

WRITING IN THE EXPANDED FIELD

In partnership with RMIT University non/fictionLab, Art + Australia, Art Guide and The Lifted Brow

PROGRAM GUIDE

The writing program will explore new methodologies for art writing and criticism, opening writing to an 'expanded field' in which the encounter between writer and artwork, and the relations of this engagement, may be animated by various writing positions between the critical, the personal and the imaginary. Over the course of the program you will begin, develop and complete works to contribute to the program's digital publication, and to pitch to our media partners. You will also contribute to the planning and curation of a final public forum at ACCA that will reflect on Writing in the Expanded Field and the future of art writing, criticism and publishing.

Writing in the Expanded Field adopts an inclusive, workshop-based model which encourages discussion, collaboration and professional development through collective work.

The program will culminate in:

- A public forum at ACCA, to be collectively curated by program participants in collaboration with Lucinda Strahan, writer and researcher, RMIT non/fictionLab, and Anabelle Lacroix, ACCA's Curator for Public Programs.
- A digital publication of all works by the 15 program participants, to be hosted on ACCA's website.
- Opportunity to pitch for a publication outcome in Art + Australia, Art Guide and The Lifted Brow

Reader:

You are provided with a reader that includes a first section which relates directly to the first workshop led by Lucinda Strahan. The rest of the reader includes supplementary reading that might inform your understanding and discussion around 'writing in the expanded field'. Whilst readings for the workshop are particularly encouraged, they are not mandatory. It is suggested that you familiarise yourself with them over the course of the program as your ideas deepen.

1. Writing Workshop with RMIT non/fictionLab researcher Lucinda Strahan Thursday 18 October, 5pm–8pm, ACCA

In this workshop Lucinda will introduce participants to the methodology of Writing in the Expanded Field. The workshop will consider the multiple and intersecting positions a writer may take in relation to art, exploring art as an emotional prompt, a thematic trampoline and a narrative trigger alongside critical and art historical perspectives. The essay will be offered as a hybrid and flexible literary form for this encounter, with essays by Maggie Nelson, Dodie Bellamy, Rachel Blau Duplessis and Brian Dillon offered for discussion among others. The form and content of the final digital publication will also be introduced and discussed.

Preparation: reading suggested texts in the reader. [Listen to Eva Rothschild in Conversation](#) and visit the exhibition at least once to make notes on your thoughts.

Suggested homework: Return to the exhibition and use the workshop methodologies to continue developing your writing in your own time. Revisit or begin with some of the texts in the reader that have resonated after the workshop.

2. Working group Monday 29 October, 5pm–8pm, ACCA

The working group is a reflective session on the writing workshop, where you will have the chance to discuss your thoughts about writing across different mediums, and varied forms of publishing, together with guest speakers Jini Maxwell, Editor, The Lifted Brow; Dr Edward Colless, Editor, Art+Australia; and Varia Karipoff, Print Editor, Art

Guide Australia. The aim of the working group is also to share ideas and prepare for the public forum which could include readings of your work, performances, panel discussion, and audience participation. You are encouraged to think laterally about the best way to present and engage the public in this event.

Preparation: reflections and comments on the 1st workshop, what have you learned, what has inspired or challenged you? To prepare questions you might have for the Editors. And finally, to think about possibilities for the public forum: what have you read recently that would be relevant to 'writing in the expanded field', what would be the components of the forum? Any contributors you might be interested in inviting?

Suggested homework: be involved in any additional decisions that might need be made, or preparations to organise the forum following this session.

3. Writing in the Expanded Field: A Public Forum Monday 12 November, 6pm–8pm, ACCA

This participant-led public forum at ACCA will reflect on Writing in the Expanded Field and the future of art writing, criticism and publishing. The public forum might also include readings of your work, performances, panel discussion, and audience participation. You are encouraged to think laterally about the best way to present and engage the public in this event.

4. Publication outcomes Contributions are due by Thursday 6 December

Over the course of the program you will begin, develop and complete works to contribute to the program's digital publication, and to pitch to our media partners. These might be 2 different texts, to suit editorial focus of these various publications. You may work on one piece or two, or up to three as your ideas develop. Final contributions for the digital publication, and for editorial review by our media partners (Art + Australian, Art Guide, The Lifted Brow) are due **no later than 5pm Thursday December 6**. If you decide to pitch to one of these publications, please target the one that you see best suited to your practice.

Contributors

Dr Edward Colless is a current Editor of Art + Australia and Head of Critical and Theoretical Studies at the Victorian College of the Arts, University of Melbourne. An anthology of his selected writing, *The Error of My Ways*, published in 1995, was nominated for the NSW Premier's Prize for Literature. Colless has also been short-listed for the Pascall Prize for Criticism. He has been features writer and associate editor of Australian Art Collector since its inauguration and has worked as Melbourne art reviewer for The Australian newspaper. He has received numerous grants for critical writing from the Australia Council, the latest of which has been in support of a two-volume project titled *Hallucinogenesis*, which deals with performativity and possession in art. He has been employed in several tertiary institutions as a lecturer in art and cultural history, aesthetics, cinema studies, and design with practical teaching in performance. In addition to a steady output of writing (which has included art criticism and journalism, book and film reviewing, fiction and travel), he has also worked at various times as a professional theatre director, as a filmmaker, curator, and architectural assistant.

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Varia Karipoff is the print editor at *Art Guide Australia*. She has written for various publications including *Yen*, *RealTime* and *Journal of Australian Ceramics*, and she was formerly the art and culture editor at *L'Officiel*. When not at *Art Guide*, Varia spends her time scratching away at her second attempt at a film script.

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Anabelle Lacroix is ACCA's Curator for Public Programs. She has worked on local and international projects with Asialink (2012), Liquid Architecture as a Curator, Program Manager and General Manager (2014-2017) and Melbourne Festival where she produced the visual art program (2016-2017) among others. She is also a freelance curator and writer with experience across ARIs, independent organisations, and institutions. She tutored a curatorial intensive at RMIT University (2015-2016) and was a research assistant at the Victorian College of the Arts, University of Melbourne (2016-2017) working with Maria Miranda on the research project titled *The cultural economies of Artist Run Initiatives*.

Jini Maxwell is a writer, editor and arts worker based in Narm. They edit The Lifted Brow, co-direct National Young Writers Festival, sat on the Programming Committee for Freeplay Festival, and have recently had work published in The Saturday Paper, Cordite Poetry Review, and Soundscapes. In 2018, Jini was one of three writers-in-residence at the Melbourne Recital Centre. They tweet @astroblob.

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Lucinda Strahan has published widely on contemporary art and culture in newspapers, journals and exhibition catalogues. Her journalism has appeared in The Age, The Australian, ABC online, Crikey, The Big Issue and Hapers Bazaar, and her exhibition reviews have been published in UNmagazine, Broadsheet and RealTime. Lucinda has a long interest in visual and experimental writing and her creative works have appeared in both art and literary contexts. Her literary-visual essay A Redacted History for dufunctmag.com was a nominated for a 2014 Pushcart Prize. She is currently completing a number of autobiographical works in expanded nonfiction as part of a PhD in Creative Writing at the University of Wollongong. Lucinda is Lecturer in the Professional Communication program at RMIT University and a researcher in RMITs non/fictionLab.