## Faculty Graduate Research Symposium Program

**Friday 26 February 2016**  
**Parkville Campus**  
**The University of Melbourne**

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| **09:20am – 9:25am** | **Introduction and Welcome**  
| Tallis Wing       | Prof Barb Bolt – Associate Dean Research and Research Training          |
| Ground Floor      |                                                                         |
| Melbourne         |                                                                         |
| Conservatorium of |                                                                         |
| Music             |                                                                         |

**Morning Session**  
*09:20am – 10:40am*

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| **09:25am – 9:40am** | **‘Practice-led’ Presentation/Performance**  
| Tallis Wing       | Trevor Jones  
| Ground Floor      | PhD VCA – Music Theatre  
| Melbourne         | Supervisors: Dr Zachary Dunbar & Dr Rob Vincs  
| Conservatorium of |                                                                         |
| Music             |                                                                         |

**Coaching opera singers in musical theatre song**  
This study investigates how a vocal coach prepares classically trained singers to perform musical theatre song effectively. It develops a pedagogical framework for coaching a classical singer in the musical and stylistic elements of musical theatre song by drawing together techniques currently being used in industry and academy, and evaluating these strategies through practical studio work. The project stems from a growing practice among opera companies that produce musical theatre repertoire. This unconventional programming assumes that classically trained singers are ably skilled to perform musical theatre works when in fact the vocal skill set required to perform both types of repertoire is markedly different, as are the forms and approaches to coaching. By investigating the theory and practice of vocal coaching, this practice-led research will foreground the differences in coaching methods between classical and musical theatre singers, and create a hybrid form of pedagogy suitable for the crossover singer.

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| **09:40am – 10:10am** | **Beau Deurwaarder**  
| Tallis Wing       | Progress Review  
| Ground Floor      | MFA – Interdisciplinary Arts Practice  
| Melbourne         | Supervisor: Dr Elizabeth Presa  
| Conservatorium of |                                                                         |
| Music             |                                                                         |

**Session A**  
*09:40am – 10:10am*

**Dis closure: the fertile ground**  
By collaborating at the intersection between art and philosophy, my MFA research endeavours to permit a practical demarcation of the practice of sorcery, without recourse to occult motifs or appropriations of witchcraft, mysticism or magic. In November last year I travelled to Belgium to collaborate with Brussels based artist Sean Crossley. We concluded our residency by presenting an academic paper and an
Installation of 'work-in-progress' at 'The dark precursor: international conference on Deleuze and artistic practice', at the Orpheus Institute in Ghent. As part of the documentation process, we submitted our efforts to Holland-based designer Caroline Wolewinski, who produced a short publication of writing and images, entitled 'The fertile ground'. In this Progress Review I will share the content that was produced in residency for 'The Fertile Ground', and reflect on how our approach to sorcerous practice is indebted to philosophers such as Gilles Deleuze, Alain Badiou, and Friedrich Nietzsche.

Stephen Palmer
Presentation
PhD VCA – Visual Art
Supervisors: Dr Bernard Sachs & Dr Elizabeth Presa

Against the occasion

This paper marks my return to candidature after a period of absence, and constitutes a reformulation of the questions guiding my practice-based PhD research. In his much discussed Three Dialogues with Georges Duthuit, Samuel Beckett famously proposes the idea of an art ‘independent of its occasion’. In this highly rhetorical and seemingly contradictory text, Beckett alleges that the history of art has been a history of endeavours to secure or substantiate the relation between the artistic work and the truth of an object, whether empirical or ideal, which lies outside of it. Against this Beckett proposes the possibility of an art which renounces the paradigm of ‘expression,’ and instead accepts the inevitable failure of this act.

Without wanting to presume that the propositions in Three dialogues are consistent with or provide a key to reading Beckett’s literary work, in this paper I will expand on how these remarks about art might be understood more broadly by drawing on certain works by Beckett as well as other examples of artistic practice; in particular that of a number of conceptual artists who exhibit direct influence from Beckett. Through this discussion I will locate a number of questions to be examined further in my PhD project, concerning the contingency of the artwork, the relationship between the author and work, and the indeterminacy of the circumstances of its making.

How have digital audio workstations (DAW) changed the way musicians make music?

Digital technology in music is evolving at an accelerating pace. Musicians are increasingly relying on their software instruments and Digital Audio Workstations (DAW) to create popular music, which raises the hypothesis that: Digital technology has changed the ways musicians make music and concepts of musical intelligence.

This raises the question: how is technology changing the creating – performing – recording - publishing process? The two areas of focus are: interrogating new methodologies and techniques for the development of music production and performance, and the impact of this on that process. This project identifies and explores techniques and aesthetics for the development of future music production and performance within Digital Audio Workstations whilst referencing past recording techniques and aesthetics.
| Harold Woodruff Lecture Theatre | Fiona McAndrew  
| Building 184 Royal Pde, next to Dr. DAX cafe | Completion Seminar  
| Session C: 09:40am – 10:40am | PhD Music – Music Performance  
| Chair: A/Prof Linda Kouvaras | Supervisor: Prof Jane Davidson  
|  | Carried away: an interpretative phenomenological analysis of optimal aesthetic states of consciousness on the professional operatic stage  
|  | This program of research explores professional opera singers’ experience of the phenomena of ‘peak’ and ‘flow’ states of consciousness (Csikszentmihalyi, 1975; Maslow, 1959). It comprises a series of in-depth, open-ended interviews with professional singers and an auto-ethnography of the candidate’s own peak experiences as a principal singer in the production and performance of three operas.  
|  | Emergent themes include reports of altered sense of time in optimal performances, the primacy of text and the necessity of rigorous preparation musically in facilitating these states and, above all, highly developed psychological executive functioning, while still fully inhabiting the world of their character. The latter skill contrasts with nervous anxiety (considered by the singers as contraindicated for the induction of flow, tending to produce musical mistakes or memory lapses) and from over-identification with character (getting ‘lost’ in the role to the exclusion of what is happening on stage).  
| Babel Middle Theatre  
| Babel Building | Stieg Persson  
| Session D: 09:40am – 10:40am | Confirmation Seminar  
| Chair: Prof Barb Bolt | PhD VCA – Visual Art  
|  | Supervisors: Dr Kate Daw & Dr Edward Colless  
|  | From Mayfair to North Shore; an investigation of social class and taste in contemporary Australian art  
|  | Since the 1980’s the portrayal of class in visual art has become a secondary issue, a mere by-product of other concerns. This is in sharp contrast to other current art forms, such as film, theatre and literature, where the subject of class (and its tastes) are frequently examined by their authors, producers and audiences. Class differences are alive and well in contemporary Australia but the visual arts, on the whole, appear reluctant to examine the subject of class and on the rare occasions when they do, it is usually by the employment of a nostalgic model that is inattentive of contemporary social realities. Two key examples examine this proposition and introduce the broader concerns of this research project.  
| 10:40am – 10:50am | COFFEE BREAK  
| Melbourne Conservatorium of Music Foyer |  
| Pre-Lunch Session 10:50am – 11:50am |
| Session A: 10:50am – 11:50am | Femme fatales  
2015 saw the eruption of long simmering rage within the film industry in relation to the representation of women both in front of, and behind, the camera. In the context of this feminist tidal wave for change, how can queer theory and politics ground this movement in critical understandings of gender itself? If more women are telling more women’s stories on screen, to what extent do contemporary queer notions of gender open up new spaces in feminist discourse around gender within the cinema? What particular vectors of resistance to the hetero-patriarchy can queer offer feminist filmmaking? In this presentation I will examine how queer strategies around gender can play out on screen, such as non-binary gender and the queer femme re-framing of femininity, to see how the cinema can help us re-imagine not just what it’s like for more women to be in film, but what being a woman in film can mean. |
| Chair: Dr Alyson Campbell |

| Session A: 11:50am – 12:20pm | Beyond the backyard: exploring narrativity through an interpersonal journey  
This paper is part of my Ph.D. research, regarding the possibilities of alternative representations of motherhood. Being a practice-as-research project, conducted with an autoethnographic methodology, I assume narrative inquiry, and storytelling[1] (for it gives way to forms of narrative construction besides/beyond the written word), as my main methods. Speaking from a performative “I” that redefines oneself, while telling one’s story, this work is deeply grounded in feminist theory. Equally important, assuming certain characteristics of my own identity (Woman, Ecuadorian, single, mother) as core elements that configure the discourse’s locus of enunciation, I highlight the inter and intra subjective nature of this research, deliberately inscribed in the theoretical framework of the decolonial studies. Drawing upon a 3 words question “How much further?” This paper is a story told in the first person (singular and plural), that attempts to relativise the notion of “achievement” (the social configuration of one’s “horizon of expectations”), to question some assumptions regarding (single) motherhood, in relation to the domestic sphere. |
| Chair: Dr James Oliver |

| Session B: 10:50am – 11:50am | Free speech: rhetoric and reflexivity in the unmeasured preludes of Louis Couperin  
The current paper focuses on the Unmeasured Preludes of Louis Couperin (1626-1661). These works have presented a challenge to harpsichordists exploring music of the seventeenth century because their notation, entirely lacking in rhythm, suggests a complete freedom for the performer. Musicological research has uncovered much of the |
mystery of the notation, revealing a rigid observance to rules of voice-leading and certain rhythmic functions. A vital element in completing the picture for decision-making in performance preparation – understanding the perceptions and expectations of the listener of the seventeenth century, that audience for whom the pieces were originally conceived – has been lacking. These issues, including rhetoric and societal factors, are addressed in this study.

The overarching PhD undertaken uses the social discourse of rhetoric as a tool to analyse the preludes. This presentation will use utilise practical demonstration to explore the elements of rhetorical discourse and listener expectation according to seventeenth-century knowledge.

| Harold Woodruff Lecture Theatre | Grace Pundyk  
| Building 184 Royal Pde, next to Dr. DAX cafe | *Completion Seminar*  
|  | PhD VCA – Centre for Ideas  
|  | Supervisors: Dr Elizabeth Presa & Dr Raimondo Cortese  
| **Session C:**  
| 10:50am – 11:50am | **Invisible words: the semaphore of skin**  
|  | 'Invisible words: the semaphore of skin’ draws on cross-disciplinary practices to articulate the impact of an inherited trauma and silenced memory. The project has at its origins once-hidden artefacts – specifically, a few letters written by my grandmother, a woman I never knew and who died in Siberia some time in the 1940s, and some photographs that accompanied this finding. Although these artefacts clearly expose themselves as narratives of trauma, they also reveal, in what they don’t say, a multilayered censorship. As custodial progeny of this embodied trauma, it is these gaps that interest me. What, if anything, are these absences saying? What signs, what meaning, can be deduced? This PhD argues for an inhabitation of the liminal in order to articulate a previously silenced and concealed trauma, and demonstrates how giving material form, voice and expression to the abject is itself transformative and wondrous.  
| Chair:  
| Dr Zachary Dunbar | **Liu Chun-liang**  
| *Completion Seminar*  
| MFA – Interdisciplinary Art Practice  
| Supervisor: Dr Elizabeth Presa | **Throwing into the public: improvise, intervene, interact**  
|  | The thesis examines daily life observations, improvisatory public performances/interventions, and the socio-cultural/political con/subtexts that emerge in Taipei and Melbourne. Using a feminist, existential phenomenological methodology inspired by Iris Marion Young’s discussion of “body-in-situation,” the research asks two interrelated questions, namely “How can an improvisatory movement practice reveal subtexts of governance and sociocultural/political contexts in public spaces?” and “How can improvisation change the status – quo of public spaces, creating an authentic ‘public space’?”  
| Chair:  
| Ms Nicolette Freeman | **Peter Satchell**  
| *Confirmation Seminar*  
| MFA – Production  
| Supervisor: Dr Roger Alsop |
Unlocking the song within: the processes involved in creating, developing and assessing the popular song

Youth crime, recidivism, unemployment and disengagement from education is rising; this project explores an arts based process for ameliorating this. Through my practice I have anecdotally found that self-expression through songwriting can help achieve a better self-worth and lead to a healthier, happier and more productive life in youth-at-risk.

This project’s objectives are to explore, test, refine and document the processes I have used in the creation of song with Marginalised Youth, and possible associated benefits, potentially forming a guide to be used in this area of music therapy.

**Emily Collett**
*Confirmation Seminar*
MFA – Production
Supervisor: Dr Roger Alsop

Costuming the nation: establishing an Australian identity through costume for dance

How could it be possible to articulate notions of Australian Identity through costume for dance? This research project examines the hypothesis that while in the early stages of their artistic careers, Sidney Nolan and his peers were the first Australians to instigate such notions of national identity on stage through their work in costume for dance.

By interviewing key figures in costume design for dance and drama, and through examining museum collections, this project will develop the limited understanding, research and discussion that currently exist around this topic. An archaeological approach will be adopted in the examining of costume artefacts in Australia and internationally, which will provide evidence toward addressing the hypothesis.

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**Session E:**
1:30pm – 2:30pm
Chair: Dr David Irving

A voice of one’s own: quotidian singing and negotiations of gender identity in women of transgender embodiment

How do women of transgender embodiment experience the act of singing? Roland Barthes observes that physiological traces of anatomy are imprinted on the “grain of the voice”. Musicologist Yvon Bonenfant expands on this idea to suggest the existence of a “vocalic body”: an avatar conjured from previously experienced sound-producing bodies and identities recalled by the listener, forming around the voice. When aural grain emanating from testosterone-thickened vocal folds and cavities generates a vocalic body with phallus-bearing physiology and a male gender identity, how does it impact the singer’s experience when she is a woman?

This paper presents a methodology for a qualitative study on the experience of singing as
recounted by women of transgender embodiment. The socio-historical context of Western transgender knowledges, their subjugation under patriarchal capitalism, the consequent stakes of singing for women of transgender embodiment and a survey of current literature on transgender relationships with singing are discussed.

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<td>Session F:</td>
<td><strong>A new art school: then and now</strong></td>
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<td>1:30pm – 2:30pm</td>
<td>I am seeking a new model for art school, one that answers to the spiritual, educational and ethical needs of our times, and is built on sound structural and financial foundations. The corporatisation of higher education over the past two decades has impacted deeply on the art school, and has led to increasingly precarious conditions for the artists who study and work there. The project begins with a critique of the present conditions of artists’ education, then turns back to study experimental models of education from across the past century, including radical art schools, artist-led pedagogical projects, alternative schools, and other utopian communities. This research will become source material for a collaborative project that draws together artists working in education from across the world, to create a blueprint for a new school.</td>
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<td>Prof Jon Cattapan</td>
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Dr Roger Alsop -
what will be animated/computer generated. Streamlining this work flow would reduce related costs and enhance the creative opportunities for directors, animators, sound engineers and CGI designers, enabling flexible integration of sound and visual cues. This research explores creating a virtual 3D sound design system for the immediate plotting of the 3D audio environment to be rendered into current and emerging cinema sound systems.

The key innovation is to utilise the metadata stream generated by Red Cameras to plot 3D audio placement at the point of vision capture. It will posit a design for such a process and present test examples of the system.

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**Tallis Wing**
Ground Floor
Melbourne Conservatorium of Music

**Session E:**
2:40pm – 3:40pm

**Chair:**
Prof Mary Luckhurst

Anna Loewendahl
*Confirmation seminar*
PhD VCA – Centre for Cultural Partnerships
Supervisors: Dr Marnie Badham & Prof Mary Luckhurst

**The amateur affect: contemporary amateur theatre practices as cultural agents?**
Beyond the local, knowledge about amateur theatre in Australia is limited. This paper presents a critical taxonomy illustrating how amateur theatre practices have historically been lionised, instrumentalised, stigmatised and marginalised in relation to contemporary cultural concerns, and professional and community theatre. Using cultural agency as a framing device, this research argues for the timely prioritising of amateur theatre practices within these discussions to challenge these limiting legacies. Debates within the literature will position the problem and establish the research design to engage three distinct amateur theatre practices.

The research asks: how do contemporary, amateur theatre groups in regional Victoria, Australia express, exert and achieve cultural agency through practice? The praxis-led research is methodologically innovative, combining theory and performative practice, researching through negotiated project-based initiatives.

**Heinze Room**
First Floor
Melbourne Conservatorium of Music

**Session F:**
2:40pm – 3:40pm

**Chair:**
Prof Jon Cattapan

Ashley Crawford
*Completion Seminar*
PhD VCA – Visual Art
Supervisors: Prof Anne Marsh & Dr Stephen Haley

**End of days: religious imaging in Millennialist America**
Michel Foucault once commented that: “Religious beliefs prepare a kind of landscape of images, an illusory milieu favorable to every hallucination and every delirium.”[1] This thesis seeks to determine what drives certain contemporary artists to deliver implicitly religious imagery within a ‘secular’ context. Particularly, how religious heritage and language have impacted upon contemporary American culture to partake in an aesthetic of apocalypticism that underwrites it. By analysing contemporary American art and literature, this thesis investigates recent millennial imaging. Filtered through analysis of the work of the sculptor, performance artist and filmmaker Matthew Barney, the author Ben Marcus, the cinema of David Lynch and Christopher Nolan and others, *End of days: religious imaging in Millennialist America* scrutinises an aesthetic or sensibility of apocalyptic thinking in contemporary American culture.

The thesis argues that this may be characterised as ‘schizophrenic’ — a hyperbolic secularism rancid with chthonic religious imaging. Such imagery, derived from mutational variations of Mormonism, Judaism and Christianity (especially Catholic), articulate a
Sarah Kirby  
*Presentation*  
PhD Music – Musicology  
Supervisors: Prof Kerry Murphy & Dr David Irving

**Songs at the 1851 great exhibition**

The 1851 Great Exhibition of the Industry of All Nations has received an almost overwhelming amount of scholarly attention in fields as diverse as history, science, economics and aesthetics. Music, however, has received comparatively little consideration. In one sense, this is unsurprising: as Michael Musgrave states, in *The Musical Life of the Crystal Palace*, that with the exception of the ceremonial activities of the opening, ‘musical performance on a broader scale had no place as such in the Exhibition’. However, the musical world does not exist only within the sphere of public performance. This paper argues that, while musical performance within the Hyde Park building was limited, music relating to the Exhibition, and performance of this music in wider society flourished. Published sheet music of songs and piano works composed in direct response to the Great Exhibition offered a material way in which the event could be brought directly into the homes of the public.

This paper argues that these songs and piano pieces offer a valuable avenue for studying the reception of the Exhibition itself. Through musical and text-based analysis, these compositions reveal further channels through which imperialist rhetoric and the concurrent, populist constructions of class and race could be either extended or challenged.

Arna Morton  
*Progress Review*  
PhD Music – Music Performance  
Supervisors: Dr Curt Thomson & Dr David Irving

**Learning Britten’s Violin Concerto**

The process of learning and performing a new concerto is an undertaking I find extremely rewarding and enriching. It is the medium I feel simultaneously in control and vulnerable which nurtures a remarkably intimate relationship between myself and my audience. Of course from a technical standpoint, concertos are designed to show off the technical capabilities of the soloist, and Britten’s Violin Concerto – being one of the hardest in the genre – is no exception. However, what drew me to this work was not the technically-advanced writing, but the immense potential for individual artistic expression held within the musical language. Britten was not one to discuss or try to explain in words what his works may or may not have represented. In fact, he openly discouraged the practice stating that “a composer’s job is to create, not to comment”.

As a performer, I value Britten’s disinclination to talk about his art as a gift because it allows me the freedom to develop my own subjective interpretation and performance approach based on a combination of my academic research and the angle I wish to portray to my modern audience. In this seminar, I will explain my performance strategy and share the creative and technical decisions I have made in learning this work.
| Session J: 2:40pm – 3:40pm | Jacqueline Felstead  
*Confirmation Seminar*  
PhD VCA – Visual Art  
Supervisors: Dr Kiron Robinson, Dr Toby Juliff & Dr Stephen Haley  
**Reciprocity in hybrid photographic/sculptural art practice**  
This paper considers reciprocity through an engagement with three-dimensional photographic technology in portraiture. The research begins with a concern for how different types of photographic technology can be understood as encounters with different types of intelligence, and how this affects the methods by which a subject can come forward in a work and be rendered present. Reciprocity is considered in two senses; the first, as the relationship between light and light-sensitive materials. Over time this type of reciprocity has been technologically standardised and stabilised so as to prevent the effects of ‘reciprocity failure’. The second sense of reciprocity, connected to the first, is the type of reciprocity enacted across ontological threads. As will be argued, Levinas, Benjamin and Silverman consider reciprocity through a relationship to presentness, a coming forward of the world. They differ in what exactly can be present and what cannot. These discussions will be related back to a photographic/sculptural practice of portraiture which considers a reciprocity that mutates through multi-indexical forms. |
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| Tallis Wing Ground Floor Melbourne Conservatorium of Music 3:45pm – 4:00pm | Leighton H. Triplow  
MMus – Music Performance  
Supervisors: Dr Melanie Plesch & Dr Amy Brosius  
**Visions of judgement: a new Australian composition commission**  
In this session, I provide insight to a newly commissioned Australian work by Melbourne-based composer and good friend Harry Sdraulig (b.1992). *Visions of Judgement* for tenor voice and piano recasts three sacred poems of Restoration theologian William Fuller (c.1580-1659) whose characterisation of an ominous and formidable Hell is perfect for fresh musical interpretation. Harry and I reflect on our fruitful collaboration which started as an informal coffee meeting at Dr. Dax to the world premiere at the Australian High Commission in London, symbolising historical ties between Britain and Australia. The interpretation of early modern English texts, writing toward my strengths as a performer and a brief analysis of leitmotifs and text painting will ensue. This discussion of the creative processes and challenges involved with such a project is complimented by live musical examples. |
| Tallis Wing Ground Floor Melbourne Conservatorium of Music 4:00pm – 4:15pm | Soo Yeun You  
PhD VCA – Dance  
Supervisors: Ms Helen Herbertson & Dr Siobhan Murphy  
**Cross cultural encounters in dance imagery: the use of imagery in Ideokinesis and traditional Korean dance**  
This research ‘Cross cultural encounters in dance imagery’ seeks to build bridges between the way imagery is used in Korean traditional dance and in Western somatic... |
contemporary dance approaches, particularly Ideokinesis. The performative questions of the research are how can I combine Korean traditional imagery based practice and Ideokinesis? In this seminar I will demonstrate one project from my performance folio: Mae Hwa. This practice-led research looks to explore the potential for my traditional culture to be expressed in contemporary medium and developing links between the ways imagery is used in Eastern and Western movement practices.

| 4:25pm | Symposium Ends |