



## VADEA 2021 Conference Speaker Bio's

*Watch this Space as More Speakers are added to the program*



**Abdul Abdullah** is an Australian multi-disciplinary artist. As a self-described 'outsider amongst outsiders' with a post 9/11 mindset, his practice is primarily concerned with the experience of the 'other'. Abdullah's projects have engaged with different marginalized minority groups and he is particularly interested in the disjuncture between perception/projection of identity and the reality of lived experience. Identifying as a Muslim and having both Malay/Indonesian and convict/settler Australian heritage, Abdullah occupies a precarious space in the political discourse that puts him at odds with popular definitions. He sees himself as an artist working in the peripheries of a peripheral city, in a peripheral country, orbiting a world on the brink. His work has been censored by politicians who have accused him of attacking Australian culture, and once a member of the Christian Democratic party wrote that Abdullah wants to "convert young Australians" and that he "worships a moon god".

His works are included in the collections of the National Gallery of Australia, The NGV, The Museum of Contemporary Art, The Art Gallery of Western Australia, The Gallery of Modern Art, Artbank, the University of Western Australia, Murdoch University, The Islamic Museum of Australia and The Bendigo Art Gallery. In 2015 Abdul exhibited at Primavera at the Museum of Contemporary Art, and at the Asia Pacific Triennial at the Gallery of Modern Art in Brisbane, in 2016 he exhibited at the Australian Centre of Contemporary Art and in 2017 he showed at PATAKA Art Museum in New Zealand and with Yavuz Gallery at Art Basel Hong Kong and the Asia Now Art Fair in Paris. Most recently Abdul exhibited at MAM Contemporary Art Museum in Chiangmai, The National Gallery of Australia as part of *Infinite Conversations*, Art Basel Hong Kong, The Armory Show NY, the 2020 Adelaide Biennial and was shortlisted along with his brother Abdul-Rahman Abdullah to represent Australia in the 2019 Venice Biennale.

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*Photo by Lucy Parakhina*

**Julie Gough** is a Trawlwoolway (Tasmanian Aboriginal) artist, writer and curator based in Hobart. Her Briggs-Johnson family have lived in the Latrobe region of North West Tasmania since the 1840s, with Tebrikunna in far north eastern Lutruwita (Tasmania) their Traditional Country. Gough's art and research practice often involves uncovering and re-presenting conflicting and subsumed histories, many referring to her family's experiences as Tasmanian Aboriginal people. Gough holds a PhD from the University of Tasmania (Visual Arts, 2001), a Masters degree (Visual Arts) University of London, Goldsmiths College (1998), and Bachelor degrees in Visual Arts (Curtin University), Prehistory and English literature (University of West Australia). In 2018 a monograph on her art: *Fugitive History*, was published by UWA Press, and her short fictionella: *Shale*, was produced by A Published Event. Since 1994 Julie has exhibited in more than 130 exhibitions that include: *TENSE PAST*, solo survey exhibition, Tasmanian Museum and Art Gallery, 2019; *Divided Worlds*, Adelaide Biennial of Australia Art, 2018; *Defying Empire*, National Gallery of Australia, 2017 and touring; *THE NATIONAL*, MCA, 2017; *UNDISCLOSED*, National Gallery of Australia, 2012; *Biennial of Sydney*, 2006; *Liverpool Biennial*, UK, 2001; *Perspecta*, AGNSW, 1995. Gough's artwork is held in most Australian state and national gallery collections.

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*Photo by Kirstin Gollings*

**Lauren Berkowitz** is an Australian installation artist whose work engages with ephemeral and recycled materials. Her art practice is one of retrieval; of modernist art from the '60s and '70s as well as connections to her Jewish heritage. Drawing from the landscape but disquieted by its precarious state, Berkowitz's work is often site-specific and relates to ideas of sustainability and renewal. Her work explores the poetic and sensory resonance of materials and their transformative qualities through light, volume, and space.

Berkowitz has exhibited work with public art museums and commercial galleries within Australia and overseas. Selected solo exhibitions include: Ecosphere, MPavillion, Monash University, Melbourne, Fragile Ecologies, Kronenberg Wright Gallery, Sydney (2019), Plastic Topographies, Artspace, Sydney, (2018), Manna, La Trobe Museum of Art, Melbourne, (2009); Cornucopia, Sherman Galleries, Sydney, (2007); Salt and Honey, Jewish Museum of Australia, (2002) and Demeter's Garden at Heide Museum of Modern Art (2006). Berkowitz's work was included in *Sculpture Today*, (Phaidon, 2007), *Art and Ecology Now*, (Thames and Hudson, 2014) and in a monograph by Charles Merewether titled *Lauren Berkowitz* (Craftsman Press, 2001).

Important group exhibitions include: *The National*, Museum of Contemporary Art, Sydney 2021, Melbourne Now, National Gallery of Victoria, (2013-2014); *In The Balance: Art For A Changing World*, The Museum of Contemporary Art, Sydney, (2010); *Soft Sculpture*, Australian National Gallery, Canberra, (2009); *Echigo Tsumari Triennale*, Japan (2003); *Eden and the Apple of Sodom*, Samstag Museum of Art, Adelaide, (2002); *The Infinite Space: Women minimalism and the sculptural object*, The Ian Potter Museum of Art, The University of Melbourne, (1998); and *Between Art and Nature*, *Perspecta*, Art Gallery of New South Wales, (1997).

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