

## **Dr Chris McAuliffe**

### **CONTACT**

The Ian Potter Museum of Art, University of Melbourne, Parkville, Victoria 3010, Australia

Phone: +61 3 8344 8023

Fax: +61 3 8344 4484

### **ACADEMIC:**

1997: Harvard University, Graduate School of Arts and Sciences, PhD program, Department of Fine Arts. Dissertation; 'Idées reçues: Recent French Criticism and the Development of Postmodernism in American Art and Criticism'.

1986: MA, Department of Fine Arts, University of Melbourne. Thesis; 'Art Criticism in Australia, 1970-1984'.

1982: BA (Hons) combined in Fine Arts and History, University of Melbourne.

### **PROFESSIONAL**

2000 – : Director, the Ian Potter Museum of Art, University of Melbourne

1983 – : Teaching positions in Art History in School of Fine Arts, Classical Studies and Archaeology, University of Melbourne; Department of Fine Arts, Harvard University; and Faculty of Art and Design, Victoria College, Prahran.

### **PUBLICATIONS**

#### **Books**

*See here now: the Vizard Foundation art collection of the 1990s*, Thames and Hudson, Melbourne, 2003.

*Treasures: highlights of the cultural collections of the University of Melbourne*, edited, with Peter Yule, Melbourne University Publishing, Carlton, 2003.

*Art and suburbia*, World Art/Craftsman House, Sydney, 1996.

*The beasts of suburbia: reinterpreting cultures of the suburbs*, ed. with Sarah Ferber, Chris Healy, Melbourne University Press, Carlton, 1994.

## Chapters in books

- ‘Guerillas, poseurs and nomads: the politics of the avant-garde in popular music’, in Xavier Pons (ed.), *Departures: how Australia reinvents itself*, Melbourne University Press, Carlton South, 2002, pp. 192-201.
- ‘Sight/non-sight: Robert Smithson and photography’ in Stuart Koop (ed.), *Value added goods: essays on contemporary photography, art & ideas*, Centre for Contemporary Photography, Melbourne, 2002.
- ‘Proliferation and redundancy: the status of abstraction in the 1950s’, in David Pestorius (ed.), *Geometric painting in Australia, 1941-1997*, University of Queensland Art Museum, 1997, pp. 49-58.
- ‘Interview with Gordon Bennett’, in Rex Butler (ed.) *What is appropriation?*, Institute of Modern Art/Power Publications, Sydney, 1996, pp. 271-279.
- ‘Don’t fence me in: art and suburbia in the 1960s’, in S. Ferber, C. Healy, and C. McAuliffe (eds), *The beasts of suburbia: reinterpreting cultures of the suburbs*, Melbourne University Press, Carlton, 1994, pp. 94-110.
- ‘Jean Baudrillard’, in Kevin Murray (ed.), *The judgement of Paris*, Allan and Unwin, Sydney, 1992, pp. 97-112.
- ‘What can I say (about Ed Ruscha)’, in I. Wedde and G. Burke (eds), *Now see hear: art, language and translation*, Victoria University Press, Wellington, 1990, pp. 66-72.

## Collected Conference Papers

- ‘Stuck in the middle?: writing on contemporary art in the 1990s’, in West Space, *Writing art*, Footscray, 1996, pp. 6-13.
- ‘“Is new art non-art?”: the critical responses to conceptual art in Australia’, in Roger Benjamin (ed.), *Practices of criticism in Australia*, Papers of the Art Association of Australia, Vol. 1, 1986, pp. 1-12.

## Articles in Journals

- ‘Selling secret lives: subcultures and cultural vitality’, *Overland*, no. 174, 2004, pp. 103-105.
- ‘Peter Kennedy: And so . . .’, *Architectural review Australia*, Summer 2003, pp. 20, 22-3.
- ‘Suburbia revisited’, *Photofile*, no. 69, August 2003, pp. 22-29

- ‘The Vizard Foundation Art Collection at the Ian Potter Museum of Art’, *Article*, vol. 5, no. 1, Autumn 2003, pp. 13-15.
- ‘Keep on rockin’ in the art world’, *Like*, no. 15, 2001, pp. 30-33.
- ‘Snuff art: Brett Whiteley’s Christie series’, *Meanjin*, 4, 1999, pp. 166-177.
- ‘Editorial’, *Name*, no. 3, 1999, n.p.
- ‘L’amour fou’ [The artist as fan], *World art*, no. 19, 1998, pp. 54-57.
- ‘Affairs of art’ [Patti Smith], *World art*, no.19, 1998, pp. 58-59.
- ‘John Brack’s forgotten people: modernism in 1950s Australian art’, *Art and Australia*, vol. 35, no.3, 1998, pp. 366-373.
- ‘Playing the margins: Scott Redford as a regional artist’, in IMA, Brisbane, *Scott Redford: guy in the dunes*, Brisbane, 1997, pp.10-19.
- ‘Let’s talk about art: art and punk in Melbourne’, *Art and Australia*, vol. 34, no. 4, 1997, pp. 502-12.
- ‘This sporting life’, *World art*, no. 4, 1996, pp. 56-63.
- ‘The illuminarti: Mike Stevenson’, *World art*, no. 2, 1996, pp. 22-27.
- ‘Stephen Bush: producing the goods’, *Art & text*, no. 53, February 1996, pp. 54-57.
- ‘Eyes on the ball: images of Australian Rules football’, *Art and Australia*, vol. 32, no. 4, Winter 1995, pp. 90-101.
- ‘The pleasure principle: Rosslynd Piggott’, *World art*, no. 1, 1995, pp. 84-87.
- ‘Untitled, the critic decamps: Scott Redford’, *Art & text*, no. 48, November, 1994.
- ‘Pull up a chair: Carolyn Eskdale’, *World art*, no. 2, September, 1994, pp. 48-51.
- ‘Out of the desert, identity comes: Australian art and the suburbs’, *Polis*, no. 1, February 1994, pp. 32-35.
- ‘Rip it up: Joan Letcher’, *World art*, null issue, November 1993, pp. 52-57.
- ‘Redecorating: Stieg Persson’, *Art & text*, no. 45, May 1993, pp. 15-18.
- ‘The blank generation?: monochrome painting in the 1980s and beyond’, *Art & text*, no. 44, February 1993, pp. 40-45.
- ‘Paint it black: Stieg Persson and the monochrome tradition’, *The Interior*, no. 3-4, March 1992, pp. 22-24.

‘Postmodern parody: Linda Marrinon’, *Art and Australia*, vol. 29, no. 2, Autumn 1992, pp. 346-51.

‘It’s okay, I’m an artist’, *Binocular*, no. 1, 1991, pp. 33-46.

‘The future of science fiction: utopia–dystopia–armageddon’, *Tension*, no. , 1990, pp.

‘Hearsay and heresy—an interview with Greil Marcus’, *Tension*, no. 22, 1990, pp. 17-21.

‘Look back in anger: Sarah Curtis’, *Tension*, no. 20, 1990, pp. 52-54.

‘Translation or gloss?: the case of contemporary art from Spain’, *Art & text*, no. 36, April 1990, pp. 94-100.

‘Quarrelling with language: Neil Emmerson’, *Tension*, no. 17, October 1989, pp. 54-55.

‘Transmitting AIDS: AIDS in Australian television drama’, *Tension*, no. 16, May 1989, pp. 34-39.

### **Exhibition Catalogues**

Introductions to Ian Potter Museum of Art exhibition catalogues, from September 2001

‘Introduction’, *Del Kathryn Barton, Cathy Blanchflower, Derek O’Connor, Monika Tichacek*, Karen Woodbury Gallery, Richmond, Melbourne, 2004, pp. 3-4.

‘Gareth Sansom’, John Buckley Fine Art, Prahran, 2002.

‘The flag is dead, long live the flag’, in MCA, Sydney, *The Mambo flags*, Sydney, 2001, pp. 4-22.

‘Linda Marrinon: selected works 1982-2000’, Ian Potter Museum of Art, 2001, pp. 3-10.

‘Longevity’, Ian Potter Museum of Art, 2000

‘Mike Stevenson’, in Museum Fridricianum, Kassel, *Toi Toi Toi: three generations of art from New Zealand*, Kassel, 1999, pp. 168-170.

‘Introduction’ in Museum of Art, University of Melbourne, *The Vizard Foundation art collection of the 1990s*, Parkville, 1997, pp. 5-9.

‘Popular culture, lived experience and the marginal voice’ in Cheryl Daye (ed.), *Drawing on experience: reflections on popular culture*, Arts Project Australia, Northcote, 1996, pp. 19-22.

‘Cruisin’’, in Museum of Modern Art, Heide, *Downtown*, Bulleen, 1995, pp. 23-31.

*Stephen Bush: serial originality*, Robert Lindsay Gallery, Melbourne, 1994, n.p.

‘The question of Linda Marrinon’, in Museum of Art, University of Melbourne, *Transcultural painting*, Parkville, 1994, pp. 32-35.

‘Seeing form being made’, in Institute of Modern Art, *Adam Boyd*, Brisbane, 1993, n.p.

‘Painting, more or less’, in Scott Redford (ed.), *Thought painting*, Milburn Gallery, Brisbane, 1993, n.p.

*Stieg Persson*, City Gallery, Melbourne, 1992, n.p.

with Stephanie Holt (eds.), *Inside out/outside in: artists from Arts Project Australia*, Arts Project Australia, Northcote, 1992, 64 pp.

‘Different strokes’ in *Inside out/outside in: Artists from Arts Project Australia*, Arts Project Australia, Northcote, 1992, pp. 14-18.

‘A solution’, in *Jon Cattapan*, Realities Gallery, South Yarra, 1992, n.p.

‘A inappropriate remark about Rosslynd Piggott’, in *Rosslynd Piggott*, Powell Street Gallery, South Yarra, n.p.

‘Joan Letcher’, in *Unfamiliar territory: Catalogue of the Adelaide biennial 1992*, Art Gallery of South Australia, 1992, pp. 28-29.

*Dale Hickey*, Powell Street Gallery, South Yarra, 1991, n.p.

*Greg Ades*, Gertrude Street Artists’ Spaces, Fitzroy, 1989, n.p.

with Stephanie Holt (eds), *Imaging AIDS*, Melbourne, 1989, 64 pp.

‘Curatorial manoeuvres: the Australian biennale and world art’, *Antithesis*, Vol. 2, no. 2, 1988/89, pp. 36-40.

with Stephanie Holt, ‘Diagnoses’, in *Stieg Persson*, City Gallery, Melbourne, 1988, pp. 6-11.

Introduction for ‘A short ride in a fast machine’, Gertrude Street Artists’ Spaces, Fitzroy, 1988, n.p.

*Voyages en zig-zag*, Gertrude Street Artists’ Spaces, Fitzroy, 1985, n.p.

### **Exhibition Reviews**

‘Next Wave festival’, *Art and Australia*, vol. 32, no. 2, Summer 1994, pp. 298-99.

‘Trad rad’, *Art and Australia*, vol. 31, no. 1, Spring 1993, pp. 142-44.

‘Room for abstraction’, *Art and text*, no. 41, January 1992, p. 100.

‘Paraculture’, *Tension*, no. 21, 1990, pp. 7-9.

‘Graphics of the 1970s: Federal Republic of Germany’, *Imprint*, vol. 25, no. 1, March 1990, pp. 12-13.

‘Proposals’, *Agenda*, Issue 4, Vol. 2, April 1989, pp. 10-11.

‘Suburbanism’, *Art & text*, no. 31, December 1988–Feb. 1989, pp. 71-73.

### **Book Reviews**

‘The quest for Australian art’s holy grail’, *The Age: Saturday Extra*, 27 October 2001, p. 8.

‘Not just a load of old Pollocks: Lindsay Barrett, *The prime minister’s christmas card*’, *The Age: Saturday Extra*, 16 June 2001, p. 8.

‘Brush strokes: Laura Murray Cree & Nevill Drury, *Australian painting now*’, *The Age*, 8<sup>th</sup> April 2000, Saturday Extra, p. 5.

‘Bernard Smith’s *Modernism’s history*’, *Meanjin*, no. 4, 1998, pp. 846-848.

‘The grand old man gets a touch grumpy; John Olsen, *Drawn from life*’, *The Sunday Age*, 23 November 1997, p. 12.

‘Brigitte Bardot and the lost boys: Andy Martin *Waiting for Bardot*’, *Sunday Age* 9th March 1997, p. 7.

‘A sound trip from garage to the boardroom: Clinton Walker, *Stranded: the secret history of Australian independent music*’, *Sunday Age* 23rd February 1997, p. 7.

‘The paradox of Pablo Picasso: John Richardson, *A life of Picasso, vol. 2*’, *Sunday Age* 2nd February 1997, p. 7.

‘Two Whiteleys down . . . but surely more to come: M.Hilton, *Whiteley*, F.Hopkirk, *Brett*’, *The Sunday Age*, 8 September 1996, p. 7.

‘Problem child: Barry Pearce, *Brett Whiteley art and life*’, *Art and Australia*, vol. 33, no. 3, Autumn 1996, pp. 324-25.

‘A condition of suspended confusion: Paul Foss, *Island in the stream*’, *Art in Australia*, December 1989.

‘Susan Sontag, *AIDS and its metaphors*’, *Tension*, no. 16, May 1989, pp. 30-31.

### **JOURNALISM**

‘Mightier than the sword’, *Melbourne university magazine*, 2003, p. 16.

‘Fascinating features’, *The Age*, Saturday Extra, 2 February 2002, p. 2.

‘Symbolic distinctions’, *The Age*, Saturday Extra, 22 Dec 2001, p. 2.

‘Art. Isn’t it the kookiest thing?’, *The Age*, 11 July 2001, Today, p. 7.

‘Art is a Car’, *The Age*, 23 October 2000, Today, p. 1 & 3.

‘A brush with fate raises eyebrows in the art world’, *The Age*, 11 August 1999, ‘Today’ section, p. 6.