

WHY DO THINGS BREAK? WORKSHOP ABSTRACTS

Listed below are names and affiliations of workshop attendees in alphabetical order, their proposed contribution to discussions, and brief biodata.

Dr Kay Are (Rozynski)

University of Melbourne,
Melbourne, Australia

Breaking Out: Rash Translations

Interpretative commentary, translation, genre innovation – all break from an “original.” They act as a separation in a way that discloses the inherent susceptibility of the original to breakage. Jacques Derrida showed this, many times over. But they also divulge separation’s generativity. Unfaithfulness is an instigator of the messiest of break-ups, yet what an unreal catalyst for novelty. Where any of these instruments – commentary, translation, innovation – breaks a text open, a *topos* dilates. A refusal to be faithful draws up a space within which more writing can “effloresce.”

“Breaking Out: Rash Translations” embodies breakage in two parts. The first part involves an experimental translation process devised to test unfaithfulness. The second part involves a fragmented visual-verbal dialogue between a translated work by Derrida, *Glas* (1974), the critical commentary around *Glas* (which incessantly describes the work as achieving an absolute break with all genre traditions); and Jean Genet’s provocative 1990 essay that *Glas* is a commentary on “What remains of a Rembrandt” when “torn into four equal parts and flushed down the toilet.”

Biodata:

Kay Are is a writer interested in multi-modal, hybrid, site-responsive and/or conceptual poetry and prose. She is an early-career academic, a sometime unfaithful translator from Spanish, a native of the Blue Mountains outside of Sydney, and now based in Melbourne.

Anamaria Beligan with Valeriu Campan & Dr Călin-Andrei Mihăilescu

Melbourne, Australia
& London, Ontario, Canada

In Subversion We Trust

Anamaria Beligan and Valeriu Campan will present *In the Latitude of North, In the Longitude of East*, a documentary essay they made as film school students in Romania, during Nicolae Ceaușescu’s repressive twenty-year regime. It was shot in a psychiatric hospital that did not appear on any map. By breaking into taboo territory, this cinematic experience became a defining moment in their lives, the first step towards breaking free. The multi-lingual Călin Mihăilescu will focus upon literary treatments of the theme of rule-breaking and subversion.

Time will be set aside for a brief Question & Answer session, especially for those unfamiliar with the Ceaușescu period.

Biodata:

Anamaria Beligan is a Romanian-born writer currently living in Melbourne who writes in both English and Romanian. She is a graduate of the Film Academy in Bucharest and has a Masters in Applied Linguistics from

Monash University in Melbourne. Her writings appeared in publications such as *Quadrant*, *Picador New Writing*, *RePublica*, and *Voices*, and the online *Exquisite Corpse* and *Respiro*. Her novels—*Letters to Monalisa*, *motherbena.com*, and *Windermere: Love at Second Sight*—and collections of short stories—*A Few More Minutes with Monica Vitti*, *Love is a Trabant*, and *A Remarkable Skull*—have been published in both languages. Many of her projects have been supported by the Literature Board of the Australia Council of the Arts.

Călin-Andrei Mihăilescu, who holds a Ph.D. in Comparative Literature from the University of Toronto, is a Romanian-born Professor of Comparative Literature, Spanish & Critical Theory at the University of Western Ontario. He was a longstanding editor-in-chief of the journal *Recherche littéraire/Literary Research* and has edited and/or written ten books since the mid-'nineties and in excess of 140 papers. In addition to his academic writing, he has written poetry and short prose in English, Romanian and Spanish.

Valeriu Campan is a Romanian-born cinematographer who graduated from the Bucharest Film & Theatre Academy and is currently based in Melbourne. As director of photography, he has worked on award winning feature-length documentaries and feature films, such as *East Timor - Birth of a Nation* (Australian Cinematographer's Society Gold Award and Australian Film Institute nomination) and *A Guerra da Beatriz* (The Golden Peacock Award, International Film Festival, India, 2013; A.C.S. Gold Award and A.C.S. Judges Choice Award). As photographer, he has travelled extensively on assignments around the world, receiving a number of awards in international and Australian competitions including Australian Press Photographer of the Year. He has also lectured at the Australian Film, Radio & Television School in Sydney and the Swinburne Institute of Technology in Melbourne.

Rina Bruinsma

Deakin University
Melbourne, Australia

“Sky”: A Broken World?

This contribution focuses upon a short narrative, “Sky,” set in New York and will in effect explore the role of physics and mathematics when describing the way things are or the way they might be where causes precede their effects. By questioning the world as non-contingent (or necessary) or contingent (possibly owing to something outside itself), can it be explained by fixed mathematical laws or those subject to randomness? Or are we dealing with a stochastic universe which accommodates both? Is the universe perfectly whole and self-perpetuating or is it one that is breaking? And who are we within this universe? Minds that operate within a system that allows minds to operate within it? A product of the system that it both observes and seeks to comprehend. Are we story-tellers, dreamers, who break things in order to know what it means to be broken, to be conscious of and experience the system in which things break?

Biodata:

Canberra based writer Rina Bruinsma is completing her Ph.D. in creative writing at Deakin University. Her research investigates the surrealistic “marvelous” and experiments with its techniques, including automatism and dream. She has recently been published in *Double Dialogues* and in *Apocrypha Abstractions*. Recent work has also been presented at conferences such as the 2015 Australasian Association of Writing Programs in Melbourne (Australia) and the 2014 *Double Dialogues’* “Precursors into the Future” in Cardiff (Wales).

Dr Marion May Campbell

Deakin University,
Melbourne, Australia

Waterspout: In the Breaks

This contribution explores auto-ficto-criticism in relation to voice, text, and image within a transgeneric tradition, arguably coming from queer spaces (via Genet, Barthes, and Irigaray) in which a poetics of the fragment is deployed to capture broken time. It is especially in the breaks – in the generic shifts themselves – that the differential between intensities creates “electric” zones. Here, as events break understanding, the not-yet-symbolisable crackles like lightning.

By embodying a dialogue between the “scientific accident” and queer desire, this contribution explores the waterspout as linking figure – for the waterspout that during a 1952 electric storm off Wattamolla in New South Wales drew into its vortex a CSIRO rain physics Dakota aeroplane and atomised it and all those aboard, including this contributor’s father. “Waterspout” is from a memoir-in-slow-progress.

Biodata:

Marion May Campbell, an Associate Professor in Professional and Creative Writing at Deakin University, is a Melbourne writer whose discursive and creative work includes essays and critical articles as well as novels, poetry, and scripts for performance. Her most recent critical study, *Poetic Revolutionaries: Intertextuality and Subversion*, published in 2014 by Rodopi, investigates experimental poetics and her most recent work of fiction, *konkretion*, is about language and failed revolutionaries, published in 2013 by University of Western Australia Press.

Alicia Carter

Flinders University,
Adelaide, South Australia

The “Bad Mother”: When Maternal Bonds Break

In her 1980 *Powers of Horror: An Essay on Abjection*, Julia Kristeva speaks of the “immemorial violence with which a body is separated from another body in order to be.” In the most fundamental of life’s origins, we see a physical breakage. A mother’s body breaks open; a new body breaks away from another. If we understand the abject as concerning the borders of the body, the line between self and other, the act of giving birth is the ultimate in abjection. Yet in that act of breakage there can be another rupture, a break from what we traditionally value as the expected maternal response, a rift that feeds into fears about the “bad mother.” These anxieties manifest themselves in myths and fables of monstrous motherhood, from the stories of Lilith and Medea to the tales of Lamia and La Llorona. Sociologist Imogen Tyler recently claims that Kristeva’s account of the maternal origins of abjection fails to consider “what it might mean *to be* that maternal abject.” This contribution considers this position and interrogates conceptions of the broken bad mother.

Biodata:

Alicia Carter is a Ph.D. candidate in Creative Writing at Adelaide’s Flinders University and a founding co-director of The Hearth: A Night of Readings, a collective founded on the tradition of the *veillée*. Her current research considers representations of monstrosity and abjection in relation to the maternal body in myth and legend, folklore and fairy tale.

Kim Cea

New York, U.S.A.

“There Are Breaks – But What of the Breaks In-Between?”

This contribution takes the form of an autobiographical sweep tracing a professional life as a pianist, singer, actress (Broadway, television, and film), voiceover artist, and comedienne from childhood to the present. It will explore the periods of “big” breaks and the breaks in between the artist’s working life, when everything is possible *and* impossible simultaneously. Presented via the tools of Kim Cea, this event works on the premise that “laughter is a very serious business”!

Biodata:

Kim Cea is a M.A.C. Award winner, an Emmy Award winner, and a Broadway Star!

Her numerous television appearances include a guest starring role on *Law & Order: SVU* and an Emmy Award for *The News in Revue* (on P.B.S.). On Broadway, she starred in the music revue *Smokey Joe’s Cafe*, a role she also originated in the First National Tour. Other national tour credits include *Fame: The Musical*. Off-Broadway, she has appeared in *Newsical*, *Starmites*, *Finkel’s Follies*, and *CBS Live*, to name a few. She has also played leading roles in *Funny Girl* and *Little Shop of Horrors*. Her film credits include *The Guru*, *Dominic and Eugene*, *Gung Ho*, and *Lady Beware*. Her most recent appearances include sold-out runs at Caesar’s Palace in Atlantic City and her one-woman show *Kim Cea Live* at Joe’s Pub, The Zipper Theatre, Ars Nova Theatre, and Studio 54. She is also a full-time television/radio voiceover artist and can currently be heard on various national commercials (including Revlon & Kohls). Currently, she is in production filming the television pilot/series of the popular web series, *Greg & Donny*.

Carine Chen, Lester Wong & Lu Shirley Dai

University of Adelaide

Adelaide, Australia

Towards Breakage: Entanglement and Equilibrium

The tensile and fracture strength of any material defines the critical point when the object's structure collapses, but is that the only point when the object *breaks*? Or can the progressive journey towards that point - no matter how long - be *breaking*? This contribution explores the intricate interactions, interconnections, interdependence and struggles between two entities, be it two persons or conflicting ideas. The willing or unwilling destruction of an entity tips the balance of any existing equilibrium, but also gives birth and gives way to new and sometimes unexpected relationships. Documenting visual and aural art forms, we seek to explore the entanglement between the entities and the constant internal and external push-pull elements of any relationship. The eventual and unexpected resolution depicted concludes with a new equilibrium.

Biodata:

Carine Chen recently completed the double degree, the Bachelor of Music at the Elder Conservatorium of Music and Bachelor of Arts majoring in Psychology at the University of Adelaide. She has continued her studies with Russian pianist and pedagogue Eleonora Sivan, regularly performing at Adelaide’s Lunch Hour Concerts. At the same time, she maintains a strong interest in collaboration of different art forms as well as in creative arts therapies.

Lester Wong recently graduated with First Class Honours in violin performance from Adelaide’s Elder Conservatorium of Music, studying with Wendy Heiligenburg and previously with Keith Crellin. He is the

recipient of the Conservatorium Directors Award (2015), the Arved and Suzanne Kurtz Scholarship, and the Florence Cooke Violin Prize. He has recently completed a tour around Australia with Co-Opera and is taking on an Orchestral Traineeship program with the Adelaide Symphony Orchestra. He is also a player of the Chinese Fiddle (Erhu).

Lu Shirley Dai graduated magna cum laude from Barnard College where she studied Art History and Dance. Growing up in China, Shirley was trained as a Chinese traditional dancer and found her love and passion for postmodern dance at Barnard. Influenced by her interest in both visual art and dance, Shirley is actively researching the interaction among dance, visual art and technology. Her choreography develops from an interdisciplinary creative process that involves drawing, architectural planning, photography taking and improvising. Apart from being a freelance choreographer and performer in New York, Shirley currently works at Dia: Beacon as an educator guide and interns at Movement Research and Trisha Brown Dance Company.

Tanya Duckworth

University of New South Wales
Sydney, Australia.

Love, Addiction & Art: Un-breaking the Broken

Love is generally perceived as an emotion or a state of emotion. Art thrives on romantic love and its destruction as a catalyst for creativity. Similarly, creativity is associated with addiction. Yet is romantic love an emotion or is it an adaptive evolutionary process, an instinctual drive, subject to the same neurobiological processes that make all drives susceptible to addiction and withdrawal? And what of the creativity shown to be associated with both love-heartbreak and addiction-withdrawal? What if we viewed the emotional breaking of the bonds of love as its physiological response: a neurochemical withdrawal process.

A physiological drug withdrawal response to the breaking of neuro-chemical pathways, the bonds that form and reinforce both addiction and romantic love. If the creative process is also susceptible to emotional expression based on the breakdown of neurobiology, can the creative process itself, born out of destruction, be used to promote reconstruction of this broken neurobiology? Studies of creative therapies such as art, music and dance reveal self-reported emotional improvement, and cognitive therapies produce physiological changes in the brain similar to psychoactive medications for depression and anxiety. What if art could repair the brain, initiate neuroplasticity to unbreak the broken?

Biodata:

Tanya Duckworth, having recently completed a Master of Cognitive Neuroscience at the University of Sydney after her Bachelor of Arts (Honours) in Psychology there and of Fine Arts from the University of Newcastle amongst other studies, is a neuroscientist and artist based in Sydney, Australia. Her work focuses on the analysis and documentation of neuroscientific processes through artistic media. Currently her work is focused on creating sculptural installations of neural networks with accompanying works on paper exploring the scientific underpinnings of love as a habit-forming biological drive, including the neurobiological processes associated with falling in love as well as the physiological withdrawal associated with heartbreak.

Piri Eddy

Flinders University
Adelaide, Australia

The Broken Body of "Fishboy": The Grotesque as Bursting Boundaries

In his 1974 *Defence of Chaos*, Ben Shahn calls the poet a "trouble maker, a dissident element" who must break through to freedom so that others might follow. So, too, this contribution contends, fiction writers

must destroy what they know – as well as the world around them – in order to create new meaning. This kinship between creation and destruction can be viewed through the lens of the grotesque, where the bursting of boundaries, and the confluence of disparate and broken elements, is essential. Bernard McElroy suggests in his 1989 *Fiction of the Modern Grotesque* that the grotesque “distorts or exaggerates the surface of reality in order to tell a qualitative truth about it.” How then can the body be distorted to (re)create meaning, and must it always be subjected, like the figures in Francis Bacon’s twisted triptychs, to a violent breakage in order to uncover reality? This contribution will consider the intersections of the creative act and the grotesque in the case of the work “Fishboy,” raising such questions as: Why create such a misshapen body? What right does an author have to assume control over a broken body and force it to speak? How are broken bodies perceived?

Biodata:

Piri Eddy is currently a Ph.D. candidate at Flinders University in Adelaide where his research focuses on the grotesque in Australian fiction. His writing has appeared in *Indaily*, *Transnational Literature*, and *Southern Write*. In early 2016, his dramatic monologue *Teeth* was commissioned by Australian Theatre for Young People and performed in Sydney as a part of their production *All Good Things*. His short play *Maggots* was premiered by Moment to Moment Theatre Company in Melbourne in early 2017.

Dr Gabrielle Everall

University of Western Australia
Perth, Australia

Break Down: I Thought I Would Die Like Deleuze

This contribution explores my “break down” while I was doing my Ph.D. The way certain social forces reacted to my behaviour only worsened the experience of my “break down.” It happened within an institution where I was transported to another institution. The ideological context is both political and intellectual. My behaviour such as singing The Sex Pistols disturbed the boundaries of the institution. This contribution also breaks down the genres of creative writing and theory in the form of a ficto-critical piece. It mixes Deleuze’s theoretical concepts and Nietzsche’s concepts of the “eternal recurrence” with autobiography. Anna Gibbs recently defined ficto-criticism as “the dead stalking the present.” This is borne out by comparing the experiences of a dead French philosopher (Gilles Deleuze) and a dead poet (Sylvia Plath) with my own experiences of transgression.

Biodata:

Gabrielle Everall completed a Ph.D. in creative writing at University of Western Australia where she wrote her second book of poetry *Les Belle Lettres*. Her first book of poetry, *Dona Juanita and the love of boys*, was published in 2007. She has been published in numerous anthologies including *The Penguin Anthology of Australian Poetry*. She has also performed her poetry at The Bowery Poetry Club in New York and at the Edinburgh Fringe.

Rev Dr Michael Giffin

Independent Scholar
Sydney, Australia

Patrick White and God: The Unbreakable Godly Being-ness

The question “Why do things break?” assumes a prior unbroken state. The question is culturally specific. What is broken in one culture need not be broken in another. For example, the occidental concept of tragedy represents a struggle foreign to oriental culture. In the West, the question “Why do things break?” as Margaret Atwood observes in *Negotiating with the Dead* (2002), suggests we are still living in the shadow of romanticism, or its fragments, and this influences the author’s or artist’s terms of discourse.

The novels of Australia’s Nobel Laureate Patrick White (1912–1990) are examples of what Hans-Georg Gadamer calls “romantic hermeneutics” in *Truth and Method* (1990). Like many of his contemporaries, White probes the “conquest” of *mythos* by *logos*, and he desires the “restoration” of what *logos* has suppressed. In this way, his novels may be considered responses to Friedrich Nietzsche’s proclamation of God’s death. This contribution will be two-pronged in its approach. While White’s response to Nietzsche recognizes a shared distaste for *logos* and recognitions of “breakages” and a search for new forms of unities, it argues, nevertheless, that unlike Nietzsche, White does not pronounce a death but rather a continuation of godly “being-ness.”

Biodata:

Michael Giffin is an independent scholar, Anglican priest, and Franciscan tertiary. His 1993 doctoral dissertation at the University of Western Australia explored White’s religious imagination and his 1990 master’s thesis at the University of New England explored White’s perceptions of childhood. His research interests include the novel in English from Austen to Atwood, Christian and Jewish relations, Franciscan studies, and Hawaiian history. He is a regular contributor to *Quadrant* magazine. His latest book, *Patrick White and God* (2017), has just been published by Cambridge Scholars Publishing.

Elissa Goodrich & Caerwen Martin

University of Melbourne
Melbourne, Australia

Contemporary Music: What is Broken, What Breaks?

This contribution probes the way contemporary music can create an imagined sound world for what is actually extinct or for which we have only the barest of descriptions remaining. Amongst the questions raised are: What does it mean for contemporary music to operate at breaking points—harmonically, rhythmically, temporally, and dynamically? What transpires at the instant of such breaking points and what transpires after? Is it silence or is it sound where an audience hears and feels breakage? What is the role of accumulation—the accumulation of sound, of repetition, of melody, of (dis)harmony—in apprehending breakage?

Biodata:

Elissa Goodrich, who holds a Bachelor of Arts (Honours), of Music Performance, and a research Master of Arts (Honours) in History and Creative Arts, University of Melbourne, has in recent years tutored in various professional development courses at tertiary level and was a recipient of a State Library of Victoria Creative Fellowship. She is a composer, sound artist, and percussionist whose sound-art works as well as audio-visual collaborations with visual artist Gabby O’Connor and filmmaker Michael Carmody have been played and exhibited across Europe and Australasia. Her work has also included independent theatre with a number of directors—Bagryana Popov, Margaret Mills, Nadja Kostich, Luke Kerridge, and Alice Darling. In 2015/2016 her work featured at International Traverse Video-Art Festival (France), Sonorities International Contemporary Music Festival (Britain), and F.K.L. Tempo Reale (Italy). At the same time, apart from a major sound-art work for children—*Between Footsteps*—with writer Cressida Bradley at Heide Museum of Modern

Art and for the Australian Broadcasting Corporation (Radio National), she undertook her *Gene Tree Project* residency, working with dramaturg Nadja Kostich and evolutionary biologist Dr Anna Syme.

Caerwen Martin, who holds a Masters of Music Performance (Honours), teaches composition and cello at primary, secondary, and tertiary levels in Melbourne. She has also worked both nationally and internationally as a new music specialist and improviser at major festivals and venues in Australasia, Europe, and North America. Current ensembles include Arcko Symphonic, Silo String Quartet, Bolt Ensemble, Ruth Roshan Tango Noir, and The Birds Duo with Elissa Goodrich. She is the artistic director of Silo String Quartet, which she founded in 1998. Her compositions with SiloSQ are broadcast internationally both on radio and online and she is the recipient of the Orloff Family Charitable Trust Scholarship for Excellence and the Sir John T Reid Charitable Trust Bursary.

Dr R.A. Goodrich

Double Dialogues Co-Editor; CHE University of Melbourne & EPHI Deakin University Affiliate
Melbourne, Australia

Futurist Ruptures? Cubist Ruptures?

This contribution aims to introduce some significant ways in which the Parisian avant-garde in the visual arts in the half-decade before the 1914-1918 world war can be considered a rupture, a break, and why. More particularly, we shall illustrate our enquiry by way of some MoMA examples of works associated with the overlapping futurist and cubist movements (with, in the time allocated, greater emphasis upon the less familiar former movement). However, our concern is not to retrace the detailed chronicle of creative works and deeds and allusions: this has already been done amply if not exhaustively by many others. Rather, we shall analyze contrasting ways these artworks have actually been articulated or encountered by key artists and viewers, asking ourselves what conception of rupture or breakage is being presumed or rejected by them.

Biodata:

R.A. Goodrich, whose Ph.D. was awarded at the University of Melbourne, is a Melbourne-based affiliate of the A.R.C. Centre for the History of Emotions at University of Melbourne and of the European Philosophy & History of Ideas Research Group at Deakin University. He has published widely in aesthetics related to the visual, performing, and literary arts as well as in the philosophy of psychology and language in both national and international journals. He is a co-editor of *Double Dialogues* and recently co-edited with Ann McCulloch *The Event, the Subject, and the Artwork* (Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2015) and edited the Winter 2016 Issue Eighteen of *Double Dialogues*, "Lighting Our Darkness."

Dr Caroline Hagood

Fordham University
New York, U.S.A.

Breaking and Remaking in the Context of Trauma and Creativity

This contribution will focus upon the questions of breaking and remaking in the context of trauma and creativity in relation to two texts in the recent collection, *Making Maxine's Baby* (Hanging Loose Press, 2015). *Making Maxine's Baby* involves poetic narratives about a mentally ill homeless woman who lives in the New York City subway system, stealing books and sneaking into horror movies. The collection begins with a flashback to her experience of childhood abuse and her subsequent efforts to process and transcend these painful events through poesis – her ability to create both poetically and biologically. In a laudatory

review, Joan Larkin writes that it “wills us to train our attention not on the traumatic violation...but on the loneliness, wild creativity, and valor of survival.”

Biodata:

Caroline Hagood recently received her English Ph.D. from Fordham University, where she teaches literature, film, and composition courses. She is also a reader for Barrow Street, a prize-winning journal first started in Greenwich Village, New York, in 1998. Her essays and poetry have appeared (or are forthcoming) in The Kenyon Review, Drunken Boat, Hanging Loose, La Petite Zine, the Huffington Post, the Guardian, Salon, and the Economist. She is the author of two volumes of poetry, Lunatic Speaks (FutureCycle Press, 2012) and Making Maxine’s Baby (Hanging Loose Press, 2015), the latter being a small press bestseller.

James Hayes

Ryerson University,
Toronto, Canada

There’s No Escaping the Bay Window: Suburbia, Surveillance and Broken Lives in *Revolutionary Road*

Richard Yates once famously said: “During the Fifties there was a general lust for conformity all over this country.” In the rapidly expanding suburbs of the United States, it was a period of increasing homogenization and consensus. But was there a cost to this cultural shift? Yates’ 1961 novel *Revolutionary Road* examines a marriage that is slowly broken apart by life in the suburbs. This contribution examines the role that the actual, physical suburb itself plays in that breaking.

Anna Vemer Andrzejewski’s article “Building Privacy and Community - Surveillance in a Postwar American Suburban Development in Madison, Wisconsin” will enable us to articulate the specific ways in which the suburbs were designed to foster surveillance. Also incorporated are the articles “Apocalypse in Suburbia” by Mikita Brottman and “Ordinary, the Same as Anywhere Else” by Chris Allen and colleagues, which discuss the alienation that can be so tangibly felt because of this design.

The fact that suburbs were built with the intention of increased surveillance between residents is not lost upon Yates, whose suburban setting is reminiscent of Michel Foucault’s 1975 exploration of the “panopticon.” Yates associates the houses of the Revolutionary Road Estates with light, transparency, and discomfort. And while the story of the suburbs is so often one of bland, conformist contentment, in *Revolutionary Road*, the suburbs are the direct cause of a broken marriage, a broken father, and the end of a mother’s life.

Biodata:

Jamie Hayes, having completed his bachelor’s degree at Carleton University in 2013, is currently an M.A. student in Ryerson’s Literatures of Modernity graduate program. His research interests focus on the literature, music, film and television of mainstream culture and counterculture in the postwar United States.

Dr Dominique Hecq

Double Dialogues Co-Editor; Independent Scholar & AAWP Affiliate
Melbourne, Australia

Scary: The Break-Down of Language

Current discourse is suffused by the word “crisis.” Witness the fields of economics, sociology, politics, pedagogy, philosophy, psychology, psychoanalysis; “crisis” seems to haunt the humanities at large. “Scary” explores this cross-road and explodes ideas of self and text as it explores post-textual discourse poised on the brink of anxiety and desire, subjective dissolution and acting out, abjection and regression. In effect, “Scary” explores the break-down of language heralded by writing as speaking from a minimalist point of view -- that of a daughter faced with her mother’s senility -- in order to probe the limits of metaphor.

The contribution takes into account Della Pollock’s recent contention that “performative rhetorics are performative to the extent that they operate from within circuitries of reader response.” Furthermore, as such they presuppose the existence of both Other and other and therefore comprise both an evocative and communicatory dimension to language.

Biodata:

Belgian-born Dominique Hecq, who gained her Ph.D. from the University of Melbourne, is a translator, theorist, and creative writer in the fields of psychoanalysis and literature. Currently, she is an editor of *Bukker Tillibul: Journal of Writing & Practice-Led Research* and a co-editor of *Double Dialogues* and *Psychoanalysis Lacan* as well as a longstanding member of the Australasian Association of Writing Programs. Recent years have not only seen the publication of several creative writing collections, but also the publication of *Towards a Poetics of Creative Writing* (Bristol: Multilingual Matters, 2015).

Lauren Hlubny

Co-Artistic Director, Danse Theatre Surreality,
New York, U.S.A.

sans – Using Classical Art Forms to Demolish Classical Gender Limitations

This contribution involves a video documentation of *sans* – *an exposed dance-theatre experience* which is a nude performance piece by Lauren Hlubny in collaboration with a dancer, a cellist, and an actor exploring the limitations of gender as presented in the classical arts and dissected through a contemporary lens. *sans* was originally created and produced through a residency with Seattle’s The Pocket Theatre and Seattle’s Demo Project in October 2016, and then premiered at Theatre 54 in New York City in January 2017: <https://dansetheatresurreality.org/works/sans/>
sans used *Medea* by Euripides, Shakespeare’s *Romeo and Juliet*, and the ballet of the same name composed by Prokofiev and choreographed by MacMillan, as jumping-off points to explore accepting femininity into the definition of power, decrying censorship, and demolishing boundaries between disciplines to experience freedom of expression and existence.

Accompanying the documentation is a discussion of themes explored in *sans* from amongst the following:

- * Primordial power and freedom—nudity without sexual intimacy
- * Building trust and communication between disciplines and characters
- * Equipose world
- * Losing control, the masculine grasping for domination and censorship
- * Enforcement of stereotype through classical ballet and pointe
- * The importance of consent
- * Balance’s destruction demanding revenge

Biodata:

Lauren Hlubny is an experimental theatre director based in Brooklyn, New York and Co-Artistic Director of Danse Theatre Surreality (DTS). She holds a Bachelor's degree with Honors from Florida State University in Theatre and Anthropology. Some highlights of her work include a forty-minute surrealist dance-theatre work (*DALI*), a conversation between a cellist, ballerina, and actor (*This Is Not A Table For Three*), and a science-dance-theatre piece created in conjunction with University of Alabama Birmingham's Neuroscience Department (*re:Memory Birmingham*).

Lucy "Tilly" Houghton

University of Melbourne,
Melbourne, Australia

Legal Order, Legal Rupture

Hannah Arendt tells us that the state, when unable to command legitimate compliance from its citizens, reflects its loss of power by resorting to violence as a means of control. The riot and the protest are one and the same, in the sense that each exists as a space influenced by the ineffable: while political discourse may lead towards the creation of the protesting and the rioting crowd alike, the forces it addresses are beyond words.

This contribution will examine three events that reflect how the law is unable to address the crowd, and the protest, in its entirety. It situates these events within their wider contexts of Western approaches to political protest, focusing in particular upon their effect upon legal systems. It will be contended that the law, with its emphasis solely upon the word, has no adequate means of responding to the crowd; it is the protest that is the point at which the law is not merely broken or disrupted, but entirely ruptured. This rupture—the point at which the law is compelled to evolve if it is to maintain order in a given society—exemplifies the way in which legal systems are unable to deal with that which is beyond words.

Biodata:

Tilly Houghton graduated with First Class Honours in literary studies at Deakin University in 2013. After teaching English in Prague for a year and pursuing research interests in relation to law, suicide, and spatiality within the context of political asylum and refugees, she is currently studying law at postgraduate level at the University of Melbourne.

Dr Kathryn Keeble

Deakin University
Melbourne Australia

Paris, 1948: Two Broken Individuals, a World Forever Changed

In Vaugirard, the left-bank XVth arrondissement of Paris, Irish playwrights Brendan Behan and Samuel Beckett meet for the first time. Beckett, having spent the Second World War working for the French Resistance and having narrowly escaped the hands of the Gestapo, is tormented by the randomness of the universe's selection. He is left to survive in a world with "humanity in ruins." Why has he been saved when many of his friends and colleagues have not been so lucky? Behan, a month out of Dublin's Mountjoy Prison having spent most of his short life since the age of sixteen incarcerated for terrorist activities, has his own demons to exorcise.

From this encounter between two broken individuals, art will make sense of a world forever changed. A few weeks after their fateful meeting Beckett began writing his masterpiece, *Waiting for Godot*. Behan, by all

accounts, arrived in Paris with a rough draft of his anti-hero classic, *The Quare Fellow*. This contribution documents what might have been discussed during that long night in the attic studio of Rue des Favorites #6, in Paris, 1948.

Biodata:

Kathryn Keeble has a Ph.D. in creative writing and teaches writing, literature and study skills at Deakin University. A former fashion designer, Kathryn is a theatre reviewer for the *Melbourne Observer*. She has had journal articles published in *Double Dialogues* and *antiThesis*, and a chapter in *Food and Appetites: The Hunger Artist and the Arts* (Newcastle-upon-Tyne: Cambridge Scholars Press, 2012). Her playscript *Ion Man's Adventures in Atomic Wonderland* was shortlisted for the 2010 Playwriting Australia's National Script Workshop and her short story, 'Aftermath' was published in the 2010 anthology, *Award Winning Australian Writing*.

Kari Lyon
Deakin University
Melbourne, Australia

The Art of Shattered Pieces: Where Creation and Destruction Merge

Trauma feels like this: a moment of rupture, glass shattered into tiny shards. A compulsion to go back, to locate the slivers of experience and arrange them to be understood as a whole, but each fragment reflects and refracts the light, its image shifting each time it is disturbed. Re-breaking, re-assembling. Linguistic expression alone cannot adequately describe the void where this experience, yet to be integrated into identity, should reside. The pieces defy a linear sequence. What to make instead? Art.

Art within fiction facilitates viewing of the fragments of trauma, making it possible to assemble order and understanding perhaps not yet known to its (fictional) creator. Contemporary crime fiction is an ideal genre for employing this method of representation. The traditional concept of piecing together clues is re-appropriated in the quest for the understanding of violence and its effects, inviting consideration of all aspects of the traumatic experience and, in piecing together shards of glass, a reflection emerges. This contribution will draw from literary/filmic texts to analyse the role of art in revealing hidden trauma as well as hidden clues.

Broken Hearted: The Voice of Pain

In moments of intense emotion, the human voice is said to break, audibly exposing vulnerability as the body responds to psychological demands. In situations such as post-traumatic stress or bereavement, phonation may be altered for an extended time, the pitch and timbre of the voice revealing lasting internal wounds.

As an artform characterized by heightened emotions and centered on the unamplified voice, opera folds these vocal variations into music. Here, vocal timbre and phrasing are finely tuned to communicate every nuance of a character's emotional arc as he or she navigates the extremes of broken hearts and broken vows. This contribution will focus upon two case-studies of the broken heart: the "mad scene" in Act Three of Gaetano Donizetti's *Lucia di Lammermoor* (1835), libretto by Salvatore Cammarano, and Violetta's "Addio, del passato" in Act Three of Giuseppe Verdi's *La Traviata* (1853), libretto by Francesco Maria Piave.

Biodata:

Kari Lyon holds a Bachelor of Arts (Honours) in English, Communications & Cultural Studies from the University of Western Australia and a Master of Arts in Writing & Literature from Deakin University. She also

completed a Bachelor of Music at the Western Australian Academy of Performing Arts in Perth and studied opera at the Sydney Conservatorium and privately in London, the background to becoming an award-winning soprano with credits and continuing performances in Australia, Europe, and the United States. She is a doctoral candidate at Deakin University, researching trauma and testimony in contemporary crime fiction.

Professor Emerita Ann McCulloch

Double Dialogues Executive Editor; Deakin University
Melbourne, Australia

The Fear of Representation: The Politics of Art and the Art of Politics

This opening discussion commences with an overview of the contributions to this New York Double Dialogue closed international workshop. It will identify the kinds of responses to the question “Why Do Things Break?” and examine the different ways in which these approaches may or may not rely on “representation”. While this paper will recognize the capacity of art to interpret the world, it will examine its increasing incapacity, particularly in the last two decades, to change it. The “people” we are told are not interested in representation. Political, philosophical and artistic “ideas” are sidelined along with their painterly, musical theatrical and filmic “representations.” The history of ideas, throughout time and place, has demonstrated the power of ideas, images, metaphors, allegories and symbols; the reality of the present shows a determined effort to move forward through “facts,” economic management and empirical data. There is a new kind of fear emerging and with it comes the promises of rupture and confrontation between economic necessity and the challenges posed to artistic integrity.

Biodata:

Ann McCulloch is Professor Emerita of literary studies at Deakin University. Her principal area of research is the history of ideas with special focus upon philosophy, aesthetics, poetics, and literary studies. She has written widely on biography, literature, and philosophy (with particular reference to Nietzsche) and their interface with Australian Literature, especially A. D. Hope, Christina Stead, and Patrick White, the theory of tragedy, and visual and literary representations of depression, trauma, environmental ethics, and climate change. Her books include *A Tragic Vision: The Novels of Patrick White*; *Dance of the Nomad: A Study of A.D. Hope's Notebooks*; *A Dance of Language: The Life and Work of A.D. Hope* and *The Third Space: Poetry and Painting of Sudesh Mishra and John Forrest* (with R.A. Goodrich). She has also edited and contributed to three collections of essays: *Food and Appetites: The Hunger Artist and the Arts* (with Pavlina Radia) in 2013; *The Event, the Subject, and the Artwork* (with R.A. Goodrich) in 2015; and the forthcoming *Precursors into the Future* (with R.A. Goodrich and Christopher Norris). Ann McCulloch is a Harold White Fellow and has been a visiting teaching scholar at the University of Melbourne; ANU, Canberra, Australia, and in Fiji, Denmark and Japan. She is the executive and founding editor of the arts discourse journals *Double Dialogues* (eighteen issues) and *In/Stead* (three issues) which has developed a large international following since it went on-line in 2001. She has also scripted and produced twelve plays (founder of Maelsrom Theatre) and she has made nine documentaries, including six on the life and work of A. D. Hope and three on art and climate change.

Dr John O'Carroll

Charles Sturt University
Bathurst, Australia

Broken Bodies: The Aesthetics of Cancer

This contribution will address meeting points which are also points of breakdown. Its subject matter is cancer, not only as it happened to me personally, but also – mainly – as a condition of life itself. Cancer itself is a breakdown in the body, but its treatment often also involves surgical operations. In my own medically unremarkable case, it involved being cut open, broken into, and having a part of my body, the prostate gland, removed. In the lead-up to the operation, in its immediate aftermath, and then afterwards, I bathed fleetingly in scholarly articles about cancer, about alternatives, and about the side-effects with which I now live. But such inquiry always led me to distractions, the most important of which were the dazzlingly beautiful images of cancer cells, and our very inadequate ways of talking about the effects of cancers on personal self-image and intimacy.

Biodata:

John O’Carroll, who holds a Ph.D. from University of Sydney, teaches Literature and Communications at Charles Sturt University in rural New South Wales. His research interests include Australian, Pacific, and post-colonial literature, cultural analysis and anthropoetics, cybernetics and communications. Apart from two co-authored books and several book chapters in recent years, his refereed journal articles have appeared in, for example, *Anthropological Quarterly*, *Anthropoetics*, and *Philosophy and Social Criticism*.

Dr Julia Prendergast

Swinburne University of Technology,
Melbourne, Australia

“Like Clay”: Postpartum Psychosis

This contribution will focus upon extracts from the short story “Like Clay” which narrates a form of postpartum psychosis known as olfactory hallucination from the third person perspective of a child.

Public intellectual Jared Diamond once asked the acclaimed evolutionary biologist Ernst Mayr why Aristotle had not developed the theory of evolution. Mayr’s answer was “frage stellen” which Diamond somewhat loosely translated as “a way of asking questions.” The idea that a particular way-of-asking might generate a particular way-of-knowing and, indeed, a particular branch-of-knowledge, is utterly intriguing, especially when we frame the practice of creative writing in those terms— as a way of asking questions. Novelist Drusilla Modjeska unpacks the concept of “temporising” in her 2002 article “Writing Poppy.” This discussion invites us to consider the generative possibilities of the temporising space—as an imaginative space for writers—a way of asking questions. Similarly, “Like Clay” has been chosen in so far as it embodies the concept of temporising at the level of form and content. It interrogates the connection between language and imagery, the work of association and similarity, as tools to unpack our world.

Biodata:

Julia Prendergast has a Ph.D. in Writing and Literature from Deakin University and currently lectures at Melbourne’s Swinburne University of Technology. Her theoretical work has been published both in Australia and Britain, including, for example, *TEXT* and *New Writing: The International Journal for the Practice & Theory of Creative Writing* as well as contributing a chapter to *Testimony, Witness, Authority: The Politics and Poetics of Experience* (Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2013). Her short stories have been longlisted, shortlisted and published in England and Ireland, Australia and the United States. A full version of “Like Clay” appeared in *Island Magazine*, Issue 143 (2015). Her, as yet untitled, novel, written as part of her doctoral thesis, has recently been accepted for publication.

OR

Julia will present extracts from the short story ‘Ghost Moth’. This story is set in the Strathbogie Ranges in Victoria. It is a story about mothering and memory, and the bond between a father and a daughter.

Dr Pavlina Radia & Dr Paul Monaghan

Nipissing University

North Bay, Canada

“It’s Raining Soot”: An Unsettled Odyssey

Broken cultural and familial topographies—the haunting of historical events like colonization, WWII, the Holocaust, and the Cold War—all make the complex topographies of memory: light or dark, settled or broken. Drawing on Paul Ricoeur’s notion of memory as an intertwined set of recollection, image, anamnesis, and testimony, this contribution examines the unsettled and unsettling stratigraphy of memory through the modern retelling of the rapture and rupture between Odysseus, the archetypal traveler, and Calypso, the Ogygian nymph. It asks: What is memory? Who and what is being remembered but also broken by the very act of remembering? Are memories becoming-image, becoming-sound, becoming-narrative merely paying witness to the trickery of what Plato refers to as “an absent thing”? Or is the past simply the present revisited, unsettled and covered with the soot of memory?

This contribution will re-imagine Odysseus’ journey and his seven years spent ensnared by Calypso on the Ogygian Island as a series of moorings inspired by history and its breaking points. Soot acts as an important catalyst and symbol of the meeting of two cultures that are multiple; two people who are many; two families that are nations. Breaking the familiar paradigms of culture, nurture, and affect, we shall provide an unsettled commentary on the archetypal image of a journey broken by shards of memory—their call to witness is also a refusal to remain silent in the wake of all that is unsettling. In this iteration, rupture and rapture become one and many: a potentiality of being and nothingness in all its multitudes.

Biodata:

Pavlina Radia, an Associate Professor in English Studies, is Associate Dean of the Faculty of Arts & Science and Director of the Centre for Interdisciplinary Collaborations in the Arts & Sciences at Nipissing University, North Bay, Ontario, Canada. Her research interests highlight the importance of trans-disciplinarity as a means of critical, ethical and socio-cultural inquiry. She is the co-editor of *Food and Appetites: The Hunger Artist and the Arts* (with Ann McCulloch) in 2012. She has recently published two books in 2016: *Nomadic Modernisms and Diasporic Journeys of Djuna Barnes and Jane Bowles* and *Ecstatic Consumption: The Spectacle of Global Dystopia in Contemporary American Literature*.

Paul Monaghan is a scholar in Theatre Studies and Classical Studies grounded in professional theatre practice. He holds a Ph.D. in Theatre Studies and Classical Studies from the University of Melbourne. Formerly at the University of Melbourne and Victorian College of the Arts in Melbourne, Australia, he now teaches in Classical Studies and History at Nipissing University and in the Theatre Department at the University of Ottawa. His research focuses upon contemporary theatrical practice and dramaturgy, ancient Greek and Roman theatre in antiquity and their reception as performance in the modern world.

Professor Jennifer Rutherford

University of Adelaide

Adelaide, Australia

April in Kumrovec

This contribution will begin by telling a story. “He’d been nudging his way into my dreams, a hand brushing a leaf from my cheek, his blue corduroy jacket beside me as I walked along the river bank or I’d see him far off,

on the other side of the river, keeping pace. So I wrote to him... on the pretext of making a documentary about that time in the late seventies when we had met in the Former Republic of Yugoslavia. It wasn't a complete pretext. I had the crew, the funding, even the post-production sorted out, and it was a good story. Everybody said it was a good story — and the crazy thing was it was true — and yet, so hard to fathom this side of the wall's fall that we could ever have been those kids sent to Yugoslavia for training in revolutionary technique in those end months of the seventies as Russia invaded Afghanistan and Tito lost his legs."

The revolution comes to a very slow end in this contribution highlighting the entanglements of revolutionary and romantic fantasy and their final and inevitable demise.

Biodata:

Dr Jennifer Rutherford is Director of the J.M. Coetzee Centre for Creative Practice at the University of Adelaide and Professor in Sociology and Literature. Her books include *The Gauche Intruder: Freud, Lacan and The White Australian Imaginary* (2001); *Zombies* (2013); and *Melancholy Migrations: Travelling with the Negative* (forthcoming 2017 with novelist Brian Castro). She is the director of the acclaimed documentary *Ordinary People* and her curated works include *Traverses: J.M. Coetzee in the World*. Her co-edited volumes include *Halfway House: The Poetics of Australian Spaces* (2010 with Barbara Holloway) and *J.M. Coetzee's 'The Childhood of Jesus': The Ethics of Ideas and Things* (forthcoming 2017 with Anthony Uhlmann).

Dr Josephine Scicluna

Deakin University
Melbourne, Australia

"Between Wedding Cake Island and Here": Broken Moments

"Like a vase," wrote the poet Sarah Manguso in 2010, "a heart breaks once. After that, it just yields to its flaws." This contribution will explore how a vase might become a place and sound its life-force in terms of the dynamic category of *retentir*, to reverberate, as conceptualized in the 'thirties by philosopher Eugène Minkowski. To do so, it will investigate the composition "Motion" by the formerly New York based musician and sound designer Daniel Dewar, which explores in microscopic detail repetitions and shifts where moments are broken by the programming of grain samplers, creating shifts in time, which in turn cause digital scratches and imperfections. At the same time, this contribution will focus upon how the narrative poem, "Between Wedding Cake Island and Here," deploys "flaws" as the speaker sounds out her own attempts to shift time in order to reach and then to escape her lover. The narrative work is its speaker's dream, refracted by birds and children, where broken love is the main character in scenes of environmental destruction.

Biodata:

Josephine Scicluna holds a Ph.D. in Professional and Creative Writing from Deakin University where she has been teaching. She is also a poet and fiction writer who explores diverse and hybrid forms in collaboration with musicians, sound artists, scriptwriters, and film makers. These collaborations have been broadcast on Radio National of the Australian Broadcasting Corporation amongst many other radio broadcasters and she is currently co-writing a feature screenplay with Patrick van der Werf based on their South Gippsland research about Margaret Clement, Victoria's so-called "Lady of the Swamp." Her most recent article on the notion of reverberation appeared in the October 2015 Special Issue of *TEXT* entitled "Reverberation and the Parodic: An Invitation to the Spaces of Sound."

Daniel Dewar is a sound designer, composer, and founder of music technology company, Paperchain. Before returning to Sydney, he was based in New York City where he worked as a sound designer on a variety of

film and television projects. In 2014, he released his debut album, *Ambient Works Volume One*, and has started developing compositions for his sophomore release. In 2016, he founded Paperchain, a music technology company aimed at improving the flow of data in the music industry and building shared, decentralized music metadata collection, storage and validation platform for record labels, music publishers, royalty collection societies and digital music stores.

Dr Amelia Walker

University of South Australia,
Adelaide, Australia

Nervous: A Break, Flowing through Poetry and Beyond

Together with critical discussion, this presentation attests to the ongoing relevance of antipsychiatrist R.D. Laing's (1967) notion of 'breakdown' as 'breakthrough' for collective social wellbeing. Drawing on Foucault's *History of Madness* (1961), and with allusion to Deleuze & Guattari's *Anti-Oedipus: Capitalism and Schizophrenia* (1972), this presentation reflects on how western psychiatry's violent limits support established socio-economic systems and on contemporary efforts to shift beyond mainstream mental health models. These efforts include poetic research processes similar to those developed and deployed in disciplines of the arts and humanities. Observing commonalities between poetry's formal devices and the linguistic tendencies western psychiatry associates with formal thought disorder, I use specific examples to illustrate how echolalia and clang association have offered multiple connections and directions that might otherwise be ignored.

Biodata:

Amelia Walker gained her Ph.D. in 2016 through the University of South Australia, where she now teaches courses in creative writing and literature. Her publications include three poetry books and three educational resource books. Prior to her creative writing studies, she worked in healthcare as a personal care attendant, and then a registered nurse, including partial completion of a psychiatric nursing traineeship – a path she abandoned due to irreconcilable discomfort with mainstream psychiatric treatment practices.

Dr Eric Weichel

Nipissing University
North Bay, Canada

Resurrection(s): Trauma, Tea, and Teleology

In "Dropping a Han Dynasty Urn" (1995), Ai Wei Wei undertook an anti-canonical, politically subversive act of breaking. Wei Wei's literally deconstructive approach to the historicity of Chinese ceramics highlights how many contemporary approaches to the historical canon of visual art take breakage as a core concept of critique. In the West, the racist, colonialist, imperialist and patriarchal nature of canonical art histories are sometimes "broken" through the radical defetishization of the modernist art object (exemplified by Duchamp), or through its recapitulation in postmodern kitsch (deployed so successfully in the work of Boyle, Monkman, Piccinini, or Dyck). Despite these often binarizing strategies, several contemporary ceramicists show work that transcends either an unambivalent appropriation of historicity or its outright rejection. Instead, these artists produce work that is demonstrably informed by a diverse set of methodological approaches towards materiality. In this experimental presentation, I juxtapose multiple ways of demonstrating eclectic approach towards the production of twenty-first-century ceramics. The Zen Buddhist, Taoist, Marxist-Feminist, Bakhtinian and Debordian theoretical strands underpinning the production, destruction, and resurrection of contemporary ceramic art are recuperated as a discursive act of

material poetry, where texts are sometimes physically glazed into porcelain or pottery fragments assembled as a mimetic tool of the imagination.

Biodata:

Eric Weichel is Assistant Professor of Art History at Nipissing University in North Bay, Ontario, Canada. He received his Ph.D. from Queen's University in 2013 and subsequently held a SSHRC-funded postdoctoral fellowship at Concordia University in Montreal. He has also taught at the University of Toronto and Guelph University and was a fellow of Yale University's Lewis Walpole Library in Farmington, Connecticut. Major publishing initiatives include a forthcoming volume with Routledge, and articles published in several peer-reviewed journals, including *Queen's Journal of Visual & Material Culture*, *Journal of Court Studies*, and *Cahiers métiers d'art :: Craft Journal*.