



RETHINKING LATE STYLE CONFERENCE

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Sponsor: Research School of Humanities, College of Arts and
Social Sciences, ANU

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Abstracts in Alphabetical Order by Surname

GAMES IN VENICE: or what happened to Giovanni Bellini and Titian when they grew old

Jaynie Anderson

The University of Melbourne

Venetian painters of the early modern period were among the first artists to be perceived as having 'late styles'. Longevity in Venice was recognized both politically and socially as something to be rewarded. The late styles of Bellini and Titian have been interpreted in many different ways, which might be characterized as a grudging acceptance of their values across the centuries. They were not canonical to begin with in art historiography, but always regarded as something exceptional. Late styles are often described as being about a departure from conventional realism, about a conspicuous autobiographical identification with the subjects represented, risk taking of all kinds in an apparent indifference to public opinion, behaving badly with patrons, and with the representation of sexuality in the face of declining powers. I shall examine these two artists as contrasting examples of the phenomenon, focusing on significant moments of the critical reception of their 'late styles'.

The fact that late styles are attributed mainly to men is related, not so much to discrimination, but to the fact that before the twentieth century women had relatively short life spans, and a very small percentage of women were artists. The biology of early populations shows that women rarely lived more than thirty years, unless they were spinsters or nuns. Similarly many male artists, such as Giorgione or Raphael, lived only a mere thirty years. In fact a man or woman was thought to be 'old' at the age of thirty, which makes the phenomenon of anyone who lived as long as seventy, or eighty years very remarkable. A woman artist in the twenty first century, such as Louise Bourgeois may have had only a 'late style'. I shall briefly consider women artists as a comparative study, in response to the call for papers.

Jaynie Anderson, Herald Chair of Fine Arts, The University of Melbourne, and President of the International Committee of the History of Art

Where is Cultural Lateness

Liam Dee

University of South Australia

Edward Said's rethinking of the concept of 'late style' has the potential to re-temporalise theorising on culture and creativity. Unfortunately his focus remains the temporal experience of the artist, a perspective that marginalizes non-art cultural expression and renders cultural works and their use/consumption largely irrelevant in understanding 'lateness'.

As the most notable readers of 'late style', Edward Said and Theodor Adorno have been trenchant critics of idealism in art, yet their work suffers from a lack of concern with the materiality of cultural objects. There is an implicit assumption that the aging of works themselves can tell us nothing of value about the experience of time and that it is the body of the creator that is the only relevant subject of material change. Said and Adorno both focus on lateness in terms of intransigence and irresolution, as opposed to harmonious closure, but their foreclosing of the material culture *longue durée* diminishes, rather than opens up, the contradictions of late style.

By contrast I will examine the material lateness of culture through Walter Benjamin's attention to the discontinuity and 'un-timeliness' of old, dated and aging objects and how it disrupts the 'ever-same' of capitalism; the constant turnover of new commodities and the obsession with cultural preservation to deny time and entropy. Merely focussing on the lateness of an artist's life span does not negate the idealism of art as an eternal 'spirit' that transcends the messy corporeality of the human body; an idealism that resonates with the ever-same of general commodification. But by broadening the focus to the messy material/sensual manifestation of culture, our sense of late style can become deepened and better reflect the intransigence of finite immanence against the temporal effacement of commodity abstraction.

Liam Dee is a lecturer in design history and theory at the South Australian School of Art, University of South Australia. He recently completed his thesis on aesthetics, art & globalised commodity style and his current research interests include design and entropy, negations of art, and anarchist critiques of work culture.

Max Dupain's last photographs – a late style?

Helen Ennis

The Australian National University

In this paper I will discuss the late photographs of well-known Australian photographer Max Dupain (1911-1992) who pursued his creative practice until the end of his life. How do his late photographs relate to his earlier oeuvre? Can any changes be discerned in his choice of subject matter, visual style or emphasis – that is, any suggestion of a shift in consciousness arising from the increasing awareness of his own mortality?

I will also compare Dupain's last photographs with those taken by fellow modernists David Moore and Axel Poignant in the final stages of their lives. In contrast to Dupain these two photographers – one based in London, the other in Tasmania – knew they were terminally ill and continued working in full knowledge of their impending deaths.

In the late photography of Dupain, Moore and Poignant, a striking number of shared concerns are apparent. They include a preoccupation with the natural world and natural cycles, a commitment to the use of metaphor and the adoption of a 'disinterested' or 'dispassionate' point of view. I will consider these concerns in relation to Edward Said's concept of late style and his interest in late work that manifests struggle rather than resolution. My research has identified a contrary position, a desire for resolution and serenity rather than 'intransigence, difficulty, and unresolved contradiction.'

My discussion of late photographic works will be contextualised through references to psychology, fiction, autobiography and photographic history.

Helen Ennis is Associate Head, Undergraduate, and Senior Lecturer, Art Theory Workshop, ANU School of Art

After Beethoven, After Adorno and After Modernism: Schoenberg's Late Tonal Style in the Context of Three Varieties of Twentieth-Century Tonality

Graham Hair
Glasgow University

For Theodor Adorno, Beethoven's late style is the "locus classicus" of independent compositional thought and a paradigm for the modern age, and Schoenberg its embodiment and principal torch-bearer in the twentieth century.

Reinhold Brinkmann has shown that the way Schoenberg depicted himself in a self-portrait which he painted in 1911 (from the back while walking the streets of Vienna), exactly parallels the way Beethoven had been depicted walking the streets of the same city around 1820.

The modern view of Schoenberg, epitomised in the writings of Adorno and Carl Dahlhaus, not only projects such themes of artistic isolation and public rejection as a parallel between Schoenberg and the late Beethoven, but has even had an influence on the way many modern critics and scholars see the life and work of Beethoven, above all the late Beethoven.

Lewis Lockwood has pointed out that the earliest scholarly work on the Beethoven sketchbooks was beginning to appear in the late 19th century, exactly when Schoenberg was coming of age, and that the compositional exemplars contained therein provided Schoenberg with major lifetime models. Moreover, at the same time, the tide of 19th-century critical consensus that Beethoven's late work was inscrutable and odd was beginning to come around towards the view of him as prophet and seer, which Adorno was later to articulate so eloquently.

But Adorno's view was based principally on late Beethoven and Schoenberg's atonal works from the first two decades of the 20th-century, and in this context, Schoenberg's late style – his neoclassical works of the 1920s and 1930s, but above all his late tonal works of the 1940s – also seem inscrutable and odd. The early work of Schoenberg appeared 70 years after Beethoven's late style. In 2008, we are now 70 years on from these last pieces of Schoenberg.

What are we to make of them? This paper considers the late tonal Schoenberg pieces in the context of two other 20th-century tonal repertoires: the last tonal pieces Schoenberg composed before turning to atonality, and the tonality of the last two decades of the twentieth-century: "post-modern" forms of tonality, which constitute perhaps a "tonality after atonality", a "late style" in another sense.

Graham Hair has been Professor of Music at Glasgow University since 1990. Recently he also joined Glasgow's Engineering Faculty and its Empirical Music Studies programme (using technology to investigate aspects of measurement, analysis and interpretation of music). Before that he was Head of Composition at Sydney Conservatorium 1980-1990.

Primarily a composer, he has had many works performed, published, recorded, broadcast and funded in the UK and abroad: eg recently the Czech Radio Orchestra's CD of his "Into the Shores of Light" (symphonic poem after Canberra poet Mark O'Connor), and many works 1989-2008 for women's voices (for Sydney-based ensemble "Halcyon", Boston-based "Pandora's Vox" and his own "Scottish Voices" in Glasgow). He is associate editor of the "Journal of Interdisciplinary Musical Studies" and co-editor of "Current Issues in Music".

Early Death, Late Style: Katherine Mansfield Examined

Melinda Harvey

The Australian National University

My paper speaks to the following question from the calls for papers: 'Do we attribute the change in style and attitude we think we see in late work to old age or to the proximity of death at any age?' Katherine Mansfield died at a young age (34 years old), yet she wrote a large number of her major works when ill, when she knew death was coming. I am interested in finding out whether or not something approaching a 'late style' can be discerned in these works. I am particularly interested in Edward Said's notion of lateness as 'intransigence, difficulty and unresolved contradiction.' Mansfield wrote in her *Journal*: 'I'd like to write a long, long story on this and call it 'Last Words to Life'. One ought to write it. And another on the subject of HATE.' She died on the brink of a 'new kind of story,' according to her friend, the editor A. O. Orage. This 'new idea' led to a rejection, and sometimes the literal destruction, of her past stories. This paper explores the nexus of dying, hating and destruction, in particular, as a constituent of late style.

Melinda Harvey's teaching and research focuses on the field of literary and visual modernism. She joined The Australian National University (School of Humanities) in 2007, after holding lectureships at the European College of Liberal Arts, Berlin and The University of Sydney. She is also interested in late style in relation to the writings of Henry James and D. H. Lawrence.

Film reflections on the millennium

Roger Hillman

The Australian National University

A discourse of lateness seems out of place in the new art-form of the twentieth century. But worldwide celebration of a centenary of cinema (1995) was closely followed by a very particular *fin de siècle*, the millennium. At this early stage of its history as a medium, film became increasingly confronted by issues of the new technology's computer-generated images, as the latest challenge to 'realism', which had the potential to be regarded already as a late style.

This paper argues that a sense of a historic divide was indirectly filtered by some important films of the era, and that examining a small body of such films may serve as a touchstone for whether 'late style' might be useful in relation to what is felt as a late stage of history. Focal points will be Malick's *Thin Red Line*, Lynch's *Mulholland Drive*, Tykwer's *Run Lola Run*, and Daldry's *The Hours*.

Roger Hillman teaches Film Studies and German Studies at the ANU. Research interests include European Cinema movements, film and history, film and music, and issues of narrative.

Australian poet John Forbes

Duncan Hose

The University of Melbourne

My research is focalised on the concept of the self as constituted dialectically as a system of mythologies. My most recent work has concerned itself with the texts of the Australian poet John Forbes who died prematurely in 1998. Throughout his career, Forbes' poetic praxis was characterised by self-reflexivity and cynicism as it dealt with culturally naturalised ontologies of the self. His own (mythical) posturing was as the anti-romantic, anti-nostalgic, and his poems sought to dismantle the teleological project of monumentalising the self, that is, the constant tending to one's image and then, towards life's end, of finalising that image, of creating an imago of oneself.

His final volume of poetry called 'Damaged Glamour', published posthumously, is full of exquisite ironies, since it continues a critique of the idea of a coherent self-fashioning, which is compelled by the fact of mortality and the immanence of 'final things', yet it becomes itself a testament to Forbes' own self-styling and his work's vulnerability to being recuperated as a class of Romanticism, especially in terms of a nostalgia for the agency of poetry itself.

Duncan Hose is currently a PhD. candidate at The University of Melbourne under the supervision of Stephanie Trigg.

'Those Who Wait': *The Misfits* and Late Style

George Kouvaros

The University of New South Wales

The immediate post-War decades have been characterised as a period of stylistic and thematic inflation, economic instability and industry anxiety concerning declining box-office revenue. Using Edward Said's lectures on Late Style as a point of reference, this paper will propose another way of considering the period of post-War Hollywood production. It will position John Huston's 1961 film, *The Misfits*, as a hinge-point between old and new ways of telling a story, between narrative traditions grounded in the past and an uncertain grasping of forms more suitable to the present moment. It will test how the film's lateness can be used to illuminate a broader moment of productive uncertainty and estrangement within the traditions and forms of narrative cinema itself.

George Kouvaros is Associate Professor of Film in the School of English, Media and Performing Arts at The University of New South Wales. He is the author of *Where Does it Happen? John Cassavetes and Cinema at the Breaking Point* (of Minnesota Press), *Paul Schrader* (University of Illinois Press) and co-editor of *Falling For You: Essays on Cinema and Performance* (Power Publications). He is currently working on an ARC funded study of post-war American acting.

D'Eppur si muove': Constructions of Lateness in the poetry of Michael Hamburger

Karen Leeder

New College, Oxford University

This paper considers Michael Hamburger's cultivation of a trope of lateness, with a special focus on his book length cycle of poems *Late* (1997), in the light of theories put forward by T.W. Adorno and, more recently, by Edward Said. Hamburger (1924–2007) makes a compelling subject for thinking about lateness; partly in relation to his biographical coordinates, partly in relation to the thematisation of different aspects of aging, obsolescence and catastrophe in his work, and partly on the basis of the cultivation of what might be termed with Said, a 'late style'. Hamburger is known as poet of death and memory (Christopher Middleton dubbed him 'gloomburger') and he shares much with W.G Sebald, whom he translated and whose visit to his house in Middleton appears in *The Rings of Saturn* as an icon of melancholy. Like Sebald his world is one of existential belatedness, fixated on epitaph loss and elegy, and marked both by a sense of ecological 'end times' but also of being situated irrevocably 'after': that is in an era of post-civility, post-literacy but also post-holocaust. So it is that, in Adorno's terms, his 'lateness' is not just part of the life trajectory of the writer but relates to the age itself. The collection *Late* also answers Said's reflections on late style (intransigence, anomaly, discontinuity, untimeliness, irony, etc.) with remarkable consistency. However, Hamburger's poetry also acts as a useful vehicle for challenging constructions of lateness. For example: the lateness sketched out here could be said to be a constant in Hamburger's work: from the very first poem in his first collection (1950) to his last (2005). He also develops a very particular sense of 'anachronism' that serves as a political, moral and aesthetic possibility in and against the times. This paper will negotiate between constructions of 'old age style', 'late style' and 'anachronism' that allow Hamburger's poetry to 'take its own time'.

Karen Leeder, New College, Oxford University

Inventing Late Shakespeare

Gordon McMullan

King's College, London

In the course of an interview conducted for the 40th anniversary of the Sergeant Pepper's album cover design, the artist Peter Blake, seventy-one at the time, made an announcement: 'My new concept,' he said, 'is that I am into my late period. Most artists go potty as they get older: dafter and madder as they get more celibate. So I am consciously going to do that.' This marks out two problems of late style. One is complicity: to what extent is late style a self-conscious production and to what extent is it a natural phenomenon? The other is age: is late style the product of old age or of proximity to death at any age?

It bothers Shakespeareans beyond measure that Shakespeare was not actually old when he wrote his late plays. Writing *The Tempest*, he was forty-five; even at the time of his actual last (co-written) play, *The Two Noble Kinsmen*, he was only forty-seven. Neither age, no matter how much juggling is done with life-expectancy figures, was considered old in Shakespeare's day. Yet critics have traditionally associated Shakespeare's 'late plays' with his old age, whether serene (for Edward Dowden, 'the spirit of these last plays is that of serenity which expresses a deep sense of the need of repentance and the duty of forgiveness') or irascible (for H.B. Charlton, the late plays 'are an old man's compensation for the inescapable harshness of man's portion').

In this paper, I wish to examine the question of the relationship, or rather the lack of a relationship, between two phenomena generally assumed to be identical: *Spätstil* and *Altersstil*, 'late style' and 'old-age style,' and to consider the particular impact of that lack on the critical analysis not of the last plays themselves but rather of a play in the Shakespeare canon that, by way both of its generic markers and of the date of its primary moment of composition, appears to lie outside the late-play group yet which has, in effect and for various reasons, been treated as if it were a 'late play' that is, *King Lear*.

In so doing, I aim to assess the negotiations that are insistently made in order to construct and sustain the discourse of lateness in respect of a canonical creative life that, for a range of reasons, refuses to yield comfortably to the received paradigms of late style.

Gordon McMullan is Professor of Shakespeare and Early Modern Drama at King's College London. His publications include *The Politics of Unease in the Plays of John Fletcher*, the Arden Shakespeare edition of *Henry VIII*, and four collections of essays, the most recent of which is *Reading the Medieval in Early Modern England* (Cambridge, 2007). His monograph, *Shakespeare and the Idea of Late Writing: Authorship in the Proximity of Death*, was published by Cambridge in November 2007. He is a general editor of Arden Early Modern Drama.

Gordon McMullan, King's College London. My main field of interest is Shakespearean and early modern drama, with a particular interest in cultural politics, in gender, in issues of collaboration and repertory, and in general in the commercial aspects of London theatre in the late sixteenth and early seventeenth centuries. In addition, I've developed a strong interest in the idea of 'late writing' or 'late style' across the artistic disciplines, the first evidence of which will be my book, *Shakespeare and the Idea of Late Style: Authorship in the Proximity of Death*, which is forthcoming from Cambridge at the end of 2007.

Suffering sea-changes: Jane Austen and the possibilities of a late style

Olivia Murphy
Oxford University

When Jane Austen died in 1817 she was 41 years old, yet the traditional view of her career is conceived of as a coherent narrative ending neatly in the 'elegiac' style and 'autumnal tone' of *Persuasion*, her last completed novel. By considering the surviving manuscripts published after *Persuasion* in 1818, it is possible to entirely disrupt the smoothness of this narrative, and recover an author whose interest in literary experimentation, and witty irreverence, continued even on her deathbed. This paper will consider the construction of the persona of the 'dying Jane Austen', beginning with her family in the nineteenth century and continuing through the twentieth century (with occasionally laughable results) and into the present with persistently biography-inflected criticism.

After questioning whether the critical notion of a 'late style' can accommodate the work of a relatively young writer, and a woman, this paper will investigate three of Austen's works: *Persuasion*, the fragment called *Sanditon*, and the poem 'Winchester Races'.

Olivia Murphy (DPhil student) at Worcester College, Oxford UK

The idea of Lateness: Biology and Metaphor

John Potts

Macquarie University

Much of the writing on late style draws on a biological model in describing the characteristics of an individual's late period. At times this connection is explicit, with reference to old age or the imminence of death; at other times the association is implicit, as qualities of serenity, resignation, exhaustion or rage are ascribed to late-period works. In this paper I assess the role of this biological model in the theorising of late style. Is "lateness" a recently invented idea - a cultural construct deployed by critics and theorists - that is persuasive only because it alludes to a biological rendering of the human life-span?

I survey a number of other instances in which a biological model has been extended by analogy to the cultural domain. The history of ideas as practised in the early twentieth century, for example, had an anthropomorphic aspect, as ideas were charted through their life trajectories, from birth through flourishing career to senescence or death. This biographical rendition of intellectual history was heavily criticised from the 1960s, leading to its replacement by more sophisticated modes of historical analysis. In recent years, the concept of the 'meme' - a cultural analogue of the gene - has been proposed as the unit of cultural transmission; this too has been criticised as a reductionist application of a biological model to the cultural field.

This paper considers the significance of the biological factor in the conceptualisation of late style. In one sense, biology exerts a stronger influence now than it ever has: evolutionary biology has emerged in the last two decades as a master narrative across a range of disciplines and intellectual pursuits. Late style is linked in several ways to the critical appreciation of life-span; yet there are many instances in which it can be demonstrated that the idea of lateness has been inappropriately applied by critics to the final works of an individual artist. What does it mean for the notion of late style when lateness doesn't fit?

John Potts is Associate Professor In Media at Macquarie University. He is a founding editor of Scan Online Journal of Media Arts Culture. He has published many essays and articles on media, contemporary culture and intellectual history. His books include *Radio In Australia* (UNSW Press), *Culture and Technology* (co-authored, Palgrave) and the forthcoming *A History of Charisma* (Palgrave).

Balancing Darkness and Light: the late paintings of Huang Binhong (1865–1955)

Claire Roberts

The Australian National University

Chinese brush and ink painting is a disciplined, highly physical art, a manifestation of the artist's life-breath (*qi*) and an emulation of the vitality of the cosmos. The practice of painting requires a strong, healthy body. In the process of creation a concentration of energy is channeled from the mind through the arm to the brush.

Within Chinese culture the positive effects of landscape on life expectancy and the link between painting and longevity are well documented. Many Chinese scholar-artists lived to a great age. In the contemporary period, Qi Baishi (1864–1957) and Huang Binhong (1865–1955) join Michelangelo, Titian, Matisse and Picasso as artists who continued to create important works late in their long lives.

In his late 80s and early 90s Huang Binhong created a body of works that are imbued with an extraordinary freedom of expression, in some cases verging on total abandonment of traditional artistic principles. The paintings are shaped by the artist's transformative familiarity with brush and ink technique and the increasing deterioration of his eyesight, prior to a cataract operation at the age of ninety.

Huang Binhong's late paintings have aroused intense debate among critics and historians of Chinese art. Some passionately believe that the late works are Huang's most important paintings, while others regard them as little more than ungainly and chaotic marks made by an old man who had passed his prime. We must ask what motivated Huang Binhong to paint more works in the years immediately prior to his death than at any other stage in his life? What do these paintings signify within the context of the artist's oeuvre and more broadly? How are we to understand Huang Binhong's late style?

Claire Roberts is a Research Fellow with Geremie R. Barmé's Federation Fellowship project at The Australian National University and Senior Curator, Asian Decorative Arts and Design at the Powerhouse Museum, Sydney. She studied Chinese language at the Beijing Foreign Languages Institute and painting at the Central Academy of Fine Arts, Beijing, 1978–81, and has a Master of Arts in Chinese language and art history from The University of Melbourne and a PhD in Chinese art history from The Australian National University. Claire has written widely on Asian art and material culture and curated numerous exhibitions. Her most recent publications are *Other Histories: Guan Wei's Fable for a Contemporary World. Documentation of an Exhibition* (2008) and *The Great Wall of China* (2006) edited with Geremie R. Barmé.

Recapitulation and Recension: J.M.W. Turner's Liber Studiorum in the 1840s'

Sam Smiles

University of Plymouth

In his last working decade J.M.W. Turner (1775–1851) began work on a group of eleven paintings, all similar in size, handling and finish. Nine of them are clearly based on compositions he had originally used in his engraved series, the Liber Studiorum, published in fourteen parts between 1807 and 1819. Turner's return to the Liber Studiorum at the close of his career is a noteworthy instance of one feature often highlighted in discussions of late work: the reprise of the artist's early achievements in a more developed style. Likewise, the serenity and classical poise of these paintings have been seen by some Turner scholars as offering an insight into his state of mind towards the end of his life. In this paper I will offer some additional reflections on the possible status and meaning of these unfinished canvases in the circumstances of the 1840s.

Sam Smiles is Professor of Art History at the University of Plymouth. His publications include *The Image of Antiquity: Ancient Britain and the Romantic Imagination*; *Eye Witness: Artists and Visual Documentation in Britain 1770–1830*; and, as editor, *Envisioning the Past: Archaeology and the Image*. For Tate he has written *J.M.W. Turner* and *The Turner Book* and he curated the exhibition *Light into Colour: Turner in the South West* for Tate St Ives. Manchester University Press published his latest book, *J.M.W. Turner: The Making of a Modern Artist*, in November 2007.

Arriving Late to the Party: Adorno and Said on Beethoven

Peter Tregear

The University of Melbourne

As Edward Said's posthumous study, *On Late Style*, demonstrates, Ludwig van Beethoven looms as an archetypal figure of Lateness in Western culture. Not only does his music and biography seem irresistibly to divide itself into three periods, the last, or 'late', compositions are generally considered to coincide with the summit of his artistic achievement. 'Touched by death', as Adorno once declared, it was in such music that 'the masterly hand set free the matter it previously formed.'

This paper outlines some of the subsequent history of Beethoven's 'lateness', focusing in particular on the evaluation and evangelising it received in the writings and music of Richard Wagner. It concludes by reflecting on Adorno's 'extremely intense life-long fixation on third-period Beethoven' (Said) and assesses his attempt to rescue Beethoven's 'late' works from this reception history.

Peter Tregear is a Research Fellow at The University of Melbourne and a former lecturer at the University of Cambridge.

Development in the art of John Mawurndjul

Luke Taylor

Australian Institute of Aboriginal and Torres Strait Islander Studies

John Mawurndjul is a Kuninjku language speaker who paints with ochres on bark. He lives and works at his home in Milmilngkan, south west of Maningrida in the Northern Territory of Australia. However, because of the support of the Maningrida Arts and Culture organisation, he has been enabled to participate in numerous Australian and world art events. These include winning the 2003 Clemenger Contemporary Art Prize, a retrospective of his life's work at the Museum Tinguely in Basel in 2005, and participation in the Australian Indigenous Art Commission for the Musée du Quai Branly which opened in 2006. Recognition of Mawurndjul's work has turned on the way he has modified ceremonial imagery in order to create ever new work for the contemporary market. Mawurndjul's freedom to innovate has been enlarged as a consequence of his developing seniority and his acquired experience of both Kuninjku and western art realms. His current inventiveness rests on understanding gleaned about different forms of paintings used in Kuninjku ceremonies and the history of Kuninjku bark painting that derives from local experience and his visits to the collections of major Australian and world art galleries. Other Kuninjku now view Mawurndjul as a leader of a movement to paint more abstract work and he is also self-conscious about this role. He is inspired by the Ancestral powers that persist in his clan lands and yet has negotiated both local restrictions on the circulation of knowledge, and the intercultural realms of the Australian and international fine art worlds, to produce works that resonate across cultures. The presentation will contextualise developments in Mawurndjul's work from his earliest paintings to the present.

Dr Luke Taylor is currently Deputy Principal at the Australian Institute of Aboriginal and Torres Strait Islander Studies. He is an anthropologist who specialises in research with Aboriginal and Torres Strait Islander artists, particularly the Kuninjku of western Arnhem Land. His written work includes *Seeing the Inside: Bark Painting in Western Arnhem Land* (Clarendon Press, Oxford, 1996); editor of *Painting the Land Story* (National Museum of Australia, 1999), and recently co-editor with Peter Veth of the Aboriginal art and identity special issue of *Australian Aboriginal Studies* (2008/1).