



Darwin and Evolutionary Aesthetics

28-29 October 2009

Convenor: Professor Jeanette Hoorn (School of Culture and Communication)

Wednesday 28 October (Prince Philip lecture theatre, Architecture Building)

6.15pm-7.15pm **Miegunyah Lecture**
Barbara Stafford, University of Chicago
"Self-Love Widens into All that Lives": Mirror Neurons and the Performance of Reciprocity

Thursday 29 October (Ian Potter Museum of Art)

All papers delivered as part of the *Darwin and Evolutionary Aesthetics* symposium will be presented in the conference room at the Ian Potter Museum. The reception will also be held in the Potter and will include a viewing of the exhibition *Reframing Darwin: Evolution and Art in Australia*.

10.15-10.30am **Welcome (Chris McAuliffe, Director Potter Museum of Art)**

10.30am-11.30am **Session One: Darwin, Huxley and Australian Anthropology**

John Mulvaney, Australian National University
Darwinian Influences on Constructs of Aboriginal Australian Society

Tim Smith, University of Melbourne
Huxley's Plan: Paul Foelsche's Anthropometric Series

11.30am-12.00pm

Morning tea

12.00pm-
1.30pm

Session Two: Art and Science: Conrad Martens and Louisa Anne Meredith

Elizabeth Ellis, University of Sydney

Conrad Martens and the Beagle: The Impact of his 'Voyage of a Lifetime' on his Art.

Amelia Scurry, University of Melbourne

Picturesque Science: The Illustrative Works of Louisa Anne Meredith

1.30-2.30 pm

Lunch

2.30pm-
3.30pm

Session Three: Darwinian Debates and the French Academy

Fae Brauer, University of New South Wales

"The inextricable web of affinities": Le 'doutanier' Rousseau's Dream of Darwin's Evolution

Ted Gott, National Gallery of Victoria

Lots of Gorillas no Mist: Melbourne's Gorilla Wars

3.30pm-4.00pm

Afternoon Tea

4.00pm-
5.00pm

Keynote Lecture

Barbara Creed, University of Melbourne

The Hollywood Musical as Darwinian Mating Game

5.00pm-
6.00pm

Reception and book launch

Launch of Barbara Creed's book *Darwin's Screens: Evolutionary Aesthetics, Time & Sexual Display in the Cinema* (Melbourne University Publishing)

Evening 29 October (Theatre A, Elisabeth Murdoch building)

6.30pm-
7.30pm

Centennial Gould League lecture and Dean's lecture

Jonathan Smith, University of Michigan

Darwin, John Gould and Australian Birds

Presenter Biographies

FAE BRAUER is Research Professor for Visual Art Theory, School of Architecture and Visual Arts, University of East London and Senior Lecturer in Art History and Theory at The University of New South Wales. In July this year, she co-convened the conference at the Courtauld Institute of Art, University of London, *The Art of Evolution: Charles Darwin and Visual Cultures*. She is co-editor of the book, *The Art of Evolution: Darwin, Darwinisms and Visual Culture*, The University Press of New England, launched at this conference. While her co-edited book, *Art, Sex and Eugenics: Corpus Delecti*, was published last year by Ashgate, her book, *Modern Art's Centre: The Paris Salons and the 'Civilizing Mission'* is due to be published this year by Cambridge Scholars Press. She is Chief Investigator for the Australian Research Council project, *Regenerating the Body: Art, Neo-Darwinism and the Fitness Imperative*.

BARBARA CREED is Professor of Cinema Studies and Head of the School of Culture and Communication at the University of Melbourne. She is the author of *The Monstrous Feminine: Film, Feminism and Psychoanalysis* (Routledge, 1993). Her areas of research include contemporary film, surrealism, feminist and psychoanalytic theory and the impact of Darwinian theory on the cinema. She has recently published *Media Matrix: Sexing the New Reality* (Allen & Unwin, 2003) and *Phallic Panic: Film, Horror and the Primal Uncanny* (MUP, 2005). Her most recent book is *Darwin's Screens: Evolutionary Aesthetics, Time & Sexual Display in the Cinema* (MUP, 2009).

ELIZABETH ELLIS OAM is the former Mitchell Librarian and Assistant State Librarian, Collection Management Services at the State Library of New South Wales and Curator of Maps at the National Library, Canberra. She is now the inaugural Emeritus Curator, Mitchell Library and Honorary Associate with the Department of History, University of Sydney.

TED GOTT is Senior Curator of International Art, National Gallery of Victoria. He has worked previously as senior curator at Heide Museum of Modern Art, Melbourne; senior curator (European art) at the National Gallery of Australia; and curator of prints and drawings at the National Gallery of Victoria. He has published a number of articles on Emmanuel Frémiet and the cultural history of the gorilla in art and cinema. In 2005 he co-

curated the gorilla-themed exhibition *Kiss of the Beast: From Paris Salon to King Kong* for the Queensland Art Gallery.

JEANETTE HOORN is Professor of Visual Cultures in the School of Culture and Communication at the University of Melbourne. She is the curator of the exhibition *Reframing Darwin: Evolution and Art in Australia*, and the editor of the book of essays that accompanies the exhibition (*Reframing Darwin*, Miegunyah Press, 2009). She is currently undertaking ARC research on the 'civilising mission' and early colonial cinema and completing a book on the writing and paintings of Hilda and Elsie Rix in Morocco.

JOHN MULVANEY is Emeritus Professor of Archaeology at the Australian National University. His research into the teaching and writing of nineteenth-century scientists who studied Australian Aborigines has contributed greatly to knowledge in the field. He is the foremost expert on Sir Walter Baldwin Spencer, foundation professor of zoology at the University of Melbourne. John Mulvaney has written many books, including *Prehistory of Australia* (Allen & Unwin, 1999) and *Cricket Walkabout: The Australian Aboriginal Cricketers on Tour, 1867–8* (MUP, 1967). He has also co-edited *From the Frontier: Outback Letters To Baldwin Spencer* (Allen & Unwin, 2000) and *'My Dear Spencer': The Letters of F. J. Gillen to Baldwin Spencer* (Hyland House, 1997).

AMELIA SCURRY is a PhD candidate in literary studies at the University of Melbourne, and is researching Australian literature and art. Recently she has been involved in preparing the exhibition *Reframing Darwin: Evolution and Art in Australia* and as part of this role has undertaken primary research on the influence of early colonial illustrators on science in Australia.

JONATHAN SMITH is the author of *Charles Darwin and Victorian Visual Culture* (Cambridge, 2006) and is working on a study of John Gould's illustrated bird folios. This year of Darwin celebrations has had him lecturing on Darwin at such venues as "Evolution: The Experience" in Melbourne, the Yale Center for British Art; The Courtauld Institute, London; as keynote speaker for the Midwest Victorian Studies Association annual conference, and at the Chelsea Physic Garden in London.

TIM SMITH is currently completing a PhD on the photographic work of the colonial photographer Paul Foelsche. He was formerly Head of the School of Art at Northern Territory University and has extensive university teaching experience. He practices in photography, drawing and printmaking, and has had work included in several national collections, such as the National Gallery of Australia and the National Gallery of Victoria.

Barbara STAFFORD is the William B. Ogden Distinguished Service Professor, Emerita, at the University of Chicago. Her work has consistently explored the intersections between the visual arts and the physical and biological sciences from the early modern to the contemporary era. Her current research charts the revolutionary ways the neurosciences are changing our views of the human and animal sensorium, shaping our fundamental assumptions about perception, sensation, emotion, mental imagery, and subjectivity. Stafford's most recent book is *Echo Objects: The Cognitive Work of Images* (University of Chicago Press, 2007).