



THE UNIVERSITY OF
SYDNEY



issue # 15 | summer 2018-19

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 & events

Head of School address

Dear Colleagues,

Being the creative powerhouse of the Faculty – and therefore the University – is a big task. Doing it exceedingly well – as demonstrated in the prestigious awards, the research outputs, the many meaningful engagements across institution and community, and most recently the excellent ERA rankings for Literary Studies and Performing Arts/Creative Writing – is phenomenal. We are all entitled to feel really good about it. We are all entitled to it because we do not just operate as individuals, departments, or disciplines, but also as a whole School, in which sometimes some of our strengths shine in the limelight, while other strengths operate in the shadows but are just as important in order for us to be where we are. This balance of yang and yin should always be present in our minds and is something I wish to bring out more forcefully in our future. This is to say we live not by achievements and rankings alone. We do not, because – even if they are certainly to be lauded – we know they are not perfect, nor entirely under our control. As with other things in life, my attitude is ‘when successful, we celebrate; when not, we learn’.



Professor [Umberto Ansaldi](#)
Head, SLAM

news

SLAM New Faces

Adam Gall



I am a newly appointed Associate Lecturer in the Department of Writing Studies. There I teach academic and professional writing within a rhetoric and composition frame. I love the diversity of perspectives in writing classrooms and enjoy helping students connect their existing social knowledge to academic practice.

In my own research, I look at the ecocultural inheritance of colonialism, especially in the southern settler-colonial societies including Australia. I use textual methods and psychoanalytic perspectives to explore the meaning of attachment in a settler-colonial situation and the possibilities for desire beyond possession. My current project is about campaigns to eradicate the Argentine ant as well as community agitation against organochlorine pesticides. In the past, I've written on landscape authors such as Ernestine Hill, the films of Ivan Sen, and Frank Moorhouse's short story cycles.

I was a Sydney resident for many years, but recently began commuting from the Illawarra region where I live with my partner, Ana, and our preschool-aged daughter, Azucena.

Congratulations to the SLAM unit coordinators below on their receipt of USS Commendations for Semester 2, 2018. Their efforts in teaching and student learning are recognised and appreciated.

First Year Units

| UoS Code | UoS Name | Coordinator |
|-----------------|---|-------------------------------------|
| ARHT1002 | Shock of the Now: Global Art since 1900 | Donna West Brett |
| ARHT1003 | Hollywood: Art, Industry, Entertainment | Susan Potter |
| RLST1005 | Atheism, Fundamentalism and New Religions | Christopher Hartney |
| WRIT1001 | Writing and Rhetoric: Academic Essays | Benjamin Miller |

Large Non-First Year Units

| UoS Code | UoS Name | Coordinator |
|-----------------|--|-------------------------------|
| ARIN2610 | Internet Transformations | Fiona Martin |
| ARIN6912 | Digital Research and Publishing | Chris Chesher |
| MECO6930 | Publication Design | Fiona Giles |
| MECO6902 | Legal and Ethical Issues in Media Practice | Michelle McAuslan |
| MECO6941 | Podcasting | Fiona Giles |

Faculty-Wide Units

| UoS Code | UoS Name | Coordinator |
|-----------------|------------------------------------|-------------------------------|
| ENGL3703 | Writing Australian Nature | Meg Brayshaw |
| ENGL2657 | Myths, Legends and Heroes | James Kane |
| CAEL3018 | Introduction to Digital Publishing | Stuart Bailey |

Department of Art History

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

Student experience

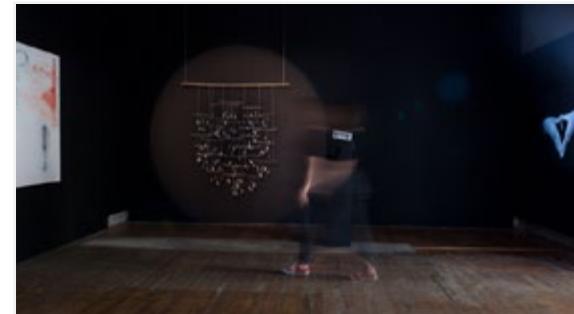
Departmental student research did not slacken through Sydney's blazing summer. [Donna West Brett](#) led a group of 'Curatorial Lab' students (Faye Chen, Karen Cheng, Amber Fu, Rachael Helmore, Tian Kang, Yunyan Tang, and Danyi Wang) to curate HDR artists from Sydney College of the Arts (SCA) in four fabulous exhibitions at SCA and Verge Gallery in December. The openings attracted a range of staff and students with good visitor numbers over the two-week period. Artists included Fiona Davies, Merryn Hull, Nerine Martini, Bernadette Smith, and Eila Vinwynn. Other Masters of Art Curating graduates are furthering their careers through hard-won international placements: Masters of Art Curating (MAC) alumna Courtney Wagner has been awarded a place in the highly competitive Venice Biennale Emerging Arts Professional Program 2019, Althea Kuzman (Master of Art Curating 2018) is a recipient of the prestigious Peggy Guggenheim Internship program in Venice for 2019, and MAC candidate Vivienne Joncourt has been awarded the prestigious Christies Internship in London. Meanwhile HDR candidate Andrew Ward presented his research at the American College Art Association Conference in mid-February, while Fiona Davies and Sally Brand both submitted their theses. Congratulations all round!

Other news

An exciting Power Institute proposal put forward to the Terra Foundation for a visiting professorship in First Nations art of America was successful. Our visiting professor will help students and staff uncover connections between Asia-Pacific and American art histories from First Nations perspectives, to broaden our approach to a truly global history of art. Watch this space!



Artist Fiona Davies with audience at the 'Curatorial Lab' exhibition, SCA, December 2018. Photo: Yunyan Tang



'Curatorial Lab' exhibition, SCA, December 2018.
Photo: Isobel Marcus-Dunworth

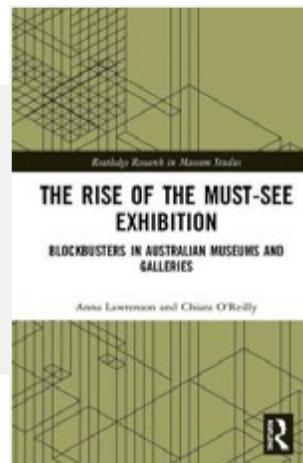
An Educational Innovation Project ([Anna Lawrenson](#) and [Chiara O'Reilly](#)) will also enrich our student experience. 'Reinventing Exhibition Development: Merging theory and practice through industry partnership' will enable small teams of students to develop a virtual and physical exhibition proposal for Hurstville Museum & Gallery, working within the parameters of their collection and space. Museum and Heritage Studies graduates will emerge with a sophisticated level of practical and theoretical experience affording them a competitive edge in the workforce.

In the 'conferences and publications' space, we note that the Department was very well represented at the Art Association of Australia and New Zealand Conference in Melbourne from 5-7 December, with [Donna West Brett](#), [Catriona Moore](#), [Anna Lawrenson](#), [Chiara O'Reilly](#) and [Yvonne Low](#), and Andrew Ward and other HDR students, all presenting and convening panels.

Also in December, [Ann Elias](#) convened 'The Floor of Sydney Harbour', a workshop for artists, scientists, historians and theorists. Held in conjunction with the Sydney Environment Institute, the workshop included a paper by Ann on the early dress-divers of Sydney Harbour, and a paper by [Anita Callaway](#), on May Gibbs and her fantasy stories of under-harbour adventures.

[Mary Roberts](#) has been elected to the board of the Historian of British Art. She discussed "The History of British Art Now" at the College Art Association Conference in New York in mid-February. [Mark Ledbury](#) also presented, and [Ann Elias](#) represented our activities as a member of the CAA International Committee.

[Yvonne Low](#) gave a public lecture on "Women artists in Indonesian Art History" as part of Termasuk, at the Darren Knight Gallery in early February, and [Donna West Brett](#) contributed to a special issue co-edited with Martine Antle of *Mashriq&Mahjar Journal of Middle East and North African Migration Studies*, featuring new writing on contemporary art from the Arab diasporas, and an interview between MCA curator Rachel Kent and artist Kader Attia.



Recent publications

Anna Lawrenson & Chiara O'Reilly,
[The Rise of the Must-See Exhibition: Blockbusters in Australian Museums and Galleries](#) (2018, Routledge)

Celtic Studies

Words by Professor [Jonathan Wooding](#) | Sir Warwick Fairfax Chair of Celtic Studies

Congratulations to Dr Pierre Noyer, whose PhD was approved in early February for his dissertation on 'The Breton of Brieg'. His research centred on the dialect of his native region, which lies just to the north of Quimper in western Brittany. His study of this dialect is an important contribution to documenting the Breton language.

In December, the most recent volume of the Sydney Series in Celtic Studies honoured Professor Neil Mcleod, recently retired from Murdoch University. Professor Mcleod is acknowledged as a world-leading expert in the challenging field of early Irish law, and bringing to it a particular appreciation of its character as law, in a field where the laws are also a focus of philological study. *Fír Fesso: A Festschrift for Neil Mcleod*, edited by Pamela O'Neill and the late Anders Ahlqvist, is published as volume 17 in the Sydney Series in Celtic Studies and is a suitable tribute to one of Australia's pioneers of Celtic Studies.

Department of English

Words by Dr [Brigid Rooney](#) | Chair of Department

Awards and Prizes

It has been a brilliant few months for colleagues in English. Associate Professor [Kate Lilley](#)'s third poetry collection *Tilt* (Vagabond Press, 2018) has taken out the coveted [Victorian Premier's Literary Prize for Poetry](#).

We are also delighted with the news that Dr [Belinda Castles](#)' new novel *Bluebottle* (Penguin 2018) has been longlisted for the prestigious [Stella Prize](#).

Jennifer Nicholson, a PhD student whose thesis is supervised by Dr [Huw Griffiths](#), has been awarded the George Yule Prize, for the best essay written by a postgraduate (the Yule Prize is awarded biennially at each ANZAMEMS conference – see item further below). Jennifer's essay is entitled “‘Pronouncing ... some [un]doubtful phrase’: Speech, Agency, and Editing Hamlet via Montaigne’s *Essais*”.

Conferences and events

February was a busy conferencing month for the Department. First, the Better Strangers project team led by Professor [Liam Semler](#) hosted the [Shakespeare FuturEd Conference](#) from 1-2 February. Participants included about 140 teachers, academics and theatre practitioners in a rich and diverse two days of papers, workshops and plenary sessions focused on Shakespeare and education. Various members of the Department of English were involved as part of the project team and as presenters and volunteer helpers. The conference was formally accredited by the New South Wales Educational Standards Authority (NESA) for teacher professional development. The conference afforded teachers not only top flight intellectual discussion but also

dialogue across secondary and tertiary sectors. Indeed, many presenters at the conference were teachers.

Following swiftly on Shakespeare's heels came [ANZAMEMS 2019](#), the 12th Biennial Conference of the Australian and New Zealand Association for Medieval and Early Modern Studies, which ran from 5-8 February in the appropriate if steamy surrounds of the Quadrangle. With the theme of “Categories, Boundaries, Horizons”, the 2019 conference was organised by Professor [Dan Anlezark](#) and Professor Peter Anstey (USYD) as well as Professor Louise D'Arcens (Macquarie University). ANZAMEMS 2019 involved many staff, students and Honorary Associates from the Department of English and SLAM who presented papers, joined panels and/or chaired sessions (including Associate Professor [Mark Byron](#), Dr [James Kane](#), Professor [Liam Semler](#) and Dr [Jan Shaw](#)).

Alumni news

In February, Gabriella Edelstein joined the newly formed Centre of Early Modern Studies at the University of Newcastle as Associate Lecturer in English. She will be teaching as well as researching authorship in the Beaumont and Fletcher canon. She recently passed examination of her thesis, “Collaboration, Censorship, and the Construction of Authorship in Early Modern Drama”.

One of our recent graduates, Mikaela Dery, has just been accepted into the competitive-entry ‘Cultural Criticism and Reporting’ MA Program with the Arthur L. Carter Journalism Institute at New York University. Dr [Olivia Murphy](#) supervised Mikaela’s Honours thesis on feminist engagement with science fiction in 2016.

Publications

Professor [Paul Giles](#) has published the first volume of his projected trilogy on cultural representations of time, entitled *Backgazing: Reverse Time in Modernist Culture*. The second volume, entitled *The Planetary Clock: Antipodean Time and Spherical Postmodern Fictions*, will also be published by Oxford UP, next year. Both publications are the product of an ARC project, "Chronometrics", that ran from 2015 to 2018.

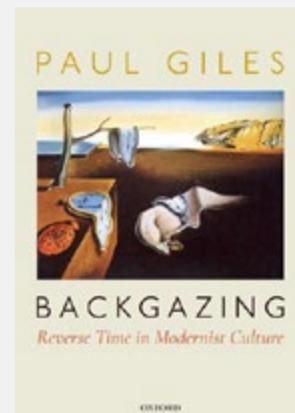
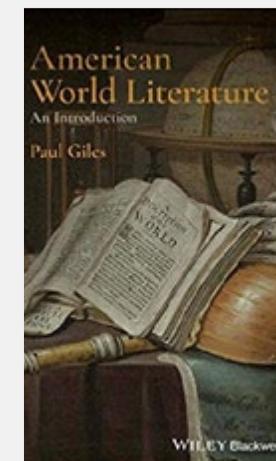
Associate Professor [Mark Byron](#) and Dr Sophia Barnes have published a critical manuscript edition of *The Blue Spill*, an unfinished detective novel by Ezra Pound. The novel was completed after Pound's death by his partner Olga Rudge. *The Blue Spill* is published by Bloomsbury and found pride of place at its publisher's Modern Languages Association (MLA) stall in January this year.

Recent publications

Mark Byron & Sophia Barnes (Eds), [Ezra Pound's and Olga Rudge's 'The Blue Spill' - A manuscript critical edition](#). (2019, Bloomsbury Academic)

Paul Giles, [American World Literature: An Introduction](#). (2019, Wiley Blackwell)

Paul Giles, [Backgazing: Reverse Time in Modernist Culture](#). (2019, Oxford University Press)



Department of Linguistics

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

Welcome to semester 1! We warmly welcome Dr Margarita Vidal Lizama and Dr Ping Tian to the Department. Both are joining us in part-time, education-focused positions. Their expertise includes academic literacy (Dr Vidal Lizama) and children's picture books (Dr Ping Tian).

Research news

In December, [Monika Bednarek](#) gave a plenary at the third biennial conference of the Brussels Institute for Journalism Studies (BIJU), where she introduced [Discursive News Values Analysis](#) as a linguistic framework for analysing newsworthiness.

In January, [Mark W. Post](#) joined the Galo Language Development Committee in Itanagar and Dipa, Arunachal Pradesh, to work on the pan-dialectal second edition of the Galo-English Dictionary, and on proposals for orthography reform and promotion. Together with Yankee Modi, he also launched a new collaboration with scholars from Rajiv Gandhi University's Arunachal Institute for Tribal Studies to study the role of boarding schools in interrupted intergenerational language transmission in Arunachal Pradesh.

Other news

[Lisa Lim](#) was interviewed and cited in a China Global Television Network [article](#) focusing on endangered languages. She also writes a fortnightly '[Language Matters' column](#)' for the South China Morning Post, with recent columns relevant to the Australian context, including one on Australia Day.

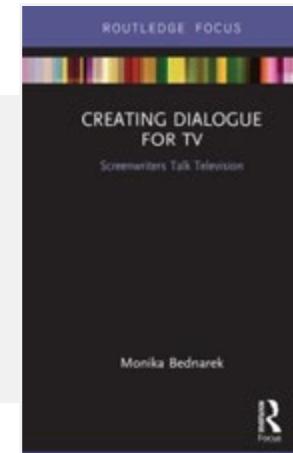
Ahmar Mahboob will be offering a new online course on [Doing Subaltern Linguistics](#).

Publications

[Monika Bednarek](#)'s edited volume *Creating Dialogue for TV: Screenwriters Talk Television* (Routledge, 2019) presents interviews with five Hollywood professionals who talk about all things related to dialogue/language. It's a companion piece to her academic monograph *Language and Television Series* (CUP, 2018). Both are the basis for her screenwriting tip sheet on '[Writing dialogue for TV series](#)'.



Mark Post (centre), together with community leaders of the Galo tribe (and his son, Christopher Modi Post). Image courtesy Mark Post



Recent publications

Monika Bednarek, [Creating Dialogue for TV: Screenwriters Talk Television](#). (2019, Routledge)

Department of Media & Communications

Words by Dr [Alana Mann](#) | Chair of Department

Public engagement

On 13 February, Dr [Benedetta Brevini](#) took to the stage at Sydney Ideas with Australian political speechwriter and satirist Don Watson to discuss post-truth politics and our disenchantment with the contemporary public sphere. The standing-room-only crowd was treated to a spirited discussion of the impact of disinformation, echo chambers and social media bubbles on the quality of political discourse in Australia and internationally.

New research

A new research project by MECO researchers, supported by the USyd-Glasgow Partnership

Collaboration Awards, will investigate how new devices, such as smart benches in London, and InLinks in Glasgow, will fit into existing cityscapes. The research partnership led by Dr [Justine Humphry](#) and Professor Bridgette Wessels (University of Glasgow) will scope, research and historically contextualise smart street furniture to understand whether and how these depart from and challenge values, uses and governance frameworks of pre-existing urban forms, remaking publics and cities in the process. [Smart publics: exploring the social implications of smart street furniture](#) explores the social, design and governance implications of repurposing street furniture and pay phones with smart benches and smart kiosks. The project is co-led by the Sydney team of Dr [Justine Humphry](#), Dr Sophia

Maalsen, Dr [Chris Chesher](#), Dr Jathan Sadowski, Professor Robyn Dowling and Professor [Heather Horst](#). The Glasgow team comprises Professor Bridgette Wessels, Dr Peter Merrington, Dr Justine Gangneuz, Professor Simon Ross and Mr Matthew Hanchard.

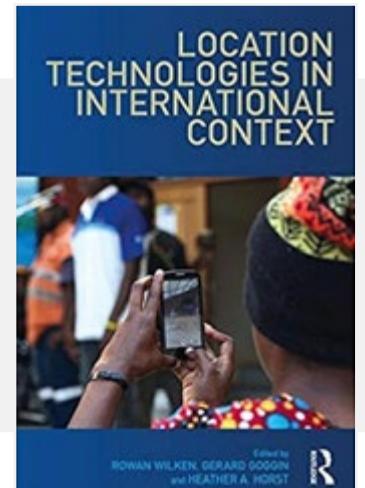
In January in Thimphu, Bhutan, Dr [Bunty Avieson](#) ran a Wikipedia workshop with 11 Dzongkha-speaking journalists and editors, as a first step in rejuvenating the dormant Dzongkha edition of Wikipedia, one of the 301 different language Wikipedias. This is a continuation of Bunty's fascinating research with speakers in this linguistically complex and culturally rich Himalayan Kingdom.



Images courtesy Bunty Avieson

Recent publications

Rowan Wilken, Gerard Goggin & Heather Horst (Eds), [Location Technologies in International Context](#). (2019, Routledge)



Medieval & Early Modern Centre

Words by Professor [Daniel Anlezark](#)

ANZAMEMS 2019 Conference, University of Sydney

The University of Sydney hosted the 12th Biennial Conference of the Australian and New Zealand Association for Medieval and Early Modern Studies ([ANZAMEMS 2019](#)), from 5–8 February 2019. The conference theme was Categories, Boundaries, Horizons. A two-day Postgraduate Advanced Training Seminar (PATS) on digital humanities took place prior to the conference, from 4–5 February 2019.

MacLaurin Hall, originally the library of the University of Sydney, was a marvellous venue for conference registrations and gatherings between events. Members of The Marais Project (Tommie Andersson – theorbo, Susie Bishop – voice and violin, and Jennifer Eriksson – viola da gamba) presented splendid 17th century vocal and instrumental music from around the globe within the Hall.

Keynote Speakers

Five keynote speakers delivered papers on a variety of subjects in the General Lecture Theatre, University Quadrangle. Associate Professor Seeta Chaganti (English, University of California – Davis) opened the conference on the evening of 5 February with her paper “White *Incipit*”. She argued that ‘whiteness’ as a racial category arose in the Middle Ages. She used examples from Middle English lyric to illustrate her argument.

Professor Christoph Lüthy (Philosophy, Radboud University) delivered the second keynote address, titled “Islands of Otherness”, on the morning of 6 February. He illustrated his talk visually and verbally with references to a wide range of islands, both real and imaginary, and examples drawn from the Pillars of

Hercules, Spanish and Portuguese references, *Gulliver’s Travels*, Francis Bacon, and many others.

On 7 February, the morning keynote address was delivered by Associate Professor Yuen-Gen Liang (History, National Taiwan University) in his paper, “Decontextualization in the Middle Sea: Senses of Dislocation, Bewilderment, and Immediacy”. He discussed the importance of contextualisation and context when reading sources. His examples included western Mediterranean personages such as “El Cid” and King Alfonso VI, the history of the concept of the inland sea and an examination of the western Mediterranean area in early modernity as viewed from the Asia-Pacific Rim.

In the early afternoon of the same day, Professor Elaine Treharne (English, Stanford University) presented her paper, “Living on the Edge in Medieval Studies”. She examined past and current medieval textual cultures. The manuscript page needs to be examined not just for its content but also for its design, material and the marginal. She illustrated her talk with examples from early Britain and China.

The final keynote address was delivered on the morning of 8 February by Professor Jane Davidson (Music, Victorian College of the Arts and Melbourne Conservatorium of Music, University of Melbourne). Her paper, “Passion, Lament, Glory: Moving the Passions Through Performance”, contrasted current performances of Baroque religious music with the expectations of the historical audience of such music. Professor Davidson discussed her combination of music by Handel and Pergolesi to present the Passion and Resurrection of Christ in a performance at St Paul’s Cathedral in Melbourne.

Origins of ANZAMEMS and Book Launch at Closing Reception

The end of conference reception was hosted by the Sydney Medieval and Renaissance Group (SMRG). SMRG recently celebrated 50 years since its beginnings at the University of Sydney. John O. Ward launched the admirable study: *SMRG: A History of the Sydney Medieval and Renaissance Group*, by Lola Sharon Davidson. SMRG and ANZAMEMS (originally ANZAMRS – Australian and New Zealand Association for Medieval and Renaissance Studies) had their origins in the 1960s. Special medieval nibbles and drinks (including *Hippocras*) enlivened the occasion.

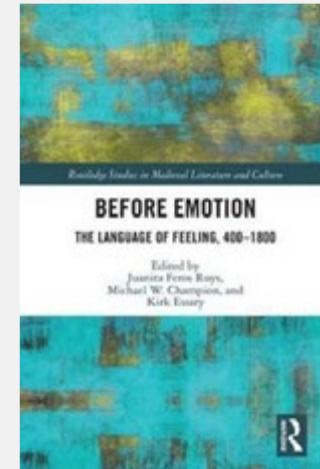
Conference Sponsors

The support of the conference sponsors – The University of Sydney, Macquarie University, Arcadian Library Online and Cambridge University Press – was greatly appreciated.

See the [conference website](#) for more details.

Recent publications

Juanita Feros Rhys, Michael W. Champion & Kirk Essary (Eds). [Before Emotion: The Language of Feeling, 400-1800](#). (2019, Routledge)



Department of Studies in Religion

Words by Professor [Carole M. Cusack](#)

Lectures on Contemporary Religion at Mahidol University International College, Thailand

On 15 February, [Carole Cusack](#) gave two invited lectures at Mahidol University International College's Salaya campus, just outside of Bangkok. The staff in the Ethics, Philosophy and Economics stream of the Intercultural Studies Major had made contact first through submitting articles to the Sydney Society of Literature and Aesthetics journal, *Literature & Aesthetics*. This journal is currently edited by Carole Cusack, and previous editors include [Christopher Hartney](#), Zoe Alderton, and Alex Norman, all of whom were part of Studies in Religion during their editorial terms. Dr York Gunther published "What Art Could Be: Tracing the Later Steps of Danto's Search for a Definition" in Volume 26 (2016), and followed this up with "The Ineffable in Art: On What Can't Be Said" in Volume 27, Number 2 (2017). His colleagues, Dr Gerald Moshammer and Dr Barbara Ekamp, published "Inside-Out or Outside-In? On Freeing Aesthetic Emotions" in Volume 28, Number 2 (2018). As a result of this developing scholarly relationship, [Carole Cusack](#) was invited to give two lectures on the topic "Religions: Invented, Marginalised and Oppressed".

The students in the Intercultural Studies Major come from around the globe, and the audience was thoroughly engaged with the material. The first lecture, "Religion in Post-Soviet Russia and Eastern Europe: Absence, Diversity and Monoculture" traced the relationship between religious institutions (chiefly the Russian Orthodox Church) and governments since Vladimir Lenin's "Bolshevik Separation Decree" which disestablished the ROC and established the USSR as an atheist society - through Mikhail Gorbachev's law on Freedom of Conscience and Religious Association (1990) - to the close association of Vladimir Putin and Patriarch Kirill of the ROC and the possible re-establishment of a state church, which the ROC has been *de facto* since Boris Yeltsin's 1997 repeal of Gorbachev's law.

The second lecture, "Invented Religions and the Law: The Significance of Colanders, Hoods, and Pirate Costumes for Practitioners of Hypothetical Religion", discussed a range of legal cases in America, Europe and New Zealand which dealt with the classification of 'unusual' headgear and clothing accorded religious significance by Jedis and Pastafarians (members of the Church of the Flying Spaghetti Monster). In the US, it has been quite commonly accepted that Pastafarians can wear colanders in photographs for legal documents (mostly drivers' licenses) where European countries have had mixed legal judgments. For example, Mieke de Wilde, a Pastafarian law student, lost her case in the Netherlands courts to permit the wearing of a 'colander-hat' on her license, whereas Austrian Niko Alm was permitted to wear a colander in official identification photographs in 2011. The two lectures formed an afternoon seminar attended by around sixty students and faculty. Future collaborations are being discussed, and Drs Gunther and Moshammer have joined the Editorial Board of *Literature & Aesthetics* from 2019. The lectures are available [here](#).

Research Funding Success: Giselle Bader

Words by Giselle Bader

PhD candidate, Giselle Bader (Supervisor, Professor Iain Gardner), was awarded the 2018 Kerkyasharian and Kayikian Fund for Armenian Studies for the project "Armenian pilgrimage to Jerusalem in Late Antiquity". The funds will enable her to spend three weeks at the W. F. Albright Institute of Archaeological Research in Jerusalem. During her visit she will conduct archival research at the Gulbenkian Library at the Armenian Patriarchate of Jerusalem and the Hebrew University of Jerusalem. The grant also funds conference travel to the United States, where it is anticipated that the results from the study will be presented at the American Academy of Religion's (AAR) Annual Meeting and the American Schools of Oriental Research's (ASOR) Annual Meeting.

Significantly, this project addresses a lacuna in early Christian Studies. Armenians were among the first Christian pilgrims to visit Jerusalem and their diasporic presence in the city from the fourth century onwards makes them the ideal case study through which to examine the movement of ideas, heresies, monasticism, rituals and sacred texts in Late Antiquity. Ultimately, by considering the significant contributions of Armenian pilgrims to the history and development of Jerusalem, this research intends to redress the absence of research in early Christian studies on Armenia.



Image courtesy Giselle Bader

Sydney College of the Arts

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

I am very pleased to report that SCA staff and alumni have been very active since the last edition of SLAMmag.

Awards and Acquisitions

Staff

[Joyce Hinterding](#) has been awarded the prestigious [Australia Council Award for Emerging & Experimental Arts](#). This award acknowledges the achievements of an artist who has made an outstanding and sustained contribution to the practice of emerging and experimental art.

Alumni

SCA alumni, Jonny Niesche, Elizabeth Pulie and Justene Williams each had work acquired by important Australian State Gallery collections in 2018.

Current Exhibitions

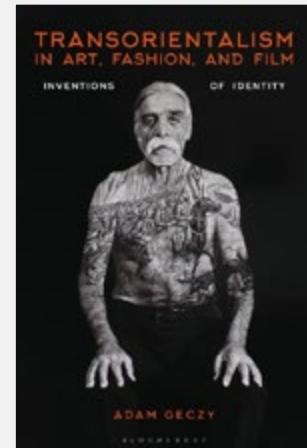
Staff

- [SCA Galleries](#) starts its 2019 exhibition program with *Pillar to Post*, curated by artist and lecturer [Alex Gawronski](#). The exhibition features significant national and international artists, including Hany Armanious, Ronnie Van Hout, and SCA alumna Justene Williams, until 30 March.
- [Sanné Mestrom](#) is exhibiting her work in *Concrete: Art, Design, Architecture* at the Jam Factory, Adelaide, until 28 April.
- [Oliver Smith](#) and Sean O'Connell exhibit in *Steel: Art, Design and Architecture* at the Australian Design Centre, Sydney, until 1 April.

Recent publications

Paul Mountfort, Anne Peirson-Smith & Adam Geczy, [Planet Cosplay: Costume Play, Identity and Global Fandom](#). (2019, Intellect)

Adam Geczy, [Transorientalism in Art, Fashion, and Film: Inventions of Identity](#). (2019, Bloomsbury)



Current Exhibitions

Alumni

- Several SCA alumni will exhibit in the upcoming exhibition *The National: New Australian Art*. A major collaborative venture, *The National 2019* is presented across three venues including the Museum of Contemporary Art Australia, The Art Gallery of New South Wales and Carriageworks, Sydney, until 21 July.
- Alumna Lillian O'Neil exhibits *Wall Of Mist* at Youkobo Art Space, Tokyo, until 24 March.
- Alumna Consuelo Cavaniglia, exhibits *The Theatre Is Lying* at The Australian Centre for Contemporary Art, Melbourne, until 24 March.

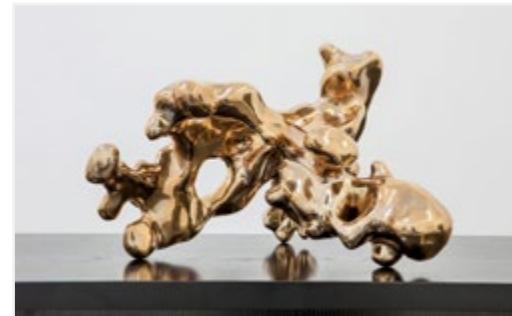


Consuelo Cavaniglia. *Present Distant*, 2018, powder coated steel, laminated glass, float glass, two-way mirror, rubber spacers, bolts, castors, lighting. 7 panels, each 241.0 x 204.0 x 91.0 cm; installation, dimensions variable.

Image courtesy of the artist, STATION, Melbourne & Kronenberg Wright Artist Projects, Sydney



Madeleine Kelly. *Mama Occhio*, 2019 acrylic on polyester, aluminium composite board, stepper motors, 179.4 x 184 cm. Technical advisor: John Tonkin. Image courtesy the artist and Milani Gallery, Brisbane



Lindy Lee. *Flame from the Dragons Pearl Open as the Sky*, 2013 bronze 36 x 42 x 30 cm edition of 3. Image courtesy of the artist and Sullivan+Strumpf, Singapore



Lillian O'Neil. Image courtesy of the artist and The Commercial, Sydney

Completed Exhibitions

Staff

- As part of the 2019 Sydney Festival program, [David Haines](#) and [Joyce Hinterding](#) performed in the *T5 Tank Sound Project*, staged in the T5 Camouflage Fuel Tank, Headland Park, Georges Heights, Mosman.
- [Madeleine Kelly](#) exhibited *Spin Out, Spun In* at Milani Gallery, Brisbane.
- [Julie Rrap](#) and Josephine Starrs (Vns Matrix) exhibited *After Technology* at UTS Gallery, Sydney
- [Adam Geczy](#) exhibited *Just Clownin' Around* at Kronenberg And Wright Artist Projects, Sydney
- [Jan Guy](#) curated an exhibition by Lea Kannar-Lichtenberger, *This Aint No Mirage* at Qcp Project Gallery, Brisbane

Alumni

- Marc Newson exhibited at the Gagosian Gallery, New York
- Consuelo Cavaniglia exhibited *The Theatre Is Lying* at The Australian Centre for Contemporary Art, Melbourne
- Lindy Lee exhibited *Exploding Suns*, Sullivan+Strumpf, Singapore
- A range of SCA alumni exhibited in *The Fall* at Dominik Mersch Gallery, Sydney

Department of Theatre & Performance Studies

Words by Dr Justine Shih Pearson | Honorary Associate



Students line up outside the Rex Cramphorn Studio for the Department's Welcome BBQ

Engagement

We started Semester 1 with a Welcome BBQ for students in Theatre & Performance Studies, attended by about 100 keen first-year students, some senior undergraduates, tutors, staff of the Department and several artists that will be undertaking residencies in the Rex Cramphorn Studio this year. The line was long, but the snags were great!

Research and Teaching

Dr [Amanda Card](#) has been working on an inter-institutional project with partners Dr Julie-Anne Long (Macquarie) and Dr Erin Brannigan (UNSW) called “Dancing Sydney: Mapping Movements: Performing Histories”, in conjunction with industry partner [Critical Path](#), a choreographic research centre based in Sydney. The project seeks to address the ephemerality of dance—its potentials and its problems—by finding, creating and reinvigorating old and new, public and private dance archives; not only the kind that exist in ephemera, text and objects, but also those that are produced and maintained within/through the

body dancing. Now in its second year, the project has invited 8 Sydney-based dance artists to consider their own archives so far, with input from archivists at the NSW State Library. As part of this project, Amanda recently authored the catalogue essay “Martin del Amo on the Pages of *RealTime*”, for the exhibition “[In Response: Dialogues with RealTime](#)”, at the UNSW Library Exhibition Space, Kensington Campus, from 25 February to 25 April. The exhibition marks the transfer of all the archive of the important Australian arts magazine *RealTime* to the UNSW Repository, and highlights objects and photographs from three of the artists associated with the “Dancing Sydney” research project: Martin del Amo, Branch Nebula and Vick Van Hout.

Dr [Laura Ginters](#) is in the early stages of a new collaboration working with Associate Professor Alyson Campbell from Victorian College of the Arts and Australian playwright Lachlan Philpott, currently director of peak organisation [Playwriting Australia](#), on an inter-institutional and industry-academic partnership to offer cross-listed units of study and undertake research projects.

Publications

The Ripples Before the New Wave: Drama at the University of Sydney, 1957-1963 (2018, Currency Press) by Dr [Laura Ginters](#) and Robyn Dalton was launched on 27 February at the Wallace Theatre to an animated audience of over 300 academics, friends, and alumni covering over 8 decades of attendance at the University of Sydney from the 1940s to today, many of whom have gone on to illustrious careers as professional actors, directors, and cultural figures in Australia. The book covers a period that is under-researched in Sydney theatre history, dealing especially with a theatrical culture in which student and amateur theatre were much more influential than they are now. The book convincingly argues that the work undertaken by students in the years 1957-1963 went on to have an enormous impact on Australian cultural life in the years after, creating the new wave of Australian theatre and film in the 1970s. Amongst the group were critics Clive James and Robert Hughes; writers Germaine Greer, Ron Blair, Bob Ellis and Kate Cummings; actors John Bell, John Gaden, Maggie Blinco and Arthur Dignam; filmmakers Bruce Beresford and Richard Brennan; directors Richard Wherrett and Ken Horler; and festival director Leo Schofield, who emceed the book launch. The launch was an opportunity to see rarely viewed archival footage from the era, and to witness guest performances and speeches by Kate Cummings, Bruce Beresford, John Gaden and others. For more, see profiles in [FASS News](#) and [SMH](#).

Recent publications

Robyn Dalton & Laura Ginters, [*The Ripples Before the New Wave: Drama at the University of Sydney 1957-63*](#). (2018, Currency Press)



In the Rex ... Artist-in-Residence program, Rex Cramphorn Studio



Tess de Quincey, Peter Fraser and Frank van de Ven undertaking creative research toward the project A FUTURE BODY, Rex Cramphorn Studio



Patricia Wood works with technical officer Richard Manner on vintage two-way radios for her project TRISH & TRISHA, Rex Cramphorn Studio

We started the year with well-known Sydney contemporary performers Nigel Kellaway and Katia Molina working on the development of a new show, ARCADIA. A new musical composition for solo piano (built on Bach's B minor Mass) and performative duologue, the piece obliquely references artistic luminaries the two performers have encountered and been influenced by over the decades... a process of weaving factual details of a life into a fantastical fiction, incorporating thinly disguised characters and dwelling on the notional *locus amoenus* redolent in Homer, Ovid and Vigil. The artists say, "We want to consider the 'man apart'—a witness to the histories of the Medieval, Renaissance, Baroque, Romanticism, a twentieth century of wars, Apartheid, the feminist and gay movements... and then leap into Post Dramaticism, testing the voices we have remotely explored over a shared 75 years as performance creators".

In early February, Bodyweather practitioners Tess de Quincey, Peter Fraser (Melbourne) and Frank van de Ven (Netherlands) took up residence, working on a development of A FUTURE BODY, an experiment into the potential futures of the body in light of contemporary scientific developments, e.g. prosthetics, stem-cell and DNA modifications, robotics, 3-D printed body parts, new sensory bandwidths: "A FUTURE BODY is not trying to predict the future; it is not an illustration, a representation or an argument; it is an experiment... As a society, and as individuals, we are constantly altering our body and environment to meet our current and expanding desires. But this body/environment that we are making is also making

us. The future is already active and has traces in the body/environment and in our perceptions. Scientific insights propel us into new terrains of imagination and transformation—what are the ethical implications of this?" [De Quincey Co](#) has had a long relationship over 20 years with the Department of Theatre & Performance Studies, contributing to creative practice research in the area of performance phenomenology in conjunction with staff in the Department; as well as hosting students for workshops and rehearsal observations, giving them unique hands-on experience into professional performance making.

Contemporary dance maker Patricia Wood was our next artist-in-residence, working on her project TRISH & TRISHA. Patricia's practice draws from choreographic and ethnographic process and takes multiple forms, including performance, radio transmission and text. TRISH & TRISHA questions dance's inherent ephemerality, a pivotal discourse within dance and performance theory. The project builds from postmodern dance pioneer Trisha Brown and her seminal work *Locus* (1975), incorporating radio transmission as a source of poetics and embodied dance practice which can transmit dance across time and space and social memory. Patricia says, "By uniting the ephemeral forms of radio and dance, an agency is given to the dance that embraces the complexity of the mess, moving past the image and into the ether". Patricia opened the studio to our current TaPS Honours students taking the core unit "Contemporary Performance" in Semester 1, showing her work-in-progress and talking about the phenomenon of re-performance/re-enactment.

Department of Writing Studies

Words by Professor [Peter Marks](#) | Chair of Department

From 11-13 February, the Department of Writing Studies co-hosted and sponsored the first ever Professional Speechwriters Association (PSA) Asia Pacific Conference, held at the NSW State Library. This international gathering of speechwriters from government and corporate organisations featured masterclasses and workshops from successful professionals from abroad, as well as keynote addresses from home-grown talents and long-time associates of the Department of Writing Studies. Dr Mark Tredinnick spoke on “The Poetics of Speech” and the natural affinity between poetry and speeches, and Dr Lucinda Holdforth addressed the tricky topic of “The Crisis of Trust” and how to convincingly use facts and evidence as a corporate and political speechwriter. Student Writing Fellow Tom Paech manned the front desk every morning, and provided vital administrative support throughout each day. The PSA conference also celebrated the launch of Lucinda’s new book *Leading Lines: How to make speeches that seize the moment, advance your cause and lead the way*, at an elegant reception at Corrs Chambers Westgarth, well-attended by Lucinda’s professional and academic colleagues, friends, and former clients.

Directly following the PSA Conference were two events held at the University of Sydney. Lucinda Holdforth and Dr [Frances Di Lauro](#) organised a (completely booked-out) Sydney Ideas event on 13 February featuring Australian political speechwriter and satirist Don Watson in conversation with Dr Benedetta Brevini (MECO), on “Truth, Bullshit and Weasel Words”. On 14 February, a one-day academic symposium hosted by the Department of Writing Studies discussed, round-table style, the key issues raised during the previous days, using chapters from Lucinda’s new book as prompts. Participants ranging in discipline from Classics and Ancient History, Performance Studies, and Music joined Writing Studies staff to address the place and purpose of rhetoric and speechmaking in the modern world, and in university culture. The event capped off a jam-packed and highly successful week which was, at its core, a fruitful meeting of the academic and professional worlds.

Also during that week in February, Dr [Louise Katz](#) launched the Publishing student’s anthology, ‘Power’. It was a fine event with a good turnout and some brilliant students read.



Image courtesy Frances Di Lauro

In other news, Dr [Alex Howard](#), the newest continuing member of staff, attended the Strategic Academic Workshop (FASS) for early and mid-career academics, Dr Adam Gall joined the full-time staff on a one-year contract, and Professor [Peter Marks](#) began his one-year stint as Chair of Writing Studies.

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Issue #15
summer 2018-19

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

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

- Art History
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- 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