ABSTRACT:
In this paper I outline some of the historiographical issues that inflect the study of objects within Australian art history, firstly for the nineteenth century and then, more briefly, for the twentieth.

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As a book designer, I’m often asked whether I think printed books have a future. Short answer: yes, but it’s complicated. Ohkamp’s animation The Joy of Books imagines the secret night life of books. The future of print question is often followed by a declaration of love for tangible books – people want to share their passion for the smell and texture of paper, the ease of reading a book in bed/bath/beach, the pride associated with a well stocked and organised bookshelf. Books are more than vessels for content, they are objects of fetishistic appeal to those who love them. Australian Aboriginal art is one of the oldest living artforms known to man. Explore different styles and movements, from rock art to dot painting. A Brief History of Australian Aboriginal Art. Left: Mowarra Ganambarr 1994 Milipa natural earth pigments on bark. Early paintings represented ritual objects and spiritual ceremonies. The artwork from Papunya Tula School of Painters was never meant to be sold, but was intended as a way for the artists to create a visual representation of their home country. Bush Medicine Leaves. Australian Art history in all its guises has tended to bypass the impact of contemporary curated exhibitions on shaping the discipline. Yet an examination of a cluster of key contemporary exhibitions from the early 1970s onwards reveals their significance for the history of art in Australia. They reflect institutional judgements behind the selection, research and display the work of artists as well as the reception of such work by the public, artists, art critics and art historians. This is especially so in the last decades of the 20th century and the first decade of the 21st, as the country un