



Annual Conference 2005

4th – 7th July

JOURNEYS TO THE INTERIOR

School of Visual and Performing Arts, Wagga Wagga Campus, Charles Sturt University,

WELCOME

Welcome to *Journeys to the Interior*, the 2005 Annual Conference of the Australasian Association for Theatre, Drama and Performance Studies. The conference is hosted by the School of Visual and Performing Arts of Charles Sturt University's Wagga Wagga campus, which is located on Wiradjuri land. We hope that you enjoy the conference and your stay in Wagga Wagga.

In this program we hope you will find all the information you need to make the conference enjoyable and trouble-free.

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If however you find yourself in need of assistance do not hesitate to ask one of our friendly Oracles, or call me on 04 1236 3718.

Sincerely,

Ray Goodlass

for

The Conference Team of Kevin Poynter, Wendy Mutton and Vick Kendall, and our Oracles Toby Wilkins, Cally Robinson, Phil Luke, Nic Dart, and Peter Carruthers

CHARLES STURT UNIVERSITY

Charles Sturt University (CSU) was established as Australia's 26th University on 19 July 1989 and brought together the Mitchell College of Advanced Education in Bathurst and the Riverina-Murray Institute of Higher Education in Wagga Wagga and Albury-Wodonga.

The University is named after the English explorer, soldier and public servant Charles Sturt who was particularly associated with explorations of the Macquarie, Lachlan, Murrumbidgee, Darling and Murray River System, which are the principal rivers of the region that CSU was established to serve.

The University was created as a federated, network university with semi-independent member campuses and a central administration, but since then a new configuration has evolved which may be described as an integrated, multi-campus structure in which the major academic units, the Faculties, are represented on at least three campuses of the University and the administrative divisions have University-wide rather than campus-specific responsibilities. The University operates main campuses in Albury-Wodonga, Bathurst, Dubbo and Wagga Wagga. CSU operates from other locations including the City of Sydney, Manly, Goulburn, Canberra, Morpeth and Broken Hill. The University's headquarters, the Chancellory, is located on the Bathurst campus.

The University's mission is to be a bold and innovative leader in providing an accessible, adaptable and challenging learning environment to develop graduates and research that meet the needs of its regional, national and international communities.

The University is largely built on a Greenfield site between two hills, but delegates venturing further afield will find an older part of the campus based on the original Agricultural College. Worth a visit is the University's winery, the cellar door of which is open from 11.00am to 5.00pm

THE FACULTY OF ARTS

The Faculty of Arts is the largest of CSU's five Faculties of the University. It offers a wide range of courses at undergraduate and postgraduate levels on campus and by distance education. Central to the life of the Faculty and its programs is interaction between the disciplines traditionally associated with an arts faculty and the professional fields for which the Faculty is responsible.

It consists of seven Schools, the School of Communication based at Bathurst; the School of Humanities and Social Sciences based at Wagga Wagga and with staff at Albury and Dubbo; the School of Social Sciences and Liberal Studies based at Bathurst; School of Theology which operates in collaboration with St Mark's National Theological Centre in Canberra, St John's Theological College in Morpeth and the United Theological College in Sydney; School of Visual and Performing Arts based at Wagga Wagga and Albury; School of Policing Studies located at the NSW Police Academy in Goulburn; and the Australian Graduate School of Policing based at Manly.

The Faculty offers professional courses with strong industry links and opportunities for professional placement and practice, as well as generalist courses in the humanities and social sciences.

A wide range of postgraduate courses which are relevant to professional and vocational needs are offered, with research centres in Rural Social Research (within the Institute for Land, Water and Society) and Public and Contextual Theology providing links with associates worldwide. Postgraduate students researching theatre and performance may enrol in the MA (Hons) and PhD programs and professional postgraduate study in these fields may be undertaken through the Master of Visual and Performing Arts and the Doctor of Visual and Performing Arts.

SCHOOL OF VISUAL AND PERFORMING ARTS

The School of Visual & Performing Arts is located at the Wagga Wagga campus and offers the following undergraduate courses: BA (Acting for Screen & Stage); BA (Graphic Design); BA (Jewellery) ; BA (Multimedia); BA (Photography); BA (Television Production); BA (Design for Theatre & Television).

Honours courses are available in all these disciplines. Postgraduate students may enrol in the MA (Hons) or PhD programs, or the Master of Visual and Performing Arts and the Doctor of Visual and Performing Arts.

The visual disciplines, including graphic design, multimedia and jewellery are located on a site in the heart of Boorooma campus, adjacent to the Student Association building. Acting, Design for Theatre and Television, and Television production, are located close to the main entrance of the Wagga Wagga campus. This site includes a studio theatre, drama studios, a television studio, postproduction facilities, and lecture rooms.

Our theatre, the Riverina Playhouse, which the University co-owns with the Riverina Theatre Company, is situated downtown, in Cross Street, Wagga Wagga. It is not being used as a conference venue.

WAGGA WAGGA

Introduction

Wagga Wagga is situated approximately half-way between Sydney and Melbourne, just off the Hume Highway. It is a 2 _ hour drive from Canberra and is easily accessible from Adelaide via the Sturt Highway. It is serviced by Qantas Link and Rex (Regional Express) airlines, Country Link rail (on the main Sydney to Melbourne line) and several coach companies.

The largest inland city in NSW, Wagga Wagga has all the amenities one would expect in a regional centre, and is the home of the Riverina Theatre Company, the state's longest surviving regional professional theatre company, the National Glass Collection, and a major regional art gallery. Nearby are several historic country towns that are well worth a visit, and further afield are the wineries of the MIA, Griffith and northern Victoria, and the NSW snowfields are accessible via the Snowy Mountains Highway.

Arts/Culture

The major arts and culture sites are located in or near the Civic Centre, which creates something of a cultural precinct:

- The Civic Theatre is a 500 seat proscenium arch theatre located on the banks of the Wollundry Lagoon, adjacent to the Civic Centre. There are no plays being presented during the period of the conference, but if Cuban jazz is your thing then you'd enjoy The Bar at the Buena Vista concert on Tuesday 5th July at 8.00pm .
- The City Art Gallery is located in the Civic Centre. It's current 'Places That Name Us: The RAKA Award of Contemporary Indigenous Visual Arts' exhibition is well worth a look. The Jacaranda Acquisitive Drawing Award is also showing during the period of the conference.
- The downtown Museum of the Riverina is located next to the Civic Centre. It's current 'Made In Wagga' exhibition in interesting local history
- The National Glass Gallery is located between the Civic Theatre and the Civic Centre. It houses a fascinating glass art exhibition.
- The Riverina Playhouse is situated between the Civic Centre and the Murrumbidgee River. It is a 250 seat thrust stage theatre jointly owned by the University and the Riverina Theatre Company.

Though there are no theatre productions playing at either the Riverina Playhouse or the Civic Theatre during the period of the conference the **re:generate youth arts festival** is taking place. This a two-week long participatory festival of workshops, performances and exhibitions originated by the City of Wagga Wagga and auspiced by the Eastern Riverina Arts Program. The re:generate program is included in your conference bag.

Restaurants

Of the many restaurants in Wagga a completely biased guide includes:

The Three Chefs	70 Morgan Street	6921 5897
The Indian Tandoori	176 Baylis Street	6921 3121
Barter's	143 Fitzmaurice Street	6971 0200
Zen (Japanese)	2 Baylis Street	6931 8131
The Pavilion	22 Kincaid Street	6921 6411
The Magpie's Nest	Pine Gully Road (near CSU)	6933 1523

All the usual franchised chain restaurants are also to be found in Wagga, and almost all the pubs have their own restaurants.

HOUSEKEEPING

Venues

The conference venue is the Performing Arts Complex located close to the main Boorooma Street entrance to the University. We will be using Acting Studio 1, Room 214, and the Television Studio as our main venues.

Catering

Lunch and morning and afternoon tea will be served in the Movement Studio, and delegates are welcome to spill out onto the deck and the amphitheatre.

Registration

Registration will be in the foyer of the drama studios. The registration counter will be staffed as follows:

Monday 4 th July	11.00am to 5.00pm.
Tuesday 5 th July	8.30am to 5.00pm.
Wednesday 6 th July	8.30am to 5.00pm
Thursday 7 th July	8.30am to 4.00pm

Assistance

We have several staff and students organized to answer all your questions. They are wearing name tags distinguished by a coloured star and are named the 'Oracles'. We trust their answers will be unambiguous and accurate, and hope that you will not be trying to decipher what they meant some two and a half thousand years hence. If all else fails please call Ray Goodlass on 04 1236 3718.

Messages

The notice board in the registration area has been set aside for notices. If you need to have someone contact you they can do so via Ray Goodlass. Ray's email address is rgoodlass@csu.edu.au, and his mobile telephone number is 04 1236 3718.

Up-Dates

Another part of the notice board in the registration area has been set aside for up-dates. Any changes to the conference will also be announced at a daily house-keeping briefing after each morning's Keynote presentation.

Audiovisual Requirements

Each room has been set up with the technical equipment requested by the practitioners by Kevin Poynter and his students. Please check that what you need is there and if you find a discrepancy please see Kevin or one of the other 'Oracles'.

Toilets

Toilets are located on the ground floor of the Staff Building, which is located between the Drama Studios and the car park. There is also a toilet in the suite of rooms at the far end of the Acting Studio 1.

Transport

A free bus service has been organised to transport delegates between the main street of Wagga Wagga and the University campus. It will leave the Wagga Railway Station 30 minutes prior to the first session each day of the conference, and depart for town 15 minutes after the conclusion of the final session of the day. The full schedule is at the end of this conference program.

There is also a bus into town at noon as part of the University's limited vacation period bus service.

Car Parking

There is ample free parking in Car Park 20, adjacent to the conference venue

Child Care

Child care is available at the CSU Riverina Children's Centre. For more information please call 02 6933 2665 or visit <http://www.db.csu.edu.au/division/marketing/child/child-i.htm>

Travel

Taxis 02 6921 4242

Qantas 13 13 13

Rex 13 17 13

Country Link 13 22 32

Wagga Railway Station 02 69395488

SOCIAL EVENTS

The conference includes a number of special events that have been arranged so that we may get together in a collegiate and convivial manner:

Welcome

- Welcome to Land by Pinjarra Elder Aunty Gail Manderson on behalf of the Wiradjuri Elders, with didgeridoo played by Andrew Craig
- Conference Opening by Professor Lyn Gorman, Dean, Faculty of Arts
- Welcome Lunch, with CSU wine

Postgraduate Welcome Cocktail Party

For postgrads attending the conference and postgrad supervisors:

- Bar area, Pavilion Motor Inn, 22 Kincaid Street, Wagga
- Canapés supplied, cash bar

Conference Dinner

Delegates who have not yet pre-booked may do so at the Registration Desk up to COB on Monday 4th July.

- Riverine Club, Sturt Street (corner Tarcutta Street), Wagga
- The price includes wine for the main course.
- Cash bar otherwise
- Includes a performance of the (very) short play *Left Out* by Robert Patrick.

SPECIAL EVENTS AND MEETINGS

Postgraduate Caucus

Tuesday 5th July at 1030 in Room 214

Queer Caucus

Tuesday 5th July at 1230 in Room 214

ADSA Prizes and Awards Ceremony

Tuesday 5th July at 1500 at Afternoon Tea in the Movement Studio

ADSA Executive Meeting

Tuesday 5th July at 1700 in Room 214

ADSA AGM

Wednesday 6th July at 1100 in Room 214

Postgraduate Mentors Lunch Time Meeting

Wednesday 6th July at 1200 in the Movement Studio

Early Career Researcher Caucus

Wednesday 6th July at 1430 in room 214

CHAUTSI Meeting

Wednesday 6th July at 1700 in Room 214

Women's Caucus

Thursday 7th July at 1030 in room 214

Postgraduate Paper Award

Thursday 7th July at 1500 at Afternoon tea in the Movement Studio

Australasian Association for Theatre, Drama and Performance Studies



Annual Conference 2005

4th – 7th July

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Conference Program

Day/Date/Time	Acting Studio 1	Room 214	Television Studio
Monday July 4th			
1130 1200	Bus pick up from Railway Station along Baylis/Fitzmaurice Streets to CSU Acting Studio 2 <ul style="list-style-type: none"> Welcome to Land by Pinjarra Elder Aunty Gail Manderson on behalf of the Wiradjuri Elders, with didgeridoo played by Andrew Craig Conference Opening by Professor Lyn Gorman, Dean, Faculty of Arts Welcome Lunch 		
1300	Keynote Paper Professor Veronica Kelly 'National Theatre' and mass modernity: the possible agencies of the J C Williamson organisations within Australian Theatrical historiography'.		
1400	Afternoon Tea (Acting Studio 2)		
1430	Ariana Grabrovaz , 'Refracting Silences in <i>Holy Day</i> '. Georgie Boucher 'The Internal fragmentation of the 'unhomely body' in the Plays of Adrienne Kennedy'. Rosemary Farrell Inventing tradition in Australian new circus'.	Dr Mark Seton 'In or Between: Locating the X factor in the formation of trained actors'. Jerry C Jaffe 'Theatrical Pedagogy: Boal in the Maths Class'.	
1615 1700	Bus to town (Fitzmaurice/Baylis Streets) Postgrad Welcome Cocktail party: Bar Area, Pavilion Motor Inn, 22 Kincaid Street, Wagga (canapés supplied, cash bar)		
Tuesday July 5th			

0900	Bus pick up from Railway Station along Baylis/Fitzmaurice Streets to CSU		
0930	Keynote Paper Peta Tait 'Femmes and aggressive acts in New Circus'		
1030	Morning Tea & Postgrad Caucus		
1100	Jany's Hayes 'The Chiasm and Performance'. Dr Bree Hadley 'Challenging (Mis)Conceptions of Asianness in the work of Yumi Umiumare'.	Jaclyn Booton The inner working of Mardi Gras, creating community, performing pride'. Ray Goodlass 'Fairy Music'. Carol Langley 'Borrowed voice: The Art of Lip-synching in Sydney Drag'.	
1230	Lunch (Acting Studio 2)		
		Queer Caucus	
1330	D Ross 'Getting into History: the problem with bodies in historical reenactments'. Bryoni Trezise 'The Archive, my house my memory'.	Gaye Poole 'Finding Coralie (or revisiting the ABC-TV Australian Theatre Seasons)'. Geoffrey Milne 'A poetics of dignity in despair: selected plays of Daniel Keene'. Lisa Warrington <i>Golden Weather to Daylight Atheist – a climate of the mind</i> '.	Lowell Lewis, Paul Dwyer, David Williams 'Performance/Ethnography: The Bougainville, photoplay project'.
1500	Afternoon Tea & Prizes Award Ceremony (Acting Studio 2)		
1530	Discussion Panel Introduced and chaired by Dr. Paul Makeham: 'Dramatic Teaching: Focusing on Drama, Theatre, and Performance in Higher Education'. Maryrose Casey, "What's Being Learned?" Gillian Kehoul, "The Study of Performance in Higher Education" Delyse Ryan "Putting on a Show in the Ol' Barn?: Understanding Student Learning Through Practical Drama Performance"	Jenny Leong 'Where the records are: a journey to find performance documentation'. Kathryn Leader 'In camera vs on camera, performance and media in the Michael Jackson trial'. Ronaldo Morelos 'Performing a Presidency: Conscience Crisis and Doctrine in the making of Bush 43'	Dr Allison Richards 'Australian Performance Research: potential and constraints'. Ray Goodlass 'CSU's policy of recognising original creative work as research'. Rachel Fensham 'What would a non-white aesthetic look like in Australian theatre'.
1700		ADSA Executive Meeting	

1715	Bus to town (Fitzmaurice/Baylis Streets)		
1800 fragments exhibition opening of works by local artist Canny Kinloch in the HR Gallop Gallery in the School of Visual and Performing Arts. All are welcome to attend. Refreshments served but no alcohol, at the request of the artist.			
Wednesday July 6th			
0900	Bus pick up from Railway Station along Baylis/Fitzmaurice Streets to CSU		
0930	Morning Tea (Acting Studio 2)		
1000	Plenary Presentation Professor Adrian Kiernander 'Waddarya: Theatrical violence and bullying as charivari and the policing of gender', and Jonathan Bollen 'Between the Sea and the Sky: fishing for Masculinity in recent Australian theatre'.		
1100	ADSA AGM		
1200	Lunch Postgrad and Mentor Lunch time meetings (Acting Studio 2)		
1300	Sarah French 'Memory and Female Subjectivity in the Performance of Alias Grace'. Glen McGillivray 'Self fashioning and fashioning the self: the Renaissance Crisis of Interiority'. Jasna Novakovic 'Who am I? Dorothy Hewett's Ontological knowledge'.	Assoc Professor Gay McAuley 'Remembering and Forgetting: Place and Performance in the Memory Process'. Joanne Tompkins 'Mapping Spatiality in contaminated land: Maralinga and Contemporary Australian Theatre'. Dr Helena Grehan The Career highlights of the MAMU: The triumph of an invisible people'.	Dr William Farrimond 'From Kolkhoz to Iwi: old stories for new needs'. Peter Eckersall 'Toward an expanded dramaturgical practice: a report on the Dramaturgy and Cultural Intervention Project'. Glenn D' Cruz 'Class and Political Theatre'.
1430	Afternoon Tea (Acting Studio 2)		
		Early Career Researcher Caucus	
1500	Floyd Kennedy 'To be, and not to be'. (Workshop)	Andrew Filmer 'Within and without: containing the heart of PQ'. Gillian Arrighi 'Society through the looking glass circus: reflected or distorted images in the ring'.	Ailsa McPherson 'Daydream Believer and Celluloid Dreams?' Meredith Rogers 'Animal/Vegetable/Mineral: Material Transformation as Performed Event'. Eileen Mary Hoare 'The New Woman in the New World Ibsen in Australia 1889-1891'.
1645	Bus to town (Fitzmaurice/Baylis Streets)		
1700	CHAUTSI Meeting		
1900 for 1930	Conference Dinner: Riverine Club, Sturt Street (corner Tarcutta Street), Wagga		

Thursday July 7 th			
0900	Bus pick up from Railway Station along Baylis/Fitzmaurice Streets to CSU		
0930	Keynote Address Alison Lyssa 'Strategies for representing Australia's black and white history on stage: a comparative study of Tammy Anderson's <i>I Don't Wanna Play House</i> , Richard J. Frankland's <i>Conversations with the Dead</i> , Andrew Bovell's <i>Holy Day</i> and Katherine Thomson's <i>Wonderlands</i> '.		
1030	Morning Tea Women's Caucus (Room 214)		
1100	David Wicks 'Adapting Chekhov's Ward 6' Jack Teiwes 'The Stage Adaptation of Cloudstreet' David Williams 'Resistant performance and the 'fog of war'.	Mark Seton Workshop: 'Information and Ex-formation: Interplay forms for creative expression'.	Julie Holledge 'A Cross Cultural Case Study of Emotional Interiority'. Ruth Thompson 'Theatres of Peace & Protest: The continuing influence of Euripides' play <i>The Trojan Women</i> at the nexus of social justice and theatre practice'.
1230	Lunch (Acting Studio 2) Immanent Description – Journeys from the Interior: A Site specific performance		
		Women's Caucus	
1330	Khairul Chowdhury 'Journey into Aboriginal History'. Ricci-June Adams 'Where does Magical Realism reside'. Sarah Kurland Wise 'Koorioke'.	Caroline Wake 'On the Interiority of Trauma: Narrating trauma in Sarah Kane's <i>Blasted</i> '.	Tom Burvill 'Crossing Cultures: Sidetrack's Sawung Galing in Performance in Indonesia'. Alina Hoyne 'The Mediatiation of Heritage: Performing the Past without Bodies'.
1500	Afternoon Tea Postgrad Paper Award Conference close (Acting Studio 2)		
1545	Bus to town/airport		



2005 Conference

4th – 7th July 2005

BIOGRAPHIES AND ABSTRACTS

(In alphabetical order of presenters' family names, unless the speaker is part of a panel, in which case the presenters are grouped together)

Ricci-Jane Adams

Ricci-Jane is a PhD student in the School of Creative Arts at the University of Melbourne. Her primary area of interest is magical realism, and her thesis topic relates this form to an Australian theatre context, particularly focusing on new and emerging playwrights such as Ben Ellis, Kit Lazaroo and Lally Katz. She is an award-winning playwright, having received awards from ATYP and St Martins Youth Theatre Company, and was selected for the 2003 World Interplay Youth Playwrighting Festival and the Aotearoa Playwrighting conference in 2004. Two of her most recent plays will be staged in Melbourne in June 2005

Abstract: Where does Magical Realism reside?

In this paper, I intend to explore the question, where does magical realism reside? Magical realism in both form and content is overtly concerned with notions of space, especially in regard to belonging and not belonging.

Of particular investigation is the paradoxical double positioning of magical realist theatre – both inside and outside, interior and exterior, margin and centre, the seen and the unseen. Ontology and epistemology clash and converge in the space of magical realism, a space often generated in response to the hybridity of the postcolonial condition. The synthesis of theatre and magical realism also addresses this question of space, and the requirements of translating a literary genre to the theatrical space, especially in regard to making the unseen seen.

This is further related to the unique Australian condition of clinging to the edges of the country, rarely venturing to the interior of the vast unknown land and the ideas of exile and diaspora; the creation of the interior, mind's eye view of the place you belong or don't belong. As part of this I will be addressing, why magical realism in Australia, especially as it relates to the presentation of space, in plays by Ben Ellis, Lally Katz and Kit Lazaroo.

Gillian Arrighi

Gillian Arrighi has a performance background in theatre and dance. Several years after graduating from drama school in Sydney in the mid-1980s she co-founded The Cahoots Theatre Co whose primary focus was masked performance; the company operated professionally for eight years. After working in the Australian music industry for seven years Gillian began post graduate studies and completed a Master of Creative Arts in 2003. She is currently in her second year of full time Doctoral research at the University of Newcastle where she also teaches a physical approach to acting.

Abstract: Society through the looking-glass circus: reflected or distorted images in the ring?

In a semiotic analysis of the circus form, *Circus and Culture* (1976), Paul Bouissac advances the hypothesis that “it is appropriate to suspect that a particular sociocultural system and “its” circus are linked in an essential way...since many societies do not seem to have the circus while others have it, there must be a systematic relationship between the circus and certain types of social structure.”

Using Bouissac’s suggestion as a point of departure, this paper considers the FitzGerald Brothers’ Circus which travelled Australasia from the mid-1880s until 1908. The FitzGerald achieved national prominence in 1892 during a twenty six week Melbourne season and reinforced this metropolitan success with a lengthy Sydney season in 1893. The *Bulletin* characterised the phenomenal success of the FitzGerald at this time as being due to their “Australian native ticket”. Formerly, the circus personnel had collectively developed their promotional, managerial and performance skills through playing a constant round of smaller towns, regularly journeying to such interior regions of the continent as Bourke, Broken Hill, and the West Australian goldfields. Between recurrent city seasons and tours of New Zealand, the FitzGerald maintained a reciprocal relationship with these interior zones.

Focussing on the period 1891-92 immediately prior to their early metropolitan success, this paper seeks to explore the resonances between the FitzGerald Brothers’ Circus and its society, informed by Bouissac’s suggestion that circus “is a kind of mirror in which the culture is reflected, condensed and at the same time transcended; perhaps the circus seems to stand outside the culture only because it is at its very centre.”

Jonathan Bollen

Jonathan Bollen is a postdoctoral research fellow in the School of English, Communication & Theatre at the University of New England. This paper is presented as part of the ARC Discovery Project ‘Marking Masculinity in Australian Theatre, 1955-1970 and 1985-2000’.

Abstract: Between the Sea and the Sky: fishing for Masculinity in recent Australian theatre

In the Australian literary tradition, the outback has long been a distinctive setting for dramatising the actions of white men. Representing the expanse of this landscape on stage was once a necessary challenge for an emerging national drama. Yet in recent Australian theatre this may no longer be so. To countenance and critique theatrical projections of white masculinity into the future, we must look to the horizon of sea and sky and to elemental exposures of masculinity in such practices as swimming, surfing, fishing, boating and flying.

In John Misto’s monodrama *Sky* (1992), for instance, a father mourns the loss of his son who disappeared whilst flying solo over the sea. An explanation for the disappearance is that the pilot suffered from ‘the twilight syndrome’ where sea and sky look so alike that a pilot becomes disorientated and loses control of the plane. A similar kind of confusion about sea and sky is evident in the stage adaptation of Tim Winton’s novel *Cloudstreet* (Enright & Monjo 1998) where dreams about water, sky and stars and images of boats, beds and bathtubs create a fluid world for brothers Quick and Fish Lamb.

In other plays such as *Half Safe* (Hodda 1990), *Thieving Boy* (Conigrave 1997), *Certified Male* (Nicholas and Rankin 1999), *Alive At Williamstown Pier* (Cole 1999), *Life After George* (Rayson 2000), *Half and Half* (Keene 2003) and *James and Johnno* (Forde and Forde 2004) images of flying, fishing and swimming act as a solvent on troubled relations between fathers and sons, brothers and mates. In these plays, an exposure to the sea and the sky may have a restorative effect on men who are incapacitated, incompetent or somehow incomplete. But in projecting a future for white masculinity onto horizons at sea these plays may also inevitably turn their back on the land.

Jaclyn Booton

Jaclyn Booton is a PhD candidate and tutor in the Dept of Performance Studies, University of Sydney. Her soon-to-be-completed thesis is an ethnographic account of the Sydney Gay and Lesbian Mardi Gras Parade during the period 2001-2003, with particular attention to discourses of GLTBQ community that circulate around the annual event. This project has included countless hours of float decoration and

marching group rehearsals and an ongoing attempt to locate a “sense of community” in the affective, embodied dimension of performance.

Abstract: The Inner Workings of Mardi Gras: creating community, performing pride

Since 2003, the annual Sydney Gay and Lesbian Mardi Gras Parade has run with an official by-line which states its agenda: “celebrating Gay Lesbian Transgender Bisexual and Queer culture”. Parade entrants such as floats and marching groups are commonly understood to represent the diversity of the GLTBQ community while spectators and participants alike are encouraged to celebrate the array of fabulous identities on display in the overall parade.

In this paper, I present Mardi Gras as a case study that suggests the connection between identity and community—our individual sense of self and our collective being with others—is readily, perhaps most evidently, found in a performance context. To do so, I explore three issues: how the Parade’s organising body engages with the discourse of a diverse yet unified GLTBQ community; the practical aspect of producing a group-devised parade entry (with particular focus on the debates that can develop during this process); and how we might describe and account for the embodied experience of involvement in the event. My focus is the work of community: how GLTBQ community, as an ongoing project, includes both practical effort and affective experiences. The Sydney Gay and Lesbian Mardi Gras Parade is, I suggest, an event that encourages individuals to understand pride not simply as an internal, emotional response to their personal identity but as a core element of the collective GLTBQ community.

Georgie Boucher

Georgie Boucher is currently completing her PhD in Theatre Studies, Creative Arts at University of Melbourne, Australia. Her thesis entitled, ‘Subjects in-between: the art of identity, agency and resistance’ is an interdisciplinary study which aligns postcolonial theory with postmodern visual art, performance and film. The notion of the hybrid/interstitial subject, with its antecedents in postcolonial theory, is explored as a potent idea for political artistic practice. Georgie also tutors in the Theatre Studies department at University of Melbourne, and sometimes directs or performs in theatrical productions.

Abstract: The internal fragmentation of the ‘unhomely body’ in the plays of Adrienne Kennedy

The surreal and frightening dramatic texts of Adrienne Kennedy will be investigated in this paper by applying the post-colonialist texts of Homi Bhabha and Frantz Fanon, as well as the performance analyses of Jeanie Forte and Elinor Fuchs, to recognise the transgressive nature of the works. I propose Kennedy’s critical exploration of the embodied, fractured identity of the African-American woman, *assigned* to her by colonialist-patriarchal power, critiques the mental trauma of oppressive identity. The concept of internalised colonisation; the practice by which the African-American subject internalises an external racist construction of black identity, resulting in a traumatically fragmented psyche, informs the experiences of all Kennedy’s protagonists. The psychic terrain of interior stasis in her characters may be linked to Bhabha’s notion of the ‘unhomely body’ through which personal consciousness is expanded to historical parameters, in order to make intimate the abuse of colonised subjects. Most explicit is Kennedy’s utilisation of the ‘mullatta’ identity, which functions as a disruptive dramatic device, the threat of miscegenation being precisely that it “...produces visible signs of the permeability of racial boundaries.” (Gilbert & Tompkins, 1996:13) A political economy of hybridity, violence and blood is utilised across the flesh of bodies on Kennedy’s stage, addressing the potent notion of situated subjectivity. The unhomely bodies of Kennedy’s ‘mullattas’ historicise the internal colonisation of the African-American psyche through a powerful critique of racial demarcation.

Tom Burvill

Tom Burvill is Associate Professor in the Department of Critical and Cultural Studies at Macquarie University, Sydney, where he teaches Australian Cultural Studies and Performance and Theatre Studies. Tom has published widely on Australian alternative and political theatre and issues in performance production and reception. Tom has a long-term close association with Sidetrack Performance Group in Marrickville, Sydney, as dramaturg, consultant and co-writer on various productions and currently as the compiler of the company's Twenty-Five Year History (in progress).

Abstract: 'Crossing Cultures : Sidetrack's *Sawung Galing* in Performance in Indonesia'

This paper follows up on the paper delivered to the 2004 ADSA conference at ACU Brisbane ,concerning Sidetrack Performance Group's international and intercultural project with Indonesian artists ,the 'music spectacle' *Sawung Galing-The Black Rooster*.

The earlier paper ,'With Sidetrack In Indonesia...'concerned the company's intentions and framing of the project, and raised some questions about possible political reception based on observations and participation in auditions and script discussions in Australia and Indonesia. This paper reports on the actual production, which toured five major Javanese cities in September 2004, attracting enthusiastic audiences in the thousands to free open-air performances. The paper will take up the issues of the ethics and politics of forms of cross-cultural and inter-cultural performance, especially as canvassed in Lo and Gilbert's magisterial paper in TDR 'Towards a Topography of Cross-Cultural performance'.

More particularly, in line with the conference theme, it will also ask,' is the cross-cultural about the inside or the outside of another culture?'. Is this a journey to an 'interiority 'of difference? .What is more, how does cultural difference work performatively in a globalised world where the circulation of cultural products problematises difference itself as young Indonesian performers who were up at 6 am practicing pencak silat watch Brad Pitt and Shrek on pirate DVD in the cast tour bus while travelling all night between cities ?

Panel: Maryrose Casey, Gillian Kehoul and Delyse Ryan, chaired by Dr. Paul Makeham

Maryrose Casey is an ARC Postdoctoral Fellow with the Australian Studies Centre at the University of Queensland. Her publication credits include a range of articles and book chapters on contemporary Australian theatre practice. The majority of these focus on theatre by Indigenous Australian artists. Her recent publications include *Creating Frames: Contemporary Indigenous Theatre 1967-1997* (UQP 2004).

Gillian Kehoul is in the final stages of her PhD at the University of Queensland and her research focuses on ethical considerations within performance training and practice. Her thesis, *Passion, Performance and Practical Wisdom*, explores the relevance of contemporary Virtue Theory for studies of performance and closely examines the role of understanding in performance practice and analysis.

Delyse Ryan is a Senior Lecturer in Drama at the Brisbane campus of Australian Catholic University.

Dr. Paul Makeham is a Senior Lecturer, and inaugural Coordinator of the Bachelor of Creative Industries (Interdisciplinary) degree. He teaches and publishes across a range of theatre and cultural studies, including theatre history, arts research, performance, dramaturgy, and community cultural development. He coordinated Theatre Studies at QUT between 1998 and 2001; and the Drama Honours program from 1996 to 2003. In 2002, Paul Makeham became inaugural Coordinator of the Bachelor of Creative Industries (Interdisciplinary) degree. As a member of the CI Faculty Learning and Teaching Committee, Faculty Academic Board and Faculty Advisory Committee, he is centrally involved in the planning and implementation of teaching and learning in Creative Industries at QUT. He is Faculty Coordinator of Workplace Learning, and from 2002 to 2004, he coordinated the CI Faculty Core units.

Abstract: "Dramatic Teaching: Focussing on Drama, Theatre, and Performance in Higher Education"

This 90 minute panel session is designed to explore issues relating to the teaching of drama, performance studies, and theatre studies within Higher Education. Some of the issues that will be raised include: developing an understanding of the learning that students believe they are experiencing through performance; contemporary models for teaching; and the suggestion that the body can be an important site for acquiring a variety of different knowledges.

The aim of the session will be for all participants to have an opportunity to voice their opinions and concerns regarding tertiary learning in our disciplines. The speakers' papers will be used as catalysts for

the discussion. Maryrose Casey, Gillian Kehoul, and Delyse Ryan will speak briefly (15 minutes) about certain aspects of their research into Higher Education teaching before opening the floor for a round-table discussion of issues affecting the teaching of these disciplines. The session will be facilitated by Paul Makeham who will provide some insights into the topic at the beginning of the session and who will chair the ensuing round table discussion.

Abstract 1: Maryrose Casey “What’s Being Learned?”

The performing arts are acknowledged at all levels of education, at least theoretically, as providing a basis for acquiring and developing a range of important skills. Activity and interaction are recognized as key elements in promoting deeper learning. Though in theory, studying performance practice is by its nature student centred and based on problem solving it can still operate in a traditional transmission mode if the aim is merely to reproduce a particular knowledge or range of knowledges. The tools of experiential learning do not in themselves offer neutral or defined outcomes in terms of learning. It is the way in which the tools are utilised and framed that produces the potential for deeper learning. The challenge is to provide opportunities for students to actively discover and learn new knowledges for themselves in a way that develops reflective and critical awareness through experiential learning and the acquiring of practical skills. This paper discusses the results of an action research project in theatre studies.

Abstract 2: Gillian Kehoul, “The Study of Performance in Higher Education”

This paper will briefly raise and address ethical and epistemic issues relating to the adoption of Performance Studies within courses dedicated to the study of theatrical performance practices. Schechner has noted that: “There is no finality to performance studies, either theoretically or operationally” but he has added that: “behaviour is the ‘object of study’ of performance studies” (1, 2001). Since the study of human behaviour and human character has long been established as an ‘object of study’ in ethics, I will suggest that removing this object from its ethical environment actually privileges pragmatic epistemologies and reinforces Platonic ideals.

Abstract 3: Delyse Ryan “Putting on a Show in the Ol’ Barn?: Understanding Student Learning Through Practical Drama Performance”

One of the problems confronting lecturers working with University Drama students is that the students see the practical performance component of their studies as nothing more than ‘putting on a show in the ol’ barn’. There is so much ‘fun’ and raucous behaviour taking place in rehearsals that it is difficult to see whether any serious tertiary level learning can be taking place. This paper will present some of the key findings from a qualitative study of students’ perceptions of their own learning through performance. Several key themes emerged from this research including the idea that if something is fun then it is more likely to sustain a student’s interest and the benefits of learning from peers who are a part of the group. The students identified that the primary aid to learning was the experience gained by physically embodying something.

Khairul Chowdhury

Khairul Chowdhury is finishing his PhD thesis with the School of Media, Film and Theatre at the University of New South Wales in Sydney. His present research focus is Contemporary Australian Indigenous theatre. He has completed his Masters thesis on the postcoloniality in the contemporary Bengali drama and performances (<http://www.library.uow.edu.au/adt-NWU/public/adt-NWU20020219.094704/>).

Abstract: Journey into Aboriginal History

Play writing on the representation of Aboriginal people has provided a powerful intervention into the dominant discourses of Australia. Many playwrights whose theme is the effect of destruction and genocide of colonisation on indigenous people are able to take up issues of memory and history.

Playwrights like Jack Davis, Bill Reed, Andrew Bovell Ray Moony, Wesley Enoch and Deborah Mailman have used these interventions to unlock the past. This paper charts the ways in which the playwrights have rewritten the history of indigenous people.

Jack Davis's *Kullark* inscribes the lost history and constructs the lost subject for a representation. Bill Reed in *Truganinni Trilogy* has presented the Aboriginal body as a spectacle on his stage. This is to say that he placed the Aboriginal body on the centre stage as a powerful theatrical sign and reveals a critical juncture of the Australian history. Like *Truganinni*, Andrew Bovell's *Holy Day* is concerned with massacres and sexual violence done to indigenous people during the initial physical colonisation of Australia. By staging the brutal treatment of the female characters, particularly that of black women the play indicates how white masculine power worked in the context of the play. Ray Mooney's *Black Rabbit* explores a different aspect of colonisation, the initial aggressive acts of the colonisers. An examination of the acts of aggression used by Mooney to highlight these issues indicates the play's structure and reveals many issues that remain contested in the contemporary Australia. Considering the importance of grieving in the performance of Aboriginality, this paper will show the essential nature of decolonising process as it reveals today. Here, the paper will focus on *The 7 Stages of Grieving* by Wesley Enoch and Deborah Mailman.

Glenn D'Cruz

Glenn D'Cruz teaches drama and cultural studies at Deakin University, Australia.

Abstract: 'Class' and Political Theatre

Traditionally, class has been an important category of identity for political theatre. However, in recent years the concept has fallen out of favour partially because of changes in the forces and relations of capitalist production. The conventional Marxist use of the term, which defined an individual's class position with reference to the position they occupy in relation to the means of capitalist reproduction, appears an anachronism in the era of globalisation. Moreover, the rise of identity politics, queer theory, feminism and post-colonialism have proffered alternative categories of identity that have displaced class as the primary marker of self.

This paper reconsiders the role of class in the cultural life of Australia by examining the recent work of Melbourne Workers Theatre, a theatre company devoted to promoting class-consciousness, in relation to John Frow's more recent re-conceptualisation of class. More specifically, it reads two of the company's plays, the award-winning *Who's Afraid of the Working Class*, and the *Waiting Room* with reference to Frow's work on class, arguing that these productions articulate a more complicated and sophisticated understanding of class, and its relation to politics of race and gender in Australia today.

Paul Dwyer and Lowell Lewis

The biographies of Paul Dwyer and Lowell Lewis have been bracketed together as their project is a combined presentation. As director David Williams is presenting a separate paper later in the conference his biography appears in the standard alphabetical order.

Paul Dwyer is a lecturer in the Department of Performance Studies at the University of Sydney where he completed his doctoral dissertation in 2000 ("On Shifting Ground: Challenges to the Theory and Practice of Theatre of the Oppressed"). Articles based on this research have appeared, or are forthcoming, in *New Theatre Quarterly*, *Modern Drama* and *Research in Drama Education*. He has also recently co-authored (with Jaclyn Booton) a major report for the NSW Law and Justice Foundation (*Legal Theatre: Evaluating a Theatre-Based Approach to Community Legal Education*). Paul has extensive professional experience in the field of youth/community theatre (acting or directing for Murray River Performing Group, Shopfront, Freewheels and PACT) and, more recently, has been the dramaturg for shows by Urban Theatre Projects (*Manufacturing Dissent*) and version 1.0 (*CMI [A Certain Maritime Incident]* and *The Wages of Spin*).

J. Lowell Lewis is a Senior Lecturer in Anthropology and Performance Studies at the University of Sydney. Dr. Lewis received his Ph.D. from the University of Washington (Seattle) in Anthropology (1986)

and subsequently taught at Wesleyan University and Amherst College, before moving to Sydney. He is the recipient of numerous awards, including a Fulbright-Hays Fellowship to do research in Brazil. From that fieldwork came a book, *Ring of Liberation: Deceptive Discourse in Brazilian Capoeira* (University of Chicago Press, 1992) and several articles. Since arrival in Australia (1991) he has researched and written on Australian folk festivals and popular ritual, and aspects of Aboriginal dance. He is currently working on a book which is intended to be a theoretical overview of performance theory in Anthropology and Performance Studies.

Abstract: Performance/Ethnography: The Bougainville Photoplay Project

A paper by Lowell Lewis and a work-in-progress performance by Paul Dwyer (directed by David Williams)

The “ethnographic turn” in theatre/performance studies has been in full swing for over two decades. Its effects are readily apparent not only in the sheer range of genres of social and cultural behaviour that are being studied but also in the research methodologies being adopted. Less clear, however, are the implications of what some sociologists, anthropologists and communication theorists are calling the “performative turn” in ethnography.

What are scholars in the field of theatre/performance studies to make, for instance, of a “call to performance” in which ethnographers are urged to stage “reflexive ethnographic performances, using their field notes and autoethnographic observations”, to rethink performance itself in an era when “everything ... is already performative, when the dividing line between performativity and performance disappears”, and to practise performance (auto)ethnography as “militant utopianism ... an oppositional performative social science” (Norman Denzin, *Performance Ethnography: Critical Pedagogy and the Politics of Culture*. Thousand Oaks: Sage Publications, 2003)?

In this session, we will examine the claims being advanced by Denzin (and, before him, by scholars such as Dwight Conquergood and Victor Turner) under the rubrics of performance and ethnography, as well as alternative ways of construing the relationship between these practices. The session begins with a paper by Lowell Lewis problematising key epistemological and methodological issues in the participant-observation model of anthropological fieldwork. Paul Dwyer will then present material from his work-in-progress performance, *Bougainville Photoplay*.

Through spoken word, slides, Super-8 film and the display of various artifacts, the photoplay project weaves together three strands of narrative. The first of these documents a series of trips to Bougainville (PNG) by an eminent Australian orthopaedic surgeon during the 1960s, just as the era of Australia’s colonial mandate in PNG was drawing to a close. The doctor is presented with dozens of crippled children and lepers; his operations allow many of these people to walk for the first time. The second narrative strand documents the establishment of the giant Panguna copper mine against the wishes of Bougainville’s traditional landowners, the environmental destruction caused by the mine, the struggle for Bougainville to become independent of PNG and the spiraling chaos of a brutal civil war during which roughly one in ten of the island’s inhabitants dies. The third strand of the photoplay project centres on the efforts of an Australian academic, Paul Dwyer, to begin a fieldwork study of reconciliation ceremonies on Bougainville in the current period of post-war reconstruction.

The session will conclude with an open forum on the issues raised, both in Lowell’s paper and in Paul’s performance, concerning future directions in performance/ethnography.

Dr Peter Eckersall

Dr Peter Eckersall is senior lecturer and coordinator of theatre studies at the University of Melbourne. He is a specialist of contemporary Japanese theatre. His co-editor (with Edward Scheer) of ‘Performance Paradigm’ journal. His most recent publications include ‘Alternatives: Debating Theatre Culture in an Age of Confusion’, edited with Uchino Tadashi and Moriyama Naoto (Brussels: PIE Peter Lang, 2004). He has worked in theatre for more than 20 years as an actor, director, and dramaturge. He was cofounder of the performance art group The Men Who Knew Too Much and is a founding member and resident dramaturge for Not Yet It’s Difficult. Peter Eckersall, Melanie Beddie and Paul Monaghan are co-convenors of the Dramaturgies project.

Abstract: Towards an expanded dramaturgical practice: a report on The Dramaturgy and Cultural Intervention Project

This paper is a report on 'The Dramaturgy and Cultural Intervention Project' (Dramaturgies), a forum for the investigation of issues in professional dramaturgical practice in Australia. The paper reviews the textual orientation of historical theatre practice before describing a series of events aiming to promote a wider and more culturally interactive understanding of dramaturgy. New forms of dramaturgy arising in response to the post-dramatic turn in theatre (Lehmann 1999) are discussed as a basis for exploring an expanded dramaturgical practice. Proposals for a new poetics for dramaturgy that revive theatre as a forum for social critique conclude the paper.

Rosemary Farrell

Rosemary Farrell is a PhD candidate at La Trobe University; researching new circus, specifically the Nanjing acrobatic training projects of 1983 and 1985. She completed her BA (Hons) thesis 'Narrative in new circus' at La Trobe in 2003, and has been a drama teacher for twenty-five years.

Abstract: 'Inventing tradition' in Australian new circus

In 1983, seven Chinese acrobats from the Nanjing Acrobatic Troupe came to Albury Wodonga to train Australian child and adult new circus performers in 'traditional' Chinese acrobatics and circus acts. Oral histories, from some of the participants of the Nanjing training project, inform this cross cultural discussion. In this paper, the theories of 'inventing tradition', from the perspective of an historical authenticity of Chinese acrobatics, are superimposed on Australian new circus training at the Flying Fruit Fly Circus.

Dr William Farrimond

Dr William Farrimond is a UK trained teacher of Drama, Art and English. T.I.E. work with Brian Way's Theatre Centre, London. Undergraduate and postgraduate degrees from the University of Copenhagen. Post-doctoral study at universities of Bristol and Leyden. Lecturer (8 yrs) at UNSW, Sydney, and practice in experimental theatre (Rune Theatre). European residences included long collaboration with Eugenio Barba and Odin Teatret, and Grotowski and Fo, among others. Returned to New Zealand in 1986 as independent Theatre Director (Journeyman Theatre Company, Le Mata Theatre).

Currently, Senior Lecturer and Convenor of Theatre Studies, University of Waikato. Research interests: Mask Performance, Theatre.

Abstract: From *Kolkhoz* to *Iwi*: Old Stories for New Needs

This paper considers the benefits of adaptation in a rewriting for performance of the Prelude to Bertolt Brecht's Caucasian Chalk Circle, arguing a case for the contemporising of original contexts to enhance access for a local audience.

The dramaturgical structure of the original is identified and the processes of 'translation' to adapted text and thence to performative stage imagery are traced through the detail of themes, characterisation, language, and mis-en-scene.

Central to Brecht's parable are the universal themes of land use and ownership and, by extension, identity. In parallel to the specific time and place of the original setting, the adaptation locates the people and the issues of the play in the current land use and ownership debate, defined by recent legislation by the New Zealand Government, in the framework of the Treaty of Waitangi Tribunal hearings of land claims by Maori.

Central to Maori identity is *whakapapa*, a knowledge of place in and through which individual and collective identity can be defined. Interiorisation, the recalling of cultural and ancestral roots, is a key to this knowledge, and Brecht's Prelude is a structural mirror to the many *hui* where this debate is nurtured.

Rachael Fensham

Rachel Fensham is a Senior Lecturer in the Centre for Drama and Theatre Studies at Monash University. She has just completed a book with Dr Denise Varney called 'The Dolls' Revolution: Australian Theatre and Cultural Imagination' that will be published in September 2005 by Australian Scholarly Publishing. Her current research interests are in dance studies, feminist and postcolonial theory and she is working on a large ARC grant producing a transnational cultural history of Australian dance.

Abstract: What would a non-white aesthetic look like in Australian theatre?

This paper seeks to respond to the challenge of rethinking whiteness, as a way of seeing and representing the nation. This discussion has begun in relation to indigenous art practices through the writings of indigenous artists, art critics and scholars but it needs to extend from the visual to the theatre. The question is provoked in part by the recent production of *Black Medea*, directed by Wesley Enoch, that was presented at both Sydney Theatre Company and Malthouse Theatre in 2005. This play concerned with the foreigner, gender relations and the politics of the polis demands a radical revisioning of the *mise en scène* if it is to represent a racially fractured and violent society, such as Australia. The paper will consider how the production reframes the norms and values asserted by the classics in white consciousness in order to overturn the conventions of an inherited colonial tradition in Australian theatre. Is it possible for the imperialising power of the white spectator to be displaced?

Andrew Filmer

Andrew Filmer is a PhD candidate in the Department of Performance Studies, University of Sydney. His thesis investigates the backstage areas of theatre buildings and the various interactions between theatre practitioners and the environments they work in. Of particular interest is the way in which practitioners use experiences of rehearsal rooms, dressing rooms and wing-spaces to develop understandings of their own practice.

Abstract: *Within and Without: Containing the 'Heart of PQ'*

This paper will question understandings of the relationship between theatrical performance and the places in which it occurs. Taking the 'Heart of PQ' installation at the 2003 Prague Quadrennial as a case study, I will examine the discourse which designer Dorita Hannah has utilised to represent the installation and compare it with my own experience as a visitor during the installation's two-week existence.

Reflecting on the 'Heart of PQ', Hannah has stated that, "The project sought, by means of a site-specific installation, to challenge, disrupt and eliminate the borders that traditionally exist in theatre."¹ In this paper I will argue that the containment of the 'Heart of PQ' within the interior of Prague's Industrial Palace quietly subverted Hannah's stated intentions.

Indeed, the extent to which the 'Heart of PQ' found itself contained raises questions about our understanding of how theatrical performance is contained within various structures, both built and thought. Through this paper I will argue that practitioners and theorists alike need to remain alert to how theatrical performance, and theatre space, are located within a wider social space.

Ray Goodlass

Ray Goodlass is a Senior Lecturer at Charles Sturt University, Wagga Wagga, where he currently coordinates postgraduate programs in the School of Visual and Performing Arts. He is the Presiding Officer of the SVPA Higher Degrees Committee, and is a member of the Faculty of Arts Board and Higher Degrees Committee. In 2004 he drafted CSU's policy recognising creative arts practice as research. Ray has a BA and M.Litt (Australian Drama) from the University of New England, and is

currently researching his PhD on gay theatre. Involved in drama education all his adult life he has directed over a hundred professional and student productions, most recently as the Resident Director for CSU's University Theatre Ensemble. Ray's involvement in professional theatre and community arts organisations included a twenty-two year stint as a Director of the Riverina Theatre Company, and he chaired the City of Wagga Wagga's Cultural Advisory Committee for the past five years. He currently chairs the Board of ERAP, the Eastern Riverina Arts Program, and RTC, the Riverina Theatre Company and is also a member of many other cultural organisations. He is also active in political and trade union circles, being Secretary of the Riverina Greens, the Greens NSW LGBTI spokesperson, the CSU NTEU Vice-President (Academic), and National NTEU QUTE (Queer Unionists in Tertiary Education) co-convenor.

Abstract 1: 'Fairy Music'

In this paper I shall elaborate on one specific aspect of a creative project, namely the addition of music to my original play script *Teaching the Fairy to Swim*. *Teaching the Fairy to Swim* is a play for both general and gay audiences. Essentially a love story, it is the fictitious account of the life of one gay man, whose life was dramatically and irrevocably altered by the real-life homophobic drowning of Dr. George Duncan in Adelaide in 1972. This event was a defining moment in Australia's queer history, and as the play tracks its impact on the life of Alistair Symes, QC, it also takes the audience on a journey that shows how the drowning was a catalyst for trail-blazing homosexual law reform. Paralleling and at times interconnecting with that story are the inconclusive attempts to bring Duncan's murderers to justice. Though the play is to a degree character-driven text-based drama I have also employed mixed methodologies and, for example, at times use stylizations such as fantasy, burlesque, and Brechtian techniques. In the courtroom scenes I have taken the literal transcripts and then burlesque them, whereas in the parliamentary scenes I have made the homophobic politicians grotesques. All these scenes have been set to music by my composer Natasha Moszenin, and in this presentation I shall demonstrate the transformation of the text, the process of adding music, and the end results through playing a CD of a recent workshop in which the music was added.

Abstract 2: The recognition of Creative Arts Practice as Research at Charles Sturt University

In this paper I shall explore the recognition of creative arts practice as a form of practitioner research. My observations are based largely on our practice at Charles Sturt University that recognises arts practice as research, which I wrote on behalf of the university. I shall primarily discuss the University's recently adopted policy document recognising creative arts practice activity by staff as research, which is to be used as a key indicator of a staff member's eligibility for consideration as being research active. In this policy publication is widely defined and includes exhibition, performance, books, film, video, CD, DVD, the world wide web, hybrid arts events, and other forms of new media. I shall also show how CSU recognises creative arts practice as the research component in its visual and performing arts Bachelors Honours courses, professional postgraduate courses such as the Master of Visual and Performing Arts and Doctor of Visual and Performing Arts, and the researched based Master of Arts (Honours) and PhD programs

Ariana Grabrovaz

Ariana Grabrovaz is currently researching her PhD thesis in the Department of Performance Studies at the University of Sydney, looking at silence in performance. Previous to this she completed a double degree at Wollongong University, a BCA in Theatre Performance and a BA with a double major in Communications & Cultural Studies and Gender Studies. She also spent a year on exchange as an undergraduate studying at the University of California, Berkeley.

Abstract: Refracting Silences in *Holy Day*

May-Brit Akerholt begins an interview with playwright Andrew Bovell by quoting Shostakovich in what was once the long-held motto of the Australian National Playwrights' Conference – 'Art Destroys Silence'. Akerholt is alluding to the way in which Bovell's recently published and performed play, *Holy Day*, addresses the wide scale cultural silence surrounding an Aboriginal-centred history. In a play that speaks strongly to postcolonial themes of race relations, *Holy Day* braves a crossing into Australia's national psyche. Taking the figure of the lost child in the landscape as central to our cultural imaginary,

Bovell shifts and redirects our focus toward the stolen black child. Set at a remote travellers rest, Australia's mythologised interior - a space of absence and silence fertile for projection - might be seen as an apt site at which to unlock a repository of past terrors.

Combining both literary and performance analysis, this paper will examine the way in which play-text and production² employ silence as a dramaturgical device on a variety of levels. The script's stage directions are replete with pauses, silences and gaps. Sparse, curtailed dialogue and a strong narrative momentum paint character's interiors and interrelationships with broad brushstrokes, enabling the action to take on symbolic functions. The style is epic and classical. On stage, both lucid statements and ambiguous tensions are caught in silence or embodied by the unnerving presence of a silent party. Thematically, silence comes to be associated with suicide, subjugation, alienation, autonomy, defiance, stoicism, purity and asceticism. When the play shifts from a naturalistic mode, with the audience summoned to bear witness to one character/actor's testimonial, silence is at work in the auditorium as a highly theatrical and political tool.

Dr Helena Grehan

Dr Helena Grehan teaches theatre and creative arts in the school of Social Sciences and Humanities at Murdoch University. She is the author of *Mapping Cultural Identities in Contemporary Australian Performance* as well as articles on race and representation in a range of journals. She is currently interested in questions of spectatorship and ethics.

Abstract: The Career Highlights of the MAMU: The triumph of an invisible people

MAMU recounts the story of the Spinifex people of the Great Victoria Desert who were exposed to the British-led nuclear tests at Maralinga in the 1950s. It combines documentary footage of the elders in their country, with a musical style performance to chart the journey taken by the Spinifex people as they fought for land and compensation. The documentary scenes are rich and emotive and share with us both the devastating impact of the testing on actual bodies, and the importance of cultural stories and sites to the people.

I argue that this footage, when juxtaposed with the live performance (with all of its elements of slapstick, musical numbers, traditional song and dance), creates a layered and reflexive performance that involves the spectator in an engagement that is emotional and visceral as well as intellectual. This is an engagement that invites the spectator in to an Aboriginal cultural world view, while simultaneously challenging them to reflect on issues of politics, representation, and (the limits of) history.

Janys Hayes

Janys Hayes is a theatre director, actor and teacher of acting. A Lecturer in Performance in the Faculty of Creative Arts at the University of Wollongong, she specializes in teaching acting using the methods of Yat Malmgren. Currently she is engaged in doctoral research, investigating embodiment in performance in relation to Malmgren's theories. Janys' Master of Creative Arts was entitled "Space for Women on Stage" In 1999 she founded Critical Mass Theatre, a political multidisciplinary performance troupe working in the Illawarra. She has received both Australia Council and NSW Ministry of the Arts grants for Critical Mass Theatre's productions.

Abstract: The *Chiasm* and Performance

Luce Irigaray in her rereading of Merleau-Ponty's *The Visible and The Invisible* calls for an end to mind/body dualism and the recognition of embodied subjectivity. Irigaray searches for a change in the foundations of language to reposition women in their own terms. For the performer, embodiment is problematised through the constructionist vision of the body as a surface for contesting discourses. Placed in Merleau-Ponty's *chiasm* of being both the seer and the seen, the performer is aware of her

multifarious constructed subject positions as well as being aware of her own corporeal experience; “the two maps are complete and yet they do not merge into one.” Judith Butler, whilst critical of Merleau-Ponty’s essentialism, uses phenomenological embodiment to maintain that all gendered identity is performative, a set of repeated bodily acts. How implicated is the female performer in her own disappearance? Is it possible to radically shift the languages of performance through considerations of the embodied experiences of the female performer?

Looking at the author’s latest work, *Surface Tension*, produced by Critical Mass Theatre, addressing the intertwinement of politics, the environment and theatre, the question of finding new languages of performance is viewed in the light of the author’s lived experience.

Eileen Mary Hoare

Eileen Mary Hoare has been teaching in the field of Performance Studies at Macquarie University for almost ten years. She has directed many plays, including a professional production of *A Doll’s House* which I mounted in June, 2002. This experience was invaluable for her research on this play for her thesis submitted at the end of 2002. Eileen Mary’s teaching career spans twenty-eight years. She has taught communication skills, public speaking, English Literature and drama to all age groups. She has developed courses in speech and drama, theatre, public speaking and debating for schools TAFE and university

Abstract: The New Woman in the New World: Ibsen in Australia 1889-1891

In 1889, when Janet Achurch brought *A Doll’s House* by Henrik Ibsen to Australian and New Zealand audiences for the first time, there was an expectation that this play would send shock waves throughout the Antipodes as it had in Europe and England. Initially the reviewers were highly critical of Ibsen for writing such a play, and for constructing characters with no redeeming features, in particular the “Old Man”, as Torvald Helmer was increasingly referred to by contrast with Nora, who was seen as a model for the “New Woman.”

Achurch introduced her signature role of Nora and the controversial play *A Doll’s House* to audiences in all the capitals of the colonies and major country towns of Australia and major cities and towns of New Zealand. That the play was performed in some of the remotest areas of Australia and New Zealand is testament to the remarkable energy and versatility of Achurch and her husband, Charles Charrington. Their experience in stock companies in England fuelled their ambitions.

The frequency of performances of this play in this two-year period allows for a comparative study between the emotional and antagonistic initial responses to the play mainly from critics looking to be entertained and a growing intelligence and understanding, even preference for this new drama.

Julie Holledge

Julie Holledge is Professor of Drama and the Director of the Drama Centre at the Flinders University of South Australia. She established a research centre for performance at Flinders in the early eighties, which has evolved into the Australian Performance Laboratory (APL). The laboratory is currently hosting the first National Cultural Diversity Cluster, funded through the Australia Council. Major publications include *Innocent Flowers: Women in Edwardian Theatre* (Virago) and *Women’s Intercultural Performance* (Routledge) co-authored with Dr Joanne Tompkins, which won the Rob Jordan Book Prize in 2002.

Abstract: A Cross Cultural Case Study of emotional Interiority

This paper is a case study comparing techniques used by Australian and Korean actors to represent and communicate the emotional content of Lee Yoon-Taeks play *Ogu*. It is predicated on the assumption that emotions are among the prime means for the transmission of socially shared meanings, and cultural differences in emotion are a result of cultural differences in the perception and interpretation of events (Kitayama & Marcus 1994:75) It asserts that theatre is an ideal laboratory for a social study of culturally determined emotional expression, because actors embody in their performances the social rules governing emotional expression within their cultures, and elicit emotional responses from their

audiences through the process of emotional contagion (Hatfield et al:1994).

The methodology for this study employed rehearsal room practices to gather raw data for subsequent analysis. Two workshops were held, one with Australian actors in Adelaide, and the other with Korean actors in Seoul. The material gathered in these workshops was interrogated for cultural differences.

The key findings of this project are condensed, for the purposes of this paper, into spatial and kinetic models revealing contrasting definitions of emotional interiority.

Alina Hoyne

Alina Hoyne graduated with a Bachelor of Creative Arts from the University of Melbourne in 2001 with First Class Honours. Her thesis entitled *Voices in the Dark: Narrative, Memory and the Role of the Museum Object* focused on the changing role of the object within the context of museum display and included a case study of the newly opened Melbourne Museum. She is currently undertaking research for a Doctoral thesis examining the problems of performing the past in contemporary culture, via an analysis of re-enactments. She is also employed by the University of Melbourne as a tutor in media, theatre and interdisciplinary studies.

Abstract: The Mediatisation of Heritage: Performing the past without bodies

This paper provides a critical analysis of the dusk sound and light spectacular *Blood on the Southern Cross: The Story of Eureka* as an example of mediatised heritage. Staged at Sovereign Hill Pioneer Village, Ballarat, *Blood on the Southern Cross* utilises sound & light technology to assist in the narration of the 1854 Eureka Rebellion. This presentation is almost completely devoid of performers, with only one live actor appearing towards the end of the show. According to the program this lack of live bodies “on stage” is the magic of the sound and light experience, suggesting that without the need to represent historical figures via a live body in the theatrical space visitors can make the historical events presented (via special effects, sound and light, that re-enact the spectacle of historical events) “really live” in their imaginations. This claim raises the conundrum: Can a representation of the past be less problematic and more “real” by excluding the human body from a phantasmagorical, fully automated, technological spectacle? Touching on the debate regarding the implications of mediatisation to live performance (Phelan 1993; Auslander 2001), this paper explores this conundrum through an analysis of *Blood on the Southern Cross*.

Dr Jerry Jaffe

Dr Jaffe is a Lecturer in Theatre Studies and Programme Co-ordinator of Performing Arts Studies at the University of Otago. He has published articles recently in *Theatre Annual* and *Current Issues in Tourism*. He has directed numerous productions in New Zealand, the United States and Japan, and as a performer has toured with Japanese company Kaze no ko.

Abstract: Theatrical Pedagogy: Boal in the Maths Class

In the writings of Paulo Freire, one finds a call for democratising the classroom with indications of paths to pursue and ideals to embrace. Fellow Brazilian Augusto Boal follows a parallel analysis of theatre in his *THEATRE OF THE OPPRESSED*. In Boal’s tools for the *THEATRE OF OPRESSED* many activities present suggestions for how one may develop a radical pedagogy to any classroom setting. Some disciplines within the Arts and Humanities, such as English, History, and Language studies, have a closer kinship with the performing arts and so may readily present ways to incorporate a Theatre of the Oppressed methodology to a Pedagogy of the Oppressed classroom.

However, rather than stopping where intersections may seem most obvious, Boalian techniques also have application in the classrooms of the Sciences and Mathematics as well. In this presentation I will outline some of my thoughts and work on how one might apply the theatrical techniques of Boal to a Maths classroom. I will explicate three general areas: a theoretical orientation with review of Freire and Boal; curricular activities and specific classroom activities; and also an introduction to a performance piece developed with students on the theme of mathematics.

Professor Veronica Kelly

Veronica Kelly's research involves the history and criticism of drama and theatre in Australia and the study of Australian modernities. Her current research evaluates the cultural impact and industrial practices of professional theatre in the late colonial and early federation period: a studies *Stars of Costume Drama: Gender, History, Nation* is due for publication from Currency in 2008. Her books include *The Theatre of Louis Nowra* (1998) and the edited collection *Our Australian Theatre in the 1990s* (1998). She is a founding editor of the journal *Australasian Drama Studies* (1982-) and has been General Editor of the Rodopi 'Australian Playwrights' series. She is Professor of drama studies at the School of English, Media Studies and Art History, University of Queensland.

Abstract: 'National theatre' and mass modernity: the possible agencies of the J. C. Williamson organisations within Australian theatrical historiography

The importance of understanding theatre history in the light of economic developments has been demonstrated in Tracy C. Davis's path-breaking study *The Economics of the British Stage 1800-1914* (CUP 2000), which positions theatrical management within historically specific practices of business entrepreneurship and company structures. Davis comprehensively analyses the interactions of international finance, entrepreneurial personalities and managerial combinations which circulated British theatrical product throughout the world. The extent of this circulation peaked from the 1890s to the Great War, resulting in theatre's maximum expanse of global penetration as a live form, to be challenged post-war by film's superior capitalist efficiency in manufacture, distribution and marketing.

My study of the various powerful managerial initiatives located in Australia during this period throws new light on the specific operations of what Davis sees as a 'unidirectional exchange'. It considerably complicates and even reverses Davis's picture of a prevailing centre-marginal flow of cultural images, texts, technologies and entrepreneurial initiatives. These contestations emerge from my research in, and consequent theorising of, a major cultural and economic phenomenon: the commercial firm of J C Williamson Ltd between 1880 and 1920. Furthermore, much research in the mechanisms and structures of the various modes of the mass entertainment industry challenges the nationalist readings of Australian theatre history dominant in the last quarter of the twentieth century, which tend to designate 'national' performance culture as that which expresses topical locality and which originates inside the nation's boundaries. I argue rather for a re-visioning of the nationalist paradigm by situating Australia within the discourses and practices of international mass modernity, and invite speculation of the changed narratives of Australian culture presented through the exercise of reading J C Williamson Ltd as an originary 'national' theatre.

Floyd Kennedy

Floyd Kennedy is a professional director/actor/voice and acting coach who studied many approaches to creating theatre during her travels to the UK, USA and Russia. Artistic director of Golden Age Theatre (Glasgow, Scotland) (1991-96), she taught Verse Speaking at the Royal Scottish Academy of Music and Drama, and established Voice Skills courses for two colleges of further education in Scotland.

Since 1997, she has continued to develop her practice in Brisbane, working with individuals, independent companies, community and educational organisations. Floyd is presently a M.Phil candidate at the University of Queensland, and teaches voice to BA (Performance Studies) students at the Queensland University of Technology (Creative Industries).

Abstract: To Be, And Not To Be (Workshop)

Can an actor be both herself and a character at the same time? Diderot described this question as the Paradox of the Actor, and attempted to resolve the paradox by claiming that the actor is only ever herself.

I propose a training device which allows actors to work positively with the notion of paradox, accessing a deeply interior sense of themselves which appears to be unencumbered by belief systems or mannerisms. This apparently unencumbered state is neither neutral nor an illusion. It is a paradoxical state of being, constantly renewing itself, self aware and responsive.

Employing a concept of Archetypes³ derived from the mask work of the John Wright, we apply ourselves firstly to the body, then to the sound of that body, and finally to the text. The result is a spontaneously generated range of physical, vocal and emotional qualities which are available within the text to give life to intensely dynamic and complex characters.

Once the actor has enjoyed the sensation of behaving spontaneously within a text, by engaging with various Archetypes, she is free to contribute her whole interior self to any training or rehearsal process which calls for fully embodied, vocal presence.

Adrian Kiernander

Adrian Kiernander has been Professor of Theatre Studies since 1993. Prior to that he taught theatre and worked as a director at the University of Queensland and Victoria University of Wellington. He has been a regular theatre and opera critic for *The Australian* and *The Bulletin*. He has directed over 50 theatre and opera productions, and in 1984 received a French Government scholarship to study in France with Ariane Mnouchkine and the Théâtre du Soleil. He has published a book on the work of Mnouchkine and her company in the Cambridge University Press "Directors in Perspective" series. His current teaching and research interests include areas of nineteenth and twentieth century Australian theatre history, especially physical theatre and dance theatre, and representations of masculinity in Australian theatre. He is currently an Executive member of the Australasian Drama Studies Association, and Chair of the Council of Heads of Australian University Theatre Studies Institutions. He is a member of the editorial board of Australasian Drama Studies, and has served on the Drama Examinations Committee of the NSW Board of Studies.

Abstract: "'Waddarya!': theatrical violence and bullying as charivari and the policing of gender.'

This paper will focus on the enactment of masculine violence in Australian (and, briefly, New Zealand) theatre, especially those instances of violence that can be categorized as bullying. In particular it will look at bullying not only as pathological aggression but also as a kind of policing of gender, especially of masculinity, akin to the charivaris of late medieval Europe described by Natalie Zemon Davis in *Society and Culture in Early Modern France*. In these instances, bullying takes the form of public humiliation and punishment of members of society who transgress accepted norms, especially boys or men who are perceived as deficient in terms of their enactment of conventional masculinity. The effect of the bullying, in some cases, is the internalising by the victims of the values of the bullies, and the perpetuation of those values.

The paper will look primarily at Anthony Coburn's *The Bastard Country* (1959). Set on a remote property in rural Victoria, it tells the story of a farmer who initially looks like the traditional Aussie battler making good against the odds through sheer brute force, hard work, grim doggedness and determination. These normally admirable qualities are problematised by the action of the play and this paper focuses on his role as bully, especially the use of violence towards his two sons who are not yet adequate, in his mind, in terms of masculinity. It will refer to other bullying father-son relationships such as that in Barry Pree's *A Fox in the Night* (also 1959).

The paper will also make reference to more recent plays, especially Jack Hibberd's *Slam Dunk* (1995), as well as his *White With Wire Wheels* (1967), Alex Buzo's *Norm and Ahmed* (1968), and David Williamson's *The Removalists* (1971), Gordon Graham's *The Boys* (1991), Nick Enright's *Blackrock* (1995), Daniel Keene's *Untitled Monologue* (1998) and Ian Wilding's *Below* (2000). It will also make reference to the New Zealand play by Greg McGee, *Foreskin's Lament* (1981).

The paper will conclude with reference to the figures of the bully and the businessman and their convergence in John O'Donoghue's *Essington Lewis: I Am Work* (1981), David Williamson's *Sons of Cain* (1986), and Tony McNamara's *The John Wayne Principle* (1996).

Sarah Kurland Wise

Sarah Kurland Wise started her engagement with the theatre playing Thomas Jefferson in a 2nd grade performance of the United States Presidents. Theatre history captured her interest at the New Orleans Centre for Creative Arts and she found her way to the stages of Berkeley California. Drawn to New York, she studied at Sarah Lawrence College, earning a Bachelors degree and engaging in a year of studies abroad at UTS. The University of New South Wales brought her back to Sydney with a doctorate exploring the complex system of metropolitan Aboriginal performance, which she hopes to earn early next year.

Abstract: Koorioke

As this conference calls us to journey to the interior of Australia, this paper follows that trail into the Aboriginal interior on a metonymical journey by entering the Redfern community during a Koorioke night. This trope is effectuated by looking at the condensed site of Redfern as a community of Aboriginal people gathered from around the country. My argument is that a complex aesthetic is generated at the Redfern RSL through Koorioke's collaboration and appropriation.

This paper uses hybridity, interactivity and performativity to explore the gaps and contingencies of Sydney's Aboriginal culture exposed through the transmogrification of Karaoke into Koorioke. There is an engagement with hybridity through the exploration of these wild Karaoke nights transmuted into Koorioke and these song nights metamorphosing into an expression of the Aboriginal community. Interactivity is explored in terms of the relationship that Koori performers create by interacting with the crowd; the audience is seduced by being known. Performativity is engaged as the night encounters flux, mutability and dubiety as competitive energy alters a casual night of song to one of a complex aesthetic.

Carol Langley

Carol Langley is currently researching draft performance for her PhD in Theatre at University of NSW. The research project of her MA was also on drag, and in between completing her Masters and commencing her PhD, she wrote a book on Sydney drag, which is being published by Currency Press.

Abstract: Borrowed Voice: The Art of Lip-Synching in Sydney Drag

Fred Astaire, Audrey Hepburn and Sydney drag queen Claire de Lune. Three very different artists with one thing in common – they have all taken part in performances that involved lip-synchronisation. Accepted in the Hollywood musical, maligned in the music industry, and acknowledged as art for the marriage of voice and animated character in animation, lip-synching is a mainstay of Sydney drag. In that arena, it is not only a key element of the gender toolkit, but also a vehicle for enriching the drag act.

One aspect of drag performance is the layering that occurs between performer and persona, and persona and act – the physical layering (the strata of makeup, wigs upon natural hair, costuming that is often peeled off tier by tier, from number to number), the gender layering, and so on. For the theorist, the penetration of these layers may be, in effect, a particular kind of "journey to the interior". Lip-synching can also be viewed as another layering mechanism.

This paper presents drag lip-synching's colourful history, the skill and technique involved, the complexity of its usage on Sydney stages, and related video footage. It then goes on to discuss its effect on and significance in the drag act, and the associated gender- and non-gender-based theoretical implications.

Kathryn Leader

Kathryn Leader completed a Theatre, Theory and Practise degree at University of Western Sydney, Nepean, before transferring to Sydney University where she completed her Honours in Performance Studies in 2003. She is currently researching her PhD thesis in the Department of Performance Studies focussing on liveness in the courtroom.

Abstract: "In Camera vs On Camera: Liveness, Performance and the Media in the Michael Jackson trial".

The Michael Jackson trial has generated an enormous amount of public interest – so much so that, when the presiding Judge banned cameras from the courtroom, Sky News and E! Entertainment found an ingenious way to get around this ruling. Using the transcripts and hired actors (including a Michael Jackson impersonator) they faithfully recreate the events of the courtroom (down to the exact layout of the space and bizarre hair of the Defence Attorney) and broadcast it daily, including a highlights show on Sundays.

The issue of filming in a courtroom has long been contentious. Legally a trial is still meant to be primarily (if not exclusively) an *in camera* event: detractors of cameras in the courtroom have argued that a camera mediatises the proceedings, thereby interfering with the heart of the trial process: the live event. As early as the Nuremberg trials, however, it was argued that broadcasting allowed the courtroom to truly be a place of public justice and open to public scrutiny. Over the last 30 years the use of film has gained a foothold, particularly in the US where broadcasting of trials has also become a source of popular entertainment. This has been taken a step further in Michael Jackson's trial – when the court didn't 'deliver' the trial for television the broadcasters were forced to work around this to satisfy an enormous potential audience who expected to be able to watch the trial.

So why is it so important for an audience to be able to 'see' the live events of a courtroom? Philip Alexander speculates that the importance of 'liveness' is 'rooted in an unexamined belief that live confrontation can somehow give rise to the truth in ways that recorded representations cannot' (Liveness, 1999, p 128). For the audience in the Michael Jackson courtroom drama, seeing actors performing the transcripts gives the 'proceedings' a sense of 'liveness'. This allows them to journey to a place of interiority, authenticity and truth even though ultimately what they are seeing is not the live event at all – but instead a simulated liveness: a mediated production of a past event that took place in camera

Jenny Leong

Jenny Leong is a PhD candidate in Performance Studies at the University of Sydney. Her thesis, *Creating a Past for the Future*, investigates how performance documentation is made and used. In 2003, Jenny received the ADSA award for Best Postgraduate Paper.

Abstract: 'Where The Records Are'. A journey to find performance documentation

In the children's book *Where the Wild Things Are*, Max discovers that his bedroom has been transformed into a fantastical forest, populated by magical monsters.

Many performance practitioners also find their bedrooms and homes transformed – not into fantastical forests, but rather into makeshift archives overflowing with documentation of their performances. Similarly, theatre companies lucky enough to have a permanent theatre space can find their props warehouses doubling as archives or their hallways lined with boxes of performance documentation.

The absence of a national initiative to document performance in Australia means that no organisation takes responsibility for creating, collecting and preserving performance documentation. By default, performance practitioners, scholars and companies are left to undertake this task.

The impetus driving practitioners and theatre companies to document performance is different to the aims of a performance archive. It is my position that a systematic approach to performance documentation allows for greater access to the performance event by increasing the number of people able to experience the work, the depth of engagement with the work and the influence the work can have on other work.

In this paper I will take an imaginary journey, like Max, to the wild interiors 'Where The Records Are'. I will discuss how storing performance documentation under a bed or in a shed conflicts with what I consider to be a significant purpose of performance documentation: increasing access to the performance event. Further, I will argue that the current system, or lack thereof, in Australia has significant ramifications for anyone who wishes to access this material, including performance scholars, practitioners and enthusiasts of the future.

Alison Lyssa

Alison Lyssa is currently a Masters (Research) student in English at Macquarie University exploring representations of Australia's black and white history in selected contemporary plays.

Playwright, dramaturg and community theatre worker, Alison lectured in Writing for Performance at the University of Technology, Sydney (1999-2002). A founding member of Playworks. Director, Australian Centre of the International Theatre Institute (1985-87). Member, International Advisory Board of Women Playwrights International (1987-88 and 1998-2000). Her play *Dead Men's Trousers* was workshopped at the WPI Conference, Galway (1997).

Pinball and *The Boiling Frog* premiered in the 1980s at Nimrod, Sydney. *Pinball* appeared in anthologies by Methuen and Currency.

Abstract: Strategies for representing Australia's black and white history on stage: a comparative study of Tammy Anderson's *I don't wanna play house*, Richard J Frankland's *Conversations with the Dead*, Andrew Bovell's *Holy Day* and Katherine Thomson's *Wonderlands*

This paper is based on my thesis for her Masters in English at Macquarie University.

"Strategies for representing Australia's black and white history on stage: a comparative study of Tammy Anderson's *I Don't Wanna Play House*, Richard J. Frankland's *Conversations with the Dead*, Andrew Bovell's *Holy Day* and Katherine Thomson's *Wonderlands*."

Drawing on post-colonial theories of theatre's language of resistance and Felman and Laub's psychoanalytic theory that bearing witness to trauma is a "performative act," this paper investigates contemporary onstage witness to crises in Australian black/white relations. Refusing empire's construction of itself as natural/ism, Indigenous playwrights Anderson and Frankland each create a unique multi-layered witness to trauma and its transcendence. The non-indigenous writers, despite billed intentions to repudiate Aboriginal suffering, trap Indigenous witness within a white-directed utopia (Thomson) or dystopia (Bovell). In *Holy Day*, colonial raced and gendered stereotypes control the narrative, perpetuating myths that the displaced Aborigine is 'lost' and traditional culture is dream or nightmare. Highly visible Aboriginal defiance turns on itself, co-opted into a Bovellian myth of Aboriginality as an agent of racism. *Holy Day's* one break in the frame offers ineffective witness to silenced Indigenous pain. In *Wonderlands*, despite robust and well-researched articulation of Indigenous lands rights, the Aboriginal characters serve the imaginary "good Australia" Rutherford identified. *Wonderlands* wounds white aggression and sends it offstage lest it have to be confronted, while the saintly Indigenous characters salve white pain and wait for the white gift of their white-recorded history. Indigenous playwrights subvert the silence that the coloniser mourns in passing.

Gay McAuley

Gay McAuley is an Honorary Professor in the Department of Performance Studies at the University of Sydney. She taught in the French Department for many years before establishing Performance Studies as an interdisciplinary centre. Her major research and teaching interests include performance analysis, participant observation of rehearsal, documentation of performance, the study of the spectator in live performance, and problems of translation for the stage. Her book, *Space in Performance: Making Meaning in the Theatre*, was awarded the Rob Jordan Prize by the Australasian Drama Studies Association in 1999. Her current research concerns site-based performance, with particular emphasis on the role of place and memory.

Abstract: Remembering and Forgetting: Place and Performance in the Memory Process

There is no doubt that places play an extremely important part in the memory process associated with events, and performative practices of many sorts also play a part in permitting such place-based memory to be articulated and in destabilising the present reality of a place sufficiently for intimations of the past to emerge. This paper is part of a larger research project in which I have been exploring the way we deal with places where traumatic events have occurred, and the way places themselves seem to "hold" the memories of events that occurred there. The larger project is concerned with massacre

sites and places of incarceration, dating from the colonial period and from the present day, but for the purposes of this paper I shall discuss only two sites, both places of incarceration located in Sydney, one an official 'memory site', the Hyde Park Barracks, the other an 'island of vanishment', the Villawood Immigration Detention Centre.

Glen McGillivray

Glen McGillivray lectures in the Bachelor of Performance in the School of Contemporary Arts at the University of Western Sydney. His thesis, *Theatricality: a critical genealogy*, explores how certain discourses of theatricality are entwined with the emergence of theatre, as we understand it today, during the 16th and 17th centuries.

Abstract: Self Fashioning and Fashioning the Self: the Renaissance Crisis of Interiority

The notion of interiority in Western acting practices is often associated with ideas of "truth" and "authenticity". Such interiority, as Colin Counsell (1996) writes, in relation to Method acting, often signifies "great psychological 'depth'"(56). The notion of an authentic self that dwells within reflects a theory of the self which, as Arjun Appadurai (1990) writes, is predicated on a "topography" of inner "reality" - the knowing and aware self - versus an outer surface which expresses that self or, importantly, can also hide it. According to Appadurai, the genealogy of such a view can be traced to the New Testament where "a major normative claim"(93) was made about the separation of outer action from inner intention. This, in turn, led to a certain ontological anxiety, expressed in the writings of the Church Fathers, over the outward manifestation of the self: did the outer *truly* express the inner or, conversely, did it *dissemble* in order to hide, and if so, why? In the 16th and 17th centuries, fixed and hierarchically ordered medieval theories of self were assaulted by a range of forces leading to a crisis of interiority. This paper will discuss the Renaissance crisis of interiority and reveal how the actor, with his capacity to persuasively counterfeit a range of selves other than his own, stood right at the point of crisis.

Dr Ailsa McPherson

Ailsa McPherson is an historian, working in private practice since 1988. Formerly she worked for over thirty years in the television industry, most of that time as a production director. She entered tertiary studies as a mature age student, having an undergraduate honours degree in history from Macquarie University. Her MA and PhD were undertaken at the School of Theatre, Film and Dance at University of New South Wales. She now enjoys semi-retirement and her continued interest in nineteenth century Australian and British imperial relations.

Abstract: 'Daydream Believers and Celluloid Dreams?'

An inquiry into the response of Sydney audiences to the screening of early films. One specific line of inquiry will be the watchers' reaction to filmed material relating to the Boer war. The paper will explore the apparent intent of the films' messages and the reception of those messages in the colony. This will be discussed as influenced by time and international circumstance and by local screening conditions and response to technology as well as by dreams and hopes not captured on screen.

Pauline Manley and Stuart Grant

Pauline Manley is a Dancer, Horticulturalist, Phenomenologist, Teacher, PhD Candidate, Department of Performance Studies, University of Sydney. She is writing a thesis on the specific epistemological and ontological constitution of dancing consciousness, with an aim towards revealing the mimetic and habituating closures of contemporary dance practice and instruction. Her own practice seeks to circumvent the deadening of habituation through eclecticism of form and explores the intertwining of language and dance.

Stuart Grant is a Singer, Phenomenologist, PhD Candidate, Department of Performance Studies, University of Sydney. He is currently writing a thesis from within audiences. The method is group phenomenological research: description aiming at essence through mutual immersion and attunement.

He performs academic papers as site-specific presentations, working the paper, tailoring it specifically from the place in which it is to be given, using techniques bastardized from the practice of Bodyweather.

Abstract: Immanent Description – Journeys *from* the Interior

The phenomenologist describes phenomena from within. This has traditionally been figured as the reduction - intentional analysis, sovereign consciousness turning its tyrannic beam back upon itself to expose its own processes, with evocations of impossible tail-chasing, and the quick, furtive glance from the corner of the eye.

Emmanuel Levinas turns intentionality around, conceiving it as *living from...*, living from nourishing elements: ““good soup”, air, light, spectacles, work, ideas, sleep etc....”(Levinas, 1969, p. 111). In this orientation, phenomenological research becomes a description *from*, writing from the experience of the phenomena rather than about them. Site-specific performance, likewise, becomes performing from a place.

The consciousness of a dancer is spat out from within the felt good soup of motion to a world of reflective surfaces - the teacher, the other dancers, the mirror, the audition panel, the anatomical illustration, the dancer's own envisioned version of the movements – looping it back to itself.

This looping, this interplay, this incorporation of outside brought in and sent out again, whether danced or written, reveals the reversibility of the reduction, continually feeding back on itself, nourishing itself. Each successive reflection altering, adding, shifting, changing, expanding, enriching the soup.

The proposal is for a joint site-specific performance of dance and academe, enacting the theme of immanent description, describing being-in from within phenomena, dancing and speaking from somewhere in the conference ground, developing the concept of performing and researching *from*.

Paul Monaghan

Paul Monaghan lectures in Theatre Studies in the School of Creative Arts at the University of Melbourne. His principle research area is Greek and Roman Theatre in performance (ancient and contemporary). The production of *Prometheus Bound* (May 2005) is part of his teaching in the School's Theatre Studies Performance Project. He is co-editor of the **Double Dialogues** Journal, and co-convenor of the **Dramaturgies** project. Before returning to academia in 1999, Paul worked as a professional theatre practitioner for over 15 years, as a performer, director, lighting designer, manager and artistic director.

Abstract: Nietzsche's Promethean Nausea: The death of Zeus and the birth of Nothing

In Section 9 of *The Birth of Tragedy*, Nietzsche suggests that the essence of the Prometheus myth is “the necessity of sacrilege imposed upon the titanically striving individual”. What is ‘sacrilegious’ is to acknowledge that the “misfortune in the nature of things ...the contradiction at the heart of the world”, which is commonly revealed to humankind as a clash of the divine and human worlds, is in reality clash inside the human mind. By realising that the gods (or, at the end of the nineteenth century, the Christian God) do not exist outside of him, the ‘Titanically striving (modern) individual’ “holds their existence and their limitations in his hands”. The death of God is the birth of consciousness. Nietzsche further suggests, however, that the cost of a Promethean independence from the gods is suffering, and, at the birth of Modernism, the particular suffering we encounters is Nausea.

This paper explores Nietzsche's use of the Prometheus myth, with reference to my own recent production of Aeschylus' *Prometheus Bound* at the School of Creative Arts, University of Melbourne.

Jasna Novakovic

Jasna Novakovic is about to complete her PhD Thesis on Dorothy Hewett's contribution to the avant-garde movements in Australia in December 2005. She is specifically addressing the epistemological questions of Hewett's plays and the circumstances surrounding their respective productions. Jasna is enrolled in the Centre for Drama and Theatre Studies at Monash University. Her credits include over twenty years of experience in literary and theatre criticism, as well as articles in *Overland*, *The*

Australian Book Review, *The South-Slav Journal*, *Knjizevnost* [Engl. Literature] and *Mostovi* [Engl. Bridges, a Belgrade based journal for literature in translation]. She is a regular contributor to *Hecate's AWBR*.

Jasna holds two Honours degrees, in English Studies and Music/Voice, both from Belgrade universities, as well as the MA degree in communications from Monash University.

Abstract: Who Am I? Dorothy Hewett's Ontological Knowledge

Between 1981 and 1983 Dorothy Hewett wrote two plays for the Magpie Company, *Golden Valley* and *Song of the Seals*, both in the genre of fairy tale and both containing a strong sense of moral values. They were part of the author's broader agenda to revisit the dominant social discourses in Australia and examine the myths that have shaped the collective consciousness of the nation. Hewett's counter-discourses are famous for their subversive thrust, and the liberation of the imagination from the straitjacket of pure reason is just one of her characteristic literary strategies. The epistemological critique of the Australian attitude to Nature, although perhaps less obvious, is nevertheless always there as a sub-text. In the above two plays it is raised to the status of the main theme.

This paper would focus on the latter of the two paradigms for Australia, Mystery Bay of *Song of the Seals*, which is Hewett's most comprehensive text specifically addressing the issue of conservation, while continuing the discourse of Nature. It opens with the ontological question, Where do I belong? or, rather, Who am I?, recognizing that the sense of Self is largely predicated on self-identification with a culture and an environment. To find out the answer, the teenage protagonist Willow has to bond with a person and a place: a mother surrogate since she is an orphan, a man to love and "a hearth, a home". After fulfilling these, other desires can proliferate. Yet, from the very start, the play triggers a sense of displacement reinforced by the girl's Christian name, of human apartness from the rest of nature and the need for reconciliation with it. Driven by a personal quest for ontological knowledge, Hewett gives primacy in *Song of the Seals* to "narrative or storytelling knowledge" over "the abstract, denotative, or logical and cognitive procedures generally associated with science or positivism."⁴ Willow is literally a character from the old tales. She comes "from across the sea" like the white settlers of Australia once did.

Gaye Poole

Gaye Poole has had stage, film and television experience as an actor. Currently a Lecturer in Theatre Studies, Department of Humanities, University of Waikato, New Zealand. Previously Lecturer in many Departments at the University of New South Wales (Theatre and Film Studies, English, Liberal and General Studies, Professional Studies and Law), for the Drama Department at the University of Newcastle, and for the Departments of British and Commonwealth Studies and American Studies at the University of Lodz, Poland. Publications include *Reel Meals*, *Set Meals: food in film and theatre* (1999) and chapters in *Screen Scores* (1998) and *Reel Tracks* (2005). Gaye has spoken at many conferences (ADSA, Australian Studies, Popular Culture, International Association for the Study of Popular Music, Progressive Dinner Conference, Melbourne Food and Wine Writers' Forum, Institute of British and American Culture, Woodford Folk festival, Film and History Association of Australia and New Zealand) and given guest lectures in Katowice, (Poland), Debrecen and Budapest, (Hungary) and Turku, (Finland).

Abstract: Finding Coralie (or Revisiting the ABC-TV Australian Theatre seasons)

For the first time ever in June 2005 the Sydney Film Festival included a focus on television drama: a posthumous tribute to Michael Carson which included a screening of the first episode of his series *Scales of Justice* and a compilation of extracts to demonstrate the diversity of his work.

Michael Carson's body of work as an award-winning television drama director over 30 years includes seminal series such as *Scales of Justice*, *Phoenix* and *Janus*. We have been extremely close since we worked together in 1978. I am currently documenting and evaluating his contribution to Australian TV drama. My decision to tackle this project was a response to his diagnosis last year with pancreatic

cancer. My paper will explore the shifting boundaries and perspectives of researcher-informant throughout his illness.

I will revisit the Australian theatre festival, produced and screened by the ABC in the early 1980s. Among the works such as Rusty Bugles, Big Toys, The Department, are two which Michael directed: Alex Buzo's Coralie Lansdowne Says No and Alma de Groen's Going Home. In various critical texts these televised theatre pieces are barely mentioned, if at all. The gaps, I believe, are due to the difficulty of acquiring this material. Central to my research on these television plays is the search for surviving audiovisual documentation and then a reassessment of the season.

My paper will have two parts: one, a concentration on issues of the personal in research and two, a discussion of the constraints involved in researching televised theatre.

Meredith Rogers

Meredith Rogers teaches production and performance-making in the Program of Theatre and Drama at La Trobe University. She has worked in Melbourne theatre as a director/designer/performer for thirty years. Her most recent production, *Breath by Breath* by Peta Tait and Matra Robertson at the Carlton Courthouse, was nominated for a Green Room award in 2003.

Abstract: Animal /Vegetable /Mineral: Material Transformation as Performed Event

In pursuing my research regarding the transformational nature of the relationship between actors and chairs on stage, it is proving necessary to first examine what we mean more generally by the terms “transformation” and “transformational” before proceeding to a closer investigation of the particular relationship that is my study. Notions of transformation are presently employed routinely to describe cultural processes and disciplines at every level of discourse from the casual and conversational to the critical and scholarly.

In this paper I will discuss four works in different media and from different epochs. What links the works is the centrality of the idea of transformation to each and the fact that in each, material transformation is a *performed event*. I will compare and contrast the ways in which these transformations are enacted and begin to consider the relationship between the material of the work and its meanings.

The works I will discuss are:

- *Metamorphoses (c 8AD)* – epic poem by Ovid
- *Apollo and Daphne (1622-5)* – marble sculpture group by Gian Lorenzo Bernini
- *Antic Meet (1958)* – dance composition by Merce Cunningham
- *The Third Hand (1998)* and *Split Body (1998) performances by Stelarc*

D Ross

D Ross is a visiting Fulbright Scholar at the Department of Performance Studies at the University of Sydney, where she is using rehearsal data to explore how theatre artists deal with bodily differences such as age, disability, and body size in character-based performance. Her interest in body theory and acting has provided opportunities to study overseas in Finland and Australia, as well as to participate in and chair conference panels at home in the US. In December 2005, she will return to the University of Michigan to complete her PhD in Theatre Studies and begin teaching.

Abstract: Caught in the Crossfire: “Living” History and the Problem with People in Historical Re-enactments

‘Audiences are surrounded by the action and, ultimately, caught in the crossfire’, promises the website for Blood on the Southern Cross, an historical re-enactment at Sovereign Hill in Ballarat, Victoria. ‘Living history’ museums like Sovereign Hill invite tourists literally to ‘walk into’ an historical moment as it is performed around them. While costumed employees act out scenarios on the dusty streets and shopkeepers sell traditional wares made on site, paying visitors are meant to feel as though they are

'living' history. Visual realism asserts the 'life' of the moment, but the 21st century bodies of some employees and visitors are inevitably older, larger, or otherwise visibly different than would have been possible during the historical period being depicted. The stronger the insistence on visual detail, the more problematic bodies become.

Interestingly, Sovereign Hill's production of Blood on the Southern Cross, an 80-minute 'spectacular', re-enacting the Eureka Stockade sidesteps the 'crossfire' between historical realism and contemporary bodies by removing human figures altogether. This paper will explore the merits and disadvantages of the innovative techniques used in Blood on the Southern Cross in the context of the special demands and expectations placed on living history institutions.

Dr Mark Seton

Dr Mark Seton has lectured and tutored aspiring performance-makers at the University of Sydney, University of Western Sydney and Macquarie University. Prior to this, Mark has worked variously as an editor, production manager, director, writer and producer in film and video production for over 20 years, and more recently as a dramaturg for contemporary performance. He has a BA (Theatre and Philosophy) and Graduate Diploma by Research (Theatre), both from the University of NSW, and a Doctor of Philosophy (Performance Studies), from the University of Sydney. He is an accredited InterPlay teacher with InterPlay Australia.

Abstract 1, Academic Paper: *In or between: Locating the 'X' factor in the formation of trained actors*

The 'X' factor is no longer just that quality that directors or agents claim to recognise when scouting for new 'talent'. It has now even become a TV show! But is it really something that can be perceived as something that exists *within* some but not others? At a special forum of professional actors last year, it was expected that the actors would reveal at least some of their secrets – how they nurtured or produced the 'it' factor that gets recognised as great acting. But after hearing the actors struggle to articulate their experiences, the journalist covering the forum concluded: "These actors are at the top of the craft, but have no idea why." It is this notion of the interiority of talent or the 'X' factor that I have found is being propagated in places of actor training. However, I will argue that this is a misrecognition of what is actually happening *between* the actor and other stakeholders witnessing a performance. Therefore I will argue for a review of the assumptions of the 'X' factor as a possession of a particular interiority.

Abstract 2, Workshop: *In-formation and Ex-formation: InterPlay forms for creative expression*

InterPlay was first developed in San Francisco by performers and teachers Phil Porter and Cynthia Wynton-Henry. Over the past twenty years, they've developed InterPlay, an improvisational technique and a set of philosophical principles that use movement, spoken word, vocalisation, and stillness to help participants create improvisational art that bridges the gaps between the physical, intellectual and spiritual. One of its basic premises is that when people see their bodies not as machines to be mastered but as organisms to be explored in interaction with each other, they become aware of physical information that can be used to live more holistically. InterPlay breaks down dance, story, and voice into manageable pieces of creativity making it possible to have satisfying, successful experiences.

In this workshop, I will introduce participants to a playful experience of some of the basic forms and practices of InterPlay as tools for **in-forming** and **ex-forming** experiences within and between bodies. The forms to be used will include physical movement, hand contact and story-telling.

Peta Tait

Peta Tait is Professor of Theatre and Drama at La Trobe University, Australia. She is a playwright and author of *Circus Bodies* (2005), a history of trapeze; *Performing Emotions* (2002), about social languages of emotions in theatre; and editor of *Body Show's* (2000) as well as books on gender identity in Australian theatre.

Abstract: Femmes and Aggressive Acts in new Circus

The female terrorist and thug in Archaos was a forerunner to the recent femme activity in physical theatre and new circus. It exposes the way that bodies are socially identified according to patterns of movement so that atypical action undermines gender demarcations. Accordingly, violet action can make a female body seem queer. In a broad pattern of comic gender reversals, femmes in Circus Oz demand submission from startled males in their appearances between 1998 and 2002. Violence may no longer be a straightforward topic for circus comedy in societies confronted with the complicated mesh of international political alliances. A more serious depiction of aggression delivered by female aerialists is found in the work of the all-female, award-winning New York based-group, Lava under the direction of Sarah Johnson who also worked with Circus Amok and Jennifer Miller.

Jack Teiwes

Jack Teiwes is a graduate of both the University of Sydney and the University of New South Wales, and received BA with first class honours in Theatre Studies in 2004. Ancillary studies have included film and art history but theatre has remained his primary academic field for the past 6 years. With particular interests in adaptation, Shakespeare and Australian theatre (including their intersections), Teiwes' major research lately has concerned the work of Neil Armfield at Company B Belvoir. The adaptive process and the cultural and political issues mobilised in Armfield's staging of Tim Winton's *Cloudstreet* was the topic of his honours thesis and the paper to be presented at this conference.

Abstract: Refracting Silences in *Holy Day*

Tim Winton's *Cloudstreet* has been hailed as the most popular Australian novel of all time, and its stage adaptation was regarded as the most significant Australian play since *Summer of the Seventeenth Doll*. Adapted by playwrights Justin Monjo and Nick Enright for a Company B and Black Swan Theatre co-production directed by Neil Armfield, *Cloudstreet* achieved immense popularity upon its opening in the 1998 Festival of Sydney and proceeded to tour Australia and overseas to great acclaim over the next three years.

Cloudstreet was an uncommon hit, especially given its great length and complexity, and its success with both critics and audiences alike. However, in the process of adaptation some subtle yet extremely important changes were made to the ideology of *Cloudstreet*, resulting in a play which expressed significantly different messages from the original novel.

This paper touches on the history of *Cloudstreet*, from conception to its final performances, demonstrating how minor aspects in Winton's book regarding a vision of Australia itself and Aboriginal issues were reinterpreted and vastly magnified by the play's writers and director in lieu of the period novel's predominant focus on a specific time and place. The stage adaptation redefined *Cloudstreet* as a contemporary 'state of the nation' address for Australia, including a politicised statement of Aboriginal Reconciliation.

The play's departures from Winton brought *Cloudstreet* into ideologically murky waters that open it up to accusations of an uncritical political conservatism that is both understated in the original novel and antithetical to the politics of the play's creators.

Ruth Thompson

Ruth Thompson is currently enrolled in the first year of a PhD in Theatre Studies at the University of New England. She previously worked professionally in theatre as an actor, writer and director. Ruth has also worked extensively in community arts and community cultural development, both as a practitioner and as an administrator. Ruth has an abiding interest in the nexus between theatre practice, the perceptions of that practice and the role this plays in influencing public debate and social awareness.

Abstract: Theatres of Peace and Protest: The continuing influence of Euripides' play *The Trojan Women* at the nexus of social justice and theatre practice.

This paper will pay particular attention to a contemporary adaptation of Euripides' *The Trojan Women* by Rosalba Clemente and Dawn Langman, produced by the State Theatre Company of South Australia in November 2004. Using this production as a focus, I intend to explore how the practice of theatre can interact with, and in some cases influence, community cultural awareness and public debate, as well as contribute to the enhancement of social capital. The paper will use information gathered in interviews from the writers, directors, designers and community choir members, as well as some audience responses to the production. The production information will be juxtaposed with some of the theories and practices current within the debates surrounding community cultural development and the building of social capital. This journey to the interior of the State Theatre Company's production of *The Trojan Women* will offer insights into how adaptations of ancient texts may still hold relevance for contemporary performers, audiences and debates.

Joanne Tompkins

Joanne Tompkins teaches at the University of Queensland, where she has been Acting Head of the School of English, Media Studies and Art History for the past nine months. She is completing a book on spatiality in contemporary Australian theatre, as well continuing work on a virtual reality project that addresses spatiality in theory and practice.

Abstract: Mapping Spatiality in Contaminated Land: Maralinga and Contemporary Australian Theatre

This paper explores an Australian space that apparently doesn't really exist: Maralinga, is, according to Lynette Wallworth, "the one place in the country we have no picture of" (qtd. in Archdall 27). Nevertheless, images of this space reappear in contemporary Australian theatre. My research considers the literal space of contamination in the case of Maralinga, and more figurative contamination in the context of another isolated and politically-laden location, Woomera. Maralinga and Woomera remain of critical interest in contemporary cultural politics—and in particular, in theatre—because they shift in meaning from utopia to ou-topia; the contamination that predicated this shift from utopia to a non-place moves it so far from the place of utopia that it can be considered a non-place. I address plays that deal with spatiality in such contaminated sites, including *The Career Highlights of the Mamu* by Scott Rankin and Trevor Jamieson, *Sunrise* by Louis Nowra, and *Tiger Country* by Andrea Lemon and Sarah Cathcart. By considering a range of responses to these contaminated locations, the plays demarcate ways that the anxiety about spatial settlement and 'unsettlement' have been staged in Australia. These plays illustrate a type of imagining that creates a metaphoric map of places that are frequently left off the map altogether.

Bryoni Trezise

Bryoni Trezise is a postgraduate candidate at the School of Media, Film and Theatre, University of New South Wales. Her research focuses on 'fictional' autobiographical and memorial practices as sites of cultural rupture. Bryoni also works as a dramaturg and writer with PACT Youth Theatre, and maintains her own performance practice with ensemble *falling32*.

Abstract: The archive, my house, my memory

For Marc Augé, the significance of memory is borne through what is forgotten: 'Memories are crafted by oblivion as the outlines of the shore are created by the sea' (2004; 20). This paper will offer a musing on forgetting and the kinds of personal and cultural performances it provokes, through journeying into an institutional 'interior' – the archive – and offering the 'memory' story of one particular migrant that it holds.

Utilising the Oral Histories of the Ethnic Affairs Commission held at the State Library of NSW, this paper will seek to understand how the archive frames the 'internal' material that is oral history, memory, confession and testimony. It will also seek to understand how this material feeds back into frameworks of cultural identity that correlate the autobiographical mode with narratives of departure, arrival and survival, and configure the migrant identity as both internal to, and outside of, a greater national identity.

Gaston Bachelard argues that it is within the space of the 'house' that a 'great many of our memories are housed' (1964; 8). Jacques Derrida writes that the archive, as a house that organises memory, holds meaning that is 'in advance codetermined by the structure that archives' (1996;18). This paper will seek to navigate inside the archive's housing of memory and to understand how the force of its interior remnants works into external discourses of imagination, fiction and national narrative. The performances of these varied stories will co-mingle to perform yet another story again.

Caroline Wake

Caroline Wake is a doctoral candidate at the University of New South Wales, in the School of Media, Film and Theatre. She is currently working under the supervision of Ed Scheer and Meg Mumford.

Abstract: On the Interiority of Trauma: Narrating trauma in Sarah Kane's *Blasted*

This paper addresses itself to the general interiority of trauma. More particularly, it traces the journey that occurs when the subject articulates and narrates the experience of trauma, and in so doing transforms trauma from an internal, isolating event to an external, public account. Through reading Sarah Kane's play *Blasted*, I establish and elucidate the concept of traumatised narrative. I argue that the violent force of trauma does more than simply *structure* a narrative account of the event, it actually *fractures* that narrative, thereby causing a narrative *about* distress to become a narrative *in* distress. I contend that if we define a narrative *of* trauma as a narrative of a fractured narrative, then a narrative *in* trauma would be defined as a fractured narrative of a fractured narrative. That is, it would be performative since it would enact or produce that which it names. An example of a traumatised narrative appears in *Blasted*, which is not only about trauma, in the sense that it depicts both the perpetrators and victims of violence, but it also performs trauma, in the sense that it 'fails' to tell the story by eliding, repeating and fragmenting components of the story. In other words, Kane's traumatised narrative represents the effects of trauma as well as the events.

Lisa Warrington

Lisa Warrington is senior lecturer and programme coordinator of Theatre Studies at the University of Otago. Her current research interests include the theatre of Aotearoa / New Zealand, Shakespeare in performance and multicultural theatre. She has directed many plays, including a significant number of New Zealand works, such as *The Daylight Atheist* (Tom Scott), *Blue Smoke* (Rawiri Paratene and Murray Lynch), *Daughters of Heaven* (Michaelanne Forster) and *Wednesday To Come* (Renée). Further details may be found at <http://www.otago.ac.nz/theatrestudies/staff/lisa.html>

Abstract: Golden Weather to Daylight Atheist – a climate of the mind.

"I invite you to join me in a voyage into the past . . ."

In 1959, Bruce Mason (playwright, critic) wrote and performed his iconic play *The End of the Golden Weather*, which looks back in an attempt to recapture the childhood innocence of a golden past and landscape. In 2001, Tom Scott (political cartoonist, columnist, author) wrote *The Daylight Atheist* as a memory of his Irish father – 'wit, raconteur, bon vivant and bastard'. Childhood innocence is a cruel joke, replaced by self-imposed isolation, alienation from family and landscape and identity sought from within rather than from national roots. This paper will examine the interior landscapes/journeys travelled in these two solo pieces, and their approach to identity, history and nationhood in a New Zealand context.

David Wicks

David Wicks is Senior Lecturer and Course Coordinator for the BA Acting for Screen and Stage at Charles Sturt University. He has extensive experience as an actor and director on stage, in television and film. Recent television acting credits include *Blue Heelers*, *Halifax fp*, *Neighbours* and *Stingers*. Recent theatre credits include Mark in the Riverina Theatre Company production of *Birthrights* and Ragueneau in the Sydney Theatre Company production of *Cyrano de Bergerac*. For many years he co-devised and directed Hildegard Theatre Company's many award-winning productions, including *Woman in the Wall*, *The Wedding* and *Inje* which toured internationally. David has produced, directed and

performed solo productions of Shakespeare's *The Winter's Tale* and *Venus and Adonis*. Previously to Charles Sturt University he taught acting at the Victorian College of the Arts, Melbourne University and University of Ballarat.

Abstract: Delsarte, Goya and Chekhov

The twentieth and twenty-first centuries are not unique in offering an abundance of acting manuals. In the nineteenth and early twentieth centuries for example, there were possibly thousands of elocution and acting manuals available to the amateur and professional actor, public speaker or even household aspirant to social and moral improvement.

Many of these 'methods' were systematized into series of drawings and charts, illustrations depicting oratorical gestures, postures, and facial expressions corresponding to particular passions. The aim was to offer the actor/performer access to the correct emotional meaning for each dramatic situation.

Examples include Charles Aubert's *The Art of Pantomime – (L'Art Mimique* 1901, Paris, first published in English in 1927 and still in print!) based largely on a seventeenth-century source, Charles Le Brun's drawings from the *Conference on the Expressions of the Passions*, based on a lecture the painter gave in 1668.

Gustave Garcia's *The Actor's Art* (1888) also used illustrations from Le Brun to demonstrate 'correct' expression of the passions.

One of the most popular nineteenth century examples of acting methods was the work of Francois Delsarte, who did not write a treatise himself, but his work was recorded by a variety of pupils, including Abby L. Alger (trans.), *Delsarte System of Oratory: Containing All the Literary Remains of Francois Delsarte (Given in His Own Words*, New York: Edgar S. Werner, 1893 . .

In adapting Anton Chekhov's short story *Ward 6* for the stage, working with final year Acting students, I also used pictures not as a prescription of emotional state, but as a means of inspiring students to new levels of physical and emotional expressivity.

The story is set in a remote rural nineteenth century Russian town. The action focuses on the story of Doctor Ragin, who comes to the town to practice at the local hospital. The 'ward' of the title refers to the wing where the 'lunatics' are housed. The story develops the relationship between the doctor and a patient who he believes to be at least special, at most a prophet. This relationship and the attendant disapproval it causes in the town leads to the doctors downfall.

The physical language of the patients described by Chekhov is melodramatic – this is the time before the Major Tranquilizers. I wanted to explore the world of melodrama, disorientation and nightmare. After a period of purely visual research, I chose the etchings of Francisco de Goya known as *Caprichos* as they satisfy all the above criteria for a suitable physical language.

My paper will demonstrate and explain how the actors and I merged these pictures with the Chekhov story, and how we brought the whole to life on the stage.

David Williams

David Williams is a performer, technician, and director. He was a participant in the hybrid performance laboratories "Time_Space_Space" 1 & 2, and has worked with Sidetrack Performance Group, Sydney Theatre Company New Stages, Two Turns Dance Project, Blast Theory, pvi collective and Platform 27, and as a staging technician and flyman at the Sydney Opera House since 1997. In 1998 David was awarded the Marten Bequest Travelling Scholarship for Acting, with which he pursued training in the USA and Europe. He is a founding member and artistic director of version 1.0, and has devised and performed in all of the company's work since 1998, including *The second Last Supper* (2001), *questions to ask yourself in the face of others* (2003), *CMI (A Certain Maritime Incident)* (2004) and *The Wages of Spin* (2005). He commenced a PhD at UNSW in 2002.

Abstract: **Resistant performance and the 'fog of war'**

According to evidence given to the *Senate Select Committee into a Certain Maritime Incident (2002)*, the 'fog of war' critically disrupted military and government reporting systems during the 'children overboard' affair of October 2001, a key feature of the federal election campaign. The Chief of the Navy, Vice Admiral Shackleton, described the 'fog of war' as:

It is related to the reality that everything is real but it is not real. You are trying to pull threads and strands from many miscellaneous and sometimes disconnected information flows. You are trying to build a puzzle from many disconnected pieces. Sometimes the pieces fit accurately, sometimes they do not. [...] [Y]ou are dealing with millions of shades of grey and it is only as events start to get to a point of culmination that they start to form up into a real pattern, and then sometimes it disintegrates again as the events change. This is constantly moving and going up and down all the time. [...] It is never absolutely right; it is never absolutely wrong. (Committee Hansard 2002:57)

Admiral Shackleton was citing himself from the previous military inquiry into advice given to the Government during the 'children overboard' incident. His definition was then re-quoted repeatedly over the duration of the Senate Committee. Each repetition of this text is followed by a claim for the 'eloquence' or poetry of the description. Two key questions emerge from this testimony – what is this postmodern fog, conveniently both real and unreal? and how might resistant performance grapple with its targets in this fog?

This paper will examine the performative 'fogginess' of testimony given to Senate Committees, with reference to the recent performance work of version 1.0.

Australasian Association for Theatre, Drama and Performance Studies



Annual Conference 2005

4th – 7th July

JOURNEYS TO THE INTERIOR

School of Visual and Performing Arts, Wagga Wagga Campus, Charles Sturt University

DELEGATES

Title	Given Name	Surname	Institution
Ms	Ricci-Jane	Adams	University of Melbourne
Ms	Gillian	Arrighi	University of Newcastle
Dr	Jonathan	Bollen	University of New England
Ms	Jaclyn	Booton	University of Sydney
Ms	Georgie	Boucher	University of Melbourne
A/Prof	Tom	Burvill	Macquarie University
Dr	Maryrose	Casey	University of Queensland
Mr	Khairul	Chowdhury	University of New South Wales
Mr	Glenn	D'Cruz	Deakin University
Dr	Paul	Dwyer	University of Sydney
Dr	Peter	Eckersall	University of Melbourne
Ms	Rosemary	Farrell	La Trobe University
Dr	William	Farrimond	University of Waikato
Ms	Rachel	Fensham	Monash University
Mr	Andrew	Filmer	University of Sydney
Ms	Sarah	French	University of Melbourne
Mr	Ray	Goodlass	Charles Sturt University
Ms	Ariana	Grabrovaz	University of Sydney
Dr	Helena	Grehan	Murdoch University
Dr	Bree	Hadley	Deakin University
Ms	Janys	Hayes	University of Wollongong
Ms	Eileen Mary	Hoare	Macquarie University
Professor	Julie	Holledge	Flinders University
Mr	Guy	Hooper	La Trobe University
Ms	Alina	Hoyne	University of Melbourne
Dr	Jerry	Jaffe	University of Otago
Ms	Gillian	Kehoul	University of Queensland
Professor	Veronica	Kelly	University of Queensland
Ms	Filloyd	Kennedy	University of Queensland
Professor	Adrian	Kiernander	University of New England

Ms	Rosie	Klich	University of New South Wales
Ms	Sarah	Kurland Wise	University of New South Wales
Ms	Carol	Langley	University of New South Wales
Ms	Kathryn	Leader	University of Western Sydney
Ms	Jenny	Leong	University of Sydney
Mr	Lowell	Lewis	University of Sydney
Ms	Alison	Lyssa	Macquarie University
Dr	Paul	Makeham	Queensland University of Technology
A/Prof	Gay	McAuley	University of Sydney
Dr	Glen	McGillivray	University of Western Sydney
Dr	Ailsa	McPherson	Historian
Mr	Geoffrey	Milne	La Trobe University
Mr	Paul	Monaghan	University of Melbourne
Dr	Ronaldo	Morelos	University of Western Sydney
Ms	Jasna	Novakovic	Monash University
Ms	Gaye	Poole	University of Waikato
Mr	Kevin	Poynter	Charles Sturt University
Dr	Alison	Richards	University of Melbourne
Ms	Robyn	Roelandts	University of Wollongong
Ms	Meredith	Rogers	La Trobe University
Ms	Deanna	Ross	University of Sydney
Dr	Delyse	Ryan	Australian Catholic University
Dr	Mark	Seton	University of Western Sydney
Professor	Peta	Tait	La Trobe University
Mr	Jack	Teiwes	University of New South Wales
Ms	Ruth	Thompson	University of New England
A/Prof	Joanne	Tompkins	University of Queensland
Ms	Bryoni	Trezise	University of New South Wales
Ms	Caroline	Wake	University of New South Wales
Ms	Lisa	Warrington	University of Otago
Mr	David	Wicks	Charles Sturt University
Mr	David	Williams	University of New South Wales
Mr	Benjamin	Woods	La Trobe University

ADSA Special Bus Schedule

Monday July 4th

City to Main Campus

Pick up at Railway Station 11.30am (1130)

Pick up at all bus stops in Baylis and Fitzmaurice streets

Terminate at CSU front gate bus stop

Main Campus to City

Pick up at CSU front gate Bus Stop 4.15pm (1615)

Drop off at requested bus stops in Baylis and Fitzmaurice streets

Terminate at Railway station

Tuesday July 5th

City to Main Campus

Pick up at Railway Station 9am (0900)

Pick up at all bus stops in Baylis and Fitzmaurice streets

Terminate at CSU front gate bus stop

Main Campus to City

Pick up at CSU front gate Bus Stop 5.15pm (1715)

Drop off at requested bus stops in Baylis and Fitzmaurice streets

Terminate at Railway station

Wednesday July 6th

City to Main Campus

Pick up at Railway Station 9am (0900)

Pick up at all bus stops in Baylis and Fitzmaurice streets

Terminate at CSU front gate bus stop

Main Campus to City

Pick up at CSU front gate Bus Stop 4.45pm (1645)

Drop off at requested bus stops in Baylis and Fitzmaurice streets

Terminate at Railway station

Thursday July 7th

City to Main Campus

Pick up at Railway Station 9am (0900)

Pick up at all bus stops in Baylis and Fitzmaurice streets

Terminate at CSU front gate bus stop

Main Campus to Airport via City

Pick up at CSU front gate Bus Stop 3.45pm (1545)

Drop off at requested bus stops in Baylis and Fitzmaurice streets to Rail way station

Terminate at Airport