BEAUTIES AND BEASTS

UNIVERSITY OF CANBERRA

FACULTY OF ARTS & DESIGN

CENTRE FOR CREATIVE & CULTURAL RESEARCH

BEAUTIES AND BEASTS

Members of the University of Canberra's Faculty of Arts & Design present an exhibition that harnesses the power of creative practice to represent what is beautiful and beastly about out relationship with the natural world. The exhibition explores these concepts in a range of media: artist books, video and sound art, works on paper, and both sculptural and interactive media.

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.

Dedication

This exhibition is dedicated to the memory of our extraordinary colleague, Sandra Burr, who passed away in September 2014. Sandra was a passionate advocate for animals and produced exciting research related to the relationship between the human and non-human worlds. Some of this research is presented in the exhibition.

The 23rd University of Canberra Faculty of Arts & Design Staff Exhibition

Belconnen Arts Centre, 6 – 28 May 2017

Sandra Burr (in memory)

Writing Riding: Reflections of an Australian Horsewoman

Digital prints on polyester; dimensions variable

Artist statement

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Hakim Abdul Rahim

Family Snapshots

2 x digital prints, 59.4cm x 84.1cm, 1 x mirror, 59.4cm x 84.1cm; 2017
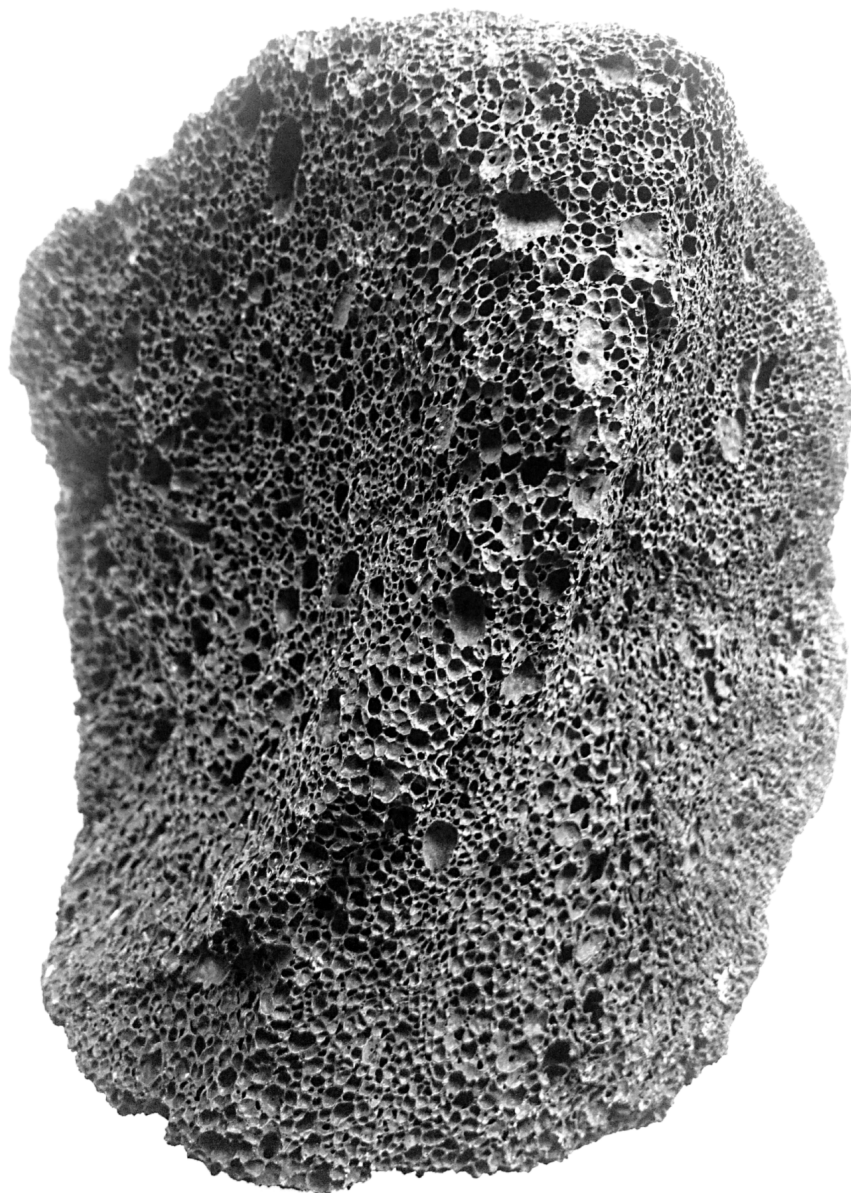
Artist statement

My work delves into the inanimate and animate, perfection and imperfections, exploring the entangled nature of objects and self. Using the medium of photography and other stuff, I attempt to touch upon the intimate relationship we have with natural objects, and the sticky web of co-dependency that forms the very nature of our lives.

Research statement

Using specimens from the UC Geology Collection, *Family Snapshots* explores the entangled nature of academic disciplines and material objects in universities. University collections are born from academia, given names, meaning and value, researched, cared for and cherished. In the case of the Geology Collection, unknown and uncared for in a basement.

The relationship between the specimens and ourselves, extracted from the natural surrounding and thrust into an intellectual environment, to be unloved and unused is explored in this piece. Do our lives run the same parallel course to be born, loved, valued and then left to live out our lives, unknown to the world? What responsibilities do we have to these object lives that are of our own creation? Ponderings to ponder.

Stephen Barrass & Catherine Clover

Poetic Communications with the Internet of Possums

Laser-cut possum hutch, mobile phone, solar charger, video courtesy http://possum.tv; dimensions variable; 2017

Artist Statement

Canberra is known as the 'bush capital', which has facilitated the movement of possums into garages and roof-spaces where they have flourished. Their noisy nocturnal habits and propensity to nibble the roses has led to a love/hate relationship, and Canberrans generally consider them as pests. This has led to pest removal approaches such as baiting, trapping, scent-off, auditory sirens and flashing lights. A more co-habitative approach has been to provide hutches that encourage possums to move out of the house and into the garden. The Internet of Possums, aims to shift the general attitude toward urban possums from pests to pets using ideas inspired by Donna Haraway's *Companion Species Manifesto* (2003) and Val Plumwood's proposals for interspecies communication (Environmental Culture, 2002). The online possum hutch will be a site for inter-species social media, communication and relationship building. We will present a speculative design of an Internet of Possums hutch comprised of open source software and hardware components that allow audiovisual communications. The prototype will be installed as part of the exhibition. From within the hutch a voice will be heard reading a range of fiction/nonfiction, including transcriptions of the sounds of possums, excerpts from field guides about how we classify and identify them, and dreamtime stories about possum ancestors. This is intended as a kind of offering, a means of sharing space, in the same way as the concept of pest becoming pet.

Research Statement

Since this project aims to foster beneficial interactions with possums in line with the overall theme of the symposium, we need to ensure that we develop something that is mutually agreeable. While possums wouldn't care too much about being observed (visually and aurally) they may not take to disturbance by us piping sound into their box. Or maybe they won't care? Discussion Questions:

1. This is an opportunity to question the assumption that possums won't care about being observed, which is the general approach taken by ecologists. Can we play with that idea? Even if possums don't care there are people who will. Who are these people and how can their concerns guide the further development of our concept?

2. If possums do care, can we obtain their consent, or develop a method of interacting with them that they can initiate or curtail?

3. What do we mean by pets, and how might we shift that meaning to promote urban co-habitation?

Photo credit: Tony Eaton

Dianne Firth

Earth Bones #1 & Earth Bones #2

Textile; 158cm x 82cm; 110cm x 122cm

Artist statement

When my children were young and we went on long car trips we would often look at landscape features, such as distant hills, imagine that there were giant animals hiding just under the ground, and make up stories about them. We also read Aboriginal creation stories that imagined landforms associated with animals and plants. It was a fun diversion which also enabled the children to appreciate the range of landform in the landscapes we traversed.

Research statement

Landscape architecture is a profession concerned with the composition of landform, water, vegetation, paving and buildings to achieve technical, social and aesthetic objectives. My research into Australian landscape systems has exposed a range of cultural attitudes and narratives towards land and place.

Contemporary narratives tell us about our contemporary relationship to the land. They range from conservation for the common good, such as with the formation of national parks and the conservation of places of cultural significance; to the rights for land exploitation for individual or corporate gain, such as for forestry and the extraction industries.

Western garden traditions acknowledge Greek and Roman belief systems that attributed a spirit of place (genius loci) to particular places. This continues to the present day as an appreciation of the 'sense of place' of a place and is a benchmark for the tourism industry.

Several Eastern belief systems emphasise the importance of landforms and nature. Buddhism associated mountains with the gods. Spirits were associated with places and these places were shown deep respect. Shinto beliefs also identified the presence of gods or spirits in nature. These spirits were believed to have produced islands, mountains, as well as trees, winds and streams. All came from nature.

Aboriginal narratives show a close relationship between land, plants and animals. An appreciation of this understanding was, and is, fundamental to caring for land.

Caren Florance, Paul Munden & Jordan Williams

## Shred

Letterpress on decorative paper and newsprint, polyester, wallpaper; variable dimensions; 2017

Artists' Statement

This piece is part of a collaboration between Caren Florance, Paul Munden and Jordan Williams which aims to explore a process of opening up poetic concept through technological affordances. In this collaboration, having selected passages from Paul's poem 'Rat Tales' that describe the psychological horror of scrubbing and shredding obsessively in response to the presence of a rat, Caren has used a traditional and very laborious process of handset letterpress that needs several repetitive passes of the type with different pieces of paper. The print's text is shredded on the page, and the ephemeral waste paper is shredded to form a rat's nest. This is one example of the many ways this poem could be represented visually, and it was used to inspire Jordan's interpretation using digital means where the metaphor of shredding is visually interpreted in movement on the screen.

Research statement

The broader research context for *Shred* is experimentation with issues of poetic form, technique and materiality in poetry to illuminate connections and tensions between artistic works and poetic utterance, modes of representation, sensory experience and the tangible world. The research focus is primarily on the materiality of poetry: content, form, and medium. The collaboration sees one aspect of Paul Munden's original poem, a segment which can be read as a metaphor for obsession and anxiety, transposed into letterpress text and digital images. The technological affordances of letterpress are employed to embody obsession through printing and overprinting such that the text is multiplied to the edge of illegibility. The shredding of the rat's nest literally translates the selected lines into the three dimensional gallery space. The digital response builds out from the letterpress version. Text works and reworks on the screen, at times legible and at others a blur of obsession and anxiety. The original poem, 'Rat Tales', like all poetry, uses space to signify its status as poetry and to control/produce meaning. In the case of 'Rat Tales' spatial characteristics include the relatively regular structure of the stanzas producing a pattern of white space that combines with the rhythm of the lines and the poetic diction to create sections of narrative that are loosely linked, holding to each other like the rats depicted in the final section, 'climbing / the twisted rope / of themselves'. The collaboration demonstrates that artists can work in ways that are similarly, loosely linked, each using the other to make their way to higher (or lower) ground.

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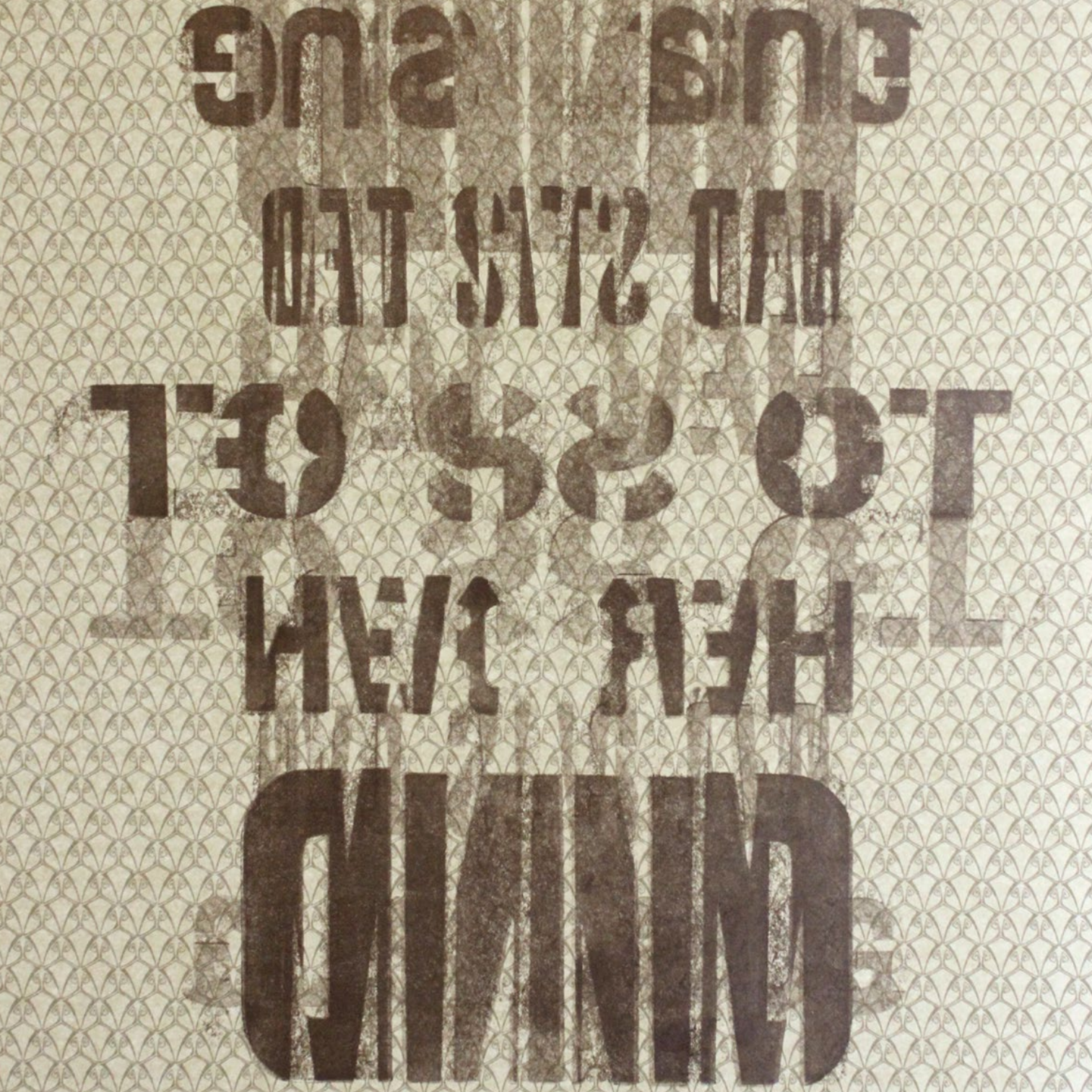
Tony Flowers

Herald

Ink, pencil and watercolour, 42cm x 29.7cm, 2016

Artist statement

As an illustrator who is pursuing academic research I find myself in a unique position. I am allowed to combine my love of drawing with my thirst for knowledge. This has resulted in me interviewing and learning from some of Australia's most celebrated children's book illustrators. Each interview has inspired me in different ways. Much of the technical approach to creating images is second nature to professional illustrators. They spend no more time thinking about how to draw something than an experience driver thinks about how to drive a car while driving it. It becomes an automatic response to the paper. The inspiring aspect of their work is the philosophical approaches they take to creating visual stories and their passion for their craft. Each in their own way is able to release control and trust in their own intuitive abilities.

In my illustration for this exhibition I have allowed myself to utilise my own intuitive processes while illustrating. I have loved illuminated manuscripts for many years and saw this as an opportunity to create my own mythical creature for an illuminated manuscript. Too often as creators we become focused on the technical aspects of creating work or constantly judge and second guess what we are doing. Sometimes we need to leave space for the creativity process to take over.

Research statement

My PhD research examines the current practices of Australian illustrators in relation to encoding visual information in narrative for children's literature. This has been achieved through interviewing illustrators while completing cognitive illustration tasks. A significant theme that has emerged is the use of intuitive decision making processes to while creating illustrations. Parallels in the interviewed illustrators approach to intuitive work and Naturalistic Decision Making (NDM) theory are obvious. In NDM, decisions are made based on a pre-learnt patterns. Research indicates that experts in their field use these previous patterns of behaviour or experiences when decision need to be made (Kahneman &Klein, 2009, 516).

Professional illustrators build up a repertoire of symbols and visual patterns that enables them to create images in a spontaneous manner. During the illustration process they react to a line that is drawn and can adapt the next line almost instantaneously to suit their purpose. This process happens in a way that is not consciously guided by the illustrator. As Stephen Michael King said 'part of the process is, the less I think about it, the more everything comes together...If I go quiet sometimes the line will dictate more than my mind' (King, 2016).

U.K. Frederick & Katie Hayne

Yeti

1 x inkjet print on tyvek, 83cm (w) x 117cm (h); 7 x archival inkjet prints on rag paper, 29.7cm x 21cm; 2017

Artists' statement

Where are we going and where did we come from? Continuing from our previous collaborations based around our Toyota Corolla, in this work the car seat cover, a remnant of a dead sheep, is brought back to life in a mysterious beast-like form.

The work proposes a post-human relationship with the automobile. The body of the driver re-animating the car-seat cover, inverting the traditional relationship between the driver and the car seat. The human body has become the car body. The work also alludes to a common association of cars with animals through their brand names—jaguar, mustang, colt, barracuda and colt.

Research statement

Through this art work we continue to explore how different modes of representation act as a way of interpreting materiality and our relationship to the material world, focusing on contemporary ruin, waste and car culture. This work specifically draws on theories of the human-automobile cyborg, such as the 'car/driver' (Lupton 1999), 'the driving body' (Sheller 2004) and 'driver-cars' (Dant 2004).

Collaboratively, we have been researching car culture through film and photography since 2005. From 2005–2009 we documented the local car culture in Canberra, 'hanging out' with the car enthusiasts in Lonsdale Street, Braddon. In 2013 Ursula completed her PhD examining the relationship between automobility and art, specifically looking at the car as a mode of creative expression.

U.K. Frederick & Katie Hayne

Mega Mutant Metal Mammals

Digital video, 10mins; 2017

Artists' statement

Mark 'Scrapdaddy' Bradford is an artist inspired by recycled materials—named Scrapdaddy for his ability to bring scrap metal to life. We met Scrapdaddy in May 2009 whilst filming in the lead up to the annual Art Car Parade in Houston, Texas. At that time he had already created more than twenty 'art cars', some of which sat outside his workshop on the side of the road, others were in vacant lots around Houston and several were in private collections. Scrapdaddy continues to build his metal machines and this short documentary film tells the story of what inspires Scrapdaddy to create his car-creatures

Research statement

The research for this film was part of Ursula Frederick's doctoral thesis 'On and Off the Road: Creative Intersections Between Cars and Art'. This practice-based research explored the aesthetics of car cultures in Australia, Japan and the USA. A particular focus concerned how artists respond to contemporary ideas and issues through a creative engagement with the automobile. The short film *Mega Mutant Metal Mammals* has been produced specifically for the *Beauty and Beasts* exhibition. Katie Hayne conducted the filming and editing of the material utilising ethnographic filmmaking as a methodology for eliciting and communicating narratives around socially engaged art practice.

Sam Hinton, Andrew Mackenzie, Wu Hao & Su Elin

The Anthropocene is a Meditation about Time

Digital video; 2016

Artists' statement

Time collapses in the Anthropocene. Anthro (human time) pocene (geological time) conflates two infinitely different temporal scales. This film asks the viewer to meditate on the time-collapse created by the Anthropocene declaration. Elin chants a poem by Qu Yuan who ended his life in 278BCE rather than living in his world. 'Crossing The River' is a dramatic monologue, a reflection on the poet's life while walking alongside the Yangtze River. Project forward about 2300 years. Sam records on his iPad, the G278 train leaving Zhengzhou station, accelerating to 300km/h. The scene is a modern city, rapidly expanding over this ancient landscape, laying down the concrete, aluminium and atmospheric carbon that will mark the Anthropocene in the rock strata. Project back into geological time, the start of the Anthropocene, whether it was 60,600 or 2300 years ago is of little consequence, it is a microscopic geological time difference. Project forward again, in geological time, the film asks the viewer to contemplate and venture to the end of the Anthropocene precisely because geological epochs are marked with extinction events. With Qu Yuan's monologue in mind, we respond to the question with a meditation about humanity's remaining time on earth.

Research statement

This film was a finalist in the international short film competition hosted by the Australian Institute of Landscape Architects Annual Festival held at the National Museum of Australia in October 2016. The film was a collaboration between academics from Henan University of Engineering and the University of Canberra, responding to the competition brief 'What is the Anthropocene?'. Our film focused on the perpetual conundrum about how the modern and the ancient collapse in geological time, and that as humans we are on a trajectory that the announcement of the Anthropocene will not change.

九章 涉江

Michael Jasper

Beautiful Geometries: Still Life after LC

Acrylic; 53.5cm x 53.5cm 29cm; 2017

Artist statement

'The fundamental principle is "from the inside out" (contrary to appearances). Everything in life is in essence biological. The biology of a plan or section is as necessary and obvious as that of a creature of nature.' So writes Le Corbusier (1887–1965) near the end of his life. The reflection calls forth a series of aesthetic speculations around the relation of beauty and nature as framed through the lens of geometry on the one hand and the biological on the other. Analysis of a series of late works by first generation modernist architect Le Corbusier reveals complex relationships toward the visual world and the question of beauty in particular. Articulated through the regulating device of the Modular, certain projects of Le Corbusier create a tension between geometry—as rendered in module generated shape—and apparently free-form or random distributions as revealed in certain of Le Corbusier's late works. These include the Carpenter Centre for the Visual Arts (Cambridge, Mass., 1963) and the Olivetti Centre for Electronic Calculation (Rho, Italy, 1963), generative references in the present project.

Research statement

There is an ambiguity at the origin of modernist aesthetic discourse. In architectural practice and theory, it finds one manifestation in the relationships founded between geometry and nature, between the mathematical/regulated and the seemingly random orders of dynamic symmetry. The genealogy of this ambiguity in twentieth-century architecture underpins a multi-year research project and the work included in the exhibition contributes to one line of investigation in the larger project.

A number of architectural speculations in the form of questions are opened through *Beautiful Geometries: Still Life 1 after LC*. What is revealed in the formal and spatial differences between the plans and sections of Le Corbusier's late projects for the Carpenter Centre for the Visual Arts and the Olivetti Centre for Electronic Calculation? Can they be taken as an index of different relations to architectural knowledge and in turn beauty's relation to the non-geometric? And if so is one perhaps more on the side of the singular, the other on the side of repetition? In what lies the biological essence accompanying Le Corbusier's thinking at the time? Which aspects of architectural knowledge specifically and in aesthetic speculation more generally are questioned or destabilised? In terms of implications methodological, what might the work reveal or display about the role of regulating systems not as visible image but conceptual artefact?

The artwork contributes to scholarly debates on architecture's relation to geometry and the biological, adds to knowledge about architectural discourse in the mid to late twentieth century, and contributes to secondary scholarship on a little studied aspect of Le Corbusier's practice and thought.

Urša Komac

Travnik: Frightened Eyes in the Grass

Printed photographs, sketches and maps; 84.1 x 118.9 cm and 7 pieces 21 x 29.7 cm, mounted foamcore; 2017

Artist statement

This project looks at some uncanny cenotaphs of Bogdan Bogdanović that were built in Travnik, Bosnia, in the times of Tito's Yugoslavia. Travnik, which means meadow, is a small town but used to have four religions: Orthodox, Catholic, Muslim and Jewish. I conducted interviews in Vienna with Bogdanović before he died in 2010 and took these photographs when I visited the site in Bosnia. When Bogdanović received a call from the mayor of Travnik, the site was already decided. It was on high ground between Old and New Travnik where a great many people had been shot there during World War II. The idea was to build cenotaphs. It was a place surrounded by uncultivated landscape, with an 'airy' quality. The figures of Travnik reflect Bogdanović's own dreams more than anywhere else. He had a dream box in which he noted down his dreams when he woke up—a typical surrealist practice. One note from Bogdanović reads: 'Images (of cities). Why was I horrified by them? Many cities looked at, but not seen'. Travnik shows once again that the dream of reason creates monsters, as Goya put it. After compiling the maps of minefields, photographs and sketches in a kind of a puzzle, I could not get rid of this sentence: Yugoslavia was a dream. A rotten one, perhaps. Bogdanović told me that one day a group of Italian tourists came to see his memorial for victims of fascism in Travnik. At the sight of the cenotaph they exclaimed, 'Oh, we did not know there had been Etruscans here'. 'But, of course there were', Bogdan replied. 'I felt like I had lived for two thousand years'.

Research statement

Bogdanović's cenotaphs were created in the context of the 1948 political split between Stalin and Tito, which provided Yugoslavia with an opportunity to develop a different approach to state-sponsored architecture. Under this new paradigm emerged a programme to build the network of memorials for the victims of fascism across different republics of Yugoslavia. This created a fertile soil for Bogdanović to create a series of supranational and trans-religious cenotaphs. They generate a public good and are drops of culture in the Balkans. The uncanny, life-affirming cenotaphs not only contrasted with the monumental socio-realist architecture from Eastern Europe, but also served to distance the program from notions of a specific 'national' project that could be the source for separatism, due to the ethnic tensions of Yugoslavia, itself a politically invented 'nation'. Locals participated in building these memorials and ironically people from local community also participated in their partial destruction only a few decades later. The last Balkan War (1991–2001) left a profound imprint on the city of Travnik and on the memorial. Close beside it ran a line of trenches that divided the zone controlled by the Croats from the area under Muslim control. The stones are pierced by the bullet marks. Two of the blocks are broken. The place is forgotten and there may still be unmarked minefields in the area.

Tim Sherratt

The Redaction Zoo

web application, laser-cut cardboard and acrylic

http://owebrowse.herokuapp.com/redactions/tags/art/

Artist statement

This collection of creatures was discovered amidst thousands of ASIO surveillance files held by the National Archives of Australia. While the practice of redaction is intended to withhold information from public view, an unknown archivist has used redactions to add an artistic flourish to the files. They are reminders that the processes that limit our access to information are human in their operation and design. There is nothing magical about the 'secrets' preserved in government archives.

Research statement

Digital tools and technologies enable us to explore cultural heritage collections in new ways—to see them differently. The *Redaction Zoo* was discovered as part of an ongoing project that uses computer vision to analyse publicly available ASIO files. I wrote a script to identify redactions in digitised documents and, while checking the results, I found art. The redactions provide a data point that I can use to track change in the processes that create and control the files—an opportunity to reverse the gaze of state surveillance. Instead of being dead ends the redactions can be starting points for further discovery.

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This office file

Olga Walker

Listening to the Bird Call

Mixed media (pencil, watercolour, charcoal and felt pen); 31cm x 61cm; 2017

Artist statement

My PhD project, which consists of a work of historical fiction and an exegesis, is looking at post World War II Irish female migration to Britain, but its focus is on women before they left Ireland. In line with my research and my interest in Old Irish poetry, this work is located in the gaps between the theme of the exhibition, *Beauties and Beasts*, and a medieval Irish poem:

> **Int én gaires asin t-shail**
> Int én gaires asin t-sail
> álainn guilbnén as glan gair:
> rinn binn buide fir duib druin:
> cas cor cuirther, guth ind luin.
> (Author unknown, University College Cork, Corpus of Electronic Texts)

Visual creative practice and poetry are used to develop an interpretation of this poetic work and how it can be painted to represent what is beautiful in my relationship with the natural world. Language is important to understanding, and in this case, I had to search for an English translation for the poem:

> **The blackbird calling from the willow**
> Blackbird from the willow sings
> Lovely beak a clear call rings:
> Tuneful gold on solid black:
> Twines the tune and braids it back.

Research statement

Medieval Ireland relied on its poets to pass on stories and knowledge through an oral tradition and, although there were ancient lores that restricted the nature of the work that women could do in early medieval Ireland, some were able to become poets. They were not limited to the role of 'housewife'. Some women in medieval Ireland were able to find a way in which to have their voices heard through their writing. Although the opportunity for gender equality has presented itself in Ireland on a number of occasions, and has slipped away, Irish women from 1948 to 1954, (the period of interest in my research) were also able to use whatever was at their disposal to forge a life for themselves. The research context for the work is that my particular interpretation of the poem is sited in ideologies of gender where both men and women are recognised as poets of the past, as well as in Irish medieval mythology.

Jen Webb, Paul Hetherington & Paul Munden

Bête à chagrin

Artist book, paper, photos and poems, folded concertina-style; 150cm X 260cm; 2017

Artists' statement

Human animals have been living alongside other animals throughout our long history for at least 50,000 years, have worked and lived with dogs, cattle, horses and, we can surmise, have for at least this long shared bonds of trust and affection. On average, though, the lifespan of companion and co-working animals is significantly shorter than that of humans, which means that such relationships invariably end in loss. This work addresses the inevitable mourning, and processes of memorialisation. We have sourced photographs of animals that were loved and lost, along with a sentence about some salient feature of each animal. Working with this data we have written prose poems that respond to the supplied photo and sentence. Poetry is a medium ideally suited to elegiac moments, and the shape of the resulting book evokes the constant turn and re-turn that is loss, and recovery, memory and forgetting.

Research statement

Poetry frequently circulates around the idea of loss, as shown by the long history of elegiac writing and the frequency of poetry readings at funerals and other events that memorialise the dead. It is a literary form that speaks eloquently and pithily of the ways in which bereavement changes one's lived experience, partly because it may be the form most closely expressive of the not-fully-sayable things in human experience. Mourning is therefore—as Freud (1959) writes—an act that is both familiar and private: we all grieve, but we grieve alone. However, viewed from a different perspective, it is clearly a community act, one that, as Darian Leader (2008) argues, 'requires other people'. The space between the private, individual and discrete, and the public, shared and communal is one that is readily occupied by poetry. Mourning sometimes confounds or conflates the immaterial (image, memory) with the material world, as it searches for ways of understanding or articulating lost connections. Prose poetry, in particular, with its interest in the quotidian, narrative and metonymic ways of speaking, may provide a persuasive bridge between the material and the immaterial, concretising the empty space of loss in language's 'fullness' of representation.

Short biographies

Hakim Abdul Rahim is a wearer of many cardigans, a conservator, curator, gardener, botanist, crafter and very occasionally, a nuisance.

Stephen Barrass is Associate Professor in Arts and Design at the University of Canberra. His publications appear in *Leonardo Music Journal*, *ACM Computers in Entertainment*, *IEEE Multimedia*, *Sage Visual Communication*, and the *International Cultural Heritage Meeting*. His practice includes the interactive welcome to the gallery of First Australians at the National Museum of Australia, *ZiZi the Affectionate Couch* at the Museum of New and Old Art, and the *Listening to the Mind Listening Concert* at Sydney Opera House Studio.

Catherine Clover studied at Wimbledon School of Art/University of East London in Fine Art (Painting). After several years' practice, an arts residency with Gertrude Contemporary took her to Melbourne, Australia and she has been based since the mid 90s. Her audiovisual installation practice uses field recording, digital imaging and the spoken/written word to explore the human animal relationship in the urban environment.

Dianne Firth creates art quilts which she defines as layered stitched textiles. Her works are informed by her training as a landscape architect and her research into Canberra's landscape heritage. She uses processes of abstraction and minimalisation, and manipulates line, colour and texture to capture the essence of the subject. Her work is recognised nationally and internationally through private and public collections, awards, and through acceptance into prestigious juried exhibitions.

Caren Florance is an artist who makes print- and book-related work. She has degrees in English Literature and Visual Arts and is currently a PhD candidate in the Faculty of Arts & Design, University of Canberra. Her work is collected nationally and internationally.

Tony Flowers is an international award-winning illustrator of over 25 titles. In between drawing stomping dinosaurs and flatulent ninjas Tony is working towards his PhD and teaching Graphic Design at the University of Canberra.

Ursula Frederick is an artist and archaeologist who works across a range of visual media. Her most recent project will to explore how practice-based research can inform the production, dissemination and reception of archaeological knowledge and heritage discourse. Ursula's long term research interests include the role of mark-making and creativity in generating affect, belonging and community.

Katie Hayne is the Research Development Officer at the Centre for Creative & Cultural Research at the University of Canberra and she is also studying a Masters of Philosophy (Visual Arts) at the ANU. She has a background in web design and digital research methods and her interests include explorations of the everyday, consumption and visual anthropology.

Paul Hetherington has published eleven full-length collections of poetry and won the 2014 Western Australian Premier's Book Awards (poetry). He was commended in the 2016 Newcastle Poetry Prize, and shortlisted for the international 2016 Periplum Book Competition (UK). He is Professor of Writing in the Faculty of Arts and Design at the University of Canberra and head of the International Poetry Studies Institute (IPSI) there.

Michael Jasper is an architect, educator and scholar based in Australia. He directs the Master of Architecture course at the University of Canberra where he also leads the major projects studio and advanced architectural analysis units. His research explores intersections of practice with the history and theory of the discipline.

Urša Komac is a Slovenian-Australian architect and critic. Her research interests are public space, design history and education. She is an Assistant Professor of architecture in the Faculty of Arts and Design at the University of Canberra.

Andrew Mackenzie, Sam Hinton, Wu Hao and Su Elin have met every two years in China and Australia to teach, collaborate, and share ideas on cross-cultural issues in design and landscape architecture. In 2016 they taught a cross disciplinary studio together at Henan University of Engineering to explore some of the issues facing Chinese cities from a health and wellbeing perspective.

Paul Munden is Postdoctoral Fellow at the University of Canberra, working within the International Poetry Studies Institute (IPSI). His volume of new and selected poems, *Analogue/Digital*, was published by Smith/Doorstop in 2015. A further collection, *The Bulmer Murder*, was published by Recent Work Press in April 2017.

Tim Sherratt is a historian and hacker who researches the possibilities and politics of digital cultural collections. He's currently Associate Professor of Digital Heritage at the University of Canberra. You can find him at timsherratt.org or as @wragge on Twitter.

Olga Walker is now PhD Candidate with the University of Canberra, following a career in financial management in the private sector, and as a financial analyst. She graduated with a BA Arts (Community, Culture and Environment), and has undertaken the following postgraduate studies: Grad.Cert. (Public Sector Management); Grad. Dip. Arts (English), Grad. Dip. Arts (Research), and an MA (English).

Jen Webb is Distinguished Professor of Creative Practice at the University of Canberra, and Director of the Centre for Creative and Cultural Research. A poet and researcher, she was lead investigator on the Australian Research Council Discovery project 'Understanding creative excellence: A case study in poetry' DP130100402).

Jordan Williams is an academic and poet who works in digital and other disruptive literary forms. She has a PhD in digital poetry and teaches literature in the Faculty of Arts & Design and the University of Canberra. In addition to composing digital poetry, she works with people who are unwell or at risk, using creative arts to help in their recovery.

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Stephen Barrass & Catherine Clover | *Poetic Communications with the Internet of Possums*

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Dianne Firth | *Earth Bones #1 & #2*

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Tony Flowers | *Herald*

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