

## Dr Peter Hill

### Career summary and annotated CV

Dr Peter Hill is a Scottish-born Australian. He has worked at most levels in the university system, from sessional lecturer through to Associate Professor of Fine Art (COFA/UNSW). He is currently Adjunct Professor of Fine Art at RMIT University, Melbourne. His expertise lies in studio practice, and in lecturing in art history and theory, and building links between both areas. He receives consistently high feedback from student teaching and learning surveys. As a coordinator, he has run Honours courses (University of Tasmania), Masters by Research programs (COFA/UNSW), and PhD programs (overseeing 72 PhD candidates at RMIT University). He is currently contracted for four years to Goldsmiths, University of London, to be external assessor for all of the undergraduate students at La Salle College of the Arts, Singapore (every student at La Salle, across all subjects, receives a Goldsmiths degree). He has twice been the external member on the prestigious Anne and Gordon Samstag Awards panel (Adelaide).

Peter Hill is an international correspondent for *Times Higher Education* (London), *ARTnews* (New York), and *Artpress* (Paris). He has written for over forty journals, magazines, and broadsheet newspapers around the world, including *Studio International*, *Frieze*, *The London Review of Books*, *Artmonthly* (London); *Art + Text* (Sydney); *Neue Bildende Kunst* (Berlin) and *Vault* (Melbourne).

He has won awards both as an artist and as a writer, including the Latimer Award for Painting at the Royal Scottish Academy, and a Saltire Award for his book *Stargazing: Memoirs of a Young Lighthouse Keeper* at the National Library of Scotland. The film and television rights for this book are currently being offered.

After initially studying in Scotland, Peter Hill earned a First Class honours degree from West Surrey College of Art, England, in 1981, on a course that combined Art Theory with Fine Art Studio Practice (dissertation on “Paradigm Change in Art and Science with particular reference to Cubism and Relativity”). He later championed studio-based PhDs (“Is There a Doctor in the Art School?”, *Artmonthly Australia*, No 84, October, 1995). He completed his own PhD at RMIT University, Melbourne, in 2000. His specialist area is the art of the Superfiction, an art movement which he named and which has gained currency at international conferences (The Sorbonne – “Art, Fiction, and the Internet”) and through exhibitions and text-based journals (see essay by Anabelle Lacroix in *themaximilian.com*, issue 2). An archive of Peter Hill’s Superfiction material has recently (February 2016) been donated to Tate, London, by the English critic/theorist John A Walker (Art Since Pop, Thames and Hudson, Dolphin).

He has delivered Superfiction Performance-lectures at some of the world’s leading art schools, universities, and museums including: The Sorbonne (Paris); The Royal College of Art (London); The London Institute; CALARTS (Los Angeles); Glasgow School of Art (Scotland); National College of Art and Design (Dublin); Shanghai Normal University (China); Oxford Brookes University; Museum of Modern Art (Oxford); MASS MoCA (USA); the Museum of Contemporary Art (Sydney), and over thirty other institutions.

As an artist he has exhibited his Superfictions in the Sydney Biennale, at the Museum of Modern Art (Oxford), at the Art Gallery of New South Wales, the Auckland City Gallery, the Cite International des Arts in Paris, and with Hubert Winter Gallery in Vienna. He has work in public and private collections in New York, London, Sydney, Melbourne, and Edinburgh. He has taken part in 9 solo and group exhibitions between 2014 and 2016. He has curated exhibitions in China, Scotland, and Australia.

He is currently compiling a book, *Curious About Art*, of interviews he has made with 70 artists over the past 35 years. These include: Jorg Immendorff, Komar and Melamid, Steven Campbell, Ian Hamilton Finlay, Rosmarie Trockel, Martin Kippenberger, Marina Abramovic, Ralph Rumney, Erwin Wurm, Tracey Moffatt, Bill Woodrow, Ed Ruscha, Imants Tillers, Martin

Creed, A.A. Bronson (General Idea), TV Moore, Linda Marrinon, Peter Booth, Ai Weiwei, and theorists/directors Achille Bonita Oliva, Dan Cameron, and Carolyn Christov-Bakargiev.

## Dr Peter Hill

### Annotated Curriculum Vitae

#### Contact details

fakenews@superfictions@gmail.com

#### Qualifications

- 2000: PhD by project, RMIT University, 'Superfictions: New Uses for Fiction in Contemporary Art Practice'
- 1981: BA (Hons), First Class, Fine Art, West Surrey College of Art and Design, UK
- 1976: SDAD (Hons) (Surrey Diploma in Art and Design), West Surrey College of Art and Design
- 1976: SIAD (Society of Industrial Artists and Designers), Diploma Member, London

#### Academic positions

- 2017 External Examiner Goldsmiths, University London, at La Salle College of the Arts, Singapore, appointed 2013  
Appointed Adjunct Professor of Fine Art, RMIT University, Melbourne
- 2016 Sessional Lecturer, University of Melbourne Art History Department 'Writing about Art and the Moving Image'  
Sessional Lecturer, Deakin University, 'Freelancing in the Arts'  
External examiner Goldsmiths College London (validating undergraduate and postgraduate students at La Salle College of the Arts, Singapore, on a four-year contract)
- 2015 Lecturing/coordinating undergraduate courses at Deakin University  
Lecturing at IKE (Institute of Koorie Education), Deakin University  
Guest lecturing at VCA, University of Melbourne
- 2014 PhD supervisor RMIT University  
Lecturer and coordinator Deakin University
- 2013 External examiner (Honours) VCA, (University of Melbourne)
- 2011 - 12 Acting Coordinator Postgraduate Research, RMIT University
- 2010 Adjunct Professor, RMIT University, Melbourne, Australia
- 2006 – 09 Associate Professor of Fine Art, and Head of Painting at the College of Fine Arts, UNSW, Sydney
- 2004 – 06 Senior Lecturer, University of Melbourne, School of Creative Arts
- 2001 – 03 Lecturer, then Senior Lecturer, College Fine Arts, UNSW, Sydney
- 1991 – 97 Painting Lecturer, University of Tasmania, Hobart
- 1986 Lecturer, Public Art Program, Duncan of Jordanstone College of Art and Design, Dundee, Scotland
- 1985 Painting lecturer, Gray's School of Art, Aberdeen, Scotland

NB: the gap in my academic career between 1985 and 1991 occurred when I was publishing and editing the international art magazine *ALBA*, funded by the Scottish Arts Council and based within the Talbot Rice Arts Centre, University of Edinburgh (please see below)

#### Editorial and publishing positions

- 1985 - 86 Scottish editor for *Artists Newsletter* (Sunderland, UK)
- 1985 - 90 Publisher and Editor of *ALBA* magazine (Edinburgh), Scottish and

International Contemporary Art.  
 May 1999 Guest editor *Artmonthly Australia* (Canberra) No 119  
 April 2000 Guest editor *Photofile* (Sydney) No 59, special 'Fictions' edition  
 June 2000 Guest editor *Artmonthly Australia* (Canberra), No 130

### **Editing, proof-reading, marketing, events management experience**

My experience as editor of an international art magazine (*ALBA*) involved commissioning articles, interviews, and reviews from around the world; giving the magazine, and Scotland, a presence at international art fairs in Cologne; Frankfurt; Chicago; Los Angeles; and London; a hands-on involvement in subscriptions, advertising, proof-reading; marketing; chairing meetings; fund-raising and sponsorship; meeting deadlines with printers, designers, type-setters, advertisers and sales outlets; events management and organizing overseas travel to cultural events, such as the Cologne Art Fair, for *ALBA* subscribers and contributors.

### **Higher Degree Examinations**

I have examined over 50 PhD, DFA, Masters by Research, and MFA candidates in university art schools in Australia, Singapore, and Hong Kong. Please see Appendix 2 for details of PhD candidates and their topics

### **Conferences**

I have given key-note addresses and papers at many conferences in the UK and Australia. In 2006, I was key-note speaker at the Sorbonne (Paris): 'Visual Arts, The Web, and Fiction' organised by Professor Bernard Guelton. This conference took place on the 24<sup>th</sup> and 25<sup>th</sup> of November, 2006. I read my paper in English and it was simultaneously translated into French by Stephen Wright the co-director of the Biennale of Paris. All papers have been published electronically on the web and can be accessed at:

<http://www.rap.prd.fr/ressources/vod.php?videotheque=paris1/secom>

My paper was published as a book chapter, along with all conference proceedings, in Autumn 2009, by Publications de la Sorbonne, Paris. Professor Guelton and I continue to exchange information on art, fiction, and the web.

### **International Art Writing**

Since 1981 I have written for over forty journals, magazines and newspapers around the world.<sup>1</sup> These include: *Frieze*; *Studio International* (London); *Artscribe* (London); *Design Magazine* (London); *Artmonthly* (London); *The London Review of Books*; *The Times Higher Education Supplement* (London); *Artists Newsletter* (Sunderland); *Aspects* (Bath); *ALBA* (Scotland); *ARTnews* (New York); *Interview* (New York); *Artpresse* (Paris); *Neue Bildende Kunst* (Berlin); *Art and Text* (Sydney); *Artmonthly Australia* (Canberra); *Artlink* (Adelaide); *Art and Australia* (Sydney); *Art World* (Sydney); *Tension* (Melbourne); *World Art* (Melbourne). This writing has included articles, interviews, profiles, and reviews. Significantly, I have conducted major interviews with some of the world's leading artists including:

- The first interview in English with Jorg Immendorff (*Artscribe* No 43, 1983, London)
- First major interview with Ian Hamilton Finlay (*Studio International*, Vol 196, No 1004, 1984, London)
- First interview in Europe with Komar and Melamid (*Artscribe* No 54, 1985, London)
- The first interview with Stephen Campbell (made in December 1983,

<sup>1</sup> Dates, editions, and a full list of publications can be found below

- New York, published *ALBA*, Launch issue, 1986, Scotland)
- Bill Woodrow (*Artmonthly*, October, 1986, London)
- Krzysztof Wodiczko (*ALBA*, No 2, 1986, Scotland)
- Achille Bonita Oliva (*ALBA*, No 6, 1987, Scotland)
- Dan Cameron (*ALBA*, No 10, Scotland)
- Martin Kippenberger (*Art and Text*, No 44, 1993, Sydney)
- Thomas Sokolowski, director Andy Warhol Museum, Pittsburgh, (*ArtmonthlyAustralia*, Canberra)
- Dr Gerard Vaughan (*Artmonthly Australia*, No 120, June 1999, Canberra)
- Elizabeth Ann Macgregor (*Artmonthly Australia*, No 123, September 1999)
- Tracey Emin (*Sydney Morning Herald*, February 14, 2003, Sydney)
- Ron Mueck (*Art and Australia*, Vol 45, No 2, Summer 2007, Sydney)
- Ai Wei Wei (*Art World*, Issue 3, June/July 2008, Sydney,)
- David Griggs (*Art World*, Issue 4, August/September 2008, Sydney)
- Douglas Gordon (*The Saturday Paper*, July, Melbourne)
- Erwin Wurm (*Vault*, April 2014, Melbourne)
- Linda Marrinon (*Vault*, November 2014, Melbourne)
- Marina Abramovic (*Vault*, September, 2015)
- Danh Vo (*Vault*, November, 2015)
- Michael Parekowhai (*Vault*, February, 2016)

### International correspondent

Since 1987 I have been an international correspondent for *ARTnews* magazine in New York, one of the world's oldest art magazines which has a history of employing artists who are also writers. I have reported for *ARTnews* from the UK, Australia, Singapore, and New Zealand. I am also a regular international correspondent for *Artpress* (Paris), and *Times Higher Education* (London).

### Curating

- 2016 'The Museum of Doubt', Despard Gallery, Hobart (opening June, 2016)
- 2014 'As if', at Kings ARI, Melbourne, co-curated with Adeline Kueh (La Salle, Singapore), showcasing eleven national and international artists, including Turner-Prize finalist Nathan Coley (Scotland), Patrick Pound (New Zealand/Australia), The Institute of Critical Zoologists (Singapore), Ulrich Lau (Singapore), Neon Kohkom (Canada), and Jacqueline Drinkall (Australia)
- 2014 'Faux-Novel', at RMIT Project Space, co-curated with French writer/curator Anabelle Lacroix, featuring a range of national and international artists from Thailand, New Zealand, Italy, and Scotland.
- 2011 'New Art from Tasmania', James Makin Gallery, Melbourne.
- 2004/5 'Love Letter to China', an international touring exhibition of drawings from Australia, Scotland, and China.
- 2002 'Stranger than Truth' at the Australian Centre for Photography in Sydney. This exhibition was part of the 2002 Sydney Festival. It was The Australian Centre for Photography's major exhibition, in terms of funding and promotion, for that year. It was opened by Festival Director Brett Sheehy and included *Superfictions* by Joan Fontcuberta (Barcelona), Alexa Wright (London), Seymour Likely Group (Amsterdam), Patrick Pound (NZ/Melbourne) Sir Arthur Conan Doyle (spirit photographs), and my own fictive group *Made in Palestine/Made in Israel*. The Sydney Festival described it in its program as "a dazzling display...a museum of dreams and fantasies. And all you need to gain admission is your imagination". Peter Hill has curated other exhibitions within public spaces and commercial

galleries including 'Love Letter to China', a touring drawing exhibition.

### Major Exhibitions

#### The 2002 Biennale of Sydney

I was one of 56 artists from 21 countries selected for the 2002 Biennale of Sydney, by international artist and curator Richard Grayson. My work was exhibited in the Museum of Contemporary Art and was a survey of fourteen years of my Superfictions. My biennale catalogue essay was written by UK art theorist John A Walker (*Art Since Pop*, Thames and Hudson, amongst others). He ends his introduction by saying: "Hill's contributions to the ocean of information are playful but have serious intentions: to mirror and critique the commercial art world, to subvert mass media news reporting and government propaganda by making viewers more alert and sceptical."

#### Selection of Solo Exhibitions

- 2015 BLINDSIDE gallery, Melbourne, 'Making Superfictions Real – Paintforum International' supported with grant from Arts Victoria
- 2015 Zeppelin Projects, Brunswick, 'The Museum of Doubt'
- 2014 Kings ARI, Melbourne, 'Superfictions1: The Art Fair Murders', solo exhibition, supported by City of Melbourne
- 2012 The Margaret Lawrence Gallery, University of Melbourne (VCA), 'Desire Paths to a Fictional World, 25 years of Peter Hill's Superfictions', solo exhibition
- 2007 Boutwell Draper Gallery, Sydney, solo exhibition
- 2000 The Museum of Modern Art Oxford, sponsored by the UK Millennial Fund (\$50,000).
- 2000 Storey Hall Gallery, Melbourne, 'The Art Fair Murders', supported by Arts Victoria, solo exhibition
- 2000 Geelong Art Gallery, 'The Art Fair Murders', supported by Arts Victoria, solo exhibition.
- 1997 The Auckland City Gallery, where I was the British Council 'Link' artist-in-residence. This exhibition was sponsored by Montana Wines (\$20,000), Creative New Zealand, Telecom New Zealand, Toi O Tamaki, and Hyatt Hotels.
- 1995 Cullity Gallery, University of Western Australia Perth, solo exhibition
- 1995 University of South Australia Art Museum, Adelaide, curator Erica Green
- 1994 The Art Gallery of New South Wales Project Space, Sydney, curated by Anthony Bond
- 1992 Judith Pugh Gallery, Melbourne, solo exhibition
- 1990 Judith Pugh Gallery, Melbourne, solo exhibition
- 1985 Sue Rankin Gallery, London, solo exhibition
- 1984 The Cité Internationale des Arts, Paris, solo exhibition

#### Selection of Recent Group Exhibitions

- 2016 Incinerator Gallery, Melbourne, 'Authenticity...?' (opening April, 2016)
- 2015 Finalist in the Geelong Printmaking Award
- 2014 Project Space (RMIT), 'Faux Novel', group exhibition
- 2014 Kings ARI, Melbourne, 'Superfictions 2: As if', group exhibition, supported by City of Melbourne
- 2014 School of Art Gallery, RMIT, Museum of Abject Sentimentality, curated by Dr Phil Edwards
- 2014 Counihan Gallery, Brunswick, 'Uneducated', group exhibiton
- 2014 Finalist in The Geelong Art Prize, judged by Charlotte Day

Between 2002 and 2012 I concentrated on giving "Performance Lectures", as artworks, in art schools and museums nationally and internationally.

### Collections

I have work in public and private collections in New York, London, Glasgow, Edinburgh, Dundee, Amsterdam, Melbourne, and Sydney.

### Prizes and Awards

1983: Latimer Award for Painting, Royal Scottish Academy, Edinburgh  
 2004: Saltire Award for best First Book of the Year for *Stargazing: memoirs of a young lighthouse keeper* (Canongate (UK); Random House (Australia and New Zealand); Grove Atlantic (USA); MacArthur (Canada); Rogner and Bernhard (Germany, in translation). The award was made at the National Library of Scotland, Edinburgh, followed by interviews on the BBC and ABC (Radio National). *Stargazing* was later read on BBC Radio 4 in the UK as 'Book of the Week' by actor David Tennant, soon to become "Dr Who". In Australia it was serialised by me and read by me and on ABC Radio National each weekday over two weeks (*First Person*), and released as a double CD through ABC shops.

### Judging Prizes and Assessing Scholarships

I have judged a number of major art prizes and awards in the UK and Australia, including the Churchie in Brisbane, the Geelong Art prize, the Hutchins Art Prize in Hobart, and the Glover landscape prize in Evendale. I was twice the external selector on the panel that decides the prestigious Anne and Gordon Samstag Scholarships in 2009 and 2010.

### Mentoring:

In 2013 I was an art-writing mentor at the Gertrude Street Studios, in collaboration with *Art and Australia* magazine.

### Committees

I have served on many committees in Scotland, London, and Australia, ranging from Artspace Gallery in Aberdeen, to the Society of Industrial Artists and Designers (SIAD) in London, and Chameleon Gallery in Hobart. I was an observer on the Transmission Gallery (Glasgow) committee meetings in the early 1980s.

Within the university system I have also served on most major committees including 'Budgets', 'Higher Degrees', 'Library' and 'International' (for several years in Hobart I was International Program Coordinator and helped set up and open the Tasmanian studio at the Cite Internationale des Arts in Paris).

### Competitive grants, scholarships, awards, fellowships

2013 City of Melbourne grant towards the costs of two exhibitions at Kings ARI  
 2002 Faculty research grant COFA/UNSW  
 2001 Australia Council New Media grant: \$25,000  
 2000 Arts Victoria grant of \$10,000 towards two museum exhibitions  
 1999 Australia Council grant to visit and give lecture at MASS MoCA, USA  
 1996 Australia Council Art Writing grant: \$10,000  
 1996 Research travel grant, University of Tasmania  
 1993 Research 'start-up' grant, University of Tasmania  
 86/90 Annual grants towards publishing and editing *ALBA* magazine  
 1983 Major award from Scottish Arts Council towards one year residency, and major exhibition, at the Cité Internationale des Arts, Paris

I have wide experience of writing and re-writing ARC grant applications in several institutions and in helping colleagues critique their applications. I have not yet been successful in an ARC grant, but will keep trying

### **Educational Reviews**

- 2005 I was one of two external reviewers for all of Monash University's Art and Design School's Undergraduate Programs  
 2006 External reviewer for University of Ballarat's internal research quality exercise

### **Public commentator**

Through my writings in academic and non-academic journals (as well as broadsheet newspapers), I have contributed to the field by examining issues in diverse areas including Higher Education, Cultural Tourism, and Museology. Notably, my article 'Is There A Doctor In The Art School?' (*Artmonthly Australia*, No 84, October 1995 – sponsored by the National Library, Canberra) helped generate a debate around the introduction of studio-based PhDs within university art schools, and the use of the *exegesis* as an educational tool. The emphasis was on 'keeping research visual'

### **Charity work**

In 2005 I was approached by Sarah Brown, wife of the UK Prime Minister, who had read my memoir *Stargazing*, to write a chapter for a book called *Journey to the Sea*. This was published by Ebury Press (Random House) and has raised large sums of money for the children's charity PiggyBankKids and the Jennifer Brown Research Fund to seek solutions to pregnancy difficulties and help save newborn lives. Like most artists, I have donated artworks to charity and fund-raising auctions, and served on similar committees.

### **Citations and Quotes**

Please see Appendix 1 for citations and quotes

### **Professional Publications and Refereed Journals:**

- Hill, Peter, Feature, Harald Szeemann and documenta 5 in *MUSEUM*, 2018  
 Hill, Peter, Feature, True Lies, *Vault*, 2018  
 Hill, Peter, Feature, Michael Candy, *MUSEUM*, 2017  
 Hill, Peter, Feature, Patrick Pound, *MUSEUM*, 2017  
 Hill, Peter, Review, Mathieu Briand at MONA, *Artpress* (Paris), February 2016  
 Hill, Peter, Interview with Michael Parekowhai, *Vault* 13, 2016  
 Hill, Peter, Feature, Matlok Griffiths, *Vault* 13, 2016  
 Hill, Peter, Feature, The Zombie Cubism of Danh Vo, *Vault* 12, 2015  
 Hill, Peter, Feature, Richard Mosse, *Art Collector*, November, 2015  
 Hill, Peter, Interview, Marina Abramovic, *Vault*, 11, 2015  
 Hill, Peter, Feature, Jim Lambie, *Vault* 10, 2015  
 Hill, Peter, Feature, 'Naked by the Window', *Vault* 10, 2015  
 Hill, Peter, Feature, El Anatsui, *Vault* 9, 2015  
 Hill, Peter, Refereed: Melbourne Now, *Journal Contemporary Painting* (London) December 2014  
 Hill, Peter, Profile of Linda Marrinon, *Vault* (Melbourne), November 2014  
 Hill, Peter, Deutscher Hackett auction catalogue. Four entries on Lucian Freud, Leon Kossoff, and Frank Auerbach, September, 2014  
 Hill, Peter, Review of Hubert Duprat at MONA, *Vault*, August 2014  
 Hill, Peter, Profile and interview of Irwin Wurm, *Vault* (Melbourne), May 2014  
 Hill, Peter, Feature on Singapore Art Scene, *ARTnews* (New York), March 2014  
 Hill, Peter, Feature on Singapore Biennale, *Times Higher Education* (London), December 2013

- Hill Peter, 'Interview with David Walsh, MONA', *Artpress* (Paris), October 2013
- Hill, Peter, 'Simryn Gill at Venice Biennale' (preview of Australian pavilion), *Artpress* (Paris) June 2013
- Hill, Peter, 'A Head in a Hive of Bees' catalogue essay for Peter Ellis, RMIT Gallery, 2013
- Hill, Peter, 'Jitish Kallat' at Ian Potter Centre, *Art and Australia*, April 2013
- Hill, Peter, *Burning Issues* by Dr Alan Krell (book review), *Art and Australia*, April 2013
- Hill, Peter, 'Asia Pacific Triennial 7', Brisbane. *Times Higher Education* (London), December 13, 2012
- Hill, Peter, 'Australian Aboriginal Art', *Times Higher Education* (London), 12 April, 2012
- Hill, Peter, 'Burning Issues, Alan Krell', *Australian Book Review*, No 337, 2012
- Hill, Peter, "Absinthe Makes the Heart Grow Fonder" writing as "Ernesto Malley", *Artmonthly Australia*, May 2012
- Hill, Peter, 'What Makes a Great Art School?', *Times Higher Education* (London), 19 January, 2012, pp 40 -44
- Hill, Peter, 'Yayoi Kusama', *Times Higher Education* (London), 5 January, 2012
- Hill, Peter, 'The Mad Square: Modernity in German Art, 1910 -1937', *Times Higher Education* (London), 20 October, 2011
- Hill, Peter, 'Art in the 21<sup>st</sup> Century, Brisbane', *Times Higher Education* (London), 28 July, 2011
- Hill, Peter, 'Australian and British War Artists', *Times Higher Education* (London), 19 May, 2011
- Hill, Peter, 'David Walsh et son MONA'. *Art press* (Paris), April, 2011
- Hill, Peter, 'Art in the 21<sup>st</sup> Century, Brisbane', *Art press* (Paris), March, 2011
- Hill, Peter, 'Art in the 21<sup>st</sup> Century, Brisbane', *ARTnews* (New York), March 2011
- Hill, Peter, 'Museum of Old and New Art, Tasmania', *Times Higher Education* (London), 24 February, 2011
- Hill, Peter, 'Notes from the Humble Administrator's Garden – the Draguerrotypes of Gary Carsley', *Artmonthly Australia*, Dec 2010 – Feb 2011
- Hill, Peter, 'Stirring 2, Art and Sport, Basil Sellars Art Prize', *Artlink*, Vol 30, No 4,
- Hill, Peter, 'Ron Mueck, at the NGV International', *Art and Australia*, Vol 47, No 4,
- Hill, Peter, 'Matisse and the iPhone', *Times Higher Education* (London), 11 November, 2010
- Hill, Peter, 17<sup>th</sup> Biennale of Sydney, *Frieze* (London), September, 2010
- Hill, Peter, 16<sup>th</sup> Biennale of Sydney, *Art and Australia*, Vol 48, No 2
- Hill, Peter, 'Studio-based PhDs', *Times Higher Education* (London), 15 July, 2010, pp 40 – 43
- Hill, Peter, 'Keeping it Visual – the Studio-based PhD', *Artmonthly Australia*, May 2010
- Hill, Peter, 'The Dying of the Light', *Times Higher Education* (London), 13 January, 2010
- Hill, Peter, 'Obituary, Nick Waterlow', *Eyeline*, Number 71, 2010
- Hill, Peter, 'The Contemporary Art of War: Jon Cattapan, Lyndell Brown, and Charles Green', *Art and Australia*, Vol 47, No 3
- Hill, Peter, 'David Griggs, profile', *Art World*, Issue 4, August – September, 2008
- Hill, Peter, 'Ai Weiwei profile' (cover story), *Art World*, Issue 3, June – July, 2008
- Hill, Peter, 'The Word as Art – Playing with Art and Language' *Artlink*, Vol 27, No 1, 2007
- Hill, Peter, 'Australia and New Zealand at the Venice Biennale'. *Artmonthly Australia*, September 2005, No 183, pp 12, 13, 14,15
- Hill, Peter, 'The 2000 Sydney Biennale', *ARTnews* (New York), Vol 99, No 10, November 2000 (review).



- Hill, Peter, 'Back in the Black - The Museum of Contemporary Art Sydney', *ARTnews* (New York), Vol 99, No 9, October 2000 (international news).
- Hill, Peter, 'Deconstructing Deconstruction', *Artmonthly Australia* (Canberra), No 130, June 2000 (article).
- Hill, Peter, 'Challenges for Art and Design Education in the 21<sup>st</sup> Century – Interview with Professor Alan Robb', *Artmonthly Australia* (Canberra), No 129, May 2000 (interview).
- Hill, Peter, 'Australian Outrage – Profile of Dr Brian Kennedy', *ARTnews* (New York), Vol 99, No 5, May 2000 (international news).
- Hill, Peter, 'Extracts from The Encyclopaedia of Photofictions', *Photofile* (Sydney), No 59, April 2000 (article).
- Hill, Peter, 'Moët & Chandon Exhibition 2000', *Photofile* (Sydney), No 59, April 2000 (review).
- Hill, Peter, 'The Decay of Lying', *Photofile* (Sydney), No 59, April 2000 (review).
- Hill, Peter, 'Tartan Docs and Other "Creative Collisions" – Interview with Elizabeth Ann Macgregor', *Artmonthly Australia* (Canberra), No 123, September 1999 (interview).
- Hill, Peter, 'Rise of the Superfictions', *The Times Higher Education Supplement* (London), August 6, 1999 (article).
- Hill, Peter, 'The Quarter Billion Dollar Man – Interview with Dr Gerard Vaughan', *Artmonthly Australia* (Canberra), No 120, June 1999 (interview).
- Hill, Peter, 'Small Museums are Big Business', *Artmonthly Australia* (Canberra), No 119, May 1999 (article).
- Hill, Peter, 'The Digital Fingerprint: Challenging Painting and Photography. Interview with Bill Hart', *Artmonthly Australia* (Canberra), No 118, April 1999 (interview).
- Hill, Peter, 'Can Art Writing be Taught? Part 2', *Artmonthly Australia* (Canberra), No 117, March 1999 (article).
- Hill, Peter, 'The Culture of Exporting Art-Cargo', *Artlink*, Vol 18, No 4
- Hill, Peter, 'UK - Australian Connections', *Artists Newsletter* (Sunderland), September 1998 (news story).
- Hill, Peter, 'The Art of Selling: Baseballs and Cézanne', *Artmonthly Australia* (Canberra), No 112, August 1998 (article).
- Hill, Peter, 'How to Write About Art and Still Get a Kick Out of Looking at It: Can Art Writing be Taught? Part 1', *Artmonthly Australia* (Canberra), No 111, July 1998 (article).
- Hill, Peter, 'Pictura Britannica – Young British Artists in Te Papa – Museum of New Zealand', *ARTnews* (New York), Vol 97, No 6, June 1998 (review).
- Hill, Peter, 'Betty Baby Dreams of Flying: Ndebele Artists in Auckland', *Artmonthly Australia* (Canberra), No 110, June 1998 (article).
- Hill, Peter, 'Blimey – There Goes Another Editor', *Artmonthly Australia* (Canberra), No 108, April 1998 (article).
- Hill, Peter, 'Body: Art Gallery of New South Wales', *ARTnews* (New York), Vol 96, No 10, November 1997 (review).
- Hill, Peter, 'The Portrait of a Lady: Sargent and Lady Agnew at the National Gallery of Scotland', *ARTnews* (New York), Vol 96, No 9, October 1997 (review).
- Hill, Peter, 'Where There's a Will There's a Way Round It – The Burrell Collection', *ARTnews* (New York), Vol 96, No 8, September 1997 (international news).
- Hill, Peter, 'Europe's Summer of Art: The Venice Biennale, Basel Art Fair, Documenta X, and the Munster Sculpture Project', *Artmonthly Australia* (Canberra), No 103, September 1997 (profiles and interviews).
- Hill, Peter, 'Survival After Art School', *Artmonthly Australia* (Canberra), No 100, June 1997 (article).
- Hill, Peter, 'Pacific Specifics: the Second Asia Pacific Triennial', *Artists Newsletter* (Sunderland), February 1997 (article).

- Hill, Peter, 'The Sydney Biennale', *Neue Bildende Kunst* (Berlin), November 1996 (review).
- Hill, Peter, 'The Next Wave, Nightclubs, and Surrounding Islands', *Artmonthly Australia* (Canberra), No 91, July 1996 (article).
- Hill, Peter, 'Mrs Aristotle's Teeth: The Challenges of Research Funding for University Art Schools', *Artmonthly Australia* (Canberra), No 85, November 1995 (article).
- Hill, Peter, 'Is There a Doctor in the Art School? The Studio Based PhD', *Artmonthly Australia* (Canberra), No 84, October 1995 (article).
- Hill, Peter, 'How to Photograph a Sunset: The Work of Keith Arnatt', *Artmonthly Australia* (Canberra), No 82, August 1995 (article).
- Hill, Peter and Woods, Alan, 'Ralph Rumney', *Transcript* magazine (Dundee), Issue 2, Summer, 55-64, 1995 (interview).
- Hill, Peter, 'They Came, They Saw, They Bought the Lot: New Work from the Saatchi Collection', *Artmonthly Australia* (Canberra), No 80, June 1995 (article).
- Hill, Peter, 'Some Went Mad, Some Built Installations', *Artmonthly Australia* (Canberra), No 77, March 1995 (book review).
- Hill, Peter, 'Cheap Lace, Synthetic Hair and Remarkable Cave', *Imprint* (Melbourne), Vol 30, No1, Autumn 1995 (article).
- Hill, Peter, 'The Baroque Roller Coaster – The Work of Paul Zika', *Artmonthly Australia* (Canberra), No 74, October 1994 (review – cover story).
- Hill, Peter, 'Art Education in Australia', *Asian Art News* (Hong Kong), Vol 4, No 4, July/August 1994 (a 19 page survey with sidebars).
- Hill, Peter, 'The Real Thing: Hobart Report', *Artmonthly Australia* (Canberra), No 70, June 1994 (article).
- Hill, Peter, 'The Flower Show', *Artlink* (Adelaide), Autumn 1993 (review).
- Hill, Peter, 'Incorporeal', *Artlink* (Adelaide), Summer 1993 (review).
- Hill, Peter, 'Being Ambitious in Hobart', *Artmonthly Australia* (Canberra), No 63, September 1993 (review).
- Hill, Peter, 'Passage to the East: The 1993 Venice Biennale', *Asian Art News* (Hong Kong), Vol 3, No 4, July/August 1993 (a seven page article with sidebars).
- Hill, Peter, 'The Sydney Biennale', *Galleries* (Paris), February 1993, (review).
- Hill, Peter, 'The Pubescent Shelves of Martin Kippenberger', *Art + Text* (Sydney), No 44, 1993 (article).
- Hill, Peter, 'Damien Hirst', *Art + Text* (Sydney), No 43, 1993 (article).
- Hill, Peter, 'International Residencies', *Artists Newsletter*, (Sunderland) March 1993 (article).
- Hill, Peter, 'Andres Serrano', *Art + Text* (Sydney), No 42, January, 1992 (article).
- Hill, Peter, 'The Hydrogen Jukebox', *Artmonthly Australia* (Canberra), No 55, November 1992 (book review).
- Hill, Peter, 'Blundstone Boots', *Interview* (New York), November 1992 (news).
- Hill, Peter, 'Putting the Boot into Curatorship', *Artmonthly Australia* (Canberra), No 53, September 1992 (review).
- Hill, Peter, 'Interview with Thomas Sokolowski', *Artmonthly Australia* (Canberra), No 50, June 1992 (interview).
- Hill, Peter, 'Imants Tillers', *Artmonthly Australia* (Canberra), No 49, May 1992 (review).
- Hill, Peter, 'Tim Burns', *Artlink* (Adelaide), Winter 1992 (review).
- Hill, Peter, 'Opportunities in Australia', *Artists Newsletter*, (Sunderland) February, 1991 (article).
- Hill, Peter, 'Lust', *Art + Text* (Sydney), No 40, January, 1991 (review).
- Hill, Peter, 'Ian Howard' *Tension* (Melbourne), December 1990 (review).
- Hill, Peter, 'David Smith' *Tension* (Melbourne), September 1990 (review).
- Hill, Peter, 'Word and Image' *Tension* (Melbourne), June 1990 (review).
- Hill, Peter, 'Frank Dunlop – Director of the Edinburgh International Festival', *ALBA* (Edinburgh), August 1989, No 12 (interview).

- Hill, Peter, 'Andrew Nairne – Curator of "Scatter" I', *ALBA* (Edinburgh), August 1989, No 12 (interview).
- Hill, Peter, 'Cyril Gerber of the Compass Gallery', *ALBA* (Edinburgh), August 1989, No 12 (interview).
- Hill, Peter, 'The Chicago Art Fair', *Artscribe International* (London), No 78, 1989 (news).
- Hill, Peter, 'Synthetic Modernism Part 2', *ALBA* – Special double issue on 'Art and Science' (Edinburgh), April 1989, No 11 (article).
- Hill, Peter, 'Sjoerd Buisman', *ALBA* – Special double issue on 'Art and Science' (Edinburgh), April 1989, No 11 (interview).
- Hill, Peter, 'Dan Cameron', *ALBA* (Edinburgh), November 1988, No 10 (interview).
- Hill, Peter, 'Bernhard Prinz', *ALBA* (Edinburgh), November 1988, No 10 (interview).
- Hill, Peter, 'Viennese Aktionisten', *Artscribe International* (London), No 76, 1988 (news).
- Hill, Peter, 'The Australian Bicentenary Biennale, Cries and Whispers, The Englishness of British Council Art', *ALBA* (Edinburgh), August 1988, No 9 (reviews).
- Hill, Peter, 'The Australian Bicentenary Biennale', *Artscribe International* (London), No 72, 1988 (News Feature).
- Hill, Peter, 'Adrian Wiszniewski', *ALBA* (Edinburgh), March 1988, No 7 (interview).
- Hill, Peter, 'Jeffrey Makin', *ALBA* (Edinburgh), March 1988, No 7 (interview and cover).
- Hill, Peter, 'Achille Bonito Oliva', *ALBA* (Edinburgh), November 1987, No 6 (interview).
- Hill, Peter, 'Synthetic Modernism Part One', *ALBA* (Edinburgh), August 1987, No 5 (article).
- Hill, Peter, 'Los Angeles Art Fair', *ALBA* (Edinburgh), May 1987, No 4 (review).
- Hill, Peter, 'Public Art in Los Angeles: The 1.5% for Art Plan', *Artists Newsletter*, (Sunderland) February 1987 (article).
- Hill, Peter, 'Anselm Kiefer, John Bellamy', *ALBA* (Edinburgh), February 1987, No 3 (reviews).
- Hill, Peter, 'Cubism and Relativity', *ALBA* (Edinburgh), February 1987, No 3 (article).
- Hill, Peter, 'Krzysztof Wodiczko', *ALBA* (Edinburgh), November 1986, No 2 (interview).
- Hill, Peter, 'Richard Wilson', *ALBA* (Edinburgh), November 1986, No 2, (interview).
- Hill, Peter, 'Steven Campbell', *ALBA* (Edinburgh), August 1986, No 1, (interview).
- Hill, Peter, 'The Pier Arts Centre, Stromness', *Artists Newsletter*, (Sunderland) June 1986 (article).
- Hill, Peter, 'Bill Woodrow' *Artmonthly*, October 1986 (London) October, 1985(interview).
- Hill, Peter, 'Albert Irwin.' *Artmonthly*, (London) December 1985 (review).
- Hill, Peter, 'The Edinburgh International Festival.' *Artmonthly*, (London) October 1985 (review).
- Hill, Peter, 'Komar and Melamid', *Artscribe* (London), No 54, 1985 (interview).
- Hill, Peter, 'A Winter's Tale From Paris' *Artmonthly*, (London) April, 1985 (Article).
- Hill, Peter, 'International Opportunities', *Artists Newsletter*, (Sunderland) November, 1984 (article).
- Hill, Peter, 'New York Tendencies', *Artscribe* (London), No 47, 1984 (review).
- Hill, Peter, 'Transmission Gallery', *Artscribe* (London), No 46, 1984 (review).
- Hill, Peter, 'Steven Campbell', *Artscribe* (London), No 45, 1984 (review).
- Hill, Peter, 'Spartan Defence – Ian Hamilton Finlay in Conversation with Peter Hill,' *Studio International* (London), Vol 196, No 1004, 59-61, 1984 (interview).
- Hill, Peter, 'Town Art and Design', *Design*, (London) January, 1984 (article).
- Hill, Peter, 'Jorg Immendorff', *Artscribe* (London), No 43, 1983 (interview).
- Hill, Peter, 'Four Scottish Art Schools', *Artscribe* (London), No 42, 1983 (review).

Hill, Peter, 'Mary Miss, Terry Atkinson, Bruce Mclean, David Heale, Five from Saskatchewan, British Artists in Cyprus', *Artscribe* (London), No 41, 1983 (reviews).  
 Hill, Peter, 'Local Heroes', *Artscribe* (London), No 40, 1983 (article).

Hill, Peter, 'Helen Chadwick, WSCAD Graduates, Royden Rabinowitch', *Artscribe* (London), No 40, 1983 (reviews).

Hill, Peter, 'Hamilton Finlay - US Troops May Parachute In.' *Artmonthly*, (London) June, 1983 (news feature).

Hill, Peter, 'Hamilton Finlay and the Bum Bailif'. *Artmonthly*, (London), April, 1983 (news feature).

Hill, Peter, 'Hamilton Finlay versus Hamilton Rates'. *Artmonthly*, (London), March 1983 (news feature).

Hill, Peter, 'Objects and Figures, David Mach, James Howie', *Artscribe* (London), No 39, 1983 (reviews).

Hill, Peter, 'George Wyllie, Margaret Mellis', *Artscribe* (London), No 38, 1982 (reviews).

Hill, Peter, 'Scottish Art Now, Expressive Images', *Artscribe* (London), No 37, 1982 (reviews).

Hill, Peter, 'Robotics - Heavy Metal', *Design*, (London) October, 1982 (article).

Hill, Peter, 'Art School Round-up', *Design* September (London) October, 1982 (article).

Hill, Peter, 'Peter Moore's Liverpool Project 6', *Artscribe* (London), No 35, 1982 (review).

Hill, Peter, 'Ger van Elk, The Scottish Young Contemporaries', *Artscribe* (London), No 33, 1982 (reviews).

Hill, Peter, 'The Realist Tradition', *Artscribe* (London), No 32, 1981 (review).

## Appendix 1

### Citations and quotes

My work as an artist has been cited and quoted in many magazines, journals, and television documentaries, in Australia and overseas. Many of my art writings are cited in *ARTbibliographies Modern*. I am listed as an artist, writer, and lecturer in the McCulloch Encyclopaedia of Australian Art (2006, 4th edition)

The following citations are drawn from a range of national and international publications.

### Anabelle Lacroix, 'Rendering Something Visible', *The Maximilian*, July – November 2012 (four pages)

Walter Benjamin reminds us that "art has the duty to construct". Duchamp, Broodthaers, and Hill each present a particular critical engagement with artworks in relation to the structures that surround them. Looking closely at their practice we find poetry and cynicism as common threads, and perhaps these principals act as proposals for fine suggestions of a curatorial approach.

### *Flash Art* magazine (Milan), Jan/Feb 1992:

Peter Hill, assistant press officer for New York's most well-known nonexistent Museum of Contemporary Ideas, was recently in Melbourne at the Judith Pugh Gallery for the opening of his latest bogus project: The Third New York Contemporary Art Fair. The press release for this event reads: "This installation should be viewed as a single installation which fictionalizes those stressful but exhilarating two hours before an art fair opens, when some galleries are still panicking to get work hung in time for the opening while others are ahead of the

game and have already broken open the champagne.” Works on sale included those by Aloha entitled *If Mondrian Owned a Hairdressing Salon*, *The Baeslitz Coat Rail*, and *‘I don’t know what art is’ Jan Hoet*, *documenta 1X* by The Logical Extremists.

**Dr Christopher Heathcote, *Artmonthly Australia*, October 1990:**

The Museum of Contemporary Ideas is, to paraphrase the Baudrillardians, the ultimate simulacrum; its exhibitions represent an unending semantic game, the ceaseless play of freefloating discourses across information space; and, of course, the artist’s [Hill’s] *oeuvre* is a sequence of inexplicable surrogates, pretend art objects of truly Borgesian consequences.

**John A Walker, *Art in the Age of Mass Media*, Pluto Press (London), Third Edition, 2001**

A more ambitious and longer-term exploration of fiction and humour within contemporary art is Peter Hill’s ‘Museum of Contemporary Ideas’ or MOCI (1986 - ). Hill, an installation artist, writer, art magazine editor and lecturer, was born in Glasgow in 1953 and subsequently travelled the globe (at the time of writing *Australia* is his base). Hill invents what he calls ‘Superfictions’ and, via an Internet encyclopaedia, he has documented over 60 artists around the world who work in a similar manner. (They include: Guillaume Bijl, Janet Cardiff, Rodney Glick, Res Ingold, Ilya Kabakov, Seymour Likely, David Wilson/Museum of Jurassic Technology, and Alexa Wright). A Superfiction is a fictional situation or narrative that deceives the eye and the mind in the sense that *trompe-l’oeil* painting does. (Most viewers realize that such paintings – however illusionistic – are representations but some viewers are fooled into taking the image for reality). For instance, Hill’s ‘The Art Fair Murders’ (1994 - ) – a novel and art installation – claims that a serial killer is loose in the art world. Photographs of murder victims (actually mannequins) taken of installations fabricated by Hill are circulated by postcard and the Internet as evidence of the killer’s rampage. In 1989, Hill had decided that for a decade his creations would only exist to be photographed and reproduced in the press because he was not interested in selling art objects via private galleries....Philosophers such as Thomas Kuhn and Karl Popper have influenced his thinking regarding the nature of truth and reality. He has also developed a theory called ‘synthetic modernism’ to overcome the difference between modernism and post-modernism.

**Edward Colless, *Art and Australia*, Winter 1993**

‘I like the idea of being at a centre of excellence at the edge of the world and manipulating things in the centre,’ says Peter Hill, speaking of his gargantuan satirical fantasy, The Museum of Contemporary Ideas.

Staged to look like a fragment of an authentic art fair, and scheduled in competition with the Australian Contemporary Art Fair around the corner, its booths were hung with works of real artists including Joseph Beuys, and A.R. Penck, as well as Hill’s own manifold fictional figures. One such pseudonym is a Brisbane collective called Aloha whose submission to the Fair, a ready-made called *The Hermann Nitsch Shower Curtain*, was a sly spoof (invoking the shower scene in Hitchcock’s *Psycho*) of the great curtains of ‘blood’ in Nitsch’s installation in the 1988 Sydney Biennale.

**Nick Waterlow, 4-time Sydney Biennale Director, Channel Ten television documentary, *Inside Edition*, 12/5/93**

Aloha doesn’t exist. They are supposedly a group based in Brisbane, but they are a fiction. Peter Hill, the person behind this, is a rather elusive character and you will have to go to Hobart to find him. It’s not by chance he lives in Tasmania – the most unlikely place for this fiction to emerge from, and yet perhaps the only place it could emerge from.

**Leon Paroissien, Director of the Museum of Contemporary Art, Sydney, Channel Ten television documentary, Inside Edition, 12/5/93**

It is a very clever idea to invent an institution with a New York address yet to be working from somewhere else in the world. I see that very much as the art of the 90s.

**Associate Professor Joanna Mendelsohn, *The Bulletin/Newsweek*, January 15, 1991**

Best of all, for those who think art must be topical, is his exhibition space *The Changing Room*. Based on recent events in world politics, *The Changing Room* purports to "be able to react within hours to current events, bringing the deadline tensions of the newsroom and the pressures of the press office, to the presentation of art and ideas." Hill's hoaxes are just close enough to the reality of the avant garde art market to pass as real. One German magazine *Wolkenkratzer*, thought they were and rewrote the press release as fact...If something exists in a newspaper or magazine, people tend to believe it is real, so perhaps it is not so absurd to create an institution entirely through press releases. In Germany, the same people [*Wolkenkratzer*] who believed in the fake Museum of Contemporary Ideas are preparing to create their own genuine version. Fiction becomes truths.

**Gabriele Knapstein<sup>2</sup>, *Wolkenkratzer Art Journal*, October, 1989**

Das von der Alice and Abner "Bucky" Cameron Foundation getragene "Museum of Contemporary Ideas" in New York, dessen Program die Bereiche bildende Kunst, Film, Philosophie der Wissenschaft, Architektur, Technologie und Performance umfaßt, hat einen neuen Ausstellungsraum eröffnet: "The Changing Room"...Das "Museum of Contemporary Ideas" sieht in diesen neuen künstlerischen Strategien einen weltweiten trend für die Kunst der 90er Jahre: "Weg vom Individuum, hin zur Gruppe."

**Susanne Kippenberger, *Der Tagesspiegel*, Berlin, Sonntag, 19 Juni, 2005**

Der Schotte wusste genau, was er werden wollte: Leuchtturmwärter oder Astronaut. Da war Peter Hill fünf Jahre alt. Heute, 47 Jahre Später, ist er Künstler und Kritiker, Schriftsteller und promovierter Leuchtturmwärter. In Glasgow geboren, lebt er inzwischen am entgegengesetzten Ende der Welt; im Land seiner Sehnsucht, in Tazmanien, hat er seine Frau gefunden, und an der Universität von Melbourne unterrichtet er Kunst, in Theorie und Praxis. Und jedes Jahr reist der Direktor des ersaten Museums ohne Grenzen, dem fiktiven "Museum of Contemporary Ideas", einmal um die Welt.

***Kunstforum International*, Bd. 117, Cologne**

**Nitsch – Duschvorhang**

Das Australische Künstlerkollektiv "Aloha" wurde mit dem "Cameron Prize for Contemporary Art 1992" ausgezeichnet, den das New Yorker "Museum of Contemporary Ideas" auslobte. 100,000 Dollar Preisgeld und einen ein einjährigen New-York-Aufenthalt handelte sich "Aloha" mit dem Beitrag "The Hermann Nitsch Shower Curtain" ein.

**Alice Motard, *Esse: Arts and Opinion*, Printemps-été, Montréal**

En 1989, Peter Hill fonde ainsi le Museum of Contemporary Ideas (MOCI) qui n'existe à ses débuts qu'à travers les communiqués de presses don't l'artiste inonde littéralement le miliey de l'art. Sur le papier, il sagit ni plus ni moins du plus grand nouveau musée du monde... Cette enterprise, qu'il dénomme <<Superfictions>>, évolue et se fragmente plus tard en différents projets (expositions, nouvelle littéraire,

<sup>2</sup> Now Curator of the Hamburger Bahnhof Museum in Berlin

lectures) parmi lesquels les *Art Fair Murders*, série de meurtres qui ont pour cadre des foires d'art contemporain fictionnelles, créé pour metre en crise et le monde de l'art contemporain et celui de la fiction littéraire. Selon Hill, les *Art Fair Murders* se situent à la lisière du canular et du mécanisme test de la philosophie scientifique connu sous le nom de <<falsificationnisme méthodologique sophistiqué>>, attribué à Karl Popper.

### **Artpress, April, 2002, pp 67 – 71, Paris**

A special issue of *Artpresse* translated and printed a chapter of my PhD (RMIT University, 2000), alongside a number of other international artists who link fiction with the visual arts. This chapter, covering five pages, focuses on my on-going Superfiction *The Art Fair Murders* which is part-novel, part art installation, and part website. It describes how the project grew from a small ad placed in *The London Review of Books* and how it gradually took on a life of its own as it was absorbed, and changed, by the media.

### **Appendix 2**

Selection of PhD candidates and their topics examined by Dr Peter Hill:

Kim Donaldson	University of Melbourne, VCA	Technotopiary: Another Formation of the Curatorial
Ry Hasking	Monash University	Points of Reference – painted abstraction photographically derived imagery/installation through a network
Sean Loughrey	University of Melbourne, VCA	(K)rap(p): Voice as Gaze in the Mundane
Ada Henskens	University of Tasmania	Perception and Representation: the visual cortex and landscape art, and investigation

Paul Garrett	University of Melbourne, VCA	Brand Standing
Andrew Sunley Smith	UNSW, College of Fine Arts	Migratory Projects: Pragmatics and new co-efficiencies in contemporary art
Eve-Anne O'Regan	University of Western Australia	Art, Advertising, and Modernism: The Transfiguration of the Artist in the Age of Capitalism
Alyssa Simone	University of Tasmania	Seeing Beauty: a visual exploration of transformative experience
Wayne Brookes	University of Tasmania	Heaven's Above – Celestial Ceilings: A Contemporary Paragon of Apotheosis
Ada Henskens	University of Tasmania	Perception and Representation: the visual cortex and landscape art, an investigation
Emily Louise Windon	University of Newcastle	Carnivorous Science:

		Gendered anatomy in the post human body, an hysteria of the machine in technological utopia
Aubry James Byrnes	University of Newcastle	The Minimal and the Beautiful: A convergent theoretical proposition of experiential implication for contemporary painting
Yen-Jung Chang	RMIT University	Toward a Hybrid Aesthetic: An Interplay Between Traditional 2D Hand Drawn and 3D Computer Animation for a Dream-Inspired Story
Mr Peter Davis	RMIT University	Part A, Novel: <i>Abraham's Pictures</i> Part B, Exegesis: <i>Double Gazing and Novel Spaces</i>
Deborah June Beaumont	University of Toowoomba	Print as continuum: reappropriation and the spoils of multiplicity
Su-Sin Liu	Deakin University	Chora: Challenging Maternal Space
Cameron Bishop	Deakin University	The Staging of Identity in Other/s' Spaces
Victoria Reichelt	University of Queensland	Representation of the Book in Art
Terri Brooks	University of Ballarat	Rough and Ready: Makeshift, Abstraction and the Australian Patina
Kelly L. Devine	University of Ballarat	Oneiric Veil: Uses and Significance in Contemporary Australian Art
Candidate	University	Topic
Wendy Kelly	Monash University	Abstraction and its Processes. A Studio Investigation of the Ongoing Relevance of Non-figurative Art
Felicity Spear	Monash University	Extending vision: mapping space in light and time

Anne Bennett	Monash University	Fall Out From Eden: Re-visioning Dualist Thinking in Western Culture
David Walker	Monash University	Drawing Music Aesthetica: A Personalized Technique
Gimi Kim	Monash University	An Investigation into Shamanism's Social Belief System and its Legacy for Contemporary Culture