural and Artistic Exchange in the			scholar, UK	296
•	Making of the Modern World, 1500–190	Λ	59	Visual Elaborations: Fausto Zonaro's	
		U		'Ottoman' Self-Portraits	
47	Introduction			Mary Roberts, University of Sydney	300
	Larry Silver, University of Pennsylvania,		60	The Brush and the Burin: Mogul	700
	Philadelphia, and Charles Zika,		00	Encounters with European Engravings	
	University of Melbourne	240		Yael Rice, University of Pennsylvania,	
48	Cultures and Curiosity			Philadelphia	305
	Larry Silver, University of Pennsylvania,		61	Imperial Exchanges of Goods and	707
	Philadelphia	242	01	National Identities: Victorian and	
49	Human Sacrifice as Symbolic Capital:			Swadeshi Views of Crafts under the Raj	
	Images of the Violated Aztec Body			Julie Codell, Arizona State University,	
	for a Changing World, 1500–1900			Tempe	311
	and Beyond		62	'A Glance into a New World': Three	<i>)</i> 11
	Cecilia F Klein, University of California,		02		
	Los Angeles	247		Approaches to Japan, by Christopher	
50	Public Identity and Material Culture in			Dresser, Siegfried Bing and Justus Brinckmann	
	Dutch Batavia				
	Dawn Odell, Lewis and Clark College,			Rüdiger Joppien, Museum für Kunst	21/
	Portland	253	(2	und Gewerbe, Hamburg	316
51	'Exposure to Your Ways': China,		63	George French Angas: Colonial Artist	
	the Dutch and Early Modern Vision			at Large	
	Julie Hochstrasser, University of Iowa	258		Philip Jones, South Australian Museum,	222
52	The Global Rembrandt			Adelaide	322
	Catherine B Scallen, Case Western		64	The Wanderer, the Slave and the	
	Reserve University, Cleveland	263		Aboriginal: Augustus Earle in Rio	
53	Images of Bathing Women in Early			de Janeiro and Sydney in the 1820s	220
	Modern Europe and Turkey			Sarah Thomas, University of Sydney	328
	Patricia Simons, University of		65	Exchange, Gifting, Identity and Writing	3
	Michigan	267		History in Fin-de-Siècle Tahiti	
54	Global Encounters: Conventions and			Elizabeth C Childs, Washington	
	Invention in Hans Burgkmair's Images			University, St Louis	334
	of Natives of Africa, India and the				
	New World		8	Representations of Nature across Cultur	es
	Ashley West, University of Pennsylvania	,		before the Twentieth Century	
	Philadelphia	272	66	Introduction	
55	Patterns of Domestication: Exotic			Frederick Asher, University of Minnesota	<i>a</i> ,
	Animals, Plants and People in Australia	n		and Hidemichi Tanaka, International	
	and Furonean Decorative Arts			University Akita	340

67	Capturing Nature's Inner Truth: The 'True-View' Concept in China, Korea A Talahan Callana (Natura)		79	Sacred Country: Ancient Footprints, New Pathways Donna Leslie, Monash University,	201
68	Khanh Trinh, Art Gallery of New South Wales, Sydney Beauty and Truth in Nature: Japan	342	80	Religious Iconography: The Case of	398
	and the West  Gary Hickey, University of Melbourne			David Wright	40
	and University of Queensland, Brisbane	347	81	Peter French, University of Melbourne	403
69	Landscape as Placeness in the Art		01	From Silence to Multiple Incorporation Art and Afro-Brazilian Religions	1.
0,	of India			Roberto Conduru, State University	
	Frederick Asher, University of			of Rio de Janeiro	408
	Minnesota	352	82	Trees Growing in the Wilderness and	100
70	Exoticism at Home: The Artist as		02	Statues of Miracle-Working Madonnas	
	Explorer in Nineteenth-Century Swede	en		Zirka Z Filipczak, Williams College,	
	Bengt Lärkner, Linköping University	357		Williamstown, MA	413
			83	A Case of Spiritual Colonisation? The	
9	The Sacred across Cultures			Production and Reception History of a	
71	Introduction			Contentious Altarpiece in Jukkasjärvi	
	Robert Gaston, La Trobe University,			Church in Lapland, Sweden	
	Melbourne	362		Britt-Inger Johansson, Uppsala Universit	y
72	Plato's Dilemma: Art, Religion			and the National Museum of Sweden,	-
	and Amnesia			Stockholm	419
	Donald Preziosi, University of Oxford		84	Chartres, Chichester and Ajanta:	
	and University of California,	2/1		The Neo-Medievalism of Eric Gill	
72	Los Angeles	364		Irena Kossowska, Polish Academy of	
73	'Strangers in a Strange New Land':			Sciences, Warsaw, and Copernicus	
	How the Immigrant, the Coloniser and	***		University, Torun	424
	the Conqueror Used Sacred Architectu to Establish Identity	re	85	A Pantheon Rediscovered?	
	Ann Thomas Wilkins, Duquesne			Naman P Ahuja, Jawaharlal Nehru	
	University, Pittsburgh, and David			University, New Delhi	429
	G Wilkins, University of Pittsburgh	370	86	Sanctity at the Interstices of Fine Art	
74	Holy Topographies: Aboriginal Art from			and Popular Culture: The Case of Ester	•
•	the Desert Regions and Its Spiritual			Helenius	
	Relation to Western Perceptual Painting	g	0-7	Tutta Palin, University of Helsinki	438
	Robert Nelson, Monash University,	J	87	Intersections of Time and Place in	
	Melbourne	375		Books of Hours	
75	Visualising Ancestor Spirits: Name			Bronwyn Stocks, Monash University,	
	Tablets or Portraits?		00	Melbourne	442
	Insoo Cho, Korean National University		88	A Form of Succession	
	of the Arts, Seoul	380		Junko Ninagawa, Kansai University, Suita-Shi	448
76	Houses of God, Gates of Heaven,		89	A New Plague Saint for Renaissance	440
	Doors of Grace: Changes in Perception		0)	Italy: Suffering and Sanctity in Narra-	
	of Lutheran Church Interiors as			tive Cycles of Saint Roch	
	'Holy Places'			Louise Marshall, University of Sydney	453
	Marcin Wisłocki, University of	20.	90	Sites of Convergence and Divergence:	47,
	Wrocław	384	70	Private Devotional Sites in Seventeenth-	
77	Secular Florentines and Sacred Images			Century Rome	
	Dale Kent, University of California,	200		Glenys L Adams, University of	
70	Riverside	389		Melbourne	459
78	'God Is Love': Representations of			ALACTO GOTTIFU	コノノ
	Christianity in Indigenous Art from Ngukurr, South-East Arnhem Land		10	Materiality across Cultures	
	Cath Bowdler, Australian National		91	Introduction	
	University, Canberra	393	/1	David Bomford, John Paul Getty Museur.	n
				= x 20.1. y 50.010 x 4000 CC00 y 19103CU1.	,

	I A I I A li T li .			English Cinc Vändi Hainmita	
	Los Angeles, and Alison Inglis,	4//		Francine Giese-Vögeli, University	<b>520</b>
02	University of Melbourne	466	104	of Bern	529
92	Lapis Lazuli: Moving Stones at the		104	Curzon, Kedelston and Government	
	Heart of Power			House, Calcutta	E22
	Spike Bucklow, Hamilton Kerr Institute,	4/0	105	Sten Åke Nilsson, Lund University	532
02	University of Cambridge	468	105	Remembering the Middle Ages:	
93	Materials, Origins and the Nature of			Responses to the Gothic Revival in	
	Early Italian Painting			Colonial New Zealand	
	Anne Dunlop, Yale University, New Haven	472		Ian Lochhead, University of Canterbury,	526
0.4		4/2	107	Christchurch	536
94	Routes and Meaning: The Use of Red		106	Travelling within Memory: Vicarious	
	Marble in Medieval Central Europe			Travel and Imagined Voyages	
	Pál Lővei, National Office for the Pro-	477		Nicole Sully, University of Queensland,	541
05	tection of Cultural Heritage, Budapest	477	107	Brisbane Maria Finai Lilana The Kanada	541
95	Alabastrum Effoditur Pulcherrimum and		107	Moving Finnish Houses: The Knowl-	
	Candissimum: The Influence of Importe			edge of Objects in Former Finnish Karelia	
	Southern Netherlandish Sculpture on the				
	Reception of Alabaster in Central Europ	DE .		Renja Suominen-Kokkonen,	545
	in the Sixteenth Century		100	University of Helsinki Nation, Style, Memory: The Cracow	545
	Aleksandra Lipińska, University	102	108		
0/	of Wrocław	482		Experience Jacek Purchla, International	
96	Mosaic Dreaming: Materiality,			Cultural Centre, Cracow	550
	Migration and Memory		109	Komar and Melamid: The Future	<i>))</i> 0
	Joan Barclay Lloyd, La Trobe University,		10)	Memory of International Modernism	
	Melbourne, and Alison Inglis, University of Melbourne	487		Joe A Thomas, Kennesaw State	
07	Outsiders' and Arnhem Landers'	407		University	556
97			110	Traces of Utopia: On the Archi-	<i>))</i> 0
	Material Exchanges  Louise Hamby, Australian National		110	tectural Renderings Published in <i>Kunst</i> -	
	University, Canberra	493		wissenschaftliche Forschungen, c. 1933	
98	Painting Practice in the Philippines:	422		Justine Price, Canisius College, Buffalo	562
70	Two Institutionalised Practices and		111	Marks and Rembrancers: Alison and	702
	Their Materials and Techniques		111	Peter Smithson's Architectural Memory	
	Nicole Tse, Ana Maria Theresa Labrador			Ryan Johnston, University of	
	and Robyn Sloggett, University of			Melbourne	567
	Melbourne	498	112	A Strange Case of Cultural Borrowing:	701
99	A Convergence of Cultures: Max	470	112	The Australian Pavilion at Expo '70,	
//	Meldrum's Art Theory and Practice			Osaka	
	Alexandra Ellem, University of			Carolyn Barnes and Simon Jackson,	
	Melbourne	507		Swinburne University of Technology,	
100	The Gamelan: Melding Conservation	<i>J</i> 07		Melbourne	574
100	Issues with Javanese Spiritual Beliefs		113	Analogous Landscapes	771
	Holly Jones-Amin, University of		11/	Hannah Lewi, University of	
	Melbourne	514		Melbourne	580
11	Memory and Architecture		12	Art and Migration	
101	Introduction		114	Introduction	
	Deborah Howard, University of			Joan Barclay Lloyd, La Trobe University,	
	Cambridge, and Philip Goad, Uni-			Melbourne, and Stephen Bann,	
	versity of Melbourne	520		University of Bristol	586
102	Multiple Memories: Lives of the		115	Migration of Elements of Islamic Art in	to
	Taj Mahal			Italy from Spain and the Balearic Island	ls
	Catherine B Asher, University of			in the Fourteenth Century	
	Minnesota	522		Gottfried Kerscher, University of Trier	588
103	The Alhambra in Granada and the		116	Mahmud al-Kurdi and His Italian	
	Memory of Its Islamic Past			Customer	

	Stefano Carboni, Metropolitan Museum		129	Vasily Vereshchagin's Campaign:	
	of Art, New York	592		Colonial War and Representations of	
117	**			Russia's Others	
	Fifteenth-Century Western European			Natasha Medvedev, University of	,_
	Iconography			California, Los Angeles	654
	Erwin Pokorny, University of Vienna	597	130	Feature Films and the Shock of the	
118	•			Real: Regarding Wartime Documents	
	Reconsidering the Experience of the			in Art-House Cinema and Beyond	
	Foreign Artist in Interwar France			Wolfgang Brückle, University	
	Kate Kangaslahti, Nanyang Techno-			of Essex	659
	logical University, Singapore	602	131	Surviving War: Uniting the Nation in	
119				Postwar Finnish Mural Paintings	
	Discussion Concerning National Art			Johanna Ruohonen, University of	//:
	Anna Wierzbicka, Polish Insitute of Art,	<b>407</b>	122	Turku	665
120	Academy of Sciences, Warsaw	607	132	Complicities: Abu Ghraib, Contempo-	
120	, ,			rary Art and the Currency of Images	
	and Christian Mysticism			Morgan Thomas, University of	///
	Lukasz Kossowski, Museum of Litera-	(12	117	Canterbury, Christchurch	669
121	ture, Warsaw	613	133	Pyrotechnics: From War to Art and Bac	:K
121	The Role of International Exhibitions			Thierry Dufrêne, Institut National	/7
	in the Diffusion of a Global Memory		124	d'Histoire de l'Art, Paris	673
	Martine Bouchier, Paris-Val de Seine,		134	Beauty and Horror: Identity and Con-	
	National Advanced School of Architec-	/17		flict in the War Carpets of Afghanistan	
100	ture, LOUEST-CNRS No. 7145	617		Nigel Lendon, Australian National	/-/
122	Displaced Objects, Objects in Exile?		125	University, Canberra	678
	Changing Virtues of Cameroon Objects		135	Media/ting Conflict: Iranian Posters	
	in the West			of the Iran–Iraq War	
	Alexandra Loumpet-Galitzine,	(21		Christiane J Gruber, Indiana University,	70
122	University of Yaounde I, Cameroon	621	12/	Bloomington	684
123	Landscapes of Imagination: Migration		136	Art in the Face of 'the Project for the	
	and Place in Contemporary Iranian Art			New American Century': A Postmodern	1
	Alisa Eimen, Minnesota State University			Rake's Progress	
124	Mankato	625		Dick Averns, Alberta College of Art	/0/
124	Moving Pictures: Art, Ireland and			and Design, Calgary	69(
	Migration	620	14	Art and Clashing Urban Cultures	
125	Yvonne Scott, Trinity College, Dublin Multiplicity of Artistic Migration in the	630			
12)	Representation of Return: The Odyssey,		137	Introduction	
	Hebdomeros and Postmodernity in the			Peter Krieger, Instituto de Investi-	
				gaciones Estéticas, Universidad Nacional	
	Art of Giorgio de Chirico  Mayumi Abe, National Art Center,		420	Autónoma de México, Mexico City	698
	Tokyo	635	138	Manet's Le Déjeuner sur l'herbe:	
	lukyu	0))		Resisting the Parisian 'Non-Place'	
13	Art and War			during Haussmannisation	
				Bradley Fratello, St Louis Community	
126	Introduction			College, Meramec	700
	Nigel Lendon, Australian National		139	Air Travel and Omnipresent Disaster	
	University, Canberra, and Thierry		4.40	Melissa Laing, University of Sydney	705
	Dufrêne, Institut National d'Histoire		140	Changing Politics, Changing Cityscapes	
	de l'Art, Paris	642		Redesigning, Redefining and Contesting	
127	Bartholomäus Strobel the Younger			Public Space in Post-Communist Centra	al
	and the Thirty Years War			Europe	
	Jan Harasimowicz, University of	( 12		Arnold Bartetzky, University of	
100	Wrocław	643	4 4 -	Leipzig	709
128	Landscape and the Memory of War		141	Redfern Resistance	
	Catherine Speck, University of			Catherine de Lorenzo, University of	
	Adelaide	649		New South Wales, Sydney	713

142	Urban Bush Bashing? Some Indigenous Artists' Responses to the Australian			Indigeneity/Aboriginality, Art/Culture an Institutions	ıd
	Government's Emergency Intervention		154	Introduction	
	in the Northern Territory			Jonathan Mane-Wheoki, Museum of New	
	Susan Lowish, University of			Zealand Te Papa Tongarewa, Wellington	
	Melbourne	718	155	Belonging and Homelands: Negotiating	
				Identity in Aotearoa, New Zealand	
	Global Modern Art: The World Inside C	ut		Caroline Vercoe, University of	
	and Upside Down			Auckland	773
143	Introduction		156	Between the Indigenous and the Exotic:	
	Andrea Giunta, University of Texas,			Landscapes of Hokkaido and the Russia	ın
	Austin, and Anthony White, University			Far East	
	of Melbourne	724		Hisashi Yakou, Hokkaido University,	
144	Art and Nation: To Rome and Back			Sapparo	777
	Laura Malosetti Costa, University of		157	The Reclamation of South-East	
	Buenos Aires	726		Australian Aboriginal Arts Practices	
145	'That Arid Feeling for the Burnt Bush':			Vicki Couzens, Kaawirn Kuunawarn	
	Giorgio de Chirico's Wandering Jew,			Hissing Swan Arts, Port Fairy, and Fran	781
	Metaphysical Painting and 'Semitic		158	Edmonds, University of Melbourne Indigenous Material Culture in the	/01
	Atavism'		1)0	Digital Age	
	Ara H Merjian, Stanford University	730		Lyndon Ormond-Parker, University	
146	Wounded: Lucio Fontana's Wartime			of Melbourne	786
	Sculpture in Italy and Argentina		159	'My Art Talks about Link':	, 00
	Anthony White, University of	724		The Peregrinations of Yolngu Art	
1 47	Melbourne	734		in a Globalised World	
147	Surrealism in the Antipodes: On			Jessica de Largy Healy, University of	
	James Gleeson's Exile			Melbourne and École des Hautes	
	David Lomas, University of	739		Études en Sciences Sociales, Paris	791
1 1 0	Manchester Erom Constructivism to Pon Avent	139	160	Performing Landscape and Memory:	
148	From Constructivism to Pop: Avant- Garde Practices in Brazil, Britain and			Gija Local and Global Art Circulation	
	North America between the 1950s			Arnaud Morvan, University of Melbourn	e
	and 1960s			and École des Hautes Études en Sciences	
	Michael Asbury, Camberwell College			Sociales, Paris	797
	of Art, London	743	161	Postcolonial Pasts and Post-Indigenous	
149	Picasso's Guernica in Latin America	>		Futures? A Critical Genealogy of	
• • •	Andrea Giunta, University of Texas,			Museums and 'Maori Art'	
	Austin	747		Conal McCarthy, Victoria University,	803
150	'Much More than Parrots and Banana		162	Wellington Indigeneity and the Museum Paradigm:	800
	Trees': The Art of Hélio Oiticica in the		102	Contexts and Debates Surrounding the	
	1960s			Opening Ceremonies and Exhibitions	
	Maria de Fátima Morethy Couto,			at the National Museum of the America	n
	University of Campinas (UNICAMP)	751		Indian in Washington, DC, September 2	
151	'From Río del Plata to the Seine' and			Stephanie Pratt, University of	
	Back: Pierre Restany and Damián Bayón	n		Plymouth	809
	Isabel Plante, University of		163	A Crisis of Identity: Australian Indigeno	ous
	Buenos Aires	755		Culture, Primitivism and Modernism	
152	Our Old Koroua Picasso: Maori			in 'Recent Australian Painting' at the	
	Modernist Art in Aotearoa New Zealan	d		Whitechapel Art Gallery, 1961	
	Damian Skinner, Gisborne	760		Sarah Scott, Charles Darwin University,	
153	Pilgrimage and Periphery: Robert			Darwin	814
	Smithson's <i>Spiral Jetty</i> and the Discours	e	164	Circuit Breaking? Indigenous	
	of Tourism			Australian Art and Critical Discourse	
	Chris McAuliffe, University of			Julie Gough and Stephen Naylor,	000
	Melbourne	765		James Cook University, Queensland	820

165	Aboriginalities and Nationalities: Shapi Art History in the Postcolonial Museur Anne Whitelaw, University of Alberta, Edmonton		177	'Shina Rekiyū Dan': An Account of Making Art History in the 1920s Olivier Krischer, Tsukuba University Why Realism? From Social Realism to	875
	Lumonion	02)	177	Neo-Realism in Modern Chinese Art	
17	Parallel Conversions: Asian Art Historic the Twentieth and Twenty-First Centuric			Yiyang Shao, Academy of Fine Arts, Beijing	881
166			178	Interconnectedness of Performance Art Festivals across and beyond Asia	
	Toshiharu Omuka, University of Tsukuba, Tokyo, and John Clark,			Silvia Fok Siu Har, University of	
	University of Sydney	830		Hong Kong	886
167	The Concept of 'Art' in Japan and	0,0	179	Shanghai Dream-Theatre: (Re-)Imaginii	ng
	International Expositions of the Meiji			the City, the Conditions of Existence	
	Period			and the New Shanghai Surreal	
	Shimura Shôko, Tokyo Zokei			Thomas J Berghuis, College of Fine	
	University	832		Arts, University of New South Wales,	
168	Takeuchi Seihô, Chigusa Sōun, and Joh	n		Sydney	890
	Ruskin's Modern Painters: Reconciling		180	The Artist as Image Decoder: Ni Haifer	ıgʻs
	Realism with Japanese Painting, 1900-1	.910		Agency between Europe and China	005
	John D Szostak, University of Hawaii,		101	Kitty Zijlmans, Leiden University	895
	Mānoa	837	181	Art Histories at the Crossroads: 'Asian' Art in Australia	
169	Amrita Sher-Gil: Transformation of the			Francis Maravillas, University of	
	Pre-Modern to the Modern in Early			Technology, Sydney	900
	Twentieth-Century Indian Art		182	A Kiss to Matisse: Strategies for	700
	Yashodara Dalmia, independent scholar, New Delhi	043	102	Histories of Modernism in Central	
170	Global Consciousness in Yōga Self-	842		Asia. Uzbekistan in the 1920s, Kazakhsta	n
170	Portraiture			in the 1980s-1990s	••
	Bert Winther-Tamaki, University of			Jane A Sharp, Rutgers, State University	
	California, Irvine	847		of New Jersey, Newark	905
171	Realism as a Tool of National Moderni-	٠.,	183	Constructing Transnational Identities:	
	sation in the Reformist Discourse of Lat	e		Paik Nam June and Lee Ufan	
	Nineteenth- and Early Twentieth-			Youngna Kim, Seoul National	
	Century China			University	910
	Francesca dal Lago, Leiden				
	University	852	18	Contemporaneity in Art and Its History	
172	New Categories, New History: 'The		184	Introduction	
	Preliminary Exhibition of Chinese Art'			Terry Smith, University of Pittsburgh,	
	in Shanghai, 1935			and Charles Green, University of	
	Hui Guo, Leiden University	857	405	Melbourne	916
173	Alternative Fashion Histories: Sartorial		185	Writing the History of Contemporary	
	Modernity in East Asia	0/1		Art: A Distinction, Three Propositions	
174	Toby Slade, University of Sydney	861		and Six Lines of Inquiry	010
174	The Impact of Censorship, Conflict and the Diaspora on Vietnamese Art History		186	Terry Smith, University of Pittsburgh Historicity and Aboriginal Art: How	918
	Annette van den Bosch, Deakin Universi		100	Long Will It Take for Aboriginal Art	
	Melbourne, and Boitran Huynh-Beattie,	<i>ь</i> у,		to Become Modern?	
	Curator, Casula Powerhouse Art Centre,			Ian Maclean, University of Western	
	Sydney	866		Australia, Perth	922
175	Contending with Present Pasts: On	300	187	Contemporaneity in Inuit Art through	164
	Developing South-East Asian Art Histor	ries		the Twentieth and Early Twenty-First	
	Michelle Antoinette, Research School			Centuries	
	of Pacific and Asian Studies, Australian			Cécile Pelaudeix, University of	
	National University, Canberra	870		Paris X, Nanterre	926
176	Picturing Early Twentieth-Century Sino	-	188	Topographies of Chance: Tracing the	
	Japanese Art Relations in Ōmura Seigai'			'Contemporary' in 1960s France	

	Jill Carrick, Carleton University,	931	201	A Fine Romance: White Money,	
100	Ottawa	771		Black Art	991
189	Periodising Contemporary Art		202	Philip Batty, Melbourne Museum	771
	Alexander Alberro, Barnard College,	025	202	The Paradox of Collecting the 'Other':	
100	New York	935		Percy Grainger's Collecting of Non-	
190	Global Visions, Local Contemporaneity	•		Western Cultures	
	Video Art in Australia			Belinda Nemec, University of	005
	Daniel Palmer, Monash University,	040	200	Melbourne	995
0.1	Melbourne	940	203	Art Dealing as Medium of Cultural	
191	The Atlas Effect: Constraint, Freedom			Transfer	
	and the Circulation of Images			Michael North, University of	
	Charles Green, University of Melbourne	945		Greifswald	1001
192	On the 'Evental' Installation:	7 <del>4</del> 7	204	,	
172				Identities of Late Nineteenth-Century	
	Contemporary Art and Politics of Presence			Art Dealers	
				Christian Huemer, City University	
	Anthony Gardner, University of Melbourne	951		of New York and Getty Research	
	Metoourne	<i>7</i> )1		Institute, Los Angeles	1007
9	New Media across Cultures		205	Small Mirrors to Large Empires:	
	Introduction			Towards a Theory of Meta-Museums	
193				in Contemporary Art	
	Ross Gibson, University of	958		Khadija Z Carroll, Harvard University	
104	Technology, Sydney Old Traces on a New Body	770	206	Framing Fusion: Varieties of Collecting	
194	Dirk de Bruyn, Deakin University,			and Display at the Museo Poldi Pezzoli	ι,
	Melbourne	959		Milan	
195	Transience: Indigenous, Settler and	///		Christopher R Marshall, University of	<del>-</del>
	Migrant Media		207	Melbourne	1017
	Sean Cubitt, University of Melbourne	963	207	On Art Collecting in Argentina, or	
196	Imagining the Future: Issues in Writing	707		How the Pre-Columbian Past Became	
.,0	and Researching Art's Histories in a			an Object of Desire	
	Digital Age with the DAAO			María Isabel Baldassare, University	1022
	Vivien Johnson and Joanna			of Buenos Aires	1022
	Mendelssohn, University of				
	New South Wales, Sydney	968	21 1	New Museums across Cultures	
197	Painting as New Medium: The		208	Introduction	
	Reversed Canvas in Colonial Art			Jonathan Sweet, Deakin University,	
	Richard Read, University of Western			Melbourne	1028
	Australia, Perth	972	209	The Modern Museum in China	
198	The Fiction of Art History: Imaginary			Zhang Gan, Tsinghua University,	
	Provenances for Media Arts in South As	sia		Beijing	1032
	Shuddhabrata Sengupta, Raqs Media		210	The Uncanny Space of Daniel	
	Collective, New Delhi	977		Libeskind's Jewish Museum	
				Julia Walker, University of	
	Economies of Desire: Art Collecting and			Pennsylvania, Philadelphia	1036
	Dealing across Cultures		211	New Museums: Institutionalisation of	
199	Introduction			Contemporary Art in Central Europe.	
	Christopher R Marshall, University of			Crossing Inspirations	
	Melbourne	984		Katarzyna Jagodzińska, International	
200	The Impact of Unscrupulous Dealers			Cultural Centre, Cracow	1040
	on Sustainability in the Australian		212	Problematics of Postcolonial Dislo-	
	Aboriginal Desert Paintings Market:			cation in the Case of the National	
	A View from the High End			Museum of Contemporary Art in	
	Meaghan Wilson-Anastasios, University			Bucharest	
	of Melbourne, and Neil De Marchi,			Cristina Albu, University of	
	Duba University Durham	986		Dittshurah	1045

## xvi Contents

213	Out of Context: Towards Presentation	l l	220	Repatriating Sanctity, or How the	
	of Japanese Art in Western Museums			Dukes of Bavaria Rescued Saints	
	Chiaki Ajioka, University of Sydney	1051		during the Reformation	
214	Constructing Tribal Architectures and			Jeffrey Chipps Smith, University	
	Identities in Native American Museum	ns		of Texas, Austin	1084
	and Cultural Centres		221	Alexander Neumann (Bielitz 1861 –	
	Anne L Marshall, University of Idaho,			Wellington 1947): Portfolio in Exile	
	Moscow, ID	1055		Andrew Leach, University of	
215	Creating Cultural Citizenship out of			Queensland, Brisbane	1090
	Contemporary Art at the National		222	Repatriation Ante Patria: Repatriating	
	Museum of the American Indian?			for Tibet	
	Kylie Message, Australian National			Kavita Singh, Jawaharlal Nehru	
	University, Canberra	1061		University, New Delhi	1094
216	The Cosmopolitan Museum (of Art)		223	Returning Veronese's The Wedding	
	Milan Kreuzzieger, Centre of Global			at Cana to Venice: Some Issues Con-	
	Studies, Prague	1067		cerning Originality and Repatriation	
				Adam Lowe, artist, United Kingdom	1100
22	Repatriation		224	Arbitration and Mediation as	
217	Introduction			Alternative Resolution Mechanisms in	
	Dario Gamboni, University of Geneva	1072		Disputes Relating to the Restitution of	
218	Art History and Repatriation: A Case			Cultural Property	
	of Mutual Illumination?			Marc-André Renold, University of	
	Dario Gamboni, University of Geneva	1074		Geneva Law School	1104
219	Shrewd Calculations				
	Kenneth Lapatin, John Paul Getty		Inde	x of Authors	1107
	Museum, Los Angeles	1079			