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PARSE Dialogue:  
Art and Migration

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Part 1 1/2

## **Australian National University - Art, Design, History, Theory and Curatorial**

**Studies** *The World  
Must Never Forget:  
In memory of the  
75th anniversary of  
liberation of  
Auschwitz 7 Ways  
to Make a*

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Conversation With  
Anyone | Malavika  
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SPilaniDubai Asian  
Art Research

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History in Australia,  
it's Functions

\u0026 Audience

*The surprising  
habits of original  
thinkers | Adam*

*Grant Unwavering*

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Focus | Dandapani  
| TEDxReno  
Postcolonialism:  
WTF? An Intro to  
Postcolonial Theory  
~~History of  
Australian Art Part  
1 - Colonial Art  
1788-1888~~ *How to  
Get Your Brain to  
Focus | Chris Bailey  
| TEDxManchester*  
*Reading Bennett:  
The Artist in his*



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Careers Research  
presented by the  
Australia Council  
for the Arts

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Australian seniors  
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[Current Events Art  
Bulletin] Former  
FBI Agent Explains  
How to Read Body  
Language |

Tradecraft | WIRED

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Anderson \u0026  
Dr. Jordan B  
Peterson: In  
Conversation  
interSessions: The  
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Lindsay

The first 20 hours --  
how to learn  
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Kaufman |

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**American Art in  
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Africa - 6 -**

**Developing a  
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Talk: \ "When  
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Matters: A  
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Reintroducing  
the Australian**

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**Galleries - A  
Dialogue  
Through Time**

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Australia's  
government  
recently  
announced some  
bad news for  
prospective  
university students

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planning to take  
subjects in the  
humanities, social  
sciences or law. To  
enrol in courses  
like history ... Why  
Australia is  
doubling fees for  
arts degrees - BBC  
Worklife

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Dialogue is an illustrated collection of essays from one of Australia's most important artists. It draws directly on Burn's own experience to offer readers a critical view of the history of Australian art and the concerns of recent art.

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DIALOGUE:

AUSTRALIAN

STUDIES IN ART

HISTORY By Ian

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achievement  
English language  
proficiency and  
diversity factors  
first regional art  
gallery in Australia  
opens at Ballarat in  
Victoria  
Dialogue in  
art and science  
Dialogue is not to  
communicate it is  
much deeper it  
addresses the

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communication not  
merely to  
understand them  
but to meet them  
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discusses the new  
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but to meet them



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Library academic  
discipline and the  
practicalities of  
curating collections  
and exhibitions the  
degree locates the  
study of art in a  
range of historical  
social cultural and  
political

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based learning not  
only are we the  
premier provider of  
art history

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Australian  
education in  
australia we also  
have a vast  
cultural collection  
of objects built  
over the last  
century this gives  
you the  
opportunity to  
experience object  
based learning  
throughout your  
studies engage  
directly with

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cultural objects  
ignite your  
imagination and  
see how ...

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established in  
victoria awarded to  
john longstaff  
melbourne  
centennial  
exhibition first  
australian  
magazine devoted  
to art australian art

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collaborations in  
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lens on life  
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Description:  
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Education is a quarterly journal which reports quantitative, qualitative, historical, and philosophical research in art education, including explorations of theory and practice in the areas of art production, art

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Australian  
criticism, aesthetics, art  
Studies in Art  
history, human  
History  
development,  
curriculum and  
instruction, and  
assessment. Studie  
s also publishes  
reports of  
applicable research  
in ...

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Education on JSTOR

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This study links to the NSW Stage 6 Visual Art syllabus by addressing the frames, conceptual framework and practice developing students' knowledge and understanding of visual arts in their critical and historical accounts. These documents

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can be used as one  
of the five case  
studies taught in  
stage 6.

Visual arts  
teaching and  
learning resources  
Australia boasts  
amazing museums  
and renowned  
galleries, but that's  
just the start of the  
arts and culture

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you can experience  
while here. Wander  
down vibrantly-  
painted laneways  
and seek out  
hidden bars before  
attending epic  
festivals and  
embracing  
Australia's quirky  
cultural attractions.

Australia's Art and  
Culture - Tourism

*Page 38/78*

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History

At the USGS EROS  
Center, we study  
land change and  
produce land  
change data  
products used by  
researchers,  
resource  
managers, and  
policy makers  
across the nation  
and around the  
world. We also

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operate the  
Landsat satellite  
program with  
NASA, and  
maintain the  
largest civilian  
collection of  
images of the  
Earth's land  
surface in  
existence,  
including tens of  
millions of satellite



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Science (EROS)  
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## Australian Studies In Art History

Ian Burn has been one of Australia's most important artists since the mid-1960s. He was involved in the development of the Conceptual Art movement and in the activities of the

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Art & Language  
group, working first  
in London and then  
New York between  
1965 and 1977. His  
work is found in art  
museums and  
collections in the  
United States,  
Europe and  
Australia. Writing  
has always been  
central to his  
practice as an

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artist. From the early-1970s, much of his writing has evolved as a trenchant commentary on the institutions of art, including art history. His studies in Australian art present interpretations which both compete with

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orthodox accounts and critically engage the problems of art historical practise. Often, Burn's arguments are focused through analysis of particular works of art, with the social and cultural dimensions of picture-making

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revealed in an accessible and incisive way. His writing on avant-garde practices draws directly on his own experience and allows the reader to glimpse the conceptual dialogue between art and language. Dialogue brings together essays

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written between  
1968 and 1990,  
some of them  
previously  
unavailable in  
Australia. These  
can be read as a  
partial but  
coherent account  
of the past 100  
years of Australian  
art. However,  
reading in the  
order of their

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original production gives insight into the emerging politicisation of art during the 1970s, a way of thinking which continues to be influential in Australian art and culture. Illustrated, and with an introduction by Geoffrey Batchen, Dialogue offers



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Readers a critical  
view of the history  
of Australian art  
and the concerns  
of recent art.

This edited volume  
maps dialogues  
between science  
and technology  
studies research on  
the arts and the  
emerging field of  
artistic research.

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The main themes in the book are an advanced understanding of discursivity and reasoning in arts-based research, the methodological relevance of material practices and things, and innovative ways of connecting, staging, and

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publishing research  
in art and  
academia. This  
book touches on  
topics including  
studies of artistic  
practices; reflexive  
practitioners at the  
boundaries  
between the arts,  
science, and  
technology; non-  
propositional forms  
of reasoning;

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unconventional  
(arts-based)  
research methods  
and enhanced  
modes of  
presentation and  
publication.

Although art is  
taught around the  
world, art  
education policies  
and practices vary  
widely—and the

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opportunities for teachers to exchange information are few. International Dialogues about Visual Culture, Education, and Art brings together diverse perspectives on teaching art to forge a comprehensive

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Understanding of  
the challenges  
facing art  
educators in every  
country. This  
comprehensive,  
authoritative  
volume examines  
global views on  
education policy,  
discusses new  
trends in critical  
pedagogy,  
introduces new

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technologies  
available to  
educators,  
investigates  
community art  
projects, and  
shows how art  
education can be  
used for peace  
activism.

This publication  
brings together  
existing research

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As well as new data to show how Arnhem Land bark painting was critical in the making of Indigenous Australian contemporary art and the self-determination agendas of Indigenous Australians. It



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identifies how, when and what the shifts in the reception of the art were, especially as they occurred within institutional exhibition displays. Despite key studies already being published on the reception of Aboriginal art in this area, the

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History

Overall process is not well known or always considered, while the focus has tended to be placed on Western Desert acrylic paintings. This text, however represents a refocus, and addresses this more fully by integrating Arnhem

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Land bark painting  
into the  
contemporary  
history of

Aboriginal art. The  
trajectory moves  
from its  
understanding as a  
form of  
ethnographic art,  
to seeing it as  
conceptual art and  
appreciating it for  
its cultural agency

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In Australia, the artist's engagement with the museum is traditionally regarded as having an important role in the colonial project but, as times have changed, the post-

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colonial viewpoint  
has come to the  
fore. The authors of  
Australian Artists  
and the Museum  
propose that the  
artists'  
engagement has  
moved from  
politically informed  
critique taking  
place in museums  
of fine art, towards  
a critique of the

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creation of  
knowledge taking  
place in non-art  
museums,  
assuming new  
forms, including  
the artist acting as  
curator, art  
interventions that  
highlight the use of  
taxonomic modes  
of display and  
categorization, and  
the engagement

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with the aesthetics  
of collections to  
suggest different  
readings of objects  
and artefacts.

Global studies is a  
fresh and dynamic  
discipline area that  
promises to  
reinvigorate  
undergraduate and  
postgraduate  
education in the

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Australian  
Studies in Art  
History  
social sciences and  
humanities. In the  
Australian context,  
the

interdisciplinary  
pedagogy that  
defines global  
studies is gaining  
wider acceptance  
as a coherent and  
necessary  
approach to the  
study of global  
change. Through



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the Global Studies Consortium (GSC), this new discipline is forming around an impressive body of international scholars who define their expertise in global terms. The GSC paves the way for the expansion of global studies programs

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internationally and  
for the  
development of  
teaching and  
research  
collaboration on a  
global scale. Mark  
Juergensmeyer and  
Helmut Anheier's  
forthcoming  
Encyclopaedia of  
Global Studies with  
SAGE is evidence  
of this growing

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international  
collaboration, while  
the work of

Professor Manfred  
Steger exemplifies  
the flourishing  
academic literature  
on globalization.

RMIT University's  
Global Cities  
Institute represents  
a substantial  
institutional  
investment in

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interdisciplinary  
research into the  
social and  
environmental  
implications of  
globalization in  
which it leads the  
way internationally.  
Given these  
developments, the  
time is right for a  
book series that  
draws together  
diverse scholarship

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in global studies.  
This Handbook  
allows for extended  
treatment of  
critical issues that  
are of major  
interest to  
researchers and  
students in this  
emerging field. The  
topics covered  
speak to an  
interdisciplinary  
approach to the

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History

study of global  
issues that reaches  
well beyond the  
confines of  
international  
relations and  
political science to  
encompass  
sociology,  
anthropology,  
history, media and  
cultural studies,  
economics and  
governance,

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environmental  
sustainability,  
international law  
and criminal  
justice. Specially  
commissioned  
chapters explore  
diverse subjects  
from a global  
vantage point and  
all deliberately  
cohere around core  
“global” concerns  
of narrative, praxis,

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space and place.  
This integrated  
approach sets the  
Handbook apart  
from its  
competitors and  
distinguishes  
Global Studies as  
the most equipped  
academic discipline  
with which to  
address the scope  
and pace of global  
change in the 21st



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A seminal  
History  
publication  
focusing on the  
modern art of  
Japan, China, India,  
Thailand, and  
Indonesia. A  
significant and  
challenging  
contribution to the  
discussion of the  
advent of

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modernism in Asia.  
Studies In Art  
History

This book brings together leading scholars and practitioners to take stock of the frictions generated by a tumultuous time in the

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Australian art field and to probe what the crises might mean for the future of the arts in Australia. Specific topics include national and international art markets; art practices in their broader social and political contexts; social relations and

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institutions and their role in contemporary Australian art; the policy regimes and funding programmes of Australian governments; and national and international art markets. In addition, the collection will pay

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detailed attention  
to the field of  
indigenous art and  
the work of  
Indigenous artists.  
This book will be of  
interest to scholars  
in contemporary  
art, art history,  
cultural studies,  
and Indigenous  
peoples.

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