The Conference

**ARTS//MATTER** is the annual postgraduate student conference organised by the School of the Arts and Media at UNSW. The conference is aimed at postgraduate and early career researchers across multiple fields and disciplines. We aim to bring these researchers together to share their ideas and network with likeminded students and academics. Additionally, this conference is designed to facilitate the development of their research projects in a supportive, collegial environment.

The conference has been organised by a group of postgraduate student volunteers from across the many disciplines within the School. The organising committee are: Phoebe Macrossan, Melanie Robson, Shaun Bell, Camilla Palmer, Jayne Chapman and Sameera Durrani.

The Theme

Now more than ever, the socio-economic and political climate calls into question the value and public utility of the arts, and ultimately asks: do they matter? Although the arts are predominately discussed in terms of political budgets and funding, we hope to encourage a broader debate of artistic research practices as they pertain to the parameters of our employment.

This symposium aims to stimulate discussion on topics related to arts matters, such as: how and why do we judge or evaluate the arts? How does one make a case for a diverse and interdisciplinary platform? How do the arts impact our sense of identity and, in turn, how does this impact what we research and our modes of production? How are the arts represented in academia and elsewhere? What is the importance of representations and how are they created? How do we contribute to the understanding of what constitutes the arts? And how do we, as researchers, help fill in the gaps and elisions?
The Roundtable Discussion

After lunch, we will hold a roundtable discussion between panellists with a background in visual and performing arts and media production. Rachel Healey, William Yang and Lizzie Muller will discuss the symposium theme as it relates to their respective fields. The roundtable discussion will be chaired by Jane Mills.

Rachel Healey's arts career includes ten years as General Manager of Belvoir Street Theatre and four years as Director of Performing Arts for Sydney Opera House. Rachel has also worked for Lowdown Magazine, The Australian Ballet, Handspan Theatre and Magpie Theatre and as an independent producer. She was a participant in the Prime Minister's 2020 summit and has served on many boards including the Sydney Opera House Trust, Live Performance Australia, Kage Physical Theatre, funding boards for Arts NSW and as Deputy Chair of the Theatre Board of the Australia Council. She is currently Executive Manager of Culture for the City of Sydney.

William Yang is a Sydney-based photographer, filmmaker, and artist, and the Visiting Research Fellow at the School of the Arts & Media. After completing a Bachelor of Architecture at the University of Queensland, Yang moved to Sydney in 1969, and worked as a freelance photographer documenting Sydney’s social life, including the glamorous celebrity set, and the hedonistic gay community. His first solo exhibition, 1977’s Sydneyphiles, caused a sensation because of its frank depiction of Sydney’s gay and party scene. In 1989, Yang integrated his skills as a writer and a visual artist and began to perform monologues with slide projections in the theatre. Yang has been awarded an Honorary Doctorate of Letters from the University of Queensland for his services to photography, and the H.C. Coombs Creative Arts Fellowship at the Australian National University. In 2010, he was awarded a two-year Ozco Fellowship to make DVDs of his performance pieces.

Lizzie Muller is a curator and writer specialising in audience experience, interaction and interdisciplinary collaboration. She is Senior Lecturer and Director of the Masters in Curating and Cultural Leadership at UNSW Faculty of Art and Design, Australia. Her research draws together curatorial practice based research with theories and methods from participatory design. Her work with audience experience extends to the fields of preservation and archiving, particularly experiential documentation and oral histories of media art. Her current research explores the relationship between curatorial practice and shifts in contemporary disciplinary structures. She is Co-Investigator (with Dr Caroline Langill, OCAD University) on The Living Effect, a research
project funded by the SSHRC (Canada) investigating the notion of “aliveness” in media arts objects.

**Jane Mills** is Associate Professor at the School of Arts & Media at the University of New South Wales. Jane has a production background in journalism, television and documentary film, and has written and broadcast widely on cinema, media, screen literacy, censorship, feminism, sociolinguistics and human rights. Her current research projects concern screen literacy learning, cosmopolitanism, participatory media culture, and geocriticism. She is the Series Editor of *Australian Screen Classics* (co-published by Currency Press and the National Film & Sound Archive) and the author of eight books including *Jedda* (2012), *Loving and Hating Hollywood: Reframing Global and Local Cinemas* (2009) and *Cinema Sin and Censorship* (2001).
The Prizes

Prizes for Best Paper and People’s Choice will be presented on the evening of the symposium.

Our five candidates for the Best Paper prize will present their papers in Room 327 in the two sessions following the Roundtable Discussion. Judges drawn from across the School will take into account presentation, content, originality and relationship to theme.

All conference participants are eligible for the People’s Choice Award, so make sure to vote for your favourite paper at the end of each session by using the voting slip provided.

Award winners will receive book vouchers from the UNSW Bookshop.

If you would like to tweet during the symposium, please use the hashtag #SAMP GS2014
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<tr>
<th>Time</th>
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<tr>
<td>8.30am</td>
<td>Registration Opens (Level 3 foyer)</td>
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<td>9.00am</td>
<td>Welcome to country &amp; housekeeping (Room 327)</td>
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<td>9.30am</td>
<td>Literature</td>
<td>Room 327</td>
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<td>Christopher Oakey (UNSW)</td>
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<td>‘Unable to begin / At the beginning’: George Oppen and the problem of temporality</td>
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<td>Ella Mudie (UNSW)</td>
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<td>Surrealism, urban design and the politics of re-enchantment</td>
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<td>10.30am</td>
<td>Morning Tea (Level 2 foyer)</td>
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<td>11.00am</td>
<td>Cultural Representations</td>
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<td>Rodney Wallis (UNSW)</td>
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<td>September 5 and September 11: Steven Spielberg’s Munich and the Global War on Terror</td>
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<td>Norzizi Zulkafli (UOW)</td>
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<td>Contemporary Mak Yong: Enhancing Or Deteriorating Its Identity?</td>
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<td>Annee Lawrence (UOW)</td>
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<td>Like ‘playing in the dark’: on writing resistance and rewriting cultural narrative in Australian fiction</td>
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<td>Chairperson: Alexander Howard</td>
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<td>Chairperson: Roanna Gonsalves</td>
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<td>12.15pm</td>
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<td>1.15pm</td>
<td>Symposium Roundtable (Room 327)</td>
<td>Chairperson: Jane Mills</td>
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<td>2.45pm</td>
<td>Best Paper Prize</td>
<td>Jessica Ford (UNSW) Keeping feminism in its place: Big Love and the transgression-containment dynamic on contemporary American television</td>
<td>Matthew Fitch (Melb) Revaluations of the arts as a &quot;public good&quot;</td>
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<td>Emily Chandler (UNSW) Agency, Power and Transformation in As Told By Ginger</td>
<td>Sarah Schmidt Art Matters</td>
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<td>Hannah Courtney (UNSW) Why Understanding the Conventional Literary Exchange Matters</td>
<td>Ignacio Rojas Corral (Melb) Australia as a migrant nation: Leaving the echoes of white Australia behind through art</td>
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<td>Chairperson: Melanie Robson</td>
<td>Chairperson: Shaun Bell</td>
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<td>4:00pm</td>
<td>Afternoon Tea (Level 2 foyer)</td>
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<td>Chairperson: Penny Hone</td>
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<td>4.15pm</td>
<td>Best Paper Prize</td>
<td>Harriette R. Richards (UWS) Fashion as Art: Jean Paul Gaultier at the NGV</td>
<td>Anna Hyland (Melb) The Value of Venice: Participants and supporters’ views on the Biennale of Art</td>
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<td>Murray S. Robertson (UWS) The sound and the colour of extreme text</td>
<td>Louise Rollman (QUT) Curating Expectations</td>
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<td>Chairperson: Laura Lotti</td>
<td>Eliza Muldoon (Melb) Your life will be better if you make art: considering the potential benefits of participatory arts across our lifespan</td>
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<td>5.30pm</td>
<td>Closing address (Level 2 foyer)</td>
<td>Chairperson: Alejandro Miranda (UWS) Rhythm, mobilities and changing musical practices</td>
<td>Chairperson: Camilla Palmer</td>
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In this evening event, prizes will be presented to the winners of the Best Paper and People’s Choice Awards by our judging panel. Enjoy a music performance by David Bell and Brontë Horder.
| **Chandler, Emily**  
**UNSW** | Agency, Power and Transformation in *As Told By Ginger*  
*This paper is presented as part of the Best Paper competition*  
Between 1990 and 2010, American children’s television animation represented girl characters with more agency than previously in the history of animation. However, girl characters were often categorised according to superficially opposed, dichotomous archetypes, whose differences were used to instigate conflict. I refer to this discourse as girl typing. While the girl typing discourse portrays image and group affiliation as an expression of a girl’s intrinsic identity, protagonists are often depicted as having the opportunity to reinvent themselves as popular and ultra-feminine. This represents a transition to a more empowered subject position. The protagonist inevitably rejects this new subjectivity as inauthentic or elitist, subverting the traditional linear transformation narrative. My research examines the interplay of form, genre and performance, as they influence the representation of gendered subjectivities, thereby demonstrating the importance of children’s television animation as a cultural form. Using a feminist poststructuralist theoretical perspective, this paper employs discourse analysis, narrative analysis and textual analysis to explore the conflicted relationship with feminised forms of power in *As Told By Ginger* (Nickelodeon, 2000-2004), particularly in the first season episode “Deja Who?” I argue that subverted transformation represents a vicarious experience of power in the school setting, as well as an enactment of discipline for failing to acquiesce to the group’s consensus.  
**Emily Kate Chandler** is a second year PhD student in the Media, Film and Theatre program of the School of Arts and Media at the University of New South Wales. Her research examines representations of girlhood and gender in American children’s television animation between 1990 and 2010.  
emilykchandler50@gmail.com |
| **Chapman, Jayne**  
**UNSW** | Shock, Revulsion and Touch: Absence of the Hand in Wordsworth’s *The Prelude*  
Book VII of *The Prelude* (1850) is well-known for Wordsworth’s shocked, phantasmic description of nineteenth-century London, and also for his avid, sensory appreciation. In this paper I argue that the trauma Wordsworth experiences upon meeting the modern city results specifically in a state of tactile deprivation, evident in his lack of physical contact experiences, and poetic expression and description. These combine to explain the acute absence of a haptic dialogue that is ever-present when Wordsworth experiences the tranquillity of nature, such as in the sonnet “Composed upon Westminster Bridge, September 3, 1802”. I also argue that the deficiency of the hand and its sense is supplemented by an over-abundance of sense from his most basic organs – his eyes and ears – which are sent into compensatory overdrive. This paper contributes to a larger picture situating Wordsworth in a  
**Jayne Chapman** is a Doctoral candidate in the School of the Arts & Media at the University of New South Wales. She recently presented her thesis at an international conference in Washington, D.C., and is being published in *The Emily Dickinson Journal*. Her thesis is focused on the nineteenth-century emergence of the hand as a literary symbol of Pre-Raphaelite, anti-mechanistic aesthetics. |
nineteenth-century, materialistic culture with Blake, Dickinson, Rossetti and Morris. These poets thrived on the appreciation of haptic receptivity, materialism, and manual methods of poetic production which were all under threat in the age of mechanical reproduction. The symbol of this aesthetic standard is the hand (appearing in thematic, metaphorical, synecdochial and symbolic manifestations), which is developed by these writers to activate tensions between industrial and anti-industrial values, control between author and printer/editor, and mechanised vs. natural aesthetics.

**Chattopadhyay, Arka (UWS)**

**‘Anatomy is a (w)hole’**: Mathematized Body and Sexual Rapport in Beckett and Lacan

The paper examines the mathematized body in Samuel Beckett’s ‘Enough’, *How It Is*, *All Strange Away* and *Company*. The moving body depicted in geometric terms produces an inscription which fragments it in the process. From the pleasure of calculation offering a material company of numbers and forestalling the void to the tormenting *jouissance* of unstoppable numerical proliferation, Beckett’s works are replete with a geometry of the moving body which constantly converges with the possibility of sexual (non)relation between man and woman. The paper purports to read this convergence between a kind of mathematical materialism and a differential sexual relation through the Lacanian thesis regarding the impossibility of inscribing the sexual rapport in logico-mathematical terms. The paper will explore how this anatomical fragmentation of the body relates to sexual drive and shares with sexual rapport a similar conception of the partial body, which is split up and enjoyed in bits and pieces. The paper will show how this mathematical writing inflects Beckett’s text and pursue the implications it has for a literary opening into what Lacan considers the most radical discovery of psychoanalysis i.e. that ‘the sexual rapport does not stop not being written’ or in other words, that it cannot be written must be written. This Lacanian dialectic speaks to Beckett’s own aesthetic juxtaposition of expression and non-expression where he keeps stumbling between a desire to end and an impossibility of ending. The paper wishes to contribute to a materialist dialectic in the contemporary literary depiction and formalization of sexual relation.

**Arka Chattopadhyay** is an M.A, MPhil in English Literature, Presidency College and Jadavpur University, India. Having finished his MPHIL on Samuel Beckett and Alain Badiou, he is now pursuing his PHD at Writing and Society at University of Western Sydney on Samuel Beckett and Lacanian Psychoanalysis under the supervision of Prof. Anthony Uhlmann and Dr. Alex Ling. He has presented in the 2010 and 2011 NEMLA Conventions, 2012 International Samuel Beckett Working Group and the 2014 Oxford Samuel Beckett: Debts and Legacies Symposium. He has published in *Miranda and Samuel Beckett Today/Aujourd’hui* and edited the book *Samuel Beckett and the Encounter of Philosophy and Literature* with James Martell, published by Roman Books, London in July 2013.

**arkaless@gmail.com**

Music pervades both everyday life and ritualised performative frames, and is therefore integral to understanding the development of self and society. Music seems to be a particularly important way of connecting with the world in times of high emotion and trauma. Musical practices and understanding develop as part of a constellation of psychosocial communicative capabilities, including language, embodiment, play, love and reasoning. An understanding of how musical capability develops in relation to other capabilities is essential to understanding the development of the self. It remains speculation whether music is biologically hard-wired, or whether such phenomena are the response to our evolved, flexible ability to create complex adaptive systems (CAS), as the most effective communal responses of human adaption to being in the world.

This session scopes this project of research, taking Jung’s principle of individuation (later appropriated by Deleuze), as a key paradigms for this study, proposing that music is integral to processes of individuation, and thus essential to understanding the health and pathologies of individuals and societies. ‘The Psychic Life of Music’ is a reference to Judith Butler's book ‘The Psychic Life of Power’, music being the particular kind of social and psychic power for research. This project I am sketching will therefore attempt to follow Butler’s lead, in attempting to transcend the dialectic of the psychological and the sociopolitical.

Michael Coombes is a PhD candidate in music and philosophy at the School of Humanities and Communications Arts at the University of Western Sydney, where he researches the role of music in the development of subjectivity. He studied communication at UWS, music composition at ANU and ethnomusicology at UNE, completed his honours thesis in screen music at Macquarie University and completed a Diploma of Business from Ultimo TAFE. Michael has worked as a musician and performer in self-devised theatre and cabaret for over twenty years, and is also a business analyst and writer for Telstra Media.

Michael.Coombes@live.com.au

Courtney, Hannah (UNSW) The (Un)conventional Literary Exchange: William Goldman’s The Princess Bride

Fictional novels have an enduring popularity. They are intrinsic to our contemporary world – to our learning, to our socio-cultural connections, to our individual and group narratives. This paper will claim that it is vitally important that we attempt to understand what is occurring for both writer and reader in relation to this form of the fictional text.

I will use the literary aberrations, the marked fiction, in order to lay bare expectations associated with conventional fiction. ‘Trickeries’ are novels in which the reader is manipulated into believing a seeming ‘truth’ about the narrative only to later discover that they have been deliberately fooled – their expectations, based on conventional reading practices, used against them. By their convention-rejecting nature as exceptions to the rule, trickeries allow us to

*This paper is presented as part of the Best Paper competition

Hannah Courtney is the author of “Narrative Temporality and Slowed Scene: The Interaction of Event and Thought Representation in Ian McEwan’s Fiction” (Narrative, May 2013), and “Distended Moments in the Neuronarrative: Character Consciousness and the Cognitive Sciences in Ian McEwan’s Saturday” (Mindful Aesthetics, Bloomsbury 2014). A UNSW PhD candidate studying narrative trickery, Courtney
more clearly see the conventional processes of writing and reading fiction.

In proving convention exists in a currently-accepted form, I will seek to make a claim for the importance of understanding the processes involved with this convention. I will claim that academic research in this particular field of the arts enriches our understanding of the complex psychological and literary processes involved in one of our most enduring cultural, social, and educational exchanges. I will attempt to demonstrate how a greater understanding of these processes also allows us to see how narratives, and the expectations we form in relation to them, may be manipulated by skilled agents – both in the micro world of the novel, and in the macro world of politics, news, and media.

Dowdall, Lisa  
(UNSW)  
Reading from Impossible Things

“It begins with a sensitivity to light that isn't there. Light that soaks into me, making me tremble. Water rises through the earth and seeps into my root hairs, my epidermis, my vascular tissue. It penetrates my core and filters up my xylem, and then it flows outward – out to every node, out to the tingling edges of my consciousness. My breath deepens. Everything slows down.

“I start to grow, putting down roots that anchor me in infinity. With each year there is another layer of flesh that records exactly who I am and what I have done – the years of prosperity, the years of poverty – until I have seeds of my own that scatter on the seasons. Some take root, and then I am multitudinous, each part of me unique and entire but also connected to the whole; a thought from one central mind, the breath of one central life. And I trust to the land and the rains, the fog and the wind, the slow wheel of the galaxies beyond the skies.”

Lisa’s reading comes from her work-in-progress speculative fiction novel, Impossible Things, which is set between two worlds – the dystopian Thierra, where magic is a non-renewable resource drained to its last reserves, and the utopian Khadha, where art is sacred but magic taboo. Following in the tradition of writers such as Margaret Atwood, Ursula Le Guin and Jeanette Winterson, the novel investigates how we maintain hope in the face of environmental, political and moral cataclysm. Its central investigation is how art functions as a

Lisa Dowdall is in the third year of her PhD candidature in Creative Writing at UNSW, where she is working on a science fiction/fantasy novel and a thesis on utopianism in women's postcolonial speculative fiction.

lisadowdall@hotmail.com
form of ‘anticipatory consciousness’ (Bloch) capable of disrupting the closed ideologies of the present and imagining new and different futures.

<table>
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<th>Fitch, Matthew (Melbourne)</th>
<th>This paper will consider Australian art organizations in the context of the industry as a whole, at the current time; and how it is typical to the current trends of adapting ‘new museology’ practices into the visual culture industry.¹ The visual culture industries and in particular the visual art institutions in Australia, have undergone expansion in recent years; in terms of new facilities and programs, and it has incorporated many new museological practices into its workplace culture, which includes the art museum, the art organisation, ARI’s and other institutions across Australia. This is further exemplified by regarding the global perspective of the sector that Australia appeared to be part of, from the late 1980s and the 1990s to the present (see Witcomb 2006). This paper would like to explore these ideas and statements above and further investigate: ‘the triple bottom line’ and ‘the quadruple bottom line’ with an emphasis on the museum and gallery as ‘a public good’. This paper will explore further the positives of society in having the museum as a public good and the repercussions for the public, for the economy, for the community or society and how this contributes across our society; making way for a case against the simple economic ‘bottom line’ of the institution, council, NGO’s, governments and even profit making companies.</th>
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<td>Matthew Fitch comes from an artist and a curatorial background, initially as a committee member and then as gallery director of The Melbourne Art Club Incorporated. Having recently completed a Master of Art Curatorship with a minor thesis on Public Art Exhibitions, Matthew became curator of the successful; ‘Public Art Exhibition @ The Festival of Ideas, 2013’ Melbourne. Matthew’s current research relates to contemporary art, art museums and institutions in Australia. With further interest in current world trends regarding the development of the ‘new museum’ and the visual arts sector, as an explicit warranted public good that has sustained its place and position in contemporary society.</td>
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<td>¹Vergo further established this term. See Vergo’s book New Museology, 1989</td>
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<th>Ford, Jessica (UNSW) Keeping feminism in its place:</th>
<th>The expansion of cable in the U.S. market has lead to the increased possibility of narrowcasting, which has enabled more female-led series aimed at female audiences. This paper argues that the transgression-containment dynamic,</th>
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<td>Jessica Ford is a Ph.D. candidate and tutor at the University of New South Wales, Australia in the School</td>
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Big Love and the transgression-containment dynamic on contemporary American television

which operates around the liminal feminist figure and has been central to female-led sitcoms, is becoming increasingly dominant in contemporary American drama series. The transgression-containment dynamic utilizes the feminist subject as a liminal figure able to present subversive ideas, yet still allows the series to be critical of the diegetic postfeminist or anti-feminist discourse. Using the considerable scholarly work on how transgression and containment operate in earlier feminist comedies, this paper extends this mode of analysis to consider long-format serialised television dramas. This paper argues that contemporary drama series can be seen as performing thematically similar, yet generically different work to feminist and postfeminist television comedies. This paper focuses on the HBO series Big Love (2006-2011) in terms of how it negotiates power and gender roles within the domestic space. Using Big Love enables an examination of how the transgression-containment dynamic operates in relation to narrative resolution, which is absent from long-format serialised narratives.

*This paper is presented as part of the Best Paper competition

Furze, Anders (Melbourne)
Momentary Repetition: The Use and Potential for Gifs and Cinemagraphs in Film Criticism

New media technologies have the potential to effect massive, lasting change on the practice of film criticism. In particular, they open up new ways for film studies to push past what Raymond Bellour identified as an inability to properly analyse films when doing so with the medium of printed text and stills. In recent years a new form of moving image, the gif, has emerged online, and it has distinct application potentials within film criticism. This paper analyses how gifs have been used to quote from films in online journals, and the possibilities for film criticism made possible by a distinct genre of gif, the cinemagraph. The cinemagraph’s conventions are defined, as are its creative applications within film studies. The cinemagraph is identified as a not unproblematic, but nevertheless useful genre of moving image that can be used within film studies to open up film texts to new and exciting critical approaches.

Furze, Anders is a Master of Journalism student in the University of Melbourne’s Centre for Advancing Journalism. He holds a BA (Honours) in Film and Television Studies from Monash University, where he researched industrial and practical approaches to screenwriting. His film and TV criticism has appeared in The Age, Mubi, Screen Machine and Peephole. His interests lie in researching and practicing internet-driven film criticism and feature journalism.

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Hyland, Anna (Melbourne)
How should we describe the value of Australia’s participation in international cultural events? While policies might discuss the importance of cultural exports, of the Arts & Media. She has written and published articles on the television series Buffy the Vampire Slayer and Community. Her research interests lie in contemporary American postnetwork television and television histories with a focus on gender and feminism.

Anna Hyland is a recent University of Melbourne Master of Art Curatorship

j.a.ford@unsw.edu.au
The Value of Venice: participants and supporters’ views on the Biennale of Art

there has been little examination of how participating artists and supporters frame the value of their international experiences.

This paper focuses on Australian participants (artists, galleries and professional development program participants) and supporters (donors, sponsors and Commissioners) of the Venice Biennale of Art. It examines how participants and supporters described the worth of Australia’s participation at the Venice Biennale. It draws on past acquittal reports and questionnaires, as well as interviews conducted by the author during an internship with the Australia Council for the Arts in 2013. These documents reveal a number of themes in the way that participants and supporters talked about the importance to Australia and the benefits to them as individuals. These themes include the importance of Venice as a forum for presenting ‘Australia’s best’, the relevance of Venice as a place to learn and the importance of opportunities to build international connections.

By examining the views of participants and supporters, this paper seeks to understand the contemporary relevance of Australia’s participation in the Biennale. It suggests ways to build support for and increase the value of Australia’s participation in international cultural events.

Andrew Lloyd Webber’s *The Really Useful Theatre Company* (1977) references its name from Thomas, the ‘really useful’ steam engine of W. Awdry’s *The Railway Books* (1953). My artless borrowing from the ‘most commercially successful composer in history’ (Walsh np) instantly highlights the paradoxes of associating efficacy with the Arts. Forms of Applied Drama allow for an empirical analysis of performance, while Performance Studies risks a growing disconnect between theory and praxis. My paper explores methods of performance that afford victims of massive or recurring natural disasters a ‘risk-attractive’ safe space in which to revisit (and even reauthor) crisis-recovery experiences.

Modes of testimonial performance – documentary/ verbatim, ethnodrama and Narradrama – are identified as offering some psychosocial support to participants. The usefulness of these procedures, however, for enhancing an

Lee James graduated from NIDA in 1982, enjoying success across all mediums. By 1984, he had begun yogic research into human consciousness. While performing, Lee lectured on self-transformation throughout Asia in the 1980’s. From 1990 to 2003, he managed meditation centres in Tokyo and created *The Light Company* (1995-ongoing). His work as an independent advisor to NGOs toured him globally for 20 years, facilitating events for hospitals, universities, theatre companies,
informant’s resilience or self-efficacy in the aftermath of a calamity, is uncharted and ethically contentious. My paper looks at the implementation of crisis-recovery performance techniques through two case studies; one actual, the other prospective.

Augusto Boal notes that *aesthetic space* has self-reflexive characteristics that transform a participant’s crisis perception, allowing them to enact response ‘alternatives’ to problem-saturated scenarios (*Rainbow of Desire* 25). This paper investigates the performed-narrative techniques that shift victimology from *reflective* to *agentic* and, thereby, contribute to healthier grieving and the resilience required for decisive future response.

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**Kilmister, Michael (UoN)**

**Beyond Nostalgia: Rethinking Cover Design in the Publishing of Australian History**

In current historical discourse, historians generally accept the premise that their histories are not clear records of the way events ‘actually unfolded’. Despite the unpopularity of ‘scientific’ approaches to history, many popular histories sold on bookstore shelves attempt to accurately capture the past through their book cover design. Well-worn tropes and sepia-toned images continue to perpetuate the idea that narrative histories retell the past as it ‘really happened’; the context in which history is written is not always or overtly considered. While this mould is often broken, many publications still fail to account for shifts in historical practices and the perceptions thereof. The role of book covers in shaping views of Australian history is a topic rarely approached with serious intent. Using a broad analysis of contemporary Australian history book cover design as a starting point, this paper intends to start a conversation on the importance of visual design in shaping representations of the past. It argues that the act of historical research and the researcher themselves should make a greater contribution to our visual understanding of what constitutes Australia’s past. It concludes with a call for enhanced interdisciplinary dialogue between historians and designers to help ensure that the identity of Australian history in the popular imagination marries with the scholarship.

*NB: This research is the result of interdisciplinary collaboration between Michael Kilmister (UoN) and James Stuckey (UoN).*

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**Michael Kilmister** is a PhD Candidate in History at the University of Newcastle, Australia. His thesis project focuses on politician and lawyer, Sir John Latham and the development of foreign policy in interwar Australia. This year, he presented at the Fifth International History Graduate Intensive at the University of Sydney, 17-18 July and at the Australian Historical Association’s Annual Conference at the University of Queensland, 7-11 July. He is a lecturer and tutor in the School of Humanities and Social Science, and in the English Language and Foundation Studies Centre at the University of Newcastle.

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Lawrence, Annee  
(UWS) Like ‘playing in the dark’: on writing resistance and rewriting cultural narrative in Australian fiction

Fear and loathing. It’s a pretty sensitive topic. It is a subject that few so called ‘Asians’ fail to bring up when I mention I’m from Australia. I am always asked about my reaction to fear and loathing in Australia (Brian Castro 1996: 1).

The world is changing, the blocs of world power are shifting, yet only a small minority of Australians have a deep understanding of the heterogeneous realities – the multiplicity of countries, languages, cultures and religions – that make up ‘Asia’ or, even closer to home, Indonesia? What drives this lack of curiosity? What drives the fear and suspicion? And what prevents Australians from creatively and positively engaging with the region in which they are geographically located? This paper draws on Gabriele Schwab’s (2012) theory of reading literary texts as ‘imaginary ethnographies’ in order to highlight the way they ‘write culture’ through ‘thick descriptions’ of the desires, fears, and fantasies that shape the imaginary lives and cultural encounters of invented protagonists’. Such texts, Schwab argues, ‘rewrite cultural narratives’ and ‘can also be seen … as discourses and practices of cultural resistance’. She argues for literature’s capacity to use ‘language to explore, shape, and generate emergent forms of subjectivity, culture, and life’. Drawing on Schwab’s theory, I will suggest that Michelle de Kretser’s (2012) novel, Questions of Travel, draws readers into otherness, foreignness and unfamiliar forms of knowing by writing ‘within Asia’ rather than ‘about Asia’. In doing so, the novel exemplifies fiction’s potential to resist discursive domination, generate cross-cultural dialogue, and rewrite cultural narrative.

Annee Lawrence is a PhD student at the Writing and Society Research Centre, University of Western Sydney. Her thesis includes a novel set in Australia and Indonesia and research on aesthetics, ethics, alterity and form in the cross-cultural novel.

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Logan, Elliott (UQ)  
Noticing What Matters: Issues of Approach and Reproach in Film and Television Studies

This paper explores how Stefan Collini’s characterisation and defence of the arts and humanities intersects with film and television studies debates about how scholars should best attend to and account for movies and television. For Collini, the best scholarly work in the arts and humanities is distinguished by its qualities of “noticing and characterising”. Rather than being prized only for the propositional content or knowledge of the claims and arguments it puts forward, such work should also be valued in large part for how its manner of observation is able to deepen or challenge the way a certain object or subject matters to us, or should matter. Certain approaches in film and television studies, for example those that heavily draw upon research in cognitive

Elliott Logan is a PhD candidate and tutor in the School of English, Media Studies, and Art History at the University of Queensland. His thesis is a study of screen performance in recent US serial television drama. He is the author of a number of articles and book chapters on style and meaning in film and television.
psychology or neuroscience, or that attempt to attain scientific rigour by some other means, work to counter the impressionistic tendencies Collini values. My claim is that, rather than attaining a rigorous objective clarity, such approaches inhibit our capacity to notice what matters in movies and television series as works of human expression and meaning that demand interpretation and judgment. In response to such scholarship, the paper looks at scholarly work that models the kind of noticing and characterising Collini describes. The chosen writing demonstrates what can be gained through such a mode of attending and valuing, and provides a basis from which to question a relativist pluralism in regard to methodology in film and television studies.

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Maguire-Rosier, Kate (Macquarie)
Applying disability performance perspectives: diverse and fruitful imaginings in theatre

The arts are key to any consideration of politicised representation. This paper is a response to viewing visibly disabled performers on stage in recent theatre productions in Sydney. Contemporary representations of disabled characters are always already politicised. In our current socio-economic climate, people with disabilities are disenfranchised. Hence, looking at a disabled performer on stage is an inevitably political act. Working towards a thesis which will address how disability sensibilities inform the contested notions of "liveness" and mediated presence in digital performance theory, this paper will outline the ways in which theatre performance by artists living with disability, brings new insights to our understanding of the potential for artistic representation. In doing so, I will discuss the ways in which professional mixed ability or disability theatre companies are contributing to the artistic fabric of our communities, with a primary focus on Australia. I will argue that a new dramaturgy is emerging from the vibrant domain of disability performance variously inflected by notions of agency, reconfigured audience perception, destabilised cultural norms and narratives, a politics of access and inclusion, materially discursive environments and an aesthetics of interdependence and care. I claim that this evolving dramaturgy can shed new light on digital performance theory. In turn, I postulate the utility of applying a “disability lens” to other areas of knowledge, as a means of bringing different perspectives.

Kate Maguire-Rosier has performed Sabar dance on the sandy streets of Dakar; worked at Jacob’s Pillow Contemporary Dance Festival, USA; choreographed theatre experiments with live and projected dancers; and published work on theory and practice in contemporary movement-based theatre. As a dancer/choreographer, spectator and commentator, she considers herself a servant to movement and performance in all its shapes, sizes and manifestations. Kate’s research interests reside in digital performance and disability/Deaf cultures. She also manages a blog, works with Treehouse Theatre, a drama therapy group for young refugees, and performs with Sama Sabar, a dance troupe.

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This paper discusses the exegetical component of the author’s current research project, *The Great Speckled Bird*. It unpacks what might be called an intermedia creative process for performance-making. Central to this idea is the way in which stage technologies such as motion capture and interactive video projection can be used in order to narrativize the creative process. In doing so, the intermedia creative process demonstrates an instance of social activity and the production of collaboratively devised stories that directly engage with the cultural, social and political implications of digital ubiquity in the 21st century.

Such implications include the concerns of Jacob Appelbaum and Dmytri Kleiner in their ‘Resisting the Surveillance State and its Network Effects’ (2012). Applebaum and Kleiner’s argument regards social and cultural mobilization as the necessary harbinger for the development of technologies and information media in society. Similarly, this paper will argue for the importance of an intermedia creative process, as exhibited in *The Great Speckled Bird*, as a method of devising performances with particular tools that uniquely contribute to debates over the public utility of art and art-making in a digital age.

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**McGoldrick, Ryan (UOW)**

Performance-making matters: How an intermedia creative process is an efficient and accessible critique of digital ubiquity in the 21st century.

Ryan McGoldrick is a PhD candidate at the University of Wollongong researching Australian intermedia performance and the dramaturgy of motion-tracking and digital projection technologies. His research has been presented at conferences including Australasian Drama Studies and the International Symposium on Electronic Art. Ryan’s work exploring interactivity and media aesthetics across performance and digital art has been developed through Tamarama Rock Surfers Theatre Company, Merrigong Theatre Company, PACT Centre for Emerging Artists, dLux Media Arts, Joan Sutherland Performing Arts Centre, Adelaide Fringe Festival, Critical Animals and TINA festival, Shopfront Theatre and Project Art Space.

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**Miranda, Alejandro (UWS)**

Rhythm, mobilities and changing musical practices.

Studies of contemporary flows of artistic practices have been prone to emphasise the production of meanings and experiences in and across social and geographical spaces. The enthusiasm for the analysis of spatial dimensions of the production and engagement with the arts has often overshadowed the consideration of its temporalities and social rhythms. Drawing on ethnography conducted in various locations of Mexico and the United States, I advance the notion of rhythm as a heuristic device to analyse the mobility of musical practices in relation to spatio-temporal arrangements.

The case of *son jarocho* is advanced to explore and discuss this notion. *Son jarocho* is a cultural practice originated in southeast Mexico, constituted by the

Alejandro Miranda is a PhD Candidate at the Institute for Culture and Society at the University of Western Sydney. His research addresses the mobilities of cultural practices and their relationship with belonging, attachment, amateurship and transnationalism. He holds a Masters in social sciences from Linköping University and an undergraduate degree in sociology.
entanglement of dancing, singing verses and playing of specific musical instruments. Practitioners have used *son jarocho* to reclaim a traditional identity and elaborate discourses of authenticity and preservation of a regional musical heritage; however, this practice is currently also sustained, informed and reshaped by transnational and translocal linkages. Furthermore, the transformation of this practice has been a noticeable outcome of its alleged preservation and recuperation. I suggest that these processes constitute multiple layers of rhythmic mobilities that extend across networks of relationships.

| Moreno, Elssy (Un. Ped., Colombia) | Discussions on the scientificity of disciplines have been the task of a variety of academicians; in the case of communication, at least four problems arise: 1) the number of debates is scarce, 2) it is more recent than the rest of Social and Human Sciences, 3) there are few people that are interested in the issue, and 4) difficulties about its origin are raised, as it does not come with its own categorical system. Rather, it appears as what might be called an interdiscipline, because it feeds off disciplines such as Sociology, Anthropology, Linguistics, Psychology, Cybernetics and Political Economy (Galindo, J. 2004, p.7). This paper aims to identify or construct a system of categories that supports the existing field of convergence between Pedagogy and Communicology, from the perspective of culture. Pedagogy / communicology is an interdiscipline, whose epistemic nature it is necessary to build, overcoming four areas of intersection: 1) Education and communication, 2) School and Mass media, 3) Literacy and Media culture and 4) Pedagogy and communicology; as 1) and 2) are not actual disciplines but objects of formalized disciplines, whilst 4) has still not been established as a new intellectual field with its own system of categories. |
| Elssy Y. Moreno Pérez | is a Ph.D. Education Student at the National Pedagogical University of Colombia. She also has a MA in Education and Social Development (UPN-2007). She is Social Communicator and Journalist (Minuto de Dios University-2003), and was selected as a young researcher in Colombia (COLCIENCIAS-1998). She has participated in projects related to the field of communication and education and communication for social change. Amongst her publications is the book: "Communication for building social capital" In: Colombia, 2008. Also about ten articles about citizen media, communication for social change and communication and conflict. Her current research topic focuses on the epistemological foundation of the relationship between pedagogy and communicology. |
Mudie, Ella (UNSW)
Surrealism, urban design and the politics of re-enchantment

The principles of Surrealist cartographies are increasingly prevalent in the urban environment of the twenty-first century. As emergent trends in urban design in particular emphasise phenomenological responses, affect, disorientations, immersion and interactivity, Surrealist principles provide a counterpoint to the primacy of functionalist space, surveillance and the flows of capital, money and power that shape modern cities. But to what extent can twenty-first century strategies of urban re-enchantment “matter” in the disruptive and politically subversive sense envisaged by Surrealism? This interdisciplinary paper examines the politics of re-enchantment underpinning the Surrealist cartographies of two key novels of the movement - André Breton’s Nadja and Louis Aragon’s Paris Peasant - in light of debates in contemporary urban design. Concerned to re-evaluate the strengths and weaknesses of the critical frameworks of Surrealist cartographies, this paper argues that Surrealism continues to matter for the present in regards to both the potential subversions of its spatial re-enchantments as well as for the more difficult lessons of its ease of co-option within existing structures of power and financial capital.

Muldoon, Eliza (Melb)
Your life will be better if you make art: considering the potential benefits of participatory arts across our lifespan

I’ve pondered this audacious proposition for many years. The ARTS//MATTER Symposium seems like a perfect opportunity to publicly question if it is indeed too bold: in theory and practice.

Guided by Erikson’s lifespan model of development, I am eager to consider how participatory arts programs can help us confront the primary life crisis of each stage and allow us to subsequently develop healthier self-concepts and more resolved identities. I intend to do so by locating and/or describing examples of participatory arts programs that either, intentionally or unintentionally, explore the sequential identity crisis themes described by Erikson.

Assuming this assertion does indeed have some merit, I’ll briefly address the potential implications for both individuals and institutions. As well as how we could further the development and delivery of such targeted participatory arts programs.

Ella Mudie is a Sydney-based arts writer and PhD candidate in the School of Arts and Media at UNSW. Her thesis is focused on Surrealism, the Situationists and the literary history of the psychogeographical novel.

Eliza Muldoon is enrolled in the Executive Master of Arts at the University of Melbourne. Her professional ventures explore the interaction of Art and Psychology and their combined potential to influence the development of individual, community and arts industry wellbeing, Eliza completed a Bachelor of Science, Psychology (hons) degree with postgraduate studies in Clinical Art Therapy. Previous roles include: lecturer and course coordinator at the College of Fine Arts (COFA) UNSW from 2005-2013, lecturer at the Australian Film Television and Radio School (AFTRS), founder and director
| Eliza Muldoon
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**Oakey, Christopher (UNSW) ‘Unable to begin / At the beginning’: George Oppen and the problem of temporality**

Like many other Modernist and Late-Modernist writers, the poet George Oppen was particularly concerned with the problem of history. In the 1930s he and his wife were committed communists, agitating for social change in the light of a materialist history of exploitation. We are ‘unable to being / At the beginning’, Oppen writes in his Pulitzer Prize winning poem ‘Of Being Numerous’, and because of this we are confronted by the necessity of dealing with the world as we find it (broken, alienated, economically unequal, and full of the horrors of war). This is the temporality of historical time, as Oppen encounters it.

At the same time, however, Oppen’s Marxist sense of history is met by a very different, countervailing temporality. This is the temporality of the philosophy of Martin Heidegger, whose works Oppen encountered and read determinedly from the 1950s onwards. While still concerned with ‘history’, albeit the history of ‘Being’, Heidegger’s philosophy introduced into Oppen’s poetry the possibility of a momentary singularity capable of breaking away from history, into a pre-historical and pre-ideological space.

This paper examines the presences of these very different temporalities in George Oppen’s ‘Of Being Numerous’. It argues that these temporalities become both thematic concerns of the poem and also competing formal pressures shaping the poetic enunciations.

**Christopher Oakey** is a postgraduate researcher at the University of New South Wales. His research examines the interactions between the philosophies of Martin Heidegger and Ludwig Wittgenstein and the poetry of Late-Modernist and early Post-Modernist poets. He has recently completed a Masters thesis on William Carlos Williams, Hilda Doolittle and Modernist epistemology. He has also published poetry in numerous publications.

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| Palmer, Camilla (UNSW) Reading from Holograms
| Palmer, Camilla
| Camilla Palmer is a third-year PhD Candidate in the field of creative writing. Her thesis is titled *Past Participles and Future Imperfect: The Phenomenon of Zadie Smith and the* |

Camilla’s creative work, from which she will be reading at this symposium, is the story of a young French migrant woman living in Sydney. The young woman, named Cecily, is the only daughter of an African refugee and an emotionally unstable French woman. In first person narration, HOLOGRAMS recounts Cecily’s memories of the life she has left in France, her troubled
relationship with her parents and the questions she has about her own identity and who she wishes to become. However, her plans of self-discovery are challenged when Cecily discovers she has fallen pregnant. Despite being alone and unsure of her baby’s paternity, Cecily decides to carry through with her pregnancy and have her baby alone.

HOLOGRAMS explores identity, cultural difference and familial relations and experiments with the formal qualities of the novel in order to most effectively and efficiently present Cecily’s reality.

**Future of the Novel.** Camilla’s research looks at the work of British author Zadie Smith and also comprises a work of creative fiction titled HOLOGRAMS.

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**Parsemain, Ava Laure (UNSW)**

**Entertainment matters: the pedagogy of television**

What can we learn from television? What can educators learn from televisual pedagogy? Most media scholars agree that television can teach. However, little is known about how television teaches. In this paper, I explore the pedagogy of television by addressing the following questions: How does television teach through production and textual features? How do viewers learn? To answer these questions, I examine the production, textual features and reception of two Australian programmes: *Who Do You Think You Are* (SBS, 2008) a documentary series about genealogy broadcast on the public service channel SBS, and *Home and Away* (Seven, 1988) a soap opera broadcast on the commercial Channel Seven. Linking production, text and reception allows me to connect the teaching process to the learning process, and to understand how teaching and learning interact in the context of televisual communication. Based on these two case studies, I argue that entertainment is at the heart of televisual pedagogy. I demonstrate that entertainment techniques can be used as pedagogical tools and that they can facilitate learning. This study of televisual pedagogy not only confirms that television does matter, it shows why entertainment matters.

**Ava Parsemain** is a third year PhD candidate at the School of Arts and Media at the University of New South Wales. She received a master’s degree in Film and TV Studies from La Sorbonne Nouvelle in 2010 and has gained professional experience in TV programming and research at M6 Television and NBC Universal in Paris and Los Angeles. Her doctoral project investigates the pedagogy of television, using case studies of Australian programmes to understand how television teaches.

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**Richards, Harriette R. (UWS)**

**Fashion as Art: Jean Paul Gaultier at the NGV**

The question of whether fashion can be thought of as art is one that has attracted much scholarly controversy and discussion. This discussion has become more heated since the 1970s when, Müller notes, “it was finally accepted that fashion was not merely a futile caprice…” In the years since then, fashion has made its entrée into a number of the worlds most distinguished museums, including the Metropolitan Museum of Art in New York, and the Louvre in Paris. Now, this 17 October 2014, the design oeuvre of Jean Paul Gaultier will make its debut at the National Gallery of Victoria.

**Harriette Richards** is a doctoral candidate at the Institute of Culture and Society at the University of Western Sydney. Her background is in political science and international relations theory. The majority of her research focuses on aesthetic theory in relation to fashion. She is currently

*R. (UWS) Fashion as Art: Jean Paul Gaultier at the NGV*
the Best Paper competition (NGV), in an exhibition entitled: The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk.

In this paper I ask: Is the museum or gallery an appropriate setting for the work of a couturier in the twenty-first century, and if so, why? I investigate the blurred distinctions between fashion and art, paying particular attention to the, as the NGV itself suggests: “unconventional and playfully irreverent,” work of Gaultier and the particular position of his work at the NGV. In doing so, I examine the place of fashion in the contemporary art-sphere and the impact of this position on our understandings of the importance of fashion as an aesthetic form more generally.

Robertson, Murray S. (UWS) The sound and the colour of extreme text

*This paper is presented as part of the Best Paper competition

In 1946 Antonin Artuad wrote,

“My drawings are not drawings but documents. You must look at them and understand what’s inside.”

The question is: Can “designed text”, the affordances of electronic media, artists’ books, folded-paper and artefacts help create and enrich narrative which is not in the form of a book, a film, a play or an eReader file?

My study encompasses alphabets, abjads, fonts, Swash, glyphs, signs, hand-drawn text, Labanotation, linguistics, music and maths symbols, implied semantic meanings, and visual poetics.

The research process is a self-fertilising creative cycle incorporating drawing, dreaming, play, paper-construction, reading, browsing, and found street junk. This practice leads to unexpected emotional outpourings of narrative. Accident and chance are driving forces which galvanize story-threads, text fragments, patterns, designs and ideas.

In 1996, Guy Davenport introduced his book 50 Drawings saying,

“It was my intention, when I began writing fiction several years ago, to construct texts that were both written and drawn...”

Inspiration has come from Mark Z Danielewski’s House of Leaves and

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Chris Ware’s *Building Stories*. Andy Warhol, David Hockney, Banksy, John Cage and others reveal (o/y)pographic systems, new uses of traditional technology and the colonisation of previously-barren space.

The final hybrid exegesis/novel pair — 25:75 — will require nontrivial effort to traverse a rich and complex narrative which exists within the dispersed community of interwoven fragments. It will be ergodic. In other words, the reader needs to do work to discover the whole.

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**Robinson, Della (UWA) Australian Literary Celebrity and ‘Brand’ New Validations: Exploring Contemporary Convergence Culture and Paradigms of Literary Endorsement**

Since the mid-1980s discernible shifts in the authority of the literary celebrity have been emerging. One such development is their increased powers of endorsement in relation to certain products or practices (for example, luxury cars, fashion, heritage or literary tourism). For the most part, this is attributable to a contemporary media convergence culture, whereby the practices of celebrity author-validation are influencing and assisting in modifying the modes and perceptions of literary authorship. In his article ‘Why Does Art Matter?’ Ross Harley correctly points out that ‘the notion of the artist as a sole inventor living alone in a garret waiting to be inspired is well and truly an image of the past.’ In view of today’s literary mediagenics, this is a fitting summation. In this paper I explore the social and cultural functions of authorship in a contemporary context that appears to be in search of authentication via literary authorship and its celebrity representatives. I argue that through the intersection of literary authorship and popular celebrity culture Australian authors, such as Tim Winton, Kate Grenville, and Thomas Keneally are creating an ethical reference point for audiences, which in turn produces new forms of cultural capital. However, in the literary field, there is some anxiety surrounding an author’s endorsement of merchandise, yet it is arguable that some of the collaborative production networks function to produce new platforms for the dissemination of a literary celebrity’s symbolic acts.

**Della Robinson** is a doctoral candidate in the School of English and Cultural Studies at the University of Western Australia. Della’s thesis investigates literary celebrity in Australia and its discourses of power since the 1970s. She is also interested in the workings of convergence and participatory culture in a literary media entertainment context.

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**Rodigari, Sarah (UOW) Empty Gesture: Complexities of Exchange in**

Since the advent of the solo performance artist in the 1970s the notion of performance has continued to evolve beyond the use of the artists own body as the sole medium. The audience now is an indispensable participant in the enactment of art. The body as gesture has come to play an increasing role in audience activation through which the relationship between artist and viewer

**Sarah Rodigari’s** artwork addresses notions of performance pertaining to socio-political engagement, shared authorship and new institutional critique. The form of her work is
Participatory Art Practice has grown increasingly complex. The saturation of participation both in and out of the art world underlines political philosopher Giorgio Agamben’s observation about the contemporary period: ‘An Age that has lost its gestures, is for this reason, obsessed by them.’ (2000). When an artist is no longer the central agent of their own work, but operates through a range of individuals, communities and surrogates, questions of authorship, instrumentality, ethics, labour and representation come to the fore. Through examples in my own artwork, *The League of Resonance*, and *Act Natural*, I address these complexities in the expanded field of contemporary art practice.

Responsive and context specific. Works presented include: MCA (Australia), Melbourne International Arts Festival, PACT Zollverein (Germany), NRLA (UK), Anti-Contemporary Arts Festival (Finland) South Project (Yogyakarta). Sarah has a BA (Hons) in Sociology (UNSW) Masters in Fine Art (RMIT) and is a PhD candidate in Creative Arts at the University of Wollongong. She is a current recipient of the Australia Council for the Arts Cultural Leadership Grant and has a forthcoming chapter on performance and transformation for the Royal Geographic Society.

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Rojas-Corral, Ignacio (Melb)

Australia as a migrant nation: Leaving the echoes of white Australia behind through art

In recent decades post-colonial theory has responded and contributed to the creation of new knowledge in a diversity of fields. Numerous world-leading artists at the forefront of their disciplines have based their art practices on postcolonial themes. Concepts such as whiteness, hybridity and mimicry have been used to not only to question old fashioned European cannons of the Arts, but also as a set of tools to critique our colonial heritages and to strengthen our complex identities by giving voice to many under-represented struggles in the world.

In this presentation, I examine the Australian Mythscape from a postcolonial-migrant perspective by deconstructing and contextualizing how two artists from the Australian Federation Period (early 20th century), Tom Roberts and Frederick McCubbin, and two contemporary Australian artists, Juan Davila and Imants Tillers, have dealt with issues of Australian national identity, cultural

Ignacio Rojas-Corral is currently undertaking a multidisciplinary PhD in Australian studies (history & visual art) at The University of Melbourne. Ignacio lives and works in Melbourne and has exhibited in more than thirty solo and group exhibitions as well as being finalist in numerous competitions. He has worked as an art teacher in different socially inclusive programs and in different universities as research assistant and project officer such as in RMIT University, Victoria University and The University of Melbourne. At the moment Ignacio
representation and belonging.

This comparative context enables an interpretation of theory and national identity issues through my studio practice. Drawing on my experiences as a migrant, together with the theoretical and historical components of my research, my artworks aim to question and perhaps challenge the notion of what it means to be Australian in the 21st century. My paintings offer an inclusive (but critical) and empowering vision of other non-white Australians as true Australians, while also disseminating my research on Australian identity and cultural diversity.

| Rollman, Louise (QUT) Curating Expectations | Curating contemporary art has undergone significant change in recent years. Coinciding with political-social-economic change and reflecting transformations in contemporary art-making, the role of curator as caretaker has shifted dramatically from one that dwells anonymously in the gallery-museum to a visible and dominant identity that negotiates collaboration between artists, institutions and the public. As such, the role increasingly occupies an expanded field, both within and outside the confines of the gallery-museum. Likewise, contemporary art-making also occupies an expanded field. In particular, socially engaged contemporary art practices by artists or designers, often present 'projects', rather than art objects. While in the past, social and aesthetic functions were largely kept distinct, more and more artists are attempting to map these domains onto each other.

With both art- and exhibition-making operating in this expanded field, there is often a casual and unwitting replication of neoliberal values. This occurs economically and ideologically. It follows that art- and exhibition-making has become increasingly defined and valued by either the market for its price as a commodity or the state for its economic or social usefulness, rather than aesthetic value.

In this situation, which presents a crisis of definition and value, how are contemporary art curators employed, or deployed? By examining select exhibitions of artist-run-initiatives, the presentation / paper aims to unpack the challenges for curating, collecting and communicating about contemporary art, |

Louise Rollman is an independent curator currently undertaking a Master of Arts (Research). Exploring contemporary art and politics, her current research draws on Henri Lefebvre’s *rights to the city.*

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Schmidt, Sarah

Art Matters

Art matters and especially in the context of art fraud where economy pits a tension against art. Art matters and must lead, above financial gain or to further a false cultural enrichment or tourism.

The conference venue, Art Gallery of New South Wales, is part of a story of art fraud that invites me to assert that art matters. In the 1990s, Western Desert artist, Clifford Possum Tjapaltjarri, became the centre of an art fraud controversy that blazed across weekend papers in sensationalised blockbuster tales of deception and fraud. Works within the collection of the AGNSW were implicated.

My research centres on the art fraud committed by art dealer John O'Loughlin, concerning Clifford Possum's work. It examines the oeuvre of Clifford Possum Tjapaltjarri in the context of art fraud. His art was the subject of Australia's first criminal law prosecution for fraud over Aboriginal art. It asks, in relation to this case, how have boundaries between individual and communal authorship been represented by the artist, his community, museums, the art market, and state law? It studies the complexities around individual versus communal authorship of Aboriginal art. Literature on authorship is the theoretical underpinning for this research and the dictum, "art matters", supports the predominance of authorship as opposed to art that is responsive to market greed. The research concern, of art fraud, underpins the central concern of this research which is to say that art must predominate over economy. Art fraud is driven by the dollar value surrounding material value of Aboriginal art and the development of Western Desert painting may be included as a correlate. Economic drivers must not drive the development of art, for art matters - art true to a cultural history rather than beholden to a market.

Seymour, Kristy

(Griffith) How circus training can enhance the well-being of

The paper I propose to present at your post graduate conference is an excerpt from my honours thesis, and is concerned with how circus training can benefit children diagnosed on the autistic spectrum and, in turn, their families. Many “special needs” children spend a great deal of time in physiotherapy, speech

Sarah Schmidt is an independent writer and curator who spent a decade directing and curating public galleries and is now engaged in scholarship. Her last role was as Deputy Director of Ballarat Fine Art Gallery which holds one of the top five collections of Australian art.

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Kristy Seymour began her career as a circus artist in 1999 whilst completing her BA of Creative Arts (majoring in Theatre) at Griffith
children with autism and their families therapy, osteopathic therapy, occupational therapy and behavioural therapy. I explore how circus can open up a new world to such children, enabling them to take risks, physically and emotionally; to stretch the capacities of their bodies in an environment that enriches their social development. Not only do they gain in strength, coordination and physical awareness, they can also gain confidence, opportunities for creative expression and a sense of “fitting in”. The paper draws on observations from my work as a circus performer and trainer; literature relating to youth and social circus, and autism; and theoretical work on creativity, embodiment, difference, identity, belonging and changing notions of community, particularly from Foucault, Deleuze and Guattari, Agamben and Probyn.

My research aims to demonstrate the practical value of circus to children with special needs and their families; that the environment of creative chaos developed in circus is particularly beneficial for children with autism; that the practice philosophy of circus values both difference and inclusivity, helping to build community; that philosophy and cultural theory can provide insights into how circus “works” for autistic children and their families; and that participation in circus can change how people understand the world and each other.

University Gold Coast Campus. Throughout her career she has trained, performed, directed, produced, choreographed and taught the art form. Kristy has performed her work as a freelance artist around Australia and internationally, collaborating with other circus artists and high profile companies. A well respected Circus trainer and choreographer, Kristy is known for her extensive work in the Youth Circus sector. She is currently undertaking her PhD which is titled: “Contemporary Circus in Australia: A conceptual and historical study”.

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### Springett, Selina

**Fluid Objects: Artist in Crisis // World in crisis**

Hyperobjects are not just collections, systems, or assemblages of other objects. They are objects in their own right... massively distributed in time and space relative to humans. (Timothy Morton 2013)

Fluid Objects: Artist in Crisis // World in Crisis takes the theoretical notion of the “Hyperobject” as a framework to explore how humanity is imbedded in the natural world – just as the artist in crises sits within the larger issue of the world in crisis. This positioning argues for an ethically minded and relevant approach to art making, in order to interrogate our current patterns and mindsets. In particular, I put forward the idea that art has the potential to matter but that it is up to us, as artists, to harness this potential.

My paper takes key examples of environmental works that specifically activate otherwise silent voices. In doing so it explores how certain points of views, in particular relation to ecosophy, can be used by artists and how the concept of a *gestalt* shift can be invoked through certain applications and enactions of material thinking and philosophic speculation such as the concept of Hyperobjects.

Underpinning my paper are the conceptual ideas that are being engendered through my current sound-based practice and research project about the Cook’s River in Sydney, where I situate the river as both object as subject.

**Selina Springett** is a Sydney-based sound artist, radio maker and researcher. She produces creative audio, and sound / radio art installations. Her award winning work has been presented both locally and internationally. Selina is currently working on her Creative Practice PhD exploring environmental deep mapping through stories and sound along the Cooks River in Sydney.

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### Tuckfield, Hugh

**The Ethics and Utility of Photojournalism in Reporting Human Rights Violations**

What is the ethical and moral responsibility of the social documentary photographer in the context of reporting human rights violations? What duty do they owe to the victims, the subjects of the photographs? What is the ethical and moral responsibility of the organizations (such as UNHCR, UNICEF and INGOs) that use the photographic images to promote their own objectives and agendas?

Photographic images have become an essential tool in the representation and communication of human rights violations throughout the world. They are used by a multitude of organizations and individuals to communicate to the world the tragic circumstances and injustices experienced by individuals, communities and large populations that are victims of human rights violations.

**Hugh Tuckfield** is a PhD student at the University of Sydney, researching refugee and stateless populations in Bangladesh and Nepal. He holds a BEd and LLB from Monash University and he completed his Master of Human Rights & Democratisation at Sydney University in 2013. He has articles published in the Kathmandu Post and the Diplomat Magazine, a photo-essay on the Bhutanese
Violations. But do the creators and users of these images act with integrity and convey the truth? How are images used to shape the identity of the subject? What values govern their decision-making? Do the images and words have utility and actually influence change? How have technological advances in image capture and image manipulation changed the landscape for the social documentary photographer? The (US) National Press Photographers Association’s Code of Ethics reads, in part:

“Photographic and video images can reveal great truths, expose wrongdoing and neglect, inspire hope and understanding and connect people around the globe through the language of visual understanding. Photographs can also cause great harm if they are callously intrusive or are manipulated.”

The presentation uses the authors’ recently taken (2014) photographic images of climate migrants that are the pavement dwellers in Dhaka, Bangladesh; of the Bihari (the stranded Urdu speaking Pakistani) in Dhaka; and Tibetan and Bhutanese refugees in Nepal and contrasted against the stark and often black and white images used by organisations. The paper will explore ethical philosophies (Categorical Imperative, Utilitarianism, Hedonism, the Golden Mean, the Veil of Ignorance, the Golden Rule) intended to guide social documenters and editors to address the questions set out above.

Van Eenoo, Cedric
(UTS) Experimental Narratives: Nature and Storytelling

A number of filmmakers experimented the process of storytelling in movies by using various approaches to the narrative construction. Telling a story is a core concept of art. This research is looking at possible alternatives to divest the artist from the fundamental principles and codifications of the plot so the work can be built with a rhythm: no more according to the content but in response to natural cycles. The focus of the investigation is on three specific concepts:

1. Space (Empty Spaces)
2. Time (Pace and Natural cycles)
3. Sound (Nature and Silence)

Cedric van Eenoo is an independent multi-disciplinary artist: painter, musician and filmmaker. He is affiliated with the American National Association of Independent Artists and a member of Dia Art Foundation New York. His art is internationally exhibited at the Brooklyn Art Library; Yorktown Museum; Queens College Art Library; Islip Museum of Art; Pelham Art Centre; Hammond

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The structure of the study has a primary focus on nature, through which slowness, empty spaces and silence can be studied as narrative tools. The interdisciplinary character of the project lies in the use of music, new media arts and cinema, with a contemplative approach of art in general. The conceptual framework for the research is based on a theoretical background in narratology:

- Aristotle's story structure theory
- The Hero's Journey or Monomyth
- Three-fold structure in Japanese drama (Jo-Ha-Kyu)
- Freytag's plot structure
- The Seven Basic Plots
- Russian's narratology: Fabula and Syuzhet

From that point, the investigation looks at a selection of films and research publications addressing experimental cinema with an analysis of the representation of nature in movies, the interaction of natural elements with people and the implications of using aspects of nature in art.

Beyond the analysis, the study concentrates on the process of creation itself, as a means of expression, and ultimately as a mirror of social, political, cultural, environmental, philosophical or spiritual concerns today.

Wallis, Rodney (UNSW) September 5 and September 11: Steven Spielberg's Munich and the Global War on Terror

Popular cinema matters because it functions as a framework through which we can collectively understand the world, as well as our place in it. The power of cinematic expression effectively evinced itself in the fallout over Steven Spielberg’s production of *Munich* in 2005, which examined the efficacy and morality of the Israeli government’s campaign to eliminate the Palestinian militants responsible for the massacre of Israeli athletes at the 1972 Olympic games in Munich. Conservative commentators across the world condemned the film as ‘anti-Israel’ and an apologia for terrorism. As a consequence, discussions of the film often centred on which party was most culpable throughout the long and tragic history of the Arab-Israeli conflict, as well as the ludicrous suggestion that Steven Spielberg had suddenly developed into an anti-Semite, rather than the actual issues that the film was exploring.

Rodney Wallis is a doctoral candidate at the University of New South Wales. His thesis examines the historical evolution of Hollywood’s representations of Israel and the ways in which these representations function to articulate idealised conceptions of American national identity.

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In this paper I will demonstrate that, rather than apologizing for terrorism or even commenting on the history of the Arab-Israeli conflict, the film is better understood as a meditation on the United States' own response to terrorism in the wake of the events of September 11, 2001 and the subsequent ‘Global War on Terror’. In so doing, I will demonstrate the importance of looking beyond the surface of cultural productions, and the ways in which the arts can facilitate an examination of the anxieties that pervade our everyday life.

Zhang, Zhen (UTS)
The Acting and Meaning Potential Studies of One Clip in Roman Holiday – a Social Semiotic Perspective

Film is a sort of discourse which includes abundant visual, verbal and aural multimodalities. In this presentation I will draw on social semiotic theory (Van Leeuwen 2005; Halliday 1978 &1989;) and acting theory (Stanislavski, 1937; Benedetti, 1998; Newlove, 1993) to study one short clip---‘Joe’s Interview’ of the feature film Roman Holiday. The study focuses in particular on the acting of two actors (Audrey Hepburn and Gregory Peck), the meaning potential of their actions such as facial expressions, body movement and dialogues, and the relation between actions and dialogues in engendering meaning.

Zhen Zhang is a second year PhD student in Faculty of Arts and Social Sciences, University of Technology, Sydney. She is now working with Professor Theo van Leeuwen and Associate Professor Sue Hood, and doing acting and meaning potential studies on film discourse by taking a social semiotic perspective.

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Zulkafl, Norzizi (UOW) Contemporary Mak Yong: Enhancing Or Deteriorating Its Identity?

Mak Yong is an ancient Malay dance-theatre form established in the seventeenth century comprised of dancing, acting, music, singing, ritual and improvised dialogues (Yousof, 1976, p. 2). It is originated from the state of Kelantan, Malaysia. Mak Yong was banned by Kelantan’s state government, which is known as Parti Islam SeMalaysia (PAS- the opposition party) because some of the practices of Mak Yong were viewed as being against Islamic teaching. In the light of Kelantan’s action, the national government has taken initiatives to preserve the heritage of Mak Yong. Today the city of Kuala Lumpur becomes the main location for the survival of the dying arts form.

This paper analysed Mak Yong’s productions in Istana Budaya, Malaysian National Theatre from 2003-2013. Today Istana Budaya has played a major role in changing the presentation of Mak Yong to suit the urban audiences. The current challenge of Mak Yong in Istana Budaya is to adapt its traditional Norzizi Zulkafl is a theatre director from Malaysia who is currently pursuing her doctorate in University of Wollongong. She had directed three Mak Yong productions and other contemporary theatre productions in Malaysia. The title of her PhD research is ‘Intercultural Theatre Praxis: Traditional Malay Theatre Meets Shakespeare’s The Tempest’. This practice led research will allows her to direct her creative project by March 2015. This project will fuse
convention which is usually perform in villages and now has to compete with the high technology modern stage. In relocating the conventional into the modern stage it is somehow losing its function, ritual, tradition and identity.

Western canon with Malay traditional performance techniques into a contemporary performance. The production will be performed by Australian actors and will be staged in University of Wollongong.

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