Postgraduate Research Conference
17–19 June 2015
UNSW Art & Design
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Conference Organiser
Dr Toni Ross

HDR Support Officer
Ellen Williams

Program Coordinator
Masters by Research
Dr Katherine Moline

Program Coordinator
Doctoral Research
Dr Michele Barker
## Wednesday, 17 June

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<td>Artworks by postgraduate students presenting in the conference will be on display in AD Space from Wednesday 17–Friday 19 June 2015.</td>
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<td>6.30 – 7.45pm</td>
<td><strong>Keynote Address–Professor Deb Verhoeven: EG02</strong></td>
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<td>Deb Verhoeven is Professor and Chair of Media and Communication at Deakin University and Deputy Director of the Centre for Memory, Imagination and Invention.</td>
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Thursday, 18 June

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<td>Panel Members: Jennifer Biddle (chair), Uros Cvoro, George Khut</td>
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<td><strong>Rewa Wright</strong></td>
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<td>11am – 12pm</td>
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<td>12:00 – 1:30pm</td>
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<td>Panel Members: Michele Barker (chair), Michael Garbutt, Gay McDonald</td>
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<td><strong>Deborah Tillman</strong></td>
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<td>Panel Members: Katherine Moline (chair), John Gillies, Simon Hunt</td>
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<td><strong>Nadia Odlum</strong></td>
<td>Michele Barker, Rochelle Haley (co)</td>
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<td>4 – 5pm Break for Audience</td>
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### Friday, 19 June

#### D102

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<tr>
<td>Harriet Field</td>
<td>Bonita Ely, Susan Best (co)</td>
<td>Andrew Brooks</td>
<td>Caleb Kelly, Anna Munster (co)</td>
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<td>Bettina Bruder</td>
<td>Petra Gemeinboeck, Katherine Moline (joint)</td>
<td>Brenda Croft</td>
<td>Jennifer Biddle, Michele Barker (joint)</td>
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<td>Paul Ogier</td>
<td>Petra Gemeinboeck, Debra Phillips (joint)</td>
<td>Andrew Bellety</td>
<td>Jennifer Biddle, Ross Harley (joint)</td>
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11.30am – 12.30pm Break for Audience | Confidential Candidate Reviews (15 mins each)
12.30 – 1.30pm Lunch break

#### D111

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<th>Panel 9: PhDs 4th/3rd Year</th>
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<td><strong>Panel Members:</strong> Michael Garbutt (Chair), Uros Cvoro, Lindsay Kelley</td>
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<tr>
<td>Dawn-Joy Leong</td>
<td>Petra Gemeinboeck, Jill Bennett (joint)</td>
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<td>Djon Mundine</td>
<td>Jennifer Biddle, David McNeill (co)</td>
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<td>Zoe Butt</td>
<td>Jill Bennett, Felicity Fenner (co)</td>
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3.15 – 4:15 Confidential Candidate Reviews (15 mins each)
4.30 – 8.30pm Closing Party
Professor Deb Verhoeven

Deb Verhoeven is Chair and Professor of Media and Communication at Deakin University, and Director of the Humanities Networked Infrastructure (HuNI) project (huni.net.au). She served as inaugural Deputy Chair of the National Film and Sound Archive of Australia (2008–2011) and as CEO of the Australian Film Institute (2000–2002). She is Director of the Kinomatics Project (kinomatics.com), an interdisciplinary study that collects, explores, analyses and represents data about the creative industries.

In 2013 Professor Verhoeven initiated the Research My World collaboration between Deakin University and the crowdfunding platform pozible.com to pilot the micro-financing of university research. On the basis of this initiative Verhoeven was recognised by Campus Review as Australia’s most innovative academic. She is currently writing a book on universities and the collaboration economies.
Abstract

Doing the Sheep Good: Humanities and Creative Arts Research as Co-Production

This presentation is told from a practitioner’s perspective, based in part on my own work in the Digital Humanities and Creative Arts. It is concerned with questions of inclusion and participation in the scholarly use of technologies, with the changing alignments of human and nonhuman agency made possible in contemporary research practices. I will outline how the digitisation of both the cultural industries and contemporary research practices bear on the configuration and character of recent humanities and creative arts scholarship by exploring a series of case studies as a springboard for reimagining scholarly work and communication at three levels: Discovery (the Humanities Networked Infrastructure project at huni.net.au), Development (Research My World at pozible.com), and Dissemination (The Ultimate Gig Guide at tugg.me).

Wednesday 17th June, 6.30 – 7.45pm
EG02 Lecture Theatre
An Ear to the Ground: Encounters with tactile aspects of sound through Yolasu song

Prior to the map Indigenous people connected to country through non-visual ways within the acoustic realm and its experiential relation to country. This expanded idea of sound beyond the audible considers relationships between the vibrational energies of sound in song and in country, that may suggest modes of sound perception that are radically different from what we may know.

My encounters with Yolŋu song has lead me to question if Indigenous song can be transcribed and transmitted using radical and experimental techniques, which may point to new ways of thinking around the perception of sound vibrations which are audible and those which are tactile.

Vibrational energies produced by the instruments of Yolŋu song; Yiḏaki, Bilma, voice and dance, produce powerful tactile and auditory sensations, but may also produce sensations that do not easily reduce to an Aristotelian sensory division. The apprehension of Indigenous song is culturally specific, but understanding the deep knowledge within the communication may require us to question the concept of songlines as a multimodal communication of ear and eye.

My studio based practice attempts to embody the vibrational energies of Yolŋu song using experimental methods to transcribe and transmit these vibrations through tactile sound objects.

Keywords: Indigenous, Perception, Vibration
Supervisors: Jennifer Biddle, Ross Harley (joint)
Panel 8: Friday 19 June, 10am – 11.30am, D111
Andrew Brooks

Glitch/Failure: constructing a queer politics of hearing

Bringing experimental sound and writing practices into dialogue with queer studies and affect theory, this research is concerned with the relationship between noise and failure, examining what is produced when glitches and failures are amplified within systems. A key conceit of sound and media arts, the figure of the glitch is considered in technical terms (as an error) and in conceptual terms (as negative affect), and in both cases acts as a Serresian parasite, introducing noise into systems with unpredictable results. Examining the reclamation of forms of negativity as a political strategy in queer theory, I argue that this form of minor politics has distinct resonances with sound studies understanding of glitch, as a figure of interference that emphasises emergence, multiplicity and becoming over fixity and being. Analysing the work of glitch artist James Hoff and the poet Angela Genusa alongside a queer politics of negative affect, I argue the glitch is a productive framework for theorizingnomadic politics and modes of knowledge production. Reading queer theory through the lens of experimental music practices is a project dedicated to both reorienting the politics of experimental sonic arts and constructing a queer politics of hearing. praxis engages concepts and processes of the threshold to locate aesthetic techniques for opening onto and holding open the space of affective potential given in an artistic encounter; that rhythmic zone of indeterminacy which mobilizes an intuitive, extradiscursive mode of thinking/being.

Keywords: Glitch, Failure, Queer Theory
Supervisors: Caleb Kelly, Anna Munster (co)
Panel 8: Friday 19 June, 10am – 11.30am, D111

Bettina Bruder

Tools for Elastic Understanding

Hybridity, complexity, intricacy and uncertainty describe prevalent tropes in art practices that challenge instrumental rationality, scientific routines, economic efficiency, and notions of objectivity. This thesis explores possibilities for disrupting everyday understandings of reality and presents a material practice that inserts flexible devices for sense-making processes that aim to recalibrate our sensitivity and cultivate attentiveness. I propose that these experimental studies on measurement, protocol compliance and industrial standards revamp conventions for making sense and meaning from everyday experiences, and locate the research at the intersection of knowledge, media and representation, specifically in the area of visual communication with a focus on the speculative and transitional aspects of experimental design. The practice-based research is framed as a conceptual laboratory with several core foci, including material, spatial, agential and participative factors. It is embedded in a theoretical framework, which builds on concepts from New Materialism and ANT, and aims to challenge established forms of knowledge production and trigger a shift towards material and performative modes of knowing.

Keywords: Speculative Design; New Materialism; Metrology
Supervisors: Petra Gemeinboeck, Katherine Moline (joint)
Panel 7: Friday 19 June, 10am – 11.30am, D102
Zoe Butt

The Chameleon Complex: Curator as ‘Stylist’; Artist as ‘Journalist’

In Vietnam, where the concept of a ‘curator’ is a relatively recent and ill-defined profession, where knowledge of contemporary art is uneven, its showcase politically monitored, what are the strategies of building an interested public for contemporary art? How does a socially engaged artistic practice enable new forms of arts infrastructure and interpretation in such a local? In this presentation I will focus on ‘Space/Limit’ by Vietnamese artist Phan Quang, co-developed with San Art, an artist-initiated contemporary art organization in Ho Chi Minh City. I will demonstrate how this project’s germination, realization and circulation benefited from the chameleon strategy of the curator as ‘stylist’ and the artist as ‘journalist’, to exemplify the need for an artist and curator to wear multiple social hats in order to sustain their practice and independent entities. This collaboration will demonstrate the censor apparatus of Vietnam and its concern with the representation of an event, as opposed to its lived experience, highlighting the power of process in socially engaged practice in a society in need of an interdisciplinary-thinking artistic community.

Keywords: Curatorial Labor, Socially Engaged Practice, Arts Infrastructure

Supervisors: Jill Bennett, Felicity Fenner (co)
Panel 9: Friday 19 June, 1.30pm – 3pm, D102

Brenda L Croft

Performative-I agency and representation within de/re-construction of embodied, experimental practice-led research

In my practice-led research PhD I argue the personal/political capabilities of Performative Autoethnography embodied praxes, drawn from multiple theoretical standpoints. These standpoints radiate from those liminal interstices of territories occupied as an insider/outsider.

Through agency and representation grounded in Performative-I positionality, my practice-led research is also framed within the critical modalities of Indigenous-specific (in the author’s case Gurindji/Malngin/Mudpurra/Anglo-Australian) woman Standpoint Theory.

Embodied performative autoethnography is rendered through/by (re)trac(k)ing journeys of my family and community members through/across a metaphorical and literal mindscape of terrain. Mapping corporeal, metaphysical and cosmological pilgrimages - in/under/on/through/within/lived/imagined experience. Utilising a multi-faceted toolkit of experimental still/moving image and sound, photographic technologies I will be exploring and referencing 19th century technologies such as tintypes and representation, interwoven with public and personal archives and reworked into a 21st century contextualisation. I will address why I have chosen these visual, aural and performative methods of memorialisation, memento mori and recollection to create a new archive.

Keywords: Performative Autoethnography, Critical studies, Indigenous Australian Woman Standpoint Theory

Supervisors: Michele Barker, Jennifer Biddle (joint)
Panel 8: Friday 19 June, 10am – 11.30am, D111
The Aftermath of War in Sophie Ristelhueber’s Photography

This paper will consider the contemporary photographic practice of French artist Sophie Ristelhueber, who images the traces of military conflict on the landscape. Situated within the genre of ‘aftermath photography’ (termed ‘late photography’ by writer and curator David Campany), her visually undramatic and unpeopled images are often positioned in direct contrast with ‘spectacular’ war imagery of photojournalism. However, I will argue that Ristelhueber’s practice offers a more complex engagement with photojournalistic conventions of war reportage that subverts our expectations of such images and employs photography to intertwine conceptual determinacy and its suspension.

Through detailed analysis of the photographic series Fait (1992) and Eleven Blowups (2006), I argue that Ristelhueber inserts a certain indeterminacy of identification in her images by combining two distinct modes of photographic expression; that of ‘straight’ documentary and abstract forms generated by oblique angles, aerial shots and close-ups. In this way her oeuvre traverses the purported oppositional discourses of documentary and art, truth and fiction.

Keywords: Aftermath Photography, War, Landscape
Supervisors: Toni Ross, Debra Phillips (co)
Panel 6: Thursday 18 June, 2.30pm – 4pm, D111

Francis Bacon’s Mirror

This paper examines the role of the mirror in Francis Bacon’s posthumously reconstructed studio. Situated against the far wall opposite the artist’s easel, the mirror can be understood as a portal through which spatial and material phenomena appear reconfigured. The mirror’s connection to Bacon’s practice is traced from its origin in his early career as a furniture designer to its setting within the artist’s final studio. The practice-based research involves the fabrication of a copy of the mirror in order to explore the aesthetic effects produced in the reflection, and speculate on its role as a tool for the painter. The traditional role of mirrors in painters’ studios is typified by Leonardo Da Vinci’s advice for painters to “look at your work as reflected in it, when you will see it reversed, and it will appear to you like some other painter’s work, so you will be better able to judge of its faults than in any other way.” The deteriorated surface of Bacon’s studio mirror is a lens through which to establish an ulterior perspective; not strictly as Leonardo intended, but to aid critical reflection on the assemblage of matter that constitutes the artist’s studio as a whole.

Keywords: Francis Bacon, Studio, Mirror
Supervisors: Toni Ross, Paul Thomas (co)
Panel 6: Thursday 18 June, 2.30pm – 4pm, D111
Harriet Field

Walk the Talk: Performance and Cultural Exchange in Aotearoa New Zealand

This presentation on the performance series, Talanoa: Walk the Talk by artist Shigeyuki Kihara, provides an insight into my larger research project, a conceptual and historical examination of the development of performance art in Aotearoa New Zealand over the course of several decades, from the medium’s introduction to the country in the mid 1970s, through to its contemporary incarnation in the 2010s. In this presentation Talanoa acts as an entry point for the consideration of performance’s social, political and cultural context in Aotearoa New Zealand.

Each performance has broadly the same structure: the artist selects local community groups to take part in a collaborative musical and dance performance. The performances, staged in public places, are centred around the Samoan concept of talanoa, or the act of finding common ground through the exchange of ideas. Talanoa provides a physical and theoretical framework for the participants, effectively staging a performative conversation between diverse communities. Examining both the theoretical underpinning of the series and discussing the performances themselves, this presentation will explore the ways in which Talanoa interrogates issues of participation, collaboration, and cultural exchange via performance.

Keywords: Performance, Participatory, Body
Supervisors: Bonita Ely, Susan Best (co)
Panel 7: Friday 19 June, 10am – 11.30am, D102

Sue Field

Drawn to the Light: the drawing from the dramatic text stages the act of embodied gazing

This practice-based PhD is cross-disciplinary, investigating previously unexplored intersections between the applied art of scenography (theatre design) and drawing for the visual arts. My art practice examines novel ways of engaging the embodied spectatorial gaze through drawing. My personal studio practice to date has produced an embodied sensory encounter which incorporates elements of theatre, partly through content, partly through its methods of engagement. In this context, the thesis is driven by a single question which is of growing significance for the contemporary practice and understanding of both scenography and the visual arts in the increasingly digitalised environments of the twenty-first century.

How can new forms of embodied, spectatorial experience be produced through drawing?

In pursuit of this question, this research begins by investigating the historical precedents of the embodied spectatorial gaze, in order to establish the principles by which its potential as a contemporary performance tool can be exploited, so that, as Jacques Rancière suggests, the ordinarily inert spectator is ‘shown a strange, unusual spectacle, a mystery whose meaning must be sought out’.

Keywords: Embodied, Spectatorial, Scenography
Supervisors: Vaughan Rees, Michael Garbutt (joint)
Panel 1: Thursday 18 June, 9.30am – 11am, D102
Multi-modal Facial Affect Recognition Based on Hidden Micro-expressions

Effective interaction between any autonomous (robotic) computer system requires both verbal and non-verbal communication. The main form of non-verbal communication is through emotion (i.e., affect). An affective computer system would have to incorporate emotions into the cycle of interaction between it and the user. The first step of this process is the successful identification and catalogue of the emotional state of the user. Facial expressions are one of the primary ways humans use to read the emotional message but they can be deceptive. Micro-expressions are a useful tool to uncover the true emotional state of the user. It has been proven that the analysis of traditional optical data supplemented with thermal imaging improves the accuracy of facial emotion recognition, yet this has not been tested with the analysis of micro-expressions. It is reasonable to expect that this type of multi-modal sensing machine will have similar results. The next step is to conduct experiments to gather enough data to test this hypothesis.

Keywords: HRI, Affective Computing, Micro-expressions
Supervisors: Maurice Pagnucco, Mari Velonaki (joint)
Panel 3: Thursday 18 June, 12pm – 1.30pm, D102

Reformulating the Repository: Digital Intangible Heritage; Empathic Design and Unani Medicinal Practices.

Within the emerging domain of Digital Intangible Heritage, my research focuses on the continuity of cultural knowledge by proposing a new model for access to indigenous methodologies. Through the creation of a digital repository of Greek/Unani medicinal practices and an experimental web-based interface to this archive, the research defines a new framework for the description, representation and transmission of these practices. The Unani medicinal system is entrenched in the Middle Eastern and South Asian regions. Through analytic documentation of these practices, I intend to reveal the intricate relationships between a traditional Unani physician’s life experience and clinical practices. For example, I will examine the lifestyle practices of a physician in relation to his diagnostic understanding of lifestyle diseases. Following analytic documentation using a range of digital capture tools and the classification of this material using an extended metadata schema (Dublin Core)-the research challenge here is to create a sympathetic interactive information architecture for the repository. Drawing on ‘empathic design’, ‘design probes’ and ‘experience prototyping’ the experimental web-based application intends to provide users with an intuitive interface through which to retrieve knowledge and experiences related to accomplished Unani physicians.

Keywords: Digital Intangible Heritage, Cultural/Indigenous Knowledge, User-centric Design
Supervisors: Sarah Kenderdine, George Khut (joint)
Panel 3: Thursday 18 June, 12pm – 1.30pm, D102
Scheherazade’s Sea - stories without words

Epic expedition. Ability and disability. Approbation and excoriation. Admiration and derision. Traversing alien social interactional landscapes, balancing contradicting extremes of mental anguish, physical pain, with unadulterated wonderment, the autistic individual grapples constantly with a heightened consciousness of Parallel Embodiment: juxtaposed oxymoronic existence of Self within the realm of Other, as if awake inside a silent roaring dreamscape. “Scheherazade’s Sea - stories without words” is not merely an investigation of compelling phenomena, or a crafted showcase of autism, rather, it is an invitation to enter and partake of a parallel-embodied domain, sharing sympathetic resonances via channels through which the autist apprehends and experiences the world: intrinsic detail-focused cognition, and sensory portals of touch, smell, taste, hearing and sight.

The ‘social deficits’ ascribed to Autism Spectrum Condition in current authoritative diagnostic systems (DSM and ICD) are based on a normative model of social interaction, underpinned by Simon Baron-Cohen’s influential argument that autism is defined by lack of empathy. Instead of addressing autism through neurotypical constructs and measurements focusing on perceived impairments in so-called ‘Theory of Mind’ and empathy, this thesis investigates the unique sensory and cognitive features inherent in autism in order to generate an alternative conception of a parallel Empathic Consciousness.

Keywords: Parallel embodiment, Autism Spectrum Condition, empathy
Supervisors: Jill Bennett, Petra Gemeinboeck (joint)
Panel 9: Friday 19 June, 1.30pm – 3pm, D102

What Ever Happened to Rodney Love? Narrative Aspects of Autobiographical Singularity in Archives

My research investigates the creation of an archive that seeks to be a representation of my own autobiographical singularity. This involves the weaving of ‘documents’ from my personal life into an archive/installation. I analyse this archive through a tripartite lens of Form, Narrative, and Identity - identifying how the materiality of things combines with personal histories and individual stories, and self-defined as well as socially created identities to create autobiographical representations. This paper looks at the Narrative strand of this model by presenting a narrative of my research to date. Through storytelling, individual subjects (and objects) are differentiated, and fuller, more sympathetic readings of people or artifacts can be obtained. Mimicking an epistolary novel, this experimental performative presentation utilises my research diary entries from the past two years to present not only the course of the ‘story’ that is my research, but also acts as an analogy of the creation of my autobiographical archive; it shows how disparate elements can be combined together and recontextualised to create new forms of representation.

Keywords: Archives, Autobiography, Textiles
Supervisors: Sam Spurr, Liz Williamson (co)
Panel 6: Thursday 18 June, 2.30pm – 4pm, D111
Djon Mundine

**Bungaree: A Man in Space**

Bungaree is a man in personal and historical, psychological and geographical, space. As Shakespeare consistently informed us, everyone is moving from a space or state through this space, into another. We all move through space under observation and judgement. A “gallery” in this definition, is an open space, like a stage, linking to other spaces. This paper will discuss the exhibition Bungaree’s Farm that was curated on the site of the actual farm, now part of the suburb of Mosman, ritualised by a company of artists/players who examine the character and period of this land-grant and Bungaree’s actions and personal development as a forced response to the colonial environment he endured. Bungaree is the embodiment of all present-day, neo-Colonial, Aboriginal people and as such, provides a site (200 years later exactly, 1815-2015) for examining a number of ongoing issues that remain vital and current in our lives. By ritualising the creation of art, this exhibition allowed the artist to move across art forms and create works both individual and collaborative.

Keywords: Aboriginal Curation, Contemporary Aboriginal Identity, Non-tangible Expression
Supervisor: Jennifer Biddle, David McNeil (co)
Panel 9: Friday 19 June, 1.30pm – 3pm, D102

Paul Ogier

**The Prohibited Zone–Australian Atomic Landscapes**

In his 1914 novel, The World Set Free, H.G. Wells writes; “It is a remarkable thing that no complete contemporary account of the explosion of the atomic bombs survives. There are of course, innumerable allusions and partial records, and it is from these that subsequent ages must piece together the image of these devastations.” Using Wells as a starting point, this talk will present a photographic interpretation of the Australian interior resulting from an examination of extant documentation and reports relating to the British atomic weapon testing in South Australia from 1953–63.

Locations such as the Maralinga Proving Grounds and Emu Field, once collectively labelled ‘The Prohibited Zone’, now identify Australia within an international context of nuclear culture. Like the historical documents being examined, the contemporary photographs depict only a partial record of what is available to them. Speculation has become part of this visual process and perception of the visible confronts a paradox these photographs, the visualization of the invisibility of nuclear culture.

The new photographs being discussed here reveal these spaces devoid of atomic bombs—only their effects remain. They represent a contemporary challenge to the British scientific representations of landscape generated from this Cold War atomic test period.

Keywords: Atomic, Landscape, Photography
Supervisors: Petra Gemeinboeck, Debra Phillips (joint)
Panel 7: Friday 19 June, 10am – 11.30am, D102
**Thomas Smith**

*Curating Musically Informed Practice: The Production of Equivalence*

Musically informed works and performances have been presented in an art context since the early 1960s. Despite this, there is a lack of scholarly attention paid to modes of curation that generate critical engagement with contemporary musically informed art practices. This cluster of practices includes any artistic forms that make reference to music and associated cultures.

The research practice for this PhD focuses on the spatial and temporal layering of artworks and performances in a live event format. This layering renders sensible the lines of continuity and disjunction between these works. This curatorial approach is an attempt to create a new critical perspective from which to apprehend this continuum of practices, both historically and with respect to current changing networked conditions across culture and aesthetics. It also contributes to an understanding of an emerging ‘equivalence’ of art and music forms at the point of production in a contemporary networked context.

The thesis draws lines of resonance between relevant practices and strands of media art theory. Drawing on research to date, I will propose that historical distinctions and hierarchies between musical and artistic practices are destabilised when we recognise an equivalence between forms at the point of their actual cultural production.

Keywords: Music, Curation

Supervisors: Anna Munster, Caleb Kelly (joint)
Panel 1: Thursday 18 June, 9.30am – 11am, D102

**Deborah Turnbull Tillman**

*Authenticating experience: curating digital interactive art*

This project focuses on curating interactive art in experimental ways. It takes the experiment outside labs and into the cityscape in the form of prototype exhibitions to be evaluated through the medium of audience engagement. The PhD research focuses on authenticating the audience’s experience of interactive art; first defining parameters for authenticity within fine arts and creative robotics, then examining how, through the application of evaluative frameworks to iterative exhibition processes, one might capture and utilize experience as a medium in itself. The exhibitions for examination will be produced by PhD researcher Deborah Turnbull Tillman through her research initiative New Media Curation (NMC) and the research is based at the Creative Robotics Lab at UNSW Art & Design.

Keywords: Authenticity, Prototyping, Curating

Supervisors: Mari Velonaki, Petra Gemeinboeck (co)
Panel 3: Thursday 18 June, 12pm – 1.30pm, D102
Augmented Reality as Experimental Art Practice: from Information Overlay to Software Assemblage

Experimental art deployed in the Augmented Reality (AR) medium is contributing to a reconfiguration of traditional perceptions of interface, audience participation, and perceptual experience. Artists, critical engineers, and programmers, have developed AR in an experimental topology that diverges from both industrial and commercial uses of the medium. In a general technical sense, AR is considered as primarily a virtual overlay, a datafied window that situates visual or textual information in the physical world. In contradistinction, AR as experimental art practice activates critical inquiry, collective participation, and multimodal perception. Drawing on Deleuze and Guatarri’s ‘machinic assemblage’ (1987: 23), I posit through practice the materialist notion of ‘software assemblage,’ instantiating an investigation of the contiguous yet transitional elements that emerge from self-organised dynamic systems. Using the gaming engine Unity, forces such as gravity and torque are applied to virtual augments, whose movement at speed produces collisions that cause unexpected conjunctions of sound and motion. Driven by processes of re-assembly to coalesce in novel aesthetic conjunctions, the software assemblage as compositional scheme articulates a liminal technics of perpetual transition.

Keywords: Augmented Reality, Assemblage Theory, Software

Supervisors: Anna Munster, Petra Gemeinboeck (co)
Panel 1: Thursday 18 June, 9.30am – 11am, D102
From fairy tales to the super normal: An analysis of narratives in furniture and object design

The use of narrative in furniture and object design is increasingly common, however the in-depth examination of what is meant by the terms “narrative” and “storytelling” is relatively rare in design scholarship. In this paper, I explore the existing definitions of narrative as presented by design theorists, including an examination of the role of the designer or brand in the creation of narrative versus the role of the user, the context of the design and the difference between narrative and meaning. Following this, I explore four common types of narrative in furniture and object design: the designer as celebrity; design from fiction or fables; design and national identity; and design as an everyday object. Examples from each category are given, including the Juicy Salif by Philippe Starck which is marketed by Alessi based on Starck’s fame; Tord Boontje’s Happy Ever After series for Moroso as an example of design inspired by fairy tales; the Swiss Army Knife as an example of design as national identity; and Naoto Fukasawa and Jasper Morrison’s ‘Super Normal’ exhibition as an example of everyday design.

Keywords: Narrative, Celebrity, Furniture
Supervisors: Katherine Moline, Wendy Parker (co)
Panel 2: Thursday 18 June, 9.30am – 11am, D111
Zheng Chen (MPhil)

**Traditional Chinese Courtyard Community Living – An Examination of Ju’er Hutong on Residential Satisfaction and Place Attachment**

Ju’er Hutong (Community/Place), as the most successful example of renewed Siheyuan (Courtyard Housing) projects in China, has been highly regarded by scholars since its establishment in 1991. It is a challenge to critically evaluate the design of Ju’er Hutong and its success after 25 years. This research examines Ju’er Hutong’s residential satisfaction and attachment to place by using a developed ‘Four-dimensional Model’. It includes four components: place identity, place dependence, natural bonding and social bonding. Participating residents of Ju’er Hutong are divided into groups based on six variables of age, gender, nationality, home ownership, family structure and living experience in old Siheyuan. The research conducted and consisted of two subjective methods, interviews and questionnaires, and one objective method, observation, to test and compare collected data. The subjective research data suggests an overall moderate level of residential satisfaction and attachment to place, while the objective data shows a low level. At this stage, these findings contradict the hypotheses presented in previous studies, and provide an alternative perspective to view Ju’er Hutong, as well as suggesting that a new approach is necessary for future Chinese Siheyuan development.

Keywords: Ju’er Hutong, Residential Satisfaction, Place Attachment
Supervisors: Fang Xu, Carol Longbottom (joint)
Panel 2: Thursday 18 June, 9.30am – 11am, D111

Adam Gibson (MFA)

**Australia Restless: Stories, text and the articulation of landscape**

How can we say we can truly “know” a place as vast as Australia? What are factors that can make one feel a connection to such a land? How do we absorb these factors into our own personal narrative? I seek to understand how such a connection to a landscape can come through how that landscape is articulated in the written, spoken or sung word; how the stories of place can be transmitted over generations and presented in various forms – folklore, tall tales, poems, stories, songs, iconic descriptions, colloquial names for place, regional jokes, national anthems – and how, in a sense, these can shape the impression of the land possibly just as much as the land shaped those stories in the first place. The experience of being in the landscape has shaped many writers and artists, and the way this experience has been talked, written and sung about has coalesced to form (at least a version of) a national narrative. I too seek to add to that narrative, that canon of knowledge, through writing, song and visual art – telling the story of my life whilst being aware of my lineage as an Australian oral, text and visual artist.

Keywords: Australian Landscape, Storytelling
Supervisors: Martin Sims
Panel 4: Thursday 18 June, 12pm – 1.30pm, D111
Stacy Mehrfar (MFA)

The Moon Belongs to Everyone: The Photographic Image and Identity Construction

The research, The Photographic Image and Identity Construction, identifies key theories of the constitution of photographic meaning to examine significant works in the histories of photography. These theories also provide a framework through which to view the photographs of the research project The Moon Belongs to Everyone. Taking as its foundation the photographic image as an indicator of identity, The Moon Belongs to Everyone posits the gaze as a defining agency of both subject and viewer. Significantly within this research is the acknowledgement of the viewer’s returned gaze towards the photographic portrait as well as the photographic landscape in the construction (and deconstruction) of a subject’s identity.

Keywords: Photography, Identity Construction, Portraiture
Supervisor: Lynne Roberts-Goodwin, Debra Phillips (co)
Panel 4: Thursday 18 June, 12pm – 1.30pm, D111

Aaron Moore (MFA)

Art and global inequality

This research investigates means by which art can be used to address issues of global inequality. Extreme global inequalities occurring today threaten to exclude hundreds of millions of people from realizing the benefits of their talents and hard work in a world where the 85 richest people share a combined wealth equal to that of the 3.5 billion poorest. These inequalities permeate not only access to wealth, but also opportunity and even freedom of movement.

My presentation explores a performance work in which I sold everything I owned and gave it to the poor as an expression of the teachings of philosopher Peter Singer and Jesus Christ, as well as reflections on our own identity and consumerism within the context of a world of extreme poverty.

I propose that art can help address these challenges through a number of means including: redistribution of wealth, development awareness, advocacy, therapeutic change, skills and income generation and the meeting of practical needs in the lives of the disadvantaged.

Keywords: Global Inequality, Poverty
Supervisors: Louise Fowler-Smith, Peter Sharp (co)
Panel 5: Thursday 18 June, 2.30pm – 4pm, D102
Nadia Odlum (MFA)

Through the Labyrinth: an enactive approach to investigations of architectural space

My practice-based research involves the creation and exploration of perceptually challenging works of art as a mechanism for further understanding current theories of embodied perception and cognition. In particular, I am interested in the processes of perception associated with the navigation of physical spaces, with the intention of highlighting an enactive approach whereby participants become aware that perception is not a representational process, but rather one that calls upon sensorimotor skills. This is explored with reference to urban environments, with an emphasis on the everydayness of complex perceptual experience.

This presentation will examine the way in which the creation of installations that respond to the physicality of architectural space have provided me with new strategies for both targeting and involving the viewer. This has occurred through projects that focused on the disruption of a specific gallery space, and also the recontextualisation of details from the urban environment. I will focus on my ongoing interest with the metaphorical and physical structure of the labyrinth, and will unpack the potential of this structure to be used in an investigation of the dynamic movement of people through physical space.

Keywords: Enactive, Perception, Architectural

Supervisors: Michele Barker, Rochelle Haley (co)

Panel 5: Thursday 18 June, 2.30pm – 4pm, D102

Sarah Robson (MPhil)

Between Certainty and Chance – Does analysing exploratory approaches to artistic pursuits employing constraints & variations generate new creative knowledge, and form a more consistent art process?

Creativity research has been gathering momentum since the 1950s, and it seeks to understand how we think beyond what we know, and how we create new knowledge and innovations. Within creativity research, between the typically objective role of the researcher and the frequently subjective nature of a creative practice, a gap can exist. This creates scope for an artist/process based study. Can a structured process be clearly identified by a practitioner, to isolate its components and contribute subjective experience to the discourse surrounding creativity?

My theoretical and practice based research has identified two sets of operational conditions, constraints and variations that combine to form an art process to enable the generation and analysis of creative work. Constraints & variations in this research are defined as the coordination of two conditions within a mode of practice. Importantly, their balanced application can facilitate a process of ‘structured improvisation’ that can promote creativity.

A premise of this research is that artists are accustomed to uncertainty, to not knowing, and their understanding and processes are significant. To understand art as a valuable intellectual resource and systematised method is to more fully comprehend its unique contribution to creativity, to education, and to a progressive society.

Keywords: Constraints and Variations, Structured Improvisation

Supervisors: Emma Robertson, Vaughan Rees (co)

Panel 2: Thursday 18 June, 9.30am – 11am, D111
Susannah Thorne (MFA)

Exit 10: Inquest into the Death of Susannah Lynn Thorne

Exit 10: Inquest into the Death of Susannah Lynn Thorne presents evidence surrounding the disappearance and assumed death of the artist of that name. Carried out by NSW State Coroner Samuel L Taylor, the inquest incorporates an extensive coroner’s report and artworks presented as vital evidence. Testimony from expert witnesses and persons closely affiliated with the artist is incorporated.

As part of this enquiry the artist’s studio, as viewed by the Coroner, and originally located at UNSW Art & Design will be partially recreated in the search for clues indicative of the artist’s mental and physical state. The condition of the studio suggests a life inexplicably interrupted, which is further indicated by the presence of unfinished works. Artworks and other significant artefacts exhumed from this space are examined to ascertain the psychological condition of the artist at the time of her demise.

The Coroner stated that the place and manner of death were unascertainable. On thorough examination of the extensive evidence and after unraveling any covert clues I invite you to draw your own conclusion.

All characters appearing in this work are fictitious. Any resemblance to real persons, living or dead, is purely coincidental.

Keywords: Body, Trauma, Gender
Supervisors: Gary Carsley, Paul Thomas (co)
Panel 5: Thursday 18 June, 2.30pm – 4pm, D102

Kyle Walker (MFA)

Systematic Levelling

Brief introduction to the Japanese concept of kire, or ‘to cut’, and its significance in traditional Japanese culture. In this context, we will consider Ikebana and the search for the fundamental elements of cut plants; the replication of essential topographical features in Japanese dry landscape gardens; trimming and transcendence in the 17th c. haikus of poet-philosopher Matsuo Bashō; and the paring down and humbling of the tea ceremony in Kakuzo Okakura’s ‘Book of Tea’. The sculpture and ideas of Richard Tuttle and Carl Andre will provide contemporary non-Japanese context. Andre’s book ‘Cuts’ and the power of form to cut into space will be of particular importance. I will then explain my own creative process of combining the desert landscape with collected visual gestures and paring them down to their essential elements. To close, we will consider one’s art practice and studio as a place of editing down, not only in terms of ideas and materials, but also of one’s life in general.

Keywords: Japanese Aesthetics, Kire, Sculpture
Supervisors: Bonita Ely, Martin Sims (joint)
Panel 4: Thursday 18 June, 12pm – 1.30pm, D111