

School of Communication Arts, University of Western Sydney presents



Creative Explosion  
in the West: 2009  
Creative Arts Festival

**Festival Information**

# Creative Explosion Festival Team

**Coordinator:** Bruce Crossman

**Advisory Committee:** Michael Atherton,  
Hart Cohen, Diana Blom, John Encarnacao,  
Clare Maclean, Claire Edwardes and  
Damien Ricketson

**Technical Team:** Ian Stevenson, Mitchell Hart,  
Petar Jovanov, Adrian Barr, Noel Burgess,  
Jon Drummond

**Administration:** Jenny Purcell, Sandra Wantuch,  
Robyn Mercer

**Creative Explosion Publicity:** Danielle Roddick,  
Martin Francis, Frank Davey, Michael Macken

**Partners:** Ensemble Offspring, Wirripang,  
University of Western Sydney

Abstract Images by Wallace Crossman (art work),  
*The Blue Barrier* (1992) pastel on paper.  
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# Creative Explosion Overview

## Creative Explosion in the West:

### Communication Arts Multi-Disciplinary Festival

14-23 October 2009

The **School of Communication Arts** (UWS) presents 'Creative Explosion in the West', a multi-disciplinary festival and forums for the General Public, Staff, School-based Honours and Higher Degree Research (HDR) candidates as well as undergraduates.

The events will be held on the 14, 15, 16, 21, 22 and 23 October 2009 on the **Penrith Campus** (The Playhouse, The Performance Space, Kingswood and Building BJ, Werrington South). It features leading new music group *Ensemble Offspring* interacting with the rich knowledge Diaspora and improvising traditions characteristic of Western Sydney, especially the Korean, Philippine and Japanese traditions, as well as Macedonian and Iranian film projects.

**Creative Explosion in the West** is partnering with the University of Western Sydney's School of Communication Arts in a composition and performing arts mentoring project for students and staff of UWS exploring intercultural interaction and improvising traditions within contemporary classical music and film.

The following events will be featured at The Playhouse, Performance Space & Café-Bar:

#### Creative Explosions

- 15 Oct: New Minds Concert—*Ensemble Offspring*
- 22 Oct: East & West Confluences Concert-Panel—*Ensemble Offspring*

- 23 Oct: Intercultural & Performative Confluences—6 *Short films & My Tehran for Sale*

#### Contextual Concerts

- 22 Oct: *Clocked In* (Poetry-Improvisation Jam)
- 22 Oct: *Intercultural Interactive* (Concert)
- 16 Oct: Music Project Performance 1
- 23 Oct: Music Project Performance 2

#### Workshops

- 14 Oct: Music Project Workshop 1
- 21 Oct: Music Project Workshop 2

#### Scholarship

Performance Space (Kingswood) & BJ (Werrington South):

- 15 Oct: Reflective-Practice Forum 1
- 22 Oct: Reflective-Practice Forum 2
- 23 Oct: Vision-Sound Forum 1
- 23 Oct: Vision-Sound Forum 2

The documentation will include a Wirripping commercial compact disc release.

The festival features a professional concert by *Ensemble Offspring* with **Claire Edwardes** and **Dr Damien Ricketson** participating in associated events.

## About Creative Explosion in the West



Christopher Hayles © 2009

The creative aesthetic behind this project is to have a strong intercultural focus featuring **Asia-Pacific traditions** of Korean *samul nori* drumming techniques, Filipino *kulintang* percussion, Japanese *shakuhachi* 'moment' aesthetic and East Asian string techniques (Korea, Japan, China) interacting with contemporary music. The trajectory from modern violin through to Chinese *erhu* and Korean *kayageum* techniques interacting within contemporary composition will be used to engage audiences. The sound of Asia-Pacific gongs (Korea, China, Philippines) intersecting with modern percussion as an enlargement of the contemporary music tradition in performance and composition will be another angle. Finally the use of the techniques of reed membrane and coloured breath from Western clarinet to Japanese *shakuhachi* exploring the 'single-note' aesthetic of East Asia within contemporary composition and improvisation will form a focus. This will be contextualised by poetry readings and improvisation, a series of intercultural ethnographical films, and panel and forum presentations.

The festival will feature concerts by **Ensemble Offspring** with UWS staff and postgraduate students with **Workshops, Panels and Forums** including two invited speakers, Claire Edwardes and Dr. Damien Ricketson from *Ensemble Offspring*. The performers will include pianist Zubin Kanga (London), percussionist Claire Edwardes, violinist James Cuddeford and clarinettist Jason Noble. The festival is a practice-based research project. Participation in the festival is open to all and is an important feature of research training offered by the School of Communication Arts.

Dr Bruce Crossman  
Creative Explosion Coordinator/  
Senior Lecturer, Music  
School of Communication Arts

## Featured Artists

*"... responsible for some of the most innovative and adventurous programs currently heard in Sydney"*  
(Sydney Morning Herald)

## Ensemble Offspring

Ensemble Offspring represents a diverse group of Sydney's most talented young musicians. All the members have unique careers performing in a wide range of contexts - as international soloists, in major orchestras and in pop groups. When the musicians come together as *Ensemble Offspring*, they are committed to trying out new ways of making music. The ensemble embraces a wide variety of progressive repertoire from wild improvisation to meticulous complexity and has a particular focus on experimental and interdisciplinary presentations.

Noted interdisciplinary projects include projects as part of the Sydney Film Festival where the musicians presented new music to accompany classic experimental films. In programs such as 'The Imaginary Opera Project' and 'Light is Calling' the ensemble produced new works in collaboration with video artists. In November, Ensemble Offspring will present *The Origin Cycle*: a cycle of new works based on Charles Darwin's seminal text *The Origin of Species*.



## Individual Artists



**Damien Ricketson**  
Co-Artistic Director  
& Composer

Damien Ricketson is a composer and the Co-Artistic Director of Ensemble Offspring. Much of

Damien's music has been performed, and received critical acclaim through Ensemble Offspring as well as performances by many internationally renowned ensembles. Damien's music is fragile and otherworldly – characterised by unusual timbres, exotic pitches and intricate textures. Recent composition commissions have included the prestigious Warsaw Autumn Festival, the Transit Festival (Belgium), the Grainger Quartet and ABC Classic FM. Damien completed a PhD at the Sydney Conservatorium where he also teaches.

**Website:** [www.curiousnoise.com](http://www.curiousnoise.com)



**Claire Edwardes**  
**Co-Artistic Director**  
**& Percussion**

Percussionist, Claire Edwardes, is a leading interpreter of contemporary classical music and the Co-

Artistic Director of Ensemble Offspring. Recent career highlights include concertos with the Radio Chamber Orchestra (The Netherlands), Melbourne Symphony and The Queensland Orchestra as well as solo festival appearances at the Huddersfield Festival of Contemporary Music (UK) and the Australian Festival of Chamber Music (Townsville). In 2007 she was awarded an AMC/APRA award for outstanding contribution to Australian music, in 2005 she was the recipient of the MCA Freedman Fellowship and in 1999 she was named Australian Young Performer of the Year.

**Website:** [www.claireedwardes.com](http://www.claireedwardes.com)



**James Cuddeford**  
**Violin**

James Cuddeford has performed throughout Europe, Asia and Australia as both a soloist and chamber musician. He

has performed concertos with orchestras including the Camerata Lysy Switzerland, BBC Scottish National, Hong Kong Sinfonietta, Queensland, Adelaide and Tasmanian Symphony Orchestras. As a chamber musician he performed with the Grainger Quartet, the Sydney Soloists and the Australian String Quartet. James is highly active interpreter of contemporary music and his own compositions have been performed by groups such as the Nash Ensemble, Psappha Ensemble and the Queensland Philharmonic.



**Jason Noble**  
**Clarinet**

Jason Noble is a freelance clarinetist specialising in contemporary repertoire. He has performed at

prestigious festivals such as the Warsaw Autumn, Aldeburgh (UK), Sydney Spring Festival, and Sydney Film Festival. As both a soloist and chamber musician Jason has appeared with Ensemble Offspring, Sonic Art Ensemble, Halcyon Ensemble, Synergy, and Sydney Childrens Choir. He also teaches in the Musicology faculty at the Sydney Conservatorium of Music.



**Zubin Kanga**  
**Piano**

Zubin Kanga performs with many of Australia's and Britain's leading new music ensembles: AARK, Halcyon,

Sonic Art Ensemble, Azalea Ensemble and Ensemble Offspring and has worked closely with many eminent composers including George Benjamin, Michael Finnissy, Howard Skempton, Damien Ricketson and Michael Smetanin. Recent performances include recitals and chamber performances at the Aldeburgh, Southbank and Late Music Festivals and as well as recitals for the New Music Network and Chronology Arts. Zubin studied music, philosophy and science at the University of Sydney and graduated with the University Medal in music. He has recently completed his Masters at the Royal Academy of Music, London, as a student of Rolf Hind and has recently accepted a place on the Academy's PhD program.



## Creative Explosion 1: New Minds

### Aims:

The reed membrane and coloured breath from Western clarinet to Japanese *shakuhachi* techniques will be explored within the 'single-note' aesthetic of East Asia through contemporary composition and improvisation. This event will provide composition and performance opportunities for UWS postgraduate and honours students to work with *Ensemble Offspring* exploring the intercultural and improvisational area related to Western Sydney's Diasporas.

## Creative Explosion 2: East and West Confluences

### Aesthetic:

The idea is to feature Asia-Pacific traditions of Korean *samul nori* drumming, Filipino *kulintang* percussion, Japanese *shakuhachi* 'moment' aesthetic and Eastern Asian string techniques (Korea, Japan, China) interacting with contemporary music. *Ensemble Offspring* and UWS staff feature in intercultural, improvising and electronic traditions related to Western Sydney. This will mean cutting edge intercultural composition, live-internet interaction between *Ensemble Offspring* and Texas, and a short spatial electro-acoustic work.



## Creative Explosion 3: Intercultural and Performative Confluences

### Aesthetic:

The idea is to explore intercultural sound-vision films drawn from within the Australian Diaspora and their interconnection to the world. How does the act of performance, either as screen action or live music accompaniment, generate creative tension between cultures as an artistic poetic? This is explored through a series of Buddhist-inspired, Iranian and Argentinean-tango films.



# Creative Explosion – 2009 Program

WEDNESDAY 14 OCTOBER		
TIME	SESSION	ROOM
9.00am–12.00pm	<p><b>Music Project Workshop 1</b> Penrith Campus at Kingswood Performance Space, Building O</p> <p>Features: Claire Edwardes (percussion) &amp; Jason Noble (clarinet)</p>	O-1-62A
THURSDAY 15 OCTOBER		
TIME	SESSION	ROOM
2.00pm–4.00pm	<p><b>Creative Explosion 1: New Minds</b> Penrith Campus at Kingswood The Playhouse</p> <p>Features: <i>Ensemble Offspring</i></p> <p>Holly Harrison: <i>Of Cabbages and Kings &amp; A Mad Tea Party</i> (clarinet, electronics) Paul Smith: <i>Game Over!: Bridge</i> (piano) Ji Yun Lee: <i>Wollim Sori: Vibration</i> (clarinet, percussion) Luke Bozzetto <i>Between Sea and Station</i> (electric guitar, percussion) Sofia Marita: <i>Landforms, Land Forms</i> (piano) Petar Jovanov: <i>Uznoski Suite: Tmurnost, Samost, Kulturen Razgovor, Pomegju Istok I Zapad</i> (clarinet, percussion, piano, film)</p> <p>Panel: Dr. Diana Blom (chair) Clare Maclean, Dr. Damien Ricketson &amp; John Encarnacao</p> <p>Recorded: School of Communication Arts</p>	Auditorium
4.00pm–4.30pm	Afternoon Tea at UWSCconnect Cafe	Bar-Cafe
4.30pm–6.00pm	<p><b>Reflective-Practice Forum 1</b> Penrith Campus at Kingswood The Performance Space, Building O</p> <p>'Improvisation, Control and Drama'</p> <p>Holly Harrison Sofia Marita Petar Jovanov</p> <p>Chair: Dr. Diana Blom Respondent: Dr. Damien Ricketson</p>	O-162A



FRIDAY 16 OCTOBER		
TIME	SESSION	ROOM
12.00pm–1.00pm	<p><b><u>Music Project Performance 1</u></b>            The Sojourners: <i>Barren Land, Travel, Lonely Huts, The Suite</i>            Momento Mori: <i>Flood, Kimba, Looking Larry in the Eye, Primordial Axis</i></p> <p>Penrith Campus at Kingswood            The Performance Space, Building O</p>	O-1-62A Kingswood
WEDNESDAY 21 OCTOBER		
TIME	SESSION	ROOM
9.00am–12.00pm	<p><b><u>Music Project Workshop 2</u></b>            Penrith Campus at Kingswood            Performance Space, Building O</p> <p>Features:            James Cuddeford (violin) &amp; Zubin Kanga (piano)</p>	O-1-62A

**THURSDAY 22 OCTOBER**

TIME	SESSION	ROOM
11.00am–12.00pm	<p align="center"><b><u>Poetry-Improvisation Jam</u></b>                      Penrith Campus at Kingswood                      UWSCoconnect Café-Bar</p> <p align="center">Kingswood <i>Clocked In</i>                      (Crossman, Atherton) with writer Rachel Morley</p> <p align="center"><i>B-Bop Blues—Wild &amp; Poem</i>  <i>Haiku Poem</i>  <i>Qin Blues 1 &amp; Poem</i>  <i>Haiku Poem with Ching and Kulintang</i>  <i>Qin Blues 2 &amp; Poem</i>  <i>Haiku Poem</i>  <i>B-Bop Blues—Hard &amp; Poem</i></p>	Café-Bar
12.00pm–1.00pm	Lunch Break at UWSCoconnect Café-Bar	Café-Bar
1.00pm–2.00pm	<p align="center"><b><u>Intercultural Concert</u></b>                      Penrith Campus at Kingswood                      Performance Space, Building O</p> <p align="center">'Intercultural Interactive'</p> <p align="center">Features:                      Sophia Rhee (bassoon), Diana Blom (piano),                      Cathy Aggett (soprano), and <i>Clocked In</i>                      (Bruce Crossman, piano &amp; Michael Atherton, percussion)</p> <p align="center"><i>Clocked In: Distilled Sijo Improvisation</i> (vibraphone and piano)                      Diana Blom: <i>Two Korean Sijo</i> (soprano, piano)                      Bruce Crossman: <i>Majesty</i> (piano)                      Jiyun Lee: <i>Taegeum Sori</i> (bassoon)                      Peter Sculthorpe: <i>The Stars Turn</i> (soprano, piano)  <i>Clocked In: Kulintang Improvisation</i> (kulintang and piano)</p>	O-1-62A
2.00pm–2.30pm	Coffee Break at UWSCoconnect Café-Bar	Café-Bar
5.00pm–6.20pm	<p align="center"><b><u>Reflective-Practice Forum 2</u></b>                      Penrith Campus at Kingswood                      The Performance Space, Building O</p> <p align="center">'Process, Asia-Australia Intercultural Engagement &amp;                      Improvisation'</p> <p align="center">Dr. Diana Blom                      Ian Stevenson                      John Encarnacao</p> <p align="center">Chair: Clare Maclean                      Respondent: Dr. Anne Power</p>	O-1-62A



<p>6.30pm–9.00pm</p>	<p style="text-align: center;"><b><u>Creative Explosion 2</u></b>          Penrith Campus at Kingswood          The Playhouse</p> <p style="text-align: center;">‘East and West Confluences’</p> <p style="text-align: center;">Features:  <i>Ensemble Offspring</i>, with Diana Blom (harpichord) &amp;          Ian Stevenson (electronics)</p>	<p>Foyer/          Auditorium</p>
<p>6.30pm–7.00pm</p>	<p style="text-align: center;"><b><u>Welcome</u></b>          Professor Geoff Scott          Pro Vice Chancellor Quality,          Provost Penrith Campus</p> <p style="text-align: center;">Drinks/Snack Food (catered)</p>	<p>Foyer</p>
<p>7.00pm–9.00pm</p>	<p style="text-align: center;"><b><u>Concert</u></b></p> <p style="text-align: center;">Ian Stevenson: <i>Tristan Exploded</i>          (clarinet, percussion, electronics)          Michael Atherton: <i>Patina</i>          (clarinet, vibraphone, non-pitched percussion)          Bruce Crossman: <i>Not Broken Brusied-Reed</i>          (piano, violin, percussion)          Postgraduate Student: <i>New Work</i>          (piano, clarinet, percussion, violin)          Diana Blom: <i>Genji (the Shining Prince) and the Koto Player</i>          (violin, piano)          John Encarnacao: <i>Haiku 1</i>          (violin, harpsichord)          Damien Ricketson: <i>Three Half Stories</i>          (clarinet, percussion, violin)          Garth Paine: <i>Grace Space</i>          (clarinet, electronics/internet)</p> <p style="text-align: center;">Recorded:          School of Communication Arts</p>	<p>Auditorium</p>

FRIDAY 23 OCTOBER		
TIME	SESSION	ROOM
12.00pm–1.00pm	<p><b>Music Project Performance 2</b>  The Pandawanas: <i>Birth, Dark Horizon, African Expedition, From Little Things, Big Things Grow</i>  Purple Rombus: <i>Ambient 1, High, Ambient 2, Q'anun, Ambient 3</i></p> <p>Penrith Campus at Kingswood  The Performance Space, Building O</p>	O-1-62A Kingswood
1.00pm–2.00pm	Lunch (catered) Penrith Campus at Werrington South	BJ-G05 Werrington South
2.00pm–3.30pm	<p><b><u>Vision-Sound Forum 1</u></b>  Werrington South</p> <p>Alejandra Canales  Professor Hart Cohen  Professor Michael Atherton  Granaz Moussavi</p> <p>Chair: Dr Juan Salazar  Respondent: Dr. Maria Angel</p>	BJ 117 Lecture Theatre
3.30pm–4.00pm	Coffee (catered)	BJ-G-05
4.00pm–5.30pm	<p><b><u>Vision-Sound Forum 2</u></b>  Dr. Damien Ricketson  David Cubby  Bonita Ely  Dr. Bruce Crossman</p> <p>Chair: Ian Stevenson  Respondent: Dr. Maria Angel</p>	BJ-1-17 Lecture Theatre
6.30pm–9.30pm	<p><b><u>Creative Explosion 3</u></b>  Penrith Campus at Kingswood  The Playhouse</p> <p>'Intercultural and Performative Confluences'</p> <p>Features:  <i>Espadrille</i> and <i>The Band</i> live with Staff and postgraduate short films</p> <p>Feature Film: <i>My Tehran For Sale</i></p>	Auditorium/ Foyer

6.30pm–7.30pm	<p style="text-align: center;"><b>Short Films</b></p> <p style="text-align: center;">Live Music &amp; Film: Espadrille (John Encarnacao, Brendan Smyly, &amp; Joshua lassac) with Ryszard Dabek: <i>Fleeting Spheres</i></p> <p style="text-align: center;">Short Films: Hart Cohen: <i>Villa Freud: A Psychoanalytic Tango</i> Alejandra Canales: <i>Performing Water: A Documentary Odyssey</i> David Cubby: <i>Optic Lingo</i> Corrina Bonshek: <i>Reverie I</i></p> <p style="text-align: center;">Live Music &amp; Film: Daniel Portelli &amp; Donna Chang with The Band (Portelli/Blom): <i>Satori</i></p>	Auditorium
7.30pm--8.00pm	<p style="text-align: center;"><b>Welcome</b></p> <p style="text-align: center;">Professor Hart Cohen Head of Research, School of Communication Arts</p> <p style="text-align: center;">Drinks/Snack Food (catered)</p>	Foyer
8.00pm–9.30pm	<p style="text-align: center;"><b>Feature Film</b></p> <p style="text-align: center;">Granaz Moussavi: <i>My Tehran For Sale</i></p>	Auditorium





## Creative Explosion Composers, Filmmakers, Performers, Poets & Presenters

**Cathy Aggett** has encompassed many facets of the music profession, including: private teaching of singing, piano and musicianship; music education; presentations at conferences and workshops. She is founder and director of Sydney Singers, an adult chamber choir specialising in contemporary Australian repertoire. Cathy graduated with a double major in singing and piano from the Sydney conservatorium of Music in 1979 with a Diploma of Music Education and has since gone on to study singing and is completing her doctorate at the University of Western Sydney.

**Michael Atherton** is considered an expert in many musical instruments and sound making objects, especially those of Australia and the Asia-Pacific. He is a composer, performer, researcher and educator. His career includes music for the concert hall, film, television, radio and many international recital and festival performances with groups such as the Renaissance Players, Sirocco, Southern Crossings and SynC. Michael has made numerous CD recordings, composed documentary film scores and television themes, including the station music for TVS, and the score for the feature film, Dogwatch. In 2008 Michael was a featured composer with five world premières for the Aurora Festival. Michael is an elected fellow (FRSA) of the Royal Society of Arts, Manufactures and Commerce. His honours include a Centenary Medal (2003) for service to the community and AFI nominations. Michael is the founding professor of music at UWS and is currently Associate Dean (Research) for the College of Arts.

**Diana Blom** was born in New Zealand, Diana Blom lived in the U.S., Hong Kong and Malaysia for ten years before returning to Sydney in 1989 and the sounds of these countries are heard in several works. She has an interest in Australian writers and has set to music words of David Malouf, Helen Garner, Jocelyn Ort-Saeed, Tim Malfroy, Robyn Ravlich and Peter Goldsworthy. Recent compositions include music for cello and piano, flute and organ, viola and piano, and two collaboratively composed works for acoustic piano and pre-recorded CD. Her music is published by Publications by Wirripang and Orpheus Music. Diana teaches music at University of Western Sydney. She plays harpsichord and piano and performs in a chamber group, 'Phoebus Fire'. Recent published writings include *Music Composition Toolbox*, co-authored with Matthew Hindson and Damian Barbeler (Science Press) and articles in academic publications.

**Corrina Bonshek** is a composer whose music is often inspired by real-life sounds such as a suburban dog's yaps of pleasure as it rolls in the dirt or the close-up glissando of needle and thread being pulled through heavy fabric. A number of Corrina's musical works have been written for performance as part of larger art events. These include: Shadows and Dreams at the Female Orphan School, a music-art tour around a treasured heritage building; and, Project Reverie, an audio-visual installation based on Vedic notions of consciousness. Corrina completed a PhD at the University of Western Sydney. Her submission included a thesis that investigated multi-art events from a music analytical perspective using concepts from Gilles Deleuze and Félix Guattari's philosophy.

**Luke Bozzetto** is a performer/composer currently completing his Bachelor of Music (Honours) at UWS. His research is based on the musical potential of environmental sounds and a form of composition and recording called 'Soundscape Composition'. His research is also interested in delineating listening experiences that may be provoked through these compositions and recordings. Luke has also performed across Sydney in a handful of bands whose styles range from blues and rock to alternative. Most recently he is working in a new project utilizing electronics, instruments and field recordings.

**Alejandra Canales** is a Chilean-born performance artist and independent filmmaker working in performance and film; concerned with the social and political dimensions of artistic practice. Based in Sydney since 1998, she has undertaken further studies in film and video production and has worked in several roles for independent films. In 2005 she completed a Master Honours at AFTRS where she directed two documentaries "A *Silence Full of things*" and "*Switch on the Night*". Both presented in several festivals nationally and internationally including *IDFA* and *Sydney Film Festival* where was awarded with the *CRC Dendy Award*. She also was nominated for the *IF Award* and won an *ATOM* award for best tertiary documentary. In 2006 she took part in the *5SUR5* residency in Belgium where she directed "Conocer" a short documentary. She has thought documentary and screen media at the Sydney Film School and University of Western Sydney. Currently she is a recipient of a scholarship to complete a Doctorate of Creative Arts at University of Western Sydney where she is developing the documentary project *Solid\_Liquid\_Gas\_H2O* supported also with a grant from the Australian Film Commission and the Ian Potter Cultural Trust.

**Donna Chang** has directed, written, and produced a number of short dramas, documentaries and experimental works – many of which have gone to play in film festivals worldwide. Her 16mm graduating film, 'Comfort Food' (2008) went to play in Dungog, World of Women, Dam Shorts Nevada, and is currently distributed by Propeller Shorts in the UK. Her first film as a director, 'Glory' (2007), was also funded by Metro Screen, the AFC, and Screen Australia. Donna is currently working on some experimental film/sound pieces with collaborator and composer, Daniel Portelli, with their latest work due to be completed this November. She is also employed at George Miller's film company Kennedy Miller Mitchell as a production secretary, crewing on the feature animation *Happy Feet 2*. Donna is particularly interested in creating works that explore the minutiae of the world we live in. She has a short drama script in development, and is also looking forward to creating some short experimental pieces using a Super 8 camera she recently purchased. Donna aspires to work on the creative development of projects full-time, primarily as a director.

**Hart Cohen** is Associate Professor in Media Arts in the School of Communication Arts at the University of Western Sydney, Australia. He is Associate Head of School responsible for Research and Postgraduate Studies. Dr. Cohen is a member of the Centre for Cultural Research and supervises a number of MA (research), DCA and PhD students. Dr. Cohen has published widely in the field of visual anthropology, communications and film studies. He directed two Australian Research Council Projects related to the Strehlow Collection held at the Strehlow Research Centre in Alice Springs. The current project is an online database documentary related to TGH Strehlow's memoir, *Journey to Horseshoe Bend*. Two films have been made in relation to these projects: *Mr. Strehlow's Films* (SBSi 2001) and *Cantata Journey* (ABC TV 2006). Hart Cohen co-edited a special issue of *Media International Australia* on the theme of Digital Anthropology (MIA 116 August 2005). He is co-author of *Screen Media Arts: An Introduction to Concepts and Practices* for Oxford University Press (2009) and founding editor of the *Global Media Journal (Australian Edition)*.

**David Cubby** came to Australia, initially, in 1974. He has a Diploma in Art and Design (Honours) from Brighton Polytechnic in the UK, a Post-Graduate Diploma in Photography from Sydney College of the Arts, and a Master of Fine Arts (Media Arts) from the College of Fine Arts, University of NSW. He is currently completing a Doctorate of Creative Arts at the University of Western Sydney. He has taught and/or researched at Charles Sturt University, UNSW CoFA, Sydney College of Arts, University of Newcastle and UWS as well as guest lectured at various institutions internationally. Cubby has exhibited widely and regularly since 1972. Recent exhibitions include Spectacle Project, UWS AD Gallery, Brenda May Gallery, Sydney, Aurora Festival, Parramatta 2008/9, Finalist, Citibank Photographic Portrait AGNSW 2006, Not Quite the Sydney Opera House, Museum of Sydney 2005, Somewhere Else at Phototechnica Gallery, Sydney 2003 and Australian Definition at Shenzhen City Gallery in Guangdong Province, China 2000. Since travelling to PR China, he has worked intensively through Asia, including China, India, Tibet as well as Thailand. Cubby's work is held in numerous public and private collections including the Art Gallery of NSW, the Powerhouse Museum in Sydney and Fuji/ACMP Collection 8.

**Bruce Crossman** has studied composition with Ross Edwards and David Blake and holds a Doctor of Creative Arts degree from the University of Wollongong. He has been a Composition Fellow at the Pacific Music Festival, Sapporo, in Japan as well as held residencies at Otago University and the Nelson School of Music in New Zealand. His music has been featured at international festivals including the 2005 Pacific Rim Music Festival in the United States, as well as at Asian contemporary music festivals in the Philippines, Japan and Korea. Crossman has won a number of awards, including the Queensland Philharmonic's Corbould Prize (1996) and received a Finalist Nomination (Vocal or Choral Work of the Year) at the APRA and Australian Music Centre Classical Music Awards 2007. Crossman is a Senior Lecturer in Music Composition at the University of Western Sydney.



**Ryszard Dabek** is an artist and academic whose work has been exhibited both nationally and internationally. He is currently a lecturer in the Film and Digital Art Studio at Sydney College of the Arts, The University of Sydney. Dabek's artistic practice encompasses a number of forms and mediums including photography, video, sound, and interactive media. These imaging and dissemination technologies are used to posit a fluid, expanded field of inquiry where the photographic image is often used as a departure point. Much of Dabek's recent work coalesces around ideas engaged with the recent past and in particular the idea of a present haunted by the spectral vestiges of Modernity. Recent gallery based work in *Species of Spaces* (2009) and the video/sound installations *Fader* (2008) and *Dissimilitude* (2009) have all used the expanded temporality of sound and moving image to tease out the often hidden echoes of time that inhabit a variety of forms. For more details: <http://ryszard.net>

**Bonita Ely** has been a leader in environmental art since the 1970s and is a founding member of the Environmental Research Institute for Art (ERIA) at COFA. Her pedagogic research explores ways to facilitate the delivery of art education in culturally diverse settings, and her online course, *Cross Cultural Sculpture*, specialises in this innovative approach. Exhibited in prestigious international venues such as Kunsterhaus Bethanien, Berlin, Harbourfront, Toronto, and the National Gallery of Australia (NGA), Canberra, her work has been selected for surveys of contemporary Australian art such as *Fieldwork*, the opening of the Ian Potter Centre for Australian Art, Melbourne, and the National Sculpture Prize, NGA (2005). She has produced three public sculptures for the City of Hue, Vietnam [1998, 2002, 2006]. Bonita Ely has a diverse, interdisciplinary practice, her methodology based on the premise that a particular idea and context requires the deployment of particular mediums and disciplines. She brings this eclectic approach to the curriculum of the SPI Area at COFA.

**John Encarnacao** lectures in music performance and music analysis at the University of Western Sydney. He is a performer and composer with a field of interest which extends from song-based work, as seen in recent albums with *Warmer* (*The Cat's Miaow*, 2005, *A Prayer For Soft Honey*, 2002, *Spider and Lamb*, forthcoming) to free improvisation. He toured Japan with his radio/casio/effects rig as *St Crustacean* in 1999 (album: *Fantastique*, 1996) and with *Jon Drummond* in 2000 as the electronic duo "(pi)" - albums: *Irrational*, 1999, *Secret Robot Business*, forthcoming). He has performed concerts in schools for *Musica Viva* in Hong Kong, Thailand, Brunei, Singapore, Vietnam, Laos, and throughout Australia. His M.A. thesis, on punk aesthetics in "new folk" is currently under examination. Since 2003, he has been pursuing an interest in scoring for films; his score for the short *One Down* was nominated for Best Score at Tropfest 2005. His next release will be *Espadrille's* debut, *First Wave*.

**Holly Harrison** is a UWS graduate of the Bachelor of Music course and is currently undertaking the Honours program. Holly has experience as a trumpeter, flautist and drummer in a variety of musical contexts and ensembles, traversing both improvised and notated worlds. Originating from a concert and brass band background, Holly has competed at multiple National Band Championships and since coming to UWS has found interest in improvisation and 'avant-rock' composition. She currently conducts and coordinates a primary school band program and tutors brass and percussion.

**Joshua Isaac** is composer/ performer whose practice includes drum kit improvisation with bands *Espadrille* and *Nhomea*, and recorded sound works that focus on sampling, ambient field recordings and electronic manipulation as *Mozaïke*. Joshua is a graduate of The University of Western Sydney, completing a Bachelor of Music with Honours in 2008. His research has been focused on the notion of 'unique statement' in composition and the way in which this can be achieved through the practice of 'cut and paste' in various forms of electronic music. His current interest is in the cultural affect of the Internet upon developing online communities of artists seeking to explore similar concepts. Joshua currently tutors in percussion at various primary and high schools and from his home studio in Sydney. His aim as a tutor is to develop in his students an ability and confidence in numerous cultural rhythms, in functioning as part of an ensemble and in self-expression through improvisation.

**Petar Jovanov** was born in Macedonia and migrated to Australia at the age of seven. At eleven years of age he developed a passionate interest in music and learnt to play the piano and clarinet, upon which he started taking music lessons and was classically trained on the piano. During his secondary education he studied music and discovered that he had a strong desire towards composition. In 2005 he continued his music studies at the University of Western Sydney where by he graduated in 2009 with a Bachelor of Music Honours. Jovanov is undertaking his post-graduate degree (Doctor of Creative Arts) at UWS under the guidance of his supervisors Dr Bruce Crossman and Ian Stevenson. His music is strongly influenced from his Macedonian culture and he has a particular interest in film music. His post-graduate research is based on juxtaposing

traditional Hollywood Film music conventions with Macedonian Folk music techniques to establish a voice for his music. With concern to his research, Petar's style of composition aims to span across three artistic mediums that of photography, a documentary and film.

**Ji-Yun Lee** is a Korean-Australian, originally from Seoul. Ji-Yun completed her initial studies with a Bachelor of Music with first class honours at the University of Western Sydney. She was placed on the Dean's Merit Order list in 2003 and was earlier awarded the Lawrie Brooks Award by the University. Currently she is undertaking a Doctorate in Creative Arts in composition studying with Dr Bruce Crossman and world music percussionist, Professor Michael Atherton. She aims to create a cross-cultural fusion of music that draws together Asian aesthetic values with European orientated contemporary music techniques — a oneness that speaks to both Eastern and Western peoples whilst evoking a spiritual dimension.

**Sofia Marita** began her BA(Music) degree at the University of Western Sydney as a mature aged student in 1998. Throughout her degree, Sofia was awarded the *Quota Club International Award* for the most promising performer, the *Laurie Brookes Memorial Award* for the most outstanding performer, the *Blue Mountains Conservatorium Piano Scholarship* (twice), the *Guitar Factory and Sound Devices Award* for performance, the *Marianne Rosenberg Musicology Prize* and the *Shane Simpson Composition Prize* in her final year. In 2001 she completed her BA(Music) with First Class Honours and was awarded an *Academic Medal* for outstanding scholarship. Sofia was consequently awarded a Sydney University Scholarship to study a Master of Music in composition which she completed in 2005. Sofia is currently studying a DCA in composition with Dr. Bruce Crossman at the University of Western Sydney under a double APA and University Scholarship. Under the tuition of Dr. Crossman, Sofia feels that she has finally begun to develop her compositional voice and is exploring her concepts of spirituality and embodiment in relation to compositional space. She has had works performed by *The Song Company*, *Topology*, and *The Very Small Opera Company*.

**Rachel Morley's** research interests include life writing (particularly postmodern auto/biographical writing techniques), new media writing technologies, creative writing and PhD pedagogy, and the politics and ethics of archival research. Her doctoral study, 'Re-membering Michael Field: Scenes from a Biographical Praxis', took an ethnographic approach to exploring the experience of engaging in biographical research and was based on her experience of researching and writing about the Victorian poets Katharine Bradley and Edith Cooper, also known as the 'Michael Fields'. Rachel has published essays on biography and autobiography, the Helen Demidenko controversy, the 'Michael Fields', and on Australian women's boxing. She is an Assistant Editor of *Global Media Journal - Australian Edition*, published by the School of Communication Arts. She has also worked in creative promotion and publicity, most recently on the National Young Writers' Festival.

**Memento Mori:** James Askins, Paul Boidin, Aaron Bugo, Joel Cox, Carl Ianni, Daniel Kim, Jackson-Leigh Rathbone, Natalie Rathbone, Alexander Varlow and Martee Bautista.

**Granaz Moussavi** was born in Tehran, Iran, in 1973 and has been living in Australia since 1997, frequently visiting Iran. She trained in and worked as an actor in Iran. She is trained in screen media studies, has an advanced degree in film editing from Flinders University in Australia and is studying for a doctorate in creative arts from the University of Western Sydney. She works as a scriptwriter, editor, and director in film. Her films have won international awards. She is the author of four books of poetry, *Scribbling the Night* (1997), *Barefoot Till Morning* (2000), *Songs of a Forbidden Woman* (2002), and *The Red Memory* (2008). A selection of her poetry has been translated into French, *Les Rescapes de La Patience*. She won a *Karnameh* magazine poetry prize in 2001 in Iran.

**Garth Paine** Dr Garth Paine is an internationally regarded innovator in the field of interactivity in new media arts. His immersive interactive environments have been exhibited in Australia, Europe, Japan, USA, Hong Kong and New Zealand. He is on the organising and peer review panels for the International Conference On New Interfaces for Musical Expression (NIME), the International Computer Music Conference. He has twice been guest editor of *Organised Sound Journal* (Cambridge University Press) for special editions on interactive systems in music and sound installation. He is often invited to run workshops on interactivity for musical performance and commissioned to develop interactive system for realtime musical composition for dance and theatre performances. He was selected as one of ten creative professionals internationally for exhibition in the 10th New York Digital Salon. In 2008 Dr Paine received the UWS Vice-Chancellor's Excellence Award for Postgraduate Research Training and Supervision.

**Daniel Portelli** has an interest in philosophy, both east and west, which I incorporate into my conceptual music. My music also reflects a combination of eastern and western influence. With a multi-disciplinary aesthetic, I have an interest in collaborating to extend my music and philosophy into other mediums such as Dance, Calligraphy, Poetry and Film. For me, composing music and improvisation are interconnected and both form a basis for self discovery. My works are personal explorations of form, sound, tonality, atonality and non typical instrument combinations, to consistently push myself into new creative paradigms. I have recently performed my work entitled 'Yi' at the 2009 Australasian Computer Music Conference in Brisbane. The work involved improvisations with randomly generated sounds from computer algorithms. I am currently collaborating with film maker Donna Chang, working on Dao inspired sound and image works. Daniel Portelli is studying his fourth year Music degree at the University of Western Sydney which he intends to extend into a Masters of Arts (Honours).

**Purple Rombus:** Kaylie Henry, Simon McSweyn, Natasha Nathanielsz, Elizabeth Newman, Filip Boguszewicz, Peter Calvert, Richard Grant, Francis Rodr, Nguyen An Binh, Matthew Niciak, Matthew Palmer, Ryan Short, Nathan Smallwood, Evan Wilkins and Justin Zhuang.

**Sophia Rhee** is a classical bassoonist and pursuing a PhD in Music at the University of Western Sydney. She studied at the Newcastle Conservatorium of Music and followed with post graduate studies from Australian Institute of Music with John Cran. She won number of prizes in double reeds competition and freelances in many orchestras and ensembles. Sophia is currently teaching at several private schools in Sydney including in both the primary and secondary school bands, directing ensemble groups, summer music camps and woodwind workshops.

**Paul Smith** is currently completing his compositional honours at UWS writing a chamber opera that deals with video games and their music. Interested in video game music since a young age, he could be called an advocate for the downtrodden form, performing and promoting the music in and around the Blue Mountains and Western Sydney. As a singer, Paul has been involved with numerous musical theatre productions and recitals including as Javert in *Les Miserables* and Pluto in *Orpheus in the Underworld* with the Blue Mountains Musical Society. He is presently Assistant Director and Assistant Musical Director for *The Sound of Music*, which opens late 2009. In 2007, he was awarded a scholarship by Peter Egan and the Australian Opera Auditions Committee to attend the *Winter Vocal Experience* in Sydney. His television credits include 'contestant No. 2' on *The Einstein Factor* and 'crazy auditioner No. 3' on *Australian Idol*. He currently teaches voice, piano and music theory at the Australian School of Vocal Performance and privately throughout the mountains.

**Brendan Smyly** is a musician who inhabits a broad sphere of sound making strategies. Having played saxophone on ARIA winning albums for Jimmy Little and Karma County, and live with acts as diverse as The Gadjflys, Front End Loader and Bob Downe, he began a Bachelor of Music at UWS in 2002. Graduating with Distinction, he was awarded the Dean's Medal, the University Medal for his Honours thesis, and attracted an Australian Postgraduate Award scholarship to research inner-city music practices in Sydney. Smyly also lectures in Performance and Sound Technologies at UWS. With new improvisation group Espadrille, Smyly manipulates his acoustic sound with an array of signal processing devices, mixing this with analog synthesizer produced drones and rhythms. Having previously worked with Encarnacao on Dabek's 'who falls, was' (2005) video work, this current collaborative project expands on ideas of interactivity and the momentary creation of light and sound worlds. Engaging with fleeting time, improvisatory practice offers a space for Smyly to bring his knowledge and technique into sonic conversation with Encarnacao and Isaac, inspired by Dabek's evocative and complex light compositions.

**Ian Stevenson** holds the degrees of MSc Music Information Technology (City, London) and BA (Hons) (Open UK). He is the Music Course Adviser and Lecturer in Sound Technologies at the University of Western Sydney. His research includes the 2008-2009 Oz Co InterArts New Work, Ghost Quarters for De Quincey Company and the 2005-2006 UWS Partnership Program (Chief investigator) The Thummer Mapping Project (THuMP) - MARCS & Thumtronics Pty. Ltd. He has written number of books including *Pyxix NLV User Guide*, (2004) and *RAPID Programmer's Manual* (2003).

**The Pandwanas:** Stephen Barrett, Samuel Brewster-Jones, Andrei Cano, Cavenagh Benjamin, Cameron Crew, Peter Davies, Justine Eltakchi, Samantha Ewart and Evan Hart.

**The Sojourners:** Bryan Araniego, Simon Austin, Ninos Babisha, Robbie Balantinz, Benjamin Burton, Ben Corbett, Mark Dennis, Alison Gore, Joshua Hamilton, Benjamin Pearce, Grant Richards, Joseph Vuicakau, Evan Wilkins and Joshua Sawtell.

University of Western Sydney  
Locked Bag 1797  
Penrith South DC NSW 1797 Australia  
[www.uws.edu.au](http://www.uws.edu.au)

