

## Contributors

**Don Asker** after studying Science at Monash University, underwent dance training at the Australian Ballet and has also completed a Masters degree in the English Department at Melbourne University. He has worked extensively as a performer, choreographer and director in Australia and overseas. Don's research focuses on interdisciplinary arts collaborations involving other cultural perspectives. He is engaged in doctoral research at La Trobe University and is a Senior Lecturer and Graduate Studies Co-ordinator of the Dance Department, Victorian College of the Arts.

**Don Batchelor** is a Lecturer in Drama, QUT Academy of the Arts. He has wide-ranging experience as an actor, TV and stage director, and arts administrator. Don has worked for Qld Theatre Company, ABC TV (Melb. & Syd.), Harry M. Miller Productions, Qld Philharmonic Orchestra, and taught at University of Qld, Brisbane C.A.E., and QUT.

**John Cumming** is a film maker, currently lecturing at Deakin University and conducting a Masters by research into Actuality and Cinema at La Trobe University. He was active as a lobbies for independent & community-based media in the 1980's.

**Elaine d'Esterre** is an artist and an art teacher. She has exhibited widely and her work has been collected by public institutions and private collectors in Australia and overseas. Elaine is currently working on her Ph.D at Deakin University. Elaine's thesis is concerned with the politics of representing women and positioning of images of women in the western canon.

**Frances Devlin Glass** is a senior lecturer in the School of Literary and Communication Studies at Deakin University. She has published in the areas of Australian and Irish literature's and Women's Studies, and has a research interest in feminist theory, ancient pre-patriarchal mythologies and women's spirituality.

**Anna Gibbs** teaches writing and textual theory at the University of Western Sydney, Nepean. Both her fiction and her theoretical writing have been published widely. She has co-edited two collections of experimental writing and is founder and chair of the editorial board of *W/edge*, a refereed journal of new writing. She has collaborated extensively in installation and performance with visual artist Nola Farman.

**Anne Graham** is an artist and an academic. She lectures in Installation, Sculpture and Performance in the Faculty of Visual and Performing arts at the University of Western Sydney, Nepean. The goal environment and social issues connected with incarceration have had a profound influence on her work as an artist. Anne has

exhibited both nationally and internationally during the last ten years the most recent exhibition being in Tokyo.

**Bill Hart** has a multidisciplinary background; his initial studies were in theoretical physics and he worked for CSIRO as a numerical modeller where he developed interest in alternative research strategies and the studies visual arts in the early 90's. Bill is now a Lecturer in 'Computers in Art' at the Tasmanian School of Art. His research Interests are in digital imaging and networked multimedia, stereoscopic data visualisation and the philosophy of knowledge.

**Anne Marshall** is a lecturer and the Postgraduate Co-ordinator for Performance in the Faculty of Performance, Fine Art and Design at the University of Western Sydney Nepean. Coming from professional/commercial and academic backgrounds in dance, design, music and anthropology, she has spent the last six years investigating 'new paradigm' research methodologies for performance as well as implementing innovative supervision practices and ways of presenting both performance and its written/recorded exegesis within postgraduate studies in the arts.

**Mark Minchinton** is a Senior Lecturer in Performance Studies at Victoria University and has been a performer for many years. Since 1987 he has worked increasingly in developmental and hybrid contexts, notably in Jude Walton's *no hope, no reason* (1991), and *Dance, Text, Film* (1996); He has lectured in postgraduate programs of the VCA School of Dance and the Centre for Performance Studies, University of Sydney. He has published in the area of theatre history and practice, and the philosophy and phenomenology of performance making, improvisations, and speech.

**Ann McCulloch** is a senior lecturer at Deakin University in the School of Literary and Communication Studies. She is the author of *A Tragic Vision: The Novels of Patrick White*, St. Lucia, U.Q.P., 1983. Ann has directed, produced and written 16 theatrical performances which include a six act play *Let Gypsies Lie* and a three act play *The Odyssey Enflamed*. In recent times Ann McCulloch has completed a filmed documentary (a series of six: eight hours duration) on the life and work of A.D. Hope.

**Yoni Prior** teaches in Performance Skills and Performance Studies at Deakin University and has extensive experience as a performer and director. She is a founding member of Gilgul Theatre. Her research interests are focused on the rehearsal process, inter-disciplinary/intercultural performance and Jewish Theatre. Yoni is currently collaborating with Alison Richards on a research project that investigates actor/director interaction.

**Alison Richards** is a Melbourne based theatre theorist and theatre maker who has worked extensively as a director, performer and teacher. She has taught at Deakin, Melbourne (VCA) and Monash Universities; publications include articles on

theatre research methodology, theatre criticism, opera and the Women's Circus. She is currently working on a PhD at Monash. She is Vice President of the Australasian Drama Studies Association, and Chair of the Footscray Community Arts Centre.

**Francis Treacey** is the coordinator of Media Art, School of Visual, Performing and Media Arts at Deakin University. Francis teaches film, video and screenwriting at undergraduate level as well as working in production and theory at post graduate level. His enthusiasm for student involvement in challenging work has led to the creation of a cable television channel, The Education Channel, a joint initiative with Optus Vision at the Rusden Campus. His current research involves questioning the impact and value of the new technologies on production.

### **Barbara Van Ernst**

**Kim Vincs** completed a Master of Fine Arts in Dance at Mills College, Oakland, California and has since choreographed and performed in Melbourne and San Francisco. She has taught at the Victorian College of the Arts School of Drama and at Deakin University. Kim currently co-ordinates the dance program at Deakin University, Rusden Campus and has recently commenced work on her PhD in Dance.

**Deborah Walker** is a practicing artist, having exhibited nationally and internationally. Deborah has been the recipient of numerous awards and prizes combined with research interests centered around metaphorical art and it's relationship to philosophy.

**Michael Waugh** is a graduate in literature and drama at Deakin University. During his undergraduate studies Michael wrote, directed and performed in two operas based on literary texts. His doctoral thesis writing a libretto based on *Moby Dick*. His research is concerned with the re-invention of text and focuses on the ways in which masculinity has been constructed in Melville's work.

**David Williams** has taught theatre at universities in England, France and Australia. He has also worked as director, performer and dramaturg - most recently with Ex-Stasis Theatre, Insomniac Theatre and the Chrissie Parrott Dance Co. His publications include *Peter Brook: A Theatrical Casebook, Directors' Theatre* (with David Bradby) and *Peter Brook and the Mahabrahata: Critical Perspectives*. Early next year Routledge, will publish his anthology, *Collaborative Theatre: Le Theatre du Soliel*. He is a contributing editor to Performance Research and Writings on Dance. Currently he teaches in the Performance Studies program at the VUT, Footscray.

**Simon Wilmot** has worked as a producer and director of his own work in the film and television industry. He now teaches media studies at Deakin University and is responsible for introducing multimedia courses into the Arts degree. Simon in

1995 completed several multimedia projects for the school. Simon's undergraduate degree at La Trobe University was in music where he researched the use of computers as a compositional tool; his current research is directed at exploring the notion of how documentary translates into interactive multimedia. Simon has recently received an Australian Arts Council Grant to develop electronic forms of music publishing.

**Rod Wissler** is Director of the Centre for Innovation in the Arts at QUT's Academy of the Arts. Previously he was Head of Drama at QUT (1989 - 1993), and Artistic Director of the TN Theatre Company (1982 - 1988). Previous research (1979) dealt with modes of characterisation in the works of German absurdist Wolfgang Hildesheimer Recent performance-based research focuses on applications of new media technologies and Asian Forms in Australian theatre. Rod has acted both in Australia and New York receiving awards for his work.