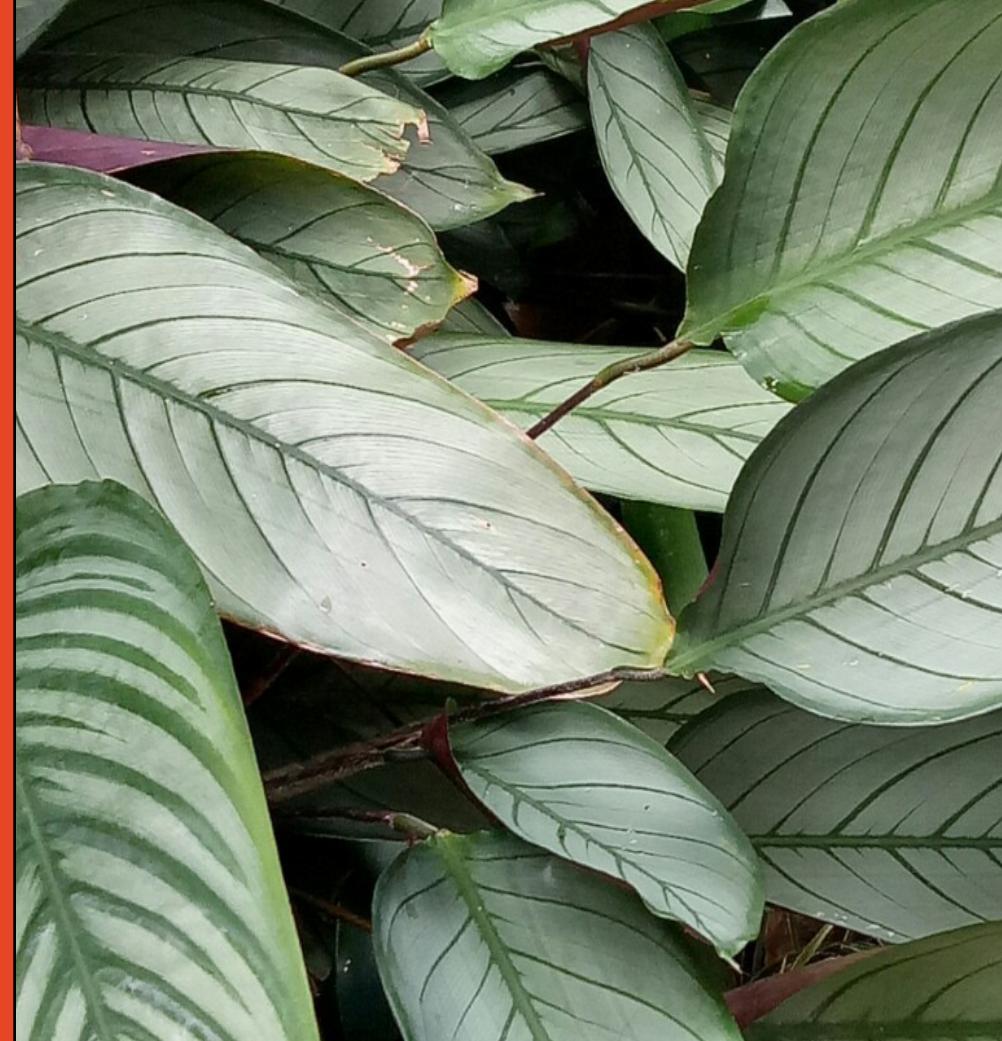




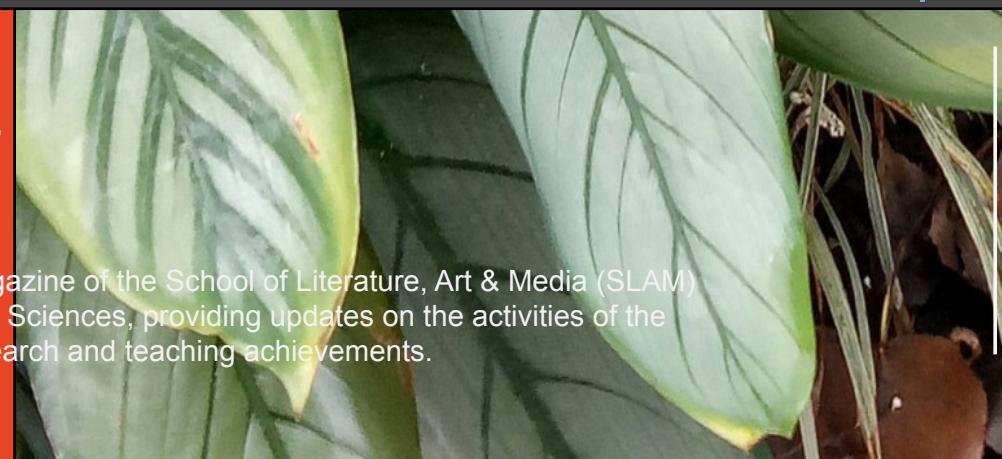
THE UNIVERSITY OF  
SYDNEY



issue # 11 | Summer 2017-18

# SLAMmag

**SLAMmag** is the electronic magazine of the School of Literature, Art & Media (SLAM) in the Faculty of Arts and Social Sciences, providing updates on the activities of the School and celebrating our research and teaching achievements.



## In this issue:

- Head of School welcome
- School news and events
- Department news and events

# *Head of School welcome*

**I**t is a great pleasure to open the pages of the first SLAMmag for 2018.

SLAM has always been a School of great riches and diversity of disciplines, but, as you can read here, this year we are taking things to another level.

We welcome new colleagues with fascinating backgrounds and, when you scratch the surface, surprising life experience as well as unexpectedly handy expertise.

We are also delighted to welcome our new Teaching Fellows, always a source of pride for us to see our talented doctoral researchers take on their substantial roles as scholars and teachers, in this excellent program.

Over the summer, and as the semester has opened, our departments and programs have been hatching new schemes, undertaking research, writing, presenting their work to conferences, publishing outstanding papers and books, making literature, art, theatre and performance, and media, grappling with the intricacies of language, religion, historical cultures and societies, and engaging with a range of audiences and communities.

I hope you enjoy this issue of SLAMmag – many thanks to Lurdes de Oliveira for her editorship, design, and production, and the various collaborators who have authored and remixed image and text. It's a wonderful way to learn about SLAM, its activities, and, hopefully, opportunities for connection and collaboration.



Professor [Gerard Goggin](#)  
Head, SLAM

# news SLAM 2018 Teaching Fellows

**The School is delighted to introduce the 2 SLAM recipients of the 2018 Faculty of Arts and Social Sciences Postgraduate Teaching Fellowships - Caitlin Maling (English) and Kyle Moore (MECO):**

## Caitlin Maling

### **Department of English**

"I am very excited to begin my teaching fellowship year in the English Department, primarily in creative writing. The fellowship offers the chance for me to work across the diverse offerings in creative writing, including getting to try my hand at teaching at a postgraduate level and a course coordinator level for the first time. I am particularly eager to embrace the mentoring and pedagogical development that comes with the fellowship and hope that by learning closely from more experienced teachers I will be able to strengthen and expand my pedagogy. I am also looking forward to being more involved in the day to day workings of the English Department and SLAM and feel that this fellowship will offer a great bridge from PhD life to academic life."

"Caitlin is making an outstanding contribution to the Department of English. Her dissertation research and writing, which looks at comparative ecopoetics and the pastoral, complements her work as a highly respected poet with two collections out and a third on the way with Fremantle Press. Caitlin has a bright future in Australian literature and as a teacher in Creative Writing, and her Teaching Fellowship is a both a terrific opportunity for our students, who will benefit greatly from Caitlin's experience and enthusiasm, and of course for Caitlin herself as she develops her teaching practice. Caitlin will be working across our undergraduate and postgraduate creative writing offerings, by tutoring and lecturing in the second year creative writing unit and coordinating and delivering the two masters units in writing poetry. I was thrilled to hear that Caitlin was awarded a Teaching Fellowship with the Department and wish her every success."

~ Dr Peter Minter

# news

## SLAM 2018 Teaching Fellows cont'd

[Kyle Moore](#)

**Department of Media & Communications**

"I'm thrilled to have been awarded a Teaching Fellowship in the Department of Media and Communications. Having taught extensively across subjects to do with media and games, I am looking forward to the opportunity to really expand my teaching abilities. I hope that in this role I can learn to effectively use media technology to enhance my own pedagogy and students' learning experiences. I look forward to having the opportunity to share my joy of teaching with both new students and the department. I'm grateful to have this experience that is given to so few, and look forward to a new and exciting, but no doubt challenging year."

"Kyle Moore is in the final few months of his PhD research, a study of location based gaming practices in the mobile game Ingress. Kyle received his Bachelor of Arts (Media and Communications) from the University of New South Wales in 2010, coming to The University of Sydney in 2011 to complete a Masters by Research on the spatial experiences of mobile augmented reality games. During his PhD Kyle has become a highly adept teacher, across a wide range of undergraduate and postgraduate units offered by the Department of Media and Communications. As a teaching fellow in 2018, Kyle will be teaching into ARIN2620 Cyberworlds and ARIN6904 Mobile Media and Games. Kyle is extremely well reviewed by his students, and has demonstrated his adeptness at employing emerging digital technologies in the classroom, such as further exploring ways of using the Immersive Learning Lab in class this year."

~ [Dr Marcus Carter](#)

# news SLAM New Faces

## Francesco Bailo



I'm a newly appointed Postdoctoral Fellow in Digital Media Methods in MECO. My current research projects focus on Internet-mediated forms of political participation and political organisations and on the application of digital methods to study them. The question underpinning my research relates to the role that citizens play in influencing political decisions and the ways in which the settings in which they are immersed (social as well as technological and communication) influences them.

In 2017 I obtained my PhD from the Department of Government and International Relations at the University of Sydney with a thesis on the dynamics within the online user community of the Five Star Movement, an Italian political party. I also worked for governmental and non-governmental organisations in Cambodia, Afghanistan, Guatemala, Mauritius and Ecuador. If you consider that I was also briefly employed by the University of Cambridge (I served beer in the bar of Trinity College), I so far have managed to work on 5 continents. I am currently looking for an excuse to pick up a job in Antarctica.

I am a new on-going appointee of Sydney College of the Arts (SCA). I had been a sessional staff member of SCA for many years, where I taught predominantly in the Painting Department but also in Sculpture/Performance/Installation, Film and Digital Media, Studio Theory and Art Theory. In addition, in 2016 and 2017, I worked as a casual lecturer in the Art Workshops of the Faculty of Architecture, Design and Planning.

I am a contemporary artist working across multiple media with a particular interest in the implications of galleries and museums as cultural sites of spatial, social-political contestation. In 2017, I was invited to participate in the first iteration of 'the National', a Sydney-based biennial survey exhibition. For this exhibition, I was commissioned to produce 3 separate but interrelated, large-scale architectonic works that were shown simultaneously at the Art Gallery of NSW, the Museum of Contemporary Art and Carriageworks. Further to my practice as an artist, I publish regularly as an art critic/theorist with a specific interest in new global contexts of contemporary art. I have also founded and directed a number of independent artist spaces including The Institute of Contemporary Art Newtown (ICAN) (2007-2015) and currently KNULP (since 2015).

I am looking forward to bringing my inter-disciplinary knowledge and interests to SCA and to SLAM.

## Alex Gawronski



# news

## SLAM New Faces cont'd

[Alexander Howard](#)



I'm delighted to be joining the School of Literature, Art, and Media as a Lecturer in Writing Studies. I'm from the UK originally. I completed my PhD in American Literature at the University of Sussex. Since arriving in Sydney, I've taught at the University of New South Wales and Western Sydney University. I've been working here at the University of Sydney since 2016, first as Visiting Research Fellow in SLAM, and then as a Lecturer in English and Writing Studies.

I published my first academic monograph in 2017, and I've a bunch of articles and chapters coming out this year. I'm currently working on two main research projects. The first focuses on modernism, whilst the second looks at contemporary film.

[Madeleine Kelly](#)



I am a newly appointed continuing Lecturer in Painting at Sydney College of the Arts, and my research explores the materiality of images, in particular painting, and the potential for the medium to engage with social issues. My PhD, entitled Picturing Archaeologies: The Meta-archaic aesthetic, examines the archaeological metaphor as an image-laden and mutable terrain. In particular, I engage – not without irony – with the descriptive capacity of philosopher Michel Foucault's archaeology of knowledge. Before coming to Sydney, I was Lecturer in Painting at the University of Wollongong and prior to that at the Queensland College of Art, Griffith University, Brisbane. I am currently working towards an exhibition at Milani Gallery, Brisbane.

[John Tonkin](#)



I am a new appointment as a lecturer specialising in screen arts at SCA. Previously, I've been lecturing in the Digital Cultures Program in MECO.

I've been working as a media artist since the mid-1980s. Most of my artworks have involved me developing my own software. Many of these projects have engaged with ideas that have grown out of a long-term interest in the sciences (physically based modelling, biotechnology, scientific visualisation). My recent research has focused around building interactive video installations and on a series of interactive public light sculptures. I'm just starting to work with virtual reality. I find it to be quite problematic, particularly in relation to the body, but that is why I am interested.

# Department of Art History

Words by Dr [Catriona Moore](#) | Chair of Department

The number of staff haunting the Mills building through the summer suggests that research accounts for most of our annual leave, though possibly the lure of new portable air conditioning units enticed the lucky few to come in to the office.

Others sought colder climates: in December [Mary Roberts](#) was invited to present a lecture, 'Courting Failure in the Arab Hall' to the Department of Art and Archaeology and the Center for Collaborative History at Princeton University. [Mark de Vitis](#) spent the summer as a Charles Montgomery Gray Fellow at The Newberry Library, a world-renowned independent research library in Chicago, researching 'Medium, Message and Meaning: Printmaking in Louis XIV's France'. [Stephen Whiteman](#) presented at the College Art Association ('Measured Sight: Constructing Space in an Early Qing Landscape'), while [Donna West Brett](#) travelled to Berlin to undertake primary research in the BStU Stasi archive courtesy of the Ernst and Rosemarie Keller Fund (Australian Academy of the Humanities). Earlier in the summer, and closer to home, [Louise Marshall](#), [Stephen Gilchrist](#), Donna

West Brett and postgraduates Andrew Ward, Lesa-belle Furhagen and Victoria Souliman were an impressive departmental presence at our national Art Association Conference, 'Art and its Directions' (University of Western Australia), whilst Catriona Moore delivered the keynote at Adelaide's feminism and art 'FRANfest'.

A number of Art History and Art Curating students have been selected to participate in the Youth Collective, a year-long program established through the outreach efforts of Mark de Vitis, which provides arts industry experience and professional mentorship to students in the formative years of their careers. We congratulate these students, who will work closely with the Art Gallery of NSW (AGNSW), other industry professionals and artists to produce a free monthly program held on the last Saturday of the month, featuring interviews and talks, performances by young musicians, collaborative workshops with local artists, and more. The program was launched this week at the AGNSW and is supported by Macquarie University.



L-R: Joy Angelo Santos, Anna Honan & India Urwin  
Image courtesy Donna West Brett

## Recent publications

Jacqueline Millner & Catriona Moore (Eds). [Feminist Perspectives on Art: Contemporary Outtakes](#). (2018, Routledge).



# Department of English

## Words by Professor Peter Marks

### Promotions

Congratulations to [Dan Anlezark](#) who has been promoted to Professor, and to [Rebecca Johinke](#) who has been promoted to Associate Professor.

### Books

[Kate Lilley](#)'s book of poems, *Tilt*, published by Vagabond Press, will be launched in April.

Fiona Hile's book of poems, *Subtraction*, which was the winner of the University of Sydney Helen Bell Prize for an unpublished manuscript, is forthcoming from Vagabond. Both will be launched in the Department.

[Peter Marks](#)'s book *British Literature of the 1990s: Endings and Beginnings*, was published by Edinburgh University Press in January.

### Awards

[Sarah Gleeson-White](#) has been awarded a Huntingdon Fellowship to support research on her latest project.

[Jan Shaw](#) has been awarded a Benjamin Meaker Visiting Professor by the Institute for Advanced

Studies at the University of Bristol. She will be carrying out research for her project, 'Women and Leadership in Fifteenth Century Prose Romance', at the University of Bristol.

[Beth Yahp](#)'s book *Eat First, Talk Later* has been shortlisted for the Adelaide Festival Awards for Literature 2018 in the Non-Fiction category.

[Peter Minter](#) has been awarded \$25,000 from the Faculty's Wingara Mura Compact for the 2018 Visiting Indigenous Writers Program. The first visitor will be Natalie Harkin in May.

Evelyn Araluen has won the Judith Wright Poetry Prize. Two of her poems were rated first and third best of nearly 1000 poems entered.

### Conferences

[Matthew Sussman](#) and Sean Pryor (UNSW) ran a highly successful international conference titled the "Idea of Prose Style" in December. The three keynotes were Garrett Stewart from Iowa, Rebecca Walkowitz from Rutgers, and Daniel Tyler from Cambridge. The conference attracted almost forty presenters from Australia, New Zealand, the US, the UK and Iraq.

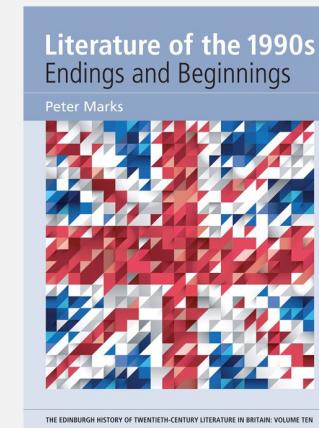
### News of Former Staff Members

[Alex Howard](#) was appointed to an ongoing lecturer's position in the Department of Writing Studies.

Alix Beeston is now a lecturer at Cardiff University. Her first book, [In and Out of Sight: Modernist Writing and the Photographic Unseen](#) was published recently by Oxford University Press.

### Recent publications

Peter Marks. [Literature of the 1990s: Endings and Beginnings](#). (2018, Edinburgh University Press).



# Department of Linguistics

Words by Associate Professor [Monika Bednarek](#) | Chair of Department

We are pleased to officially welcome [Mark Post](#), who has joined our Department as continuing Lecturer. You can find an introduction to Mark and his research in the previous issue of [SLAMmag](#).

## Conferences

From 4 to 7 December 2017, the Department hosted the 48th annual meeting of the Australian Linguistics Society (ALS). Plenary speakers were Mary Laughren (UQ), Alice Gaby (Monash U), Balthasar Bickel (U Zürich), and our very own Bill Foley. After his plenary, Bill was presented with a token of appreciation on the occasion of his long-standing service to linguistics and to the University. The conference was also an opportunity to celebrate the 50th anniversary of the Society, marked with a fascinating presentation by Society President, Lesley Stirling, and colleagues on the history of the Society, and capped off with cakes (see photo on the right) to please linguistics nerds.

[Monika Bednarek](#) presented at the 6th New Zealand Discourse conference in Auckland in early December. See her [blog post](#) about the conference

[Ahmar Mahboob](#) was invited plenary speaker at the University of Malaya Discourse and Society conference, from 4 to 6 December, and at the Philippines Association of Language Teachers conference held at the University of Santo Tomas in Manila, from 7 to 9 December. His plenaries explored how language can be used in education to either enable or disempower students from particular backgrounds and identified misalignment between the language that students need to succeed and the language that they are learning. Ahmar also gave workshops at the University of Malaya and at De La Salle University, Manila.



On 4 January, at the 2018 meeting of the Linguistic Society of America in Salt Lake City, Utah, [Gwen Hyslop](#) presented a poster entitled “Production and perception of Kurtöp tone: sound change or stable variation?”. She was also invited to give a talk in the CLAS-CCD Colloquium Series at Macquarie University on 30 January. The title of that talk was “When ‘tone’ is ‘voice’ and ‘voice’ is ‘tone’: tone and tonogenesis in Kurtöp”.

On 23 and 24 February [Jim Martin](#) convened a third workshop on paralanguage in the Rogers Room involving Susan Hood, Thu Ngo, Clare Painter, Brad Smith and Michele Zappavigna.

## Other research news



Linguistics student Gus Wheeler attaching portable solar panels to the roof of his guest residence in a Brou-speaking village of upland Central Laos.

*Image courtesy Weijian Meng*

[Nick Enfield](#) has returned from field work in Laos, where he is working on a [Discovery Project](#) that focuses on the relation between language boundaries and ethnic boundaries. Two PhD students, Gus Wheeler and Weijian Meng, are now installed in the Nam Noi valley, in the early phases of their descriptive grammar projects on the Brou (Katuic, Austroasiatic) and Saek (Northern Tai) languages, respectively. These two languages are in intensive contact with Kri (Vietic, Austroasiatic), which Nick is describing. Postdoctoral fellow and anthropologist Charles Zuckerman is working on the social networks underlying the intensive culture and language contact observed in the area. While our students are having to cope without running water, electricity, and many other luxuries that we take for granted, they are spending their days surrounded by the rainforests of one of the sites of greatest biodiversity in Southeast Asia.

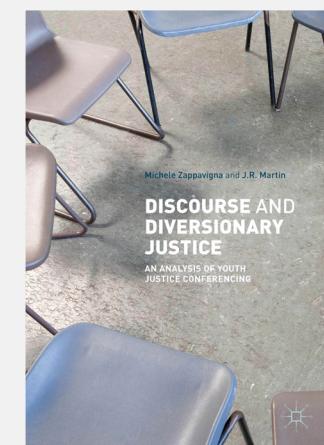


Linguistics student Weijian Meng working with a language consultant in a Saek-speaking village of upland central Laos.

[Jim Martin](#) has returned from his SSP at the Pontifical Catholic University of Santiago, Chile, where he worked intensively with Dr Beatriz Quiroz on the manuscript of a book on grammatical argumentation in functional models of language (with a focus on English, Spanish and Chinese).

## Recent publications

Michele Zappavigna & JR (Jim) Martin. [Discourse and Diversionary Justice: An Analysis of Youth Justice Conferencing](#). (2018), Palgrave Macmillan).

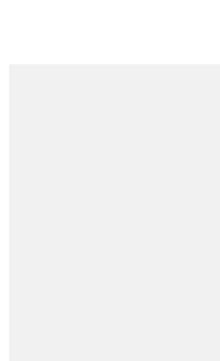


# Centre for Medieval & Early Modern Studies

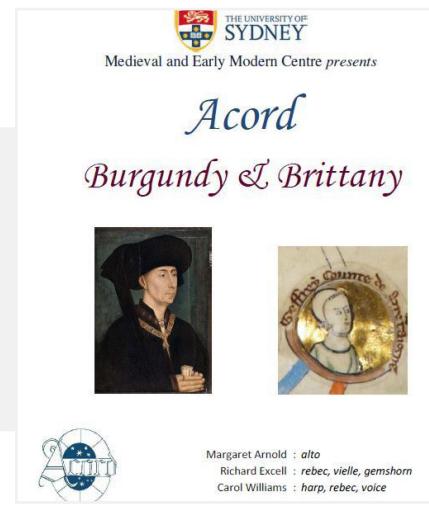
Contributions from Professor [Daniel Anlezark](#) and Dr [Penelope Nash](#)

## Musical Soirée

Professor [Daniel Anlezark](#), Director of the Medieval and Early Modern Centre (MEMC), introduced a soirée concert on behalf of the MEMC in the Woolley Common Room on 15 February. Three members of Acord, a medieval performance ensemble from Melbourne, presented medieval music contextualised with contemporary readings. This soirée concert opened with a small collection of sweet polyphonic songs from fifteenth century Burgundy followed by some richly political monophonic songs on the life of Geoffrey of Brittany. Carol Williams was reader and played harp and rebec. Richard Excell played vielle, rebec and gemshorn, an instrument he had made himself. Margaret Arnold, an alto, sang many songs of the period and Richard and Carol provided harmony for a selection of them. Carol, Margaret and Richard also presented Peter Abelard, Troubadour of the Latin Lament in word and music at the Sydney Medieval and Renaissance Group's monthly meeting on 14 February.



MedievalSoirée, Programme - Razo Music



MedievalSoirée, Programme - Front Page

Images courtesy Richard Excell

### Publications

Simone Celine Marshall and [Carole M. Cusack](#)'s (eds) [The Medieval Presence in the Modernist Aesthetic: Unattended Moments](#) (2017, Brill) is a collection of ten chapters with an "Introduction" by the editors. The focus is on a range of Modernist authors (W. B. Yeats, Ezra Pound, Samuel Beckett, Eugene Ionesco, and Marcel Proust, among others), and contributors situated these figures in relationship to religious and aesthetic currents from the Middle Ages to offer fresh insights into their literary achievements. Figures who are not generally considered "Modernist" (for temporal or aesthetic reasons) including Richard Wagner, Evelyn Waugh, and Russell Hoban, are also drawn into the intellectual conversation fostered in the book.

The recently published volume grew from a collegial exchange of ideas among scholars attending the Unattended Moments Symposium in April 2014, at the University of Otago, Dunedin, New Zealand. The symposium was one of the research products of the Marsden-funded research project of Professor Chris Ackerley, from the Department of English and Linguistics at the University of Otago. The project sought to investigate the medieval origins of modernist literature, and, with associate investigators Professor Erik Tonning (University of Bergen) and Associate Professor Simone Celine Marshall (University of Otago), postdoctoral fellow Dr Octavian Siau, and postgraduate student Holly Phillips, the symposium brought together in conversation experts from around the world to consider a range of modernist and medieval literatures, to reveal their interconnectedness. The resulting volume from Brill brings to the fore both the diversity of modernist texts and their medieval influences, but also the extraordinary links that exist between the two time periods.

This is an important publication for the Medieval and Early Modern Centre, as Simone Marshall completed her doctorate at the University of Sydney in medieval literature and Carole Cusack is a member of the MEMC. Further, [Mark Byron](#), whose current Australian Research Council Future Fellowship project (2017-2020) is titled "Modernism and the Early Middle Ages", has contributed a chapter, "The Aristotelian Crescent: Medieval Arabic Philosophy in the Poetics of Ezra Pound" to it.

### Helen Young

Helen Young has begun a permanent lectureship in the School of Communication and Creative Arts at Deakin University, Melbourne Burwood Campus. She is series editor of the IB Tauris series New Directions in Medieval Studies. She held a DECRA at the University of Sydney from 2012. Although her PhD from the University of Sydney was on post-colonialism in Middle English romance, her current research is into connections between race theory, whiteness, and medievalism from the eighteenth century to the present. Helen has always retained her interest in medieval studies and her ties to the Medieval and Early Modern Centre.

# Department of Studies in Religion

Words by Professor [Carole Cusack](#) | Chair of Department

## Australian and New Zealand Associations for the Study of Religion Joint Conference, University of Notre Dame Australia (Broadway Campus), 7-8 December 2017

The AASR/NZASR 2017 annual conference was hosted by the Institute for Ethics and Society at the University of Notre Dame Australia. Studies in Religion at the University of Sydney was the most prominent scholarly group in attendance, and Honours and postgraduate students delivered some of the most interesting and compelling papers. Representatives of the Australian Research Council gave a pre-conference presentation on Centres of Excellence, which was well-attended by staff from universities around Australia. The plenary panels and lectures were sponsored by the International Sociology Association ('Decolonising God'), the Charles Strong Trust (Jim Spickard, University of Redlands on 'Is Pluralism Enough? Reflections on the Management of Religious Diversity in a Time of Social Division'), and the AASR (the Presidential Address by Doug Ezzy, University of Tasmania, and the Penny Magee Memorial Lecture by Alpha Possamai-Inesedy, Western Sydney University).

This joint conference was significant because the two associations will cooperate in 2020 when the International Association for the History of Religion (IAHR) Quinquennial Conference will be at the University of Otago, Dunedin. Will Sweetman, the congress organiser, discussed progress to date

and opportunities to collaborate as preparations become more detailed.

The IAHR's first gathering in the southern hemisphere was at the University of Sydney in 1985, a landmark in the academic study of religion. The second meeting in the global south was in 2000 in Durban, South Africa. The IAHR is stronger and has more member associations in the third millennium than ever before, and Australian universities are looking forward to participating in this important international disciplinary congress. Sydney is a partner institution, as [Carole Cusack](#) is a member of the 12-person conference committee, and was actively involved in the preparation of the conference bid in 2016.

The AASR/NZASR 2017 paper sessions were characterised by strong representation by Studies in Religion students, including Essi Mäkelä (PhD candidate, University of Helsinki) who was a Visiting Researcher in the department in November-December 2017 and spoke on 'It Felt Like We Won – Registering New Religions in Finland'. Honours student contributions were Geraldine Smith's 'The Millennialist Project: A Comparative Study of End Time Survivors and Survivalism in Western Modernity', Tara Smith's

'Esoteric Themes in David Icke's Conspiracy Theories', and Raymond Radford's "You people don't know what the truth is ... truth is obsolete": New Religious Movements and Possible Future Scenarios in *Transmetropolitan*".

Postgraduate student papers from Sydney included Anna Lutkajtis' 'The Dark Side of Dharma: Adverse Effects of Meditation', Breann Fallon's 'From The Mission to Silence: The Changing Representation of International Jesuit Evangelism on Film', and Benn Banasik's 'Apophatic Gaming: The Perpetual Journey to "Catch 'em all": An Exposition of the Never-Ending Game Phenomena Through the Apophatic Lens of Jean-Luc Marion and Gregory of Nyssa'. The conference was a great opportunity for students to experience a different aspect of academic life and make contact with scholars and students from around Australia and New Zealand. Carole Cusack, [Jay Johnston](#) and [Christopher Hartney](#) were all present and gave papers, chaired sessions, contributed to IAHR planning, and supported a large body of University of Sydney students (and recent graduates David Kim, Zoe Alderton and Raphael Lataster, and one undergraduate, Adam Smith) whose work was received very positively and was among the highlights of the conference.

## Aesthetics of Religion: A Connective Concept

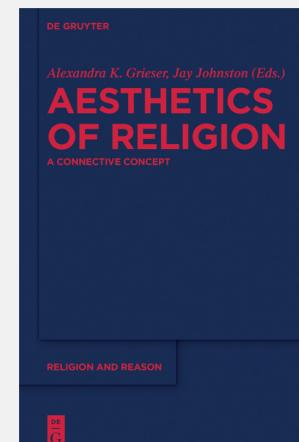
Although it may sound naff, it has indeed been a privilege to co-edit the first English language presentation of ‘aesthetics of religion’: a distinctive methodological development that investigates religion as a sensory and mediated practice. The ‘aesthetics’ approach aims to overcome conceptual categories that confine religion either to texts and abstract beliefs, or to an indisputable *sui generis* mode of experience. The authors, variously, take into account contemporary developments in scientific theories of perception, neuro-aesthetics and cultural studies. This particular volume documents what has been achieved to date, its significance for the study of religion and for interdisciplinary scholarship.

The volume directly results from the collaboration of scholars in the research group [AESToR.net](#) (Aesthetics of Religion Research Group), funded by the DFG (German Research Council). It is the first of three volumes scheduled as the outcomes of this project. I have greatly benefited and been enormously heartened by the collegiality and genuine willingness of the group’s members to engage generously, constructively - and in depth - with one another’s ideas. There will be more critical fun ahead!

Words by [Jay Johnston](#)

## Recent publications

Alexandra K. Grieser & Jay Johnston (Eds) [Aesthetics of Religion: A Connective Concept](#). (2017, De Gruyter).



# Sydney College of the Arts

Words by Mr [Andrew Lavery](#) | Director and Chair of Department

## Future curriculum

Sydney College of the Arts (SCA) continues to prepare for its relocation to the Old Teachers College at Camperdown. In February we began curriculum renewal of the Bachelor of Visual Arts, with both our new home in mind and the requirements of the University's educational strategy. SCA's legacy of training some of the nation's foremost contemporary art practitioners has been front of mind during this process. In reshaping the curriculum, we have identified and enhanced the successful elements of SCA's pedagogy across all year levels. The result is curriculum that is better aligned with the ethos of contemporary art, but one that still enables students to develop deep knowledge and skills in one or more of SCA's specialisms.

## Future culture

With significant changes on the horizon, SCA has begun to plan for and work toward a culture that best serves the needs of students, staff, the University and the broader community. In February staff workshoped questions as to how SCA might look and feel culturally in 3 to 5 years from various perspectives. Our explorations included the staff and student experience of SCA's culture at Camperdown and the extent of our collaborations with other disciplines. We also examined how this culture might look through the eyes of a prospective student or a professional stakeholder. We are in the process of interpreting ideas generated, with the next workshop aimed at enacting a plan to create the ideal environment for this culture to flourish.



Madeleine Kelly: *The Pollinator*, 2018  
Oil on polyester 137 x 101cm  
Courtesy of Milani Gallery  
(Photo by the artist)



Alex Gawronski: *Threshold*, 2017  
PVC, steel, plywood, mdf, bitumen, resin, acrylic and enamel paint. Art Gallery of NSW, Sydney. THE NATIONAL: NEW AUSTRALIAN ART, curated by Anneke Jaspers and Wayne Tunnicliffe. Image courtesy Felicity Jenkins

## Appointments

SCA has made an exciting range of academic and technical appointments. In February we welcomed academics Dr [Madeleine Kelly](#) and Dr [Alex Gawronski](#) to Painting and [John Tonkin](#) to Screen Arts. We were equally proud to welcome Cobi Butcher and Jaroslav Prochazka to the technical team in Sculpture. Further appointments will be announced during the course of 2018.

## Alumni and staff exhibitions

SCA is delighted that alumni Yasmin Smith and Koji Ryui are participating artists in the 21st Biennale of Sydney.

Jess MacNeil, Kate Scardifield, Biljana Jancic, Chris Dolman, and Kalan Jay Dhir are just several of our alumni launching solo and group exhibitions in March as part of Art Month.

### Alumni

*Exsanguination*

Jess MacNeil

Artereal Gallery

12 March – 7 April

*Suburbia*

Chris Dolman and Biljana Jancic

Cement Fondue

10 March

*Conscious process*

Lucas Davidson

Artbank Sydney

8 March

*Present*

Curated by Kate Britton for Art Month,  
featuring work by recent graduate Kalanjay Dhir  
Darren Knight Gallery  
3 – 31 March

### Staff

*Fresh Blood: Redback graphix and its aftermath*

Curated by [Stuart Bailey](#) and Wendy Murray

Casula Powerhouse

Arts Centre

13 January – 17 March

*Obsessed: Compelled to make*

[Oliver Smith](#)

Australian Design Center

8 February – 24 March

*Astroflora*

[David Haines](#) and [Joyce Hinterding](#)

Sarah Cottier Gallery

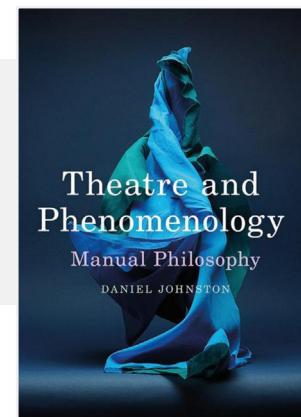
10 March – 7 April

# Department of Theatre & Performance Studies

Compiled by Kirstin Bokor

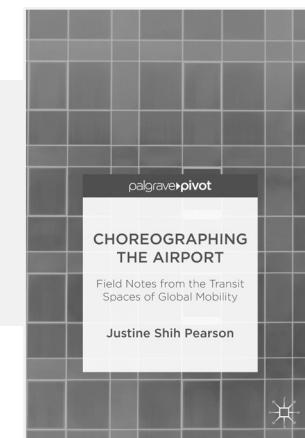
## Books

**Daniel Johnston** graduated with a PhD from the Department of Theatre & Performance Studies, University of Sydney in 2007 and is currently a Research Assistant with the Department. His book *Theatre and Phenomenology: Manual Philosophy* offers an introduction to phenomenology for theatre and performance studies students and investigates how various approaches to acting can be considered to be 'manual philosophy'. The opening chapters provide an accessible overview of phenomenology, its application to the humanities and social sciences, and how it has influenced theatre studies. The book suggests that theatre-making can enter into dialogue with - and make a genuine contribution to - philosophy, rather than simply take drama as an 'object' to which philosophical theory can be 'applied'. Specifically, Johnston investigates the approaches of Constantin Stanislavski, Antonin Artaud, and Bertolt Brecht. Ultimately, Johnston suggests that philosophical phenomenology can provide rich inspiration for the creative process of acting. Since the book's publication, Johnston hosted a workshop with professional actors at Sheffield Hallam University, and put some of these ideas into practice.



Daniel Johnston. [Theatre and Phenomenology: Manual Philosophy](#). (2017, Macmillan).

**Justine Shih Pearson**, current Honorary Associate and PhD graduate with the Department, has recently published *Choreographing the Airport*. This book investigates the global hub airport as an exemplar of cosmopolitan culture and space. Taking an ethnographically-inflected approach, this study brings together knowledge of the moving body from dance and performance and the study of systems of mobility within cultural and mobilities studies, in order to call attention to the kinaesthetic experience of global space. Extending thinking about contemporary cosmopolitanism and cultural identity, and the performativity of places and identities, this book is essential reading for those interested in cultural debates around globalisation, the innovative application of performance theory towards everyday experience, and interdisciplinary methodologies.



## About Performance – The Anniversary Issue: Celebrating Thirty Years of (Theatre &) Performance Studies at the University of Sydney

Words by [Amanda Card](#)

The latest edition of [About Performance](#) celebrates thirty years of performance studies within the Faculty of Arts and Social Sciences at the University of Sydney. To mark the occasion, the Department of Theatre and Performance Studies produced a special, double issue of our journal, edited by Dr [Amanda Card](#) and Honorary Associate Dr Justine Shih Pearson. Each author in the anniversary issue – No. 14/15 *Performance Studies: Here, There, Then, Now* – has had, and in many cases continues to have, an association with the Department. There are papers from established and emerging scholars: former and current students, visiting fellows, current and former academic staff, research and artistic associates. There are articles on butoh in Australia, immersive and site-specific performance, union parades in 1889 London, contemporary theatre in Ireland, phenomenology and performance, actors as manual philosophers, Body Weather and Japanese butoh, student theatre, fashion parades, Capetown music and patois, performance art in Detroit, and discussions about the history and state of performance studies here (in Australia), there (in other places), then (through history), and now.

The last three articles are collected as a special reflection on the discipline of performance studies at the University of Sydney and beyond. Reprinted are two articles by current staff – Associate Professor [Ian Maxwell](#) and former Associate Professor Gay McAuley. Both trace the development of the Department's particular approach to the study of performance - framing the idiosyncrasies, international influences, and local histories of performance studies at the University of Sydney. The new article in this section is from PhD-student Nien Yuan Cheng. Called “Globalisation, Transgression, and the Call to Performance Studies”, it explores Cheng's engagement with performance studies as an international undergraduate and postgraduate student. Cheng thinks through the particulars of the history of performance studies across the Pacific Rim, tracing the genealogy of the transgressive in performance studies, and questioning the place of her experience at the University of Sydney within this genealogy, and in relation to the Asia-Pacific.

As Ian Maxwell stated in his republished article from 2006: “The development of what we at Sydney University call performance studies has been determined by a range of factors, both transnational and local”. Our research and teaching in the Department have been influenced by “paradigm shifts washing across the humanities”, and by shifts inspired by those who have worked in, studied with, and visited the Department. Some of those people and their ideas are presented in this special edition of *About Performance*, published on the eve of our thirty year anniversary of presenting performance studies within the Faculty of Arts and Social Sciences at the University of Sydney.

### Medalists

Izabella Nantsou and Lucinda Petchell both completed Honours in the Department of Theatre and Performance Studies in 2017. Both were awarded with the University Medal in recognition of their achievement in academic research. Congratulations to Izabella and Lucinda.



Izabella Nantsou



Lucinda Petchell

Words by [Ian Maxwell](#) and Kirstin Bokor

### In The Rex

Artist-In-Residence Program: Rex Cramphorn Studio



Raghav Handa, Melanie Palomares & Melinda Tyquin, rehearsing in The Rex

Raghav Handa works at the intersection of traditional Northern Indian forms - specifically the *Khatak*, a *Pushtan* sword dance - and modern contemporary dance. His first major solo work, *Tukré* ('Pieces'; 2014-2015), developed in residence in the Rex Cramphorn Studio, traced his own family background through what one reviewer referred to as a "jigsaw puzzle of themes and genres", in which he took, for example, the movements of his jeweller forebears cutting diamonds, "echoing the precision of their repeated actions and developing them as dance phrases for hands, arms, shoulders and torso" (Jill Sykes in the *Sydney Morning Herald*, 30 April 2015).

His next work, *Mens Rea* (2016) (also developed in residence in the Rex Cramphorn Studio) explored self-shifting, and was influenced by his work with indigenous performers, set against the narrative of the *Ramayana*. The piece featured an experimental choreography with a computer-generated 3-D projection of a mythical bird, developed in collaboration with [Deakin Motion Lab](#).

In February 2018, Raghav was in residence in the AV Studio of the Department of Theatre and Performance Studies, working on a creative development for his next major work, *Silent Trio Beats*. With collaborating dancers Melanie Palomares and Melinda Tyquin, and internationally

renowned *Dhol*-master, Maharshi Raval (a *dhol* is a traditional, double-headed drum), Raghav is stripping back his work to a singular focus on speed. His questions for this development bracket away the questions of inter-cultural and autobiography - the concerns of his earlier work - to instead interrogate fundamental questions about movement, and the experience of movement. In his artistic statement he asks: 'Have you ever wondered how fast your body can move? How long it can remain suspended in stillness on the brink of motion? What are the sensations of exhaustion and how do you express the frustration of immobility?'.

The work sets out from the traditional rhythm patterns of the *tritaal* - a sixteen beat structure that allows for rapid acceleration and deceleration within an overarching regularity. For the Department, this has meant that over the two weeks of the residency, our walls resounded with the rich timbre of the *dhol*, adding a certain metabolically-insistent undercurrent to our preparations for the semester.

Raghav and his collaborators presented a preview of the work in development at the Drill Hall, Rushcutters Bay, the resident studio of Performing Lines, in early March. *Silent Trio Beats* is being produced by Narelle Lewis for Performing Lines.

Image courtesy Raghav Handa

### Artist-In-Residence Program cont'd

[The Living Room Theatre Company](#) were our artists-in-residence from 2 to 21 January 2018. This collaboration was possible through SSSHARC and Sydney Environment Institute funding. One of the collaborators, David Roesner, Professor for Theatre and Music Theatre, LMU Munich, and 2018 Visiting Fellow, Sydney Environment Institute, had this to say about the experience:

*"When Michelle St Anne approached me six months ago, triggered by reading and resonating with my book [Composed Theatre](#) (co-edited and co-authored with Matthias Rebstock), I was intrigued by the traces of her work with The Living Room Theatre on its [website](#). I was, however, unsure how I could be useful to her newest project, since my knowledge on climate change is that of an averagely informed newspaper reader.*

*Reading, by her recommendation, the excellent sociological study [Heat Wave](#), by Eric Klinenberg, I became more and more fascinated. Klinenberg's study and the subsequent second major inspiration for Michelle's work, Kari Norgaard's [Living in Denial](#), which focused on a Norwegian community's absence of a response to the dramatic changes it faces, deal with an invisible killer (heat), an absence (of snow), and a lack of appropriate responses (denial by communities, individuals, local and national governments).*

*On arriving in Sydney on 4 January, our first task as collaborators was to find a common language, to create a space, in which we could meaningfully interact. A next step was to establish some reference points: works and thoughts by other artists, who would allow us both to see her work - she had already developed a number of scenes and shown them at an open rehearsal, of which I had seen a video - with a distance. Given the paradox outlined above (the invisibility of heat, the inaction of denial as material for a theatre performance), German composer and director Heiner Goebbels seemed an appropriate person to look at. His most recent book is called [Aesthetics of Absence](#). Despite different performative outcomes (and budgets!) his and Michelle's work share some similarities: both refrain from telling a straightforward story, both work collaboratively, but also rely on their own artistic "voice" uncompromisingly, and both create experiences*

*for the audience and leave them with open questions and enigmatic images, refusing to tell them what to feel or think.*

*In the two weeks of working together - with Michelle directing and me functioning as a kind of dramaturg/outside eye - there were a few themes and questions that became important: What can an image, a gesture, a sound communicate, without being overly didactic and "on the nose", but without being completely cryptic either? How to create enough context for a scene to resonate on more than one level with the audience? How to hold the piece together, when its dramaturgy is not predetermined by a story and character we can identify with? And how to direct performers, whose wordless tasks on stage may be quite formal but cannot be mechanical?*

*Consequently, there were two main levels of feedback I could offer: first, what kinds of meaning and what associations I felt presented themselves in the often slow, ritualistic and evocative images Michelle invents: a woman (Alicia Gonzalez) slowly sliding out of a blouse, which had tied her to a chair, another woman with an Elephant mask dancing to Barry Manilow's 'Copacabana', a dissection room full of tape recorders playing testimonies on the impact of heat on Sydney communities. Second, paying attention to what we called "sonic coherence" as shorthand (which sometimes turned into the misremembered, but also quite significant: sonic cohesion!). In other words, discussing with Michelle and her excellent sound designer Alex Spence whether the piece made sense on a compositional level, for example by using different kinds of white noise as a motif in several permutations: a TV set with no reception, the wave-like noises of a tarpaulin, a few laboured final breaths, the low rumbles and hisses of an ice shelf breaking away.*

*I was fascinated by the simplicity and slowness of Michelle's work on the one hand, and its complexity on the other: her piece will, I am sure, offer a powerful echo chamber for communal and personal resonances of climate change and its societal impact on our lives: in Chicago, Norway, Sydney, or anywhere else."*

# Department of Writing Studies

Words by Dr [Frances Di Lauro](#) | Chair of Department

Our first report for 2018 combines successes of the recent past with promising developments for the future.

Firstly, and joyously, the Department of Writing Studies offers the warmest of welcomes to our new continuing full-time staff member, Dr [Alexander Howard](#), who took up the post of Lecturer of Writing Studies in February. Alexander joins the Department after holding a series of academic positions in Sydney: a Visiting Research Fellow in SLAM, a Lecturer in our own English Department, and an Associate Lecturer in Modernism Studies at the University of New South Wales. The Department's emphasis on teaching and innovative pedagogy is a perfect fit for Alex, who has enjoyed a distinguished teaching career during his time at the University thus far, receiving two Dean's Commendations for Excellence and a host of teaching commendations from senior English students, each enthusiastically singling out Alex's units as their absolute favourites during their degrees. Alex's own research interests include contemporary literature and film, modernism, postmodernism, and the crossover between literary studies and gender and sexuality studies. He has published extensively on key modernist figures such as Ezra Pound and Charles Henri Ford.

Beginning his new appointment with a flourish, Alex has two new publications out this month: "Solid Objects and Modern Tonics, or, Who's Afraid of the Big Camp Woolf?" in the latest issue of [Angelaki: Journal of the Theoretical Humanities](#) (23.1), and a book chapter, "Canto 13" in [Readings in the Cantos](#), ed. Richard Parker (Liverpool University Press), the first of an ambitious three-volume modernist study of *The Cantos* of Ezra

Pound. Many congratulations and a whole-hearted welcome to Alex again – we look forward to working with him and watching his star continue to rise.

With a new appointment and a new curriculum opening this academic year in a flurry of teaching preparation, the end of 2017 saw no less activity. While December usually marks a quiet, non-teaching period as the University winds down for Christmas, the Writing Studies Research Seminars were still going in full-force, with four presentations in just over two weeks. Dr [Frances Di Lauro](#) gave a talk on "Rosalia Lombardo, the 'Sleeping Beauty of Palermo'", a preview of a chapter from her forthcoming book on relic cults in Southern Italy. Associate Professor [Susan Thomas](#) also presented an extract from a monograph project, the paper "A revisionist historiography of Fred Newton Scott", addressing why Scott's contribution to Rhetoric and Composition is still significant to writing across the curriculum. Dr Marie Gelang, a SLAM Visiting Research Fellow all the way from Örebro University in Sweden, shared her study of Swedish shopping window displays, examining how the visual rhetoric of store mannequins from the 1930s to today reflects a society's values, norms, and notions of gender. Wrapping up the seminar series for 2017, Jan Scherpenhuizen presented his doctoral research on "Dutch Technique/the Saga of the Atlantean", alongside original art from his work as a comic-book writer and illustrator. The Research Seminars continue to be an integral part of the Department's academic life, showcasing the varied work and different disciplinary backgrounds of our teaching staff, and so we anticipate hearing of many more projects and successes in 2018.

# contacts

**SLAMmag** is an online magazine published three to four times a year

**Editor**

Lurdes de Oliveira

**Research Editor**

Sarah Taylor

**Layout and design**

Lurdes de Oliveira

**Cover page photography**

Lurdes de Oliveira

*More Information*

If you would like more information about the School of Literature, Art and Media or to make an editorial enquiry please contact:

T: +612 9351 6855

For further information on any of the articles in this issue, please contact us on:

T: +61 2 9351 6855

E: [Lurdes de Oliveira](#) / [Sarah Taylor](#)

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The following departments and programs are located in the School of Literature, Art and Media:

- Art History
- Celtic Studies
- English
- Linguistics
- Media and Communications
- Medieval and Early Modern Studies
- Museum Studies
- Studies in Religion
- Sydney College of the Arts
- Theatre and Performance Studies
- Writing Studies