

Mining Value: Art and the Extraction of Resources **Thursday, 9 August**

9:30

Tea & Coffee

10:00

Welcome with Mark Ledbury, Director of the Power Institute

Introduction with Maggie Cao (University of North Carolina at Chapel Hill), Alex J Taylor (University of Pittsburgh) and Sophie Cras (Université Paris 1 Panthéon-Sorbonne).

10:30

Session 1: Environmental Effects

Mining Sydney Harbour Ann Elias, University of Sydney

The Return of the Repressed Iain McCalman, University of Sydney

Response by Ute Eickelkamp, University of Sydney

12:15

Lunch

1:30

Session 2: Mineral Politics

Mining, Metallurgy and Manufacture in Second Empire France Amy F. Ogata, University of Southern California

Rusting Giant: U.S. Steel and the Promotional Material of Sculpture Alex J. Taylor University of Pittsburgh

Response by Jennifer Ferng, University of Sydney

3:15

Afternoon Tea

3:45

Session 3: Gold

Surface and Surfeit: African Gold and Italian Gold-Ground Painting Anne Dunlop, University of Melbourne

Licentious Gold Maggie Cao, University of North Carolina at Chapel Hill

Response by Alex J. Taylor, University of Pittsburgh

5:00

End of Day

Mining Value: Art and the Extraction of Resources **Friday, 10 August**

1:15 Tea & Coffee

1:30 **Introduction** with Maggie Cao (University of North Carolina at Chapel Hill)

1:45 **Session 4: Image Extraction**

An Engine, Not a Camera: Photography and Combustion in the Early Anthropocene Matthew C. Hunter, McGill University

Mining Vision: Ingrid Pollard's Photographic Formations Anna Arabindan-Kesson, Princeton University

Mining, metaphysics, metaphor and making art Ian McLean, University of Melbourne

Response by Sophie Cras, Université Paris 1 Panthéon-Sorbonne

3:45 Afternoon Tea

4:00 **Roundtable Discussion - Art and Value(s) - Economic, Environmental, Ethical**

1. How does it help, change or challenge art history to have a nuanced understanding of material provenance? Specifically, where materials for art making come from, the effort, violence and economic disparities that produce them.
2. Have we begun to chart mining's deep effects across human cultures and time? And how might the relatively short history of human-made art and artefacts help us understand the long and deep environmental processes with which mining interacts and often interferes?
3. How does art fit into the chain, or the map, of the inequalities that mining and extractive industries often entail?
4. Can we mine metaphorically? What does it mean for artists to 'extract' material?

5:30 **Closing Reception**

6:30 End of Day

THE POWER INSTITUTE
FOUNDATION FOR ART & VISUAL CULTURE

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