

CURRICULUM VITAE

GEOFF HOGG PhD

Trained as a painter, Geoff Hogg was an early contributor to the revival of contemporary Public Art. He began his work with a strong interest in street installation, integrated architecture and craft and in particular, banner making, processional objects and large-scale wall painting and drawing.

Professor Bernard Smith writes that, "In 1975 Geoff Hogg pioneered a new kind of mural that did not seek to reinforce ruling conventions but was addressed to the expression of local, regional, community, public and working people's values" . . . The Lygon Street Project established novel links between artists, local residents, historians, unionists and the media. A new way of supporting Public Art in Australia was thus begun and a new source of community creativity had been tapped, a new Australian art tradition was being put into place."ⁱ

In the years that followed, Geoff Hogg continued to emphasise interdisciplinary practice, exploring new contexts for Public Art interventions with a particular interest in work, and trade union life. In 1981 he established the Victorian Trades Hall Council art workshop as a production base for creative projects relevant to the lives of working people and their families. A key part of this was the revival of trade union banner making. The workshop also helped establish related projects and residencies throughout Victorian unions and influenced developments in other States and internationally. The workshop provided a catalyst for employment in the arts programs, later taken up by State and Commonwealth governments. Notable workshop projects were recently featured in the State of the Unions Exhibition at the Ian Potter Museum of Art at Melbourne University.

Professor Bernard Smith writes that, "A few artists like Noel Counihan preceded him but few artists were prepared to devote themselves to such controversial subjects. Work was not regarded by those that supported the arts as an appropriate subject for artists to take seriously and working with Australian trade unions even less acceptable."ⁱⁱ

Pursuing an interest in transcultural practice, Geoff Hogg developed what are said to be the first joint Public Art projects between Chinese and overseas artists in China. He has worked extensively in Italy, Turkey, Mexico and Cuba, often creating projects that draw on grass roots support at a local level in Australia to create links and develop imaginative connections for dialogue and exchange. He has led over 80 large scale art projects in Australia and overseas. In his academic role, he has led 18 international field trips, creating opportunities for collaborative postgraduate research linked to international partnerships. Writing about this program, art critic and theorist Lucy Lippard states, "Their practice as much as their projects provides a model for those all over the world who know that art really does build bridges and bears witness to its time".ⁱⁱⁱ

In Australia, his work has been exhibited at the National Gallery of Victoria, the Art Gallery of New South Wales, the Art Gallery of Western Australia and many other specialist institutions. His work is substantially represented in the collection of the National Gallery of Australia. Internationally, he recently participated in the Shenzhen Biennale of Art and Urbanism (2018) and the Bienal de la Habana (2019). He has been actively involved in arts advocacy as a member of many boards and committees including membership of the Commonwealth Department of Foreign Affairs and Trade, Australia/China Council, Deputy Chairperson of Arts Training Victoria and first Chairperson of the Australia Council Employment in the Arts Panel.

He was a founder of contemporary Public art study in Australia and was Director of the program Master of Arts - Art in Public Space. He also established Public Art courses in vocational education and undergraduate programs at RMIT University and through the Victorian State vocational education system. He was Founding Director of CAST (Centre for Art, Society and Transformation) at RMIT and has been an active PhD supervisor with both local and international students.

Geoff Hogg is an Adjunct Professor at RMIT University Melbourne and an Honorary Professor at Xian Yang Normal University, Shaanxi, China.

ⁱ Smith, B 'The Big Picture' SAM, 1994

ⁱⁱ Smith, B 'The Big Picture' SAM, 1994

ⁱⁱⁱ Lippard, L "Outer Site", McCulloch and McCulloch, 2010

SELECTED PROJECTS

1974 **Worked towards the development of Nottinghill Mural Project, London U.K.**

This was an early Public Art style project that helped to establish the ground for future mural painting in the U.K. The project was organised in collaboration with British artists Desmond Rochford and David Binginton. It was the first of the new Public Art style murals planned for London.

1975 **Founding member, Community Arts Workers Organisation (CAW)**

This was a Melbourne based group with approximately 100 members from various community and arts backgrounds. Its objectives were the broadening of arts practice in Australia; the encouragement of community involvement in art; the exploration of collaborative processes of making art and the development of an inclusive Australian cultural perspective that acknowledged its Indigenous and multicultural character. It developed workplace projects and placed emphasis on locality as a focus for making art. At the same time it had the aim of raising the status of community crafts and amateur art – particularly women’s crafts such as textiles and domestic decoration. Beginning in the mid 70’s, many of the ideas put forward by CAW have become an accepted part of mainstream cultural policy and practice.

1975 **Developed Lygon Street Mural, Melbourne**

This was the first Public Art style mural in Australia. In 1975 Geoff Hogg was a founding member of the Community Arts Workers Organisation. This was the organisation that undertook the project co-ordinated by Geoff Hogg. This work established many of the methods and techniques that came to characterise mural painting and community Art and Social Practice in Australia, eg studio organisation, community consultation, community involvement in the production process, on site preparation, organisation of professional and non-professional work teams, methods of transferring drawing on to the wall, direct painting methods, the establishment of standard project documentation and promotion. This project also established links between diverse community groups. eg artists, local residents groups, historians, NSB groups, unionists and media people. This helped to create a new support base for Art in Australia.

1975 **Worked towards the establishment of the Newport Mural Project**

This work, begun in May 1975, was developed up to planning stage. It involved the establishment of a project group of both residents, artists and local council members. The mural content dealt with the effects of the proposed Newport Power Station on the environment. It linked the twin issues of community participation in conservation issues, and the place of participatory art practice in the changing culture of the time.

1976 **Developed Fitzroy Mural Project (uncompleted)**

This was work planned as a part of the Festival of All Nations (later Multicultural Arts Victoria). It was co-ordinated by Geoff Hogg as a CAW mural. The mural took as its theme the preservation of community housing in Fitzroy, the recognition of its multicultural character and the ending of freeway construction at the expense of the local environment. Typical of Geoff Hogg’s work of the period, it was controversial. A public meeting in support of the project filled the Fitzroy Town Hall. Though the mural was never completed due to the withdrawal of the proposed site, the process did a great deal to promote the concept of participatory socially engaged art and further developed the community links that underpin much present State and National Cultural Policy.

1976 Developed Swinburne Technical College Mural, Melbourne

This work was commissioned by the Swinburne Students Union. An internal mural, it was painted in the stair-well of the union building, using all four walls and the ceiling. The concept was to create an environment into which the spectator would step, enhancing the participatory aspect of the experience. This approach drew on ideas explored in collaboration with English artist Desmond Rochfort in London around the creation of physically engaging mural experiences.

1976 Developed large scale street construction, Melbourne

This was a mixed media piece involving building, sculpture, and painting. It attempted to take some of the mural ideas into three dimensions. Built as part of the movement protesting what was seen as the Walt Disney-style takeover of the Moomba Festival in Melbourne during 1976, the structure was built as a float, drawing reference to US influence in Australian foreign, domestic, economic and cultural policy. Built with support from the Builders' Labourers' Federation and the Waterside Workers Union, designed by Geoff Hogg, it was largely created by artists association with the Community Art Workers organisation. Supported by unions and community activist organisations, the installation was mounted on a large trailer and paraded through Melbourne as an unofficial participant in the Moomba Parade and accompanied by marchers and banners.

1977 – 1978 Developed Building Industry Mural, Melbourne

This project involved a long and complex period of consultation with people in the building industry. The principal method for this was the formation of a project support group made up of interested people from the industry. This was the first time such a group had been established. With its assistance, over 50 on site drawings were made and through a process of discussion and practical collaboration these drawings were then developed into a 5 metre long project drawing detailing the principal elements of the composition. Geoff Hogg then co-ordinated the scaling up, site preparations and painting of the mural. The mural is 6 ½ metres high and 100 metres long. It took one and a half years to paint with a core team of four artists and numerous support group members.

1979 Development of History Mural, RMIT, Melbourne

This involved research with staff and students from RMIT and gathering of archival material with preparation of a project brief to give clear guidelines to the work. A studio was established to carry out the design work on site. Later, a practical workshop was put in place as a centre for production. This mural was designed and painted over a period of ten months with a core group of three artists and numerous part-time assistants. The size measures 12 metres by 24 metres approximately.

1979 Developed Turana Mural, Melbourne (Part One)

This is a mural at the entrance of the Education Centre of the Turana Youth Training Centre. The work was carried out with a project team of six including three professional artists and three youth trainees. The mural took three months to paint and covers four substantial walls.

1980 – 1981 Turana Mural (Part Two) – also known as “Brunswick Images”

This is a very large mural covering fourteen separate walls at the Youth Training Centre. It extends along the side of a sports ground to full length of the oval. It measures 400 metres by 6 metres approximately. The mural took a year and half to complete and involved professional artists and youth trainees working together. The mural looks at life in Brunswick over a 100 year period.

The content and images for the work were established through working with local residents, in particular the Brunswick History Group. This aspect was carried out in co-operation with ABC Radio Producer, Sue Slayman, who made an oral history broadcast from interviews.

The total project was documented on broadcast standard video by Open Channel and a major exhibition of process works was held at the Ministry for the Arts foyer gallery. All the original project drawings were acquired by the Australian National Gallery which included over 50 works on paper and associated material.

1982 Developed Designs for the Coal Lumpers Mural, Sydney City Council

This was a history mural to be painted on the old Coal Lumpers Hall in the rejuvenated docks area of Sydney Harbour (planning only).

1982 The Victorian Trades Hall Council Centenary Banner

This is a large banner measuring 5 metres by 5 metres. It was the first of the new Union banners drawing on many of the design styles and images shown in older banners. This stylistic link was made to establish continuity with an earlier tradition which had largely died in the Post World War II period. Geoff Hogg worked with Mark Wotherspoon on this project which took six months to complete. This work established a structure for banner making, reclaiming many old techniques as well as using contemporary methods. The banner is said to be the largest union banner created in Australia or the UK.

1982 – 1990 Establishment of Victorian Trades Hall Council Art Workshop

This was a production base with the peak council of Victorian unions. The workshop was located in the Melbourne Trades Hall building and employed a core staff of three expanding to as many as ten, depending on the project in production. The role of the workshop was to develop art projects of relevance to workers and their families. Works produced included murals, banners, easel paintings, sculpture, and works on paper. The workshop explored new ways of working with unions and developed individual, collaborative and participatory projects. The workshop also had an active role in contributing to the development of both Union and Government cultural policy and programs such as the Victorian Government Artist Employment Program in 1984 – 1985 which employed 35 Artists in Residences throughout the State and led to an expanded national program. It was also responsible for numerous industrial residences and projects. The workshop operated from 1982 – 1990.

1983 – 1984 Developed Museum Station Mural, Melbourne (Melbourne Central)

This is a mural in the forecourt of Museum Station, now called Melbourne Central. The work is approximately 100 metres long and 4 ½ metres high. The theme looks at work and the relationship between human beings and the created environment. The mural involved six months of planning and a year of production. It is the largest indoor mural in Australia. It was painted with a core group of the three artists. Over 200 preliminary drawings were made before the plan was developed. This is said to be the largest visual art documentation of working life undertaken in Australia. The detailed project drawing was 6 metres long. The mural is made from paint, high relief in wood and montage.

1985 – 1986 Victorian Trades Hall Council Art Workshop Banner Projects

Seven banners were completed by Geoff Hogg for individual unions at the workshop. These works usually involved painting a central canvas as well as related pieces for installation and/or carrying.

Each banner was made up of as many as 14 separate parts including canvas hangings and framed drawings. The banners were generally presented with much of their preparatory work including sketches, finished drawings, and photographic studies. Banners were developed for the following unions: the Timber Workers Union, the Building Workers Industrial Union, the Amalgamated Society of Carpenters and Joiners, the Australian Telecommunications and Employees Association, the Australian Drafting, Supervisory and Technical Employees Association, Actors Equity and the Pastry, Cooks and Biscuit Makers Union. The workshop produced many more banners as participatory and specific artists' projects.

1987 Andrew Engineering Mural Panels, Melbourne

This is a four part mural, the theme of which is the relationship between what we are and what we make. The panels are installed a little apart but the images move from one to another. They are placed in the foyer entrance to the main office. The painting is based on images developed in the factory with its machines and products.

1987 Collaborative Projects Xian Yang, China

This program was initiated by Geoff Hogg as the first time Chinese and foreign artists could work together on collaborative Public Art in China.

It was supported by the Australia-China Council, Multicultural Arts Victoria, the City Government of Xian Yang and the Rainbow TV Company of China.

The project included Australian artists Anne Graham and Anne Newmarch and was led in China by Shang De Zhou.

1988 Developed a Mural for Melbourne City Council

This work was painted on an assembly of panels and installed at the Flemington Regional Library. Flemington is an old suburb but over recent years it has become a new centre for migrants coming to Australia. In this work the artist took the locality and its changes as a starting point for the work.

The fact that the mural is in a library also posed special problems. Images were developed to work in with the library collection. In this way the painting was meant to be a part of a larger unit which included the mural, some works on paper, the library book collection and the local history file. The continually reforming character of Australian culture provides the look for the work. A Chinese classical poem is juxtaposed with nineteenth century advertising images. All this is backed by banks of Chinese calligraphy running as a commentary through the painting. The drawings that were used to plan the mural are framed and hung through the building. The main assembly of panels are concentrated at the entrance to the library but smaller groups are located throughout the building. The pieces have no set narrative and can be assembled in various ways.

1988

Xian Yang Mural Project, China

This work was commissioned by the Xian Yang City Government as part of an Australia – China cultural exchange. Co-ordinated by Geoff Hogg, the project team included five other painters and two students. The artists represented a number of the styles particular to Chinese visual culture: Chinese calligraphy, peasant painting and spring festival decoration.

The mural was built out of these different and incongruous styles together with European images developed by Geoff Hogg. The images seen together are at first highly unlikely but quickly appear normal. The structure of the work draws on traditional Chinese mural painting. The surface of the work is covered by a dotted screen separating the spectator and presenting the work as just one view point to be seen by others.

1989

Commenced Tolpuddle Martyrs Project

This was a project developed between three union organisations; the Victorian Painters and Decorators, the ACT Painters and Decorators, and the ACTU. It comprises 28 separate paintings held in Melbourne and Canberra by the three organisations. The theme of the work is taken from an early nineteenth century event – the transportation to Australia of six Dorset farm labourers. Implicit is the relationship between Australia and the old metropolitan centres, the need to humanise the impact of emerging technologies and the nature of social structures in contemporary society. It also explores the character of narrative painting. The individual parts are held separately but are capable of forming a coherent work.

1989

Installation for the Combined Building Unions in Canberra

This is a suite of 8 works for a group of building unions which looks at the craft base of the building industry and the relationship between human beings and the natural world. The works also deal with the images through which we communicate and how we recreate pictures of history. It combines “high art” images with popular ones and looks at the traditions in which they are produced.

1989

Installation for Parliament House, Canberra

This is a group of panels developed from quotations from Australian history. Geoff Hogg collaborated with Historian Professor Manning Clark in researching material and made the paintings which were installed in the new Parliament House. A mass distribution print has been made of each work. The works take for their reference the King’s speech to Parliament on the eve of the departure of the First Fleet and the speech in the colonial parliament of NSW, in which the expression “Bunyip Aristocracy” was first coined.

1990

Decorated Screen (private commission)

This was a large freestanding mural exploring the contradictory character of images presented in new contexts. Created as an interior screen, it also includes curved elements and an ornamental textile back designed and made by Beverley Jasper.

1990 Mural Project in the Victorian town of Bright

This work measuring 4 metres by 9 metres was painted at Bright Secondary College. Geoff Hogg worked with sculptor and staff member Ross Grounds and students to develop the mural which was installed in the school grounds located in a valley surrounded by tree covered mountains. The painting drew on the aspect of the mural's environment and its character as a school mural. The work provided the opportunity to examine the much talked about but seldom executed nineteenth century school mural. John Ruskin discussed this in his writings on "the Decorated School". Ruskin saw the school as a place full of history painting around which the teacher and students could create lessons. Geoff Hogg's mural reinterpreted this idea. The work was intended to operate with the school curriculum as well as to give an imaginative and ironic dimension to the surrounding bush.

1990 – 1991 Australian Workers Heritage Centre, Barcaldine QLD

Geoff Hogg worked as the Art Consultant on this project. His role was to integrate the art and craft works developed into the total project. The Barcaldine Centre is a large museum park and archaeological site developed at the cost of \$22 million. The art consultant works with a team of historians, architects, engineers, landscape designers and community representatives. The first state of the project involved the putting together of a national meeting between the project team and twelve artists and craftspeople representing the areas of painting, woodwork, ceramics, sculpture, sound work, mosaic, metal work, and environmental design. Out of this meeting the general direction was established which was that art works would be developed as part of the landscape architecture and exhibition collection and that craft skills would be integrated into the development of the building and its physical environment; eg the drainage grates would be made by a craftsman, the concrete floor would be designed and coloured by an artist and outdoor furniture would be designed and made by a craftsman working cooperatively with local people. Because the Centre is a museum of Australian working peoples history and culture all work needed to be developed around this theme. Geoff Hogg was also responsible for developing an ongoing series of temporary exhibitions and a permanent collection based on newly acquired works as well as works created on site.

1991 Developed a Series of Stamps for Australia Post

Commemorating the Shearers Strike of 1891

Australia Post released a series of 4 stamps based on images by Geoff Hogg for union banners. The stamps were commissioned with a first day cover and accompanying book. The project grew out of Geoff Hogg's work around the 1891 Shearers Strike centred in Barcaldine, Queensland.

1991 Developed Banner Installation for Melbourne University

This is a three piece work measuring 5 metres by 12 metres and displayed over the portico of the School of Education building at the corner of Swanston and Grattan Streets in Carlton. Geoff Hogg developed this as a workshop at Melbourne State College with students creating the finished piece.

1992 Visual Artist – Design Phase Park Project

Dunstan, Johns and Frazer Reserves Brunswick, Melbourne. Collaboration with landscape designers in the development of concept planes.

This involved working with the local community. Landscape designers and the City Council in creating a concept for a large scale park development in Brunswick. A part

of this involved working with local residents to identify aspects of local culture and history to help form the underlying motif of the project. Some of the areas identified were – the pre-European use of the area; European settlement trends; farming and the role of water from the Moonee Ponds Creek. The housing estates that were established there; the growth of the Housing Commission after the war and the effects of recent migration.

The principal elements for inclusion in the park were established through a series of community workshops. This involved the visual artist along with other members of the design team, working around tables with local residents creating ideas for inclusion, discussing options and producing visual material. The project also provided an opportunity for Geoff Hogg to explore new methods and approaches to community consultation. The workshop process was refined during this period, exploring a variety of ways for people to be involved in practical work and provide input into project design as well as create information around community resources towards employment opportunities.

This process was also helpful in identifying art and craft works for inclusion. Works in a range of media were noted, stone work, paving, earthwork, woodwork, murals, ceramic and mosaic. These works were both individual projects and interconnected works loosely developed around the core theme. Working with Pam Jaup and Mary O’Leary, Geoff Hogg curated an installation for the footbridge over the freeway at the end of the park. A series of faces were cast by Mary O’Leary and later installed with painting by Geoff Hogg and Pam Jaup along the bridge. This work was largely forgotten but over the years it became a site for street art and spontaneous additions becoming a strange and mysterious artwork overlooking the busy Tullamarine Freeway.

1992

Barkly Street Design and Traffic Management and Design for a new Park

The Park

Worked with local residents, Council staff and designers in developing concept plans for a new park on what was previously industrial land behind a major shopping complex in Barkly Street, Brunswick.

This project involved bringing together contemporary needs, with a sense of the history and value of what was a very significant area. From the 1840s this land had been part of a clay pit. Many of Melbourne’s most important public buildings were built from bricks made from it: St Michael’s Church; Collins Street; Melbourne Town Hall; Parliament House and the Old Treasury all contain bricks from this site.

The clay pit, the lives of the people who worked in it, life centring around the household goods made there – plates, cups etc. and the buildings built from it helped supply the core of the design. This also involved identifying a number of related art and craft projects for incorporation into the overall design.

Streetscape and Traffic Management

Worked with local residents, landscape designers, and Council officers in the creation of a traffic management plan for Barkly Street, Brunswick. This involved developing an appropriate and aesthetically pleasing solution to a difficult traffic problem. The street contains residential, industrial and commercial sites. The project had to recognize the different needs of these groups and at the same time create an interesting and pleasing environment linked to the new park development.

1992

Developed Designs for the Royal College of General Practitioners

Working with the Royal College of General Practitioners, Geoff Hogg developed two works around issues of community health.

- 1992 – 1993 New Brunswick Library and Town Hall Project**
- Register of Local Artists, Brunswick Council**
 Commissioned by Brunswick Council to develop a register of local artists and crafts people with the object of creating employment opportunities in locally based public and private projects. This work has also involved helping to set up small teams of artists and artisans for the creation of particular works. The idea was to help create new work formations capable of responding to emerging projects in the area and beyond.
- Art Consultant**
 This has involved working with the architect, community groups, Council and Project Management to integrate various arts and crafts into the building. These include painting, glass, paving, furniture and sculpture.
- Mural**
 Painted a large mural for the New Library Building. The work is 10 metres x 10 metres and occupies a position at the south end of the building. The theme is taken from local history, but rather than develop a narrative around places and events, it uses habits, memories and manners as its base.
- 1992 – 1993 Sydney Road Development Plan**
- Commissioned by the City Council to identify arts projects and employment opportunities for inclusion in the development plan. The plan covers the area from Park Street, Parkville to Moreland Road, Coburg. The process involved working with a steering committee made up of residents, traders, Councillors, Council Officers and the landscape design firm employed for the project.
- Geoff Hogg identified artist Noel Counihan's *Speech from a Cage* on the corner of Phoenix Street and Sydney Road, Brunswick, as a key event in the history of the street, focusing on Brunswick's role in the historic Free Speech Movement of the 1930s. This led to the creation of a key local public artwork and the naming of the Council's contemporary art gallery after Noel Counihan.
- 1993 Clyde Cameron College (Albury Wodonga)**
- A mural 10m x 2½m with an accompanying group of drawings commissioned by the College.
- 1993 City Screens Project**
- This was a work carried out for the Melbourne International Festival by the Victorian Centre for Photography. Geoff Hogg was commissioned to produce a large glass slide for projection onto the side of a multi-storey city building displayed over a range of nights during the festival.
- 1992 The Channel (Shepparton Mural Project)**
- This is a 9m x 2½m mural commissioned with a suite of drawings by the Shepparton Art Gallery for the extension of the City of Shepparton Municipal Offices. Geoff Hogg conducted workshops in the area and developed a participatory design method towards establishing the look and themes for the painting. The final work is in synthetic polymer paint on compressed cement.
- 1993 – 1994 Meadow Heights Park Project**
- Geoff Hogg worked with a three person team to develop a park in Meadow Heights, Broadmeadows. The area takes up the equivalent of 8 housing blocks and has as its themes the issues of multiculturalism and migration. The team was made up of two

artists and a landscape designer. The project group developed participatory design workshops with local residents, school children and youth. The team was also responsible for implementation of works. Many other artists and craft people were engaged for specific projects including local residents and a visiting sculptor from Indo-China.

1993 Mural Project Ankara, Turkey 1994

This is a 20cm x 3m mural painted on a wall in the garden of the Ministry of Culture building in Ankara. The work was commissioned by the Cultural Ministry as a pilot for a visual arts exchange. Geoff Hogg worked with Vural Udical, a well known Turkish painter and three students also assisted on a full time basis. The painting looks at the ideas of movement, migration and the porous nature of culture. It is conceptually linked with the Meadow Heights Park and as such both examine the relationship with locality and context.

1994 Methven Park, Brunswick

Geoff Hogg helped to develop an innovative play structure for Methven Park designed by David Hames with painting by Philip Fawkes. Work on the park included establishing a consultation process with local residents and park users along with developing a method to identify and employ local artists and craftspeople in designing, constructing and decorating the work.

1994 Newport Railway Station Design

Geoff Hogg worked with a multi-disciplinary team to develop designs for the redevelopment of Newport Railway Station. This was a comprehensive plan involving large areas of relief work mosaic, sculpture, scrofito, landscape design and metal work. It also involved the creation of a detailed implementation plan based on an extensive period of community consultation by the group.

1994 China Town Plaza Melbourne

Geoff Hogg worked with Chinese Artist Zhou Xio Ping and Sculptor Simon Perry in creating designs for the new China Town Plaza in the City of Melbourne. This work also involved extensive work with the Chinese Museum and community. The final work incorporates a sculpture and a large mural in a designed environment. The work explores the themes of cross-cultural engagement.

1994 Merri Creek Public Art Plan Melbourne

Geoff Hogg worked with Peter Leamon in creating a comprehensive Public Art plan for the Merri Creek. Commissioned by the Merri Creek Management Committee, it was endorsed by councils bordering the Creek, principally Hume, Moreland and Darebin. The plan involved six months of consultation with associated group including the Wurundjeri Elders, school groups, local history societies, ecologists and residents. The plan proposed the inclusion of art works with utilitarian structures such as shelters and pathways along with stand-alone works integrated with the landscape.

Merri Creek has a diverse history providing many starting points for works employing local materials and crafts. The 40 page document included philosophical overview, site plans, maps, funding options, proposed pilot projects, work methods, material sources, historical documents and workshop outcomes.

Ten years later aspects of the plan continue to be implemented. The document was also used to inform the brief for the architectural firm developing designs for the

new Moreland City offices. Concepts developed in the Merri Creek Public Art Plan were implemented in the new Moreland office construction.

1994 – 1995 Major Sculptural Relief Installation, Newport Victoria Stage 2

This work involved implementing the Newport Railway Station Public Art Plan in revised form. Working with Adnan Esen and Enver Camdal, using detailed concrete relief casts, Melbourne Road overpass and tunnel were reconstituted as a large broken machine and workshop. Taking its reference from de-industrialisation and Newport's past as a home to Victoria's most significant centre of heavy industry, the remaining site of the railway workshops provided the base and studio for the project production over a twelve-month period.

1995 – 1996 Developed Art & Prejudice Project, Xian China, Istanbul Turkey, Melbourne Australia

This was a comprehensive multi-disciplinary project looking at the movement of people and ideas around the world with locations in China, Australia and Turkey featuring installations, exhibitions, workshops and architecturally related artworks.

1996 Xian Yang China Mural Penzan Corporation

Geoff Hogg collaborated with Marina Baker, Wen Jun, Yang Gengzu and a team of Chinese artists in creating a 7 storey external wall painting in the Chinese city of Xian Yang. The painting was a key part of an ongoing series of works conducted in Australia, China and Turkey. The work explored passages of migration, collaboration, conflict and change through collaborative projects in the three countries. The project also involved a complex process of negotiation, craft scaffold building and collaborative design. Funded by the Penzan Group and the municipal government, it was said to be the largest mural in China.

1996 Argyle St Community Housing Project, Melbourne

Geoff Hogg collaborated with Adnan Esen, Simon Perry, Elise Fraser and Nick Hackett in developing a plan and Public Art works for a new public housing development in Argyle Street, St Kilda. Designed by architect Anne Caddey, the estate was designed in collaboration with future residents.

Public Art works were also identified and developed through a consultation process involving the artist group along with a complex series of meetings, architect discussions and workshops. The finished project drew together concepts of environmental sustainability, collaborative designs and integrated art in a community building project.

1996 The Alako Mural, Istanbul Turkey

Geoff Hogg collaborated with Wen Jun Fusun Caglayan and Yang Gengzu to create a large wall painting in Istanbul on the European edge of the Bosphorus. Linked with the Penzan project in China, it referred to the Silk Road and underlying memories, language and influences that continue as part of its legacy. This work was part of an ongoing group of projects including landscapes, exhibitions and wall painting conducted in Australia, China and Turkey.

1996 Dandenong Art Centre Project

Geoff Hogg collaborated with Enver Camdal and Peter Leamon in creating a series of Public Art works associated with the redevelopment of the Dandenong Art Centre.

- 1996 Art Consultant, Barkly St Park Stage 2 Brunswick Victoria**
- Geoff Hogg collaborated with architects Green & Dale to design and implement a series of Public Art projects originating in his designs for Barkly Street Park produced in the first phase of that project. The principal work was a large play structure referred to underlying themes of the project outlined in Stage 1.
- 1997 Streetscape Design, Werribee Victoria**
- This involved creating a series of concepts for the main business district in Werribee Shopping Centre. Work centred on a small park and related spaces, including paving, shade structures, seating and a mock ruin referring to the original land survey conducted from that point.
- 1998 Project Management, Public Art Works, City of Darebin, Victoria**
- Geoff Hogg worked with Peter Leamon to develop, commission and manage two Public Art projects for the City of Darebin. Works included a metal sculpture by Enver Camdal and a large stone and water seat structure by Cameron Robbins and Anderson Hunt.
- 1998 Mural Sile Turkey**
- Geoff Hogg worked with Marina Baker and Fuzun Caglayan to create a 5 storey wall painting in the Turkish Black Sea port of Sile. Building on previous work with Fuzun Caglayan, the painting explored changing associations, movement and continuing reinvention of calligraphic forms derived from Ottoman sources. Sile sits near the entrance to the Bosphorus, one of the world's most historically contested and important waterways.
- 1998 City of Moreland Council Chamber Ceiling**
- Working with Australian/Chinese artist Zhou Xio Ping, Geoff Hogg developed ideas originally suggested for Merri Creek Art Plan. This document had been used as part of the brief for the Town Hall redevelopment and influenced the narrative used in the building design, particularly the main corridor which was designed as a moving stream making reference to migration and movement through time. (This idea was originally put forward in the Merri Creek Plan). Geoff Hong and Zhou Xio Ping created a painted paper ceiling for the Council chamber, acting as a type of map to the region and also making reference to Moreland's special relationships in China and Turkey. These relationships had been fostered as part of an ongoing program developed by Geoff Hogg between Moreland, Sile, Xian Yang and Barcaldine. The ceiling painting explored the associations of culture, geography, memory and movement.
- 1999 Village Mural Shaanxi Province China**
- Working with Wen Jun and Yang Geng Zu and a group of Chinese artists and traditional craftspeople, Geoff Hogg created a two storey wall painting in the main grain courtyard of a medium sized village in central Shaanxi Province, China. This work built on Geoff Hogg's 30 years of collaboration with peasant artists from that region.

- 2000 Longreach Queensland Project**
- Continuing his association with central western Queensland, Geoff Hogg developed a collaborative wall painting involving artists and students. The College is a live-in training school for students working in the pastoral industry. It has three main study areas: horses, sheep and cattle along with station procedures and management. Students come from all over the outback, as far as northern New South Wales and the Northern Territory. The wall painting drew its imagery from the region and was created as a response to the environment and objects identified in the original, now abandoned, town of Longreach.
- 2000 Springvale Books Victoria**
- This involved working with the City of Greater Dandenong in developing a small park in Springvale Road. In collaboration with urban designer Matt Slaven, Geoff Hogg created a paving plan, a planting plan and a substantial installation of concrete cast book forms creating a landscape of related sculptures bordering Springvale Road.
- 2000 Xian Yang China Park Project**
- Geoff Hogg coordinated groundwork for the central park Xian Yang. The installation involved Australian artists and students collaborating with their Chinese counterparts and a local work unit to create a complex paving work and associated stone carvings designed by Cameron Robbins.
- 2001 Sile Park Project Turkey**
- This project grew out of Geoff Hogg's work in Sile in 1998. At that time he developed a plan with the City Government and the Chekol Foundation for the Conservation of Built Environment, to create a register and installation documenting antique stone in the area. This led to the 2001 project where an installation drawing together Ottoman, Byzantine and Roman stone was created around a new amphitheatre designed by architect Can Tobakolu.
- 2001 Collaborative Scrolls**
- Working with Xio Zhou Ping, Geoff Hogg developed a collaborative painting project with Chinese artist Mai Hei. This continued Geoff Hogg's work with the City of Greater Dandenong. Together, as part of a design group, the artists produced three 8 metre long scrolls to hang in the atrium of the new Dandenong Art Centre. The project was developed in cooperation with Dandenong's sister city in China, which part funded the project.
- 2001 Buckingham Avenue Project Springvale Victoria**
- Continuing his work with the City of Greater Dandenong, Geoff Hogg worked with landscape architects Urban Initiatives in facilitating the design of a diverse shopping centre in Springvale Centre around Buckingham Avenue. This project included facilitating design work by Hong Kong based artist Pattie Wang and a complex process of stakeholder negotiations and workshops.
- 2002 Table Project, Springvale, Victoria**
- Extending work along the edge of Springvale Road, Geoff Hogg developed an installation consisting of three large concrete tables with bronze additions. The work was part of a project including an exhibition of material created during the planning

process. It also made reference to work directly opposite it in Springvale Road and was created in close consultation with members of the Springvale community.

2004 Cembra, Italy

This project involved the development of a mural at the Cantina La-Vis winery in the Italian town of Cembra in the province of Trentino. A collaborative work, it involved both Australian and Italian artists.

2005 Şile, Turkey

Developed in collaboration with Şile Municipal Government the project involved a beachfront installation and a 300 metre wall painting on the breakwater integrating colours with the coming and going of the Şile fishing fleet that is based there.

2006 Xianyang, China

This was a multi-disciplinary Art in Public Space collaboration with Xianyang Normal University School of Art. Groups from RMIT and Xianyang Normal University created works centred on a Han Dynasty tomb situated near the university. Particularly notable was a pedal powered vehicle project and a collaborative wall painting developed by Geoff Hogg and Wen Jun.

2007 Xianyang, China

A collaborative multi-disciplinary Art in Public Space project undertaken at Shaanxi University of Costume and Art. Fourteen postgraduate students and staff from RMIT collaborated with staff and students from the host university creating works throughout the campus. Geoff Hogg worked with Wen Jun creating a wall painting as part of their 20 year collaboration on mural projects in Australia, China, Turkey and Italy.

2008 Travelling the Distance

A multi-disciplinary art project involving artists from Australia and China producing works on issues of urbanization and internal migration. The program was centred around the Xian to China railway and involved installations in both Xianyang and Shanghai.

2009 Collaborative painting with Rowena Martinich and Wen Jung. Based at Area Contemporary Art Space in Fitzroy Melbourne, the work comprised a 7m joint painting presented as a long loose hanging canvas.

Meridians, China - Stage 1

A collaborative Public Art project developed as part of Shanghai World Expo 2010, Meridians involved the development of a series of works acting as a satellite project to the World Expo site. Created in collaboration with Penny Wong Hulbert, Clare Leporati and Cameron Robbins, the work featured a rooftop drawing machine created by Cameron and an extensive exhibition and series of site-specific installations featuring Chinese and Australian artists. The project was a component of the Victorian Government cultural contribution to World Expo.

Sleeper

A collaborative contemporary art project built around the transformations of 5 disused ticket boxes on stations on the Melbourne to Dandenong railway line in outer Melbourne. Developed with Ian Haig and 10 new media artists, the work involved the installation of artworks in the ticket boxes, creating a continuing exhibition along the rail line. Ten separate works were presented in two six month seasons.

Alternative Worlds

Initiated by Geoff Hogg, this project linked indigenous artists from Canada, Mexico and Australia and was built around a series of art projects, symposia and residencies in the three countries. Experience from *Alternative Worlds* led to the development of *The Trust Project* a year later.

2010

Dokumac

A comprehensive project developed in Greater Istanbul, Turkey involving 24 related works and installations in the town of Sile, activating streets and focusing in particular on the three, 500m stairways linking the main street to the fishing harbour. The project also explored marginal spaces and a small abandoned cottage, creating surprising contexts for fine art interventions.

Trust Project

This intercultural project links artists, architects and designers in Turkey, Mexico and Australia exploring trust as a social value. Co-winner of the RMIT Design Challenge (2010), this project created the framework for works to follow, and built new university contexts for creative practice, bringing together relational and practical projects. The Trust Project continued the rhizomatic approach of supporting an informal program of works at varying times in diverse locations as potential could be realised.

Spring Cycle

Art and Mobility project, developed in collaboration with Wen Jun. This project involved customising and decorating a three wheel 1970s cargo bike from China as part of a larger art and mobility research project. Spring Cycle explored the potential of movement and pedal power vehicles providing pathways for artistic insights as well as reimagining our practical engagement with everyday life. The Spring Cycle is now part of the collection of the Chinese Museum, Melbourne.

Lumens Project

Supported by Arts Victoria, this project involved the collaboration of artists in both China and Australia towards the development of a major temporary art program in the ancient Chinese city of Suzhou and the City of Melbourne, Australia. The work was a collaboration with Clare Leporati, Shane Hulbert and Tammy Wong Hulbert.

2011

Gateway

A collaborative project built around Melbourne's Chinatown, involving artists from Australia and China, including an exhibition curated by Tammy Wong-Hulbert at the Museum of Australian Chinese History in Melbourne.

2012

Yansamalar, Sile – Istanbul, Turkey

This curated project brought together artists from diverse backgrounds to develop Art in Public Space projects through the seaside city of Sile, Istanbul. Developed with the support of Sile Municipal Government, Turkey. Participants in this multi-disciplinary art project were given use of a decommissioned Bosphorus ferry as a site for installations and studio space for the duration of the project. The ferry was moored adjacent to the harbour with a large Black Sea fishing fleet and provided a key site for interaction with boat crews and visitors. The project was undertaken as a part of a continuing Public Art engagement with Sile Council.

2013

T-Cycle

Art And Mobility project, developed in collaboration with Ceri Hann and Aslam Akram. This project continued research through the art and mobility framework and explored new possibilities for the traditional Afghan tea cycle, commissioned through a partnership with the City of Greater Dandenong, the home of a large Afghan community. The highly decorated T-Cycle is used as the base for a micro business bringing together economic opportunity and mobile sites for cultural engagement as tea and sweets were sold from the cycle in the streets at community events and celebrations.

The City of Greater Dandenong gifted the T-Cycle to the regional Migrant Resource Centre where it continued to be used as a micro business.

2014

Afghan Precinct

Redesign of Central Dandenong, collaborative art and design project developed with Aslam Akram, Clare Leporati and Cassandra Childers (HASSEL Architects), commissioned by the City of Greater Dandenong.

Urban Laboratory – part 1

This project grew out of the earlier Trust Project and was developed in collaboration with Fiona Hillary. It explored the role of temporary art interventions in public space, in the context of city safety. Work was commissioned by the City of Melbourne and was centred around Hosier and Rutledge Lane in the City of Melbourne. Developed in response to a perceived lack of safety in the area, Urban Lab activated various sites for creative practice, dialogue and exchange.

Regional Rail Link project

This project was the largest integration of art and transport infrastructure developed within the Victorian Rail Network. The project was developed in collaboration with Clare McCracken, and funded through the Department of Transport, Victoria. It involved developing artworks for three new and two refurbished railway stations as well as commissioning related works for road and rail separation areas. Work was coordinated with two Local Government authorities, the architectural firm Hassell, State Government Rail authorities and the construction project joint venturers.

2015

Urban Laboratory – part 2

Developed in collaboration with Fiona Hillary, this project explores concepts of community safety through the further development of ideas originating from Urban Laboratory part 1. Located in the inner-Melbourne suburb of St Kilda, Urban Laboratory part 2 features a range of socially engaged and collaborative arts projects.

Bluestonia Concept Plan

A major Art In Public Space project exploring 67 kilometers of laneways in the inner-Melbourne City of Moreland. Bluestonia is developed in collaboration with Dr Kevin Murray, Suzy Pinchen and local residents. The project is held together through art events, clean-up days and social events linking laneway communities in a continual informal Festival of the Lanes.

2016

Bluestonia 24/7

Curated in partnership with Suzy Pinchen, Chris Milbourne and Nicole Polentis, this project builds on the Bluestonia concept and involved bringing together a local community of 32 artists to undertake small art projects through three lanes in Brunswick, an inner suburb of Melbourne. Artists were given an A4 sized wooden box built by Chris Milbourne to create works in and these were then installed in various locations along the lanes, evoking shrines and grottoes often found in Greece and other European and Asian countries.

As well as opening new sites and means for artists expression, the concept developed in dialogue with Nicole Polentis refers to the social use of the lanes by Greek families and other members of local Brunswick communities of the 1960s and '70s.

2017

Bluestonia Backyard

Initiated in partnership with artists Sonia Zamantis and Suzy Pinchen, this project was created through dialogue with residents from diverse backgrounds, living adjacent to Howard Street and Mountfield Street Lane, Brunswick. Emerging over a six months period, a series of striking posters were created by Sonia representing food grown in backyards along the lane and pasted on the back of fences with a quote by the residents about their food garden or their favourite food plant.

2018

Shenzhen Biennale of Art, Architecture and Urbanism

In January 2018 Geoff Hogg undertook a residency at the Biennale site. During this time he produced a series of works continuing his interest in poor and discarded materials. His work explored the character of the urban village established as the site for a range of Biennale activities. He also provided lectures and workshops for students and Biennale visitors.

2019

Bluestonia Spring Festival

Curated by Geoff Hogg, this project featured the work of Chinese artist Wen Jun with whom he worked through various collaborative projects since the 1980s. The works feature a series of 4 related wall paintings in the Howard Street and Mountfield Street Lane, Brunswick. Works represent the traditional Chinese art of Spring Festival painting and were created with assistance from Chinese/Australian artists Lui Shuhua and Rui Zhao.

The project was launched in the lane with a local community celebration attended by over 100 residents and Chinese community members.

2015 – 2019

Intercambio

Intercambio is a collaboration with Australian and Cuban partners. This project was supported by a range of agencies in the two countries including the Department of Foreign Affairs & Trade and the Cuban Ministry for Culture. It represented a series of artistic residencies, arts projects, workshops, exchanges, symposia and publications undertaken over a four year period.

Based in and around the Upfield railway line Melbourne and the Hershey line Havana, this multidisciplinary intercultural project included the work of many artists and creative workers and culminated in the Havana Bienal 2019. Built around a risomatic concept, projects and locations moved in and out of a larger program making way for evolution and inclusion of new works and ideas.

SELECTED EXHIBITIONS

- 1980 Public Art Process and Developments, Victorian College of the Arts Gallery, Melbourne
- 1981 Background work P.I.T. Space Gallery, Melbourne
Artworks Along the Way, Ministry for the Arts Gallery, Melbourne
Australian Perspector, Art Gallery of NSW
National Permanent, Geelong Art Gallery
- 1983 Exhibition L. Lippard Curator, HEF, New York, USA
- 1984 Victorian Vision, National Gallery of Victoria
- 1985 Working Art, Art Gallery of NSW
- 1986 Working Art, Art Gallery of WA
- 1987 "English in New Holland or Favourite Stories for Juniors", Christine Abrahams Gallery, Melbourne
Macquarie Galleries, NSW
- 1988 "English in New Holland or Favourite Stories for Juniors", Experimental Art Foundation, Adelaide
Other Landscapes, City Gallery, Melbourne
New Works, Macquarie Galleries, NSW
Art Work, Museum of Victoria
- 1989 Working Drawings, Australian Centre, Melbourne University
Secondary Shift, Morwell Art Gallery, Victoria
Tolpuddle Martyrs, ACTU Space, Canberra, ACT
Salamanca Gallery, Hobart
- 1990 Melbourne Contemporary Art Gallery One Person Show (Paintings)
- 1990 Melbourne Contemporary Art Gallery Group Show (works on paper)
- 1991 Melbourne Contemporary Art Gallery One Person Show
- 1992 Australian Centre for Contemporary Art Group Exhibition
- 1994 The Big Picture: Survey Exhibition
This is a survey exhibition of twenty years of work by Geoff Hogg. The exhibition was displayed at Regional Galleries around Victoria.
- 1996 Works in Progress, Xian Fine Art Gallery, China
- 1996 Exhibition Shaanxi State Art Gallery, Xian China
- 1998 Exhibition Porous Şile City Gallery, Turkey
- 1999 Gallery of the Chinese Ethnic Affairs Commission, Beijing, China
- 1999 Exhibition Xian Yang City Gallery, China
- 1999 Exhibition Porous RMIT Storey Hall Gallery
- 2001 "Travelling the Distance" Xianyang Normal University Gallery

2001	Group Show Site Exhibition, City of Şile, Turkey
2002	Pit Space Melbourne, Australia
2007	Area Contemporary Art Space China Project Group Exhibition
2007	Area Contemporary Art Space Show Collaborative painting with Rowena Martinich and Wen Jun
2007	Xianyang Site Show, Shaanxi University of Costume and Art
2008	“Animal, Vegetable and Mineral” School of Art Gallery, RMIT University “Rolled Up Rolled Out” School of Art Gallery, RMIT University “Travelling the Distance” M50 Gallery, Shanghai
2011	Area Contemporary Art Space “Journal” Museum of Australian/Chinese History “Gateway”
2012	“Sifting Time” Chinese Museum, Melbourne
2013	“Convergences” Design Hub, Melbourne
2017	“Bluestonia 24/7” Laneways, Melbourne “Intercambio” Site 8, RMIT University
2018	Shenzhen Biennale of Art and Urbanism, Shenzhen, China
2019	Bienal de la Habana, Havana, Cuba

SELECTED COLLECTIONS

1. Australian National Gallery
2. State Collection: Ankara Turkey
Fine Art Directorate: Ankara Turkey
3. Fine Art Directorate, Beijing, China
4. Various public and private collections in Australia and overseas.

SELECTED INSTITUTIONS

Geoff Hogg was Director for the RMIT program Master of Arts (Art in Public Space). He also managed the linked programs Graduate Diploma (Art in Public Space and Graduate Certificate (Art in Public Space). He initiated Vocational Education programs in Public Art including Diploma and Graduate Certificate studies and began undergraduate courses in Art in Public Space at RMIT University, Melbourne.

He supervised PhD candidates in his key areas of interest, including art and social engagement, and intercultural practice. He has worked extensively with local and international students and developed a joint Masters program with East China Normal University, Shanghai China, focusing on Art in Public Space. Geoff Hogg was a long-standing member of the RMIT School of Art Executive. He was Founding Director of the School of Art Research Centre CAST (Centre for Art, Society and Transformation), and was active in the development of Community and Industry Engagement within the university context.

Lectured in Art Colleges, Universities and Cultural Institutions in Australia and internationally, including:

- Power Foundation Lecture, University of Sydney
- Beijing Art Academy
- University of Queensland
- South Australian School of Art
- Melbourne University
- Phillip Institute of Technology
- Shanghai University
- Xian Fine Art Academy
- Victorian College of the Arts
- ICA London
- Royal Academy for the Arts, UK
- East China University, Shanghai
- Xianyang University, Province of Shaanxi
- Trakya University, Edirne, Turkey
- The Diego Rivera Foundation, Mexico DF

Geoff Hogg has developed and taught various courses in Mural Painting and Public Art in Australian Art Schools. These include Phillip Institute, and the Canberra School of Art. He also helped establish the Victorian Artist in the Community Training Scheme and the Australia Council Community Art Training Program; this was established as a special course for a group seen as the principal 20 practitioners in Australia in 1982.

Geoff Hogg has also presented numerous reviews, articles and commentaries, for radio, television, and the print media including a three part ABC Radio National special program on Art in Contemporary China 1988.

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- 1996 Art and Suburbia : C McAuliffe
Craftsman House
- 2004 Outer Site : Tristin Koenig : Introduction by Lucy Lippard
RMIT Publications
- 2006 Melbourne Design Guide : V Stappmanns, Editor
RMIT Publications
- 2006 Chorus : A McInnery
RMIT Publications
- 2008 A Skilled Hand and Cultivated Mind : H Edquist and E Grierson
RMIT Publications
- 2008 Xianyang : Wen Jun A Record of Works
- 2009 Outsight : Geoff Hogg and Kristen Sharp
McCullough & McCullough
- 2010 The Curator and The Academy : David Forrest
Academic Publishing

LIST OF COMMITTEES AND BOARDS

1. Member, Australia China Council (Dept. of Foreign Affairs, Canberra). Principal role of this organisation to develop Australia-China relations in Trade, Education, Science and the Arts.
2. Chairperson, Victorian Government Employment Creation in the Arts Advisory Panel. Established by the Ministry for the Arts to develop employment opportunities for artists from a range of disciplines.
3. Member, Victorian Ministry for the Arts Visual Arts Advisory Panel. Peer Panel established to advise the Minister on Community Arts Policy, changes in the field and grants to visual artists.
4. Founding Member, Victorian Ministry for the Arts Community Arts Panel. Peer Panel established to advise the Minister of Community Arts Policy changes in the field and grants to artists and communities.
5. First Chairperson, Federal Government Employment in the Arts Panel. Established by the Australia Council to develop employment opportunities for artists from a range of disciplines.
6. Committee Member, Australia Council Artist in the Community Training Program. Established to develop an intensive training program designed for the twenty most accomplished community artists practicing in the field at the time.
7. Consultant to the Victorian Ministry for Planning, Urban Arts Unit. The Unit was established to encourage the development of integrated architectural artworks throughout the City of Melbourne.
8. Member of Australia Council Art and Working Life Working Group. Established to develop the basis for employment opportunities for artists within the Trade Union movement.
9. Board Member, Multi Cultural Arts Victoria. Non Government organisation established to encourage and promote works of migrant artists and cultural pluralism in the Arts.
10. Member, Victorian Ministry for the Arts Cultural Resource Centre Committee. Established to encourage access to resources available for artists and the general community.
11. Member, Victorian Trades Hall Council Arts Advisory Committee. Established to encourage support for the Arts and employment opportunities for artists within the Trade Union movement.
12. Member, Victorian Government China Relations Committee, Cultural Section. Established to encourage artists and other cultural exchange.
13. Member, Brunswick Xian Yang Promotion Centre

14. Member, National Trust Public Art Committee. Established for the classification of Public Art in Victoria
15. Victorian Curriculum and Assessment Board – Art, Design, and Craft Steering Group
16. Director, Arts and Recreation Training Victoria. Arts and Recreation Training Victoria is the industry training board responsible for the development of Art Education and training in Victoria
17. Represented the A.C.T.U on the National Visual Arts mapping project conducted by Arts Training Australia
18. Deputy Chairperson, Arts and Recreation Training Vic