Postgraduate Conference
11–12 April 2017
UNSW Art & Design
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Dr Michael Garbutt  
*Associate Dean Research Training*  
*Conference Convenor*  
*Acting Postgraduate Research Coordinator Stage 1 (Application and Admission)*

Associate Professor Arianne Rourke  
*Postgraduate Research Coordinator Stage 2 (Candidature & Progression)*

Dr Uros Cvoro  
*Postgraduate Research Coordinator Stage 3 (Examination & Graduation)*

Joanna Elliot  
*Postgraduate Research Administrator*

Ellen Williams  
*Conference Coordinator*  
*Postgraduate Support Officer*
Keynote Speaker

Associate Professor Rhonda Schaller

Creative and Contemplative Inquiry in Visual Arts: Building Resilience through Embodiment and Becoming

In her keynote address to the Faculty, Associate Professor Schaller will discuss her research on the ‘Meditation Incubator’ and her work in the area of critique and meditation, enabling the conference audience to experience a range of contemplative practices, including ‘deep abiding’, ‘light attention’, ‘embodied perception’ and ‘becoming/beholding’.

Rhonda Schaller is an internationally-recognized artist, author, and educator who has been working with creative visualization meditations as a creative deepening tool and career planning tool since 1985. She is the author of Create Your Art Career (2013/Allworth Press) and Called or Not, Spirits are Present (2009/Blue Pearl Press). Her articles have appeared in SVA/Visual Arts Journal and artsyshark.com. She is a Visiting Associate Professor and the Director, Center for Career & Professional Development at Pratt Institute and founder of the Meditation Incubator project; Director, Schaller + Jaquish Art Projects; Founder, Create Meditate. She has been faculty for the Masters of Professional Studies in Digital Photography at School of Visual Arts (SVA); and Division of Continuing Education (SVA). She co-founded the Ceres Gallery, NYC in 1984 and was a board member and faculty of the New York Feminist Art Institute. A graduate of Queens College (BA/1980) and Pratt Institute (MPS/2015), her works are in the permanent collections of the Memorial Art Gallery University of Rochester, C. Everett Coop Institute, Art of Healing Gallery Dartmouth University Medical School, the Exit Art/Reactions collection Library of Congress, and Franklin Furnace/Book Art archives. She lives and works in Hoboken, New Jersey.

Wednesday 12 April, 5:00–6:00pm
EG02 Lecture Theatre
**Tuesday 11 April**

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<td>Emma Crott</td>
<td>Toni Ross, Debra Phillips</td>
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<td>(2nd)</td>
<td>Wendy Parker and Diane Losche (joint)</td>
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<td>Gemma Antonelli</td>
<td>Uros Cvoro, Michele Barker (2nd)</td>
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<td>Douglas Kahn, Lizzie Muller (2nd)</td>
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<td>Sue Field</td>
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<td>4.00–5.30pm</td>
<td>ADspace</td>
<td>Postgraduate Exhibition &amp; Drinks</td>
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**Research Commons Level 4, F Block**

1.00-1.30pm

3-Minute Thesis:
Meet last year’s faculty representative in the UNSW 3MT competition, learn how you can improve your conference presentation skills… and win big prizes!

2.00–3:10pm

**Panel 3: PhD**

Chair: Scott East
Panel: Julie Louise Bacon, Toni Ross

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3:10–4:00pm

Confidential Candidate Reviews (15 minutes each)

4.00–5.30pm

ADspace

Postgraduate Exhibition & Drinks
# Wednesday 12 April

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**D205 Level 2, D Block**
12.00-1.30pm

*UNFILED Salon* by Art and Politics Bureau (National Institute for Experimental Art) with Diana Smith and Meredith Birrell, hosted by Anna Munster and Lindsay Kelley.

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**BlackBox Level 1, D Block**
4.15-4.45pm
Michael Leslie | Performance: 2.5

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Gemma Antonelli

*Revelations Carved In Flesh: Sacrifice, Self-Mutilation and the Sacred Community in Scandinavian Black Metal Performance*

This paper examines sacrifice and self-mutilation as performance art in the music performances of black metal bands Mayhem, Watain, Gorgoroth and Shining. I survey these performances as reinforcement of communal experiences through two key facets: the traditional hierarchy between performers and spectators that is shattered through inclusive blood rituals, and the subsequently blurred boundaries between musicians and audiences through communal sacrificial experiences, such as Mayhem and Shining’s cutting performances and Shining’s provision of razorblades to audience members as encouragement to harm themselves. I use the writings of French philosopher Georges Bataille’s notion of ‘the sacred’ – a realm of no order, limitations and restrictions – to argue that black metal performances reinforce communal bonds by rejecting society’s emphasis on order, productivity and purity. Acts of sacrifice and self-mutilation performed onstage, such as Gorgoroth’s infamous Black Mass and Watain’s ritual of splattering fermented pigs blood on themselves and audiences members transcend the profane world of materialistic, capitalist order, providing a platform of shared ideals by which the performers and spectators are connected. Although these concerts occur outside a fine arts context, this paper argues black metal performances are artistic in their merging of reality and theatre to create a visceral spectacle.

Keywords: Performance Art, Sacrifice, Black Metal

Panel 1: Tuesday 11 April, 10:00–11:30pm, D102
Claudia Arozqueta

*Heartbeats, Pulse and the Arts: An Historical Connection*

Despite the number of artists who have engaged with heartbeats and the pulse there is no comprehensive treatment of the subject. *Heartbeats, Pulse and the Arts: An Historical Connection* is a study of how various contemporary artists have engaged one of life's most central vital signs in their work. It will be based upon a larger historical backdrop surveying physiological research, scientific investigation and instrumental developments traceable from the antiquity of Herophilus to the modernity of Étienne-Jules Marey. During the twentieth century there was an interest among artists in heartbeats and pulse, increasing through technological means and media at their disposal in the second-half of the century to significant precision and a variety of approaches. In my conference paper, I will present a brief visual analysis of two of the case studies that will be featured in my thesis.

Keywords: Heartbeats, Media Art Histories, Interactive Art
Panel 4: Tuesday 11 April, 2:00–3:30pm, D111

Vanessa Bartlett

*Are We All Addicts Now? Work in progress from a practice based enquiry into curating digital art about mental health.*

There is a complex discourse emerging across psychology and philosophy about the impact of digital technologies on human mental health (Turkle 2011; Beradi 2009; Newman; 2004). My research explores this fertile territory through the framework of reflective curatorial practice. With a focus on audience experience it employs a psychosocial research strategy to discover how viewers respond to curated exhibitions of digital art that explore experiences of mental distress. Deriving in part from object relations psychoanalysis, my primary research methodology the visual matrix was developed at The University of Central Lancashire to capture affective responses to aesthetic experience. Over the course of my studies, my enquiry driven practice has brought this psychosocial evaluative methodology closely in line with my wider approach to curating, enabling concepts from object relations to filter into my thinking on audience engagement. In this presentation I apply concepts from object relations to discussion of audience feedback from a generative visual matrix conducted on my second case study project Are We All Addicts Now? This artist led enquiry into the emerging and contested diagnosis of ‘internet addiction’ will take place at Furtherfield gallery in London later this year.

Keywords: Curating, Psychosocial Research, Digital Art
Panel 7: Wednesday 12 April, 2:30–4:00pm, D102
**Jo Burzynska**

*Correspondences: creating crossmodal art through the sound and chemical senses*

Recent developments in neuropsychology support what many artists have intuited; that our senses are connected. In the area of psychology, this has provoked major growth in research into ‘crossmodal correspondences’ (the universal tendency of a sensory feature in one modality to be matched with one from another sensory modality). My practice-led research both engages with historical and contemporary perspectives in the arts and philosophy on the mingling of the senses, and explores the potential of crossmodal findings to inform the field of multisensory art. It also seeks to generate new insights into correspondences within the specialisation of the sound and chemical senses (for example, in relation to audible and sub-audible phenomena and to tastes and smells). This will be achieved through an engagement with the scientific literature; collaboration with psychologists, neuroscientists and sensory scientists; and experimentation within my own creative practice. The results of these intersecting lines of investigation will then be applied in the development of a body of perceptually integrated, intensified or shifting multisensory artworks. In this presentation I will discuss the creation, reception and crossmodal theory of two pilot projects: the sound and aroma-based installation, La Chevelure, and Oenosthesia, a work blending wine and sound.

Keywords: Crossmodal Correspondences, Multisensory Aesthetics, Sound
Panel 6: Wednesday 12 April, 10:00–11:30pm, D111

**Emma Crott**

*The Photographic Tableaux of Luc Delahaye*

French photographer Luc Delahaye began his career as a photojournalist, covering war zones for the French photo agency Sipa Press in the 1980s, then Magnum Photos and Newsweek Magazine in the 1990s. However, in 2001 Delahaye actively renounced his award-winning career to focus on making and exhibiting photographic works in a fine art context. Since then, his large scale panoramic colour photographs of internationally ‘newsworthy’ events shot frontally and from a distance have garnered much critical attention. Many commentators have likened Delahaye’s work to the Western tradition of history painting, however to date there has been little sustained analysis as to how such a mode of representation operates in his practice, and furthermore what effect this has on our relationship to distant events, particularly of conflict. This paper will address these issues by analysing Delahaye’s practice in relation to the formal and philosophical features of the tableau as theorised in 18th Century history painting, concluding with a close reading of his elegiac work ‘Kabul Road’ (2001), taken during the early stages of the US-led war in Afghanistan.

Keywords: Tableau, Photography, Conflict
Panel 1: Tuesday 11 April, 10:00–11:30pm, D102
Sue Field

*Drawn to Perform: A Mobile Embodied Spectatorial Encounter with the Post-dramatic Scenographic Drawin*

This practice-based research is an investigation into unexplored intersections between the scenographic drawing, post-dramatic theatre and expanded drawing as an art practice. The primary research aim is to interrogate, experiment with and contextualise the potential of a personal drawing practice, underpinned by scenographic tropes and associated with the immersive, spectator-centric space of post-dramatic theatre. In other words, I will produce an embodied sensory experience which incorporates elements of post-dramatic theatre, partly through content and partly through its methods of engagement. In this way, the spectatorial presence is prioritised over and above narrative meaning, plot structure and the presence or absence of the performer. My drawing practice seeks to discover a hybrid genre that is both a drawing and a ‘theatre without actors’, constructed in conjunction with film projection, an accompanying soundscape and the image of the empty stage. The spectator’s encounter with the drawing becomes a form of post-dramatic theatre.

Keywords: Scenographic Drawing, Post-Dramatic Theatre, Expanded Drawing

Panel 3: Tuesday 11 April, 2:00–3:30pm, D102

Steffan Ianigro

*The Musical Affordances of Continuous Time Recurrent Neural Networks*

Evolutionary Algorithms (EAs) are powerful optimisation algorithms based on Darwinian theory and have been used by many musicians who attempt to harness the unbound possibilities for creativity evident in nature. Through this research, I investigate the possibility of using Continuous Time Recurrent Neural Networks (CTRNNs) as an evolvable low-level audio synthesis structure, as they are a simple algorithm capable of complex temporal dynamics that could have many musical affordances. However, although much research exists on CTRNNs, little is understood about their musical possibilities, what EA structure best suits exploration of their musical space and how their interesting dynamics can be represented to users so that they can be effectively utilised within a variety of compositional workflows. Through this research, I aim to address these problems through the creation of a distributed composition tool called Plecto that provides access to the musical potential of CTRNNs. I will conduct user studies on this system as well as practice led investigations in order to evaluate my design decisions. These observations will provide insight into the potential of using CTRNNs as effective compositional tools and their musical aesthetics.

Keywords: Evolution, Musical Structure, Neural Network

Panel 3: Tuesday 11 April, 2:00–3:30pm, D102
Deborah Lawler-Dormer

Alter: Between Human and Non-human

Technoscientific art practices reconfigure the human and nonhuman in densely intricate technical, embodied, embedded, affective and relational assemblages. This doctoral inquiry examines speculative knowledge and creative practices that interweave relations, materials and forces to reveal emergent figurations of the posthuman. Of interest, is the intra-action of the datafied ‘bodies’ of artists as material-discursive forces within these performative ecologies. Drawing on media art practices that implicate scientific and medical imaging histories, the apparatus and the laboratory along with transdisciplinary entanglements with neuroscience, computational modelling systems, the simulated with the organic and the human with the non-human. These performative encounters reveal aspects of what is made ‘visible’ and ‘invisible’ assisted by feminist new materialist ideations and unmask a posthumanist notion of what a body can do. Rosi Braidotti reminds us: “‘The body’ … is not a discrete entity but an interface, a threshold, a field of intersecting material and symbolic forces.’” (2002:25) A curated group exhibition entitled ALTER: Between Human and Non-human was staged at the Gus Fisher Gallery in May 2016. It featured international artists working at the interstices of technoscientific art practice including Nina Sellars, Stelarc, Jane Prophet, Agatha Haines, and Elena Knox and my own collaborative practice.

Keywords: Media Art, Science, Technology
Panel 7: Wednesday 12 April, 2:30–4:00pm, D102
John H Martin

*New Modes of Production and Australian Graphic Design Culture*

The aim of this research is to provide an answer to the question: how has colour technology informed graphic design in Australia? This research focuses on the way technologies for colour printing transformed print culture into graphic design culture. A force for this change was the need for staff trained in the new colour technologies and the approaches to Australia printing and design education. Twentieth-century television and cinema were niche mediums for graphic designers, the primary medium for graphic communication from 1890-1990 in Australia was printing. My study emphasises three ideas: the standardisation, reorganisation and fixation of print culture caused by the introduction of mass production colour technologies. My argument is that craftsmanship and the tacit practice of print culture transformed into a graphic design culture of explicit knowledge and technologies. Interviews with graphic designers, graphic artists and photographers were undertaken to ask questions on training, experiences of workplace change and technological innovation from 1950-1990. The research sources were archival documents, print journals, observations of printed ephemera, interviews with graphic artists, graphic designers and photographers. For this presentation, I will report on early observations from the analysis of the interviews, which will support my premise concerning the relationship between colour printing technology and graphic design education, practice in Australia. There has emerged from the interviews a theme of lost skills, knowledge and practices.

Keywords: Design, Colour, Printing
Panel 5: Wednesday 12 April, 10:00–11:30pm, D102

Emily Morandini

*Variations on Electronics*

In her book An Individual Note: of Music, Sound and Electronics, pioneering electronic composer and inventor Daphne Oram presents a highly inventive personal philosophy of music composition and energetics. Throughout the work she employs physical principles of electronic circuits and acoustics as a metaphor for the internal creative processes within an individual. Her writing – still relatively unknown – provides insight into the ability to envision imperceptible energy flows, cycles and interactions well beyond their technical utility. This distinctive way of working with, and thinking about, technologically mediated artforms has become central to my practice-based research. Informed by Oram’s technical metaphors and poetics, my presentation will engage electronic circuits and components for the purpose of tracing physical technologies back to their material and mineral beginnings. From finely crafted reproductions of digital schematics, to the rotted remnants of handmade batteries, I will discuss the process of examining and reimagining the interiors of electronics through artworks produced within my candidature.

Keywords: Electronics, Energy, Environment
Panel 6: Wednesday 12 April, 10:00–11:30pm, D111
James Nguyen

**Measuring the Distance of Return**

Self-representation by the refugee is tethered to a series of factors. Firstly, the very assignation of “refugee” is dependent on an extrinsic evaluation: you can only be granted this special status by an external institution. The second is that “self”-representation assumes a level of representativeness; of universality; of the expectation to demonstrate your authenticity and worthiness. But what does authenticity mean if your position is forever contingent? What does it mean when you don’t belong to yourself, but neither belong to the people and landscape around you? This research project will look at methodologies towards representation that is of course self-determined and self-styled, but also dependent on personal relationships and subjective misalignments. The point of return becomes a turning point for auto-biography, bio-geography, post-memory and the specificity of diaspora 2.0

**Keywords:** Authentic, Refugee, Bio-geography

Panel 7: Wednesday 12 April, 2:30–4:00pm, D102

Adam Sébire

**Betwixt Ptycha**

The terms ‘diptych’ and ‘triptych’ are often bandied about somewhat loosely, simply quantifying a series of themed images. My research focuses on polyptychs which employ ‘spatialised montage’ across their physical interstices to create meaning. I locate the essence of the form less in the framed images themselves but in their unseen in-between. Only very recently has scholarship on painted polyptychs in their fifteenth and sixteenth century heyday looked beyond dominant iconographical analyses to instead focus on these liminal relationships between the panels. Lynn Jacobs, Marius Rimmele and others propose that some Netherlandish artists very carefully manipulated gaps in depicted space-time to create subtle ‘ambiguities’ and paradoxical thresholds between images. In contemplating such works it’s left to the viewer or devotee to bridge these gaps, generating their own understandings of the forces and conceptual relationships operating between associated images. My practical work attempts to move these insights from oak panels to LED panels. In so doing I hope to open up new ways of creating and theorising multi-channel video art.

**Keywords:** Polyptychs, Interstices, Spatial Montage

Panel 5: Wednesday 12 April, 10:00–11:30pm, D102
**Charles C. Sorrell**

*Fashioning Identity: Féminisme and the Regendered New Woman in the Print Art of the French Radical Republic*

The French Third Republic (1870-1940) prior to WWI saw the emergence of a reformist feminism that became culturally, politically, and professionally interventionist. Commencing in the 1890s, the actions of feminists and the responses of the French Radical Republic were instrumental to the development of the French version of Féminisme and the Nouvelle Femme. The responses to these events can be traced through:

1. Fine print artists, some of whom were sympathetic and others who were derisory
2. Mass media, the artists of which almost entirely were satirical
3. Posters, which were sympathetic but with an underlying commercial motive

Keywords: New Woman, Third Republic, Print Art
Panel 1: Tuesday 11 April, 10:00–11:30pm, D102

**Miguel Valenzuela**

*The Cathode Ray Tube in a Digital Age*

Cathode ray tubes are fast becoming obsolete, nevertheless their use by video and installation artists continues in the work of Tivon Rice, Elizabeth Potenza, James Connolly and Kyle Evans. Most of the literature in the electronic arts discussing their use, such as Miller (2013), Ratti (2013), Stumm (2004) and Laurenson (2005) focuses on the underlying material logistics, future curatorial implications, utilization as ‘electronic canvases’, or as conduits for the “immaterial” pre-recorded/transmitted image. My practice led research examines and extrapolates new modes of CRT use in contemporary electronic and installation art practice by placing the CRT in a broader historical and theoretical context. By utilizing CRTs in the production of a series of hybrid sculptural installation artworks titled CRT Electronic Experiments 2012 to 2017 and drawing practical insights into their use in contemporary art, my thesis and practice question the ways in which humans value waste. In doing so it propositions a profound reconsideration of the outmoded, obsolete or redundant and elucidates modes of technological consumption that are becoming second nature and normalised, whilst the finite resources used to make them are depleted at alarming and potentially catastrophic rates.

Keywords: Outmoded, Digital Age, Cathode Ray Tube
Panel 5: Wednesday 12 April, 10:00–11:30pm, D102
Vincent Wozniak O’Connor

Xylephonics: Tree Idiophones and Land Art instruments.

Xylephonics is a paper that examines instrument building practices based on living trees, highlighting artists that employ the technical qualities of living timber to produce sound. Tree-scale instruments have existed since antiquity in the form of slit drums and the history of wood and instrument building overlaps constantly from tonewoods through to drumsticks. Recently, the acoustic testing of whole trees in plantation forests has once again highlighted the technical qualities of timber as a carrier of sound in the field of silviculture. Focusing on practices developing from Aeolian Music and Land Art instrument building, through the work of Ros Bandt and Matt Davies, Xylephonics emphasizes the technical qualities of standing trees that enable them to be become configured as friction idiophones. Xylephonics reappraises the role of timber as simply a forestry resource and how trees themselves might be considered as ‘live’ both acoustically and biologically. Xylephonics asks how might we begin to consider trees as forms of Idiophones, the core component of Xylophones? Xylephonics sheds light on projects that explore the lesser-known qualities of plants verging on the vibratory, sentient and electroacoustic. Bringing into dialogue key works that use instrument building to speculate on forms of plant based audition and sound propagation.

Keywords: Plants, Sound, Forestry
Panel 6: Wednesday 12 April, 10:00–11:30pm, D111

Rewa Wright

Mixed Reality re-assembled: software assemblages of the Tactile Light project

An analysis of the material-discursive practices surrounding Mixed Reality reveals the sometimes divergent, sometimes convergent positions taken by computer science and media art on the issue of embodiment. Mapping out some of those positions, this presentation moves on to consider Mixed Reality as manifesting an entangled and material relationship to the body, troubling the over-simplified real/virtual dichotomy that permeates much Human Computer Interaction (HCI) research. Testing the operability of the practice-based formulation the ‘software assemblage’, pursued as a concept throughout my research, I offer a contrasting view of Mixed Reality as topological. Working to explicate what Karen Barad terms ‘patterns of diffraction’, this research deploys artistic experimentation to suggest techniques that co-create with emergent phenomena as they materially shake the thresholds between physical and virtual, inflecting their signaletic will to the body of the participant. Drawing threads from Manuel de Landa’s concept of ‘meshworks’, Mixed Reality can be apprehended as a contiguous topology where virtual and physical are interwoven through contingent and conditional techniques of augmentation. Arguing for Mixed Reality as an oscillation between physical and virtual spaces, matters, and modalities, I will present two recent prototypes from the evolving artistic project Tactile Light (2016-).

Keywords: Mixed Reality; Software Assemblage; Embodiment
Panel 4: Tuesday 11 April, 2:00–3:30pm, D111
Knowingness and the Intuitive in Painting documents practical and theoretical investigations into the function and analysis of intuition in the creative process. The practical investigations have been conducted through a comparative study between the processes of drawing and painting, with a specific concern for how intuitive perceptions can be identified through abstraction. Experimentation conducted in the studio generated a series of questions regarding environmental, material and temporal vulnerabilities facing the use and identification of intuition. A series of drawings and paintings investigate, through variations of mark making, the relationships between intuition and notions of material dependence and habit. This is done with a focus on abstraction and its ability to allow a wide scope for intuitive expression. The body of work poses questions regarding the influence of affect and sensation on the understanding of intuitive authenticity. Silvan Tomkins’ Affect Theory is introduced as a possible interference to the intuitive process via the presence of sense perceptions steeped in the materiality of paint. Jung’s Psychological Types introduces the philosophy of sense perceptions and intuitive perceptions to form a foundation for the understanding of both these philosophies in the context of abstract painting. These topics are discussed through investigations into the studio practice of two key contemporary abstract painters, Amy Sillman and Tal R, who differ in their acknowledgement and understanding of intuition in the creative process. A dialogue between the theoretical ideologies and the practice of these contemporary painters is discussed in relation to the practical body of research.

Keywords: Intuition, Abstraction, Painting
Panel 2: Tuesday 11 April, 10:00–11:30am, D111
Marcia Swaby

Jewellery as archaeological emblems: How design processes can remediate identities

There is little known of the prehistory of the Caribbean and the Taino people, the first inhabitants of my ancestral homeland, Jamaica. Significant Taino artefacts from Jamaica are currently held in storage in the British Museum. How does one “again bring to life” their identities? In addressing the significant problem of ‘invisibility’ the aim of this thesis is to investigate how contemporary jewellery-making processes, methods and outcomes can act as catalysts for re-integrating fragmented and dispersed relationships to construct meaningful forms of memory and identity. I have visited Taino artefacts at the British Museum to investigate ways of engaging and visualising with objects and symbols that have an obscure history. These symbols have then been translated into worn objects which, impressed on the skin and simultaneously transported, become an attachment of the body and mind – as an expression of an identity. Taino wooden artefacts display graphic symbols of dots and lines. Using such designs as a base, my experiments include hand drawings and hydraulic press on paper; hammering onto metals and etching plates for printing press processes. A series of tests on contrasting materials have developed into visible and sensory textures inviting the viewer to reach out and touch, connecting them with Taino designs from over 500 years ago.

Keywords: Jewellery, Taino, Identity
Panel 2: Tuesday 11 April, 10:00–11:30am, D111

Morgan Veness

Mr Jizolark

I unite discarded objects that were found adrift on the shore, collected, sorted and documented only to be disbanded again. My work demonstrates an informed intuitive awareness to the processes of acquiring and letting go, reconciling the permanent or abiding nature of collecting to the online aggregation of images of the post internet world. Collecting, collating and display are the central issues in my practice. The history of these processes whether it be the gathering and sorting of shapes, symbols or objects has provided me with strategies for working with the hierarchies into which all things are sorted and to appreciate the language and grammar of materiality. Hoarding and amassing are involute forms of investigation in which the thing collected is concurrently subject and object and the act of presentation just as important as the message it reveals. My practice develops from an inherently poetic standpoint where intuition and a sense of appreciation are grounded upon Eastern, and in particular Japanese notions of ‘wabi’ and ‘mono no aware’, concepts of material understanding which hold that the object is valued for its rich simplicity and a feeling of empathy which paradoxically sees it as ultimately ungraspable

Keywords: Collecting, Collating, Relinquishing
Panel 2: Tuesday 11 April, 10:00–11:30am, D111
Ancillary Program

Postgraduate Research Exhibition
A showcase of current practice-based research candidates
Opening Drinks 4pm Tuesday 11 April
AD Space
Tuesday 11 April to Wednesday 12 April

3-Minute Thesis
Meet last year’s faculty representative in the UNSW 3MT competition and learn how you can improve your conference presentation skills… and win big prizes! With Associate Dean Research Training, Michael Garbutt.
Research Commons Level 4 F Block
1.00-1.30pm Tuesday 11 April

UNFILED Salon
by Art and Politics Bureau (National Institute for Experimental Art) with Diana Smith and Meredith Birrell, hosted by Anna Munster and Lindsay Kelley.
Diana Smith will be discussing new work under the banner of “The Interested Artist: Performative Approaches to Art History.” Meredith Birrell will present work in progress on “Ursula Biemann: Authorship in a Posthuman Landscape.”
D205, Level 2 D Block
12.00-1.30pm Wednesday 12 April
(feel free to bring along your lunch)

Michael Leslie - Performance: 2.5
MFA Graduate Michael Leslie, winner of the 2010 Red Ochre Award for his outstanding lifelong contribution to the recognition of Indigenous Arts in Australia and internationally-recognised choreographer, dancer, and educator performs ‘2.5’.
Black Box Theatre Level 1, D Block
4:15–4:45pm Wednesday 12 April