### Session 10:15am

**Eugene Ball**
PhD, Contemporary Music candidate, Victorian College of the Arts  
Supervisors: Dr Rob Vincs, Associate Professor Mark Pollard, Professor Barry Conyngham AM

**Title:** Preparing the Orchestra: Composing for ensembles of prepared orchestral instruments.  
**Confirmation Seminar**  
**Abstract:** Taking cues from John Cage’s mid-twentieth century compositions for prepared piano, a minority of composers have partially explored the potential for preparing some instruments of the orchestra. However, a comprehensive study of the field has yet to be conducted. Furthermore, works for large ensembles of prepared instruments are absent from the contemporary orchestral repertoire. This research examines the compositional possibilities that arise when common orchestral instruments are prepared, and ways in which these possibilities can be used to inform new works for small and large ensembles of prepared instruments. Through a series of one-to-one workshops with instrumentalists who specialise in the field, this research develops a data-set of effective methods of preparation for each common orchestral instrument. These data form the basis of a folio of compositions, including works for each instrument family and a piece for an entire orchestra of prepared instruments.  
This presentation examines the progress of this research to date, including summaries of the workshops conducted with players of orchestral string instruments. It also offers a critique of the researcher’s initial attempts to include material for prepared instruments in compositions. Furthermore, it outlines the future path of this research and examines potential implications for composers and instrumentalists.

### Session 11:15am

**Patrick MacDevitt**
PhD, Performance candidate, Melbourne Conservatorium of Music  
Supervisors: Dr Jane Davidson, Dr Michael Christoforidis, Stephen Grant

**Title:** Mona: Issues of Gender and Politics in Early 20th Century American Opera.  
**Abstract:** In 1911, Mona won the Metropolitan Opera House’s $10,000 prize for best original American opera in English. After being selected unanimously by the competition jurors, Mona was performed four times in 1912 and was never produced on stage again. Mona has received little scholastic attention, and as a key member of an under-appreciated repertoire (American opera of the early 1900s), an analysis of this work will offer information on American musical idioms of the early twentieth century and cultural values of the period’s opera-going public. The composer, Horatio Parker, capably mixed influences of Strauss, Debussy, and more traditional, contrapuntal writing. The librettist, Brian Hooker, offers a plot riddled with questions of revolutionary sympathies and the affect of gender and political roles on personal agency. As a piece of cultural history and as a long forgotten work of two capable craftsman, this opera deserves attention by scholars and performers alike. I hope to offer a first step in this work’s revival through a thoughtful narrative and musical analysis.
11:45am | Leanora Olmi  
PhD, Centre for Cultural Partnerships candidate, Faculty of the VCA and MCM  
Supervisors: Dr James Oliver, Kiron Robinson

**Title:** Photographic and archival enquiries into landscape: exploring how the Australian landscape challenges settlement in regional areas.  
**Abstract:** My examination will combine my practice as photographer, as co-founder of the film collective Screen Bandita and as archive film curator to investigate selected regional towns in Australia that are economically and environmentally shaped by the landscape around them. Disappearing settlements in regional areas will be recorded through my own film photography and through engagements with local communities and their own archives that represent the landscape and our relationship to it. The latter will take the form of the Screen Bandita ‘Bring Your Own Archive’ event in which communities are invited to bring old 8mm films, photographs and slides that have local significance, sharing their own histories and memories of their environment through personal images.

12:15pm | Guillaume Savy  
MFA, School of Art candidate, Victorian College of the Arts  
Supervisor: Dr Ted Colless

**Title:** Cloud or Haze? Metaphysical spectroscopy applied to the meteorology of data.  
**Abstract:** The roots of spectroscopy, lying in the work of Isaac Newton (whom Keynes called the last of Magicians), are inseparable from alchemy and hermeticism. And as such, spectroscopy, with its interplay of light and matter, provides a seductive poetic model to observe and understand connections between various approaches to metaphysics. I will attempt to apply this model to the main currents of our online existences in order to unveil new perspectives on the deluges of information we are often confronted with. I will highlight potential strategies for art production in these conditions and their implications regarding the spectroscopic model. This presentation is an updated version of one given at The Third Transdisciplinary Conference on Imaging: Cloud and Molecular Aesthetics, on the 26th of June 2014 in Istanbul.

LUNCH – Provided in Tallis Wing

Session | Afternoon Session A – Tallis Wing

2:00pm | Jessica Kritzer  
PhD, School of Art candidate, Victorian College of the Arts  
Supervisors: Dr Bernhard Sachs, Dr Kate Daw

**Title:** Art becoming ornament: We are who we look we are.  
**Abstract:** *Becoming Ornament: We Are Who We look We Are* utilizes the concepts of entitativity and ornament to investigate ideas of imagination and ambiguity in relation to the representation and perception of groups. Positioning the question of *how do we be a group* within the discipline of visual art, this project locates an exploration and critique of group appearance by picturing groups using painting, photography and moving image. The research develops the hypothesis that the perception of entitativity or group-ness is predicated upon the activation of a shared/modulated surface, the necessity of which establishes the activity and character of being group as occurring within the ornamental dimension. This project seeks to establish an expansion of the notion of the group into the conceptual site understood as the ornamental dimension. The research questions *what representational intensions promote figures as group and explicate the grouped figure as ornament?*
2:30pm  Ramon Martinez  
MFA, Centre for Cultural Partnerships candidate, Faculty of the VCA and MCM  
Supervisor: Dr James Oliver  

**Title:** A Non Pre-Defined Outcome (ANPO): An innovative methodology to connect with communities.  

**Abstract:** A Non Pre-Defined Outcome (ANPO) – is an innovative methodology that offers a way to connect with communities with non pre-defined outcomes. The participants, working together as a team, pool their responses to specific tasks. This collective and synergistic approach reinterprets a situation and materializes it in a manner that stimulates participation and critical thinking, thus arriving at a non pre-defined solution. The methodology is based on sensorial ethnographic approach and conceptual development of an idea. The experience would consist on six preliminary steps. The activities proposed in this respect integrate the visual representation of an object through a previous conceptual development. A qualitative methodology will be used in order to understand, report and evaluate the participants’ and collaborators’ interaction in the creation of a single artwork with an unexpected solution.

3:00pm  Adam Douglass  
MFA, Centre for Cultural Partnerships candidate, Faculty of the VCA and MCM  
Supervisors: Dr Marnie Badham, Dr Lachlan MacDowall  

**Title:** Animating the Abstract.  

**Abstract:** Very rarely does painting with communities challenge perceptions of fine art. Claire Bishop highlights some of the complexities of art making in the public sphere. *Community arts today tends to self-censor out of fear that underprivileged collaborators will not be able to understand more disruptive modes of artistic production.* A personal focus is to develop systems of art-making that integrate the inexperienced creative into a more complex framework. Theoretically, this would stand up to aesthetic analysis and would not shy away from disruptive or confrontational subject matter. Within this presentation I will discuss previous collaborative and personal projects and contextualise them in a contemporary art context. I will draw reference to abstract painters Julie Mehretu and Mark Bradford who both map disparate contemporary cultures, and discuss the development of Joseph Beuys’ ideas on social sculpture.  

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1  Clare Bishop, *Incidental People: APG and Community Arts, Artificial Hells* London Eng, Brooklyn NY, Verso 2012, 190
| 2:30pm | **Greg Dyson**  
Master of Dramatic Art (Direction) candidate, Victorian College of the Arts  
Supervisor: Dr Don Asker |
|---|---|
| **Title:** Amidst these events: A sample of material and findings from Masters by Research in performance direction.  
**Abstract:** A sample of material and findings from Masters by Research in performance direction. The project considered the notion of the artist as a receiving entity for the work or works at hand. A period of time was undertaken (approximately two years) during which the imaginal, perceptive and enacted engagements of the researching artist’s practice were allowed to ascribe a range of vocal, instrumental and sonic improvisations, drawings, writings, spoken-word recordings, manipulations of objects and light and physical embodiments. Particular attention was paid to the affective state that each of the engagements generated and the manner in which they held or captured persistence. Certain autonomous phenomena were observed to emerge that seemed to have enabling implications for the work's arrangement and realisation. |

| 3:00pm | **Rachel Orzech**  
PhD, Musicology candidate, Melbourne Conservatorium of Music  
Supervisors: Professor Kerry Murphy, Professor Yannick Simon (University of Rouen, France) |
|---|---|
| **Title:** Tristan und Isolde in Occupied Paris, 1941: Musical Collaboration or Nazi Propaganda?  
**Abstract:** In May 1941, 12 months into the German Occupation of France, Richard Wagner’s *Tristan und Isolde* was performed by the Berlin Staatsoper at the Opéra de Paris. The entire opera troupe, complete with full chorus, orchestra, soloists, scenery and costumes, arrived by special train to much fanfare in the Parisian press and, according to press reports, the performances were wildly successful. This paper will examine the French reception of this event in the context of the history of Wagner reception in France since the 19th century, and the appropriation of Wagner by the Nazi Party from the 1920s. It will consider to what extent the 1941 *Tristan* performances can be seen as a propaganda tool, viewing the event in the political context of Occupied Paris and the shared control of cultural institutions between French and German authorities. |

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<th><strong>Afternoon Session C – Babel Lower Theatrette G03, Babel Building</strong></th>
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| 2:00pm | **Alastair McGrath-Kerr**  
PhD, Contemporary Music candidate, Victorian College of the Arts  
Supervisors: Dr Rob Vincs, Alex Pertout |
|---|---|
| **Title:** Adaptation of traditional drumming practices to the modern drum kit.  
**Confirmation Seminar**  
**Abstract:** Afro-Brazilian rhythms from the tradition of *candomble* have had a significant influence on Brazilian secular music. That influence can be found in samba, choro, Brazilian jazz, and popular music. Although candomble and associated musical practices have been thoroughly investigated by musicologists and sociologists, the rhythmic and contemporary performance aspects are poorly represented in academia. As an Australian musician with a long-time interest in Brazilian music, it became a natural progression for me to develop an interest in the rhythms that form the basis of so much Brazilian music. As a drummer, my central research area has involved the adaptation of traditional drumming practices to the modern drum kit, with an emphasis on groove creation and improvisation. |
### 3:00pm

**James Savage**  
PhD, Contemporary Music candidate, Victorian College of the Arts  
Supervisors: Dr Rob Vincs, Geoff Hughes

**Title:** Soprano Saxophone and iPSi: Discovering the Idiomatic Language of a New Extended Instrument.  
**Abstract:** This paper reports on progress towards the development of performance pieces typifying a refined idiomatic musical language and performance aesthetic for a new extended instrument - soprano saxophone and the *isomorphic pitch shifting interface*, known as *iPSi*. In a cyclic manner, etudes and improvisations were informed by observation of the emerging characteristics within recordings of practice sessions, and through the offline proposal and resolution of compositional "problems". Generative or procedural schema were also utilised as a means of seeding composition, challenging technique and escaping entrenched concepts of the system’s capabilities. Each research cycle resulted in the incorporation and development of a range of techniques specific to the extended instrument, and suggested possibilities for further composed or improvisatory performance pieces.

### 3:30pm – 4:00pm  
**AFTERNOON BREAK**

### 4:00pm

**Poppy de Souza**  
PhD, Centre for Cultural Partnerships candidate, Faculty of the VCA and MCM  
Supervisors: Dr Lachlan MacDowall, Dr James Oliver

**Title:** New economies of voice: voice poverty and the politics of listening.  
**Abstract:** A democratic theory of listening demands a shift in attention towards the structures of power that condition who can speak, who is heard and the terms of recognition. The notion of “voice poverty” (Oxfam, 2004) frames this politics of listening through the “right to be heard” and does important work to articulate the gap between those whose voices matter and those whose don’t. Democratic, participatory and cosmopolitan imperatives present compelling arguments to incorporate an ethic of responsiveness and responsibility to others within a broader politics of voice. And yet, listening practices are also open to impulses that work in other directions. In this paper, I present material from one chapter of my thesis to think through how a rights-based approach to voice might not fully account for new economies of listening configured by neoliberal structures of intelligibility. I argue second-order listening practices, neoliberal hierarchies of attention and therapeutic modes of listening operate as subtle forms of social regulation and control which produce new forms of voice poverty within contemporary culture.

### 4:30pm

**Tal Fitzpatrick**  
PhD, Centre for Cultural Partnerships candidate, Faculty of the VCA and MCM  
Supervisors: Dr James Oliver, Dr Lachlan MacDowall

**Title:** Quilting as a methodology for participatory art-making and research.  
**Abstract:** This project investigates the potential for contemporary quilting to be applied in community as a methodology for participatory art-making and research. Inherent to the craft of quilting is a logic that has worked to connect generations of women and men through the acts of skills sharing, story telling, collaborative making and the practices of giving and passing down quilts as heirlooms. This unique logic which is embedded within community presents artists with a unique vantage point from which to engage in a generative exchange with participants and audiences. What unique insights do these exchanges reveal? What is the aesthetic outcomes of these exchanges? How is this exchange experienced and understood by participants and audiences? and How do these outcomes and impacts change when this methodology is transposed to different site-specific applications? This presentation will take the shape of a practical mini-workshop designed to
demonstrate how this logic might be applied in practice and to present a snapshot of the key research questions, conceptual frameworks and theoretical ideas which underpin this project as it evolves.

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<tr>
<td>5:00pm</td>
<td>Tiffaney Bishop</td>
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<td>PhD, Centre for Cultural Partnerships candidate, Faculty of the VCA and MCM Supervisors: Dr Lachlan MacDowall, Dr Marnie Badham</td>
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<td><strong>Title:</strong></td>
<td>How does a contemporary artist working within a collaborative arts space that engages young people define authorship?</td>
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<td><strong>Abstract:</strong></td>
<td>This paper presents the beginnings of a research methodology and an early investigation into a contemporary collaboration that engages young artists in professional practice. Despite engaging young artists, this collaboration is strikingly different to traditional teacher/student modes of creative engagement, training and production. It is non-hierarchical and embodies a unique degree of shared power and status via a progressive model of co-leadership and co-production. How this group of young and older artists manage group dynamics, distribute power, negotiate recognition and reward and share authorship is of particular interest. This collaboration challenges traditional understandings of power, participation, artistic merit and authorship. As a member of this collective this research comes from an embedded perspective. Data is gathered and reviewed from an active participation in collaborative processes and outcomes. A practice led research methodology will explore the participatory, reflexive, generative, experimental and socially engaged dynamics of this collaboration and the groups’ dialogical, relational, interactive, sensory and visual practices and outcomes. I am particularly interested in how this anomalous model of practice fits within critical contemporary debate about collaborative practice.</td>
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| 4:00pm  | Georgia Hawes                     |
|         | Master of Music, Musicology candidate, Melbourne Conservatorium of Music Supervisors: Dr Melanie Plesch, Professor Kerry Murphy |
| **Title:** | Dead Man Talking: The Impact of Politics, Religion and Ethics on the reception of Jake Heggie’s Opera, Dead Man Walking. Conversion Seminar  |
| **Abstract:** | Since its world premiere in October, 2000 at San Francisco Opera, Jake Heggie’s *Dead Man Walking*, has been produced over forty times, in countries spanning five continents. Much of the fascination with this opera has been due to its provocative subject, which is based on Sister Helen Prejean’s story of providing religious counsel to inmates on Louisiana’s Death Row. Despite its success, the work has caused considerable controversy and sparked a polarised debate on the humaneness of state-sanctioned execution. By examining both the supporters and detractors of Sister Prejean and the opera’s anti-capital punishment agenda, this paper elucidates the impact of politics, religion and ethics on the reception of *Dead Man Walking*. It discusses the accompanying symposia and lectures that Sister Prejean arranges to coincide with every new production of opera. How they serve to contextualise the opera’s story and highlight the gravity of its central theme is also explored. |

| 5:00pm  | Jamie Durnan                      |
|         | BMus (Hons), Musicology candidate, Melbourne Conservatorium of Music Supervisor: Dr Linda Kouvaras |
| **Title:** | Attachment issues: Semiotic processes underlying the promotion of popular music through serial narrative television. |
**Abstract:** How do television serial dramas such as *Grey’s Anatomy* launch bands, create hit singles and sell albums? Semiotics, established as a useful analytical framework for the investigation of television music and popular song by musicologists such as Philip Tagg and more recently Ron Rodman, may provide an answer. In the serial narrative drama, emotionally loaded moments of catharsis, produced via dramatic representation, frame opportunities for new semiotic interpretants to be formed within a viewer’s psyche. This process of interpretant formation is supercharged by a viewer’s identificatory investment in characters that are made familiar over multiple episodes. Popular songs, selected for their demographic relevance due to pre-existent signifying attributes, are frequently foregrounded against such scenarios. Subsequently these songs become signifiers of emotional imprints, associated with the interpretant formed by the emotionally charged dramatic scenario. This paper will demonstrate how popular music is promoted via semiotic attachment to emotions and lifestyles through hit shows such as *Grey’s Anatomy* and *Girls*.

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| 4:00pm  | **David Harley**  
          PhD, School of Art candidate, Victorian College of the Arts  
          Supervisors: Dr Stephen Haley, Dr Rob Vincs  
          **Title:** Expanded Intimate Abstract Painting and music as an analogous stimulus.  
          **Abstract:** This paper aims to investigate how the analogous stimulus of music is conducive to developing languages for a contemporary expanded *intimate* abstract painting practice. It will trace how early modernist, abstract painting & cinema artists, used music as an affective way of generating and providing an underpinning for their practices. Drawing on aspects of these practices, such as: spatial & structural relationships between musical and pictorial elements, and as a way of inducing and holding particular states of mind. The paper will discuss how they are relevant to current expanded intimate abstract painting practices. *Expanded* in this context refers to a pictorial ‘language’ derived from intimate abstract painting employed in computer animation, installation and digital printing. The presentation will enquire into how a series of works in progress, including animations and large-scale architectural digital wall prints, produced during the project, investigate these varying approaches. |
| 4:30pm  | **Simone Hine**  
          PhD, Culture and Communications candidate, University of Melbourne  
          Supervisor: Associate Professor Barb Bolt  
          **Title:** Stillness and Motion: Contemporary Art at the Intersection of the Pictorial Tradition and Cinema’s Technological Shift.  
          **Completion Seminar**  
          **Abstract:** This seminar will provide an overview of my PhD dissertation. Through practice-led research, the dissertation articulates a trend in contemporary art in which artists use the pictorial tradition of art (focusing specifically on stillness) in order to generate new narratives from familiar cinematic tropes. This will be linked to the emergence of new technologies for the reception of cinema that allow nonlinear spectatorship. In this seminar I will argue that artworks created in this context provide a site where the history of cinema and art are intertwined. Through a combination of my own artworks and those of other contemporary artists, I will discuss the way artworks that apply stillness to cinematic tropes are able to explicitly evoke paranarratives that are inherent in cinema, but operate implicitly. |

**5:30pm**  
**CLOSE OF DAY**  
**INFORMAL DRINKS at TSUBU BAR PARKVILLE CAMPUS**