Why Do Things Break?

A symposium co-hosted by the J.M. Coetzee Centre for Creative Practice, The University of Adelaide and Double Dialogues

14th October 2016
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Ann McCulloch

Ann McCulloch is Emeritus Professor of Literary Studies at Deakin University. Her principal area of research is the history of ideas with a special focus on philosophy, aesthetics, poetics and literary studies. She has written widely on biography, aesthetics and philosophy (with a particular interest in Nietzsche) and their interface with literature, biography, Australian Literature (especially A. D. Hope, Christina Stead and Patrick White), the theory of tragedy and the visual and literary representation 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 AD Hopes Notebooks; A Dance of Language: The Life and Work of AD Hope and The Third Space: Poetry and Painting of Sudesh Mishra and John Forrest (with RA Goodrich). She has edited and contributed to three collections of essays: The Hunger Artist (with Pavlina Radia), 2013; The Event, the Subject and the Art (with RA Goodrich) 2015; and the forthcoming Precursors into the Future (with RA Goodrich & Christopher Norris) 2017. McCulloch is the executive editor and founding member 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 (Co-editors: RA Goodrich; Paul Monaghan; Dominique Hecq and Tony Hood). She has also scripted and produced twelve plays and made nine documentaries, including ones on the life and work of A. D. Hope and on art and climate change.

Jennifer Rutherford

Jennifer Rutherford is the Director of the JMCCCP and a research professor in Literature and Sociology. An interdisciplinary scholar working broadly in the field of psycho-social poetics, her works explore narrative, memory and place-making, the slowness of cultures and subjects in times of great change, the way individuals and communities dwell in and through the traumas that shape them, and the role that artists and writers play as conduits for change. Psychoanalysis informs much of what she does, as does the troubled history of colonial race-relations. Key critical works include The Gauche Intruder: Freud, Lacan and the White Australian Fantasy (MUP), Zombies (Routledge) and Ordinary People (Documentary: Film Australia). Curated works include the exhibition: Traverses: J.M. Coetzee in the World (Kerry Packer Civic Gallery) and the co-curated exhibition: The Future of the Book (SASA Gallery). Forthcoming works include the co-authored book Melancholy Migrations: Journeying with the Negative (Giramondo) and the co-edited collection J.M. Coetzee’s The Childhood of Jesus; the Ethics of Words and Things.

Why Do Things Break Symposium would also like to acknowledge the hard work of the Double Dialogues editorial team—Dr Tony Hood (webmaster, producer and co-editor of Double Dialogues), Executive Director Professor Ann McCulloch, Dr R. A Goodrich, Associate Professor Dominique Hecq and Dr Paul Monaghan—and of JMCCCP administrator Rita Horanyi in bringing this event to fruition.
# Schedule

## Day

### 8.30am

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<th>Session #1</th>
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<tr>
<td>8.50am</td>
<td>University of Adelaide</td>
<td>Welcome</td>
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<tr>
<td>9.00am</td>
<td>Stephen Whittington</td>
<td>Performance of <em>Véritables préludes flasques (pour un chien)</em> by Erik Satie</td>
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<tr>
<td>9.15am</td>
<td>Ann McCulloch</td>
<td>Twenty Years of Double Dialogues: Ruptures, Breakages and Re-inventions</td>
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<td>9.30am</td>
<td>Brian Castro</td>
<td>The World, the Sex, and the Critic</td>
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<td>9.45am</td>
<td>Ben Howe</td>
<td>Instances of Anomaly</td>
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<tr>
<td>10.00am</td>
<td>Michael Meehan</td>
<td>Why Things Break: Narrative Patching and the Law</td>
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<tr>
<td>10.15am</td>
<td>Jennifer Rutherford</td>
<td>April in Kumrovec</td>
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<tr>
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<th>An Entropic World</th>
<th>Hartley Concert Room</th>
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<tr>
<td>11.00am</td>
<td>Lisa Harms &amp; Georgina Williams</td>
<td>Crystal-image (semblance, sovereignty &amp; sub-division)... on breaking-up &amp; breaking-down</td>
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<td>11.15am</td>
<td>Marion Campbell</td>
<td>Waterspout</td>
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<td>11.30am</td>
<td>Anamaria Beligan</td>
<td>The Second Law</td>
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<td>11.45am</td>
<td>Corin Spencer</td>
<td>Cold Hearts and Entropy</td>
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<td>12.00pm</td>
<td>Rina Bruinsma</td>
<td>Sky</td>
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<tr>
<td>12.15pm</td>
<td>Elissa Goodrich</td>
<td>The Gene Tree</td>
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<td>Language Lined with Flesh</td>
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<td>Kevin Sarlow</td>
<td>Brokenness and Restoration: A Lament</td>
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<td>11.30am</td>
<td>Susan Pyke</td>
<td>Ecology of Junk</td>
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<td>11.45am</td>
<td>Heather Taylor Johnson</td>
<td>Broken Body</td>
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<td>12.00pm</td>
<td>Andy Jackson</td>
<td>Bodies: Otherpoems</td>
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<td>12.15pm</td>
<td>Alicia Carter</td>
<td>The ‘Bad Mother’: When Maternal Bonds Break</td>
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<td>Samantha Young</td>
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<td>Kathryn Hummel</td>
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<td>Kathryn Keeble</td>
<td>Paris, 1948</td>
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<td>Alexander McCulloch</td>
<td>The Art and the Industry</td>
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<td>Julia Prendergast</td>
<td>Like Clay</td>
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<td>2.45pm</td>
<td>Tilly Houghton</td>
<td>Law, Seeking Asylum, and Breakage</td>
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<td>Shari Kocher</td>
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<td>Piri Eddy</td>
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<td>Claire Gaskin</td>
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<td>Amy Matthews, Jamie Wang &amp; Stephen Muecke</td>
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<td>Carine Chen and Xiao Sure</td>
<td>Breaking Forming</td>
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<td>Conclusion</td>
<td>Jennifer Rutherford/Ann McCulloch</td>
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**Evening**

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<td>Dinner</td>
<td>La Boheme Cocktail Bar, 36 Grote St Adelaide</td>
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<td>7pm</td>
<td>Daniel Lah</td>
<td>A Working Man- monologue</td>
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<td>7.15pm</td>
<td>Leon Marvell</td>
<td>The Day Destroys the Night</td>
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<td>7.30pm</td>
<td>Dominique Hecq</td>
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<td>7.45pm</td>
<td>Amelia Walker</td>
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<td>Interval</td>
<td>Break</td>
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<td>8.30pm</td>
<td>Rita Horanyi</td>
<td>A Season in Budapest</td>
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<td>Kay Are</td>
<td>Breaking out: Rash translations</td>
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<td>9.00pm</td>
<td>Josephine Scicluna</td>
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<td>Alison Coppe and Aaron Nash</td>
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ABSTRACTS AND BIOS

Kay Are
‘Breaking out: Rash translations’

Abstract
This creative presentation will comprise two series of poems: one collection results from an experimental translation strategy devised to test unfaithfulness as a generative creative process. The other collection breaks up and orchestrates a fragmented dialogue between three texts: a translated work by Jacques Derrida, *Glas* (1974; trans. 1986); the critical commentary around *Glas*, which incessantly describes the work as achieving an absolute break with all genre traditions; and the Jean Genet essay that Derrida’s work is a commentary on, ‘Ce qui est resté d’un Rembrandt déchiré en petits carrés bien réguliers, et foutu aux chiottes’ (‘What remains of a Rembrandt torn into four equal parts and flushed down the toilet’) (1990; trans. 2003).

The following poem is the introduction to both series.

_Glas: Letter to a translator_

Not as hard as it looks, the line
softens to touch: there’s your fist

tagape, a sort of dredge
closing over the mouth

of the water here you surface,
disclose an ocean floor:

what remains: the earth set
beneath words like glass cases

votives crusting the skin
of the sea and here

your square brackets fold French
into the face of the page

but still: *you do not catch the sea*
no but

inside the little room
of your fist you do tenderly thumb

the noise of water

Bio
Kay Are is a writer of poetry and prose. She is interested in performative, hybrid, site-responsive and/or conceptual writing. She is a tutor and an occasional translator from Spanish. Contact: karomez@gmail.com
Anamaria Beligan
Thermodynamic Sonata

Abstract
A literary essay on the limitations of the second law of thermodynamics and beyond.

Bio
Anamaria Beligan is a Romanian-born writer currently living in Melbourne. She writes in English and Romanian. She is a graduate of the Film Academy in Bucharest and has a Masters in Applied Linguistics (Monash University). Her writings have appeared in Australian publications such as: Quadrant, Picador, New Writing, Voices, University of Queensland Press; in Romanian publications, such as: Literatorul, Moftul Roman, Ramuri, Luceafarul, Orizont, ARC, Vatra, Familia. A collection of her stories, entitled A Few More Minutes with Monica Vitti, was published in Romania in 1998 and in Melbourne in 2002. It was shortlisted for the 2003 Steele Rudd Best Short Story Collection Award. Anamaria’s first novel, Letters to Monalisa, was published in Romania in 1999 and featured on the national best seller lists for several months. A second collection of short stories, entitled Love is a Trabant, was published by Curtea Veche (Romania). Anamaria’s second novel, motherbena.com, appeared in Australia in 2006 and in Romania in 2005. Anamaria’s third novel, Windermere: Love at Second Sight, was published in Romania in 2009. The English version was launched at the Melbourne Writers Festival in 2010.

In 2011, Editura Litera (Bucharest) published an anthology of Anamaria’s short fiction entitled “A Remarkable Skull” (Un craniu remarcabil) and in 2012 Editura Limes (Cluj) published the second edition of her novel “Scrisori către Monalisa”.

Rina Bruinsma
Sky

Abstract
Sky is a short story that explores the role of physics and mathematics in seeking to describe the way things are and whether it is possible for things to be any other way. It is a story that grapples with causes as preceding their effects. A universe that is non-contingent (one that must be) versus one that exists because of something outside of itself. A universe that can be explained by fixed mathematical laws versus one that is subject to randomness... or a stochastic universe that attempts to accommodate both.

Is the universe perfectly whole (where the sun will die in order for matter and energy to be redispersed and for new life to begin), 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 the system. Sky is an expression of the anthropic self-referential paradox—the human being that operates within, and is a product of, the system that it observes and seeks to comprehend. And in doing so, is a creative force—a story teller and a dreamer of dreams. Someone who breaks things in order to know what it means to be broken, to be conscious of and to experience the system in which things break.

Bio
Rina Bruinsma is a Canberra based writer and poet. Rina is completing a PhD in Creative Writing through Deakin University. Her research is an investigation into, and manifestation of, the surrealist ‘Marvellous’. Rina employs surrealist writing techniques such as automatism and dream-inspiration to create stories that can be seen, tasted and heard—reaching toward the things that cannot be described in words. Rina is published in Double Dialogues and Apocrypha Abstractions. Rina’s recent work was presented at the Australasian Association of Writer Programs ‘Writing the Ghost Train’ conference (Victoria, Australia) and the Double Dialogues ‘Precursors to the future’ conference (Cardiff, Wales).
Marion Campbell
Waterspout

Abstract
This auto-ficto-critical performance piece for voice, text, and image engages with a transgeneric tradition, arguing from queer spaces (via Genet, Barthes, Irigaray), deploying a poetics of the fragment to perform 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. Staging a dialogue between the ‘scientific accident’ and queer desire, the piece unleashes the waterspout as linking figure – for the waterspout that during a 1952 electric storm off Wattamolla, NSW drew into its vortex a CSIRO Rain Physics Dakota and atomised it and all those aboard, including my father.

Bio
Marion May Campbell is a Melbourne writer whose work includes novels, poetry, scripts for performance, essays and critical articles. Her most recent work of fiction konkretion, about language and failed revolutions, came out with UWAP in 2013, while her 2014 critical study Poetic Revolutionaries: Intertextuality and Subversion, published by Rodopi, investigates experimental poetics. ‘Waterspout’ is the queer fall-out from a memoir-in-slow-progress. She is currently Associate Professor in Professional and Creative Writing at Deakin University.

Alicia Carter
The ‘Bad Mother’: When Maternal Bonds Break

Abstract
What do we do when mothers reject their offspring? How do we cope when the maternal bond is broken? 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. But more than this, sometimes we see a break from what we traditionally value as the expected maternal response. In her 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.’ The violence of giving birth can result in extremes of behavior, from postpartum depression to puerperal psychosis. What does it mean to be the ‘bad mother’? What does it mean when, in the breaking open of the mother’s body, the connection to child is severed as well? Through prose and monologue, this presentation will probe the question of why, in a relationship we hold as sacred, the maternal bond is sometimes broken.

Bio
Alicia Carter is a PhD candidate in Creative Writing at Flinders University. Her research considers representations of monstrosity and the abject in relation to the maternal body.
Carine Chen and Xiao Sure
Breaking Forming

Abstract
The act or process of breaking exists more often than we think. The process of breaking can happen in a very short time, such as fission or breaking a glass, or in a much longer period such as corrosion or slow disintegration of tissue. The process of breaking automatically involves changes and those changes eventually lead to a new beginning. It is a very similar concept to dynamic equilibrium, a state of balance between continuing processes. When something (be it an object, or society, or natural environment) is no longer balanced, the act of breaking would occur to rebalance or destroy, then form something new. Breaking and forming are complementary.

This presentation will include two artforms, piano performance accompanied by a dance, which will last around 3-5 minutes. The contemporary dance by Xiao Sure will give a visual demonstration of the creative process of breaking and reforming, with the live piano music played and composed by Carine Chen.

Bios
Xiao Sure graduated at Dance Academy of Hainan University. In his twelve years of dancing, he has won two championships at Hainan professional dance competitions and received many good ratings in dance competitions in China. In Adelaide, he has established his own studio to focus on providing quality dancing education through Chinese classical and Latin, Contemporary and Ballroom dancing.

Carine Chen is currently studying Music (classical piano performance) and Psychology at the University of Adelaide. She is continuing piano lessons with Eleonora Sivan after she completed her music degree last year. She has performed and participated in music festivals and lunch time recitals. She is also interested in music therapy and other creative therapies (dance and art therapy).

Rhonda Dredge
Academia

Abstract
In the small coastal village of Lyme Regis fantasists from the Anglo world were gathering. Academia can shut out trouble like a heavy leaden door. Professors in green leggings from Stanford, scholars in wheel chairs from Wales, feisty thinkers in leather from the northern counties and keepers of the archive from France were arriving. The magic of academia would be revealed in all of its permutations. If only narrators from the Antipodes had been banned. One, a curator with a penchant for knitting, had produced a shiny brochure promoting her poetic approach to text. The other, a critic from Melbourne, had stolen an adaptor from his digs in London then come down on the train with an artistic paper about discards. That was the limit of his thinking. The knitter had tackled both Deleuze and Zizek in the one paper but the critic had nothing more than a few concepts to promote. Such are the internal schisms operating within a conference. If only the archivists weren’t so dominating. This creative work attempts to prove that narrative can break down anything.

Bio
Rhonda Dredge has a PhD in creative writing from La Trobe University. She writes long fiction, works as a tutor at EduKingdom, has a monthly column in the CBD News and publishes under the imprimatur Blunt Press.
Quinn Eades
Language Lined with Flesh

Abstract
I am writing this abstract in a particular voice: the internal mutter-voice that follows alongside these words as I type, and the ‘voice’ of Eades, the author, that conveys a particular style or tone. I am also writing this abstract to propose that I use my voice to speak my words to an audience, but the voice I use to speak with in December will not be the same as the voice I use to speak with now. Two weeks ago I was given my first injection of testosterone, which will, over time, deepen and crackle my voice. Which will, over time, break my voice. In an iteration of Barthes’s *writing aloud*, I will present “language lined with flesh”, where my pre-recorded and post-testosterone voice will perform an iterative and echolalic paper from the body in transformation; from the breaking voice. I will posit the changing voice as a site of queer optimism for the person who changes, and queer failure for those who do not. Following on from Derrida’s critique of phonocentrism, where voice is understood to be in direct proximity to being, I will perform an interrogation of the desire to locate subjectivity within the temporality of sound, and open a space where written and spoken language collide, where the act of breaking makes something new.

Bio
Dr Quinn Eades is a researcher, writer, and award-winning poet whose work lies at the nexus of feminist and queer theories of the body, autobiography, and philosophy. Eades is published nationally and internationally, and is the author of *all the beginnings: a queer autobiography of the body*, published by Tantanoola. Eades is a Lecturer in Interdisciplinary Foundation Studies at La Trobe, as well as the founding editor of Australia's only interdisciplinary, peer reviewed, gender, sexuality and diversity studies journal, *Writing from Below*. He is currently working on an autobiography of the transitioning body.

Piri Eddy
Fishboy: New Things from Broken Bodies

Abstract
Rather than ask why do things break, this presentation proposes an alternative position: why must things break? This presentation will argue that breakages are central to human experience and the creative process itself. The act of creation requires the fiction writer to constantly destroy what they know – as well as the world around them – in order to create new meaning and challenge perception. The process of creation can be viewed through the lens of the grotesque, where the bursting of boundaries, and the confluence of disparate and broken elements, is essential. This presentation considers whether creation is in itself a grotesque act, and argues that in order to create we must always break.

The presentation is a solo-performance of an imagined interview; a dramatic dialogue between myself and my creation, Fishboy, a human-fish hybrid the world perceives as broken, and the protagonist from my novel-in-progress. Together we consider grotesque creation. I ask Fishboy to consider his own broken body, and how his grotesque form might create new meaning for his awestruck audience. He in turns asks me why I have created him in the way that I have, and to what end. Fishboy must know: why did I break him?

Bio
Piri Eddy is an emerging writer and playwright. He is currently a PhD candidate at Flinders University where his research focuses on the grotesque in Australian fiction. His writing has appeared in *Indaily, Transnational Literature*, and *Southern Write*. In 2015, Piri participated in ATYP’s Fresh Ink mentorship program and attended the ATYP National Studio. In early 2016, his dramatic monologue *Teeth* was performed in Sydney as a part of ATYP’s production *All Good Things*.

Claire Gaskin
The Eurydice Trauma Sonnets
Abstract
I propose to perform ten minutes of poetry from my sonnet series on trauma. Things break because of trauma. The sonnets are in the voice of Eurydice. I propose that Eurydice finds autonomy by living creatively in the underworld of poetry, reiterating the sentiment in H.D.’s Eurydice poem, “At least I have the flowers of myself, / and my thoughts, no god / can take that / I have the fervor of myself for a presence / and my own spirit for light”. Poetry is thought, presence and light, an antidote to the trauma that robs us of being. We are dissociative when we have experienced trauma. We express ourselves in broken bits, in unfinished sentences, in contradictions and with intensity of feeling. It is not a story. This tends to undermine our credibility and further break our relationships with self and other. Poetry is a means by which to integrate fragmentation. Ambiguity in poetry is a strength; it acknowledges the complexity of experience and the co-existence of the seemingly disparate. The line is a fragment, a broken bit, but also a whole. Creativity through poetry is actively making connections and forming relationships between fragments. When we write we create a reading self; a self in relationship. Creativity through poetry helps us reintegrate after being broken by trauma.

Bio
Claire Gaskin has been publishing poetry since the 1980’s. Her collection entitled, a bud, was published by John Leonard Press in 2006, and was shortlisted in the John Bray SA Festival Awards for Literature in 2008. She has been teaching creative writing for twenty eight years. She was the Victorian editor of the literary journal Blue Dog from 2007 till 2010. Her most recent collection, Paperweight, was published by John Hunter Publishers in 2013.

Elissa Goodrich
The Gene Tree

Abstract
I propose to present a short audio excerpt of new music (about 3–5 minutes, with a brief explanatory paper) from a developing composition for soundart and live music ensemble derived from "The Gene Tree residency project" - where scientific evolutionary modelling and music meet. The presentation circles around the Double Dialogues proposition - "If scientific analysis is a process of breaking down, then artistic analysis is one of breaking into." In my current artistic residency for “The Gene Tree project” at Carlton Connect Initiative Lab 58, we are delving into these processes, breaking into the scientific approach and asking from an artistic viewpoint how evolutionary science traces, restores and confounds patterns. Do living creatures and organisms break or do they merely expire or adapt? What are my musical, compositional responses and creative impulses when confronted by the primary scientific approach to evolutionary science? The artistic process itself in this project is one of constantly breaking down existing patterns and knowledge, of evolutionary science and of the music compositional process, in order to remake, create, adapt. As a composer, I ask in this work and presentation: Can musical graphic notation (of music scores) provide a clearer approach to breaking into the science? Does musical graphic notation provide an approach to 'breaking out' of music compositional habits? Or does it merely provide a different visual mapping for unbreakable musical approaches?

Bio
Elissa Goodrich (MCA, BPerfA, VCA, BAHons (History), University of Melbourne) is a percussionist, composer & sound-artist with interests in collaboration & cross-art forms, working with musicians at the nexus between improvisation, contemporary classical, jazz & traditional musics. Elissa’s soundart works have featured internationally, including in the Centre de Cultura Contemporanea Barcelona (Spain), Soundwaves Festival & International Lightworks Festival (UK), Sonori Sguard media-art festival, the Roman Colosseum & Tempo Reale, (Italy), Melbourne International Arts Festival (Aus). Elissa co-led world-jazz Shannon-Goodrich Ensemble with two nominations for 2009 Australian Jazz Work of the Year from their Worlds Within Worlds CD. In 2013, Elissa released two music projects, critically acclaimed Spanish-jazz States of Play & solo marimba Bach Conversations. In 8671/2, in collaboration with writer Cressida Bradley, Elissa created “Between Footsteps” for children, hosted at Heide Museum of Modern Art. Her current CarltonConnectLab14 Artist Residency “The Gene Tree Project” explores and develops new music and soundart responding to DNA modelling of evolutionary scientist Dr Anna Syme, with dramaturg Nadja Kostich. http://www.creativespaces.net.au/artists/591/elissa-goodrich
Lisa Harms and Georgina Williams

Crystal-image (semblance, sovereignty & sub-division) ... on breaking-up & breaking-down

Abstract

CRYSTAL SHAPE: the “outward expression of [an] internal ordered atomic arrangement...”1. CRYSTAL HABIT: a reflection—irregular—of available space... a register of interference.2. THIS PRESENTATION, SPOKEN IN TURN—two voices against a montage of archival images and field-recordings: fragments—UNFOLDS—wind whispers-beats—CITES SLIGHTS-SILENCES-SHIFTS—maps a crystalline expansion; traffic passing (white noise); “NOTES”... and undertone-undertow (a weeping song) in broken transmission—FRACTURED—drawn from research undertaken in collaboration—spilling out-of-frame from—THE SAUERBIER HOUSE TRANFORMATION PROJECT which began in May 2015 while the house—CRYSTAL-IMAGE—built by the dunes on Adelaide’s coastal fringe c1897 was mid-renovation initially scheduled to culminate in the inaugural exhibition on the buildings launch as council owned “asset” September 2015 under the title WINDOW-SILL-STILL-FRAME, OR, WHAT IS AND ISN’T THERE?

Bios

Voice #1: Lisa Harms is currently Artist-Writer-Curator in residence SAUEBIER HOUSE culture exchange, Port Noarlunga (mid-May 2015—end Octo 2016 supported by the City of Onkaparinga, Guildhouse, and Arts SA) and Associate Member of the JM Coetzee Centre for Creative Practice. Her doctoral thesis constellations: or art and the after-life of images (6948) staged inter plays; assembling material and textual “constellations” as virtual conversations: between philosophy, poetry, and politics. Recent—on-going—curatorial and installation projects circle post-colonial tensions; “mapping” felt topographies—the layered domesticities of displacement, dis-possession; socio-cultural-environmental care and consequence—desiring-patterns materialized as refrains and “opened” as social spaces.

VOICE #2 Ngankiburka-Mekauwe (Senior Woman-of Water) Ngangkiparringga| Women’s River (Onkaparinga) Georgina Williams Poet-Artist-Mentor, leading activist in Kaurna spiritual renewal through cultural action, Cultural Clan Custodian and traditional owner, Southern Northern Kaurna Yerta and Narrunga/Adjahdura Yerta, grew up on Point Pearce Mission, Yorke Peninsula, where her dispossessed people were relocated having first been moved to Poonindie, Eyre Peninsula, from the Adelaide Plains. Following her own journey home to her father’s Clan country in the ‘70’s she initiated the recovery and marking, in 1986, from Holly Cottage (Ngurlongga Nunga Community Services Centre) of the Tjirbruki (Tjilbruke) Dreaming Tracks—where the old man cried and left his tears as springs—which reflect 6, 000-10, 000 years of Peace Lore-Law and the meeting grounds: song places and trading routes of Kaurna Meyunna. She continues to struggle after thirty years of focus and effort—in “Arts for Life”—against encroaching development, housing, and amenities wiping out—further desecrating; “civilizing”—the open space places; ancient ancestral ruins, of the natural world’s peoples.

Dominique Hecq

Scary

Abstract

Current discourse is suffused by the word ‘crisis’, witness the fields of economics, sociology, politics, pedagogy, philosophy, psychology, psychoanalysis, and yet again it seems to haunt the ‘humanities’. ‘Scary’ explores this cross-road and explodes ideas of self and text as it performs post-textual discourse poised on the brink of anxiety and desire, subjective dissolution and acting out, abjection and regression. ‘Scary’ is a dramatic monologue enacting material discontinuous modes of writing erased twice by history. It explores the break-down of language heralded by writing as speaking. This is effected 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 paper takes into account that ‘Performative rhetorics are performative to the extent that they operate from within circuitries of reader response’ (Pollock 1998: 95). And further that, as such, they presuppose the existence of both Other and other and therefore both an evocative and communicatory dimension to language. Pollock, Della 1998 Performative writing, in Peggy Phelan and Jill Lane (eds) The ends of performance New York: New York University Press pp. 73-
Rita Horanyi
A Season in Budapest

Abstract
This short piece of writing examines the destructive force of time and the individual’s attempt to make sense of fragments of the past that intrude upon the present. Told through the diffuse consciousness of a narrator who finds herself in a city where the ruins of its dark history still haunt the streets, this piece explores broken lives, families and relationships, and the difficulty of making these fractured lives cohere.

Bio
Rita Horanyi is a PhD candidate writing on melancholia in literature and film under state socialism in Hungary. She has published on performance and performativity, has directed an interdisciplinary postgraduate conference and exhibition around the theme of waste, and has written a catalogue essay for *Unmaking Waste*, an exhibition held in 2015 at SASA Gallery, UniSA. She currently works at the J.M. Coetzee Centre for Creative Practice.

Tilly Houghton
Law, Seeking Asylum, and Breakage

Abstract
Refugee issues in Australia are the forefront of national and international scrutiny for the severity of inhumane treatment and torture being inflicted upon asylum seekers in Nauru, and Papua New Guinea. The presentation will encompass the various breakages that have occurred within the legal frameworks of the nation: that of international obligation, of social confidence in government, and the disconnect of Australian statute with the fundamentals of the rule of law. It will do so by traversing the developments of mindsets towards Australian refugee issues through dialogue with two prominent minds that have witnessed these breakages take place across several decades: Matthew Albert (counsel for the plaintiff in *M30 v Commonwealth*) and Julian Burnside QC (noted activist for refugee issues in Australia), to discuss what, in the wake of current uncertainty and horror, will emerge in Australian statute, and how, faced with the cruelty of a system of law that enables this treatment, the capacity for creativity may enable new practitioners to address the state of law in the years to come.

Bio
Lucy (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 her research interests in relation to law, suicide, the effect of spaces on individuals within the context of political asylum and the refugee, she is currently studying law at postgraduate level at the University of Melbourne.

Ben Howe
Instances of Anomaly

Abstract
Certain realities are presented during instances of anomaly – the moments when systems break down - where things don’t come together as expected. I propose to present a series of artworks which examine an alternative narrative to that provided by the popular media, formed by the defects and unique artefacts which appear during a digital broadcast. I have taken impressions of a stream of data across a night of ‘bad reception’. When observing this information, images are taken apart, elements are shared between objects, and our experience of
Kathryn Hummel

/transit

Abstract

/transit is a photographic prose poem that disrupts Mustapha Hamil’s idea of the ‘inexorable circularity’ of the journey (2004 56), exploring instead the effects of its breakage. ‘After every flight,’ writes Hamil, ‘there is the call of home, albeit an imaginary home. After every return, there is a call for exile, notwithstanding a painful once. Again, if exile is but a state of mind, for one carries with her or him the memory of home, so too is the return home’ (2004 56). Removed from this loop, the lull of the broken journey contains the opportunity to limn identity and belonging and to foster new ways of learning, of becoming and, most of all, of expression. Drawing on street art, literature and pop culture, as well as the author’s own experiences of coming (from Australia) and going (to anywhere but here), /transit inserts ‘a break into the fixed norms’ of traditional narrative and emphasises the heterogeneity of representation (Minh-ha 1992 138; Mitchell 1994). By encouraging deconstructive ways of reading text and images through new media poetics, the poem explores ‘breaking’ as both subject and praxis. The presentation of /transit encourages collaboration, particularly in the form of musical accompaniment.

Bio

Ben Howe is an Australian artist born in London. Over nearly two decades, he has explored the nature of consciousness, personal history and the incongruities of memory through his artwork, which has taken him to England, Germany, China and the USA. He holds a Masters of fine art with distinction from RMIT and is the recipient of numerous grants, international residencies and fellowships. His paintings are often derived from preliminary explorations in other media such as sculpture, photography and film.

Kathryn Hummel

/transit

Abstract

Bio

Writer/researcher Kathryn Hummel is the author of Poems from Here and The Bangalore Set. Her award-winning poetry, fiction, non-fiction and photography has been published/ performed in Australia, New Zealand, the UK, the US and Asia, often in collaboration with musicians and fellow writers. Throughout her travels, Kathryn has completed a PhD in narrative ethnography and residencies with Australian Poetry, Forever Now,

Andy Jackson

Bodies: Otherpoems

Abstract

This presentation will consist of the reading of a selection of new poems from Bodies: Otherpoems, which are being written as the creative component of a Doctor of Philosophy at the University of Adelaide. The thesis, Disabling Poetics: Bodily Otherness and the Saying of Poetry, explores the ways in which poetry can generate a productive encounter with ‘the other’, by attending to the brokenness integral to both the body and language. The poems inhabit otherness from within extraordinary embodiments, but also as an ongoing undercurrent within the everyday. With direct language and a conscious attention to poetic form, they emphasise the interdependence of bodily vulnerability. In the process, they reveal that the common conception of disability as a broken version of normal human ability is in fact reliant upon a mirage of ‘normal ability’, an ‘unbroken’ humanity.

Bio

Andy Jackson’s Among the Regulars (papertiger 2010) was shortlisted for the Kenneth Slessor Prize. He won the 2013 Whitmore Press Manuscript Prize with the thin bridge. His recent book, Immune Systems (Transit
Jill Jones

AbsEnt wIthOUt

Abstract
My presentation would be a reading and brief discussion of a five part poem relating to the broken-ness of climate and environment. The poem, entitled ‘track plenty brink much yon: AbsEnt wIthOUt’, is based around the idea of ‘absence’, as indicated in the subtitle. In each of the five parts, one vowel is absent in the usual alpha order: a, e, i, o, u. This procedure is, of course, based on the idea of the lipogram, a form of constrained writing which omits a letter, usually a vowel. While this procedure is often referred to as a word game, my thinking was to highlight the idea of absence, as a sign of the broken. The poem works with a number of dis-junctive ideas and images, further emphasising the idea of the broken within, in this case, common urban and suburban settings rather than the usual ecopoetic territory of rural or wild environments. The procedure itself, of course, also ‘breaks’ language.

Bio
Jill Jones has published nine full-length books, most recently Breaking the Days, which won the Whitmore Press Manuscript Prize in 2014 and The Beautiful Anxiety which won the Victorian Premiers’ Literary Award for Poetry in 2015. Her work has featured in recent anthologies including the Macquarie PEN Anthology of Australian Literature and The Penguin Anthology of Australian Poetry. She is a member of the JMCCCP.

Kathryn Keeble

Paris, 1948

Abstract
On the 15th arrondissement in 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 at Her Majesty’s Pleasure 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 begins 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. Here at last, long lost film footage has surfaced to put an end to speculation of what might have been discussed during that long night in the attic studio of number six, rue des Favorites, in Paris, 1948.

Bio
Former fashion designer Kathryn Keeble teaches in the Schools of Communications and Creative Arts, Education and Humanities and Social Sciences at Deakin University and is a theatre reviewer for the Melbourne Observer newspaper. Her honours thesis, a play Ion Man’s Adventures in Atomic Wonderland, was shortlisted for Playwriting Australia’s National Script Workshop in 2010. In April 2016, Kathryn graduated from Deakin with a PhD in Creative Writing.
Shari Kocher

Breaking into the Fear of Courage

Abstract

‘If we had to say what writing is, we would define it essentially as an act of courage,’ Cynthia Ozick asserts. Yet (silent era) actress Dorothy Bernard also notes that ‘courage [is] fear that has said its prayers’. In a secular society, courage takes work. But this work is of a different order to the values espoused by today’s global capitalist catastrophe. Rilke’s advice? ‘Always the wish that you may find patience enough in yourself to endure, and simplicity enough to believe; that you may acquire more and more confidence in that which is difficult, and in your solitude among others.’ But when a young female poet takes courage as her subject in 2015, inspired by the courage of a young female high-altitude Argentinean archaeologist in the context of writing about the endurance of three young Inca children chosen for sacrifice five hundred years ago, what sort of silences begin to be found in the work? I propose to reflect on this question by reading six short poems from a recent verse novel manuscript, the success of which, in an institutional context, still leaves me with unanswered questions to do with silence and courage, and the formal risks we think we can’t take, but that poetry sometimes takes for us, even if the writing lays us open to other forms of breaking.

Bio

Shari Kocher is the author of The Non-sequitur of Snow (Puncher & Wattmann, 2015). She holds a PhD from Melbourne University (2015) and currently works as a freelance editor, scholar and poet.

www.carapacedreaming.wordpress.com

Daniel Lah

A Working Man – Monologue

Abstract

A man receives a letter informing him that ‘his existence as a human being has expired’ and that he is consequently ‘officially deceased.’ What follows is his attempts to come to terms with this new information, and what it might mean for his ‘life’. At first he wonders whether or not it is true. Is he really dead? But this is just the beginning of his problems. Before long he is plagued by all kinds of questions. Why are people treating him the same as they always have? Do they not realise he is dead? Or are they politely ignoring the fact? And if everything seems to be carrying on as usual, could he simply pretend he is still alive? Who would tell the difference? This piece explores human brokenness as an acute psychological experience. In turns humorous and tragic, it interrogates the relationship between events and subjectivities, between reality and imagination, and between the twin human impulses to create and to destroy.

Bio

Daniel Lah is a Melbourne-based writer and musician. He holds a degree in Political Studies and is currently a PhD candidate in Creative Writing at Deakin University. His absurd tales explore the paradoxes of contemporary life with humour and compassion.

Alex McCulloch

The Art and the Industry

Everything breaks, everything is joined anew

— Friedrich Nietzsche, Thus Spark Zarathustra

Abstract

This presentation will deal with the ways in which visual artists are both broken and ‘re-born’ by working within the auspices of commercial and corporate frameworks. The presentation will engage with a recent project in Sydney, sponsored by ANZ, which I curated and which includes a documentary of the creative process: Four
prominent walls in Sydney’s CBD have been assigned to four street artists (Adnate, Stormie Mills, Kaff-eine and E.L.K) and each artist, in the Archibald tradition, have painted four public figures (Father Dave Smith, Nathan Hindmarsh, Jenny Munro and Dr Nicholas Milton). The presentation will include videos of the processes of construction of these works that will be used as a marketing tool for the ANZ. The question that will underlie this presentation will be: Can Art work with industry and are their breakages in a relationship where marketing, economics and public relations have a meeting place with Art, ideology and celebrity?

Bio
Alex McCulloch has a Masters degree from the University of Melbourne in Art Curating. He was director/owner of McCulloch Gallery (2005-2009) and Director of Metro Gallery (2009-2013). He curates exhibitions of notable Australian and international artists, regularly; runs a radio arts program weekly, sometimes lecturer and presenter at University of Melbourne and related conferences, has judged numerous art prizes and is director of the company ‘Orphic Art’. McCulloch is widely published as a reviewer and also contributes to Art journals and art texts. His areas of specialization are: Street Art, Indigenous Australian Art and Contemporary Australian Art. His website is: http://www.alexmccullochart.com.au/

Ann McCulloch
Twenty Years of Double Dialogues: Ruptures, Breakages and Reinventions

Bio
Ann McCulloch is Emeritus Professor of Literary Studies at Deakin University, Her principal area of research is the history of ideas with a special focus on philosophy, aesthetics, poetics and literary studies. She has written widely on biography, aesthetics and philosophy (with a particular interest in Nietzsche) and their interface with literature, biography, Australian Literature (especially A. D. Hope, Christina Stead and Patrick White), the theory of tragedy and the visual and literary representation 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 AD Hopes Notebooks; A Dance of Language: The Life and Work of AD Hope and The Third Space: Poetry and Painting of Sudesh Mishra and John Forrest (with RA Goodrich). She has edited and contributed to three collections of essays: The Hunger Artist (with Pavlina Radia), 2013; The Event, the Subject and the Art (with RA Goodrich) 6493; and the forthcoming Precursors into the Future (with RA Goodrich & Christopher Norris) 2017. McCulloch is the executive editor and founding member of the Arts discourse journals Double Dialogues (eight issues) and In/Stead (three issues) which has developed a large international following since it went on-line in 2001 (Co-editors: RA Goodrich; Paul Monaghan; Dominique Hecq and Tony Hood). She has also scripted and produced twelve plays and made documentaries on the life and work of A. D. Hope and on art and climate change.

Leon Marvell
The Day Destroys the Night

Abstract
You know the day destroys the night. Night divides the day
Tried to run, Tried to hide
Break on through to the other side, Break on through to the other side
The Doors
If the doors of perception were cleansed every thing would appear to man as it is, Infinite.
William Blake, The Marriage of Heaven and Hell

So man, who here seems principal alone Perhaps acts second to some
sphere unknown. Touches some wheel, or verges to some goal, 'Tis but
a part we see, and not a whole.
Alexander Pope, An Essay on Man

The day destroys the night will be a short excursus away from the miserablism of the reductive, materialist ideology that currently (de)mobilises too many people’s attention. Setting out on a trajectory orthogonal to ordinary space-time, proposing a violent rupture of the ongoing ontological dominion of disenchantment, and calling upon the ghosts of Alfred Kubin, Jacques Vallee (who is still alive, but whose ghost still haunts
Why Things Break: Narrative Patching and the Law

Abstract
A generation ago, Ronald Dworkin proposed the notion of law as akin to a chain novel. Each generation must write its own chapter to accommodate social change and new legal circumstances, with each new chapter to be coherent and ‘integral’ with those previously written. Law in a shifting world must inevitably break with itself and forge new chapters, but can only do so while maintaining full ‘law-ness’; that is, in full coherence with past and present law, and with full and appropriate legal authorisation. This paper offers a short glimpse of ways in which our principal legal storytellers draw on authority in order to subvert authority, and preach continuity in order to sanction radical change. Language and metaphor extended into larger ‘coherence-forging’ narratives provide key tools through which continuity can be invoked to licence discontinuity, and ‘integrity’, and the flow of narrative and ‘streams of authority’, can be drawn upon to disguise the way things break.

Bio
Michael Meehan has a BA (Monash) LLB (Adelaide) PhD (Cambridge) and is Emeritus Professor and former Head of the School of Communication and Creative Arts at Deakin University. He writes fiction and won the NSW Premier’s Prize for his first novel, The Salt of Broken Tears. He is now retired, and spends his time writing, running workshops with the National and Victorian Colleges of Judicial Education on judgement-writing, and raising Suffolk sheep on his farm at Lancefield in the Macedon Ranges.
Cathryn Perazzo
Fiction Fracking

Abstract
I will do a short reading from the draft of my novel, Surface Tension. At the risk of employing a controversial metaphor, if gas fracking is designed to bust open 'fissures' in rock, my writing is fracking with fissures through fiction. My PhD novel has many fissures: cracks in bodies, hearts, relationships, and society more broadly. At first, come the cracks induced by the broken bodies in a car accident, opening out into matters of relationships and racism, following the 2009 attacks on Indian students in Melbourne. The fictional worlds emerging after such brokenness, cannot unemerge. We cannot know what would have happened in the parallel universe, should the fissures not have been fracked. A shift has happened and we wonder what will come. As a writer, I am interested in the agitation of elements within the fiction itself, and in the choices I make about the cracks.

Bio
Cathryn Perazzo is a PhD candidate at Deakin University, working on a novel and exegesis. Her research interests include creative writing theory and practice-led research. Cathryn's other writing interests span poetry, short story and life writing. She has published short works of both fiction and non-fiction. Cathryn is a member of Poets of Odd: a group of poets with publishing credits who have also jointly edited and produced an anthology of their poetry, The cat and the philosopher.

Julia Prendergast
Like Clay

Abstract
Julia will present extracts from the short story ‘Like Clay’. This is a story about a form of postpartum psychosis known as olfactory hallucination. The story is told in in third person from the perspective of Clare’s son, Aaron. Jared Diamond asked the acclaimed evolutionary biologist Ernst Mayr (1904-2005) why Aristotle didn’t come up with the theory of evolution. Mayr’s answer was ‘frage stellen’ which Diamond translates as ‘a way of asking questions [sic.]’ (ABC 1 2013). 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—a way of asking questions.

Drusilla Modjeska unpacks the concept of ‘temporising’ in her article ‘Writing Poppy’ (Modjeska 2002: 75). This discussion invites us to consider the generative possibilities of the temporising space—as an imaginative space for writers—a way of asking questions.

‘Like Clay’ enacts 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, and the way we use these tools to unpack our world. ‘Like Clay’ was a finalist in the Glimmer Train Short Story Award for New Writers (US) 2015, and the runner up in the Geoff Dean Short Story Prize (AU) 2015 (judged by Amanda Lohrey et al.). The story is available in Island literary Magazine.

Bio
Julia Prendergast has a PhD in Writing and Literature. Julia’s short stories have been longlisted, shortlisted and published: Lightship Anthology 2 (UK), Glimmer Train (US), TEXT (AU) Séan Ó Faoláin Competition, (IE), Australian Book Review Elizabeth Jolley Prize. Julia’s theoretical work has been published: TEXT (AU), New Writing: The International Journal for the Practice and Theory of Creative Writing (UK), Current Narratives (AU), Testimony: Witness Authority: The Politics and Poetics of Experience (UK).
Susan Pyke
Ecology of Junk

Abstract
This presentation works with the fetid rot of my cyclic world that breaks into the bodies of others. I celebrate, with Karen Barad, the fact that my skin does not bind me (2014). ‘I’ and ‘my’ is interconnected and partial, my molecules break away, regroup, I am an ‘ecology of junk’ (Marland and Parham 2014). Sculpture-like, the excised is my creation, I am knowable by retention and rejection. My remnant self is a break-away, mutable and irrepressible, escaping the repeated and repressed ‘I’ and ‘my’.

I position the dialogue of matter that forms me, that frames me, through a worm-whispering friend who works with death, who has escaped death, who takes my waste and creates it into a different life. With others, I reclaim the power of compost (Schaumann and Sullivan 2011). I/we am/are the worm/s that breaks me/us into castings.

She holds them like strings of pearls. Some rear in fright, some spill over her palm, some drop back into their dark mess of dirt. She sees me step back, only the smallest of shuffles but she pays too much attention to those she cares for to miss a trick like that. Here. You want to hold them?

Bio
Susan Pyke teaches at the University of Melbourne with the School of Culture and Communications and the Office for Environmental Programs. Her most recent work can be found in Southerly, Australasian Journal of Ecocriticism and Cultural Ecology and The Human Place in the Natural World: Essays on Creation and Creatureliness (Fordham University Press). Her short story "Meltemi" forms part of Australian Love Stories (2014). Her blog, Seven Deadly Sins in 42 Words, is at suehallpyke.com.

Jennifer Rutherford
April in Kumrovec

Abstract
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 short story on the entanglements of revolutionary and romantic fantasy and their final and inevitable demise in a holiday inn in downtown Moe.

Bio
Jennifer Rutherford is the Director of the JMCCCP and a research professor in Literature and Sociology. An interdisciplinary scholar working broadly in the field of psycho-social poetics, her works explore narrative, memory and place-making, the slowness of cultures and subjects in times of great change, the way individuals and communities dwell in and through the traumas that shape them, and the role that artists and writers play as conduits for change. Psychoanalysis informs much of what she does, as does the troubled history of colonial race-relations. Key critical works include The Gauche Intruder: Freud, Lacan and the White Australian Fantasy (MUP), Zombies (Routledge) and Ordinary People (Documentary: Film Australia). Curated works include the exhibition: Traverses: J.M. Coetzee in the World (Kerry Packer Civic Gallery) and the co-curated exhibition: The Future of the Book (SASA GALLERY). Forthcoming works include the co-authored book Melancholy Migrations: Journeying with the Negative (Giramondo) and the co-edited collection J.M. Coetzee’s The Childhood of Jesus; the Ethics of Words and Things. Jennifer is currently working on an Encyclopedia of Lost Things.
Kevin Sarlow  
Brokenness and Restoration: A Lament

Abstract
Irony and breakages go together, especially when people's lives are concerned. For his presentation, Kevin will read his four stanza spiritual lament concerning the irony of his own brokenness through ageing.
Laments were commonly used as spiritual expression in Ancient Israel. They are poems about dissonance or grief. Often they were cries to the divine being from those suffering spiritual, emotional or physical anguish. Almost one third of the 150 Old Testament Psalms are laments.
Laments follow a structure which is exemplified in some of the ancient Psalms. Elements of this structure include: The address; the complaint; the confession of trust; the petition; the assurance; and the vow of trust.
Kevin’s lament exhibits these aspects.
Rhyme is not a feature of laments. Rather, two significant features are metre and consistent theme. The metre of his lament is 5-7-7-8-8-6-6-7-3.
Kevin's theme is the ironic dilemma he faces in grief. Following the death of his aged father in April and through his lengthy struggle with his mother’s dementia, he is now at peace. His mother lives in a nursing facility eight hours drive away, yet he manages to see her quarterly.

Bio
Kevin Sarlow is a part-time tutor at Flinders University in Foundation Studies. I am completing my PhD researching irony in John's Gospel at Flinders through the Adelaide College of Divinity. I retired from thirty years of ministry in 2013, after having served in six placements with the Uniting Church across NSW and SA.

Josephine Scicluna  
Between Wedding Cake Island and Here

Abstract
‘Like a vase,’ writes the poet Sarah Manguso, ‘a heart breaks once. After that, it just yields to its flaws’ (2015). In this ten minute performance poem the vase becomes place and sound is its life force; the dynamic category of reverberation (after Minkowski). If sound is not only formative of place, but indeed is place, what happens when the spoken and recorded sound break each other as opposed to merging? Such breaks suggest much more than dissonance or argument and is to these flaws that this performance reading will yield. ‘Between Wedding Cake Island and here’ will present a series of vignettes of migratory birds and hot air balloon advertising, oil on fire inside mangroves, strange children and mutant marriages.

Bio
Dr Josephine Scicluna is a poet and fiction writer who is exploring diverse and hybrid forms in collaboration with musicians and sound artists. Her performance poetry plays with philosophy and other genres and her on-going practice focuses on sound as a creator of of place and on experimentation in music, words and voice using techniques such as reverberation and repetition. Her collaborations have been broadcast on ABC Radio National, Triple R Radio, 3CR and Highlands-FM.
Corin Spencer
Cold Hearts and Entropy

Abstract
An audiovisual creative piece responding to the following ideas: What do we mean something has broken? It no longer fits the expected form. What has given it its form? Is the expected form its ‘natural’ state? The expected form is what is prescribed, agreed or imposed. To break a thing is to free it from this form.

A heart beats. A heart breaks. How does it become whole again? Is a heart purer in its pre-broken state, or is it strengthened by the scar tissue that forms from many breaks? Listen to the beat. The beat breaks. *Break beat rhythms

“The entropy of the universe tends to a maximum” Rudolf Clausius, German Physicist (1822-1888). The universe is broken. Formed from a singularity, the result of an explosive event of time and space, of all matter and energy projected unevenly outward from the single point of origin. In physics the concepts of fixed versus broken is encapsulated in the measurement of order or disorder in a system. Laws of thermodynamics give us the certainty that closed systems will degrade to a disordered state by the process of entropy. The known universe is a closed system, and yet there is much order that has formed out of chaos. Thermodynamics also shows that increase in temperature within a system leads to greater disorder. At absolute zero most systems are ordered and entropy is absent.

A cold heart is harder to break. We are chaotic-Humans tend toward entropy. Dying from the day we are born. No. We are ordered. Humans grow and develop over time, physically and emotionally. No. These are not whole truths. The truth is not whole- it is broken, and truer for it. Our experiences place us at the periphery of order and disorder. We can choose to follow the patterns and construct systems and pathways through the chaos, but we can also choose to deconstruct the arbitrary structures and liberate ourselves from the processes that are proscribed and imposed upon us. We are whole only once we have fixed our own broken parts.

Bio
Corin Spencer graduated from Deakin University in 2008 with an honours degree in literary studies. He has taught in many related units of study and is currently employed in Emergency Management. His recreational pursuits include creating music and art, political outrage and casual misanthropy.

Heather Taylor Johnson
Broken Body

Abstract
My body is broken. An earth-quakened country. Antiques have fallen from the shelves, whole houses staked into the floor of the fault. It’s a tapestry of patterns of colours in which a single thread has come undone, but unless I point it out to you, you won’t see the thread because the tapestry’s busy and pretty and so complex. This is my warning: if you cannot see the brokenness, you cannot see me.

In my investigation of the broken body, which is my own illness narrative, I’ve challenged my writing, working outside the confines of genre. In a collection of personal essay combining poetry and theory to create a non-linear meaning-making search, I ask myself: who am ‘I’ now that I live with chronic illness, and what is ‘illness’? What is ‘broken’?

Bio
Heather Taylor Johnson’s fourth book of poetry is soon to be out by Five Island’s Press, her second novel in February through UQP. In 2015 she presented at Oxford University on why poetry is suited to illness narratives (to be published by Inter-disciplinary Press) and began editing The Fractured Self: Poetry of Chronic Illness and Pain. Her research in the field has encouraged a shift toward lyrical essays. She is the poetry editor for Transnational Literature and has a PhD in Creative Writing from the University of Adelaide.
Cynthia Troup
Chipping In

Abstract
Only now, six months since his sudden death, you begin to glimpse it, this physical likeness. So motile. You—see not the breeze, but that which the breeze moves. You remember his exclaiming with pleasure at the stone pines framed by aeroplane window. Evergreen, symbol of Rome. He was not one for forests, so much as ancient history.

A friend has just written: Dear Cynthia, thank you for forwarding the obituary, quite a remarkable man. And you a clear ‘chip off the old block’—the physical likeness is uncanny. How uncanny? So much might be explained. Then again, a chip is also a counter used in games of chance.

The new element is now. ‘The drilling begins the process by negating the stone’. Only now, six months after his sudden death, you might begin to break off small fragments, shape them, interpose them, into a different image of the daughter.

In the collection Destruction of the Father Reconstruction of the Father, the late Louise Bourgeois stated, ‘the problem is how to complete the negation, to take away from the stone, without altogether destroying it ...’. In word and image, Chipping In is a meditation on this ‘problem’ as so concisely expressed by Bourgeois, an artist perhaps best known for her sculpture on a vast scale.

Bio
Cynthia Troup’s writing for performance is often concerned with the inherent musicality of language, and the allusive richness of fragments, magnification, repetition. This richness can quickly expose the fragility of conventional meanings, pointing past the words themselves. Cynthia’s texts have been performed in concert, installation, and theatre settings; her plays have toured to the USA, Denmark, and Italy. Publications range from scripts and stories to essays in the fields of contemporary art and music (see www.cynthiatroup.com).

Amelia Walker
A Nervous Break      (…Through?)

Abstract
I propose to present three short (1-2 mins each) performance poems about mental illness, all performed from memory, in a theatrical style. To contextualise the poems, I would like to intersperse them with some brief reflections on contemporary and historic social constructions of mental health and illness – reflections on how mental health is and has been understood, and often misunderstood. The reflections will draw on ideas from RD Laing and Michel Foucault, as well as some more contemporary research regarding mental health and illness, and my personal experiences as a trainee mental health nurse at the Royal Melbourne Hospital in 2005 (including my reasons for quitting mental health). The overall presentation will verbally play on the colloquial notion of a “nervous breakdown” (colloquial because it is commonly referred to in lay culture, but does not represent any formal mental health diagnosis). For instance, as part of the performance I will consider the value of reconceiving this “break” in various ways that don’t necessarily have to be “down” (for instance, breaking “up”, “out”, “through”, or simply taking a break as in a vacation or pause in order to return refreshed).

Bio
Amelia Walker attained her PhD in early 2016 through the University of South Australia, where she currently teaches creative writing. She also runs occasional workshops in schools. As a performance poet, Amelia has featured at readings in London, Singapore, India, the Netherlands and many parts of Australia. She has also presented critically creative academic papers at three Australasian Association of Writing Programs conferences. Her publications include three poetry books and three educational books.
Abstract
Everything breaks, everything is joined anew; the same house of being builds itself eternally. Everything parts, everything greets itself again.

-- Friedrich Nietzsche, Thus Spark Zarathustra

There is a glitch in the system. The network is down; I have to reboot my device. The system breaks down, the system is nervous (Taussig). All systems are nervous like this, but each break is a new attachment. We can get quite attached to being off-line. It’s a new becoming, from molar to molecular form, the breakdown of bodies that other bodies find so attractive, and the flag of revolution bleeds (again) over Nietzsche’s eternal return. As Deleuze and Guattari’s plateau of ‘becoming’ climaxes with becoming imperceptible/becoming molecular, and as things are in constant state of flux, moments of metamorphosis, the becoming-anew of an emergent ecology. It’s a work-in-progress this death machine, let’s call it Alpha-Soixante: “You will become something worse than death... Monsieur Lemmy Caution.”

Karen Barad’s queer intra-actions (2007) always performs the breakdown of the eternal recurrence. She uses Bohr’s complementarity concept - wave-particle duality of subatomic particles rendering the traditional concept of space and time irrelevant as ‘they are everything and everywhere... they are virtual. They are real but subsist in a dimension where our objective laws do not apply: "abstract yet real" (Massumi 1992, p.53).

The opposite of linear time is not cyclical, time bends, and creates folds.

In response to the above, this presentation, grappling with the idea of eternal Return will be in the form of poetry reading, supplemented with static images of physics experiments/lines/forms interwoven with moving images from Godard’s Alphaville, suggesting the breaking of binary codes through spooky simultaneity at a distance.

—‘What transforms darkness into light?’
—A60: ‘La poésie’

Bios
Stephen Muecke is Professor of Ethnography at the University of New South Wales, Sydney, where he is part of the Environmental Humanities program. He has written extensively on Indigenous Australia, especially in the Kimberley, and on the Indian Ocean. He is a Fellow of the Australian Academy of the Humanities. Recent books are The Mother’s Day Protest and other Fictocritical Essays, Rowman and Littlefield International, 2016, and a new edition of Paddy Roe, Gularabulu: Stories from the West Kimberley, University of Western Australia Press, 6450.

Jamie Wang is a PhD candidate in Environmental Humanities at the University of New South Wales. Her doctoral research explores the relationship between cultural forms and development of the modern world. Jamie is also a writer and poet. Her works have appeared in Australian and Asian literary journals such as Mascara Literary Review, Eastlit and Cha. Prior to this, Jamie was an international Business Analyst with eight years of financial experience.
Stephen Whittington

Véritables préludes flasques (pour un chien) Truly flabby preludes (for a dog) by Erik Satie

Abstract
Stephen Whittington will play Véritables préludes flasques (pour un chien) Truly flabby preludes (for a dog) by Erik Satie, which consists of three preludes: 1. Severe reprimand 2. Home alone 3. Playing. He will intersperse these short pieces with sections read aloud from the writings of Erik Satie that are germane to the theme of the Symposium.

Bio
Stephen Whittington (b.1953) is a composer, pianist, writer and music critic. Born in Adelaide, he studied at the Elder Conservatorium of Music, and has performed and lectured in Asia, Europe and the Americas. He is head of Sonic Arts at the Elder Conservatorium of Music and teaches composition, music theory and sonic arts. As a pianist he enjoys an international reputation as an interpreter of the music of John Cage, Morton Feldman, Erik Satie and many contemporary composers. His interest in the relationship between music and other art forms has led to the creation of a series of multimedia performances, beginning with the Last Meeting of the Satie Society at the Adelaide Festival in March 2000. This was followed in 2003 by Mad Dogs and Surrealists, incorporating music, poetry and film, and in 2006 Interior Voice: Music and Rodin. In June 2006 he appeared at the Sydney Opera House with Ensemble Offspring for the Sydney International Film Festival, presenting a program of live music for four classic silent movies. In 2007 The Wire (London) listed his performance of Triadic Memories by Morton Feldman as one of 60 Performances That Shook the World over the last 40 years. His string quartet ...from a thatched hut, commissioned by and dedicated to furniture designer Khai Liew, was premiered in August 2010. A 4-CD set Journey to the Surface of the Earth with Domenico di Clario (piano) and Stephen Whittington (piano, prepared piano, toy piano, gong) was released in September 2010. Music for Airport Furniture, for string quartet, was premiered in September 2011 and was released on CD by Cold Blue Records in 2013, to widespread critical acclaim. In December 2012 he directed John Cage Day, a 10-hour long performance which included his own performance of ASLSP (As Slow as Possible) on the Elder Hall organ, lasting 8 hours, and a Musicircus incorporating many works by John Cage, including Concert for Piano and Orchestra. His string quartet Windmill has been frequently performed and has been described as ‘the classic work of Australian musical minimalism.’ Other recent works include Fake Gallants (2015) for Baroque ensemble, Autumn Thoughts (秋思) for piano (2015) - premiered by the composer at a recital in Beijing in November 2015 and by Anna Goldsworthy in Australia in 2016- and A la maniere de M.R. for piano trio (2016). Stephen has also worked with computer-controlled sound and video installations, including Hallett Cove - One Million Years, a project commissioned by the City of Marion for the Hallett Cove Community Centre (2015). The project uses continuously evolving video footage (shot with high-speed camera) and sound controlled by uniquely designed software, exploring the unique geological landscape of the local environment.

Samantha Young

Razing Red Square

Abstract
Razing Red Square is a narrative reflection on the fall of the Soviet Union and a meditation on memory, family and exile. Through the eyes of Alex, a journalist sent to Moscow on assignment, the reader learns the changing face of the USSR and the consequences of Gorbachev’s reforms – punk musicians emerge from the underground, teenagers and parents fight over the remote control, and housewives gossip about their favourite American soap opera. A tear in the Soviet narrative is made, an ideology becomes strained, and is soon to break. Against this backdrop, the narrator’s own sense of self is fractured when he learns his grandfather was an artist sent into exile by Josef Stalin, and the mystery of a missing Fabergé egg emerges. This extract recalls Alex’s visit to the Lenin mausoleum – the pinnacle of Soviet deification – a critical juncture that sees him break from his assignment to find the answers behind his family’s mysterious past.

Bio
Samantha Young has taught creative writing, literature and historical studies at the University of Melbourne and Deakin University. Her doctoral studies concentrated on telling stories that contain the personal experiences of those who witnessed great events, and on using narrative form to challenge identity and the perception of self. She has published in the fields of historiography, Australian and narrative history.
Why Do Things Break Symposium will be held in the Hartley Building, The University of Adelaide, North Terrace Campus. Entrance to the Hartley Building is off Kintore Avenue between Gates 14 and 15. Morning tea, afternoon tea and dinner will be provided, but lunch will be the responsibility of the participants. There are a number of cafes on campus or nearby (see map above). Otherwise, Rundle Mall (including Adelaide Arcade and Regent Arcade), Rundle Place, Gawler Place, Bank St, Rundle St and Ebeneezer Place are all within walking distance of the campus and have a plethora of lunch and coffee options.

**Accommodation**

There are many suitable hotels nearby depending on your budget. Some hotels we can recommend, include Majestic Roof Garden Hotel, 55 Frome St; Hotel Richmond on Rundle Mall; Mayfair Hotel on King William St; Mantra on Hindmarsh Square.

**Getting around**

The J1 bus will take you from the airport to the Central Business District. Stops on Pultney St or North Terrace are closest to the university.
Getting to the Evening Session

The evening session will be held upstairs at La Boheme Nightclub and Bar, 36 Grote St Adelaide. La Boheme is about a fifteen minute walk from Kintore Avenue, which is the road the Hartley Building is closest to (see map opposite). To walk to La Boheme, walk up Kintore Avenue to North Terrace, turn right on North Terrace and walk until you arrive at King William St (major intersection with trams). Turn left down King William St and then keep walking until you arrive at Grote St. Turn right onto Grote St. Not far along on the right hand side of the road is La Boheme.

![La Boheme Nightclub and Bar](36 Grote St, Adelaide)

Taxis and Trams

Alternatively you can catch a taxi from taxi ranks on Pulteney St (opposite the Target centre) or from North Terrace (outside the Casino/Adelaide Central Railway station on North Terrace). You can also catch the tram from the corner of North Terrace and King William St for a few stops to make the walk shorter. Please feel free to ask for any assistance you made need getting there from the conference administrator Rita Horanyi or the conference directors Ann McCulloch and Jennifer Rutherford.