Postgraduate Research Conference

21–22 September 2015
UNSW Art & Design
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Maaike Bleeker is Professor of Media and Performance studies at Utrecht University The Netherlands. Her interdisciplinary research engages with visual art, media arts, performance and theatre studies, design and the curation of exhibitions and events in a wide range of contexts. She is President of Performance Studies international, Member of the International Advisory Board of the Association for the Study of the Arts of the Present (ASAP), and Chair of the Board of the Netherlands Institute for Cultural Analysis (NICA).

She will discuss her research on perception as an embodied and intelligent activity that is entangled with the media technologies we that we use. Understanding how we perceive and think through today’s media and other technologies requires a shift in focus from what media represent towards the kind of enactments media and other technologies afford and how they mediate in new modes of what she terms corporeal literacy. This context also foregrounds the importance of considering the role of design in practices of producing and transmitting knowledge. Since publishing Visuality in the Theatre, The Locus of Looking, Palgrave Macmillan, 2008, Bleeker has continued to challenge conventional understandings of visual and other perception and raised significant questions for the interconnections between science and the arts.

Monday 21 September, 6pm
EG02 Lecture Theatre
# Monday, 21 September

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<td>10 – 11:30am</td>
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<td>Meredith Birrell</td>
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<td>Veronica Tello, Anna Munster (co)</td>
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<td>Lizzie Muller, Lindsay Kelley (co)</td>
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<td>Lindsay Kelley, Ross Harley (co)</td>
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11:30am – 12:30pm Break for Audience | Confidential Candidate Reviews (15 mins each)

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<td>D111</td>
<td><strong>Panel Members</strong>: Michael Garbutt (chair), Mari Velonaki, Oliver Bown</td>
<td><strong>Panel Members</strong>: Petra Gemeinboeck (chair), Jeff Koh, Arianne Rourke</td>
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<td>Emily Morandini</td>
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<td>Douglas Kahn, Ross Harley (co)</td>
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<td>Justin Harvey</td>
<td>Melinda Reid, Astrid Lorange, Gay McDonald (joint)</td>
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<td>Caleb Kelly, Douglas Kahn (co)</td>
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2:30 – 3:30pm Break for Audience | Confidential Candidate Reviews (15 mins each)

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<td><strong>Panel Members</strong>: Scott East (chair), Gary Carsley, Peter Sharp</td>
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4.30 – 5.15pm Break for Audience | Confidential Candidate Reviews (15 mins each)

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<tr>
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## Tuesday, 22 September

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<td><strong>D102</strong></td>
<td><strong>Panel 6: PhD</strong>&lt;br&gt;Panel Members: Arianne Rourke (chair), Michael Garbutt, Jeff Koh&lt;br&gt;Candidates: Cyndi Freiman, Tim Bruniges, Chelsea Lehmann&lt;br&gt;Supervisors: Fay Brauer, Nicole Ellis (joint), Alex Davies, Ross Harley (joint), Astrid Lorange, Anna Munster (co)</td>
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<td><strong>Panel 7: Masters</strong></td>
<td>Panel Members: Marie Sierra (chair), Louise Fowler-Smith, Simon Hunt&lt;br&gt;Candidates: Patrick Cremin, Jayson Ward, Christopher Ross&lt;br&gt;Supervisors: Lynne Roberts-Goodwin, Debra Phillips (co), Tim Gregory, Michele Barker (co)</td>
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<td><strong>Panel 8: PhD</strong></td>
<td>Panel Members: Paul Thomas (chair), Clare Milledge, Ross Harley&lt;br&gt;Candidates: Vanessa Bartlett, Heather Contant&lt;br&gt;Supervisors: Lizzie Muller, Jill Bennett (co), Douglas Kahn, Caleb Kelly (co)</td>
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<td><strong>Panel 9: Masters</strong></td>
<td>Panel Members: Astrid Lorange (chair), Vaughan Rees, John Gillies&lt;br&gt;Candidates: Eunjoo Jang, Stephanie Herde&lt;br&gt;Supervisors: Volker Kuchelmeister, Arianne Rourke (joint), Lindsay Kelley, Paul Thomas (co)</td>
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<td>11:30am – 12:30pm</td>
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<td>Confidential Candidate Reviews</td>
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<td>4 – 6pm</td>
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<td>6 – 8pm</td>
<td>Opening: Catherine Kennedy</td>
<td><em>No direction home... just passing through</em></td>
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<td>5 – 7pm</td>
<td>Closing Drinks</td>
<td>NIEA Lab Spaces (old IDG)</td>
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Vanessa Bartlett

Psychologies of Interaction: How can curated exhibitions of digital art, design and creative practice encourage more socially driven approaches to the issue of mental health?

Vanessa Bartlett’s curatorial research examines the meeting point between art, digital innovation and public perceptions about mental health. Most recently she collaborated with FACT (Foundation for Art and Creative Technology, Liverpool, UK) on Group Therapy: Mental Distress in a Digital Age, which explored the complex relationship between technology, society, and personal wellbeing. This exhibition tracked contradictory narratives about digital devices, their impact on our sense of self and social relationships and their role as an innovative tool for improving the lives of those who experience social isolation, illness and emotional distress.

Vanessa’s presentation will refer to samples of audience data generated during the exhibition to pose the question; can curated exhibitions of digital art, design and creative practice encourage more socially constructed approaches to the issue of mental health? It will consider the exhibition as a site of public engagement that offers audiences the opportunity to challenge their perceptions about health and wellbeing and to think differently about the social and political narratives that structure our understanding of mental illness.

Keywords: Curating, Digital innovation, Mental health
Supervisors: Lizzie Muller, Jill Bennett (co)
Panel 8: Tuesday, 1–2:30pm, D102
Meredith Birrell

*The Fugitive Subject: Performance of Self in the Essay Film*

While recent scholarship acknowledges the centrality of subjectivity in the essay film, little attention has been paid to how the filmmaker stages their authorial self. The root meaning of ‘essay’ connotes an evaluative, open-ended search, often politically interrogative. Yet this objective aim, Nora Alter suggests, remains “haunted” by the subjectivity of the filmmaker. Hence, in order to maintain a fluidity of meaning, the essay filmmaker presents their authorial self as fragmentary and elusive. Such a portrayal can be named ‘fugitive’, a term that also underscores the essay film’s politically resistant nature. Judith Butler’s theory of performativity is fundamental to understanding how such a self has emerged from a feminist commitment to partiality and difference. I look at some strategies of performing a ‘fugitive self’ that adhere to such a politics: dispersal of the gaze in Hito Steyerl’s ‘Lovely Andrea’, displacement of the voice in The Otolith Group’s ‘Otolith I’, and denial of the body in Michelle Dizon’s ‘Perpetual Peace’. These methods show how the authorial self is made fugitive and assists in articulating the goal of the contemporary essay film: to posit the terms of the world as process of negotiation that allows for alternative ways of thinking to emerge.

Keywords: Performativity, Subjectivity, Fugitive

Supervisors: Veronica Tello, Anna Munster (co)
Panel 1: Monday, 10–11.30am, D102

Tim Bruniges

*Volumes of Sound*

The word ‘volume’, in relation to sound, is synonymous with amplitude or perceivable loudness. In a separate, yet inter-related use of the word, ‘volume’ refers to a three dimensional measurement of space. In our experience of any habitable space, in unison with its fixed, spatial volume of air and other materials, there co-exists a fixed, spatial volume of sound, albeit of perpetually varying loudness.

This research-led project finds its departure point at the convergence of these two ‘volumes’; a point integral to how we perceive sound in order to negotiate space. Drawing on recent histories of media art theory and practice relating to spatial sound in the arts, this thesis, through the production of new work and research, proposes a new contribution to listening, acoustic ecology and the phenomenology of sound.

This body of work will engage architecture, the sonic arts and new sound reproduction technologies to produce a series of installation works, working first within, and then beyond, the architecture of the built environment to posit the question as to whether the physicality of sound can define its own discrete geometries of space.

Keywords: Sound, Volume, Phenomenology

Supervisors: Alex Davies, Ross Harley (joint)
Panel 6: Tuesday, 10–11.30am, D102
Heather Contant

_A Constellation of Energies in German Radio, April 1930_

In April 1930 Walter Benjamin wrote a letter to his friend Ernst Schoen outlining an essay that he planned to write concerning current political issues in radio broadcasting. Schoen, who was largely responsible for ringing Benjamin’s voice to air as a radio presenter, worked in the programming department of Südwestdeutsche Rundfunk in Frankfurt-am-Main, one the regional stations in a network of transmission outlets throughout Germany. His response described many of the people, organisations, and recent events affecting the German radio institution at that time. Although Benjamin’s essay remained unfinished, when analysed from a historical perspective, his correspondence with Schoen reveals a constellation - a concept that Benjamin himself employed in his critical methodology - of figurative energies produced by the political and administrative activities and the literal electromagnetic energies of radio that shaped one another in April 1930.

Keywords: Radio, Benjamin, Energy
Supervisors: Douglas Kahn, Caleb Kelly (co)
Panel 8: Tuesday, 1–2:30pm, D102

Bec Dean

_The Patient Subject_

This project examines through curatorial research the profound collaborations between artists and scientists in the making of biomedical art. It focuses specifically on the medical patient as subject of recent contemporary art and the involvement of the artist as patient or facilitator of patient communities, in embodying or transforming the subjective patient experience for audiences. Working longitudinally with four case study artists this project traverses the intersecting research and making spaces of the Museum, the Laboratory and the Clinic. In its second year this research connects with Australian artists Guy Ben-Ary, Helen Pynor, John A Douglas and Eugenie Lee as they all embark upon or make progress with complex new works spanning such topics as pain, chronic illness, the prolongment of life and care of the self, in collaboration with scientists across the biological and health sectors. The curatorial enquiry addresses the atmosphere of openness between individuals and institutions across art and medicine, which has enabled a deepening of specific scientific investigations by artists. As a curatorial project The Patient Subject questions the hidden nature of experiences surrounding disease, disability and bodily transformation and experimentation within our culture, and attempts to shift paradigms around public knowledge, ethics and exhibition design.

Keywords: Curating, Medicine, Collaboration
Supervisors: Lizzie Muller, Lindsay Kelley (co)
Panel 1: Monday, 10–11.30am, D102

PhD
Kelly Doley

*Alternative Futures: Expanded approaches to socially engaged art*

This research proposes an expanded approach to socially engaged art that takes a non-linear account of its temporal, political and aesthetic elements. This will be informed by my creative project Alternative Futures Working Groups.

Socially engaged art foregrounds social and political issues in participatory and performative situations. Notions of authenticity and effectiveness, as activism or symbolic gesture are common criteria for understanding this work. The challenge is to unsettle these binary frames and quantify the complex overlapping propositions of this practice in more fluid terms (Jackson: 2011, Bishop: 2012, Kester: 2013).

This paper outlines an expanded approach towards the before and after of the socially engaged project through re-interpretation and re-enactment of its remains and draws on feminist and queer theories that propose co-existing difference and fluid approaches to space and time (Halberstam, Braidotti, Haraway, Freeman).

I will discuss this through the Alternative Futures Working Groups project, premised on engaging participants in discussions about ‘ideal’ futures. Participant’s future propositions are then re-enacted and re-inscribed, creating an intermingling of aesthetics, presence and viewpoints to consider the past, present and future concurrently (Freeman: 2000). This will be compared to relevant feminist/queer practices that use relational and performance practice to imagine new socialities.

Keywords: Socially engaged art, Performance and trace, Feminist/queer theory

Supervisors: Anna Munster, Julie Louise Bacon (co)

Panel 2: Monday, 10–11.30am, D111

Cyndi Freiman

*Diaries: A Subversive Practice*

A multi-disciplinary exploration of diaries written in the Second World War from 1939-1945 by women who were either in concentration camps, in hiding or in ghettos, examining the motives, themes and function of writing and comparing these phenomena with my own diaristic practice and those of other 20th century diarists. This multidisciplinary thesis will examine diaries as a subversive practice from literary psychological and historical perspectives. My research will contain an exploration of key women’s diaries written during the Second World War as a response to the Holocaust to examine their capacity to witness record reflect and reveal the events that were unfolding around them. This act of writing and creating personal narrative in the face of life threatening circumstances can be seen as subversive. It is my contention that these diaries were subversive spaces where they were able to safely inscribe experiences thoughts feelings and ideas that were controversial in terms of the political circumstances in which they found themselves. This echoes the writing of earlier women diarists of the twentieth century who wrote in opposition to the patriarchy conventional society.

Keywords: Diaries, Holocaust, Women

Supervisors: Fay Brauer, Nicole Ellis (joint)

Panel 6: Tuesday, 10–11.30am, D102
Glitch Trajectories

Glitch Trajectories is a practice-based research project that remixes contemporary visual glitch phenomena to create a series of media-artworks. My research exploits the glitches found and forced in everyday imaging devices to produce critical and poetic annunciations of the tensions inherent in contemporary culture’s proliferating use of such technology. Within the field of glitch my practice has a unique focus on mobile imaging devices as the sources of visual glitch artifacts. This project views with suspicion the ubiquitous uptake of the mobile imaging devices that have become a dominant interface with the world. Glitch Trajectories proposes a rethinking of consumer imaging devices as a plan, method or trick through the extension and refinement of glitch practices. The outcomes will highlight an uneasy late-capitalist culture of collusion with everyday consumer technology and reveal the uncertainty beneath everyday interactions with our devices. My approach uses glitch phenomena from consumer imaging devices and reworks them via traditional video editing techniques to create photographic and moving image works that describe warped narratives and uncanny visions of everyday moments. At the conference I will present audiovisual experiments that reframe glitch artifacts in an immersive cinematic fashion.

Keywords: Glitch, Device, Disruption
Supervisors: Caleb Kelly
Panel 3: Monday, 1–2:30pm, D102

Iconoclastic Gesture and the Painted Body

Art historian Richard Clay proposes that iconoclasm, or ‘image breaking’, is a form of ‘sign transformation’, defining this as the ‘moment in ongoing processes of discursive sign transformation that precede, accompany and proceed from moments of physical breaking’. My research explores the iconoclastic gesture as a secular, creative act enacted on the painted surface by employing processes of erasure and over-painting as ‘image breaking’. I investigate how these processes contribute to the transformation and re-signification of images, particularly in relation to representations of the body in both an art historical and contemporary context.

The iconoclastic gesture enacted on the painted body may elicit a complex affect in the viewer - on the one hand, it violently interferes with the image, metaphorically signifying maiming or death. On the other hand, it points back to the artifice of image making in all its material and processual liveliness. My paper centres on this tension between destruction and creation as a means of destabilising habituated readings of images as solely legible by their external references. The material and semiological flux produced by the iconoclastic gesture expands my proposition of the ‘painted surface as a live field of data’ contributing to the transhistorical potential of painting.

Keywords: Sign transformation, Body, Painting
Supervisors: Astrid Lorange, Anna Munster (co)
Panel 6: Tuesday, 10–11.30am, D102
John H Martin

Colour, Design and Print in Australia

The history of the graphic arts and design in Australia, are also the history of an emerging nation. The early Sydney media landscape takes its form from the transport and communication limitations of Australia at the extremity of the British Empire. Sydney is a locus of small and large ‘centres of accumulation,’ small ‘centre’, Sydney is linked to large ‘centres’, such as, the print industries of London, Paris and Berlin. The concern of importance in this history is the direction of knowledge ‘transport’ and the ‘scales of accumulation’. Australia will become its own ‘centre of accumulation’ projecting out and collecting in while other technological forces emanating from larger centres of accumulation will ‘act at a distance’ upon Australian design and colour reproduction methods and practice. Local ‘centres of accumulation’ will spawn innovation in publishing, design and print. This is an argument regarding ‘centres of accumulation’, ‘direction of transport’ and ‘acting at a distance’, will be discussed regarding the invention and the development and execution of colour reproduction in graphic arts and design industries.

Keywords: Design, Colour, Communication

Supervisors: Wendy Parker, Leong Chan (joint)

Panel 2: Monday, 10–11.30am, D111

Emily Morandini

Unearthed Re-earthed Earths: An Ecology of Voltage

The earth, the soil, and its constituents are crucial elements of media. Not only are the innards of technological devices infused with unearthed minerals, the earth itself sits in circuit with electrical infrastructure as a voltage reference point. ‘Earthing’ is a fundamental concept in electrical engineering; though referred to as form of black magic, it is vital in maintaining energetic equilibrium within any powered system. By exploring aspects of this usually unremarkable and concealed part of infrastructure, I wish to draw attention to the ecological conditions that tangibly connect our technologies to the earth.

This presentation will reflect on earth as a reference point, generating creative ways to envisage the nature of signal in an increasingly unbalanced environment. I will look at the artworks of Catherine Richards and Martin Howse, as well as present my own work that considers material notions of voltage - from its environmental origins to its ecological subsistence.

Keywords: Earth, Ecology, Electricity

Supervisors: Douglas Kahn, Ross Harley (co)

Panel 3: Monday, 1–2:30pm, D102
The ‘Problematisation’ of identity: walking on Country and mapping loss

Vaguely Familiar, the thesis is about loss and passing. It is about confronting the stereotypical framing of how Aboriginality has been constructed around authenticity, which is socially projected as the normal preference in defining Aboriginality through a colonial lens. How do I challenge current ideologies that construct cultural frameworks, which map my identity, gender and sexuality? Through developing a new contemporary lens within experimental technologies in the arts, I am creating a space where I can explore the intersections of an Australia colonial history, as I deconstruct the ethnographic paradigms to create a new story, my story. I examine and explore identity politics and the historical framing of the (Australian Indigenous) black body. The creative work I am showing at this point is in production and is part of my research and introspective of the thesis. PausesellPause is an immersive video installation that offers an engaging creative space to challenge the current discourse, and adds another dimension in the intersections of Aboriginality and identity politics. The representation of Indigenous bodies in Australia is inherently loaded, inscribed with collective memory and viewed through the inescapable colonial lens.

Keywords: Loss, Colonial lens, Aboriginality
Supervisors: Mari Velonaki, Jennifer Biddle (joint)
Panel 2: Monday, 10–11.30am, D111

Potentially pedagogical: Socially-engaged art as feminist education

In this conference paper, I will outline some of the core concerns and features of my doctoral thesis. In my study, I am focusing on performance art strategies that could be potentially pedagogical. In particular, I aim to explore socially-engaged artworks that create ‘feminist classrooms’: engaging critical learning situations shaped by feminist politics and radical pedagogical theories. My central research question is how can socially-engaged art practices help develop and shape feminist learning opportunities? I will approach my study through an intersectional feminist political framework: a contemporary feminist approach that acknowledges the existence of multiple intersecting oppressive forces and the multifaceted nature of identity. During my presentation, I will discuss the characteristics of feminist participatory pedagogical projects broadly before exploring this concept through close visual analysis of case study artworks. Keywords explored in this paper include intersectional feminism, socially-engaged art, and radical pedagogy. Dominant themes of this paper include social engagement as art, education as art, art as education, participation and its impacts, and the significance of feminist education.

Keywords: Intersectional feminism, Radical pedagogy, Socially-engaged art
Supervisors: Astrid Lorange, Gay McDonald (joint)
Panel 4: Monday, 1–2:30pm, D111
**Adam Sébire**

*Video Polyptychs: multi-screen perspectives on the hyperobject*

How can Hans Memling’s *Diptych of Maarten van Nieuwenhove* (1487) and Mark Boulos’ two-channel video *All That Is Solid Melts Into Air* (2008) help us think about representing climate change as a phenomenon? With this transhistorical approach I suggest that artworks comprising more than one spatially-interrelated frame may enable aesthetic access to ideas occupying time and space beyond everyday human perception. I then apply this idea to the problem of visual representation of climate change, understood as hyperobject, as proposed by Timothy Morton. How might 500-year old moveable polyptychs (winged altarpieces) inspire a new interactive form - the video polyptych - that speaks to us in our era of tactile, quasi-devotional engagement with screens? And can montage between multiple screens enable us to come to terms with concepts whose spatiotemporal dimensions are so great as to verge on the imperceptible? My thesis posits multi-channel video installation as the contemporary descendant of the early Renaissance polyptych, but for this presentation I focus on the form at its most elemental: the diptych.

Keywords: Multi-screen video art, Climate change, Early Renaissance polyptychs  
Supervisors: Jill Bennett  
Panel 4: Monday, 1–2:30pm, D111

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**Diana Smith**

*The Stories That Multiply: Re-doing the Histories of Performance Art*

The ephemeral nature of the ‘live’ act has prompted much debate about how we tell the histories of performance art. Art history takes for granted the writer’s capacity to be present with the object of analysis. However, in the case of performance art this is rarely possible, nor is there a singular ‘object’ to study and historicise. My research seeks to contribute to current debates regarding what a critical and productive historiography of performance art may look like. In this paper I will address the question of whether you need to ‘be there’ to understand the ‘live’ act, by revisiting a series of performances that I wasn’t there to see. By drawing on methodologies from performance studies (Rebecca Schneider, Amelia Jones), theories of the performatve (J.L Austin, Judith Butler), as well as feminist and queer concepts of time and history, I will map out a strategy where the act of writing becomes a type of performance. Through this process, past works are reactivated and speculative dialogues are staged on the page. This research proposes that re-enactment–as a performative, authorial and historiographic strategy–offers a productive and generative approach for recalling past acts and re-doing histories.

Keywords: Performance, Historiography, Re-enactment  
Supervisors: Lindsay Kelley, Ross Harley (co)  
Panel 1: Monday, 10–11.30am, D102
Kynan Tan

**Relational Synthesis: digital translation, multisensory affects and the imperceptible**

Computation, data and algorithm operate through imperceptible processes. Movement from these processes to material products involves relational processes of translation. In these translations, materials pass through a digital plane, codified and able to be converted and recombined into multiple formats and media. This occurs in computational space, below human thresholds of perception, yet produces material results as multisensory affects that impact on experience. The recent explosion of data visualisation, the ubiquity of digital media and considerations of algorithmic control each raise questions as to how these processes of translation transition from imperceptible to sensible. This practice-led PhD thesis considers how multisensory artworks made using digital technologies explore relationality in computation, data and algorithm. This relationality extends to considerations of the digital processes, the materialisation of multisensory affects and synesthetic experience. I will present examples of my works that explore this idea by translating data sets of sleeping brain activity, transport networks, DNA and surveillance camera footage into sound, video and 3d-printed sculpture. These works attempt to make sensible the relations within imperceptible digital processes through the production of multisensory affects—rethinking computational processes as a material, affective and relational practice.

Keywords: Data translation, Multisensory, Relationality
Supervisors: Anna Munster, Sam Spurr (co)
Panel 4: Monday, 1–2:30pm, D111

Vincent Wozniak-O’Connor

**Electrobotany: Plant Audio Interfaces and Tree Microphones**

Electrobotany examines the direct intervention of technology into botany revealing the malleable conditions surrounding the status of plants as electrically and sonically live. The electromotive capacities of plants have been explored since the early experiments of Andrew Crosse in 1847 that sought to modify the growth of grape vines and roses using electrical currents. Recently, Martin Michener’s microphonic trees and the synthesis modules Norman Lederman use plants as carriers and generators of electrical signals. Instead of passive environmental objects, Michener’s microphonic trees question what a tree is capable of hearing while Lederman’s plant to synthesizer hardware enables dialogue between plant biology and musical instruments. Exploring electrovegetal audio hardware using methodological frameworks from DIY bioacoustics, open source hardware and citizen science, Electrobotany asks: How does connecting sound hardware to flora effect the status of plants as electrically ‘live’ with sound? Electrobotany sheds light on projects that explore the lesser-known qualities of plants verging on the esoteric, psychic and electroacoustic. This project creates dialogue between key works in bioacoustics and synthesis that attempt to bridge plant communication and human audition.

Keywords: Bioacoustics, Biosynthesis, Plants
Supervisors: Caleb Kelly, Douglas Kahn (co)
Panel 3: Monday, 1–2:30pm, D102
Control Mechanisms

This photographic research project examines the Australian perspective of contemporary warfare and our psychological detachment to war as a result of our geographical distance from zones of conflict. This perspective is examined alongside the use of drone warfare, and the role of observational technologies on the battlefield, through an ethical framework. As the use of such technologies grows exponentially in warfare, how might we adjust if these technologies strayed into our own backyard?

This presentation will, firstly, explore my photographic response to camera-aided warfare, specifically examining the use of military combat drones. The combat drone, an icon of contemporary war and asymmetrical military might, is re-contextualized through photographic manipulations and collage. Detached from the battlefield, the drone is presented as a fragmented artifact and symbol of contemporary dread.

Secondly, I will expand upon my use of camouflage, a reoccurring motif across my photographic work. In a crude attempt to evade observational tracking technologies I have created my own camouflage design based on the aesthetics of biometric tracking software- a crude attempt at best. These naïve acts of retaliation use the aesthetics of warfare to question the inequalities between those who control such technologies and those subordinate to its gaze.

Keywords: Drones, Camouflage, Photography
Supervisors: Lynne Roberts-Goodwin, Debra Phillips (co)
Panel 7: Tuesday, 10–11:30am, D111
**Stephanie Herde (MPhil)**

*The Art of Aquascaping*

I am researching how bioart methodologies and aquascaping may narrow the gap between the aquarium industry and marine conservation. I will be focusing on the topic of environmental awareness in the public eye and will be approaching this research field from the aquarium industry as it relates to the pet industry. Aquascaping is what I consider to be the first step towards making aquarium hobbyists aware of environmental connections.

I am currently investigating another small, ill documented area called Aquaponics. Aquaponics is the combination of aquaculture and hydroponics, frequently used to create re-circling systems that successfully maintain edible fish and plants. Farm Fountain by Amy Youngs and Ken Rinauldo is a strong example of a bioart project that incorporates the fields of aquaponics and environmental art.

In my presentation, I will read Amano’s work alongside Farm Fountain and other examples to demonstrate the different ways of disrupting industry norms. Conservation has never been as important as it is currently and I believe that using the bioart practice to draw attention to this part of nature will illustrate the possibility of tying education to this form of hobbyist recreation.

Keywords: Aquascaping, Education, Conservation  
Supervisors: Lindsay Kelley, Paul Thomas (co)  
Panel 9: Tuesday, 1–2:30pm, D111

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**Dominique Hindmarsh (MFA)**

*Found In Space*

Individuals are ‘captured’ by their environment, by ideas, tastes, models, ways of being, the images that are constantly injected into them, and even by the refrains that go round and round in their heads. In fact, surrounded by all these different refrains which pass through us, it is difficult to know where, or rather, who we are.

My research investigates the potential for intuitive image-making processes to interrogate our experiential (dis)connection within public space. For the past two years, I have been documenting the public spaces in my life in proximity to residence, work and recreation. Informed by Guattari’s articulation of ‘transversality’ as the productive intersection between the psychological, social and natural, my painting and drawing practice considers the case for encounters with public space – those communal spheres in which the psychological, social and natural antagonistically co-mingle – to be reconfigured as ‘cartographies of the psyche’.


Keywords: (Dis)connection, Intersection, Public space  
Supervisors: Louise Fowler-Smith, Paul Thomas (co)  
Panel 9: Tuesday, 1–2:30pm, D111
**Virtual experiences and its reflections: The paradoxical nature of blended reality**

My practice-based research investigates everyday virtual experiences and its reflections as ‘blended reality’ and how it can be represented in relation to contemporary mobile technology usage. I experiment with possible ways of explaining our visual awareness to the constitutive nature of realities, both physical and virtual. In this context, an individual’s interplay between the physical and the virtual presence, which is amplified by the oscillation of the existence of the human being is expressed as being between these realities. Therefore, I will argue that the process of the virtualisation exceeds the limit of our physical world and this goes beyond a metaphysical world viewpoint. Correspondingly, my studio practice draws on the idea of blended reality where the conjunction of two different images (both the physical and virtual) are created. The scratch hologram represents ‘the virtual’ and the etchings illustrate ‘the physical’ as the ‘real’ representation. It can be a perfect medium to bestow metaphorical senses to the beholder. In addition, the scratch hologram works under the perceptual thresholds of the phenomenological observer, and the formation of representations embodies a particular interplay between the psychological and physiological perceptions to create a simulated image, which it demonstrates within one plane.

Keywords: Blended Reality, Scratch hologram, Metaphysics  
Supervisors: Volker Kuchelmeister, Arianne Rourke (joint), Jeff Koh (co)  
Panel 9: Tuesday, 1–2:30am, D111

**The City Council Archive: Heritage green paint on city council infrastructure**

Heritage green paint is a prominent aesthetic feature of Australian cityscapes; its presence can be witnessed on public city council infrastructure in most Australian cities. Despite its widespread use, its presence, history and cultural significance is often overlooked.

This paper will look at my Masters project titled: Heritage green paint on City of Sydney street infrastructure, which is installed within the City of Sydney council archives. This work is a text and photographic document historically contextualising the presence of Heritage green paint on public City of Sydney infrastructure by mapping the paint colours genealogy and current use within the city. The archive did not contain documents directly addressing this topic and as such my project was seamlessly inserted into the site. The City of Sydney archive, located in Sydney’s CBD, is a city council managed, publicly accessible site, which houses documents on public municipal work and history.

From within the archive my document sits in dialogue with Heritage green painted infrastructure located in proximity to the site. This installation aims to facilitate an experience within the city council archive wherein multiple audiences such as archivists, the arts community, or historians, can re-interpret their everyday encounters with Heritage green painted infrastructure.

Keywords: Site-specific, Installation, Archive  
Supervisors: Tim Gregory, Paul Thomas (co)  
Panel 5: Monday, 3:30–4:30pm, D102
The Anticipated Image: Affect and Time in the News

The Anticipated Image: Affect and Time in the News is a practice-led research project that aims to develop a methodology for engaging with the events mediated by the news. This research draws together an array of interrelated discourses on media, events and spectatorship. Of particular interest are events that defy easy narrative framing such as conflict, crisis and catastrophe. These events question the morality of spectatorship and the limits of representation, and affect us despite their distance.

Using a range of techniques, from participatory sculpture to video installation, this research is contextualised with reference to the documentary turn in contemporary art practice—a field of practitioners adopting documentary methodologies, often within other compatible modalities, especially film and video.

The Anticipated Image will explore a case study, namely the disappearance of Malaysian Airlines Flight MH370 (8th March 2014), for its mutable narrative, variable images, and ongoingness, which together expose the uncertainty of documentary media and the time of the news event.

Keywords: Media, Event, Affect
Supervisors: Tim Gregory, David Eastwood (co)
Panel 7: Tuesday, 10–11:30am, D111

Camofloz: A Parliament of Witnessing in the Quotidian Landscape

Camofloz: A Parliament of Witnessing in the Quotidian Landscape

Australia’s cartographic form has transcended the atlas, becoming a ubiquitous hyper-translated symbol across the Australian visual environment. From non-distinct urban and industrial streets to grocery store aisles, its proliferation throughout the “anyplace” landscapes of 21st century Australia acts as a mechanism of banal nationalistic geo-reification. In its non-cartographic guise, it ceases to perform as a way-finding or geographic tool, becoming a pure symbol continuously connoting “Australianness.” Drawing primarily from actor-network theory, W.T.J. Mitchell’s discussion of imperial landscape and Micheal Billig’s concept of banal nationalism, Camofloz is the culmination of practice-based research investigating the use of locative, gamified mobile media as a method for collaborative landscape documentation folded back into a contemporary landscape painting practice. Through the development and dissemination of a mobile app titled spottin’oz, a “Parliament of Witnessing” was created that extended the observational and geographic extent of the singular artist, engendering a performative network of actors whose goal was to photograph and submit instances of the cartographic form’s use within the environment. Imagery from the app became a non-traditional sketchbook used in the creation of landscape paintings that encourage the viewer to reconsider the camouflaged nature of contemporary globalized landscapes and the seemingly innocuous symbols that inhabit them.

Keywords: Landscape, Banal nationalism, Witnessing
Supervisors: Tim Gregory, Michele Barker (co)
Panel 7: Tuesday, 10–11:30pm, D111

Masters by Research
Monstrous Masses

Horror is familiar to us primarily as a genre within film and literature. In my research, I investigate how aspects of horror might be adopted for a meaningful understanding of contemporary art practice. My sculptures develop a theory of horror specific to art.

Noël Carroll uses the term “art-horror” in reference to the physical and emotional response towards the interstitiality of the monster, that is, the monster’s aversion to the “natural” or what is categorised as normal. Carroll defines art-horror as a human experience of repulsion coupled with the sense of threat. Carroll inserts “art” within the term to distinguish a form of horror that is exclusive to the arts.

This research uses Carroll’s art-horror to categorise a theory of horror specific to art through exploring the relationship between attraction and repulsion. This paper will discuss recent work produced for an exhibition at First Draft Gallery and contextualise these works in relation to art-horror and the monstrous, citing the work of Thomas Rentmeister, and the theory of Noël Carroll and Stuart Handcomb to locate these concepts in contemporary art practice.

Keywords: Art-horror, Monsters, Repulsion
Supervisors: Lindsay Kelley, David Eastwood (co)
Panel 5: Monday, 3:30–4:30pm, D102