I see you

TRACES AND HAUNTINGS

UNIVERSITY OF
CANBERRA

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To a considerable extent our lives are characterised by the solid and the present—people we know; the earth we walk on; quotidian, daily things that we grasp and use. However, there are other important aspects to our experiences. 'Traces' and 'hauntings' suggest a variety of these aspects—memory, with its various, often elusive conjurings; things we have used, become intimate with, and then lost; views we have glimpsed but never met square-on; traces of previous generations that live in our own features or have been constituted as stories and genealogies; and relationships we have relinquished.

The exhibition title is deliberately evocative rather than descriptive, resisting precision or clarity and, instead, emphasising what is suggestive, sometimes obfuscatory or uncanny, and perhaps even ineffable. But each key word in the title also carries with it the traces, or hauntings, of an earlier identity. 'Trace' has always denoted the vestige and the line, but it also accommodates pondering, investigation. 'Haunting' began life with no interest in the spectral, but with an attachment to its opposite: the familiar, the habitual, home. The works solicited for this exhibition reflect both the unheimlich—uncanny, subtle ruptures of everyday 'reality'—and an engagement with something that is well known and follows an existing track. In either case, the works will afford ways of seeing and thinking that may intimate new ways of being in the world.

About the Exhibition

This exhibition has been developed by the Centre for Creative and Cultural Research in the Faculty of Arts & Design. It is one of the Centre's aims to encourage and develop creative practice in research. In the exhibition submission process, therefore, each artist was required to write both an artist statement and a research statement. These are included in this catalogue to provide a framework for understanding the dual identity of their works: as the product of both creative and research practice.

The 21st University of Canberra Faculty of Arts & Design Staff Exhibition.

Belconnen Arts Centre, 7–30 August 2015.

Stephen Barrass

Michael Biggs

Susan Boden & Nicholas Brown

Owen Bullock & Caren Florance

Rasa Daukus & Will Larsen

Adam Dickerson & Monica Carroll

Anthony Eaton

Dianne Firth

Caren Florance

Ross Gibson

Katie Hayne

Katie Hayne & UK Frederick

Paul Hetherington & Jen Webb

Michael Jasper

Michael Jasper & Jen Webb

Urša Komac

Fanke Peng

Angelina Russo & Steven Fleming

Ana Sanchez Laws & Kamilla Bergsnev

Lisa Scharoun

Shane Strange

Bethaney Turner & Mitchell Whitelaw

Jen Webb & Paul Munden

Jordan Williams & Paul Hetherington

The CCCR workshop

Stephen Barrass

Scribbly Gum, Mt Ainslie

3D print in coloured acrylic, 2015
20 x 20 x 20 cm

Artist statement

The 'ghost scribblings' on the gum trees on Mount Ainslie are traces left by the larvae of the Scribbly Gum Moth (Ogmograptis Scribula) as it feeds and grows below the bark. These traces were photographed from every angle. The photographs were used to compute a 3D mesh with an image mapped on to the surface. The resulting digital model was then 3D printed in coloured acrylic to produce a 1:1 reproduction. This is an example of 3D photography and 3D printing as a documentation of natural heritage.

Research statement

Biophilia is the hypothesis that humans are attracted to biological forms due to evolution in the natural environment. We surround ourselves with biologically inspired architecture, interior design, furniture and fashion. Technological developments in digital media and personal fabrication allow patterns and forms from the natural world to be replicated on 2D surfaces and 3D objects. This project explores the use of 3D photography and computer-generated modelling as a form of documentation of the natural environment. It also explores the potential to use these techniques for interior design and architecture.

Stephen Barrass

Teaspoon Chandelier

Souvenir teaspoons, wire, 2015
50 x 50 x 50 cm

Artist statement

The *Teaspoon Chandelier* is a collection of souvenir teaspoons from a deceased estate that have been wired together to create a chandelier. This arrangement transforms the collection into a decorative object where the array of shapes and colours sparks curiosity to explore the relationships between them. On closer scrutiny we see that the teaspoons are mainly from country towns in NSW such as Mildura, Cowra, Katoomba and Harden. There are also some from holiday spots such as Port Macquarie, Byron Bay and Surfers Paradise. One series traces a trip from Brisbane up to Cairns, and there is a small sub-set from New Zealand and Fiji. There are also commemorative teaspoons from the Olympics in Moscow 1980, Los Angeles 1984, and Seoul 1988.

Research statement

The *Teaspoon Chandelier* explores the idea that documentary objects could be designed to motivate museum visitors to interpret the exhibits for themselves, without the need for an explanatory text. My initial experiments used augmented reality to enhance a 3D CAD model of a silver snuffbox with the story of the emigrants on the *Lady Anne* who gave the snuffbox to the Captain as a token of gratitude (Barrass, and Adcock, 2003). Touch is a major source of curiosity and the potential to handle and hold virtual objects was explored through the Cocktail Party Effect commission for Experimenta Media Arts *Vanishing Point* exhibition, where a haptic robot arm allowed interaction with a 3D model of a cocktail glass filled with conversation snippets that told the story of the imminent extinction of gorillas in the wild (Barrass, 2005). The idea of embedding stories into physical forms that can be handled has been extended further through the *Hypertension Singing Bowl* which has been shaped by a year of personal blood pressure data 3D printed in stainless steel so it rings (Barrass, 2013). The *Teaspoon Chandelier* continues to develop the materiality of these narratives through the re-organisation of a collection of teaspoons into decorative form that allows perceptions of the collection in a new light to spark curiosity, engagement and interpretation.

Barrass, S and Adcock, M (2003) A Trifling Token, *Graphite Digital Art Show*, Span Galleries, Melbourne, February 2003.
Barrass, S (2005) The Cocktail Party Effect, New Works Commission, Experimenta New Media Arts, *Vanishing Point* exhibition, The Black Box Gallery, Melbourne, September 2005.
Barrass, S (2015) Hypertension Singing Bowl, *Currents New Media Festival*, Santa Fe, New Mexico, July, 2015.

Michael Biggs

The Nature

Archival inkjet prints, 2013–2014
6 x A3

Artist statement

In Icelandic one can speak of 'the Nature'. This un-English construction appears to give agency to natural forces, as we do [perhaps] when we capitalise the word 'Nature'. Indeed, in Iceland it is easy to experience Nature as though she had a Will, a deliberate intervention in the lives that we imagine we are simply living 'in spite of' the weather or other natural difficulties. But when this battle between egocentric desires and Icelandic Nature subsides, there sometimes emerge traces of that struggle. Such traces have previously been investigated by artists in terms of palimpsest: the erasure or replacement of marks, as when footprints are over-trodden. My investigation centres on Nature as revelation rather than deletion. I have sought out those traces that 'the Nature' has first prevented, and then allowed to be revealed, perhaps fleetingly or only from a certain angle, before they are consumed again by Nature. In Iceland one is aware of the permission one needs from Nature to tread, to eat, to survive.

Research statement

Visual arts research, in common with any kind of research, is validated when its form and content provide us with new knowledge or understanding. Traditional academic discourse has developed a structure and language that has standardised its form in order to privilege its content. Thus academic journal papers, for example, all look rather similar as a type. Visual arts researchers do not usually find this type conducive to the content that they wish to communicate, hence the form of visual arts research appears different. But the reason for this difference is not just contrariness.

My topic is visual. I have therefore used a visual medium. The images may stimulate discourse, or personal reflection, or contribute to the viewer's experience. My artist's statement gives direction to the viewer regarding what I think is the principal topic of the image collection. However, as with any research, its perceived value by the audience may be somewhat different from that of the author.

Life (Nature) gives us windows of opportunity to 'see' something that otherwise, or thereafter, becomes invisible (again?). 'Traces' provide evidence of that (not necessarily an object, perhaps an action) which was present but is no more. That tells us something about our assumptions regarding what *is* here now, and contributes to an 'evidence of absence'.

Susan Boden & Nicholas Brown

The Thin Green Line

Assemblage of discarded objects, LED Lamp, projected shadow, 2015
33 x 120 x 45 cm

Artist statement

The Thin Green Line is a creative response to the current design studio being undertaken by final year University of Canberra (UC) Architecture students which focusses on the Belconnen Arts Centre (BAC). This studio challenges students to propose a precinct landscape design that responds to Belconnen's 50th birthday (2016) in the context of social, built and 'natural' ecologies.

The assemblage uses found everyday 'Belconnen' objects—human-made litter and biological refuse cast by plants, animals and organic processes. The objects are assembled in a (seemingly) discarded pile. Through subtle arrangement and using directed LED light this assemblage of detritus casts a shadow on the wall behind revealing an exquisite pre-development landscape. The viewer sees the simultaneous presence of discarded litter and its changed and ephemeral form through light which yields shadow.

Counterpointing the physicality of discarded materials with the shadow-vision of underlying ecology provokes reflection on complex biological systems and human intersection/interference with them. *The Thin Green Line* uses light to trace an unexpected memory of natural systems, showing it to be both lost and found in contemporary, ordinary Belconnen.

Research statement

This project reflects a number of innovations in teaching and research practice. UC students are actively responding to the physical and intangible culture of the BAC precinct. In turn, as the studio facilitators (Susan, project leader and Nicholas, mentor) we are offering a creative contribution adjunct to our academic guidance. Central to landscape-architectural responses are conceptions of nature, ecological fit, human systems and the traces of connections between them. The two 'landscapes' of *The Thin Green Line* bookend the space in which students are creating a vision of an integrated 21st century cultural precinct. This approach explores emerging pedagogical practices of teachers and students as 'learning partners'.

Owen Bullock & Caren Florance

Tracer

Chapbook
28 (h) x 10 (w) cm, 36pp

Artist statement

These poems are traces of experienced events and hauntings of their former states. Owen wrote 'Redex' in response to the Codex Book Symposium and Book Fair in Melbourne (2014), at which Caren presented. It is a kind of reductive version of the symposium, as well as a celebration of its ideas and references. Caren set a 'curated' arrangement of part of the poem on translucent paper as an active page-fold print, to which Owen responded with tangent pieces. So began a new form and the exercise was repeated in response to the Poetry and Image Symposium at UC; Brian Reed's talk on Conceptual Poetry at ANU; and The Value of the Humanities Conference at ANU (all 2014). Other occasions, too, are recounted, most with a musical flavour (The National Folk Festival and other Canberra concerts). The exhibition theme resulted in an 'imagine pattern': a kind of cyclical piece, informed, structurally but loosely, by the pantoum. The trace suggests cycle, pattern and recalled a previous incarnation as a juggler. This is the work's preliminary outing and Caren plans to set this poem as another page-fold print. If traces come as ghosts, they are the people we don't see, and the conceptual preoccupations of these works return eventually to the land.

Research statement

This is a writing/design collaborative venture investigating the affect of collaborative production upon the creative outcome. We are working with poetry and poetic representation within Barthes' vision of the *open work* and an interpretation based on the dispersal and elaboration of a work, as well as a possible return to an 'original', freshly informed. McGann's idea of *textual activity* and *concretisation* begs the question: when is a written work truly finished? How does its material representation affect the work itself from the perspective of the artist (as opposed to reader reception)? In searching for, or ignoring, a single ideal setting that might define a work, each version has the potential to force a reconsideration of the whole project, reflecting its semiotic potential at another level.

Barthes, R (1977) 'From Work to Text', *Image-Music-Text* (London: Fontana Press)
McGann, JJ (1991) *The Textual Condition* (Princeton, NJ: Princeton University Press)

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owen bullock

Rasa Daukus & Will Larsen

Dew Point

Digital video (with audio), 2014

Artist statement

Rasa and Will are musicians and composers, who collaborate under the moniker, *Tess Said So* (http://www.tesssaidso.com/). Adopting a pop sensibility to a classical format, they write and perform all their own material, influenced by a shared interest in new music and blurring the lines that define musical genre. Although most easily described as contemporary classical, their music is infused with pop, jazz, technology and electronica. Their sound explores the sonorities of piano and percussion, and employs a strong metric drive, beats, loops, clarity, motion and atmosphere.

Dew Point, for piano and percussion, was created as an alternative soundtrack to the 1922 silent horror film *Nosferatu*, exploring the ideas of atmosphere and imagery in layers of sound. *Nosferatu* is an unauthorised adaptation of Bram Stoker's *Dracula* by FW Murnau. Much of the film is shot in shadow, creating a sense of something lurking off-screen. Likewise, the music uses space and decay, and only slight gestures before building with tension and unease. It doesn't scare us, but there are traces of things that haunt us.

Research statement

The compositions of *Tess Said So* explore a style of instrumental music that has emerged in the last decade, which cohesively embraces previously opposing elements from the fields of classical and popular music. Variously labelled Neo-Classical, Post-Classical, Post-Rock, Avant-Pop, and Indie-Classical, among others, it is characterised by an approach to creative practice that demonstrates a classical performance technique within a popular music framework. Typically piano-based music, key aspects of the style include the composer as performer, and the producer as musician, incorporating multimedia, recording and production technology with classically-centred composition.

Image credit : Still from *Nosferatu* (1922).

Adam Dickerson & Monica Carroll

Choreopraxia: Ontogenesis of Entopoetics

Cellulose acetate, 2015
300 x 200 cm

Artist statement

The collecting patterns and flight paths of bees can be traced using a harmonic radar. In some bee studies, bees are intentionally displaced from the hive then observed for behaviours that attempt to locate and re-join them with the hive. Displaced bees tend either to fly directly or indirectly back to the hive, or to perform a waggle dance before flying to the hive either directly or indirectly. The visual catchment area of the hive does not seem to be related to the bee's decision to dance or not dance.

Our navigations around poetic constructions are traced, in this work, through the use of a dance step chart where the moves made are beyond the material visual field but express the potential performative movement of poetry. Movement is a process that cannot be captured in a poem; it can only be tracked as a past event.

Research statement

While living with her husband in North Tawton, Sylvia Plath wrote a series of bee poems that expressed not only her observations of bees, but also the hive-life of the local township. Luck (2007) calls the poems Plath's 'lyric laboratory' of expressing the material (biological) without adherence to the usual determinism we would expect from engagement with the biological. The work presented here is produced in the field of literary studies and seeks to express, like Plath, the biologically relevant behaviour of bees as linguistic and bees as body. The work is not clearly an ecopoetics, but more of an entopoetics such as might be derived from Rogers and Sleigh (2012). The work is innovative in its expression of dance as cross-species phenomenon that may help to reinvent the poetic categories of tempo, measure and rhythm as traces in the work, rather than as explicit biological facts about each poem.

Luck, JL (2007) 'Exploring the "Mind of the Hive": Embodied Cognition in Sylvia Plath's Bee Poems', *Tulsa Studies in Women's Literature* 26.2: 287-308.
Rogers, J, and Sleigh, C (2012) '"Here is my Honey-Machine": Sylvia Plath and the Mereology of the Beehive', *The Review of English Studies* 63.259: 293-310.
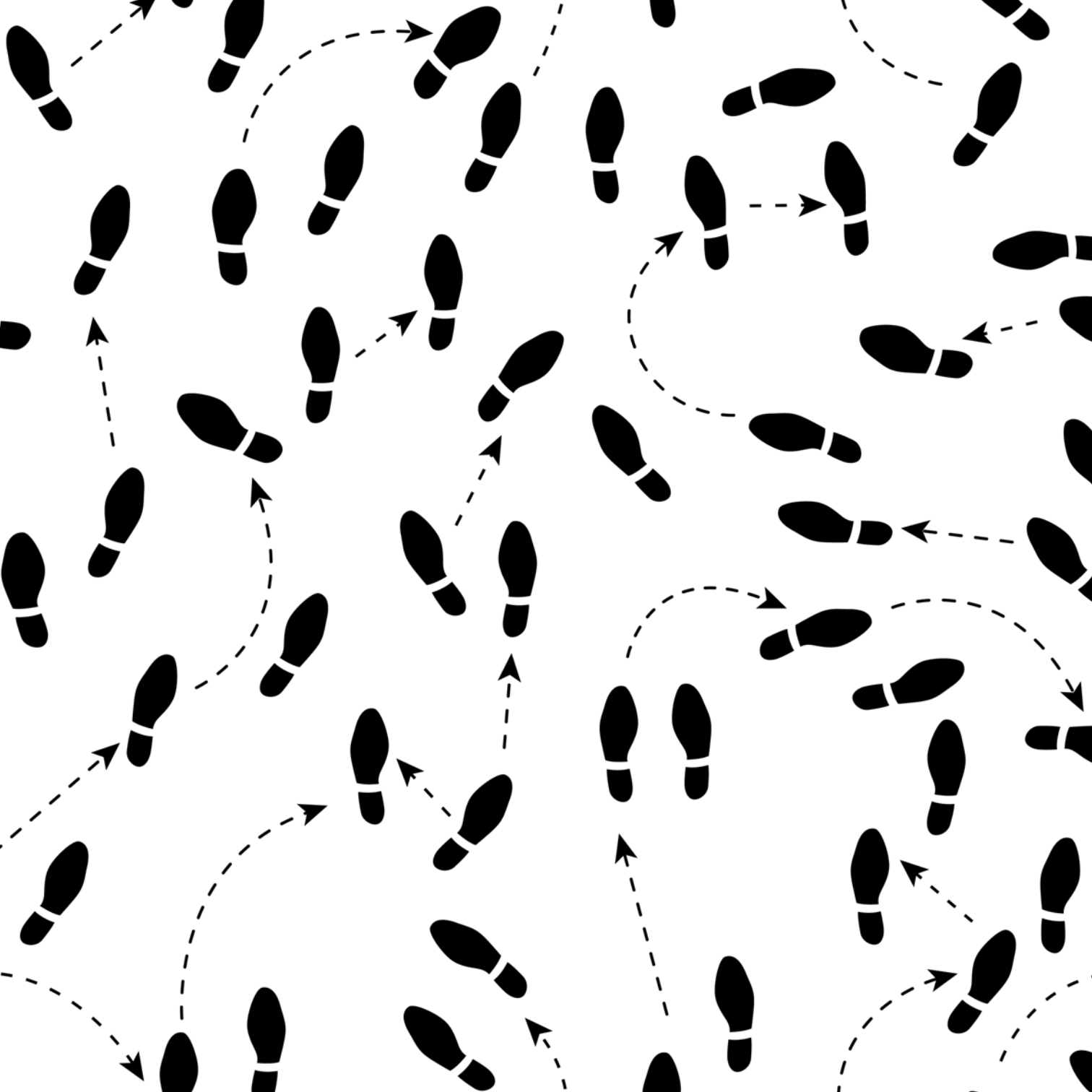
Anthony Eaton

Arty Sender

Haiku on returned mail, 2013–2014
100 x 80 cm

Artist statement

Almost two years after purchasing and moving into a new home, we were still receiving regular mail for the previous owners—from a wide range of both official and commercial enterprises. It struck me that as we continued to make the home our own 'space', there were nevertheless still traces of the old owners lurking in a multitude of databases and mailing lists, and that these traces were, in effect, a constant and haunting reminder of the presence of the previous family.

As an exercise in reclaiming some sense of the space as 'ours' I began composing messages in haiku form on the envelopes before returning them to their original senders. The observational nature of haiku, with its emphasis upon juxtaposition (in this case, between the lives of the previous owners, and our own developing relationship with the space of the house) led me to begin exploring the degree to which the traces that we leave of ourselves and our lives, in various forms, both haunts and exorcises the spaces that we pass through.

Research statement

This research examines the question: How might the juxtapositional nature of the haiku form of poetry be used as a vehicle for claiming or re-claiming real 'space' in the form of a family home?

The work contributes to existing scholarship examining the intersections of poetry and lived experience. It is innovative in its use of returned mail as a vehicle for the thematic concerns of the individual poems, as well as for the broader ideas explored in the overall work.

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a company of ANZ

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Dianne Firth

Cross Currents

Artist statement

I create with textiles to explore environmental issues and observe and understand places. Most of my textile work aligns with my continuing practice as a landscape architect, as a landscape heritage expert and as a research academic.

For this exhibition my work *Cross Currents* is an abstract response to ideas evoked by the creation of Lake Burley Griffin, a landscape by design. The size and extent of Lake Burley Griffin disguises the true character of the Molonglo River which forms it. Before the lake formed the river could be a sluggish stream, a chain of muddy ponds or even a dry watercourse. But with heavy rain in the catchment it could suddenly turn into a raging flood of vast expanse, and provide residents with a vision of a future lake.

However, under the stillness of Lake Burley Griffin lurks danger. Different depths, currents and water temperatures confound swimmers, sailors and rowers alike. This has resulted in many deaths by drowning. The lakeside site of the SIEV X memorial in Weston Park provides a touching reminder of the perils of water to refugees, many of whom drowned at sea. Over time different stories, memories and experiences will become part of the continuum of traces and hauntings left at Lake Burley Griffin by human habitation and environmental challenges.

Cross Currents is a response to these thoughts.

Research statement

Cross Currents questions how new designed environments can encompass cultural memory as well as accommodate new meanings. The work seeks to visualise ideas in terms of tensions and contradictions. It draws on research in the field of visual arts and crafts in the context of a designed environment such as Lake Burley Griffin in Canberra.

Lake Burley Griffin is a beautiful, shimmering ornamental lake, a carefully designed set piece to enhance the National Capital. However it is also a treacherous, unpredictable body of icy water, a somewhat empty site where past cultural memories of corroborees, abundant food, farmland and dairies, sporting activities including golf, horseracing and football, along with the prosaic functions of quarry and garbage tip, have been erased.

Cross Currents explores the tensions and contradictions inherent in place design.
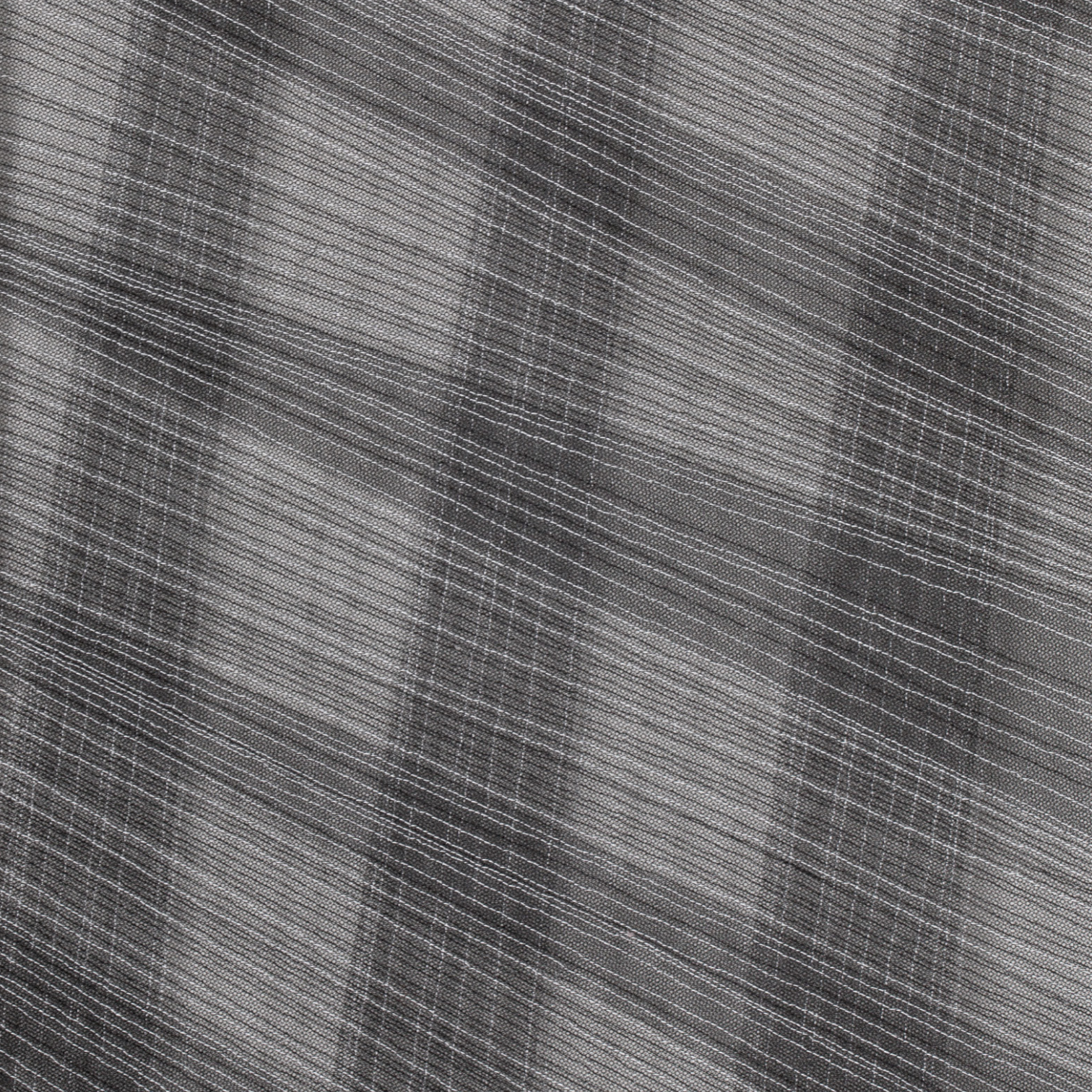
Caren Florance

Vitreous Syneresis (I see you sometimes)

8 photographs on archival rag paper, iPad animation (5 min loop), poetry by Sarah Rice, 2014
100 (h) x 70 (w) cm

Artist statement

Vitreous Syneresis is a poem written by Canberra poet Sarah Rice. This project is part of a collaboration with Sarah to explore both her material writing process and my own artistic response to her process, and this cluster of responses is a work in process itself, a series of 'drawings' towards an artist's book. This is visual-poetic representation: the poem performed from nascent beginnings with no definitive end in sight. It is bibliographic thinking through an artistic lens. I am tracing the poem from inception to 'finality', with my creative process responding to Sarah's creative process. I have set quotes around the word 'finality' because, as I show Sarah my progress, she finds new ways to look at her own working processes, and this may result in a new version of the poem.

Research statement

My work engages with the intersections between visual art, creative writing and design, using poetry as a material in its own right. The perfect vehicle for encountering this intersection is the artist's book, which allows and actively encourages slippage between publishing genres. I'm exploring the relationship of poetry with the artists' book by working in collaboration with practicing contemporary poets, teasing out points of resistance and enthusiasm when experimenting with their words and their working methods.

I see you

Ross Gibson

Wayfaring Strangers #1 & #2

Video and sound, 2015

Artist statement

Our everyday landscapes have every other day in them. In other words, our places are soaked by history, even the places that we don't necessarily pause to scrutinise. This is especially so in Australia, where the entire land has been requisitioned by an incursive culture overtaking the incumbent, Indigenous one. There is a violence, a resonating sense of *seizure*, in the entire country. *Wayfaring Strangers* is a project that tries to see and feel this history all around us. It takes texts from official, government records concerned with the actions of violent, alienated men; and it sets these texts alongside minimalist movies remixed from the 'zombie-vision' offered by the GoogleCar as it has trundled—in a fashion that seems unblinking, stunned and amoral—across the ordinary highways and byways of the country.

Research statement

'Vernacular' mapping, using online systems and geo-location, has radically altered popular understanding of space and place over the past decade, all around the world. In a context where mapping is still discussed as 'information' even though landscapes and journeys are suffused with aesthetics and emotions, the *Wayfaring Strangers* project investigates the significances and affordances of the new photo-based, narratively annotated and visually interactive systems of online vernacular mapping. What are the consequences and opportunities offered by this recent entangling of art, story and recursive social commentary as they get stitched into the mathematical and social science domains of mapping?

Wayfaring Strangers combines methods and expertise drawn from the visual arts, cultural studies, human geography and IT studies to assay and analyse the affordances of online mapping as a new mode of place-appreciation, memory-keeping and history-telling. The project strengthens the interdisciplinary ties amongst the above-mentioned fields of scholarship.

The *Wayfaring Strangers* project is a portfolio set of works that are growing into a major suite of exhibits. Iterations of the works have currently been displayed in a group exhibition entitled *Monuments to the Frontier* (opened by Henry Reynolds) at the Damien Minton Gallery in Sydney (2014). Less than one year old now, the suite is in the early stages of an envisaged ten-year life cycle. The suite is aimed, eventually, at national and international sites of knowledge-transfer, principally galleries, museums and online journals with video-display capability.

Katie Hayne

The Ebola Crisis: Three suits

Oil on canvas, 2015
100 (w) x 76 (h) cm

Artist statement

The camera is an unstoppable force caught in a perpetual momentum. Global news images saturate our perception, forming fractured memories that belong to another person, time and place. Visions from war zones, disease outbreaks, and natural disasters flicker through our pocket-sized screens. In this media stream the biohazard suit stands out as a haunting trope of terrible events occurring somewhere outside our cosy lounge rooms.

This work is part of a series based on photographs of the Ebola crisis gleaned from the Internet. The current outbreak of Ebola in western Africa is the deadliest since the virus' discovery in 1976. The worst affected countries, Guinea, Liberia and Sierra Leone, have limited health infrastructure and have recently emerged from long periods of conflict and instability. In these works I am interested in highlighting the contrast between the biohazard or hazmat suits with the human body and natural landscape—their medical 'whiteness' disturbingly out-of-place.

Research statement

By painting media images I am attempting to slow down the way we consume these photographs. Painting or drawing is often a time-consuming process that requires contemplation on an image. It forces the artist to consider the structural properties of image in an in-depth manner, seeing things we may not notice when the image passes across our screens. These paintings are part of the tradition of social-realist painting.

'Ebola virus disease', WHO website, accessed 5 July 2015, http://www.who.int/mediacentre/factsheets/fs103/en.

Katie Hayne & UK Frederick

After Glow

Car parts and digital images
140 (w) x 80 (h) cm

Artist statement

After Glow explores the final stage in the life of our 1980 Toyota Corolla. After being stolen for a second time her engine seized and she could no longer be repaired. This work documents her installation at the Belconnen Arts Centre as an artwork in 2014 and tracks her subsequent sale and distribution as car parts. It tells the story of her final days while connecting with a network of Corolla enthusiasts who keep the love for this vintage car alive.

Research statement

This artwork explores different modes of representation as a way of interpreting materiality. It is the fourth collaborative work by Katie Hayne and UK Frederick (Ursula Frederick) based on their 1980 Toyota Corolla named Georgia.

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.

Paul Hetherington & Jen Webb

Memory fields

Artist book, 2015
5 units, 250 (h) x 15 (w) cm each

Artist statement

For people living in societies with easy access to technology, memories and events tend to be stored outside the body, in photographs, files and other archival spaces. But traces of those memories and events remain in the body as moods, sensations and hauntings, and so continue to have often-profound effects, even though their facticity may be very blurred or distorted. This work is an attempt to render that not-quite-remembered state of memories, that not-forgotten state of affect, in a series of photographs that are indistinct, blurred, or in some way compromised; and in poems that address what is lost, and what has left its traces upon us.

Research statement

This project, located in the field of poetry studies, explores the relation of the present to the past: of what is lost; of what will not simply disappear. It draws therefore on the concept of the spectre, particularly as found in the writings of Jacques Derrida and Michel de Certeau. The principle here is that the present is less solid, less self-contained than one might expect, and that elements of the past unreliably intervene in the present. This is in the domain of the ineffable, where poetry dwells (Heidegger 1971), because it is the literary form most closely associated with attempts to express that which cannot be said (Reisner 2009: 2), and thus to cause readers 'to reassess our understanding of the way we interact with other objects and minds' (Cazeaux 2000: xiv–xv).

Derrida, J (1994) *Spectres of Marx: The State of the Debt, the Work of Mourning and the New International*, trans Peggy Kamuf (New York: Routledge).
De Certeau, M (1986) *Heterologies: Discourse on the Other*, trans Brian Massumi (Minneapolis & London: University of Minnesota Press).
Heidegger, M (1971) *Poetry, Language, Thought*, trans Albert Hofstader (New York: HarperCollins)
Reisner, N (2009) *Milton and the Ineffable* (Oxford: Oxford UP).
Cazeaux, C (ed) (2000) *The Continental Aesthetics Reader* (New York: Routledge).
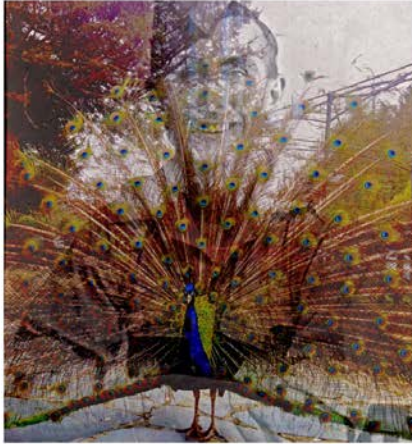
We don't know them, shaking our heads—places we'd pictured, pointing a camera. Images blink and stare like intruders. Scrawls on their backs are in our writing. They heft strange cargo—faces and picnic grounds; women in dresses that dive to the ground. Who were we in that "once-upon-a-time", when we knew these people and images held?
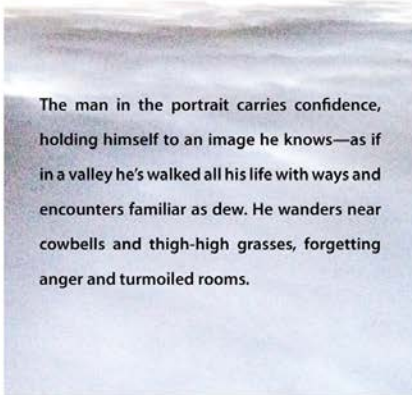
The man in the portrait carries confidence, holding himself to an image he knows—as if in a valley he's walked all his life with ways and encounters familiar as dew. He wanders near cowbells and thigh-high grasses, forgetting anger and turmoiled rooms.

Seeing memory through a hundred lensed years—a buxom woman turns to her husband; there's a grimace or frown that's the need to stand still; the photographer's light settles and holds. What she touched has largely dissolved. Her eyes gather light from the edge of the room.

They are patterns of light; a series of becoming gestures. They fade again, as light fades, as day empties. Here they touched, loved, believed, made language. Here seagulls announced tides and breeze. They threw lines. They stood on a jetty ogling the moon.

Michael Jasper

Folding (in the) Past

Coloured plexiglass, 2015
10 x 18 x 0.5 cm each

Artist statement

Folding (in the) Past is a two-part table piece made of acrylic. It examines the idea of how past time may be encompassed or enfolded into a present.

It is conjectured that the physical manifestations of the artwork and the conditions released when seen from different angles, under different light conditions, and in different settings will provoke a recollection of a past condition. Composed of two similar shaped elements but made of different saturations in grey acrylic, the work is intended to explore traces of this past time.

The scale of the work allows easy displacement, movement and installation on tables, bookshelves, or other horizontal surfaces. It can sit on a surface or fold over an edge. In its non-referential status, the piece occupies an odd or uncanny place among other elements that might normally occupy a table or book shelf—stacks of books, photographs, post cards, keys—as neither an image nor an immediately identifiable thing.

Research statement

The fold has been theorised by French post-structuralist Gilles Deleuze as that which makes simple materials transform into materials of expression. This transformation gives material the potential to express conditions and relations, including that of time past. Works of art that investigate the problem of time past can in certain cases explore this by means of the fold, understood as philosophical-aesthetic concept and formal operation. This exploration includes research into conditions that occurred in the past, folding in, capturing by means of a provisional enfolding traces of a past condition or event.

Folding (in the) Past is a table work piece that contributes to this line of investigation, exploring themes of the past, of tracing, traces, the fold, and enfolding time. It continues a tradition of aesthetic investigation explored across the twentieth century by the device of the table work. Anthony Caro's work in this area and at this scale is of particular relevance. The current work extends that research in a different medium and in explicit reference to the concept of the fold as propounded by Deleuze.

The work contributes to debates around the relationships between coloured works in 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 the fold for aesthetic practice and thinking today.

Deleuze, G (1992) *The Fold: Leibniz and the Baroque,* Tr. Tom Conley (Minneapolis: University of Minnesota Press).
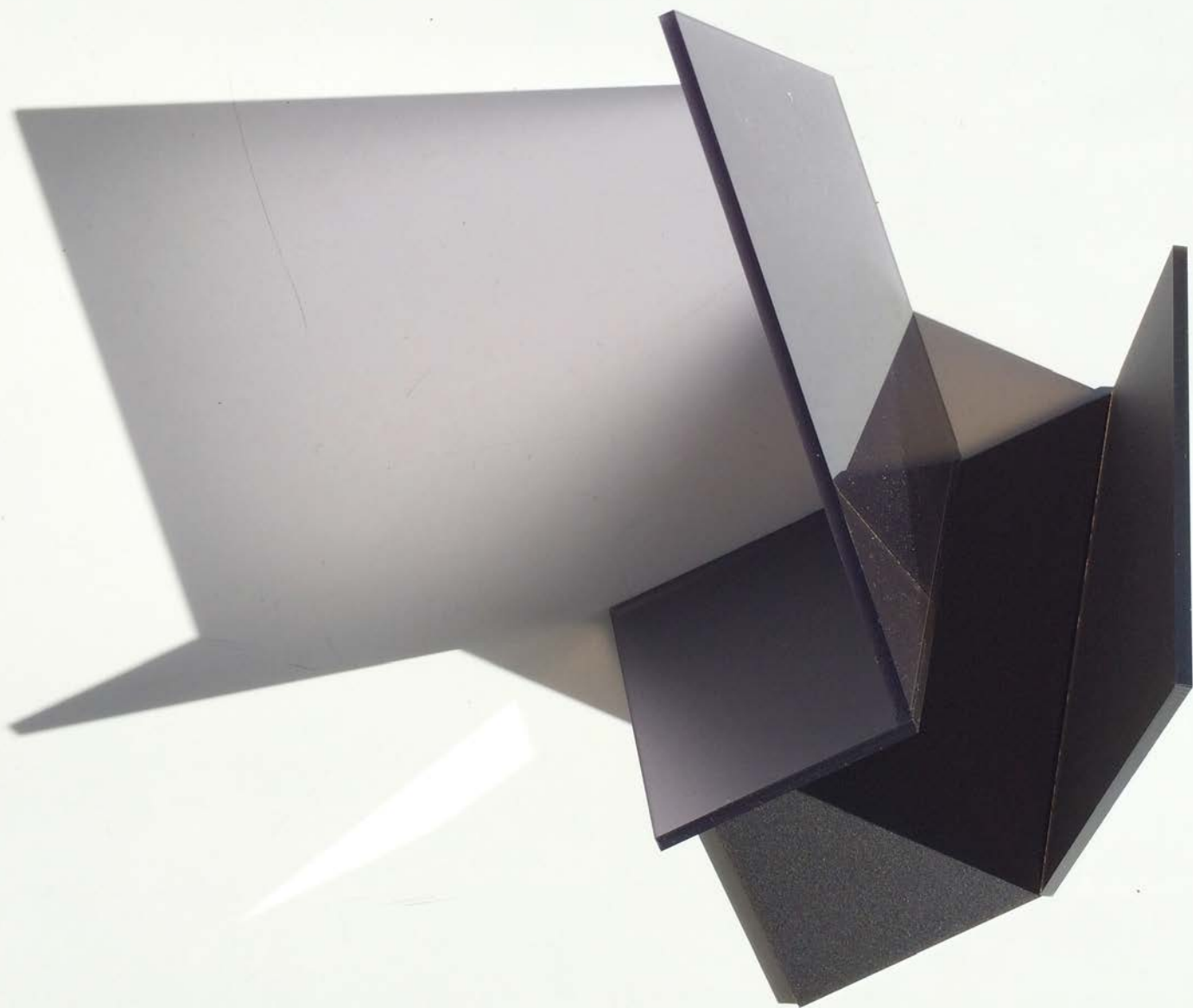
Michael Jasper & Jen Webb

Lodge on the Lake Project

Digital prints on paper
21 x 60 cm each

Artist statement

This project is a product of the Lodge on the Lake Design Ideas Competition, a Centenary year project that managed a fine balance between commemoration and anticipation. Launched on Australia Day 2013, the Competition took place during the centenary of the national capital, thereby referencing 1913 and associating itself with the initial act of city founding that accompanied the birth of contemporary Australia, along with its disruptions of history and dreams of a better future. The results of the Competition were announced precisely 101 years after Walter Burley Griffin was named winner of the 1913 competition to design Canberra.

Griffin gave his name to the lake that fills out the centre of the city and laps against the Parliamentary Triangle. The Competition invited design ideas for a new Prime Minister's residence to be built on the shores of this lake that both traces a dream of urban design and is haunted by what was buried when its valley bed was flooded. Our project records and reflects on the Competition, includes a compilation of the 242 entries, and a series of poems and esquisses responding to the site, the concept and the entries.

The work displayed at the *Traces and Hauntings* exhibition comprises selected folios from the book. We gratefully acknowledge the financial support and general encouragement of the Faculty of Arts and Design and its Dean, Professor Lyndon Anderson, and the input of all the architects, designers, poets and writers involved.

Research statement

There is a long tradition of publications that accompany architectural competitions (see Egbert 1980). Essays and books, and now online blogs, emerge in response to major competitions. The 1923 competition for the Chicago Tribune Tower, for example, spawned comprehensive documentation of each entry and set a standard for such work (see Tigerman 1981). This project continues that tradition, recording one such competition and the work of those associated with it. It also attempts to extend that tradition by essaying an assemblage that affords a complex configuration of practice, engagement and reflection, histories and futures (Deleuze & Guattari 1987). Drawing together poetry, photography, design, and the archive, and building on critical insights from architectural and cultural theorists such as Frederic Jameson, Henri Lefebvre and Anthony Vidler, it aims to develop understandings of the complex configurations that underpin, release, and realise the material world, and that together form this city, and this polity.

Deleuze, G and Guattari, F (1987) *A Thousand Plateaus* (Minneapolis: University of Minnesota Press).
Egbert, D. D (1980) *The Beaux-Arts Tradition in French Architecture: Illustrated by the Grands Prix de Rome*, Edited for publication by David Van Zanden (Princeton: Princeton University Press).
Jameson, F (2003) 'The end of temporality', *Critical Inquiry* 29, Summer 2003, 695–718.
Lefebvre, H (1991) *The Production of Space,* trans Donald Nicholson-Smith (Cambridge: Blackwell).
Tigerman, S (1981)*Chicago Tribune Tower Competition* (New York: Rizzoli).
Vidler, A (2000) *Warped Space* (Cambridge, MA: MIT Press).

Urša Komac

Pedestrian EUR, Rome

Digital prints on paper, 2015
150 x 100 cm

Artist statement

I took these photographs in Rome on a winter day in 2013. They show Mussolini's EUR (Espozisione Universale di Roma). The surreal architectural images of horses and classical buildings show places with few people. Many buildings are unique and architecturally interesting, polished and well preserved, but they either have no clear function or they are in an urban morass. The roads are hard to cross and the footpaths are hard to negotiate as they are lined with parked cars.

The focus of the walk is the surroundings of the Palazzo della Civiltà Italiana, also known as the Palazzo della Civiltà del Lavoro or simply the Colosseo Quadrato (Square Colosseum).

The ghostly images of emptiness, the out-of-scale and quite impeccable buildings mixed with vulgar restaurants patronised by second-rate businessmen, the ride in an ugly and graffitied train, the decaying former well-to-do flats around the site help to increase the bizarre and eerie character of this experience.

Jeffrey Smart meets De Chirico in the EUR.

Research statement

This project is about documenting and understanding public spaces through observation while walking, and forms part of a bigger project entitled 'The Architecture of Public Space'.

EUR (Espozisione Universale di Roma) is a neighbourhood at the south of Rome that was built for the 1942 world's fair, to showcase Fascist Italy and to be a new city centre for Rome. Today most of the EUR area is still owned by the Ministry of Economy and the Rome municipality. In 2013, the Square Colosseum was just renovated, but closed to the public. From 2015 it houses the headquarters of luxury fashion label Fendi.

Is the EUR haunted? Maybe it is haunted by the spirit of many bad political decisions.

Fanke Peng

Wearable Memory: Wearable Technologies and Sensors for Seniors

Mixed media, 2015

Artist statement

Wearable Memory is functional jewellery which supports the social connectedness and personal safety of elderly people. It allows for an elderly person to reveal autobiographical memories through photos of personal items and their past. Firstly an elderly person (or their family member or carer) uploads a series of photos to the Internet. The elderly person then wears the jewellery with an attached Bluetooth device such as an Estimote Beacon or Sticker. When the person approaches a smart device in range, the digital display will respond by showing their personalised photo album. Their autobiographical memories come to life through the images on the screen. The goal of the *Wearable Memory* is to encourage elderly people to interact and re-engage with their community and city, facilitating understanding and bridging cultural and social gaps by using memories as a sharing tool and a vehicle for their stories and life experiences. In addition to storing personal memories, the beacon can serve as a safety device at aged-care facilities and other participating outlets. For example *Wearable Memory* is able to provide information about the location of the resident, sending automated alarms to carers if the resident leaves the facility.

Research statement

Although technology is playing an increasing role in healthcare, 'we are only at the beginning of understanding how wearable technologies and sensors can improve health, including managing chronic disease for the elderly' (HL7 Standards 2014). On the other hand, people aged 65 and over constitute Australia's fastest growing age group, according to the Australian Bureau of Statistics.

Wearable Memory explores the issues in the field of 'ageing in place'. The Center for Disease Control (CDC) defines 'ageing in place' as the ability to live in one's own home and community safely, independently, and comfortably, regardless of age, income, or ability level. Beside the physical challenges, one of the issues that prevent elderly people from socialising more includes emotional and psychological barriers, such as their attachment to objects from the past. This project explores the significance of physical mementos in autobiographical memory.

The project was the winner of the Top 2 Project & runner-up in the iBeacon Project category in the innovAGE: Innovating Aged Care Solution 2015 competition, ACT.

'Trends in Aging: Wearable Tech and Sensors for Seniors', accessed 19 July 2015, http://www.hl7standards.com/blog/2014/09/18/trends-aging-wearable-tech.
'Australia's fastest growing age group is 65 and over, ABS figures show', Posted 18 Dec 2013, accessed 19th July 2015, ABC News website, http://www.abc.net.au/news/2013-12-18/fastest-growing-age-group-is-65-and-over-abs-says/5164202.
'Healthy Places Terminology', Centers for Diseases and Healthy Places website, accessed 19th July 2015, http://www.cdc.gov/healthyplaces/terminology.htm.
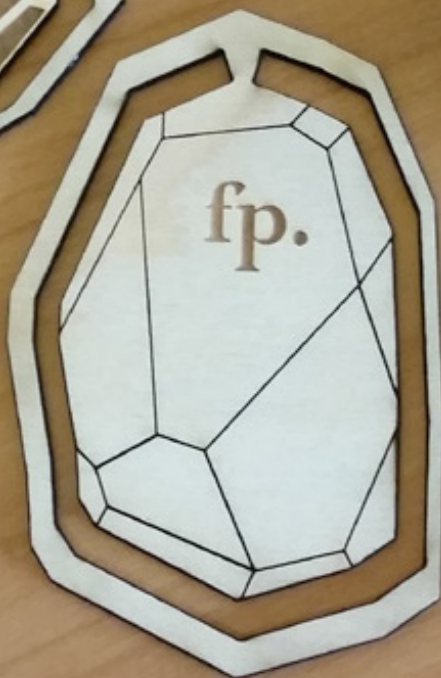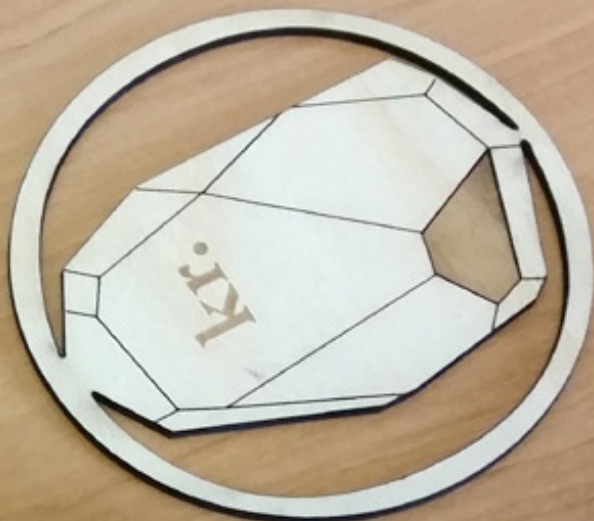
Angelina Russo & Steven Fleming

[re]cycle-spaces

Knit weave, reflective yarn, wool, 2015
80 x 80 cm

Artist statement

In 2013 I came across the Ada Lovelace commemoration group, 'Finding Ada', a group that focuses on bringing women in technology to the foreground of understandings of innovation. As I read further I found that Lovelace had been profoundly influenced by the jacquard tapestry workshops she visited while she was developing her works with Charles Babbage. Ada Lovelace is said to have developed the first computer program. Various publications suggest that it was the punch cards she saw in the jacquard weaving machines that influenced her decision to develop a binary system of documentation, which in turn allowed the development of software languages.

While venturing into the history of Ada Lovelace, Steven and I began exploring ways of representing future developments in urban design in ways which were in keeping with our architectural and design backgrounds. We wrote a series of articles for *The Conversation,* with the most recent chronicling our individual attempts at using the conventions of our disciplines to re-present our cities through utopian provocations. As Steven developed the method which underpins the [re] cycle-space maps, I continued to develop the punch card machine knit technique with the reflective yarns which have come to define my bespoke design works. This exhibition is an outlet through which to consolidate our works.

Research statement

Knitweave tapestries have, for centuries been the medium through which stories about the world have been told and retold. These complex material works offer representations of important narratives and through them we come to understand changes in our world. Drawing on these conventions, our three works are the material representations of mapping processes developed by Fleming. Each city is recast as a cycling city using a specific method of spatial use and representation. This is represented in blue, thus offering a way of understanding those areas of the city which become more important to us when the major mode of transport shifts from car to bike. These maps are then taken through an open source software system which converts the complex forms into 24 x 55 punchards suitable for use on a 1970s domestic knitting machine. Using this punchcard and the knitweave function, the three pieces are knit with wool and a very fine reflective thread meaning that the works reflect light when placed under halogen or LED lighting. Reflection is integral to the works as it underpins our understanding of the need for provocations manifest in the physical and material world as expressed through tapestry works.

'Finding Ada', accessed 15 July 2015, http://findingada.com.
Russo, A and Fleming, S, 'Cycling and urban design', accessed 15 July 2015, http://culturecycle.org/blogposts/cycling-and-urban-design.
'How are socks like computers?', accessed 15 July 2015, http://culturecycle.org/blogposts/how-are-socks-like-computers.

Ana Sanchez Laws & Kamilla Bergsnev

Timeless ∞ Time trap

Digital video, 6 mins, 2015

Artist statement

Timeless ∞ Time trap is a poetic documentary about a victim of severe brain stroke. The piece explores the impact upon the victim (loss of identity, autonomy and memory), as well as upon the family (fragmentation, denial, sorrow and acceptance).

Research statement

Timeless ∞ Time trap uses the poetic documentary form to explore storytelling and filmmaking 'around' instead of 'about' a topic. In this piece the aim is to use factual storytelling to suggest and expand rather than to clarify and define. The work is inspired by the tradition of experimental documentary films, video art, and installation: for example films by Joris Ivers, Agnes Varda, Stanley Brakhage, Maya Deren, Jenny Holzer and Bill Viola. It is a continuation of previous work on factual storytelling using indirect relationships between sound, image and text.
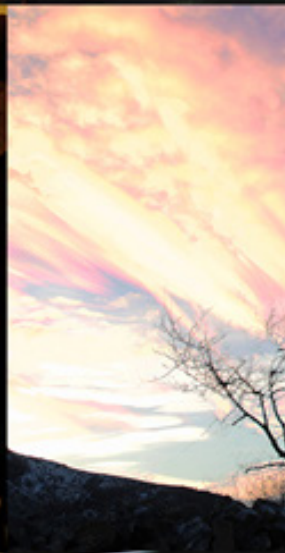
Lisa Scharoun

Ancestors

Acrylic on canvas board
30 x 42 cm each

Artist statement

The images presented are inspired by photographic images of the prisoners of Port Arthur taken by the Tasmanian photographer Thomas Nevin in the 1870s. The photos were used as mug-shots, legal instruments taken for the police and not meant to be ethnographic artifacts. The images are, however, strikingly beautiful with the expressions and poses of the prisoners allowing us a window into the lives of these men. When Nevin's photos were first exhibited together at the Queen Victoria Museum, Launceston in 1977 the curator, Mr. John McPhee, noted; 'These photographs are among the most moving and powerful images of the human condition.' Through the paintings presented, you can sense the emotions of these long-deceased spirits; their presence is represented as a ghostly imprint on the golden surface of this vast and beautiful land.

Research statement

In the novel *The Book of Laughter and Forgetting* Milan Kundera wrote 'The struggle of man against power is the struggle of memory against forgetting.' In this exhibition, I am presenting a collection of images that explore the concepts of power, servitude, memory and the ability to forget.

From 1787–1868 thousands of men and women were transported in chains to a vast island on the other side of the world. This forced mass migration of the lower social classes of British society deeply influenced the spirit of the nascent Nation. When transportation to Australia effectively ended an attempt was made to erase the convict 'stain' from collective memory. Even the name of 'Van Diemen's Land,' home to some of the harshest of the Australian prisons, was removed in order to change public perception of the place.

In her book *Australia's Birthstain,* Babette Smith explains: 'The penal colony had been the most talked about experiment in the world in its first 100 years and subsequently became the object of distortion, cover-up and, finally, silence in the second.' The names, places and memories of the convict settlements were relegated to a troubled past, one that should never taint the promising golden future of the colony. Although there was a conscious effort to collectively forget the stain of convict servitude, its memory is unmistakably woven into the fabric of the Australian psyche. It wasn't until the late 1970's, when the government fully allowed families exposure to convict records, that Australians took a favorable look at past familial connections to the convicts. For the many years that the government censored, or in some cases destroyed, convict records family stories and histories became distant or lost altogether.

Kundera, M (1980) *The Book of Laughter and Forgetting*, New York: A.A. Knopf.
Smith, B (2009) *Australia's Birthstain: the startling legacy of the convict era.* Sydney: Allen and Unwin.

Shane Strange

'Frames' & 'Space': Foundekphrases: vols 1 & 2 (special editions)

Artist books, 2014
20 x 25.5 cm each

Artist statement

The poems in these publications are constructed using found photography (taken in this case from the NASA and Kodak collections on flickr) and online searches done using the catalogued title of the photograph. These produce odd and often surprising conjunctures between the photograph and text, and between various pieces of text as they are 'found' from the search engine.

Together these constructions (picture and text) are 'traces' of the original content, worked into pieces that combine to exceed the sum of their parts that, in turn in their new formation, 'haunts' the originals.

Research statement

In his essay 'Self-Extraction', Ross Gibson suggests that 'new creation comes not from some *urwelt* where ever-originating inspiration burns, but from the everyday world where all that is extant is ready for re-fashioning' (9). He goes on to suggest that this 're-fashioning' might take the form of ekphrasis, which he defines as 'the practice of glossing one mode of expression with another mode' (12). It seems to me that the vast store of digitised information available via the Internet (particularly of visual archives) provides endless opportunities for something that is, after Gibson, at once everyday, and simultaneously oriented towards a longer tradition—that of ekphrastic poetry.

In this experiment in conceptual writing, rather than one mode (photographs) *inspiring* another mode (poetry), I let the Internet search engine do the work of deriving content. As the poet in this piece, my responsibilities towards the work revolve largely around selection (of images, of text), and arrangement of the text into some kind of 'meaning' (as in a found poetry tradition). Together these constructions (picture and text) are traces of the original content, worked into expressions that transcend their previous form and purpose.

Gibson, R (2014) Self extraction. In S. Strange, Hetherington, P, & Webb, J (eds), *Creative Manoeuvres: Writing* (pp. 1–17). Newcastle-Upon-Tyne: Cambridge Scholars Publishing.

Bethaney Turner & Mitchell Whitelaw

Recomposing

Digital prints, 2015

Artist statement

Rotting flesh in landfill haunts efforts to tackle climate change. This wasted food squanders phosphorous and secretes methane. Yet careful attention to these decaying bodies in our own homes can nourish ecological sensibilities. Through carefully-curated compost heaps, bench-top bokashi buckets, worm farms and backyard chickens, these traces of our excess can nourish us, the soil and its many inhabitants in new ways.

Research statement

This work is grounded in the ecological humanities and, in line with the national strategic research priority 'living in a changing environment', aims to improve understanding of human-natural linked systems in order to identify key ways to promote sustainable urban living through engagement with the food system.

The work documents and encourages awareness of everyday interactions with food waste in peoples' homes. It explores how excess or the useless can be repurposed, reused and reinvested in the soil and the bodies of animals to nourish us in ecologically productive ways.

By encouraging reflection on the social and cultural aspects that influence individual and community behaviours and beliefs related to food waste, the project is designed to encourage urban residents to make more ethical and environmentally sustainable food choices across the food system.

Jen Webb & Paul Munden

'Where is the music?'

Artist book with soundscape, 2015
Music composed and produced by Caleb Byrnand, audio design and installation by Duncan MacDonald.
30 (w) x 15 (d) x 10 (h) cm

Artist statement

In Philip Gross' poem 'The Musical Cottage', a child explores the mechanics of a toy cottage, 'the whirr and tick of cogs, precise machineries circling on themselves', and wonders 'Where is the music?' The poem answers him, 'Elsewhere'. In the same mood of equivocation it ends: 'The final note hangs frozen at the lip of being. Thirty years. It will not drop.' This project addresses the haunting evoked by the 'elsewhere' and the arrested note of Gross' poem, and traces a new path across the same terrain. Our 'musical cottage' is a modded musical box; our music is a combination of short experimental pieces and captured street sounds, installed via iPod; and our new poems will explore the ideas of music, precise machineries and lost objects and abstractions.

Research statement

This project, located in the field of poetry studies, explores the relation of the present to the past: of what is lost, of what will not simply disappear. It draws therefore on the concept of the spectre, particularly as found in the writings of Jacques Derrida and Michel de Certeau. The principle here is that the present is less solid, less self-contained than one might expect, and that elements of the past unreliably intervene in the present. This is in the domain of the ineffable, where poetry dwells (Heidegger 1971), because it is the literary form most closely associated with attempts to express that which cannot be said (Reisner 2009: 2), and thus to cause readers 'to reassess our understanding of the way we interact with other objects and minds' (Cazeaux 2000: xiv-xv). In this project we begin with Philip Gross' poem about loss and the unexpected, and then write and install new poems in an attempt to test the capacity of poetry to elucidate the spectral, the traces of what is lost, the present in the past.

Derrida, J (1994) *Spectres of Marx: The State of the Debt, the Work of Mourning and the New International*, trans Peggy Kamuf (New York: Routledge).
de Certeau, M (1986) *Heterologies: Discourse on the Other*, trans Brian Massumi (Minneapolis & London: University of Minnesota Press).
Heidegger, M (1971) *Poetry, Language, Thought*, trans Albert Hofstader (New York: HarperCollins)
Reisner, N (2009) *Milton and the Ineffable* (Oxford: Oxford UP).
Cazeaux, C (ed) (2000) *The Continental Aesthetics Reader* (New York: Routledge).

Jordan Williams & Paul Hetherington

Lung: A Remediation

Digital video, 2015
25 x 20 cm

Artist statement

Lung: A Remediation is a work that sees a prose poem written for the page, 'Lung', translated into a digital poem. Traces of the original analogue work linger in the new creation, particularly in the words retained from the original poem. However this project reconceptualises the original poem as a truly multimedia creation in which suggestive tropes and images from the source work are selectively transformed into visual imagery and other elements of the new digital work. This creative process foregrounds how an analogue work may 'haunt' another digital work—which is neither the same work as the original, nor an entirely different work, but something in-between. Making this work enables an exploration of how digital space may function poetically; differences in dynamic between words and space on a page and on a screen; the nature of decisions required when re-casting a poem into a into a more visually dynamic medium; ways in which metaphors, imagery, connotation and denotation work in such a context; and how particular digital features, such as screen colour, affect the interpretation and readings of poems in a digital environment.

Research statement

Digital poetry may be understood as an extension of literary and cultural modes that preceded it—all of which featured the coexistence and interplay of novelty and tradition, surprise and repetition. While poetry on the page and digital poetry are sometimes written about as if two different kinds of art, theorists such as Perloff and Hayles remind us that the two are usually in dialogue with one another. Poems on the page and digital poems both organise time, for example. This project, part of a larger collaborative project entitled *Proximities*, does not assume either that software enhanced or generated poetry is like an event, and inherently dynamic; or that a poem on the page is simply a fixed artefact or object. Instead, just as works in print are always generating significantly different meanings, so too this remediation project explores ways in which all reading, no matter what platform delivers it, constitutes an unpredictable and dynamic encounter with language. Through translating a print prose poem ('Lung') into digital form using text, image and other affordances of digital technologies, this collaboration tries to find a point where analogue and digital modes may co-exist in balance.

Perloff, M (2006) 'Screening the Page/Paging the Screen: Digital Poetics and the Differential Text' in A Morris and T Swiss, eds, *Media Poetics: Contexts, technotexts and theories*, Cambridge: MIT, 143–164.
Hayles, NK (2006) 'The Time of Digital Poetry: From Object to Event' in A Morris and T Swiss, eds, *New Media Poetics: contexts, technotexts and theories*, Cambridge, Mass: MIT Press: 181–209.
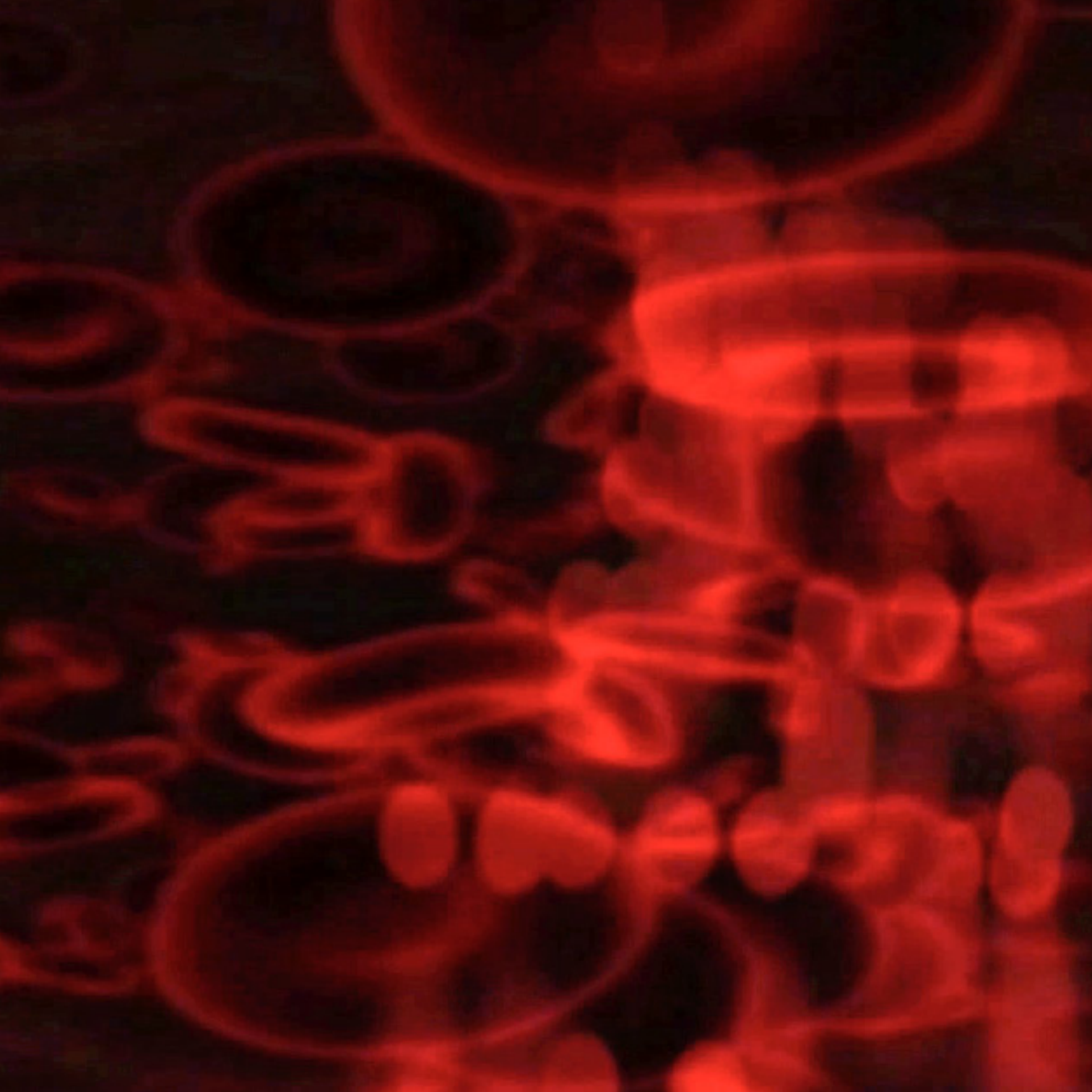
The CCCR workshop

Axon Analogue II

Artist book
30 x 30 cm, 2014

This work of poetry was produced and 'published' by members of the Centre for Creative and Cultural Research (CCCR). The product of 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*; each year's letterpress work carries the title *Axon Analogue* as an explicit reference 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 annual workshop explores new ways of thinking and making, and new approaches to 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 2014: Monica Carroll, Adam Dickerson, Caren Florance, Katie Hayne, Geoff Hinchcliffe, Shane Strange, Jen Webb, Jordan Williams. Several of the works referenced our late friend and colleague Dr Sandra Burr, who was an active member of CCCR and participated in *Axon Analogue I*.

WORDS
ACTS
CUT

all I have to hold on to are fragments of old songs

You wanted jagged words
to cut handholds in the smoothness of things
so when the floor tilts to vertical
(as it will)
you can cling
(you can cling)
scrabbling

But my words are stones rounded
I hold them in my mouth
At first cold
they warm by the end
and I do not want to spit them out

*If you are to speak, there must be
a place from which to speak. (this
is a grammatical remark)*

that awful cliché, a memory of hope.

*you hold out your offer to me
mouth.*

A tiny village sprouted at the base of his
Twee cottages pocking the vertebrae, thick
Tallow candles snuffed for enduring night

Cart-wheel spokes spinning arsewards as the
A smirch of bow rakes and stirrup hoes mince
patches, always, by and by, hitting bedrock bone

Biographical notes

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.

Michael Biggs is Emeritus Professor of Aesthetics at the University of Hertfordshire, UK. He has degrees in both Fine Art and Philosophy, and his research into Wittgenstein and visual communication led to his appointment to the Honorary Committee of the British Wittgenstein Society. Michael is currently a Visiting Fellow in the CCCR, Faculty of Arts & Design. One of his key interests is the nature of research in the arts.

Susan Boden lectures in the landscape program at the University of Canberra and is co-author, with Nicholas Brown, of the biography of Rick Farley, *A Way Through: The life of Rick Farley* (2013). Her interests include aboriginal reconciliation through landscape sustainability; Canberra landscape history; and, wellbeing and landscape.

Nicholas Brown is Associate Professor of History at the ANU. His research interests encompass a wide range of Australian history, with a focus on twentieth century social, environmental and biographical history. He is closely involved in several intensive workshops that support postgraduate research in biography and environmental history.

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.

Monica Carroll is a Canberra poet, writer and academic. She has been widely published, in a range of genres. Her work is multi-award winning and includes the HQ Magazine Short Story Award, The ACT Writer's Centre Short Story Award and the Dorothy Porter Award. Her current research interests include phenomenology, poetic structures and creative boundaries.

Rasa Daukus (piano) and **Will Larsen** (percussion) first began working together when they met as music undergrads. Since forming Tess Said So, their combined output has focussed on the composition of new works incorporating electronics and laptop, performance of exclusively original material, and building connections between artistic disciplines.

Adam Dickerson took a BA and PhD in philosophy at the University of New South Wales. His publications include *Kant on Representation and Objectivity* (Cambridge University Press, 2004), and papers in film studies, philosophy of science, philosophy of language, and epistemology. His present research interests are in professional ethics, communication ethics, and issues in the philosophy of communication. He spends his spare time rearing otters.

Anthony Eaton has been writing for children, young adults, and adults since the late 1990s. He is Associate Professor of Creative Writing at the University of Canberra where he is researching the changing nature of young adult fiction in Australia.

Fanke Peng is the Course Convener of Fashion at the University of Canberra and the founder of the Cross-Cultural Design Lab. She holds a PhD in Interaction Design and Visual Communication from the University of Dundee, UK. She is an international award winning designer and researcher, with a research focus on digital fashion and craft in the global creative economy and wearable technology for social inclusion.

Angelina Russo is the Associate Dean (Research) and inaugural Professor of Cultural Practice in the Faculty of Arts and Design at the University of Canberra. Her research focuses on explorations in the changing media landscape and their applications to cultural communication. She is a co-founder and director of Museum3 (www.museum3.net) and, in her spare time, runs a micro-business where she designs and hand-manufactures high visibility knit cyclewear (www.culturecycle.org).

Ana Sanchez Laws' research focuses on the use of new technologies to address contested political stories, issues of diversity and social inclusion, and representing the natural environment. She has written a book on these issues, *Panamanian Museums and Historical Memory* (Berghahn Books 2011), as well as produced a number of documentary projects.

Lisa Scharoun is Assistant Professor in Media & Graphic Design in the Faculty of Arts and Design. Lisa holds a PhD in visual communications from Griffith University. She completed her Bachelor of Arts in graphic design and subsequently worked in the advertising industry in the US before commencing a Masters in Design Studies at Central St Martin's College, London. 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.

Bethaney Turner's current research explores how more sustainable urban living behaviours can be developed and fostered in a time of human-induced climate change. Her interdisciplinary research draws on many fields including human geography, political ecology and cultural theory and, in practice, focuses on the food system from production to waste. This includes work on farmers' markets, community gardens and agricultural shows and is currently expanding to the area of digital food studies.

Jen Webb is Distinguished Professor of Creative Practice at the University of Canberra, and Director of the Centre for Creative and Cultural Research. The work in *Traces and Hauntings* is an outcome of the ARC research project 'Understanding creative excellence: A case study in poetry' (DP130100402), of which she is lead investigator.

Mitchell Whitelaw is an academic, writer and practitioner with interests in new media art and culture, especially generative systems and data aesthetics. He is currently Associate Professor in the Faculty of Arts and Design at the University of Canberra, where he leads the Master of Digital Design. He blogs at The Teeming Void <http://teemingvoid.blogspot.com.au/>.

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