

Michal Glikson PhD. MA. Dip Ed.

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2019 Recent project and position: Artist in residence/Documentarian, Casual curricular advisor and resource creator with *Slumabad School and Pakhiwas Welfare Society, Lahore.*

Slumabad School is a non-government organisation and education project focused with providing culturally appropriate education for Pakhiwas (gypsy) communities in Lahore. Utilising my background in fine arts and applied anthropology my work entailed immersive research with the Pakhiwas community to create a story book and culturally located pedagogical tool. As documentarian, I created detailed film records of the school as it ran over four months.

Documentation detailed observations of community environment, classes, learning conditions, teacher recruitment and training processes, resource creation, and student evaluations.

Outcomes of my time with Slumabad consisted of:

- A comprehensive documentary archive of Slumabad School
- A thirty minute film aimed at encouraging reflection and sense of achievement within the Slumabad School community titled "A School for Light-footprint Learners"
- A set of working drafts for a culturally located pedagogical tool and story book
- Assistance with creating literacy programs and content for Pakhiwas adult learners
- A set of culturally appropriate literacy resources for primary students of Pakhiwas communities.

Education

PhD Visual Arts , School of Art, RSHSS, CASS, Australian National University	2012-2016
Masters Visual Art , Maharaja Sayajirao University of Baroda	2008-2010
BA Fine Arts Hons/ BA Arts (Politics/Anthropology) , Australian National University	2003-2007
BA Performing Arts , Federation University	1989-1991
Foundations of University Teaching: Modules 1-10: ANU Educational Fellowship Scheme	2012
Grad Dip. Education: Senior/Middle Years: Visual Art, Drama , Queensland University of Technology	2018

PhD Research Project Description

Title: *Towards a peripatetic practice: negotiating journey through painting*

- This practice-led Research project explored the form and function of social art practice through the peripatetic mode. A primary focus of research was a practical negotiation of states of transience amidst cross cultural experience through media of painting and sound. Augmenting this was immersive research with Patuya Sangit storytellers of the Chitrakar community in Naya, West Bengal. As part of examining the form of nomadic art practice extensive documentation of field practice through filming was conducted within a multiplicity of communities and locations in Australia, India, and Pakistan.
- Integrating art practice with immersive anthropological research modes provided methodology for examining the creative and connective possibilities with in-situ painting as a mode of negotiating transience and cultural linguistic

barriers. Key to the study was exploration of the opportunities arising from the unknowns and uncertainties of travel with the idea to foster empathic spaces of being and listening for a connective aesthetic within art practice.

- The project consolidated the capacity for art making in the nomadic mode to generate socially dynamic spaces of dialogue, exchange, empathy and connection. Revealing this, research offered new understandings of in-situ art practice, here miniature painting and sound production, as fostering intangible products reflecting a connective aesthetic. Tangible outcomes of the research were a series of extended scroll paintings containing hundreds of paintings about subjects encountered in the field with associated sound compositions woven of field-generated recordings.
- The project saw immersive research conducted with practitioners of Patuya Sangit in West Bengal, With performative/interactive functions, the scroll paintings develop ideas innate to this ancient storytelling tradition in functioning as portable, social instruments that testify to and share the myriad of conversations and encounters. As panoramas of experience, the Australindopak Archive reveals particularity of subject lifeworlds whilst noting universality of experience across diverse cultures.
- A grant from the Australian National University enabled the scroll paintings and sound compositions to be integrated for an interactive virtual tour accessible to project participants and wider audiences online at Australindopak Archive www.michalglkson.com
- Forty films utilising documentary, ethnographic, and observational modes describe conditions of practice and the visceral nature of the field. These, together with the Australindopak Archive interactive virtual tour are used as tools for the teaching of multi-media art practice, cross-disciplinary practice, and peripatetic methodology for secondary and tertiary students of fine art, design, and architecture.

Residencies/Delivered Workshops /Research Affiliations

- Artist Residency/Documentarian/Curricular advisor, Slumabad School, Lahore 2019
- Artist Residency, Attokoussy Project, LeCube Independent Art Space, Marrakesh and Rabat 2017
- Guest Lecturer 2012-2014, Visual Arts Degree course Open to Influence, School of Art and Design, ANU
- Research Associate, Kala Bhavan Arts faculty, Viswa Bharati University of Santiniketan, West Bengal, India 2012-2015
- "Drawing from life; visual narratives". Workshop, Viswa Bharati University of Santiniketan, Bengal
- Culture and Humanitarian Crisis: Interdisciplinary Forum/Workshop, Australian National University
- "Miniature painting; an introduction". Workshop, School of Art, Australian National University
- "Storying Life". Workshop, fine art/design students, National College of Art, Lahore, Pakistan
- "Stories in Situ". Workshop, Fine Arts students, Beaconhouse University, Lahore, Pakistan
- Artist Residency, National College of Art, Lahore, Pakistan 2008

Conferences/Symposia presentations

- Living Politics: self-help and autonomous action in East Asia and beyond, ANU 2018
- People and the City, 8th International THAAP Conference of Urban Design, Lahore 2017
- People and the City, 7th International THAAP Conference of Urban Design, Lahore, 2016
- Identity and Portrayal, symposium, National Gallery of Australia/Australian National University 2013
- Shaping Canberra Conference, screening of Dear Safia 2013
- Here/there = Nowhere/Everywhere, Emami Chisel Arts, Kolkata 2010

Group and Individual Exhibitions

- Forthcoming: *Habitat: ways of living*, Canberra Museum and Gallery, Canberra 2020
- *Looks like Sound, Sounds like Painting*, Gallery of Small Things (GOST), Canberra 2019
- Featured artist, BOAA: *Biennale of Australian Art*
- *Attokoussy Project* exhibition, LeCube Independent Art Space, Marrakesh and Rabat 2017
- *Australindopak Archive*, solo exhibition, Hinterland Galerie, Vienna
- *PhD Graduation Exhibition*, School of Art Gallery, Australian National University 2016
- *Pulse*; Group exhibition Canberra Museum and Art Gallery (CMAG) Canberra 2014
- *White Paper; decoding memory*, group exhibition, Gallery ArtKonsult, New Delhi 2013
- *Sea+ Triennale, Global Art: Ways around Asia*, National Gallery of Indonesia, Jakarta
- *Half Circle Scroll*, Canberra Contemporary Art Space (CCAS) Canberra 2011
- *The Shahnama Book of Kings; Contemporary responses*, Cambridge Shahnameh Project, London-Paris-Milan-Dubai
- *Floating in Hindustan*, solo exhibition, Parramasala Festival, Sydney
- *Merchants of War: Michael Callaghan Retrospective and Memorial Exhibition*, Sydney
- *Floating in Hindustan*, Nairang Gallery, Lahore
- *Drawings*, Chemmould Prescott Road Gallery, Bombay
- *Travelling Scholarship Exhibition*, Sunshine Coast Regional Art Gallery, Floating in Hindustan
- *Half Circle Scroll & Floating in Hindustan*, sound projects, The Australia Asia Foundation Sonic Gallery
- *Drifters 2*, ArtKonsult Gallery/Siddharth Tagore, Haus Khas, New Delhi
- *Half Circle Scroll*, Alhamra Gallery, Lahore 2010
- *Taalug*; Rohtas 2 Gallery, Model-town, Lahore 2009
- *Looking 4 Taalug*, Damien Minton Gallery, Sydney
- *Now Playing: Strange Trajectories*, Alliance Francaise Award Exhibition, Canberra 2008

Publications/Catalogues/Illustration

Forthcoming:

- *A Primer for Peripatetic Painters: Journeys and Creative art practice*. Springer Nature. 2020
- "Advocacy and Agency at the nexus of Art and Anthropology" in *What Anthropologists Do*, Dr Joanna Puckering (Ed). 2nd Edition, Blooms. 2020.
- Hassan Agha, Fatima Zahra (Ed), Charles Melville (Foreward). *Painting the Persian Book of Kings Today; Ancient Text and Modern Images*. The Prince's Foundation Gallery, London. Talking Tree Books, Cambridge, UK. 2010.

Documentary projects

- *A School for Light-footprint learners* 30 mins. In-house documentary for Slumabad School Community. Location: Lahore, Pakistan.
- *In production: The Tessellated Quilt*. Documentary. Pakhiwas lifeworld. Location: Punjab, Pakistan. Post production.
- *Yirrkala Bush Medicine*. Documentation for *Gong Djambutj Healing Center* for Yirrkala community. 2019.
- *Towards a Peripatetic Practice*. PhD Documentary archive. Fieldwork nomadic art practice. 2012-2017
- *The Taxidermist's Daughter*. Documentation. Vanessa Barbay. Art practice. 2012.
- *Entanglement: Individual and Participatory art practice in Indonesia*. Documentation. Ellie Kent. Art Practice. 2012.

Awards Grant Prizes

- Outstanding Research Presentation, ANU NECTAR Early Career Academic: Collaboration Across Boundaries 2017

Shortlisted; Noosa Regional Gallery Travelling Scholarship Award	2011
Art Overboard Award for Political Art, Shortlisted Alice Award	2008
Alliance Francaise and EASS Exhibition Award; Academy of Interactive Entertainment Animation Scholarship	2007
EASS ANU Access Award and Scholarship	2006-07
Moyra Dyring Paris Studio Award	1996

Professional Referees

Ruth Waller

Former Head of Painting Workshop
School of Art and Design
The Australian National University
ACT, 0200

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Mark Bayly

Gallery Director & Independent Curator

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Kate Gardiner

Learning and Access Manager, ACT Museums and
Galleries, Canberra
CMAG, Acton, ACT, 0200

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Dr Rick Kuhn Bsc. BA (Hons). PhD.

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ANU College of Arts and Social Sciences

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