



WESTERN SYDNEY
UNIVERSITY



**CASULA
POWERHOUSE
ARTS CENTRE**

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R E S E A R C H
C R E A T I O N
S H O W C A S E

Acknowledgment of Country

The Acknowledgement of Country will be presented by Shazda Marbuq Brown, an Aboriginal hunter in association with and authorised by the Community Elders of the Tharawal Local Aboriginal Land Council. We would like to thank Julie Dannevig, CEO of Tharawal Local Aboriginal Land Council, for her assistance in supporting the Research Creation Showcase taking place on Tharawal land. We acknowledge Elders past, present and emerging on this unceded territory which has been and forever will be Aboriginal Country.

Contributors



Program

- 9:30 am Acknowledgment of Country
- 9:45 am Opening remarks and housekeeping - **Turbine Hall**
- 10:00 am Artist talk: Blak Douglas in conversation with Dr Alison Gill, moderated by Professor Susan Page - **Turbine Hall**
- 11:00 am **Morning Tea Break**
- 11:30 am Artist-led workshops - **Multiple locations** / Film screenings: selected from WSU's staff and postgraduate filmmakers - **Theatre**
- 13:00 pm **Lunch Break**
- 14:00 pm Lightning talks, featuring makers and thinkers from the School of Humanities and Communication Arts, WSU - **Performance Space**
- Film screenings - selected from WSU's staff and postgraduate artists - **Theatre**

- 15:15 pm Panel discussion: Art and Voice with Dr Wendy Chandler, Blak Douglas and Lurdes Pires - **Performance Space**
- 16:15 pm **Afternoon Break**
- 16:30 pm Launch of Mobile Stories: an interactive online documentary and accompanying photographic exhibition - **Performance Space**
- 17:30 pm **Dinner (runs from 17:30pm - 19:00pm)**
- 18:15 pm Fiji's Pacific Fusion Fashion Show designed by Hupfeld Hoerder
- 19:00 pm Jazz trio: Randomesque - **Turbine Hall**
- 19:40 pm Introduction to film screening: Dr Emily Rytmeister
Film screening: Roger Frampton Comes Alive! - **Theatre**
- 21:00 pm Live band: Giraffe Quartet - **Turbine Hall**

Workshop overview

Painted River Project : Think Art, Think Science, Think Ecology !

Facilitator: Leo Robba and Kat Warwick

Location: Outdoors

Coffee and Collective Healing

Facilitator: Tania Khouri

Location: Children's Workshop Room

The Flight Jam

Facilitator: Luke Létourneau, Michelle Catanzaro and Rachel Morley

Location: Turbine Hall

Writing My Place

Facilitator: Felicity Castagna

Location: Artists' Workshop Room (reserved for high-school students)

Art and Sole

Facilitator: Blak Douglas

Location: Performance Space (reserved for high-school students)

Film program overview - Theatre

Session One: 11:30 - 13:00

Gyeonggye: Border

Filmmaker: Bruce Crossman

Duration: 15 min

Cinema Beyond Borders

Filmmaker: Tania Raouf

Duration: 56 min

Picnic Places

Filmmaker: Rob Nugent

Duration: 20 min

Session Two : 14:00 - 15:15

Nature Calls the Shots

Filmmaker: Juan F. Salazar

Duration: 37 min

Ntaria Heroes

Filmmakers: Shaun Angeles, Hart Cohen,

Juan F. Salazar and Rachel Morley

Duration: 32 min

Session Three : 17:30 - 19:00

Distorted

Filmmaker: Des Devlin

Duration: 75 min

We are delighted to welcome you to the annual Research Creation Showcase in its expanded 'up-late' version. With the support of the School of Humanities and Communication Arts, Casula Powerhouse Arts Centre, the Writing and Society Research Centre, the Institute for Culture and Society, and Western Sydney Creative, we are proud to present this eclectic and diverse celebration of Western Sydney University's most exciting thinkers, makers and storytellers. After two years of 'locked down' online programming, 2022 celebrates the return of our in-person-together event, and what better place to do it than at one of Western Sydney's most important cultural institutions. We're grateful to our event partner, the Casula Powerhouse Arts Centre (CPAC), as we could not have accomplished this without their generous and exuberant encouragement and support. This year's Showcase takes full advantage of the opportunity borne out of our partnership. From our earliest planning meetings we sought to embrace the CPAC space, to fill it with the sounds, visions, ideas, voices and people of Western Sydney. The program we have developed traverses multiple forms, genres and platforms, from music, film, fashion and visual practice, to online media, performance and writing. As you sample parts of the program, or if you attend both the day and evening sessions, you will discover that Research Creation is a hotbed of creative happenings. We open with 2022 Archibald winner, Blak Douglas, talking about his practice and creative journey. This is followed by a selection of artist-led workshops that take place both inside the gallery and on the banks of the Georges River, while in the theatre (level 2) a film program runs in parallel.

The afternoon session includes 'lightning talks' by Western Sydney University creative thinkers and makers, the continuing film program, and a panel on art, voice and activism led by award-winning filmmaker Dr Wendy Chandler, featuring

Blak Douglas and Timorese social justice campaigner and film producer Lurdes Pires. The panel discussion anticipates the launch of Dr Chandler's collaborative online documentary and associated photographic exhibition *Mobile Stories*, an innovative multimedia project that documents the stories of young social change makers in Timor-Leste and Western Sydney.

The "up late" session kicks off with Jazz trio, *Randomesque* and the premiere of *Roger Frampton Comes Alive!*—a documentary about the Sydney-based and extraordinary Australian Jazz musician, Roger Frampton, written and directed by his daughter Dr Emily Rytmeister. The music continues with the cool sounds of the Giraffe Quartet.

The exhibition of the creative practices of Western Sydney University's artist-scholars are available all day on display in the main Turbine Hall. In spite of every challenge the last two years has shown us, the making and knowledge practices you will experience are testament to the resilience of creative arts scholarship and their creators. The creative arts can inspire us to understand and act in a timely fashion—with agency and across our gendered, racial and bodily diversities. While the Research Creation Showcase 2022 offers compelling examples of creative practice, we can also learn from the presenters about the kinds of knowledges that are embedded in these works as emphatic indicators of the importance of the creative arts and research in a time of change.

Professor Hart Cohen, Dr Rachel Morley and Ms Lina Gong

Convenors



Dr Rachel Morley is a Senior Lecturer in Communication and Writing, and the Associate Dean for Engagement in the School of Humanities and Communication Arts at Western Sydney University. As a lecturer she teaches writing, media studies, and creative industries. Her Engagement role sees her working closely with local and national arts and cultural institutions to build strong collaborative partnerships that are high on research, learning and creative outcomes. Rachel has worked on creative storytelling projects in communities across Western Sydney, Northern NSW, Central Australia and Taiwan.



Dr Hart Cohen is Professor in Media Arts in the School of Humanities and Communication Arts and a member of the Institute for Culture and Society at Western Sydney University. He is the University's Discipline Leader for Communication and Media. Dr Cohen has published widely in the field of visual anthropology, communications, film and media studies. He led three Australian Research Council Projects and directed three films related to the Strehlow Collection, Alice Springs. In 2014, Hart convened the first Research Creation Showcase in collaboration with the Penrith Regional Gallery, Lewers Bequest. Hart is co-author of the award-winning book, *Screen Media Arts: An Introduction to Concepts and Practices* (Oxford University Press 2009), author of *The Strehlow Collection: Explorations in Old and New Media* (Routledge: 2018) and editor of the *Global Media Journal* (Australian Edition (2007-present)).

Event coordination team



Lina Gong is the Engagement Officer in the School of Humanities and Communication Arts. As an Engagement Officer, Lina is skilled in negotiation, event planning, business networking, project management and interpersonal communication. Lina holds a Master's degree in Commerce. Prior to working for the University, she worked in the hospitality and tourism industry both in China and Australia.



Behrad Rezaei is the Senior Technical Officer (Design, Digital interactive Media) working within the Social Sciences, Humanities & Education Cluster of the Teaching and Research Technical Services department. He is involved in all teaching and research support that requires the use of digital media. He studied Bachelor of Design (Visual Communication) at WSU and is currently a candidate of Master of Research (MRes) at WSU. His research topic is Making Hybrid Media: Towards an Application of Remediation for Speculative Design Practice. Behrad is passionate about interactive design and has been involved in various interactive installations as a primary developer and designer.

Greetings From

Casula Powerhouse Arts Centre



Craig Donarski - Director, Casula Powerhouse Arts Centre

We may be only halfway through the three-year MOU partnership between Western Sydney University and Casula Powerhouse Arts Centre yet it has already unlocked possibilities we'd never dared to imagine, with so much more to come still ahead of us.

Successful outcomes from our collaborations already abound, including two projects with Dr. Debra Keenahan (with a third on the way), the exhibition of Dr Wendy Chandler's photographic exhibition, Mobile Stories, the Burrow project Design students creating our FLIGHT collateral, the hosting of your school meeting, to a fantastic film screening and panel discussion. We've proved that together we can do great things!

Today's Research Creation Showcase certainly ranks as another of the many highlights of the partnership so far. We're delighted to host this multi-artform extravaganza that thoughtfully takes full advantage of the many possibilities of our unique centre and its many spaces. It's been an enjoyable and stimulating journey for our respective teams to collaborate on realising WSU's ambitions for this event over many months... and today you get to experience the fruits of their labours.

I hope you pack in as much as possible across the day and evening, before leaving inspired by the power of ideas, the arts and creative collaboration.

Session One

Artist talk

Blak Douglas in conversation with Dr Alison Gill

moderated by Professor Susan Page



Blak Douglas (aka Adam Hill) was born in Blacktown to a Caucasian Australian mother and a Dhungatti Aboriginal father. Schooled at Penrith NSW, Blak studied Graphic Design at UWS Nepean, graduating with a Bachelor of Arts. He became 'self-practised' in painting, and emerged as an artist through Boomalli Artists (Leichhardt). Blak has staged numerous solo exhibitions, participated in group shows, and is a four-time finalist of the Archibald Prize which he won in 2022 with his portrait titled 'Moby Dickens.' His politically charged art is held in collections such as the Art Gallery of NSW, Blacktown, Campbelltown, City of Sydney, Lane Cove & Liverpool Councils, the National Gallery of Australia, the National Museum of Australia, Newcastle University Art Gallery, NSW Parliament House Collection, QAGOMA, Sydney Grammar School, Western Sydney University, National Maritime Museum, Taipei Museum and The AAMU of Utrecht. He is also a classically trained Yidaki player and has performed nationally and internationally accompanying the likes of Christine Anu, Jessica Mauboy, and Peter Sculthorpe. Blak's vision and activism in response to Australia's history and ongoing social injustices is a key theme in his arts practice, and in the workshops he runs for young people in schools.



Dr Alison Gill leads the Design program at Western Sydney University which has developed a reputation for community-engaged and social design projects belonging to Western Sydney. Adam and Alison first met each other as 'student' and 'teacher' in the early days of their design education. In this session, they'll chat about Adam's creative paths, beginning with identifying as an Indigenous artist from Western Sydney with connections to mob in Dunghatti country in Northern NSW, to Adam's present successes with his political art and prestigious commissions, and future creative directions.



Professor Susan Page is a national award-winning Aboriginal educator and Indigenous higher education specialist. Susan is Director of Indigenous Learning and Teaching at Western Sydney University.

Workshop One

Painted River Project: Think Art, Think Science, Think Water Ecology!

Facilitators : Leo Robba and Kat Warwick

Outdoor event - materials provided

Description:

The Painted River Project engages communities about the importance of watersheds for human and planetary health through an innovative collaboration between artists and scientists. Join artist Leo Robba and scientist Kat Warwick to explore our shared connection to place through art, science, and design so together, we can reimagine a healthy, more sustainable future for our water ways including the Georges River.

Workshop team:

Dr Leo Robba is a visual communications expert and leader in Social and Ecological Design practice, theory, and participatory approaches to Planetary Health. His art and design practice-based research examines the nexus between environment, culture, human health, and well-being. He is recognised for his current research, the Painted River Project, that links art, science, and design to focus on the ecology of water and the uniqueness of place. Leo has had 40 solo art exhibitions and has had works included in over 250 group shows in Australia and internationally. His paintings are represented in numerous private and public collections, including Parliament House, Canberra.



Image credit: Sally Tsoutas

Kat Warwick is an aquatic ecologist. Her focus looks at the bioaccumulation potential of heavy metal and emerging contaminants in freshwater ecosystems. By using the iconic platypus as a flagship species, she hopes to promote community awareness of the negative impacts of inadequately regulated sewage and mining wastewater discharge. Kat is a Science PhD candidate studying at Western Sydney University.

Workshop Two

Coffee and Collective Healing

Facilitator : Tania Khouri

Children's Workshop Room - materials provided

Description:

This experience centres around ancestral rituals of care and healing to create a space of collective care and foster the preservation of ancestral knowledge. This specific ritual will involve sharing coffee and having your cup read (the art known as tasseography). We will come together as a community over a cup of coffee and share our passed down traditions or memories of care. This event comes from my own work of gathering those of the SWANA (Southwest Asia and North Africa) diaspora to collect and upkeep our traditional practices and knowledge. The session is focused on these lineages and is meant to be a safe space for those of us from this diaspora to come together and share, however, anyone who is interested and open to sharing is welcome.

Artist bio:

Tania Khouri is a Lebanese-American multimedia artist examining embodied rituals and oral histories. Khouri holds a Master of Fine Arts from Parsons School of Design at The New School and a Bachelor of Fine Arts from the University of Oklahoma. She is the recipient of the 2021 American Australian Association Arts Fund Grant and is a current international guest researcher at Western Sydney University.



Workshop Three

The Flight Jam

Facilitators : Luke Létourneau, Michelle Catanzaro and Rachel Morley

Turbine Hall - materials provided

Description:

Calling all creative thinkers and makers who live, work or study in Western Sydney: you're invited to attend this information and creative jamming session for Casula Powerhouse Art Centre's 2023 FLIGHT exhibition project. You'll hear from curator Luke Létourneau about the vision for the six-month program, which aims to showcase the histories, evocations and imaginary futures of FLIGHT from a range of perspectives across multi-media, multi-modal, multi-art form practices. (Think aeroplanes, birds, migration, songlines, tourism, environmental impacts, space and more, explored through art works, films, installations, public talks, and workshops, just by example.) Luke will be joined by artist-scholars from Western Sydney University who will lead a creative jamming session designed to generate ideas for public programming, creative works, and other community-informed contributions. FLIGHT has been developed in anticipation of the 2026 take-off of the Western Sydney international (Nancy-Bird Walton) Airport and the surrounding aerotropolis. It opens at Casula Powerhouse Arts Centre in January 2023.

Workshop team:

Luke Létourneau is an award-winning curator and a published arts writer. He has been with Casula Powerhouse Arts Centre since 2018, and is currently (Acting) Curatorial and Collections Team Lead. Luke holds a Bachelor of Art Theory and a Masters of Curating and Cultural Leadership from UNSW, where he was the inaugural recipient of the Freedman Foundation Curatorial Scholarship.



Image credit: Amy Perejuan Capone 'Legacy I' 2019. video still

Dr Michelle Catanzaro is a Senior Lecturer and Design Discipline Lead in the School of Humanities and Communication Arts at Western Sydney University. She is also a Research Fellow at the Young and Resilient Research Centre. Her current practice focuses on creating space for young people to draw on creativity and visual language to express their cultural, political and social ideals.

Dr Rachel Morley is a Senior Lecturer in Communication and Writing, and the Associate Dean for Engagement in the School of Humanities and Communication Arts at Western Sydney University. She works closely with local and national arts and cultural institutions to build strong collaborative partnerships high on research, learning and creative outcomes.

Workshop Four

Writing My Place

Facilitator : Felicity Castagna

Artists' Workshop Room - materials provided

Reserved for high-school students

Description:

The expression 'a sense of place' is a catchphrase that often defies clear understanding. As readers we know when a writer has created a 'great sense of place'. But what does that mean? It's hopelessly vague. In this workshop, through storytelling, writing and play, you'll learn the techniques authors use to write complex stories about the worlds they live in. We'll look at how writers convey 'a sense of place', as well as the role it plays in creative writing. You'll learn how to write with 'telling details' as opposed to too much detail; how to offer an unexpected way into a place; and some strategies for weaving a sense of place into the narrative.

Artist bio:

Dr Felicity Castagna has published four novels for adults and young adults including her most recent book, *Girls In Boys' Cars*, which recently won the Victorian and Queensland Premier's literary awards and is now being adapted for stage and screen. Her previous novel, *No More Boats*, was a finalist in the 2018 Miles Franklin Literary Awards and her YA novel *The Incredible Here and Now* received The Prime Minister's Award as well as The IBBY. She also writes for stage and radio, creates collaborative work for many festivals, talks and writes about books all over the place and is a Lecturer in Creative Writing at Western Sydney University.

Image credit: Jacqui Manning



Workshop Five

Art and Sole

Facilitator : Blak Douglas

Performance Space - materials provided

Reserved for high-school students

Description:

ART & SOLE is an interactive activity where students create a graphic using the outline of their shoes as the template. The objective is to design a sole with a customised insignia that might leave an everlasting impression wherever one were to walk. Designs may feature issues relating to politics, social justice, climate change, gender equality etc. Referencing a unique pair of Air Jordan basketball boots with a tailored sole, Blak impresses upon students the concepts of narrative and composition in art & design as a means to express and customise identity. In his youth, Blak found himself searching for an ultimate identity and consequently sought influence in Hip Hop & brand shoe culture from the U.S. Iconic films like Do the Right Thing by Spike Lee as well as Breakdance were pivotal in seeking that identity.

Artist bio:

Blak Douglas (aka Adam Hill) was born in Blacktown to a Caucasian Australian Mother and a Dhungatti Aboriginal Father. Schooled in Penrith NSW, Blak studied Graphic Design at UWS Nepean, graduating with a Bachelor of Arts. Blak has staged numerous solo exhibitions, participated in group shows, and is a four-time finalist of the Archibald Prize which he won in 2022 with his portrait titled 'Moby Dickens.' His politically charged art is held in collections such as the Art Gallery of NSW, National Gallery of Australia, National Museum of Australia, National Maritime Museum, Taipei Museum and The AAMU of Utrecht.



Session Two

Lightning Talks

Performance Space

Topic:

Blue Mountains City Council (BMCC) Household Sustainability Toolkit

Description:

BMCC's Household Sustainability Toolkit prototype provides an interactive dialogue with practical mechanisms, encompassing the technological, environmental, and cultural considerations to enable change at community level.

Speaker:

Dr. Leo Robba's research focuses on Social Design, Design Thinking for Planetary Health



FIG1 Planetary Health in Action: Art, Design, Science. (L Robba, M Lahoud, 2021.)

Topic:

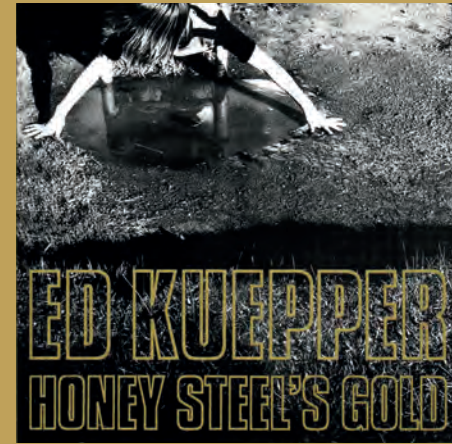
Writing About Albums: Ed Kuepper's Honey Steel's Gold

Description:

John will discuss the creative decisions he made writing this book, which is “that close” to being sent to the commissioning editor at Bloomsbury. Literature or music journalism? Popular music history or personal essay? And what about the structure?

Speaker:

John Encarnacao is a guitarist, songwriter and improviser. He has taught in Western Sydney University's Bachelor of Music since 2004. His main preoccupation is writing essays (literary? personal? academic?) about albums.



HONEY STEEL'S GOLD **by John Encarnacao**

Topic:

Garage Graphix and the Untold Stories of Western Sydney

Description:

This talk centres on a current research project that explores the digital archives of Garage Graphix; a community-based art, design, and screen-printing organisation that was based in Mt Drutt between 1981 and 1998.

Speaker:

Dr Katrina Sandbach is a designer and academic who is passionate about giving visibility to under-represented communities and empowering the agency of creatives in our region.



Project team:

Katrina Sandbach, Michelle Catanzaro, Rachel Morley, in partnership with Lin Mountstephen and Alice Hinton-Bateup (Garage Graphix), and Paul Howard (Blacktown Arts).

Topic:

**Climate Custodianship for Change
(with Madison Shakespeare, Caelli Brooker)**

Description:

This presentation reflects on the process and outcomes of an Indigenous-led creative workshop. This collaborative project explores the nexus between First Nation Custodianship of Climate and cultural activism.

Speaker:

Dr Michelle Catanzaro is a Senior Lecturer and Design Discipline Lead in the School of Humanities and Communication Arts. She is also a Research Fellow at the Young and Resilient Research Centre.



Topic:

Foster Care in the Mediasphere: Lived Experience and Digital Lives in Out-of-Home Care

Description:

Through the lens of networked media environments we ask: what are the conditions needed for an app to support belonging and identity for children and family networks in Out-of-Home Care?

Speaker:

Dr Milissa Deitz is a Senior Lecturer in Communication. Her fourth book, *Foster Care in the Mediasphere: Lived Experience and Digital Lives in Out-of-home Care*, will be published by Palgrave this year.



Topic:

Skateparks: Trace and Culture

Description:

This study explores both anti-social and pro-social aspects of skateparks, where traces of use reveal the complex relationships that occur with and within these youth orientated spaces.

Speaker:

Dr Dan Johnston's practice-based research utilises photography as both research tool and creative device. His work focuses on community health and youth leisure spaces, and is situated within a planetary health framework.



Topic:

From Living Labs to Lively Labs

Description:

The Living Lab started with storytelling for sustainability, documenting stories on WSU campuses such as South Vineyard Creek, involving students, researchers, practitioners. In the follow-up iteration, Lively Labs, Vincent Tay and I are collaborating with scientist Alexie Papanicolaou and a team of researchers and lecturers working with students to communicate a range of research projects.

Speaker:

Maryella Hatfield is a lecturer in Screen Media at Western Sydney University. Her documentary film *The Future Makers* explores leading renewable energy scientists in Australia.



Topic:

Untitled Film on the Theme of Fire

Description:

This film was commissioned by Juxta Jam, a club-style DJ/VJ event that premiered at NEXUS (Bankstown Arts Centre) in March 2022 and supported by Create NSW.

Speaker:

Vincent Tay teaches and researches many aspects of screen media at Western Sydney University and is an active filmmaker with 30 years experience.



Topic:

Coffee and Collective Healing

Description:

This talk will centre around ancestral rituals of care and healing to create a space of collective care and foster the preservation of ancestral knowledge. This specific ritual will be sharing coffee and having your cup read (the art known as tasseography).

Speaker:

Tania Khouri is a Lebanese-American multimedia artist examining diasporic oral histories. Khouri holds a MFA from Parsons School of Design and a BFA from the University of Oklahoma.



Topic:

Fiji's Pacific Fusion

Description:

This collection, Fiji's Pacific Fusion, is an integration of our unique Pacific culture in Fiji. This line also showcases the plus size category that is dedicated to the beautiful men and women of the Pacific. Decorated, accessorised and hand-painted with the vibrant colours of the Pacific's flora and fauna, deep blue sea to turquoise lagoons and the lush green vegetation of the coconut palms to celebrate Pacific Fusion.

Speaker:

Hupfeld Evers Hoerder is from the beautiful Fiji Islands. He is of Rotuman-German origin, born and raised in Fiji. He has worked in the fashion industry in Fiji for over 30 years. Hupfeld is DCA candidate in the Institute for Culture and Society, WSU.



Topic:

The Writing Zone

Description:

The Writing Zone is a mentoring program for emerging writers and arts workers from Western Sydney, hosted by WSRC. Melinda will share *Ghost Cities*, a video celebrating the TWZ 2021 anthology launch, and reflect on the program's ambitions and successes.

Speaker:

Dr Melinda Jewell is Program Advisor for The Writing Zone. She has worked for a decade in the Writing & Society Research Centre as the postgraduate advisor, during with time she has steered the Centre's Postgraduate Writing Group.



Image credit: Sally Tsoutas, TWZ 2021 cohort, Ghost Cities launch (28 Sept 2022)

Project team members:

Dr Kate Fagan, Dr Catriona Menzies-Pike, Dr Melinda Jewell, Ellen O'Brien, Christina Donoghue and Ilhan Abdi

Topic:

**Writers in Parramatta, the Sydney Review of Books
and Writing Gender: Public
Engagement @ WSRC**

Description:

Kate will present a snapshot of three public programs housed in the Writing & Society Research Centre. All are deepening community engagement with writing and literature, while contributing noisily to local and national debates about the social power of writing.

Speaker:

Dr Kate Fagan is Director of WSRC and Project Director of The Writing Zone. She is an award-winning poet and songwriter whose third book *First Light* (Giramondo) was short-listed for the NSW Premier's Literary Awards and the Age Book of the Year Award.



Project team members:

Dr Kate Fagan, Dr Anne Jamison, Dr Catriona Menzies-Pike,
Dr Melinda Jewell, Dr Tiffany Tsao, Suzanne Gapps,
Alice Desmond, Iman Etri

Panel Discussion

With Wendy Chandler,
Blak Douglas and Lurdes Pires

Art and Voice:

Discussion Panel with Wendy Chandler, Blak Douglas and Lurdes Pires

Description:

This panel will discuss how artistic practices can act as a powerful tool to build identity, voice and social change in the context of the historical and lasting impact of invasion, occupation and colonisation on the First Nations peoples of East Timor and Australia.



Dr Wendy Chandler is a filmmaker and academic in screen media at Western Sydney University. Wendy has written and directed a number of film projects, which have screened at prestigious international film festivals and have won many awards. Wendy has regularly visited and worked teaching screen media production in Timor-Leste. In 2012 Wendy produced an animated documentary, *Jose's Story*, in collaboration with Jose da Costa at Dili Film Works. In 2013-2014 Wendy worked at Casa de Produção Audiovisual (CPA) in Dili, East Timor developing an animated documentary series *Esperanza ba Futura* (Hope for the Future) and producing the pilot episode *Natercia's Story*. Wendy is also an active member of various Timor-Leste friendship groups in the Blue Mountains which have raised over a million dollars for development projects in Timor-Leste.



Lurdes Pires fled East Timor in 1975 during the Indonesian invasion and settled in Darwin, Australia. For the next 24 years Lurdes fought for East Timor's independence. Lurdes returned to East Timor in 1999 to help with the historic referendum for independence. After the referendum she worked with UN peacekeepers and assisted the Serious Crimes Unit to investigate the crimes committed by militia and the Indonesian military in 1999. She started work in the film and television industry in 2000 with Australian company FairTrade Films. She co-produced the landmark series for ABC Television, East Timor – Birth of a Nation and in 2013 produced her country's first feature film, Beatriz's War. More recently Lurdes directed the documentary The Stolen Child which tells the untold story of Timor-Leste's stolen generation during the 24-year long Indonesian occupation of Timor-Leste.



Blak Douglas (aka Adam Hill) was born in Blacktown to a Caucasian Australian mother and a Dhungatti Aboriginal father. Schooled in Penrith NSW, Blak studied Graphic Design at UWS 26 Nepean, graduating with a Bachelor of Arts. Blak has staged numerous solo exhibitions, participated in group shows, and is a four-time finalist of the Archibald Prize which he won in 2022 with his portrait titled 'Moby Dickens.' His politically charged art is held in collections such as the Art Gallery of NSW, National Gallery of Australia, National Museum of Australia, National Maritime Museum, Taipei Museum and The AAMU of Utrecht.

Mobile Stories Launch

Online Documentary and Photography Exhibition

Wendy Chandler



Mobile Stories is an interactive online documentary and photography exhibition. Mobile Stories, the documentary, features a collection of multi-media profiles investigating the culture and future goals of students at Western Sydney University and their counterparts in the young developing nation of Timor-Leste. Mobile Stories: Street Life exhibition is a curated selection of works from the photography galleries featured in the online documentary. Mobile Stories offers an insight into the society and living conditions of two unique locations, the young developing nation of Timor-Leste and the diverse multicultural region of Western Sydney. Mobile Stories is a collaborative project featuring the work of students from the Screen Media, Communication, Design and Music programs at Western Sydney University led by Dr Wendy Chandler.

*Launched by Professor Matt McGuire, Dean,
School of Humanities and Communication
Arts, Western Sydney University*



This collection, Fiji's Pacific Fusion, by Hupfeld Evers Hoerder is an integration of our unique Pacific culture in Fiji. This line also showcases the plus-size category that is dedicated to the beautiful men and women of the Pacific. It is decorated, accessorised and hand-painted with the vibrant colours of the Pacific's flora and fauna, deep blue sea to turquoise lagoons and the lush green vegetation of the coconut palms to celebrate 'Pacific fusion'. In conjunction with the theme, Fiji's Pacific Fusion, the collection is inspired by Hupfeld Evers Hoerder's research project in sustainable fashion and Indigenous fashion, i.e., to produce garments that have a low impact on the environment and to promote the preservation and conservation of culture and heritage in the Pacific.

Hupfeld Evers Hoerder is from the beautiful Fiji Islands. He is Rotuman-German origin and raised in Fiji. He has worked in the fashion industry in Fiji for over 30 years. He began designing while pursuing his undergraduate studies at university, making simple shift dresses to casual resort wear. Slowly the demand grew for more formal gowns and bridal wear. Hupfeld Hoerder designs promotes a strong sense of Pacific culture to resemble who he is and this is to promote conserving one's identity and heritage that is so important to those in Fiji and the Pacific.





BUDDHI
BATIKS
DESIGNER
SRI LANKA

Session Three

Film Screening

Live Music

Turbine Hall - Theatre

Randomesque

Jazz trio

Turbine Hall



Image credit: Dan White

Dr Kevin Hunt is a pianist, composer, bandleader and educator. He completed the jazz studies programme at the NSW Conservatorium, and played, toured and recorded for over a decade with Don Burrows. He has released several albums, received ARIA nominations and won the 'Jazz musician of the year' award. He performs regularly with Simon Tedeschi, Emma Pask, and the Kevin Hunt Trio. He was recently appointed Academic Fellow and Programme Leader for both the jazz and improvised music degrees at the Conservatorium, with his approach to music-making being incorporated into the Bachelor of Music curriculum through the formation of the Intercultural Aboriginal Music Ensemble and the Barayagal Choir.



Image credit: Richard Weinstein

Jonathan Zwarts is a double bassist, composer, arranger, producer, songwriter, live music advocate and curator. He has played with Pharoah Sanders, Branford Marsalis, Lionel Loueke, Kurt Elling, Nigel Kennedy, Mark Murphy, Annie Ross, Larry Goldings, Johnny Griffin, Junior Cook, Terri-Lynn Carrington, Mike Nock, Katie Noonan, Lionel Loueke and the Vampires. He has a Masters in Music from the ANU, an Associate Diploma in Jazz Studies from the NSW Conservatorium, and a Diploma in Screen Composition from AFTRS. He has released a number of albums as composer and bandleader and won several ARIA, AIR and Bell awards. He has composed music for a range of documentaries and short films, and co-produced a 10-part series on jazz for the ABC.



Image credit: Bill Risby

Gordon Rytmeister studied jazz at the NSW Conservatorium. He was a member of the Don Burrows Quartet and James Morrison's Quintet, each for over 15 years. He has also worked with local and international artists from across jazz, pop, rock, and country, including Wynton Marsalis, Christian McBride, Josh Groban, Lalo Schiffrin, Bob Mintzer, Bob James, Tom Jones, Bob Florence, The Commodores, Bob Geldof, Barry Harris, Nat Adderley, Maria Schnieder, Lee Konitz, Glenn Shorrock, Tina Arena, Mike Nock, Dale Barlow, Eartha Kitt, Doug Parkinson, Ross Wilson, Richard Clapton, Dragon, Shane Howard, Go West, Margaret Urlich, Steve Morse, Lucinda Williams, Tommy Emmanuel, and many more. He was the resident drummer for the Australian debut season of the musical, 'Hamilton' and can be heard on movie soundtracks, albums, and television themes.

Roger Frampton Comes Alive !

Film premiere

Theatre



Artwork by Dr Janet Saunders

Roger Frampton Comes Alive! is both a musical journey and biography through the life and times of Sydney-based prolific jazz composer and performer, Roger Frampton made by his daughter, Emily Rytmeister. This film recalls Roger Frampton as a musical genius and great exponent of jazz experimentation of the late 20th Century. Roger Frampton (1948–2000) played a significant role in the development of Australian jazz and improvised music. Through his playing, composing, collaborating, and long term teaching at the Sydney Conservatorium of Music, he helped nurture a generation of jazz artists, and cultivated a style that remains today. The film illuminates his life and work through interviews with his family, contemporaries, and former students, as well as through his music and archival footage of his performances.

Artist bio:

Dr Emily Rytmeister is the writer-director of the film, 'Roger Frampton Comes Alive!', and a recent doctoral graduate of Western Sydney University School of Humanities and Communication Arts. She also holds a Master of Research from WSU, a Master of Arts in Creative Writing from University of Technology, Sydney, and a Bachelor of Arts in Television Production from Charles Sturt University. She has worked behind-the-scenes in the Australian film, television, music and live entertainment industries.

Giraffe Quartet

Live band

Turbine Hall

John Encarnacao (guitar) lectures in music at Western Sydney University. He is the author of *Punk Aesthetics and New Folk* (2013) and co-editor with Diana Blom of *Teaching and Evaluating Music Performance at University* (2020). Recent essay subjects include Throbbing Gristle, Courtney Barnett, Pink Floyd and Angela Carter. He is a guitarist, singer-songwriter, improviser and composer; recent albums include *Wooden Box With Strings* by Warmer (2020) and *Giraffe Quartet and Duets* (2021).

Brendan Smyly (tenor saxophone) has played on many commercial and not-so-commercial recordings over many years. He has performed and recorded with The Gadflys, Karma County, Jimmy Little, Bob Downe and other well-known Australian artists. An academic staff member in music at WSU, Smyly researches small venue music culture, composes electronic works that incorporate field recordings, analogue synthesis and live improvisation, and teaches music technology and performance.

Holly Harrison (percussion) is a young composer from Western Sydney. She is the Tasmanian Symphony Orchestra's composer in residence across 2022-2022. Holly's music has been performed in Australia, Asia, Europe, and the USA. 2022 sees premieres from the Australian Chamber Orchestra, Australian String Quartet, James Crabb and the Goldner Quartet. Holly teaches composition at The Kings School and the Sydney Conservatorium of music in addition to playing drum kit in the improvised rock duo Tabua-Harrison.

GIRAFFE QUARTET & DUETS

JOHN ENCARNACAO
JON DRUMMOND
HOLLY HARRISON
BRENDAN SMYLY



Jon Drummond (electronics) operates at frequencies rarely encountered by other humans. Jon is happiest when encouraging machines to experience chaotic epiphanies. He is currently Associate Professor in Music and Performing Arts, The University of Newcastle.

Gyeonggye: Border

Bruce Crossman

Theatre

Duration 15 min



Abstract:

For the film Gyeonggye, the concept is a type of travel metaphor (not literally) but with Korean traditional Gugak performance movement through physical locations of arches, gravestones into the hidden bush within a London cemetery (Abney Park in Stoke Newington). The idea is to move from hidden beauty within the bushscapes of the graveyard into skyward ascendance, and slowly return to arches/gravestones/hidden bushes within the cemetery as 'grief reflection' and 'healing'. The colour comes through gently as abstractionist painting approaches to show some burgeoning moments in nature as a metaphor to suggest healing processes amidst grief.

Artist bio:

Bruce Crossman is Associate Professor and Discipline/Professional Field Leader, Music & Music Therapy at WSU

Production:

Bruce Crossman (Composer),
Oyvind Asmli (producer),
Hyelim Kim (producer)

Cinema Beyond Borders

Tania Raouf

Theatre

Duration 56 min



Sahim Omer Khalifa. (Kurdish director). (film still)

Abstract:

Cinema Beyond Borders is a feature-length documentary film about the contextual factors which shape Kurdish cinema and its identity. Cinema, in the Kurdish regions, gained momentum as a mechanism to voice the concerns of the Kurds and strengthen Kurdish identity in art. The film's narrative unfolds through an analysis on past Kurdish films and film directors and the current stage of this endeavour.

Artist bio:

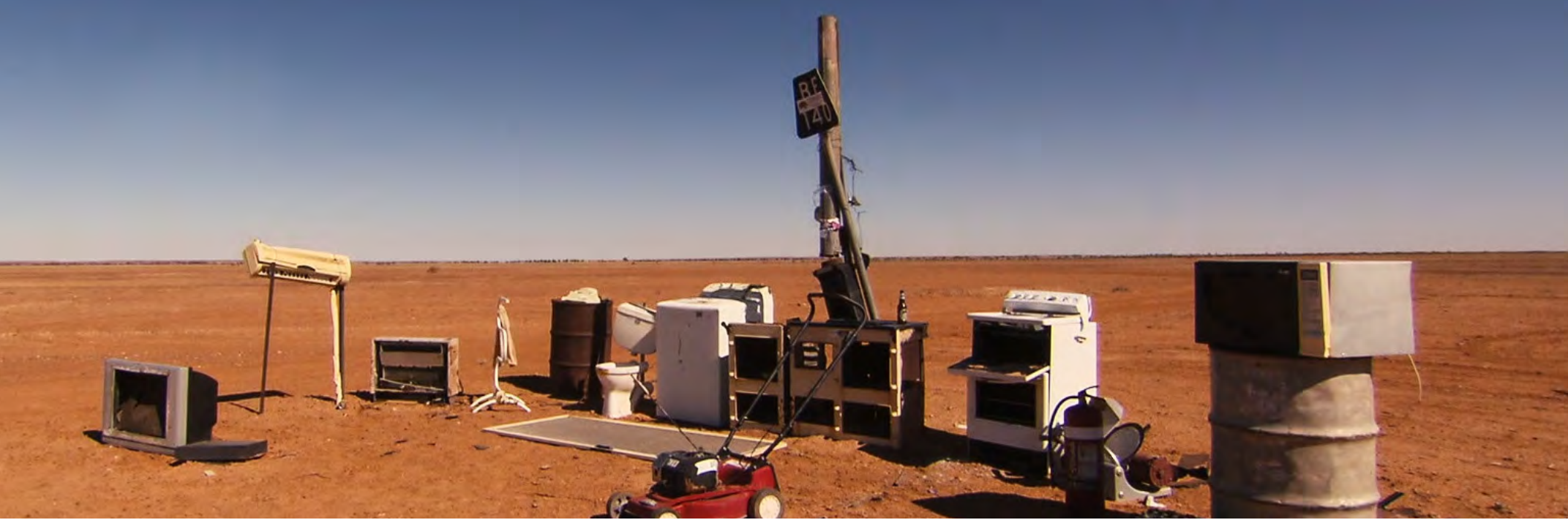
Dr Tania Raouf is a filmmaker and film scholar on Kurdish cinema. She fled Iraqi Kurdistan in 1993 to Turkey as a refugee, and was accepted, under the UN migration program, arriving in Australia by August 1995. Since then she has been involved in various Kurdish cultural activities such as film festivals. While in Australia she returned to Iraqi Kurdistan to work on producing and directing documentaries. In 2008, she graduated with a Bachelor of Arts from Deakin University, producing several experimental and short films. She completed her Master of Film and Video at Deakin University and completed the Doctor of Creative Arts in 2022 at WSU.

Picnic Places

Rob Nugent

Theatre

Duration 20 min



Abstract:

Picnic Places is another take on Roadside Picnic by Arkady and Boris Strugatsky in a more benign place than Tarkovsky portrayed in Stalker. It's about leftovers and signs in the landscape and missing pieces of information that have to be interpreted anew. Seen from the distant future, all pasts may go this way. Landscapes are invaded and reinvaded, with new searchers, who bring with them their own ways of interpreting, while leaving a trail of busted plaques.

Artist bio:

Robert Nugent is a DCA candidate in the Institute for Culture and Society, WSU. Robert has made three feature length documentaries, as well as commissioned films for NGOs and TV. His film, End of the Rainbow, (a co-production between France and Australia) won the first appearance award at IDFA in 2007 and went on to screen at major festivals around the world.

Nature Calls The Shots

Juan Francisco Salazar

Theatre

Duration 37 min



Abstract:

Nature Calls the Shots is a 37-minute observational documentary film produced and directed by Juan Francisco Salazar that offers a glimpse into the life and work of pioneer permaculture designer and educator Robyn Francis, and the story of Djanbung Gardens in the community of Nimbin, northern New South Wales, Australia. Documenting a unique microcosm of an exceptional permaculture community on Australia's north-east coast, Nature Calls the Shots presents Robyn Francis' herstory as an activist for environmental regeneration and novel community economies who transformed a small piece of land from a degraded cow pasture in the 1990's into to permaculture paradise.

Artist bio:

Professor Juan Francisco Salazar is a researcher, author and documentary filmmaker whose academic and creative work explore the coupled dynamics of social-ecological change and is underpinned by a collaborative ethos across the arts, science and activism.

Ntaria Heroes

Shaun Angeles, Hart Cohen, Juan F. Salazar and Rachel Morley

Theatre

Duration 32 min



Abstract:

Ntaria Heroes is a community collaborative project made with the students, teachers and researchers based at Ntaria (Hermannsburg) and Alice Springs. Students from the Ntaria School visit the Strehlow Research Centre under the guidance of elders and with the assistance of Aboriginal researchers. They are shown genealogies (family trees) going back three generations and photographs of their ancestors. This visit is extended by a day spent at the historical precinct of Hermannsburg - a former Lutheran mission. Here the students visit heritage buildings including an old church where community members of an older generation were baptised and married. The students are then invited to visit a Dreaming track belonging to one of the elders who provides a more direct experience of the spiritual connections made through the photos, family trees and old mission.

Artist bio:

Shaun Angeles is a Northern Aranda man currently working at AIATSIS in Canberra, ACT. Hart Cohen, Juan Francisco Salazar and Rachel Morley are academics at Western Sydney University.

DISTORTED

Abstract:

Distorted: Reflections on early Sydney punk explores the recollections of participants who were part of a cohort associated with a small punk venue known as the Grand Hotel which operated at Railway Square, Sydney, between 1977 and 1979. While Australia's first-wave moment has been increasingly recognised within a growing body of literature on punk, it has been considered almost exclusively in a music context. The film forms the creative component of a study that emphasises the sociality of punk subculture which has been largely absent from the record.

Artist bio:

Des Devlin is a graduate of Sydney College of the Arts, University of Sydney, where he majored in photomedia. He holds a masters degree from Charles Sturt University in ethics and legal studies, specialising in media ethics and media law. He completed a Doctor of Creative Arts degree at Western Sydney University which focused on research methods in visual ethnography and post/subcultural theory.

Exhibitions

Turbine Hall



Gyeonggye: Border

Associate Professor Bruce Crossman

For the film *Gyeonggye*, the concept is a type of travel metaphor (not literally) but with Korean traditional Gugak performance movement through physical locations of arches, gravestones into the hidden bush within a London cemetery (Abney Park in Stoke Newington). The idea is to move from hidden beauty within the bush scapes of the graveyard into skyward ascendance, and slowly return to arches/gravestones/hidden bushes within the cemetery as 'grief reflection' and 'healing'. The colour comes through gently as abstractionist painting approaches to show some burgeoning moments in nature as a metaphor to suggest healing processes amidst grief.



Skateparks: Trace and Culture

Dr Dan Johnston

Tucked away on the fringes of playing fields and brownfield land, skateparks have a reputation for being unsavoury, and even dangerous spaces, where anti-social behaviour is to be expected. Research shows however, that much of the activity that occurs in the space is positive, both physically and socially. This study aims to explore both anti-social and pro-social aspects of skateparks, and investigate the complex relationships that occur with and within skateparks. The study questions whether current sports-focused planning models are appropriate for an activity that is so steeped in urban culture. Utilising photography as a research tool, the study documented over 130 skateparks in Australia and overseas. These photographs reveal ways to read the visual traces left behind by the users of the skateparks, and demonstrates the important role that the skatepark plays for users of the space.



Everyday Stress

Dr David Cubby

Why am I always seeing afresh? It's a burden. At best, research begins with a questioning formed around the obvious but not previously examined. Once a conception/question is articulated the rest follows: methodology, models, data, narrative, evidence, reference. I've not quite identified my query yet regarding this small collection of images 'Everyday Stress', except as a minor strand of my larger quest, search and research into imagery and its social meaningfulness in truth and poesis. I test the value of quotidian expression, minor details indicative of everyday stress 'caught on camera' in a world of (apparent) mundane detail. Depicted stress, whether minor or catastrophic, varies from the obvious to implicit, either extra diegetic for the viewer to 'imagine' or stemming mostly from the already imaged within the frame. And, 'Everyday Stress' corresponds with the slightest response to the camera. So, importantly, there is very little in these images that could be attributed to enactment, 'putting on a face' or a 'fake smile'. Expression is relentlessly authentic, certainly not dramatised but subtle and intentionally more engaging for that. The story behind Rembrandt's portrait of 'The Weeping Woman' 1644 remains a matter of speculation, whilst Picasso's depiction of 'The Weeping Woman' 1937 is seen consensually as iconic, based on his earlier image of a woman holding her dead child taken from his anti-war mural, Guernica.



Visualising Empathy: An Alchemist in the Landscape

Dawne Fahey

Visualising ancestral landscapes involves tracing ancestral loss and artful connections. These images were created during my recent doctoral fieldwork in the United Kingdom as I sought to trace the landscapes of my ancestors, the Martin family. The Martins were tin miners from Cornwall who settled in Australia in 1895. They arrived in Australia at the height of the Asiatic Influenza Pandemic. These images were captured in the grounds of the 15th century Stithians Church in West Cornwall. Inside the church is a memorial to the Martin family. I chose to use a specially converted full spectrum colour infrared camera for my doctoral fieldwork. Full colour spectrum, infrared photography is especially suited to my project as it allows me to visualise ghostly ancestral landscapes; thereby capturing the entire range of infrared light wavelengths (EM Spectrum). For these images, I have chosen to leave them as I captured them rather than convert them to any other colour.



Showcase of Music HDR Projects

Associate Professor Diana Blom

The showcase reflects a breadth of music research projects being undertaken by HDR candidates, academic staff, and Summer Undergraduate Scholarship researchers. Some projects are located overseas - the dissemination of Korean women's folksong; community music in Malta and its relationship to music education; the influence of first language on English as a second language writing of undergraduates of the University of the Visual and Performing Arts, Sri Lanka. Others engage with artistic practice - exploring co-performers' communications in a newly-formed piano duo; how a contemporary composer can work with creative methods and historical traces to reveal new insights into two Baroque women composers; and contemporary blues tonality, heritage and hybridity. Music education frames the topic of issues of self-efficacy and growth mindset for the generalist primary teacher teaching music. And music itself is the focus for two projects drawing academics and undergraduate researchers together - how music has meaning in the time of COVID-19, 2020 - an Australian perspective; and three rationales when sequencing a CD of works by various composers.



The Unreflected

Dr Enrico Scotece

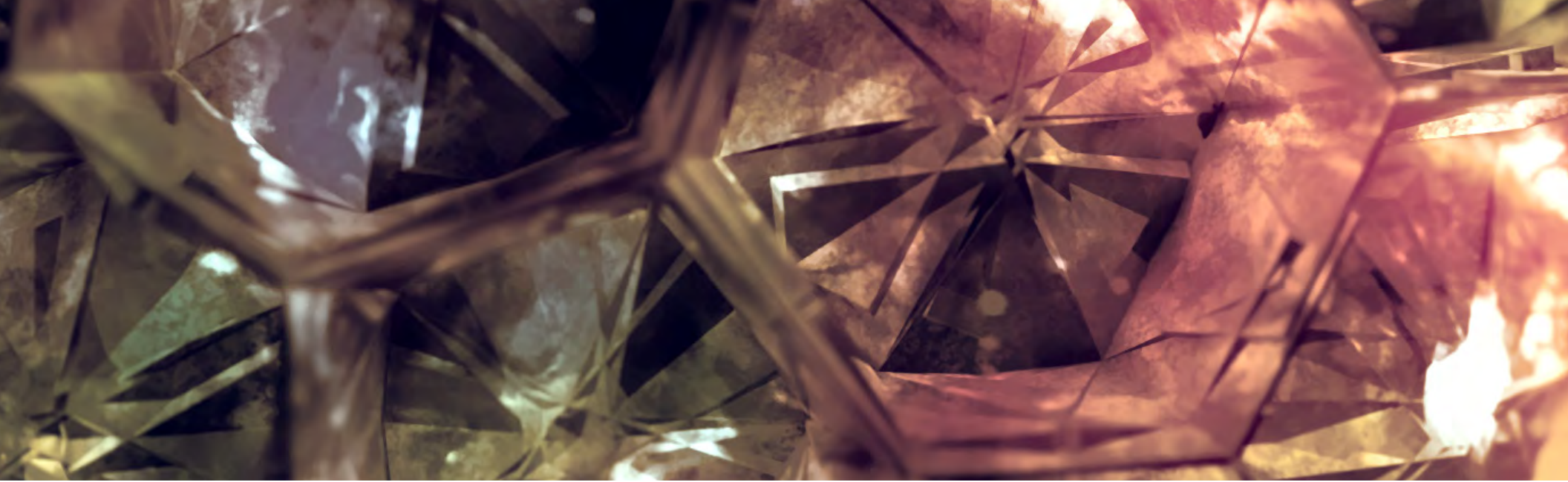
We are of the landscape through light and dark, immersive gestures, and as a spatial embodiment of memory and the experiential process of seeing. The Unreflected is a response to writing of one's immediate direct and metaphorical relationship to place and the landscape as a moving visual plateau. The moving image allows for the 'inner' connectedness to also become interconnectedness by way of visual dialogues and actions that are generated from a culture of photographic practice as an expression of self and place. Knowing, being, and thinking are a lived experience of interaction and knowledge transfer. Existing within my own sub-culture of making photographs and defining relationships to the land, an act of receptivity upon connecting with the importance of Country as a kind of mimesis has surfaced. Based on the premise that there is no such thing as a silent film, The Unreflected seeks a constitutive relationship between place and lived experiences.



Baxter and Me

Gillian Leahy

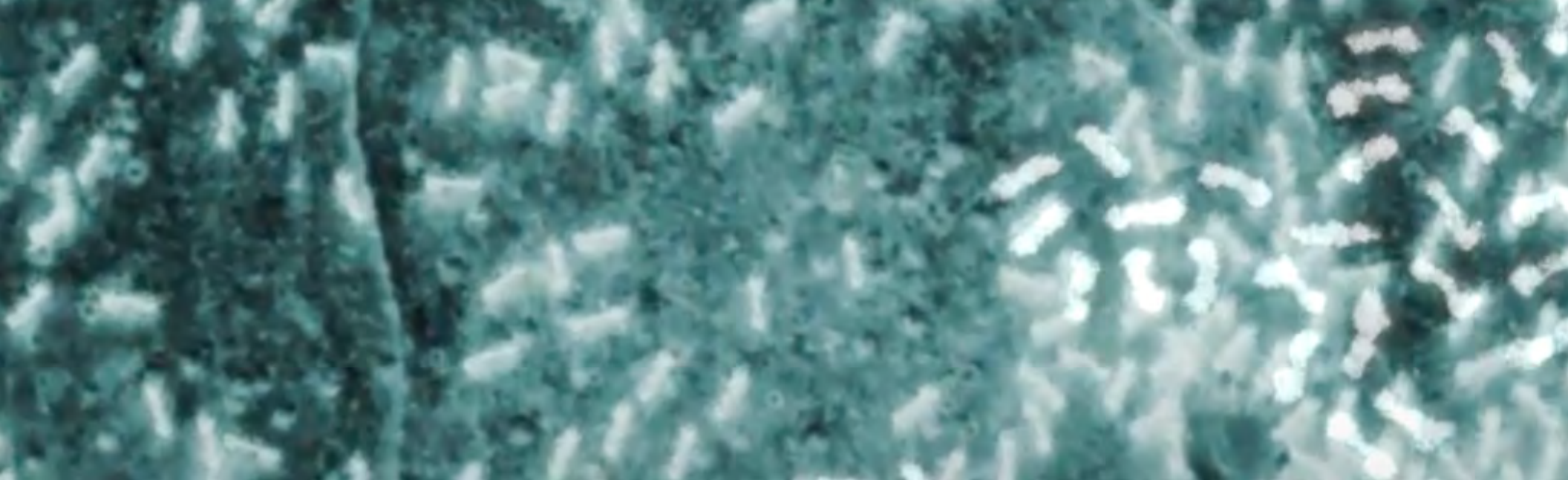
One woman's life, with and without men, but always with dogs. Acclaimed and award winning film maker Gillian Leahy turns her mind to the relationship between herself and her dog in this searching, funny, touching and thought provoking documentary. Gill questions her own relationship with her big brown chocolate Labrador, Baxter, and our relationships in general between dogs and humans. It all begins when Gill wakes up one morning and asks herself, "What am I doing living with this big brown beast?" And it takes off from there. In Gill's idiosyncratic, bruisingly honest and dogged way, the film takes a walk down Gill's life with dogs, her relationships with people and most significantly her current relationship with the charming and wilful Baxter.



Pattern Recognition: Noise, Frequency and Form

Dr Greg Hughes

Pattern Recognition: Noise, Frequency and Form is a collection of work-in-progress snippets from recent explorations of pattern making and seeking across two projects. The first, is audio reactive music video production for two tracks recently released as part of my Black Box White Cube audio production – Hold Down and Feather. Feather was born from a performative piece called Six Ways of Knowing inspired by Tyson Yunkaporta's book, Sand Talk, and the notion of 'pattern-mind'. The AV piece layers didge notes to form a minor 7th drone that drives a particle system. I captured the piece in a live session and tweaked it in post-production to form the foundation of Feather. The second project features curious 3D forms made via speculative play with the affordance of 3D animation, materials, lighting, and fractal formulae. Currently, movement of the objects is driven by placeholder noise generation with varying period and amplitude. However, I hope to connect the abstract structures to estuary ecotone and flow pattern data to encourage recognition and understandings of local ecosystem dynamics and patterns.



Finding Light Through Dark

Dr Janet Saunders (visual artist), Noel Burgess (sound artist)

The National Writer's House, Varuna, was gifted as a retreat for writers in 1989 by Mick Dark. It was initially the home of writers Eleanor Dark and Dr Eric Dark. The staff, family and caretakers of Varuna inhabit the liminal spaces, behind the scenes, providing a unique, creative environment. Finding Light through Dark explores the fleeting, dreamlike state where ideas, words and stories are formed. While writing about drawing during a Varuna residency provided by Western Sydney University, Janet utilised this creative thinking space, scribbling down ideas and doodling to enter the creative "zone". Janet's research explores the role and value of sketching for creative discovery. She combines the sketches, conversation fragments and voice of Eleanor Dark encountered in the hallways, books and shadows of Varuna. Noel Burgess's haunting piece, A Blow to the Heart, evokes this creative dreamlike state where creativity is enabled and encouraged to flourish.



Human Centered?

Dr Janet Saunders

Can we continue to “go placidly” in a human-centered world in the 21st century? This series of polymer intaglio prints celebrate the beauty and plight of a selection of endangered Australian species directly threatened by human inaction and greed. The artworks are given context through the alteration of Max Ehrmann’s words which aim to reflect contemporary attitudes and behaviours. Each image depicts a critically endangered animal, bird, reptile, or organism. They include: Queensland’s Western Blue Groper and Hawksbill turtle affected by climate change and over fishing; NSW koala populations hit by fires and floods in 2019-2020; Tasmanian Mask-faced Owl and Northern Territory’s Great Desert Skinks both threatened by habitat loss and feral animals; and the newly discovered Northern Territory’s stygofauna threatened by fracking. The etchings are inspired by the beauty and wonder of these creatures combined with human aspects perpetrators and saviours.

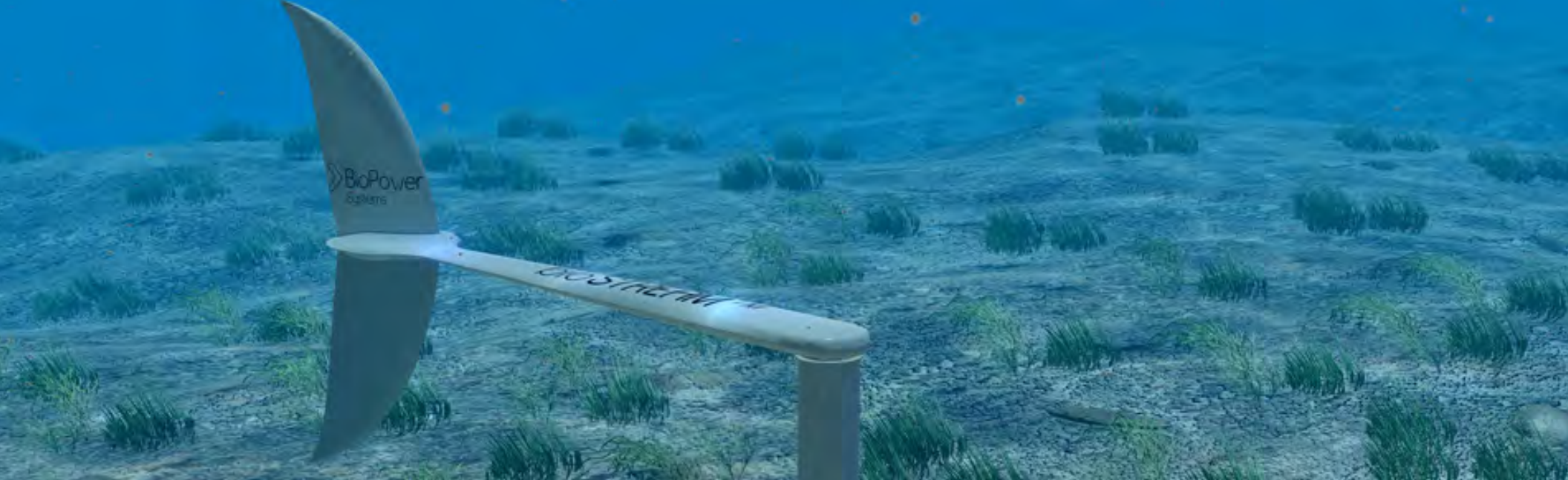
GHOST CITIES



Ghost Cities: New Writing from Western Sydney

Dr Kate Fagan

Ghost Cities is titled partly for the often-eerie experiences of living through a pandemic. As the streets of Western Sydney shut down in wave after wave, a small band of local writers came together and began to navigate the times. Across 2021 as our screens delivered new variants of fear directly into our homes, the twelve writers who joined The Writing Zone—a mentoring program run by the Writing and Society Research Centre and the Sydney Review of Books—met via video calls, group chats, email and phone. In a period of intense stress and intermittent isolation, they became each other’s first readers, editors and friends. Ghost Cities is a testimony to the solidarity and literary flair of its writers. These stellar essayists, poets, dramatists and fiction writers share a sharpened interest in the uncanny, in grief and loss, and in energies that come directly from the earth, binding us to place. Ghost Cities was launched in September 2022 and brings together the portfolio works of the 2021 TWZ cohort.



From Living Labs to Lively Labs

Maryella Hatfield

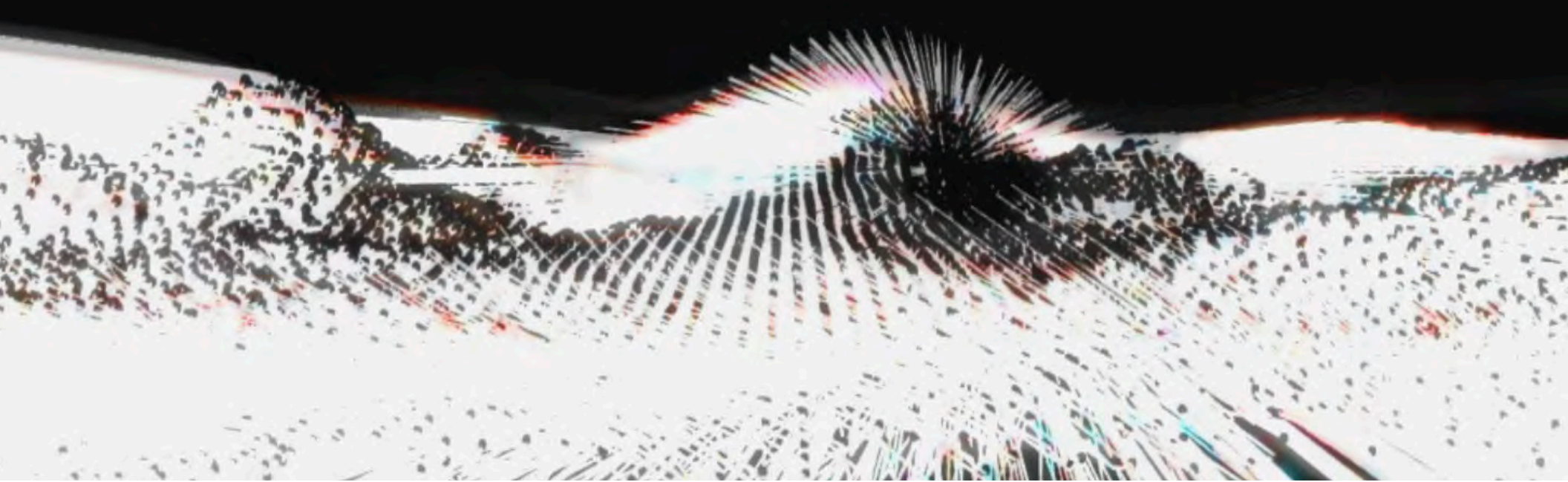
The Living Lab started with storytelling for sustainability, documenting stories on WSU campuses such as South Vineyard Creek, involving students, researchers, practitioners. With the pandemic, whilst it was initially possible to do site visits earlier in the piece, later the project needed to shift focus to work on a prototype app that could include elements such as video content. It would capture elements incorporating the ecology, flora and fauna of the site, from mangroves to eucalypts, powerful owls in swamp mahogany trees, eels in the creek, eastern water dragons. All in the middle of an industrial site next to the university involving urban conservation and Landcare restoration. We are now at another stage of combining documentary storytelling for another project drawing on many of the research practices developed through these processes. Called Lively Labs: Improving research storytelling through STEM/HASS in class activities, Vincent Tay and I are working with scientist Alexie Papanicolaou and a team of researchers and lecturers working with students to communicate a range of research projects.



The Future Makers

Maryella Hatfield

The Future Makers documentary was commissioned for broadcast on Discovery Channel, and screened in numerous international film festivals. Many of these screenings were followed by panel discussions with scientists and researchers featured in the film. Whilst the film was made some years ago, its themes are still relevant as Australia faces many issues in making the transition required to mitigate climate change, towards clean energy futures, and sustainable practices. It provides an indicator of new ways of thinking needed to explore solutions and possibilities in this space. Bio-mimicry was one such concept explored, posing the idea that if we are to live in greater harmony with the natural world, its essential to learn more by observing the natural world, understanding how processes in nature can inform many of our “design solutions”.



Weather System Project: Water State Sketch v.1.3

Dr Sarah Waterson

The project presented here is a sketch to develop generative water states that are mapped to sound data and is part of a larger ongoing data mapping and visualisation investigation. In oceanography, sea state is the general condition of the free surface on a large body of water—with respect to wind waves and swell—at a certain location and moment. A sea state is described through wave height, period, and spectrum data. This sketch uses audio composed by mapping weather data to modular synths, and then remapping that audio back to generate the wave height, period, and spectrum in the generative system. The ambition for this practice led research is to contribute to weather visualisation methods by building on the Beaufort Scale (developed in 1805 to help sailors estimate the winds via visual observations) and to develop an immersive experience of that data. This project was developed using Reaktor, Touch Designer and AccuWeather data.

The Australian Media Literacy Alliance



Media literacy is the ability to critically engage with media in all aspects of life. It is a critical form of lifelong literacy that is essential for full participation in society.

The Australian Media Literacy Alliance

Associate Professor Tanya Notley

Media literacy has never been more important for citizens to survive and thrive. The Australian Media Literacy Alliance brings together key public institutions and networked organisations to tackle the challenges of media literacy education as a national priority. The members are: ABC Education (ABC), Australian Centre for the Moving Image (ACMI), Australian Library and Information Association (ALIA), First Nations Media (FNM), Museum of Australian Democracy (MoAD), National Film and Sound Archive of Australia (NFSA), National and State Libraries Australasia (NSLA), Queensland University of Technology (QUT), Special Broadcasting Service (SBS) and Western Sydney University (WSU). AMLA members work together to advocate for a national approach and policy, design and implement research, develop learning opportunities and support the capacity of stakeholders.



Untitled Film on the Theme of Fire

Vincent Tay

This film was commissioned by Juxta Jam, a club-style DJ/VJ event that premiered at NEXUS (Bankstown Arts Centre) in March 2022 and supported by Create NSW.

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UNLOCKING
POSSIBILITIES

RCS
2022

RESEARCH
CREATION
SHOWCASE

November 3 - 2022