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CHARACTERS

Unruly Orchestration

Unruly Orchestrations

unruly (adj.) c.1400, from *un-* ('not') and *ruly* (obsolete) 'amenable to rule'

orchestration (n) 1855, from Fr. *orchestration*, 'to compose or arrange (music)'¹

Creative practice is an often messy, noisy, unorchestrated activity, one that rejects norms and rules, but (ideally) ends up as a well composed, highly arranged final work. Staff of the Faculty of Arts and Design at the University of Canberra are experimenting with ways of thinking and making that allow them to build knowledge, while expanding the vigour and creativity of their art practice.

Unruly Orchestrations showcases collaboration and cross-disciplinarity as UC staff *orchestrate* the *unruly*. This exhibition brings together works from UC's creative writers, designers, architects and media artists, who are breaking out of the usual ways of working: who are exploring ideas in *unruly* ways.

1. D. Harper 2001 *Online Etymology Dictionary*, <http://www.etymonline.com>

The Twentieth Faculty of Arts & Design Staff Exhibition, University of Canberra.

Stephen Barrass

Scott Brook & Anya Jarosz

Owen Bullock

Sandra Burr

Ann Cleary

Adam Dickerson & Monica Carroll

Dianne Firth

Caren Florance

Ross Gibson & Kate Richards (with Aaron Seymour)

Katie Hayne

Katie Hayne & U.K. Frederick

Paul Hetherington & Jen Webb

Geoff Hinchcliffe

Geoff Hinchcliffe & Mitchell Whitelaw

Michael Jasper

Carlos Montana Hoyos

Lisa Scharoun & Justine Poplin

Shane Strange

Jordan Williams & Paul Hetherington

The CCCR workshop

Stephen Barrass

Tuning Fork and Variations

3D printed stainless steel, 2014 (9 forks, each 70 x 40 x 20 mm)

The tuning fork rules the orchestra through its precisely repeatable production of a tone at a specific frequency. The shape is designed to produce a simple tone, and slow-motion video shows how the two-pronged arrangement amplifies the primary mode of vibration while damping other more complex twisting and flexing modes. The variations on the tuning fork in this exhibition reconfigure the arrangement of the prongs to allow unruly vibrations. Could an unruly tuning fork sound interesting enough to join the orchestra? The exploration of the space of variations is facilitated by Computer Aided Design and 3D printing.

Research statement

These tuning forks are initial stages in a project to develop a theory of acoustic sound synthesis built on simple acoustic shapes, analogous to additive synthesis in electronic synthesizers.

In the first stage, a 3D CAD model of a tuning fork with a specific frequency was computed from a mathematical simulation. The CAD file was then 3D printed in stainless steel, and the acoustic precision of the digital fabrication process was evaluated by comparing the frequency of the physical tuning fork with the mathematical prediction.

The second stage is an exploration of the acoustic effects of variations on the shape of the fork, through the addition of prongs in different configurations.

Further work will explore other sonic primitives, such as triangles, tubes, cymbals, bells, and bowls. These experiments will provide the building blocks for more complex acoustic synthesizers. The theory of Cymatic Synthesis developed through this project will enable the Computer Aided Design of complex sonic objects constructed from acoustic primitives that can be fabricated by 3D printing.

1. Barrass, S. 2012 Digital Fabrication of Acoustic Sonifications, Journal of the Audio Engineering Society, Volume 60, Number 9, pp 709-715, September 2012, AES, USA
2. Barrass, S. 2013 Cymatic Synthesis of a Series of Bells, in Proceedings of the International Conference on Computer Music (ICMC 2013), Perth, Australia, 11-17 August 2013.



Scott Brook & Anya Jarosz

Untitled Zine

('Footscray, for example', and 'The extreme of laughter')

Zine, photocopy, 2014 (A6)

Untitled zine is a literary zine about artists' lives and their milieux, especially the personae (both individual and collective) associated with particular art fields. 'Footscray, for example' documents the relation between an emergent arts scene and gentrification in the Melbourne's inner western suburbs; 'The extreme of laughter' is addressed to the late landscape painter Richard Clements.

In terms of art practices within the unruly Australian literary field, literary zines are distinct for the minor modes of circulation and exchange they encourage. The writing in these two issues is by Scott Brook, with visual composition by Anya Jarosz.

Research statement

'Footscray, for example' documents the relation between an emergent bohemian milieu and gentrification in Melbourne's inner western suburbs. While cultural sociology has made significant contributions to documenting arts discourse as a spectacular form of social euphemism, what has remained underexplored are not so much the ways in which arts practice problematises 'the social' in a manner that supports critique, but the specific positions and relations within the cultural field from which such arts practice becomes plausible.

'The extreme of laughter' is a study of the late landscape painter Richard Clements (1951 -1999) and the friendship he inspired. More invocation than portrait, the private obituary tries to move away from the representational mode of artist's biography and towards a more declamatory rhythm that can keep up with its subject. After George Alexander's ground-breaking *Sparagmos*, the challenge here was to write about the productive binds of an artist's manner of living from the perspective of his untimely death, and to do so without falling into a tragic mode of description.



'Open for Inspection' (exhibition postcard). From Untitled Zine: 'Footscray, for example'.
Image courtesy of Hoang Tran Nguyen, 2001.

Owen Bullock

Origins

Photos and poetry, 2014 (2500 x 2000 mm)

Just as life seems random but never is, the origins of our inspiration are unpredictable and various. Images or words entice us towards other words and images. The connections or gaps between the sections through which the artist is led must be subtle, and encourage the reader/viewer's own participation. In the past, I've kept contemporary poetry and exploration of haiku—and the related forms of tanka, haibun and renga (linked writing)—separate, but here I interweave them. The sequencing employed in 'Origins' has much in common with the potential of haibun, which balances prose with haiku. Using each of the above genres, as well as found poetry, creates a diverse approach that builds a more integrated picture of subjects than one individual technique might do in this 'communal' offering. The work accepts the image as readily as the Japanese form of haiga (image and haiku).

Origins follows threads of response back to ancestors, metaphorical and actual, and into the future, to new directions. With visual image and text as collaborators, the stories and relations they tell each other, and us, evolve rapidly.

Research statement

My PhD explores the relationship between semiotics and poetry, both in my own creative work and that of three New Zealand poets, each of whom has a strong visual sense. The study of signs embraces all visual systems. I ask myself, 'Can I harness signifiers of the "languages" of both image and text to expand the scope for the presentation of poetry?'

The writing of haibun has great potential for experimentation, but these experiments remain largely unrealised where the standard form of one paragraph of prose followed by a single haiku predominates. Haibun which also include images tend to do so in a largely representative mode; they normally function with haiku and tanka as the main poetic expression, and avoid contemporary poetry, particularly the avant-garde or postmodern. Certain combinations of these techniques can be found in journals, but efforts across genres tend to lack multiplicity, as well as being restricted to online publications. I am seeking to augment and enlarge the techniques currently at my disposal. I work with the constraints of each of the forms outlined, but also watch as they collide or merge when placed together into innovative fusions, without the text necessarily commenting on their relations, and leaving the reader to determine what's signified'. Just as deconstructionism suggests that there's no single, stable meaning for a text, so too I want each reader/viewer to enjoy the potential of this community of possibilities in an individual way, enhancing their experience.



Sandra Burr

Unruly Creatures

Artist book, 2014 (280 x 320 mm)

The lives of human and non-human animals are inextricably entwined; however, some non-human animals have more appeal than others. We are drawn to soft-coated, colourful, large-eyed, biddable creatures for comfort, companionship and aesthetic pleasure. Conversely, spiky, fanged, hard-shelled, scuttling, slithering, unruly beasts are both unknowable and unnerving. They are the stuff of our nightmares.

Visual representations of nonhuman animals, particularly in mainstream art forms, tend to privilege animals with high aesthetic appeal, but street art, which can be an unruly practice in itself, often takes less appealing creatures as its subject. In Canberra, unruly animals abound: screaming eagles, rampant dinosaurs, quasi-human life-forms, shitting dogs, recalcitrant horses, smoking pandas, rabid sharks, snorting bulls and Frankenstein cats mark their territory in unexpected spaces throughout the city.

This book is an attempt to orchestrate the unruly creatures that inhabit Canberra's public domain. The photographs offer viewers the chance to pause and reflect, and perhaps even review their attitudes towards these unruly beings in the quiet space of the gallery.

Research statement

Human-animal studies explore relationships between human and non-human animals, and are a growing multi-disciplinary field of academic enquiry. We live in a world where non-human animals are judged, categorised and treated according to their economic value, their potential for exploitation, their ability to be domesticated and their aesthetic appeal. Livestock, companion animals, and some wild animals are drawn into our inner circle of concern while, as has been demonstrated in the recent Western Australian shark cull, unruly, untamable, 'ugly', and dangerous animals are viewed with suspicion and horror.

As Erica Fudge contends, 'We are simultaneously tied-to and separated from animals ... we must be constantly aware of this paradox as we think about, and represent animals to ourselves and to others'¹. Within this context animal art, particularly public or street art with its penchant for unruly animal subjects, offers us opportunities to reconsider our attitudes towards these animals. By suspending animal images in space and time, the photographs in this book allow for a close and considered examination of these unruly creatures.

1. Fudge, E. 2002 *Animal* London: Reaktion Books, p.160.



Ann Cleary

Unscripted Calibration

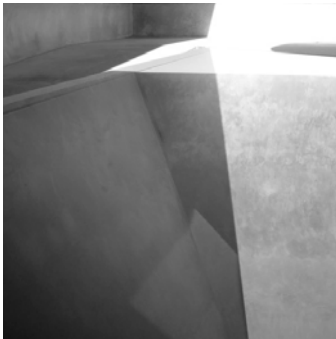
Text and image on tracing paper, transparency, limestone, digital inkjet print, 2014 (300x300mm each)

Intriguingly, beneath Canberra's built order, a cavernous network of voids and 'karsts' or, in geological terms, 'lenses' sits under the city framework. These 'lenses' exist in a strata of limestone dating back 450 million years when the region was first an ocean floor. The spatial section apparent in these carved-out voids reveals a palimpsest of connected wells of light and porosity. Eroded by time and shaped by the mitigation of water on the crystalline geology, successive layers stand as configurations of structure and space, innately of this place. This spatial condition underpins many of Canberra's public buildings, particularly within the Parliamentary zone. Early efforts to build on top of these 'karst' areas required exceptionally deep foundation cores and strategies to prevent water seepage through infilling of the porous voids.

Instead, where the spatial possibilities of this subterranean network of voids and lenses is appreciated, an architecture of light and volume emerges, apparent in carved ground sections, the undercrofts of public entries, light-filled passages and incisions, and partially embedded parking structures opening on to landscape strata. Keyed to the 'reach for the sky' plane of light and clarity, cathedral-like voids, tall canyon slits, and rhythms of wall planes and column are set against apertures of landscape intensity. This immersive order has arisen most compellingly within a materiality of honed concrete; an apt reflection, perhaps, of the genesis of lime dust and water in its making. The raw 'brutalist' material is expressed as a calibration of spatial intervals, to amplify the reciprocal relation of structure and light embodied in this place of crystalline lenses.

Research Statement

This project explores a little-known spatial condition within Canberra's morphology—that of a network of limestone voids and karsts or 'lenses' set beneath the city's built formation. This research posits that the sectional opportunity presented by this crystalline phenomenon is both inherent and conditional and offers an emergent architectural outcome of distinctive and timeless resonance. These limestone 'lenses' afford us a direct and tangible understanding of our landscape condition, one in which we need to set within rather than upon, where volumes, voids and thresholds of space open up and engage in an interchange of built form and landscape form, in testament to the scales of encounter found in the natural formation. This presence endures as an innate part of our ancient topology, and the contemporary architectural condition that emerges from it inherently attuned.



Adam Dickerson and Monica Carroll

Wild Play: Notes from a Bagpipe and Poem

Great Highland Bagpipe and spoken word performance, 2014

This artwork is intended as an experiment in the living performance of an unruly orchestration between music and word. We have chosen a most thunderous but mobile instrument, the Great Highland Bagpipes, to be combined with the seemingly incompatible spoken word, a poem. We anticipate an entertaining and raucous result.

Research statement

In the tradition of the Troubadour, the control of music remains an essential part of performance.¹ In contrast, the jazz-poetry ensemble is typically built on unrehearsed improvisation within a determined style.² This performance seeks to explore the ground between the two in a Great Highland Bagpipe and spoken word performance. What are the 'rules' by which such a combination must 'play'? What is the meaningful form of modern Troubadours? Exploring these and further questions, through practice, can lead to a more formalised structure of clashing forms. The performance will be controlled by the music of the Great Highland Bagpipes as they must be in constant drone while being played. That is, bagpipe music does not contain periods of silence but variations on the tone, cadence and volume. Spoken poetry, or song, however, relies on silence to create tempo and rhythm. This work seeks to converse between the two relying on Robert Frost's preference for play; 'I like a person who says all his life, "Let's play something." I dislike a person who says, "Let's play we're something." To have good art one must play with something, words in poetry, materials in art'.³

1. J. Haines 2004 'Living Troubadours and Other Recent Uses for Medieval Music', *Popular Music* 23.2: 133–153.

2. B. Wallenstein 1991 'Poetry and Jazz: A Twentieth-Century Wedding', *Black American Literature Forum* 25.3: 595–620.

3. R. Frost 1935 Lecture at New School for Social Research, 17 October.



Dianne Firth

When Nature Takes Over

Textile, 2014 (5 works each 1420h x 450w mm)

These five works visually explore changes over time to a hypothetical designed linear planting of trees such as we find in urban parks, gardens and street verges. Observed from the aerial view, #1 shows an intact ordered line of planting. As one tree in the line dies, as in #2, the initial ordering starts to fragment. Panels #3–#5 consider how, without management, opportunistic wildings progressively move into the space to harness available sunlight, moisture and soil nutrients. In turn they accelerate the demise of the original plantings. Over time the initial orchestrated order is replaced by a seemingly unruly disorder but one that is, in reality, driven by the laws of nature.

Research statement

Bill Gammage, in his book *The Biggest Estate on Earth*,¹ develops the thesis that, prior to European settlement, Australia was managed by Aborigines in a unified manner. He argues that fire was an essential part of this management regime where the objective was to create patterns of vegetation that would hold and move grazing animals selectively and predictably. What resulted was not a wilderness, but a mosaic of trees, shrubs and grassland that was managed for human use.

European settlement saw the implementation of European land management practices where large tracts of land were cleared for crops and grazing by non-native animals. In the late 20th century an acknowledgement of the scale of land degradation and a new environmental awareness has resulted in the return of large tracts of land to national parks, along with broad scale tree planting in cities.

However, although our knowledge of plants and their requirements is better understood, their management is still experimental. Tree replacement is a heavy burden on the public purse and controlled burning near urban areas is often postponed due to public opposition. The disastrous 2003 Canberra fires originated in the adjacent national park and was fuelled by urban vegetation.

The set of five artworks for this exhibition was developed as a meditation on the way nature takes over if it is not managed for a purpose.

1. B. Gammage 2011 *The Biggest Estate on Earth: How Aborigines Made Australia*, Sydney: Allen & Unwin.



Caren Florance

The One Who Stopped (version 2)

Letterpress, pigment dye, ink, wax on Chinese concertina book (100 x 1360mm open)

Out of Shape (in collaboration with Sue Wootton)

Letterpress on paper, edition of 30, 2013

My work hovers between art and design; I like working with poets, who themselves hover between writing and design. They start with form, or formlessness, and either way they are, from the outset, thinking about the look of the words on the page. Poems are such dense capsules of thought, and they are fabulous starting points for artistic collaboration, ready to be unpacked—and repacked.

Research statement

Jerome J. McGann draws a distinction between *interpreted* text (a linguistic/literary approach) and *made* text (a bibliographic viewpoint), and pinpoints poetry as an excellent starting point for material investigations because it is 'language that calls attention to itself, that takes its own textual activities as its ground subject'.¹ James Stuart, in *The Material Poem*, likewise teases out the idea of writing as a material, rather than a purely literary practice, exploring its material properties as text. He discusses the idea of artists 'experimenting with writing as a physical, spatial, aural, performed and/or interactive phenomena'.²

'The Man Who Stopped' uses a poem in progress by Canberra poet Sarah Rice. The book is an invited work for an international travelling exhibition called Open Books Plus, which explores the particular qualities of the traditional Chinese folding book. It taps, in a nascent way, into my research on poetic representation, collaboration, affective technology and the artist's book. Working closely with poets as they write and allowing the artefact production to influence the text as it evolves rather than pursuing a direct line of concretisation, this research wants to harness the transformative power of the artists' book to tease out broader notions of collaborative activity and production.

1. Jerome J. McGann 1991 *The Textual Condition*, Princeton NJ: Princeton University Press, p. 10.

2. J. Stuart 2009 *The Material Poem: An e-Anthology of Text-based Art and Intermedia Writing*, Sydney: Non-Generic Productions, p. 12.



in time
Others walked on

Ross Gibson & Kate Richards (with Aaron Seymour)

Spirit Patrol

Digital audio & video, 2013–14 (Variable spatial dimensions; 5 minute loop)

'Spirit Patrol' is a collaborative work, with Ross Gibson and Kate Richards as writer-directors and Aaron Seymour as graphic designer. My notes remind me that we first envisaged the piece as 'a looped chain of mutant, audiovisual haiku using crime-scene photographs from the collection of the Justice & Police Museum in Sydney'. We were trying for something dreamed by a poet who might also be a policeman. As one of the texts said, before it hit the cutting-room floor: 'Some things mean nothing but everything is connected'.

Research statement

Stylistic, grammatical and graphical options for contemporary writing have been radically expanded with the rise of digital display technologies and interactive and networked communication. It is now unavoidable that sound and moving image have to be considered as available to the everyday process of writing. This seems entirely new. But it also harks back to some ancient issues. For example the tradition of ekphrasis (words offered in relation to images), dating back to the Ancient Greeks. And the condensed 'rapid-edit' form of the renga and the haiku from Japanese aesthetic traditions. 'Spirit Patrol' makes its experiments against this background, asking 'what can a renewed appreciation of ekphrastic theories and haiku aesthetics bring to contemporary practices of reading and writing?'

'Spirit Patrol' is the end-result of an extensive process of experimentation with combinations of musical structure, haiku poetics and ekphrastic principles. The aim was to find semantically and emotionally impactful ways of drawing ideas and moods from highly charged photographs in such a way that the affordances of all the words, the photographs and the digital movie-editing programs utilised in the piece amalgamate to bring fresh understanding of each of these elements. Redeploying and reanimating ancient aesthetic and semantic modes, the work investigates the communicative possibilities of new digital technologies whilst also questioning and extending the definition of what constitutes poetry nowadays.

The work was commissioned and exhibited by the University of Tasmania's Plimsoll Gallery as part of its major 2011 exhibition *An Archival Impulse*. (See http://issuu.com/plimsollgallery/docs/an_archival_impulse_catalogue). It was then developed further to form part of the major public exhibition *Unhomely*, which was staged as part of the VIVID Festival and the International Symposium of Electronic Arts (ISEA) in Sydney in 2013. (See <http://www.isea2013.org/events/electronic-art-pop-up/>) The project has been newly reiterated and developed further for its installation in *Unruly Orchestrations*.

SCUTTLE BACK TO THE HIDEOUT.



Katie Hayne

Opalines & Budgies After Hockney

Oil paint on canvas and digital video, 2013–2014 (400 x 400 mm each)

Budgies were never blue, purple, white or even pure yellow. The original Australian native budgerigar has only one colour form—green with fine dark stripes across its head and back with a yellow face. Ornithologist John Gould introduced the Australian budgerigar to the UK in the 19th century and since then many colour and size mutations have been developed through crossbreeding with other parrots.¹ Budgie breeders today aim for the perfect budgie and the ideal show bird is defined by a lengthy document known as ‘the Standard’. The budgie’s head should be ‘large, wide, round and symmetrical when viewed from any angle. The beak must be set well into the face and appear to be tucked into the surrounding feathers. (...) All markings on cheeks, back of head, neck and wings must stand out clearly. The body colour must be a clear and level even shade.’²

The paintings are of the large fluffier and in my opinion more unruly variety of British show budgies. For breeders, budgies that demonstrate opalescence (colour flecks in the head or other areas of the body) are generally considered undesirable, and these birds are either unsuitable for show or their unruly feathers plucked. These same birds may also be admired for their beauty, and exhibited in their own special category called ‘Opalines’.

Research statement

Birds, including budgies, have long been popular subjects in art. Ben Quilty created a series of budgerigar paintings and Sydney artist Leila Jeffreys produces large-scale photographic portraits of budgies and other birds. In painting the budgies in a traditional human portrait form, I want to highlight the beauty and strangeness of these altered birds and allow them to look back in a powerful manner, urging the viewer to question the practices of animal breeding. *Budgies After Hockney* is produced on an iPad using the Brushes App software. This work is part of my ongoing exploration into how digital technologies impact on the creation and reception of art works. It parallels research undertaken by Briggs and Blythe that explores both the cultural and economic value of digital painting for established and emerging artists³.

1. R. Hill 1967 *Australian Birds*, Melbourne: Thomas Nelson.

2. Australian National Budgerigar Council 2003 *The Standard*, <http://www.sqbba.com/Standard03WebAmended31Oct08.pdf> (accessed 15 January 2014).

3. Briggs, J., and Blythe, M. Post Anxiety Art: Economies and cultures of digital painting, *Proceedings of CAC 2012*, p. 161–168. http://di.ncl.ac.uk/publications/JB_MB_CAC12_camera_ready.pdf. Accessed: 5 May 2014.



Katie Hayne and U.K. Frederick

Upturned Toyota

Toyota Corolla Car, paint, 2014 (4mx1.5m)

In 2013 Georgia was stolen for a second time. Like many cars that are illegally 'borrowed', she was later dumped on one of Canberra's arterial roads, after the perpetrator(s) had their way with her. Twelve months later Australia's car industry came to a crashing end, with Holden announcing the closure of their manufacturing plant and Toyota soon after. *Upturned Toyota* is the last chapter in the story of a stolen car. Broken and vivid in ruin, she acts as the destabilised worker and a glowing beacon of hope in an uncertain future of the automobile.

Upturned Toyota comments on the status of the automobile industry in contemporary Australia; the significance of its symbolic connection to national identity and the social upheaval that the demise of car manufacturing provokes. In this work the body of the car, painted safety orange, stands in for the body of the worker thrown into turmoil by the dilemma facing the automotive sector.

Research statement

This site-specific installation is the third in a series of collaborative artworks by Katie Hayne and U.K. Frederick (Ursula Frederick) based on this particular car: a 1980 Toyota Corolla KE38 named Georgia. The first work was a photograph of the car covered in autumn leaves. The photograph won the 'Canberra's Soul' photographic competition held at Rarefied Gallery, Canberra. The second work was an artist's book and photographic installation, 'Excavating Georgia', which was first exhibited at the World Archaeological Congress Fringe Art event in Dublin 2008.

The artists' research explores the value and materiality of contemporary ruin, waste and car culture. Collaboratively, they have been researching car culture through film and photography since 2005. From 2005–2009 they documented the local car culture in Canberra, 'hanging out' with the car enthusiasts in Lonsdale Street, Braddon. In 2009 they filmed and edited a documentary on Art Cars in Houston, Texas. Ursula's work is particularly focused on the archaeologies of contemporary culture, including mark making and graffiti. In 2013 she completed her PhD examining the relationship between automobility and art, specifically looking at the car as a mode of creative expression. This is Katie and Ursula's first artwork using a car as the medium, and it follows works by international artists such as Betsebee Romero, Olafur Eliasson, Cai Gou-Qiang and Jeremy Deller.



Working model for *Upturned Toyota*. Toy car, paint, 2014.

Paul Hetherington and Jen Webb

Ribbons and Ruminations

Poetry installation, 2014 (3000x840 mm)

Poetry, unruly as it is, consistently challenges the structures and forms that appear to contain it. It is often ribboned with multiple meanings and always tends to escape from the page's confinements, readily moving into the untethered, performative imagination. Further, from the earliest times it has been found in diverse forms—in song, in speech, in theatre performances, engraved in bronze and stone, or in ephemeral form, on banners and as graffiti. It does not obey market logic; 'no one', so the story goes, wants to buy poetry books, but 'every one', so the story goes, writes it, and turns to it at times of catastrophe. In *Ribbons and Ruminations* we celebrate its unruly state, and orchestrate it in particular ways, rendering it as part prayer-flag, part musical score, part the ribbon that links contemporary poetry to the poets of the ancient world. We acknowledge poetry's sometimes torn and fragmented nature; the way that poetic meaning is tending to disperse and re-collect in new forms; and the ways in which the poetic meaning of overall works is so often an aggregation of smaller, interrelated gestures. *Ribbons and Ruminations* is a single work that is simultaneously a variety of different ruminations about poetry's protean and unbounded qualities—and about some of the ways in which poetry may be reconfigured and re-reflect.

Research statement

All writers 'steal': TS Eliot famously distinguished between borrowing and theft;¹ Kevin Brophy warns poets about the tendency of poets to take from one another.² What all point to is that the individual never creates art simply as an individual separate from other writers or other literary works, or ever truly stands apart from the contemporary zeitgeist. Even the most original writers rarely coin new phrases; rather, they use, creatively, the language they find and have been finding all their lives: in conversations, in books, and in the work of other writers.

'Ribbons and Ruminations' is part of a larger project investigating the practices and ethics of literary—and, more generally, artistic—appropriation. We examine various modes of 'stealing', beginning with the centuries-long practice of telling and retelling the stories of the ancient world and moving forward to 21st-century poetic practices of collaborative creativity, re-purposing and homage. We aim to identify ways in which original creative thought is stimulated by other writers' and artists' words and imagery, and the creative spaces that exist between the usual ways of conceptualizing 'originality' and 'theft'. In doing so, we assert the abiding significance of mutuality and reciprocity in making and publishing poetry.

¹ T.S. Eliot 1921 'Tradition and the individual talent', in F Kermode (ed) 1953 *Selected prose of TS Eliot*, London: Penguin.

² Apropos of other poets, Kevin Brophy advises: 'Tell them nothing. They steal everything. / They are thugs and desperately / short of ideas, even words'. 'Advice to poets' (2002) from *Portrait in Skin: Poems*, Wollongong, NSW: Five Islands Press.

Furniture flattens
in swathes of ribboned light
afternoon
in disorderly elongation;
a straddle
and undulation
obliterating shape,
light carousing
a drowned room.

It slides past
ropes of conversation,
through gaps
where words
have failed,
dissolving arrangements
of seating and knowing.

And this might be
remembering

You can see it
from the moon—
bigger than
Singapore;
snaking
right down
the west. Lake
Moore—we call it
'lake' but its water
turns to salt, its
skin to sand.

Halfway down
the borders bulge—
lake as open palm
facing the sun
holding light.

It has forgotten
its past

Geoff Hinchcliffe

DaDa Visualisation

Physical device producing prints on thermal receipt paper, 2013–14 (1200h x 300d x 600w mm)

Data visualisation has come to epitomise orderly orchestration, synthesising complex datasets into easily discernible graphs and charts. But in this work I seek to create visualisations that are unexpected and unruly orchestrations with poetic rather than prosaic aims. The title is inspired by Tristan Tzara's DaDa poetry, in which the words of a newspaper article are randomly reassembled to create an original poem. Rather than newspaper articles, my work takes the poems of exhibiting authors and uses them as datasets for dynamic generative visualisations. While carefully orchestrated, the graphs and charts offer an unruly perspective of their written source material. The final form for each set of visualisations is a tiny printed book; audience members interact with the device to produce a print on thermal receipt paper, which they then fold and staple to create their book.

Research statement

With the relentless growth in data there comes a reciprocal need to synthesise and meaningfully represent data for diverse audiences and contexts. Research in the area has predominantly focused on the practical and prosaic aspects of the problem, but increasingly researchers are acknowledging the need for more nuanced solutions: data representations that are not only accurate but poetic. This work contributes to current critical discourse on information aesthetics and extends the author's existing research into interface poetics. It engages with practical technical problems relating to the generative graphic display of dynamic data, and also develops understanding of how whimsy and visual aesthetics can be employed for poetic ends.

“Field”

A Poem By

Paul Hetherington

x x
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x x x x x x x
x x x x x x
x x x x x
x x x x
x x x
x x
x
x



Geoff Hinchcliffe & Mitchell Whitelaw

Discover the Queenslander

Computer and display, 2013–14 (500 x 600 mm)

The piece is an attempt to orchestrate an unruly collection of beautiful high resolution digital scans representing forty years of *The Queenslander* magazine. Our interface privileges the images and allows an audience to appreciate the delicate material qualities of the covers. We value not only the illustrations and text but also the grain of the paper, the subtle colours of the printing inks, the tears, marks, stamps and creases that record the human history of each item. In creating the work, our aim is to enable viewers to explore, discover and ultimately orchestrate their own unruly collections of The Queenslander.

Research statement

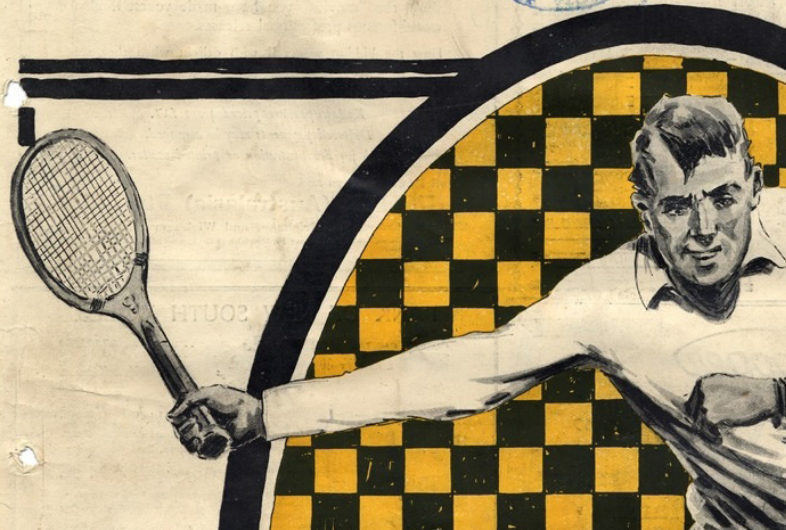
Digitisation is transforming cultural collections into digital treasure houses, and opening up new opportunities, and new challenges in how we explore and represent these incredibly valuable and unruly collections. The research for this project focused on developing novel tools to explore and represent the collection within a conventional computer web browser. The research sought to identify how inherent attributes such as colour can be used in combination with meta information (textual descriptors, dates, medium formats, etc.) to build pathways for audiences to explore and curate a collection. The research extends work conducted within the Digital Treasures flagship program and builds on research completed by the Rijksmuseum in the Netherlands and Cooper-Hewitt Museum in the United States.

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The Queensland

ILLUSTRATED
WEEK

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Michael Jasper

Diagonal Work 2

Coloured acrylic, 2014 (450 x 450 x 200 mm)

Diagonal Work 2 is a wall relief investigation of the modernist composition device and idea of the diagonal: transposing painterly devices and conventions into another realm. It postulates that studio practice and the plastic works which result—seen as outside, transgressive, and unruly—contribute to knowledge in a manner no less vital or effective than more traditional critical-historical research practices.

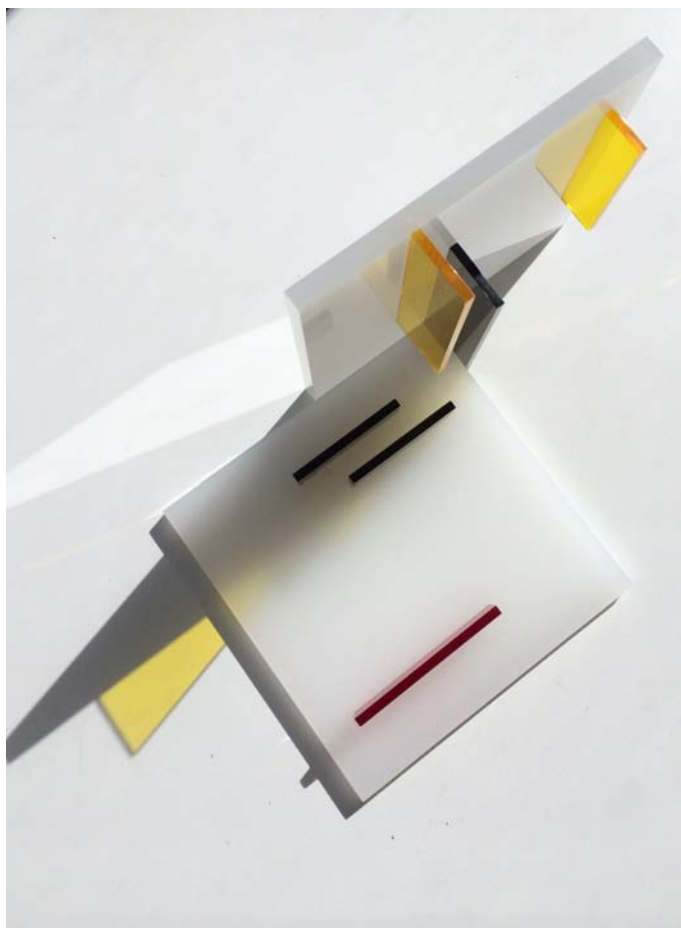
Colour plays a role, both as a result of the elements used and the setting in which, and angle from which, the work is perceived. It can be displayed either mounted vertically or laid out horizontally as consistent with the problem of spatial torqueing it explores. It is part of a sequence of works on the same problem.

Research statement

The problem of the diagonal as a translation of certain painterly forms and ideas is examined in *Diagonal Work 2*—those relayed through or rendered in the diamond-shaped canvases of Piet Mondrian—into plastic devices and composition strategies. The work endeavours to mimic and give plastic form and shape to specific effects discerned in the diamond canvases of Mondrian.

Four interconnected themes demarcate the larger research: peripheral tensions, boundless field extensions, voided centres, and spatial warps realised from right angle relationships. *Diagonal Work 2* gives emphasis to the latter theme which, it is hypothesised, enables and leads to the generation of a third idea of space alongside renaissance or perspectival space and cubist space. In this way, the work is concerned with a double translation, that of certain of Mondrian's painterly devices into the realm of plastic three-dimensional work, and the potential translation or transmutation of ideas of space that results from a confrontation with and mutual imbrication in neo-plasticism.

The work contributes to debates around the relationships of painting (two-dimensional space) and three-dimensional works (sculpture and architecture), adds to critical histories of modernist space and composition at this moment in its trajectory, and makes a modest contribution to scholarship on the potential of Mondrian for practice and thinking today.



Carlos Montana Hoyos

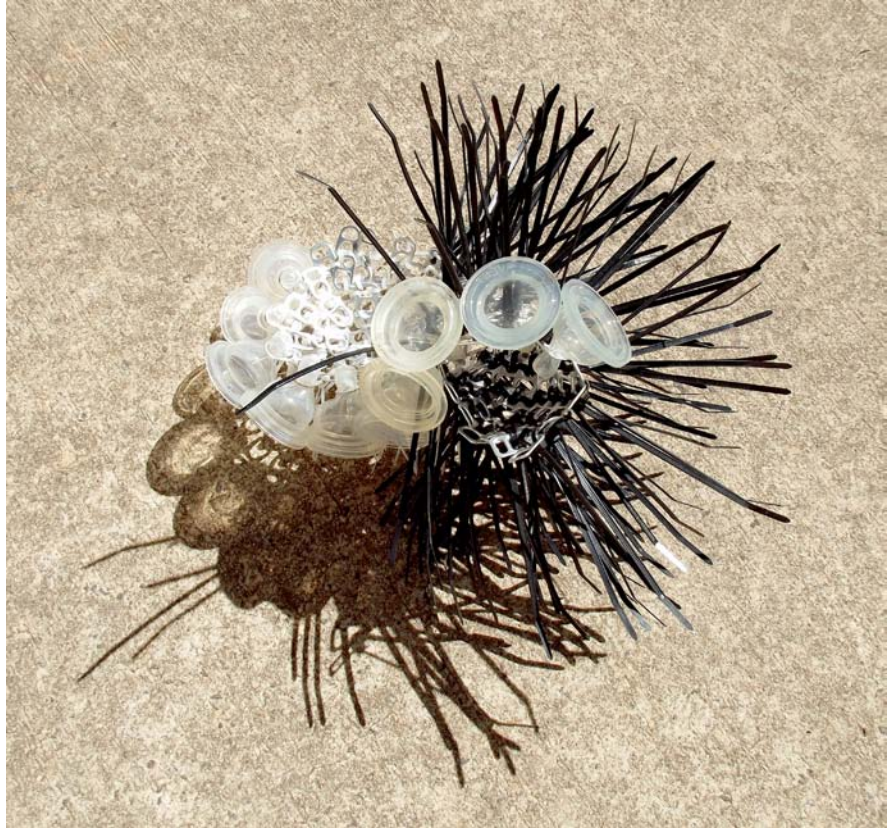
trash-marine-hybrid

Aluminium can tabs, plastic zip-ties, baby-bottle silicone teats, 2013 (350 x 350 x 300 mm)

In today's sea of post-industrial waste, different modes of adaptive repurposing orchestrate new and unruly *trash-formed* organisms. This *urchin-cum-anemone* marine creature is an *ensemble* of parts which reinterpret hybridisation, while exploring contradiction through relationships of in and out, smooth and spiky and colour contrasts. The fluidity of the inner surface contrasts with the textile and tactile qualities of the outer contour.

Research statement

This work is part of the *a la lata* series of experimental objects meticulously crafted from repurposed elements, within the theoretical framework of sustainability. The main reflection behind the fabrication process is the ease of producing trash, in contrast with the difficulty and time consumption of *giving a new life* to this *sea of trash* in our contemporary world. This sculpture is one of the creative outcomes of a research project that studies the relationships between contemporary crafts and industrial design in third world countries, aiming to develop new art and crafts. The research project studies strategies for design for sustainability, mainly adaptive repurposing. Experiments proposed adaptive repurposing of diverse materials, including aluminium can tabs.



Justine Poplin & Lisa Scharoun

Harmony & Other Mythologies

Digital video installation and digital prints, 2014 (420 x 270 mm x 6 prints)

Artists and academics Justine Poplin and Lisa Scharoun have lived, researched and exhibited in China over the past ten years. During this period, they have witnessed a shift in China's visual culture. Western ideas of modernity, individualism and consumerism have entered into a traditional Eastern view of the collective, transforming views of modesty and austerity. Scharoun and Poplin's interpretation of the collision of western and eastern values, through a changing visual culture, is presented here in different forms.

Scharoun's work depicts the rise of consumer culture in China and the end product of consumer culture in the West. In her digital prints—derelict shopping malls in downtown St. Louis, USA are juxtaposed with the images of a cosmopolitan shoppers silhouetted in the bright lights of the shopping arcades in growing affluent China. Poplin explores the collision of technology and tradition—in the visualisation of Chinese mythological internet memes—subversive stories—reminiscent of traditional folk tales—created to distract the guards of the 'great fire wall' from content seen unfit for the Chinese government's view of a 'harmonious' society. Positioned together, the works give a view of the unruly combinations, which can occur when different visual cultures collide.

Research statement

Candini, in Mirzeoff³ argues that today's global visual culture is strongly influenced by western image construction. He states that most messages are based on 'models representative of what one might call western modernity – concepts of democracy, liberty, wellbeing and human rights which transcend the definition of particular identities.' China is now said to be practicing 'socialism with Chinese characteristics,' which is, in effect, central planning with a market mechanism. In this problematic dichotomy, many aspects of society have had to be re-defined to fit the new ideology (ibid). Raymond So, chairman of J.Walter Thompson China, in Wang² explains that the main difficulty of visual imagery in China is 'the struggle between the country's socialist ideology and its drive towards capitalism.' The collision of West and East in China's contemporary visual culture is explored in these works.

Mirzeoff, Nicolas (2002) *The Visual Culture Reader*, London: Routledge.

Wang, Jian (2000) *Foreign Advertising in China: Becoming Global, Becoming Local*, Iowa: Iowa State University Press.



Shane Strange

Busface

Media / plywood box, 2014 (250 x 200 x 300 mm) / Digital prints on paper, 2014 (330x241x 5 prints)

There will be time, there will be time
To prepare a face to meet the faces that you meet
There will be time to murder and create
The Love Song of J. Alfred Prufrock, T.S. Eliot

'Busface' refers to the particular look of repose/boredom/despair/anger most often found on users of metropolitan public transport. I wanted to see if I could replicate this phenomenon in a controlled setting by asking subjects to sit in a studio space for the normal time a bus journey would take from their homes to the University of Canberra in Bruce. This time was worked out using the ACTION bus timetables. I ask the subjects that they do the things that they would normally do on the bus. Framing the face in extreme close-up and using slow motion reminds us that, as in public space, we are implicated in a voyeuristic act—hence the peep box. This follows Susan Sontag's suggestion that to 'photograph people is to violate them...it turns people into objects that can never be symbolically possessed'.¹ In this we see in action the contradiction between public and private readily evident in the urban environment.

Research statement

Candid street photography has a rich tradition in urban artistic practice—one that has both an anthropological intent (a desire to document the denizens of the street or subway) as well as an artistic one (a necessity to find aesthetic representation in the everyday of urban street life).² This tradition has always been fraught. Photographers have gone to great lengths to mask the true intent of their process—keeping their subjects unaware, in repose, in the search for a 'true' response. In 'Busface' I want to reverse this tradition by asking subjects to purposefully pose in front of a camera within a studio space with the aim of replicating the distinct 'mask' worn on public transport. Asked to sit for the length of a bus journey from their homes to the University of Canberra, the subjects will, I hope, forget the camera and assume the 'mask'.

This is a potentially uncomfortable process for the subject, but equally for the viewer of the piece—as Sontag claims, the camera is akin to a weapon, and machine for violation. I want to bring into question the ambiguous role of the camera in urban public life and, by doing so, foreground the difficult contradiction of public and private (of the private *in* public) so prevalent, so necessary in urban existence.

1. S. Sontag 1990 *On Photography*, New York: Anchor Books, p.4.

2. One can see this from Paul Strand's New York street portraits (1916), through Walker Evans' *Subway* series (1941) to Philip Di Corcia's *Heads* (2001), for example.



Jordan Williams and Paul Hetherington

The Caravan

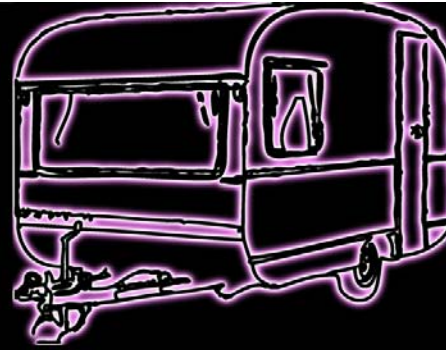
Digital poetry and poetry on a page, 2014

Digital poetry foregrounds and explores the inherently unstable nature of poetic composition, and the protean and often unruly forms of new media poetry. Rosemary Huisman lists the components of such poetry as 'a new syntax made of linear and non-linear animation, hyperlinks, interactivity, real-time text generation, spatiotemporal discontinuities, self-similarity, synthetic spaces, immateriality, diagrammatic relations, visual tempo [and] multiple simultaneities'.¹ 'The Caravan' explores how a traditional poem on the page may be translated into such a 'new syntax', and the kinds of things that happen to the work when this occurs. In this project, Jordan Williams has taken a 'finished' poem by Paul Hetherington, 'The Caravan', and has disassembled and re-inflected it through a process of fully recreating it as a digital work. This process is a form of re-orchestrating and reimagining a poem in sometimes unruly ways, and of making a work that 'reads' so differently from the original poem that it is, to a considerable extent, a new and different work.

Research statement

This is a practice-led research project inquiring into the poetics of digital space: that is, how digital space may function in ways that can be described as 'poetic', and the creative processes and implications of turning poems written for the page into digital poems. The project investigates the differences in dynamic between words and space on a page and on a screen; and the nature of the different kinds of decisions that are required when writing a poem for the page as opposed to creating a digital poem that starts with, and interprets, the same original text. In addition, it investigates the ways in which, in a poem's digital manifestation, digital imagery and enhancements lead to revisions of the original poem—and, in many instances, the replacement, deletion or recasting of words from the original poem. This project also explores the ways in which metaphors, imagery, connotation and denotation work in translating a poem written for the page into a digital poem, and how particular digital features, such as screen colour, affect the interpretation and readings of poems in a digital environment.

1. R. Huisman 1999 *The Written Poem: Semiotic Conventions from Old to Modern English*, London: Cassell, p.160.



The Caravan

The CCCR Workshop

Axon Analogue I

Letterpress poems, 2013 (8 folios, 250x250mm)

This inaugural work of poetry was produced and 'published' by members of the Centre for Creative and Cultural Research (CCCR). As an annual collaborative event, this work was developed through a letterpress workshop held at the School of Art, ANU, under the instruction of letterpress artist Caren Florance. Considering principles of weight and space, and the balance of the material and the ephemeral, the works explore the properties of poetic language and the effect of type on both poem and paper. The folio contains an individual and original work written or conceived, and hand-set, by each member of the workshop. The CCCR publishes an online journal titled Axon: Creative Explorations; this work (and those that follow) carries the title Axon Analogue in deliberate counter-position to the digital publication.

Research statement

The tensions between collaboration or independent creation, between thought and deed, and between image and word have been explored and wrestled with over many centuries of creative practice. As part of the CCCR's focus on collaboration and creativity, the workshop explored new ways of thinking and making, and new approaches to very old research/practice problems. The long slow setting of a poem; the haptic nature of the work involved; the aesthetic judgments called into play by the processes and materials involved; the phenomenological explorations necessitated by the form; and the exploitation of what is effectively a dying technology combined to produce the first uncertain steps of what we hope will become an annual event, offering new lines of thought that emerge from old ways of making.

Workshop members, 2013:

Sandra Burr; Monica Carroll; Adam Dickerson; Katie Hayne; Paul Hetherington; Shane Strange; Jen Webb; Jordan Williams; with Caren Florance.

ax on
analogue 2013

jen webb
katie hayne
sandra burr
shane strange
monica carroll
caren florance
jordan williams
adam dickerson
paul hetherington

monica carroll

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SHORT BIOGRAPHIES

Stephen Barrass is a researcher, artist and academic with interests in digital design, media arts, data sonification, personal fabrication, mechatronics, transmedia storytelling, human perception and ecological sustainability.

Scott Brook's writing has been published in a number of literary, independent and academic publications, including *Overland*, *Salt*, and *Cultural Studies Review*. In 2003 he helped set-up FauxPho studio (with Hoang Tran Nguyen and Christine Quach), and coedited *West of the west: writing, images and sound from Melbourne's west* (Common Ground)

Owen Bullock has published a collection of poetry, *sometimes the sky isn't big enough* (Steele Roberts, NZ, 2010); two books of haiku—*wild camomile* (Post Pressed, Australia, 2009) and *breakfast with epiphanies* (Oceanbooks, NZ, 2012)—and the novella *A Cornish Story* (Palores, UK, 2010). He is a former editor of *Poetry NZ*, and was one of the editors who produced *Take Five: Best Contemporary Tanka, Vol IV* (Kei Books, USA, 2012). Owen is a PhD candidate at the University of Canberra

Sandra Burr is an adjunct associate at the University of Canberra, where she also teaches in the creative writing program. Sandra has a PhD in creative writing. She is a member of the Faculty Writing Research Cluster, and the Centre for Creative and Cultural Research, and serves on the editorial board of the journal *Axon: Creative Exploration*. Her research interests include inquiry into creative practice, and human-animal relations.

Monica Carroll has been published in a variety of journals and anthologies such as the Burley, Picaro Press Poetry, DecomP, Poetrix, Cordite, Block, Antipodean, Idiom and New Australasian Writing. She has won many awards and performs regularly in Canberra. In addition to writing, Monica likes to mix concrete.

Ann Cleary is an architect and senior lecturer in architecture at the University of Canberra. She is a Fellow of the Australian Institute of Architects, with experience in architectural and urban design work encompassing a range of projects in local and international contexts. Ann's interests in urban renewal and the public realm underpin her creative practice and teaching where she integrates studio exploration within project initiatives that engage with Canberra and its region as a design laboratory.

Adam Dickerson has been described as a pompous, distended windbag. It seemed only natural that he should play the bagpipes.

Caren Florance often works under the imprint Ampersand Duck. She is a Canberra-based artist whose work focuses on the book and the printed word. Using traditional letterpress and bookbinding processes along with more contemporary technology, her PhD research is interested in the affective qualities of textual production, with a particular focus on poetic texts and artists' books. Her work is collected in Australia and overseas, mostly by libraries.

Dianne Firth was head of landscape architecture in the Faculty of Arts and Design until the end of 2011 and is now an Adjunct Associate Professor with the University supervising postgraduate research students. She is a Director of LFA (ACT) Pty Ltd and a Fellow of the Australian Institute of Landscape Architects. Dianne serves as Deputy Chairperson of the ACT Heritage Council, member of the Design Review Panel of the Land Development Agency and a member ACT Place Names Committee. The focus of her research, publication and lecturing is on the theory and practice of landscape architecture with a particular focus on Canberra. Many ideas from this research provide inspiration for her creative textile works.

Ross Gibson is Centenary Professor in Creative & Cultural Research at the University of Canberra. Recent works include *The Summer Exercises* (2009) and *26 Views of the Starburst World* (2012), both published by UWAP.

Ursula Frederick is an archaeologist and artist with a particular interest in material and visual cultures. She recently completed a combined research and practice doctoral project on the art and aesthetics of car cultures. Ursula is currently a research fellow at the University of Sydney and visiting fellow at the School of Art, ANU.

Katie Hayne is a research development officer at the University of Canberra. She is also a web designer and artist. Katie studied a Bachelor of Visual Arts at the University of South Australia and has primarily worked in photomedia, exhibiting photographic and video works in local exhibitions. More recently she has taken up oil painting and is exploring ways of bringing together digital media with more traditional creative mediums.

Paul Hetherington is head of the International Poetry Studies Institute (IPSI) and associate professor of writing at the University of Canberra. He has written articles and papers on literary and cultural matters, including poetry, creativity, the use of new technologies and ways of providing access to cultural materials. He has published eight full-length collections of poetry, including the verse novel, *Blood and Old Belief* and two poetry chapbooks. His most recent poetry collection is *Six Different Windows* (UWA Publishing), 2013.

Geoff Hinchcliffe heads up the Discipline of Media Arts & Graphic Design at the University of Canberra. His practice-based research is concerned with generative design, interface aesthetics and data poetics. Samples of his creative work and associated ramblings can be found at <http://gravitron.com.au>

Anya Jarosz likes puzzle pieces, pencil sharpeners, hole punches and gaffa tape. She lives in Melbourne.

Michael Jasper is an architect with thirty years experience in private practice, government, research and teaching undertaken in North America, Europe, and Australia. He is currently based in Canberra and since 2011 has been one of the full time academic staff in the University of Canberra's architecture program.

Carlos Alberto Montana Hoyos is currently an associate professor and convener of industrial design in the Faculty of Arts and Design, University of Canberra. Through practice-based research projects he has widely explored the topic of 'adaptive-re-use' in craft and design. As a designer, Carlos has developed multidisciplinary award-winning projects related to concept, product, graphics, exhibition and space, while living in Colombia, Italy, Japan, Singapore and Australia. As an academic, Carlos was an Adjunct Assistant Professor in the Product Design Engineering course of EAFIT University in his country (2001-03). He was also a Fellow and Assistant Professor (2006-10) in the Industrial Design Program of the National University of Singapore.

Justine Poplin's professional experience has witnessed the shift from analogue to digital. She has seen involvement with a variety of hybridised art forms and new media works both in Melbourne, Sydney, Hobart and offshore in China. In 2005 she was accepted into Red Gate Gallery's residency program in Beijing and made digital collages that posited the kangaroo spirit in the Chinese landscape, exploring cultural identity as a white Australian in China. Her recent work examines the rapid cross-fertilization in the arts, which extends preconceived notions of identity and screen-based culture. Poplin is currently a PhD scholar with the University of Canberra, Faculty of Arts and Design. Her research topic is *Visual culture in 21st century China: A generation of image-makers and mythical creatures that are shaping the Middle Kingdom*.

Lisa Scharoun is assistant professor in media & graphic design in the Faculty of Arts and Design. Lisa holds a PhD in visual communications from the Queensland College of Art, Griffith University. She completed her Bachelor of Arts in graphic design at Florida Southern College, USA, and subsequently worked in the advertising industry in the US before commencing a Masters in Design Studies at Central St Martin's College, London. She has previously held the position of head of the graphic design discipline at Deakin University in Melbourne and has also lectured in the visual communications department at Raffles Design Institute in Shanghai, China. In 2012 she published the book *America at the Mall: the cultural role of a retail utopia* (McFarland).

Shane Strange is a doctoral student, and teacher in writing at the University of Canberra. He is a short fiction writer whose work has been published widely in Australia. His interests include short fiction writing and representations of the urban.

Jen Webb is Professor of Creative Practice at the University of Canberra and founding director of the Centre for Creative and Cultural Research, University of Canberra. Her books include *Understanding Representation* (Sage, 2009), the short story collection *Ways of Getting By* (Ginninderra Press, 2006) and *Understanding Foucault: a critical introduction*, co-authored with Tony Schirato and Geoff Danaher (Allen & Unwin, 2012).

Jordan Williams is Associate Dean (Postgraduate) in the Faculty of Arts & Design.

Mitchell Whitelaw is an academic, writer and practitioner with interests in new media art and culture, especially generative systems and data-aesthetics. His work has appeared in journals including *Leonardo*, *Digital Creativity*, *Fibreculture*, and *Senses and Society*. In 2004 his work on a-life art was published in the book *Metacreation: Art and Artificial Life* (MIT Press). His current work spans generative art and design, digital materiality, and data visualisation. He is currently an associate professor in the Faculty of Arts and Design at the University of Canberra, where he leads the Master of Digital Design. <http://teemingvoid.blogspot.com.au>



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