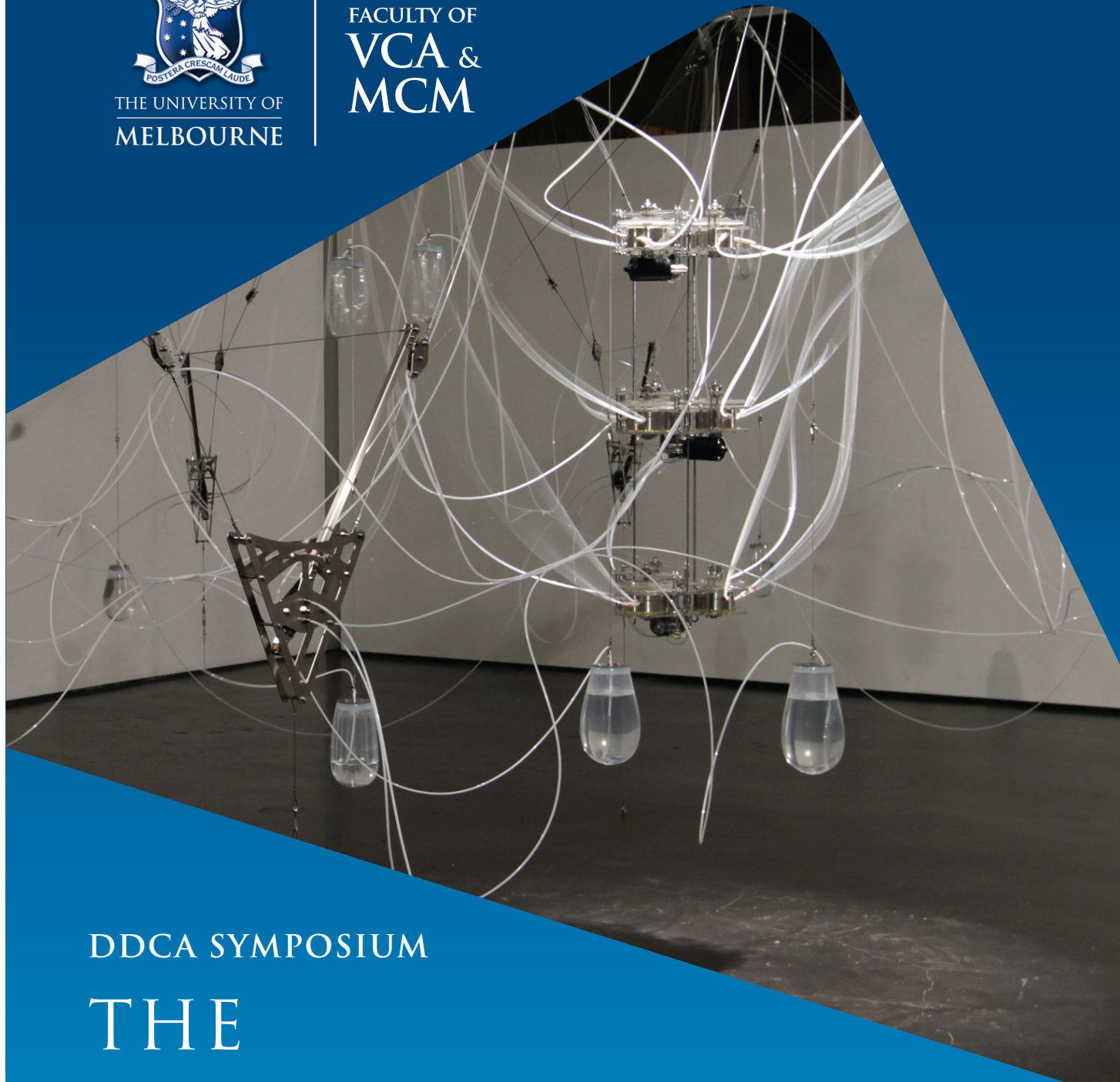




FACULTY OF
**VCA &
MCM**



DDCA SYMPOSIUM

THE OUTSTANDING FIELD

ARTISTIC RESEARCH EMERGING FROM
THE ACADEMY

19 – 21 March 2015

ACKNOWLEDGEMENTS

This symposium is made possible through the generous support of the Deans and Directors of Creative Arts (DDCA) ddca.edu.au

Thank you to our venue supporters the Faculty of the Victorian College of the Arts and Melbourne Conservatorium of Music, National Gallery of Victoria and the Margaret Lawrence Gallery.



WELCOME

The Deans and Directors of Creative Arts (DDCA) welcomes you to *The Outstanding Field: Artistic Research Emerging from the Academy*. The symposium, the first of its kind to foreground practice-led research, showcases some of the most outstanding practice-led PhD projects to have emerged out of Creative Arts programs in Australia and New Zealand over the last decade. The symposium represents a “coming of age” for the creative arts PhD and offers the field the opportunity to evaluate how we stand up as a research discipline in the broader research environment. It also addresses the thorny question as to the effect of recasting of art as research and whether the move into research higher degrees has put the “quality” of art at risk: Has the field been able to maintain the highest quality of art produced as it has taken a place at the table of the research?

We would like to thank the presenters who have accepted their graduating institution’s sponsorship to present at this symposium. We would also like to acknowledge the generosity of the Creative Arts institutions from across Australia and New Zealand who have sponsored graduates whose PhD projects have been recognized for their quality and excellence—the VCA and MCM at the University of Melbourne; Creative Industries at QUT; RMIT; Monash University; University of Wollongong; Deakin University; Flinders University; Canberra University; Queensland College of the Arts and the Queensland Conservatorium at Griffith University; Tasmanian College of the Arts and Conservatorium of Music at the University of Tasmania; the University of Wollongong; The University of Newcastle; The University of NSW Art and Design; Sydney College of the Arts and Sydney Conservatorium, University of Sydney; Elder Conservatorium at the University of Adelaide; Edith Cowan University; and the Australian National University.

Finally the DDCA would like to thank the following institutions who generously supported this event: the Faculty of the VCA and MCM at the University of Melbourne for hosting the symposium, the National Gallery of Victoria for enabling us to host the first day’s session at the Clemenger Auditorium and the Margaret Lawrence Gallery for providing a wonderful venue for the welcome drinks.

Professor Su Baker,
Director of the Victorian College of the Arts, University of Melbourne &
President, Deans and Directors of Creative Arts

2015 Symposium Program

THURSDAY 19 MARCH - Clemenger Auditorium, National Gallery of Victoria International (NGV)

1.30 - 2.00	Registration		
2.00 - 2.05PM	Acknowledgement of Country Mr Richard Frankland, VCA and MCM, University of Melbourne		
2.05 - 2.15PM	Welcome and introduction Professor Su Baker, Director of the VCA and President of the DDCA (Deans and Directors of Creative Arts)		
2.15 – 3.00PM	Keynote: Professor Paul Gough, Pro Vice-Chancellor & Vice-President, Design & Social Context, RMIT		
3.00 – 3.30PM	Phoebe Hart	Creative Industries, Queensland University of Technology	<i>Orchids: Gardening creative practice on screen</i>
3.30 – 4.00PM	John Hughes	Royal Melbourne Institute of Technology	<i>Figure and field in 'After Indonesia Calling'</i>
4.00 – 4.45PM	James Hullick	Royal Melbourne Institute of Technology	<i>Is recursion an absolute?</i> With acknowledgement to the JOLT Arts ensemble < www.joltarts.org > and the Click Clack Project < www.clickclackproject.org >
5.00 – 6.30PM	Reception at the Margaret Lawrence Gallery		

FRIDAY 20 MARCH - Federation Hall, The VCA and MCM

9AM	Registration and Coffee		
9.30 - 10.00AM	Lisa Young	Monash University	<i>The Eternal Pulse: Creating with konnakol and its adaptation into contemporary vocal performance.</i>
10.00 - 10.30AM	Terumi Narushima	University of Wollongong	<i>Microtonal instrument designs: from hexagonal keyboards to 3D-printed flutes</i>
10.30 - 11.00AM	Morning Tea		
11.00 – 11.30AM	Brian Martin	Deakin University	<i>Immaterial Land: Refiguring art and materialism through an Indigenous Australian Ideology</i>
11.30AM– 12.00PM	Kate Just	Monash University	<i>Stitching a skin of hope</i>
12.00 – 12.30PM	Daniel Templeman	Queensland College of the Arts, Griffith University	<i>Inciting: Seeing, doing, and the perceptual gap</i>
12.30 – 1.00PM	Peter Waller	Tasmanian College of the Arts, University of Tasmania	<i>Art of doubt, emptiness, and the unconscious</i>
1.00 – 2.00PM	Lunch		
2.00 – 2.30PM	Margaret Merrilees	Flinders University	<i>Smoke and Mirrors: Getting personal in the academy</i>
2.30 – 3.00PM	Sally Berridge	Canberra University	<i>Is the flower always in the almond?</i>
3.00 – 3.30PM	Francesca Rendle-Short	University of Wollongong	<i>Unbiting tongue</i>
3.30 – 4.00PM	Afternoon Tea		
4.00 – 4.30PM	Nick Haywood	Tasmanian College of the Arts and	<i>Complexity through interaction: identification of the key concepts</i>
4.30 – 5.00PM	Anthony Lyons	VCA and MCM, University of Melbourne	<i>Reflections on compositional process: Trace Elements</i>
5.00 – 6.00PM	Drinks at Lionel's: attendees to purchase own drinks		

2015 Symposium Program

FRIDAY 20 MARCH - Continued

Evening Performance – Grant Street Theatre			
6.00 – 7.00PM	Moana Nepia	Auckland University of Technology	<i>Te Kore – Positioning the Māori concept of Void as a kaupapa (subject and foundation) for creative practice</i>

SATURDAY 21 MARCH- Federation Hall, The VCA and MCM

9AM	Registration and Coffee		
9.30 - 10.00AM	Sandra Parker	VCA and MCM, University of Melbourne	<i>Embodied perception and installation practice (Dance)</i>
10.00 - 10.30AM	Ian Burns	Queensland College of the Arts	<i>If my studio is a laboratory then I am the rat. Rigour in studio practice means risk taking, cultivating conjecture and pushing process. At the end of every maze there is a treat, or a zap. Either can work.</i>
10.30- 11.00AM	Caelli Brooker	University of Newcastle	<i>Lost in Translation: The materialisation of the mark in the digital age</i>
11.00 – 11.30AM	Morning Tea		
11.30AM – 12.00PM	Chrisoula Lionis	University of NSW Art and Design	<i>Defamiliarising the Familiar: Humour in contemporary Palestinian art and film</i>
12.00 – 12.30PM	Derek Kreckler	University of Wollongong	<i>Appropriated Circumstance</i>
12.30 – 1.00PM	Laura Woodward	VCA and MCM, University of Melbourne	<i>The Introverted Kinetic Sculpture: how it moved</i>
1.00 – 2.00PM	Lunch		
2.00 – 2.30PM	Maria Fernanda Cardoso	Sydney College of the Arts, University of Sydney	<i>The Marriage of Art and Science</i>
2.30 – 3.00PM	Donna Franklin	Edith Cowan University	<i>Creatures of the Future Garden: Engaging with the nonhuman through interdisciplinary arts, education and exhibition</i>
3.00 – 3.30PM	Julie Brooke	Australian National University	<i>Thinking spaces: A practice-led enquiry into representations of memory and thought</i>
3.30 – 4.00PM	Afternoon Tea		
4.00 – 4.30PM	Peter Knight	Queensland Conservatorium Griffith University	<i>Solo works for trumpet and electronics: Development, process and context</i>
4.30 – 5.00PM	Robin Wilson	Sydney Conservatorium University of Sydney	<i>Rediscovering Brahms</i>
5.00 - 5.15PM	Epilogue - A/Professor Barbara Bolt, A/Director R & RT, VCA		

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MR RICHARD FRANKLAND, HEAD OF CURRICULUM & PROGRAMS, WILIN CENTRE FOR INDIGENOUS ARTS AND CULTURAL DEVELOPMENT, VCA AND MCM

Richard Frankland is Gunditjmara man from Portland in south-west Victoria. He worked as a Field Officer during the 1988 Royal Commission on Aboriginal Deaths in Custody. Richard is an acclaimed musician and has an extensive background as a writer, filmmaker and musician, having written, directed and produced over 50 film projects, including the documentary *No Way To Forget* for which he became the first Indigenous director to win an AFI Award in 1996. His 2014 stage production, *Walking into the Bigness*, has been nominated for three Green Room Awards for production, writing/adaptation and ensemble work.

PROFESSOR SU BAKER, DIRECTOR OF THE VCA AND PRESIDENT OF THE DDCA

Professor Su Baker has degrees from Sydney College of the Arts, University of Sydney and Curtin University and holds a Doctorate of Creative Arts. Su has held academic positions since 1989, including senior management roles at Sydney College of the Arts and Victorian College of the Arts, University of Melbourne. In 2010 she was appointed to her current position as Director of the Victorian College of the Arts, Faculty of the VCA and MCM, University of Melbourne.

Su Baker is a leading arts academic and artist, and has written on the shifting needs of arts education and the role of the Art School in the 21st Century.

Su Baker has been Chair of the Australian Council of University Art and Design Schools, (ACUADS 2004-2008), and was recently elected as inaugural President of the Australian Council of Deans and Directors of Creative Arts.



PROFESSOR PAUL GOUGH

Professor Paul Gough RWA is Pro Vice-Chancellor and Vice-President of RMIT University, based in Melbourne, Australia. A painter, broadcaster and writer he has exhibited globally and is represented in the permanent collection of the Imperial War Museum, London, the Canadian War Museum, Ottawa, and the National War Memorial, New Zealand. In addition to roles in national and international higher education, his research into the imagery of war and peace has been presented to audiences throughout the world. In addition to an exhibiting record he has published a monograph on Stanley Spencer: *Journey to Burghclere*, in 2006; *A Terrible Beauty: British Artists in the First World War* in 2010, and *Your Loving Friend*, the edited correspondence between Stanley Spencer and Desmond Chute, in 2011. Books on the street artist Banksy were published in 2012, and on painters John and Paul Nash in 2014.

'Seeing the Woods from the Trees' – research eco-system or academic jungle?

Through a set of mild provocations Paul Gough will explore the challenges of articulating practice as research, the potential perils of inter-disciplinary activity, and the rich rewards of research evaluation. There will be a sharing of some

lessons learned but often forgotten the next day.

DR PHOEBE HART

Phoebe Hart is an academic and a writer, director and producer of documentaries, factual content and children's television. In 2009 Phoebe completed her PhD at QUT entitled *Orchids: Intersex and Identity in Documentary*, which received a Dean's Commendation, and out of which grew an innovative long form documentary film for ABC1 entitled *Orchids: My Intersex Adventure*. The film premiered at the Brisbane International Film Festival where it was voted the number one film of the festival by audiences, and went on to win an Australian Teachers of Media Award and an Australian Directors Guild Award, among many others.

Orchids: Gardening creative practice on screen

Orchids: Gardening creative practice on screen explores the creative practice and exegetical challenges of working with bodies with intersex in the long-form auto/biographical documentary film *Orchids: My Intersex Adventure*. Just as creative practice research challenges the dominant hegemony of quantitative and qualitative research, so does my creative work position itself as a nuanced piece, pushing

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the boundaries of traditional cultural studies theories, documentary film practice and creative practice method, through its distinctive distillation and celebration of a new form of discursive rupturing, the intersex voice.

DR JOHN HUGHES

John Hughes' creative practice includes drama, documentary, on-line documentary, video art and gallery installation. His current project is a history of Filmmakers' Co-operatives in Australia (1966-86). He was Commissioning Editor, Documentary, SBS Independent 1998-2001. Recent works as producer, writer, director: *Love & Fury: Judith Wright and 'Nugget' Coombs* (2013, 28 minutes), *Indonesia Calling* (2009, 90 minutes.), *The Archive Project* (2006, 98 minutes.). *The Archive Project: Realist Film Unit in Cold War Australia* was published in 2013 (Metro). He is currently Adjunct Professor in the School of Media and Communication, RMIT University and Honorary Fellow, School of Film and Television, Faculty VCA&MCM, University of Melbourne.

Website: www.earlyworks.com.au


Figure & Field in *After Indonesia Calling*

John Hughes' PhD (RMIT 2013) *After*

Indonesia Calling is an essay film (39 minutes), drawing on his 2009 feature documentary *Indonesia Calling: Joris Ivens in Australia*, which in turn essays the advocacy film made in Australia in 1946 by the famous Dutch documentarist Joris Ivens. Ivens' film documented and contributed to a campaign by Australian, Indian and Indonesian workers to ban Dutch shipping in Australia in support of Indonesian Independence. Using materials gleaned from a variety of sources, here re-configured around issues in Australian documentary history (early postwar/early 21st century), *After Indonesia Calling* offers a speculative and critical reflection on creative documentary practice in Australia against a background of the Cultural Cold War. The presentation will unpack aspects of bricolage and screen design characteristic of this and previous works to conjure a figure of creative research within the field of the essay film.

DR JAMES HULLICK

Composer, sound artist, researcher and director James Hullick was McKenzie Fellow at UoM 2012-14 and is currently undertaking an Australia Council for the Arts Fellowship and the Michael Kieran Harvey Scholarship for Piano. As director of JOLT Arts (www.joltarts.org) and The Click Clack Project (www.clickclackproject.com).



clickclackproject.org), and as an artist showing at Mars Gallery, Hullick is emerging as one of Australia's leading cutting-edge arts practitioners, thinkers and community arts advocates.

Is recursion an absolute?

Hullick devoted his PhD research to examining the functionality of recursion in sonic art. Recursion was defined through Hullick's research as "any process that iterates itself". In this presentation he articulates an enquiry into the question "Is recursion absolute?" in order to challenge the golden rule of academia: nothing is absolute. Hullick will contextualise the presentation in relation to his doctoral research findings. In particular, it was found that recursion could not be erased from any of the sonic projects undertaken during Hullick's doctoral study: that is, *if sound is present, then recursion must also be present*.

Hullick will devote roughly 20 minutes of this presentation to the live composing of a musical score in front of the audience. The score will be performed by a small ensemble of string players and a conductor *while* Hullick is composing it. His paper will be pre-recorded and played back over the musical performance.

DR LISA YOUNG

Lisa Young is well known to choral, world and jazz music listeners as a creative vocal stylist and improviser, incorporating Indian and African elements in her work. A longtime student of maestro Guru Kaaraikkudi Mani in Chennai, Lisa specialises in *konnakol* - South Indian vocal percussion.

She performs worldwide with vocal group Coco's Lunch who has recorded 7 CDs of original music receiving 2 ARIA nominations, and also with her jazz quartet, who won the prestigious BELL Award for *Best Australian Vocal Album* in 2007.

Renowned as a passionate and engaging workshop leader, she performs throughout the world performing Young's works.
Website: www.lisayoungmusic.com

The Eternal Pulse: Creating with konnakol and its adaptation into contemporary vocal performance

Commonly described as a sophisticated style of vocal percussion, *konnakol* is the performance art form of the intoned rhythmic recitation of *solkattu*, the vocalised rhythmic syllables of South Indian classical music and dance. It is

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a highly creative tool, in which *konnakol* provides a conceptual framework for metred numerical calculations, improvisation, composition, rhythmic comprehension and analysis, transference of musical ideas, and expression of musical pulse. For this research I created and performed the song cycle *The Eternal Pulse* with jazz musicians Ben Robertson, Stephen Magnusson and Dave Beck. In composing this work, I explored the expression of 'eternal' and 'internal' pulse, understood as the musical metre and the internal subdivisions of the metre respectively. I used intoned and pitched *konnakol* as a fully integrated vocal and musical expression in a Western contemporary jazz context, embedding *konnakol* and wordless lingual sounds within this format to create a unique 'vocal sound-bank' as the basis for my vocal expression. This presentation demonstrates this process, where *The Eternal Pulse* creates a new style of composition and performance by integrating *konnakol* language and concepts as melodies, riffs and the language for improvised passages, showing the adaptive and evolving use of *konnakol* in contemporary performance practice.

DR TERUMI NARUSHIMA

Terumi Narushima is a composer, performer and sound designer who specialises in alternative tuning systems. She is a lecturer in music at the University of Wollongong. Her works include *Tritriadic Chimes*, a sound installation for LA MicroFest, *Hidden Sidetracks*, a composition for custom-made instruments premiered by Ensemble Offspring at the Sydney Opera House, and a project to build microtonal flutes using 3D printing. She has worked on various film and theatre collaborations, including *Yasukichi Murakami: Through a Distant Lens* which was presented at the Darwin and OzAsia Festivals. She also performs with the microtonal ensemble Clocks and Clouds.

Microtonal instrument designs: from hexagonal keyboards to 3D-printed flutes

Microtonal tuning is a rapidly growing area in which musicians are experimenting with a diverse range of tuning systems in their search for new resources for making music. One of the challenges in the field is that pre-existing musical instruments are inadequate for realising the abundance of theoretical tunings that musicians wish to investigate. My PhD thesis examined a unique hexagonal keyboard system developed by



contemporary tuning theorist Erv Wilson as a potential solution to this problem. This keyboard offers a useful interface not only for composing and performing microtonal music, but also for analysing and developing new tuning resources with wide applications in musical instrument design. My current project is an extension of my PhD and involves collaborative research into custom-designed musical instruments using 3D modelling and printing techniques. Whilst there are several examples of musical instruments made with 3D printing, their aims tend to be simply to replicate existing models for comparison with the sounds of the original. By contrast, our project takes advantage of 3D printing's capacity to *customise* designs for the purpose of creating flutes that can play microtonal tunings not possible on standard instruments. The presentation will include brief musical excerpts to illustrate the talk.

PROFESSOR BRIAN MARTIN

Brian Martin is of Bundjalung and Muruwari descent. He completed a Bachelor of Visual Arts (Hons) degree at Sydney University. He has been a practising artist for twenty-three years and has exhibited both nationally and internationally specifically in the media of painting and drawing. He completed his

PhD by research at Deakin University, which focused on refiguring

Australian art and culture from an Indigenous ideological perspective based on a reciprocal relationship to "Country". Brian is currently Professor and Acting Director of the Institute of Koorie Education at Deakin University where he leads research specifically pertaining Indigenous knowledges, validity and methodological approaches to a research paradigm.

Immaterial Land: Refiguring art and materialism through an Indigenous Australian ideology

Through an examination and critique of western notions of ideology, particularly those based on representationalist ways of thinking, my research proposes an alternative way of thinking about ideology and ontology in relation to art practices in order to reveal a materialist understanding of the real. My argument relates specifically to art and culture and demonstrates through theoretical argument and practice, how Indigenous art and culture allow us to conceive of an alternative understanding of ideology and materiality. I elaborate an alternative framework of ideology based on Indigenous culture which is grounded on the relationship between culture and

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Land and posit a materialist ontology that resolves the opposition between “real” and the “imaginary”, the subject and the object, as they are understood within a representationalist framework. My argument is underpinned by the crucial premise that an Indigenous ideology is grounded upon the notion of “Country” (Land) and its inextricable relation to culture.

DR KATE JUST

Kate Just holds a Doctor of Philosophy (Sculpture) from Monash University, a Master of Arts from RMIT and a Bachelor of Fine Arts (Painting) from the Victorian College of the Arts where she has been a Lecturer in Art since 2005. Just has exhibited extensively in solo and group exhibitions across Australia as well as overseas in Auckland, New York and Vienna. Notable recent exhibitions include Just’s solo exhibition *Venus Was Her Name* at the Kunsthalle in Krems, a survey of Just’s major knitted works entitled *Kate Just: The Knitted Work 2004 – 2011* at Ararat Regional Gallery, and her inclusion in the group exhibition *Louise Bourgeois and Australian Artists* at Heide Museum of Modern Art in 2012.

Stitching a skin of Hope

Just’s PhD project, *The Texture of Her Skin* was developed in counterpoint to dominant visual representations that centre on women’s object-hood and suppression in their skin. Through a series of visual art works, Just explored the evocative and connective character of skin, and advanced its potential to visualise female embodiment and subjectivity. The archive of mostly sculptural ‘artefacts’ Just presented in her PhD exhibition was developed in New York, Barcelona, Madrid, Vienna, Krems and Melbourne, reflecting a sustained engagement with a diversity of cultural and visual histories of skin and the body. Comprising a series of surgical tools, archaeological relics, knitted second skins and armours, Just’s works question and reconfigure surface accounts of the female body, reimagine history from a subjective position, and manifest skin’s capacity to sustain our most intimate connections. Studio processes including cutting, kneading, sewing, knitting, carving, tracing and reassembling were deployed to further augment and reweave skin as an active, porous network enfolding a sense of self and connection to the world. For this presentation Just will focus on a body of Just made in Barcelona exploring her mother daughter relationship with her adopted daughter Hope.



DR DANIEL TEMPLEMAN

Daniel Templeman has recently been awarded a Doctorate in Visual Art from the Queensland College of Art. He has exhibited both nationally and internationally and has completed major public art commission in locations such as, the Brisbane Magistrates Court, the Queensland–New South Wales border, Melbourne’s CBD, University of Western Sydney, Southbank Educational Precinct, and several works throughout Brisbane’s CBD. Templeman was a recipient of an Australian Post–Graduate Scholarship.

Daniel Templeman is represented by Sullivan + Strumpf Gallery, Sydney.

Inciting: Seeing, doing, and the perceptual gap

Inciting: Seeing, Doing, and the Perceptual Gap involves creative and theoretical research that explores the role visual art can play in understanding sense perception, and explores its potential for new artistic works. The key question addressed in this presentation is how seeing and doing can differ yet also relate, and how one’s engagement with art can enrich this exchange. The research has pursued the correlate of object/subject as

key to the notion of interactivity in art. Both the studio and the textual research explore the notion of the ‘perceptual gap’ as a breach between the object, the viewer and the phenomena.

DR PETER WALLER

Peter Waller’s installations appear austere, are often dimly lit, and made with pale, cold tones and time-worn materials. The walls are scoured or begrimed. This amounts to a moody kind of formalism, and is the product of long research into ancient Eastern artistic traditions of otherworldliness and open-endedness aimed at achieving wakefulness, and cultivating illuminating doubt. Waller’s art, then, is an ongoing effort to adapt these methods and concerns to the contemporary practice of installation.

Waller holds a PhD with the University of Tasmania. He has exhibited across Tasmania and has participated in residencies here and overseas.

Art of doubt, emptiness, and the unconscious

Iain McGilchrist and David Abram share a concern that we live in an era of unbalance. Our relationship to the world is

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dominated by thinking characteristic of the left hemisphere—analytical, abstracting, detached—thus alienating us from the mysterious more-than-human world in which we live. Furthermore, this kind of thinking engenders a preference for certainty, which, even scientists suggest, is illusory.

Myth, by contrast, is or once was 'life-sustaining illusion', in Joseph Campbell's words. Mythic strangeness and otherworldliness in ritual spaces were ancient instruments of fruitful doubt.

My research, then, explores how a contemporary installation practice can function as myth by non-discursive means; or rather, how an ostensibly formalist installation can insinuate the quality of mythic atmosphere, a realm of unknowing and ambiguity (states quite distinct from utter bewilderment).

With the understanding that the antidote for illusory certainty may be fictional uncertainty, I researched neurology and psychology to get a picture (it will only ever be an incomplete one) of how we come to know the world. From there I could explore ways in which a given space could be made a little unknowable. This is my preoccupation to date.

DR MARGARET MERRILEES


Margaret Merrilees has an MA in Creative Writing (University of Adelaide) and a PhD from Flinders University. Her short work has appeared in *dotlit*, JASAL, Meanjin, Island, Wet Ink, and Griffith Review. Her novel *The First Week* (Wakefield Press 2013), completed as part of her PhD, won the manuscript award at Adelaide Writers' Week. It was longlisted for a Dobbie award and shortlisted both for the Barbara Jefferis Award and for a NSW Premier's Literary Award. *Fables Queer & Familiar* (Wakefield Press 2014), a collection from the online serial *Adelaide Days* and is also broadcast as a radio serial.

Website: www.margaretmerrilees.com

Smoke and Mirrors: Getting personal in the academy

After a long gap I came back to university as a postgraduate student in creative writing. The sensation was odd. The task was not to quote from other texts, but to make up our own. Not to seek accuracy and convey information, but to tell fibs, jokes, and tall stories - to write fiction. And this in the sacred halls! The invitation was both shocking and exhilarating.

I was grateful to the university for its



acceptance of the creative arts, which I could see was hard won, and possibly not unanimous. For the next eight years I worked a fine balance between the academic requirements of two higher degrees, and the freedom to invent, uncensored and unmediated.

Without the need for that balance I might not have arrived at a form that gives me great pleasure – the personal essay, a combination of fact and imagining. Having started out as a historian I am attracted by what might be called the Grenville/Clendinnen dilemma. In this presentation I'd like to reflect on my own progress through the academy, considered in the light of that dichotomy: fiction versus reality, or perhaps the personal versus the objective.

DR SALLY BERRIDGE

Sally Berridge's creative research is well-grounded in the life sciences of botany, zoology, physiology and microbiology, as well as physics and analytical chemistry. She spent nearly 20 years as an objective research scientist before gladly stepping towards the dark side (subjectivity) at art school. Later she was able to combine creative writing and her art practice into the form of a practice-led PhD at the University of Canberra.

Her disrupted colonial childhood and subsequent multiple migrations (India, England, Kenya, England, Australia) led her to autobiography, and with it, contemplation of the effects of autobiographical work on memory and identity.

Is the flower always in the almond?

Following my exploration of autobiography, memory, creativity and identity in my PhD studies, I wanted to re-visit some of the material I had gathered but did not use. I have been considering the idea of teleology (the evidence of design or purpose in nature) and its connection with the nature of creativity. This has taken me to dark matter and dark energy, alchemy (of course!), the Golden Mean and the Fibonacci Sequence (and to many other places).

Using art/o/graphy I will present a still movie in the black and white style of *La Jetée* (Chris Marker) using my original images, and I will reference the work of Gaston Bachelard and Jerome Bruner amongst others. My intention is to create a dynamic dialogue between practice and its theoretical framing.

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My images will also be present in solid form as an artist's book.

The artist's books that formed my PhD thesis will also be on display.

A/PROFESSOR FRANCESCA RENDLE-SHORT

Francesca Rendle-Short is an Associate Professor in the School of Media and Communication at RMIT University. She is co-director of the nonfictionLab Research Group and WrICE (Writers Immersion and Cultural Exchange). An award winning novelist, memoirist and essayist, her Doctor of Creative Arts from the University of Wollongong received an Examiners' Commendation for Outstanding Thesis. Her most recent book is the critically acclaimed memoir-cum-novel *Bite Your Tongue* (Spinifex Press) shortlisted for the 2012 Colin Roderick Literary Award. In 2013, she was the recipient of the International Nonfiction Writer Fellowship to the University of Iowa Nonfiction Writing Program, USA. Website: <http://www.francescarendleshort.com>

Unbiting tongue

Two years before she died, Susan Sontag spoke about the power of fiction, how it is through inventions of a writerly kind – telling stories, 'spitting out truths' – that we receive 'an education of the heart'. This Sontagian vision underpins my Doctor of Creative Arts consisting of companion volumes: *Bite Your Tongue*, a novel, and *A Book of Pineapple*, a theorised memoir as annotation/eisegesis. The creative work embodied in this eisegetic research-as-practice – based on play and uncertainty or 'loose thinking' as I call it – interrogates ideas of shame and silence, and how a writer's body operates and survives as the language of process. In practice it seeks to make a different kind of world in which it is possible to learn love – to speak it, write it, perform it. In her review of the novel-cum-memoir *Bite Your Tongue*, a creative outcome of this research, academic Dominique Hecq writes: 'Tongues are for speaking, kissing, eating, licking, drinking, singing, spitting and praying. Tongues slither, laze, loll, fall off. Tongues tell stories, spit out truths; they lie and sin. [...] Here is no Babel. Here is fantastical tongue-atorium.' This presentation-as-performance will explore the *unbiting* of tongue through image and word, process and dialogue.



DR NICK HAYWOOD

Over the past thirty years Nick Haywood has become one of the most in demand bassists and educators on the Australian music scene, having performed at major festivals and concerts in Australia, New Zealand, New Caledonia, Europe, China and the USA.

Nick has been a featured artist on approximately 100 CD's and has been nominated for numerous ARIA awards. He is the 2012 recipient of the Australian Jazz "Bell Award" for Best Australian Contemporary Jazz Album and the 2012 APRA Art Music State Award, for Excellence in Jazz.

Nick currently Senior Lecturer and head of Contemporary Music at the University of Tasmania.

Complexity through interaction: identification of the key concepts

The purpose of this project was to investigate and describe the optimum conditions under which collaborative improvised musical expression in performance can be established.

The study was an examination of

performances and recordings of an ensemble in which I perform. The research investigates the impact of the ensemble dynamic on the improvisations of individuals within the ensemble.

The recordings were not analysed in the traditional harmonic, melodic and rhythmic manner, as the focus of this study was the way musicians connect on a personal, and in turn, musical way. There was analysis of the ways in which each participant's contributions affect their co-performers. Aural perception and the collective musical history of the participants are seen as significant factors and as such were investigated through interviews.

It is proposed that a musician's familiarity with repertoire should be such that conscious decision making in performance is not required. To this end, there is a need to separate the manner in which a musician accumulates musical knowledge via practice, from the way they present music as a performer.

Four Key Concepts seen as critical to the development of the improvising musician were uncovered and will be discussed in detail in this presentation.

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DR ANTHONY LYONS

Anthony Lyons is an accomplished Australian composer and musician whose practice is an interdisciplinary one that crosses into video, performance and installation. An active researcher in electronic composition and performance, his work has been featured in festivals and conferences such as the 2013 ICMC International Computer Music Conference - Developments in Electro-acoustics. His compositional work pursues beauty of line, sonority and site-specific context, drawing from both popular and art music traditions. Electronic and sampled elements are a feature and reveal research interests in pulse, palindromic structures, glitch and microsound aesthetics. Anthony's doctoral studies focused on the compositional process and an examined nexus between technology, extra-musical interaction and structural design. He is Lecturer in Interactive Composition at the VCA School of Contemporary Music, Faculty of the VCA & MCM at the University of Melbourne.

Reflections on compositional process: Trace Elements

Written for piano and electronics, the composition Trace Elements represents a distillation of ideas and approaches

present in my doctoral research. Central to this are the ways extra-musical influence, structure and the digital studio coalesce in my creative process.

Comprised of a collection of individual pieces, *Trace Elements* grapples with structural unity between local and macro-level design. The coexistence of static and developmental sound layers is mentioned in relation to techniques such as pitched and rhythmic pedal point, textural drone, and the use of palindromic/mirror symmetries. The extra-musical use of text in the form of spoken word samples and recorded sounds is raised in relation to generating thematically linked associations and atmospheres.

The initial stages of the composition process were collaborative leading to a live performance outcome. Aspects of this collaboration process that impacted the work are discussed, as is the unifying agent of the Remedios Varo painted image, *Unsubmissive Plant*. The impact of the digital studio is acknowledged as a constant mediator in the compositional process and this was particularly the case in the later construction stages where the composition took its final form.



DR MOANA NEPIA

Moana Nepia is a choreographer, video artist and curator who studied dance at the VCA in Melbourne in the 1980's, had careers in classical ballet and contemporary dance in New Zealand and Europe, then retrained as a painter at Chelsea and Wimbledon Schools of Art in London. His work has been included in exhibitions in New Zealand, Australia, Singapore, the UK, Germany, Canada, the US and Palau. He has published poetry, curated exhibitions on film, video and photography of Māori dance, contemporary Pacific Island art, is an Assistant Professor at the Center for Pacific Islands Studies at the University of Hawai'i, and Arts Editor for *The Contemporary Pacific*.

Te Kore – Positioning the Māori concept of Void as a kaupapa (subject and foundation) for creative practice

The Māori concept of Te Kore (void, nothingness and potentiality) is given ancestral presence and human form in cosmogenic narratives from the nineteenth century Māori scholar, Mohi Ruatapu.

This presentation layers sound, video and poetic excerpts from a practice-led

investigation responding to this proposition to demonstrate how Te Kore may also be considered as a narrative, choreographic and collaborative principle - patterning space, movement, images and sound in performance, and the integration of different voices, texts, and bodies of thought in the design of an exegesis.

The creative methodology titled Aratika (an appropriate pathway), grounded in mātauranga Māori (Māori knowledge), concepts, and values, will also be discussed. Theorising a creative methodology from an Indigenous perspective, this approach acknowledges the subjective, reflexive, cumulative and embodied nature of creative research and presents a model that may be adapted elsewhere.

Research outcomes included collaborative dance and video workshops, performances, a volume of creative writing, video installations and screenings in Auckland, Wellington and Cologne, and a dance duet described as one of New Zealand's dance highlights of 2012. Ideas derived from this investigation are currently helping to inform the development of new courses in art and performance of the Pacific at the University of Hawai'i at Mānoa.

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DR SANDRA PARKER

Sandra Parker's body of work includes multi-disciplinary theatre pieces and installation works for gallery spaces. Recent projects include: *Playhouse* Guandong Modern Dance Company, China 2007; *Out of Light*, Sandra Parker Dance 2009; *Liu Bin on the Wall*, Red Gate Gallery, Beijing, 2009; *Document*, Dancehouse, 2011, *Transit*, 2010, Melbourne Festival 2012, *Faits d'hiver*, Paris, 2013, and *The Recording*, Dance Massive 2013. Sandra was awarded the Australia Council for the Arts Dance Board Fellowship 2012/2013. Recent installations include *Three Angles*, Centre for Contemporary Photography, Melbourne, 2014; and *Three Frames*, Vox Populi Gallery, Philadelphia, USA, 2013. Sandra holds a PhD from the University of Melbourne.

Embodied perception and installation practice

Focusing on a recent body of installation works, *Live View*, *Three Angles* and *Three Frames*, this presentation will focus on recent explorations into the notion of 'embodied perception', and the focus in my practice on the viewer's physical, affective and sensory interaction and engagement

with multi-disciplinary installation and performance. The presentation will show how practical experimentation into physical proximity and methods to 'choreograph' perception; along with theoretical propositions on perception, consciousness and presence offered by philosopher Alva Noë inform the research, proposing that affective 'circuits' between viewer and performer (live or onscreen) can be established through specific spatial and temporal interactive installation formats to shape and manipulate perception.

DR IAN BURNS

Ian Burns is an artist and post-doctoral researcher with Griffith University. He completed his Masters at Hunter College, New York City in 2003 and his PhD through Griffith University, Queensland College of Art in 2008. He has had solo exhibitions at numerous venues across Europe, the United States and Australia and his work is held in public and private collections internationally, including the NGV and ACMI in Melbourne, MCA in Sydney, the MMK in Frankfurt and the MAK in Vienna.

Known for his playful investigations of technological mediations his methods span sculpture, video, technology, performance, painting, and whatever works.



If my studio is a laboratory then I am the rat. Rigour in studio practice means risk taking, cultivating conjecture and pushing process. At the end of every maze there is a treat, or a zap. Either can work.

Practice led research only occurs when the practice and the traditions of studio rigor are given priority. Knowing that the process of making will find that unique clarity that only comes from creative discovery is a key and transcends any notion of a research question.

During my PhD research, and since in my ongoing investigations, I rely on creating difficulties, dilemmas and challenges to force the issue and bring instinct to the fore, allowing my engagement with processes and materials to clarify problems or issues that circulate from my background reading and thinking on potential investigations.

My recent solo exhibition in Vienna, Austria provides a case study. Beyond working away from the comforts of home, I gave myself no clear topic, only a couple of loose ideas for works to begin with and materials to explore and a production window of 4 weeks, with 2 ½ weeks of build time. Out of this dilemma emerged a coherent and successful exhibition of

19 new original creative works across painting, video, sculpture, and new media that created a strong interplay between symbols of hope, power and the re-emerging traditions of oligarchy.

DR CAELLI BROOKER

Caelli Jo Brooker is a designer and artist whose work explores visuality, mark-making, materiality, typography and abstraction. Operating between art and design, her broader practice takes an interdisciplinary approach in bridging the analogue and digital spheres, incorporating studio art, traditional and digital print media, typography, design image-making and artists' books. Her professional background is in commercial design, creative pedagogy and the cultural and creative industries. Having previously worked as an arts administrator, curator and ARI gallery director, she maintains a design and visual arts practice while working as a Lecturer in Visual Communication Design at the University of Newcastle.

Lost in Translation: The materialisation of the mark in the digital age

Inspired by an instance of slippage between the haptic operations of art

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and design, the research asks how mark-making might materialise in light of the potentialities of the digital creative landscape.

Recognising a polarisation between the analogue and the digital in personal practice, binary opposition is utilised as an initial framework through which to explore the abstract gestural mark. The generative potential of Deleuzian conceptions of difference and repetition are then engaged in reappraising these binary structures. In response to the deconstructed binary, the DeleuzoGuattarian rhizome proves a resonant philosophical theme through which to develop and apply a corresponding metaphorical and methodological strategy of translation, transformation and multiplicity—a progression from binary division toward rhizomatic exploration and incorporation. An inclusive rhizomatic model is thereby postulated and applied for negotiating the connective multiplicities inherent in artistic research.

The empiric application of this model is tested and evidenced through multiple means, drawing on an interdisciplinary theoretical, technical and material 'toolbox'. Tools shared by art and design are proposed as strategic, generative


methods of creative discovery, navigation, investigation and analysis, in linking thought to its representations. These rhizomatic studio encounters, and idiosyncratic readings manifest multiple materialisations of mark-making in the digital age.

DR CHRISOULA LIONIS

Chrisoula Lionis is a researcher and curator based at the National Institute for Experimental Arts, Art & Design UNSW. Lionis is the author of *Laughter in Occupied Palestine: Comedy and Identity in Art and Film* (I.B. Tauris, forthcoming, 2015) and has published widely in the field of visual culture in journals such as *Social Text* and the *Middle East Journal of Culture and Communication*. Examples of her curatorial work include the annual *Palestinian Film Festival* in Australia, *Cyprus – Pictures of Peacekeeping* (2007), and *Beyond the Last Sky: Contemporary Palestinian Photography and Video* (2012) at the Australian Centre for Photography.

Defamiliarising the Familiar: Humour in contemporary Palestinian art and film

The last two decades have witnessed a remarkable increase in the exhibition and screening of Palestinian art and film in festivals, galleries and cinemas around the



world. Since the mid 1990s this Palestinian work has been marked by a distinct turn toward the employment of humour. This shift signals a radical departure from the aesthetic modes that previously dominated Palestinian art and film. Only with an understanding of the historical trajectory of Palestinian art and film and its relationship to critical moments in history can one understand how the failure of the peace process has led to the proliferation of humour in Palestinian cultural output.

This paper will discuss the role of humour in contemporary Palestinian art and film and the significance of curatorial practice-led research in the development of a PhD thesis in visual culture. More specifically it will address the specific challenges of conducting research on Palestinian art and film in an Australian context and the crucial role of curatorial work as a means to establish research networks, access to art and film and to the cultivation of research outreach through community involvement.

DR DEREK KRECKLER

Derek Kreckler was awarded a doctorate (DCA–Creative Arts) from the University of Wollongong in 2012. Since 1977 Derek has been working across performance, video sound and photography, examining

the transformation of modes of historical avant-gardism into the present. He has exhibited internationally in China, Korea, USA, and the UK, and extensively throughout Australia. Recent group exhibitions include: *Littoral* as part of LANDSEASKY at OCAT, Shanghai, 2014; *Good Little Soldier* (set design and video) Radialsystem V Berlin, 2013; *Holey* (objects and photographs) The Clemenger Contemporary Art Award at the National Gallery of Victoria, 2003; The Adelaide Biennale of Australian Art at the Art Gallery of South Australia 2004; *White Goods* 'On Reason and Emotion', the 2004 Biennale of Sydney at the Museum of Contemporary Art Sydney.

Appropriated Circumstance

Appropriated Circumstance 2012 traces the development of a photographic artwork installed in a public space. Two images from the series were shown on Billboards on the Prince's Highway south of Sydney. The locations were Heathcote and Waterfall. These suburbs mark the border between Sydney and the Dharawal region known as the Illawarra. The work features two indigenous men (Roy Kennedy and Kelton Pell). The photograph shows the two men looking at a painting by Eugene von Guerard called, *Lake Illawarra and*

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the distant mountains of Kiama painted in 1860. *Appropriated Circumstance* is an abstraction of various things. The material elements of the work are varied: Apart from the personnel, the photographic and print necessities, biography and personal references also played a part in the production and manifestation of the work. These elements if not obvious to the viewer are important to me as any material, physical or visual aspect of the completed work.

DR LAURA WOODWARD

Laura Woodward is a practising artist based in Melbourne. Her kinetic installations have been exhibited in solo and group exhibitions throughout Australia. She received a PhD at the VCA in 2014.

Solo exhibitions include *Writhe*, Ararat Regional Gallery, upcoming 2015; *Introverted*, Margaret Lawrence Gallery, Southbank, 2013; and *Underwing*, Linden Centre for Contemporary Arts, St Kilda, 2010. Curated group exhibitions include *Creating Common Worlds*, curated by Dr Kent Wilson, Hawthorn Town Hall Gallery and *In Motion*, curated by Sally Clarke, Airspace, Sydney, 2014; and *McClelland Sculpture Award*, 2007 and 2010. Public commissions include *Voices* at Craigieburn

Central Shopping Centre and the Horsham Highway Entrance Sculpture.

Publications include “The Somatic in Kinetic Sculpture: from Len Lye to an Introverted Kinetic Sculpture (via Donna Haraway’s Cyborg)” in the collective volume *Moving Imagination: The Motor Dimension of Imagination in the Arts*, 2013; and “Exploring Neocybernetics and New Materialisms in Contemporary Kinetic Sculptural Practice through ‘The Introverted Kinetic Sculpture’ ” in *Studio Research*, 2014.

The Introverted Kinetic Sculpture: how it moved

The Introverted Kinetic Sculpture identified and explored the concept of “introversion” within kinetic sculptural practices: introverted kinetic sculptures embody circularly causal autopoietic systems with analogue manifestations. It focused on avoiding deterministic design, proposing that such practice allows space for empathic viewer responses.

The Introverted Kinetic Sculpture: how it moved comprises a twenty minute video overlaid with a twenty minute paper, exploring and explicating the processes and patterns underpinning the project’s evolution.



The combination of video and verbal presentations (approached as an experiment in itself) aims to emulate the way in which the works' materialisation was interwoven with the project's theoretical and conceptual emergences.

The video will combine footage of works in progress, documentation of completed works, and new footage filmed specifically for this presentation. Sketches and computer-generated imagery will be layered throughout, and some sections may be animated. Inherently kinetic, the video responds to the processes and movement/s embodied in each artwork's development, highlighting the impact of each work upon the project's evolution.

The verbal presentation will interweave with the video, exploring how processes, artworks, conceptual and theoretical understandings developed in and through each other, shaping the final outcomes and forms of the PhD project.

DR MARIA FERNANDA CARDOSO

Maria Fernanda Cardoso is a leading Latin American and Australian artist who lives and works in Sydney. She graduated with an MFA in Sculpture from Yale University, USA in 1990 and in 2013 she received a

PhD from Sydney University in Art and Science. She was catapulted to worldwide fame early in her career with the *Cardoso Flea Circus* 1994-2000 premiered at the San Francisco Exploratorium, an art and science institution in California. It was later presented at the Sydney Opera House in 2000 in a sold out season. *The Cardoso Flea Circus* now belongs to the Tate Gallery collection in London.

She has exhibited in over 25 countries world in institutions as prestigious as NY MoMA, the New Museum of Contemporary Art in New York, PS1, New York, the San Francisco Exploratorium, the Centre Georges Pompidou, Fundacion La Caixa in Barcelona, the Centro Reina Sofia in Madrid.

In 2012 her large scale project the *Museum of Copulatory Organs* was the highlight at the 18th Biennale of Sydney, attracting crowds of over a quarter million visitors and enormous media attention including a half our ABC *Artscape* documentary titled *The Wonderful World of Professor Cardoso*.

In 2004 she represented Colombia at the Venice Biennale, exhibiting a large installation of starfish titled *Woven Water*, which is now part of the collection of the

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National Art Gallery of Australia and the Museum of Contemporary Art, Australia, where she had an extensive solo show titled *Zoomorphia* in 2003.

In 1999 NYMoMA commissioned her a major installation *Cemetery/ Vertical Garden* which consisted of a 45 mt long wall sprouting 136,000 plastic flowers. This was for their millennium show, *Modern Starts: People Things Places*.

Recently her work with Emu feathers has earned her two prizes: one for her *Fashion and Mimesis* exhibition at Rodman Hall, Canada, and another for the exhibition *Dead or Alive* at the Museum of Art and Design in New York.

In 2014 she received the prestigious Creative Australia Fellowship for her interdisciplinary works.

Website: www.mariafernandacardoso.com

The Marriage of Art and Science


This presentation is about the diversity and complexity of genitalic morphologies. It aims to answer two interrelated research questions: Why is there so much diversity and complexity in animal genitalia? And what is the best and most innovative way to present my findings

about the aesthetics of reproductive morphologies to a large and popular audience?

I have approached this research as an artist, from a visual and sensory perspective. I have made original images and objects that stand on their own as artworks, at the same time that they communicate scientific concepts that are difficult to convey to a general audience. The thesis aims to understand the science behind the general question of morphological extravagance, and to create 'plastic' forms that can engage meaningfully with a general audience.

My two research topics focus on the complex forms and competing theories that are currently put forward to explain the incredible extravagance of animal genitalia. Through the work, I show that an artistic/museological mode of communication is an effective means of generating and disseminating the interdisciplinary knowledge that I synthesise here.

My presentation investigates the complex and various morphologies of selected animal genitalia, placing the scientific understandings of their form and function into a cultural context (that of the



museum). My artwork comments on how museums of natural history have had a general and continuing influence on how the public engage with 'artful science'. This project provides a new and original understanding of the aesthetic, pedagogic and communicative possibilities of the museum as an art form.

The research also draws upon established biological pathways (including 'biophillia' and 'formaphillia') that shape emotional and aesthetic affinity for biological form and novelty. I mobilise non-literary forms of communication, such as three-dimensional displays, audio-visual information, and limited written text to engage the general public and specialised audiences alike. Finally, I use the allure of sexual selection, what we might call 'aesthetic selection', to seduce large audiences and to trigger a sense of curiosity, awe and wonder.

DR DONNA FRANKLIN

Donna Franklin currently lectures in cultural history and theory at the School of Communications and Arts, Edith Cowan University. She has collaborated on art-science projects since her residency at SymbioticA: Centre of Excellence in Biological Arts, The University of Western Australia and a Masters of Visual Arts

(ECU) in 2003. Donna has exhibited her practice of biological arts nationally and internationally, including ARS Electronica 07, Science Gallery Dublin, PICA, RMIT, Zeche Zollverein, Germany. In addition to exhibiting and curating, she also conducts art-science wet laboratory sessions for festivals and secondary schools.

Creatures of the Future Garden: Engaging with the nonhuman through interdisciplinary arts, education and exhibition

In the context of the western minority world, everyday experiences of the nonhuman are in part framed by the legacy of industrialisation. Contemporary biotechnologies and increasing urbanisation are having a profound effect on how we understand and interact with life and the environment (Jones, 2011). Since the first patent on life was passed (1980), there has been an exponential growth in bioengineering. It is argued, that in such a climate, it is imperative these rapidly assimilated technologies, having a fundamental impact on the future of nonhuman and human life must be debated and questioned.

As Cass and Catts (2008) assert: In the context of economically driven research

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there is little time to reflect on the social and cultural implications of manipulating life. Bioarts, a combination of art and life sciences, that uses 'wet' biology as the medium, provides a site of reflexive cultural analysis through interdisciplinary acts of communication.

This research advocates a multi-method approach to praxis that incorporates hands-on life science/arts activities in secondary education contexts, and new exhibition spaces for interdisciplinary arts supporting real-time interactions with nonhuman life. This research provides an alternative communicative approach to hegemonic institutions and traditional gallery spaces.


DR JULIE BROOKE

Julie Brooke graduated with first class Honours and a University Medal from the ANU School of Art Painting Workshop in 2008, and completed a practice-led visual arts PhD in 2013 for which she was awarded the J. G. Crawford Medal. A former research scientist, she investigates parallels between research in science and in the visual arts, and exhibits her work nationally. She held a Vice-Chancellor's Artist Fellowship in the ANU Department

of Applied Mathematics in 2014, and is a Research Fellow at the ANU School of Art.

Thinking spaces: A practice-led enquiry into representations of memory and thought

In this presentation, I reflect on my practice-led PhD research in the context of a 2014 residency in the ANU Department of Applied Mathematics. Drawing on my experience in biomedical research, my thesis explored parallels between research in science and in the visual arts, with a particular focus on the role and representation of hypothetical thought. I draw and paint extended series of geometric works that reference Latin American concrete art, logic diagrams, and the memory palace. These evolving forms operate as experimental data sets that I can use to record and analyse decisions made in the studio without disrupting the intuitive painting process. I manipulate colour and tone to deliver contradictory visual information, creating ambiguous images of 'impossible objects' that explore the potential for visualising hypothetical thought. In scientific research, hypothesising involves imagining plausible but mutually exclusive explanations for experimental findings. It is periodically speculative, multi-stranded



and imaginative, but narrows to a single thread as each theory is tested. However, in my visual research, conflicting plausible interpretations do not collapse, but are instead held open in a state of unresolved tension. I will describe how this investigation continues as interdisciplinary research into the visualisation of abstract mathematical concepts.

DR PETER KNIGHT

Peter Knight is a multidisciplinary musician who has gained wide acclaim for his eclectic approach, which integrates jazz, world music & experimental approaches. Peter's work as both performer and composer is regularly featured in a range of ensemble settings; he also composes for theatre & creates sound installations. In 2013 he was appointed Artistic Director of the Australian Art Orchestra.

Perpetually curious, Peter's practice defies categorisation; indeed he works in the spaces between categories, between genres, & between cultures developing an international following for his work with ten albums in as many years showcasing a diverse range of ensembles and approaches: "Hard to categorise... hauntingly memorable"

The Wire (UK). Peter is the recipient of numerous awards and nominations including an Australia Council Music Fellowship, two Bell Jazz Awards, APRA/AMC Art Music, and Green Room Theatre. He holds a doctorate from Queensland Conservatorium Griffith University and was awarded 2013 Alumnus of the Year.

Development, process and context

This paper traces the development of a series of solo works for trumpet and electronics undertaken during the completion of my DMA at Queensland Conservatorium. Through a reflective and intersubjective account of the creative process this paper describes a cultural context for this activity based on my experience as a trumpeter/composer living and working in Australia while also taking account of broad movements in contemporary music particularly in improvised forms. This sheds light on specific aspects of Australian music culture and practice and offers a rich backdrop for listening to the music created during the course of this research.

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DR ROBIN WILSON

Regarded as a leading pedagogue in Australia, Robin Wilson is Head of Violin and Head of Young ANAM at the Australian National Academy of Music in Melbourne. Previously he held appointments at the Sydney Conservatorium of Music, University of Queensland and Australian Institute of Music. Robin tours nationally and internationally as a violinist of the acclaimed ensemble Ironwood and the Australian Octet. Recordings on Decca, ABC Classics, Vexations840, VD Gallo and Ode Records. His research was awarded the prestigious 2014 Karl Geiringer Prize from the American Brahms Society and he has presented lecture-recitals internationally at institutions such as Yale, Stanford, City University of New York, Eastman School of Music and The Royal College of Music.

Rediscovering Brahms

Brahms's music has often been criticized for being thick and turgid. However, in part this may be due to the abandonment, and indeed the outlawing, of many expressive devices or ways of playing that had previously (in some cases for a century or more) been thought of as indispensable

for highly artistic performance. The current accepted playing style for Brahms's music developed during the twentieth century—a time of enormous evolution in terms of aesthetics and performing practices. A survey of sound recordings from 1900-1950 clearly evidences this change. However, early recordings of violinists who were associated with Brahms and his circle, such as Joseph Joachim (1831-1907) and his disciple Marie Soldat-Roeger (1863-1955), capture a performing style that incorporates tempo modification, rhythmic alteration, portamento and a selective use of vibrato to an extent that often sounds extreme to our modern ears. Nevertheless, there is some contention in current scholarship—sparked by the variable quality of recorded playback—regarding the degree to which these expressive devices were employed. Using spectrogram analysis of important early recordings, in conjunction with written evidence, new light is shed on the performing style of violinists associated with Brahms and his circle. Clearly, this holds significant implications for the historically informed performance of Brahms's music.



A/PROF BARBARA BOLT

Barbara Bolt is Associate Director of Research and Research Training at the VCA and MCM.

She is a practising visual artist and art theorist who has written extensively on the visual arts and its relationship to the new materialisms. She has two monographs *Art Beyond Representation: The Performative Power of the Image* (I.B. Tauris, 2004) and *Heidegger Reframed: Interpreting Key Thinkers for the Arts* (I.B. Tauris, 2011) and 4 co-edited books, *Material Inventions: Applying Creative Arts Research* (I.B.Tauris, 2014), *Carnal Knowledge: Towards a "New Materialism" through the Arts* (I.B. Tauris, 2013), *Practice as Research: Approaches to Creative Arts Enquiry* (I.B.Tauris, 2007) and *Sensorium: Aesthetics, Art, Life* (Cambridge Scholars Press, 2007). She is an inaugural board member of the *Studio Research*, was elected to the executive of the *Society of Artistic Research* (2011-2013), is MC Observer to COST Action, *New Materialisms Network*, and is on the international reference group GEXcel International Collegium for Advanced Transdisciplinary Gender Studies.
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Notes





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