

**2019 DSC PhD + Master by Research Projects**  
**School of Art | Project Information for Applicants**

<b>Project title:</b>	<b>Supervisors:</b>
<i>Art and Social Practice</i>	Dr Marnie Badham Professor Daniel Palmer, Dr Grace McQuilten, Dr Nikos Pantazopoulos
<i>A Colour of Space and a Weight of Shape</i>	Associate Professor Mikala Dwyer, Mr Peter Cripps / Professor Daniel Palmer
<i>Emergent Material Practices: Craft practice and New Technologies</i>	Dr Mark Edgoose, Dr Kirsten Haydon, Dr Nicholas Bastin, Dr Scott Mayson
<i>Material Agency in Craft Practice (Ceramics, and Gold and Silversmithing)</i>	Dr Mark Edgoose, Dr Kirsten Haydon, Dr Nicholas Bastin
<i>Arts Education: linking the academy with industry</i>	Professor David Forrest, Professor Kit Wise, Dr Angela Clarke, Dr Phil Edwards
<i>Arts Management: The interface between the arts, management and industry</i>	Professor David Forrest, Dr Tammy Wong Hulbert, Emeritus Professor Martin Comte, Dr Mark Williams
<i>The Artist and New Territories of Power</i>	Professor Julian Goddard, Dr Ray Cook, Associate Professor Shane Hulbert
<i>Aesthetics and the Everyday</i>	Professor Julian Goddard, Professor David Forrest, Associate Professor Soumitri Varadarajan
<i>Art and Technology – Immaterial Material</i>	Dr Ian Haig, Professor Kit Wise, Dr Alison Bennett, Dr Ceri Hann
<i>Post Internet Art</i>	Dr Ian Haig, Dr Alison Bennett
<i>Queer(y)ing Creative Practice / deploying otherness as artistic potential</i>	Dr Richard Harding, Dr Alison Bennett

<i>Imaging Futures: the intersection of technological affordances and creative gesture</i>	Associate Professor Shane Hulbert, Dr Alison Bennett
<i>Photography, Australian cultural identity, landscape, national identity, nationalism</i>	Associate Professor Shane Hulbert, Professor Daniel Palmer
<i>Curating socially engaged art</i>	Dr Grace McQuilten, Dr Marnie Badham
<i>Social, public and urban art interventions and practices</i>	Associate Professor Keely Macarow, Associate Professor Mikala Dwyer, Professor Kit Wise
<i>Ubiquitous Photography</i>	Professor Daniel Palmer, Associate Professor Shane Hulbert, Dr Alison Bennett, Dr Nikos Pantazopoulos
<i>Photography, Democracy and Justice</i>	Professor Daniel Palmer, Associate Professor Shane Hulbert, Alan Hill, Dr Nikos Pantazopoulos, Dr Kelly Hussey-Smith
<i>Sound, Space and Place</i>	Associate Professor Philip Samartzis, Dr Kristen Sharp, Dr Michael Graeve, Dr Darrin Verhagen
<i>Contemporary Arts Practices in the Asia-Pacific</i>	Dr Kristen Sharp, Dr Tammy Wong Hulbert, Dr Rhett D'Costa, Associate Professor Philip Samartzis
<i>Art and Ecology: Investigating the role of art as a means of addressing the erosion of biodiversity and its meaning in an urban context.</i>	Associate Professor Linda Williams, Associate Professor Marco Amati, Associate Professor Philip Samartzis, Professor Kit Wise

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

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***Information for applicants***

***Project title:***

*Art and Social Practice*

***Project Description:***

This research project examines the creative strategies used by social practice artist-activists to effect social change. Using human relations as both method and content, social practice art focuses on interaction and interventions within social systems and public space through a combination of aesthetics, public pedagogy, ethics, dialogue activism, advocacy and/or antagonism. Practices across visual arts and performance disciplines are characterized by social engagement and the value the process of a work and the development of relationships is valued as equally important as any finished artistic product or outcome. While recent discourses of social practice have been dominated by North America (Kester 2004, 2011; Thompson 2012, 2012), the UK (Bishop, 2004, 2015) and Europe (Lind, 2007), there remains a need to theorise a more specific geo-political identity for social practice here in the Asia Pacific region through the activation of research, networks and practice.

In Australia, social practice artists focus on a number of topics that target issues of inequity and justice and engage communities to collaborate as participants, makers, subjects and audiences (i.e. refugees and asylum seeker rights, LGBTQI concerns, poverty, climate change, neighborhood planning, or indigenous sovereignty). Through practice led research, this project may explore forms of collaboration in urban and regional communities; the potential for risk and harm in engagement, and new social economies in art by considering the histories and trajectories of this growing field and the politics of place, power, and identity. We welcome applications for PhD research by practice or thesis.

***Supervisory team:***

1<sup>st</sup> Supervisor: Dr Marnie Badham  
2<sup>nd</sup> Supervisor: Professor Daniel Palmer  
3<sup>rd</sup> Supervisor: Dr Grace McQuilten  
4<sup>th</sup> Supervisor: Dr Nikos Pantazopoulos

***FOR Code/s:***

1905 Visual Arts and Crafts  
2002 Cultural Studies

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

---

***Information for applicants***

***Project title:***

*A Colour of Space and a Weight of Shape*

***Project Description:***

This project is designed for artists working across the mediums of sculpture, painting, performance, ceramics, jewelry, sound, video and installation, interested in exploring the physical properties of matter and the matrix of meanings that gather around them. The project encourages an unpacking of preoccupations and rules of symmetry in symbolism and abstraction employed through modernist painting, sculpture and architecture along with the geometries of the everyday to begin a navigation of what shapes our thought.

The project takes inspiration from science fiction for descriptions of weird matter, phenomena and new social forms, including writers such as Ursula le Guinn, Octavia Butler, HP Lovecraft's 'The Colour Out of Space' or 'Roadside Picnic' by Arkady and Boris Strugatsky – who open up other worlds of thought and material imaginaries, where the laws of physics are stretched into exciting new possibilities and rigid logics become malleable.

The project explores epistemologies of knowledge and non-knowledge – play, belief, feminist theologies, science, pseudoscience, Pataphysics, artificial intelligence, alien intelligence, animal, mineral and vegetable intelligence, philosophy, the supernatural, the paranormal, abject architecture, space, terrestrial, un and extraterrestrial, the edgelessness of future consciousness.

Key methods will revolve around group critique, ideas and experiments with hospitality and exhibition, workshops with visiting artists, site visits, museum, gallery and studio visits.

***Relevant literature:***

H.P. Lovecraft, J.G. Ballard, Anthony Vidler, Beatriz Colomina, Ursula le Guin, Octavia Butler

***Supervisory team:***

1<sup>st</sup> Supervisor: Associate Professor Mikala Dwyer

2<sup>nd</sup> Supervisor: Mr Peter Cripps / Professor Daniel Palmer

***FOR Code/s:***

1905 Visual Arts and Crafts

**2019 DSC PhD + Master by Research Projects: Information Sheet  
School of Art**

---

***Information for applicants***

***Project title:***

*Emergent Material Practices: Craft practice and New Technologies*

***Project Description:***

This project provides an opportunity for HDR students to research the interface between traditional craft practices and new technologies through the lens of material practice. Contemporary theories, concepts and practices that integrate traditional and new technologies offer HDR students that are interested in the meaning and impetus of the handmade, the value of the studio as a conceptual and physical space, the role of making in interdisciplinary contexts, the integration of digital technologies, Instagram and the Internet in material practices a rich process of making and thinking about the differing contexts of contemporary craft practice.

***Relevant literature:***

Scollon, E. 2008. 'Craft in the expanded field'. *Sightlines*, pp.138–155.

Veiteberg, J. & Ferguson, D. 2005. *Craft in transition*, Bergen, Kunsthøgskolen i Bergen.

Postman, N. 1993. *Technopoly: the surrender of culture to technology*, New York, Vintage Books.

Pallasmaa, J. 2009. *The thinking hand: existential and embodied wisdom in architecture*, Chichester, U.K., Wiley.

***Supervisory team:***

1<sup>st</sup> Supervisor: Dr Mark Edgoose (School of Art)

2<sup>nd</sup> Supervisor: Dr Kirsten Haydon (School of Art)

3<sup>rd</sup> Supervisor: Dr Nicholas Bastin (School of Art)

4<sup>th</sup> Supervisor: Dr Scott Mayson (School of Design)

***FOR Code/s:***

1905 Visual Arts and Crafts

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

---

**Information for applicants**

**Project title:**

*Material Agency in Craft Practice (Ceramics, and Gold and Silversmithing)*

**Project Description:**

This project examines how the objects we make are in constant flux, being active elements in our social landscape, as they are integrated in social, political, and economical networks of people, materials and things. Starting from a notion of 'materials' and 'objects' agency, this project examines how as researchers and makers we can use our work (jewellery, ceramics, crafted objects and more) to analyse our surroundings, to recall histories and narratives, as well as to critically probe possible futures or suggest alternatives to what already exists.

**Relevant literature:**

Sennet, R. 2009. *The Craftsman*, Penguin Group, London, United Kingdom.

Pallasmaa, J. 2009. *The thinking hand: existential and embodied wisdom in architecture*, Chichester, U.K., Wiley.

Adamson, G. 2007. *Thinking through craft*, Oxford, Berg.

Besten, L. D. & Brower, W. 2011. *On jewellery: a compendium of international contemporary art jewellery*, Stuttgart: Woodbridge, Arnoldsche.

**Supervisory team:**

1<sup>st</sup> Supervisor: Dr Mark Edgoose

2<sup>nd</sup> Supervisor: Dr Kirsten Haydon

3<sup>rd</sup> Supervisor: Dr Nicholas Bastin

**FOR Code/s:**

1905 Visual Arts and Crafts

190501 Crafts

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

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***Information for applicants***

***Project title:***

*Arts Education: linking the academy with industry*

***Project Description:***

The project brings together research and researchers across the School of Art and the School of Education looking at arts education (specifically the areas of art and music) at different educational levels from schools, vocational and higher education settings. At the core is a development of emerging and innovative approaches to arts education that will facilitate artistic and educational outcomes.

The scope of the project spans arts education (with particular reference to arts and music education). It considers the provision from policy to implementation and practice and looks at the linking trajectory from schools through vocational /higher education to industry and employment. In addition, the consideration of artists conveying intent and purpose through a pedagogy that has emerged from practice.

Key questions that could be explored through this project include:

How is the provision of art/s education equipping graduates to enter the professional world of work in or out of the arts industry?

What is the connection between policy development in education and the arts that is enhancing the experience and capacity of graduates?

What does industry want from an art/s graduate? What are the needs of current employers and projections for future demands and employability?

***Supervisory team:***

1<sup>st</sup> Supervisor: Professor David Forrest (School of Art)

2<sup>nd</sup> Supervisor: Professor Kit Wise (School of Art)

3<sup>rd</sup> Supervisor: Dr Angela Clarke (School of Art)

4<sup>th</sup> Supervisor: Dr Phil Edwards (School of Art)

***FOR Code/s:***

1302 Curriculum and Pedagogy

130201 Creative Arts, Media and Communication Curriculum and Pedagogy

1905 Visual Arts and Crafts

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

---

***Information for applicants***

***Project title:***

*Arts Management: The interface between the arts, management and industry*

***Project Description:***

The project is focused in the discipline of Arts Management and aims to bring together current key directions in the developing field in relation to artistic, institutional, government and industry. It is looking at new and emerging methodologies and theoretical approaches to the discipline.

Key research areas for investigation include:

- Policy development, implementation and evaluation from the local to international levels.
- Managing the artistic experience: Transforming management models across arts institutions and performing arts organisations.
- Education for audience development in arts institutions and performing arts organisations.
- Arts organisations, sustainability and participation.
- Engaging artists, audiences, community and government.

With an initial focus on Australia the project is looking towards the Asia-Pacific region.

Each of the research areas has the potential to link together from any of the drivers of policy, education, management, audiences, community.

***Relevant literature:***

Forrest, D. (Ed. & contributor). (2015). *Arts Management: Insights and Perspectives*. Melbourne: Australian Scholarly Publishing.

***Supervisory team:***

1<sup>st</sup> Supervisor: Professor David Forrest

2<sup>nd</sup> Supervisor: Dr Tammy Wong Hulbert

3<sup>rd</sup> Supervisor: Emeritus Professor Martin Comte / Dr Mark Williams

***FOR Code/s:***

2102 Curatorial and Related Studies

210202 Heritage and Cultural Conservation

210204 Museum Studies

1905 Visual Arts and Crafts



**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

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**Information for applicants**

**Project title:**

*The Artist and New Territories of Power*

**Project Description:**

This project aims to develop artistic strategies to monitor the administration of power as we progress into an unfolding 21st century – an unpredictable economic, political, social landscape under radical transformation by digitisation, networking and automation. It seeks to give voice to perspectives that are subjugated by their misalignment or incompatibility with the imperatives and priorities of dominant powers. We seek to position the artist's studio as a site where contested vantages are given novel, imaginative shape and form. Creative practice has the capacity to augment critical theory by casting light on the lived experience of phenomena. It forms bridges between cognitive and tacit dimensions, drawing connections between what might be known and what is felt. As such, it constitutes an indispensable ally to identity focused activism.

Theory we engage with posits the subject as the product of discursive, constitutive processes, disseminated through institutional and ideological channels that are reflexive, unstable and contingent. The 21st century has seen new economic structures emerge that promise to promote new enabling mythologies and deploy new regulatory energies that will shape the subject and culture in ways that are as yet under scrutinised. We are poised at the brink of new frontiers of power in which new inequalities will constitute unprecedented challenges to activism. Blending critical theory and practice-led research has the potential to draw new knowledge out of shifting volatile social conditions providing resources for new modes of critical activism. There is a vital role for the artist to play in the interrogation of power's flow.

**Relevant literature:**

Comaro, J & Comaro, JL 2001, *Millennial capitalism and the culture of neoliberalism*, Duke University Press, Durham N.C.

Dean, J 2009, *Democracy and other neoliberal fantasies: communicative capitalism & left politics*, Duke University Press, Durham [N.C.].

Weidner, J 2009, 'Governmentality, capitalism, and subjectivity', *Global Society*, vol. 23, no. 4, pp. 387–411.

Zuboff, S 2018, *The age of surveillance capitalism: the fight for a human future at the new frontier of power*, Profile Books, London, UK.

**Supervisory team:**

1<sup>st</sup> Supervisor: Professor Julian Goddard

2<sup>nd</sup> Supervisor: Dr Ray Cook

3<sup>rd</sup> Supervisor: Associate Professor Shane Hulbert

**FOR Code/s:**

1905 Visual Arts and Crafts

190503 Lens-based Practice

2001 Communication and Media Studies

2002 Cultural Studies

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

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***Information for applicants***

***Project title:***

*Aesthetics and the Everyday*

***Project Description:***

This project explores the relationship between aesthetics and the economy of experience (production and distribution) as manifest through various creative practices. It brings together a group of researchers that share an interest in the articulation of aesthetics and the world of experience – much of which could be considered ordinary or usual. By highlighting the buried ideologies of living, through aesthetic experience, the project lays ground for the development of a more overt economy of experience.

***Relevant literature:***

Perkins, W and Craig, G (2006). *Slow Living*. Sydney: University of New South Wales Press.

Mossetto, G (1993). *Aesthetics and Economics*. Dordrecht, Netherlands: Springer.

Sundbo, J & Darmer, P (Eds.) (2008). *Creating Experiences in the Experience Economy*. Cheltenham, UK: Edward Elgar

Groys, B (2016). *In the Flow*. London: Verso.

***Supervisory team:***

1<sup>st</sup> Supervisor: Professor Julian Goddard (School of Art)

2<sup>nd</sup> Supervisor: Professor David Forrest (School of Art)

3<sup>rd</sup> Supervisor: Associate Professor Soumitri Varadarajan (School of Design)

***FOR Code/s:***

1905 Visual Arts and Crafts

2002 Cultural Studies

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

---

***Information for applicants***

***Project title:***

*Art and Technology – Immaterial Material*

***Project Description:***

This project seeks to explore the utilization of technology in contemporary art practice, and questions how technology can redefine what an art practice is and how it operates in 2018 and beyond. In particular we are interested in projects that explore the contradiction of the material and immaterial. Digital media is often referred to as immaterial as opposed to material, dismissing the notion that real world hardware and software are needed to make such works operate; hardware is clearly grounded in the material world (i.e. fibre optic cables, hard drives, headsets).

Disciplines/media include video art, sound, AR, VR, installation, kinetic sculpture, customized electronics, the Internet.

***Relevant literature:***

Bolter, J.D & Grusin, R (2000) *Remediation: Understanding New Media*, MIT Press

Groys, B. (2018) *In the Flow*, Verso

Munster, A. (2006) *Materializing New Media: Embodiment in Information Aesthetics*.  
Dartmouth College Press

***Supervisory team:***

1<sup>st</sup> Supervisor: Dr Ian Haig

2<sup>nd</sup> Supervisor: Professor Kit Wise

3<sup>rd</sup> Supervisor: Dr Alison Bennett

4<sup>th</sup> Supervisor: Dr Ceri Hann

***FOR Code/s:***

1905 Visual Arts and Crafts

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

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***Information for applicants***

***Project title:***

*Post Internet Art*

***Project Description:***

Outline the project, including key methods, disciplines, and theoretical frameworks.

This project will explore the impact of the Internet on transforming contemporary art practices, acknowledging the profound socio-cultural effects that have resulted from the conflation of everyday life and the Internet. The research will result in a practice-led research project exploring aspects of Post Internet Art, through the media of video art, installation, performance, photography and the Internet.

The framework for this project will be based on the shifting ground of how we define art practice in 2018 and beyond, and how the Internet has fundamentally altered the way we conceptualise contemporary art practice.

The project will explore the physicalization of 'immaterial' digital structures and the transmutation of contemporary art practices into new definitions, forms and mediums.

How has the status and currency of the image shifted from a fixed entity to a distributed and dynamic one?

We are looking for artists exploring the complex relationships emerging from contemporary art and the Post Internet condition.

***Relevant literature:***

Adler, P. (2013) *Art and the Internet*, Black Dog Publishing

Cornell, L. & Halter, Ed. (editors) (2015) *Mass effect: art and the internet in the 21st century*, MIT Press

Groys, B. (2018) *In the Flow*, Verso

Kholeif, O. (2014) *You are here: art after the internet*, Cornerhouse

***Supervisory team:***

1<sup>st</sup> Supervisor: Dr Ian Haig

2<sup>nd</sup> Supervisor: Dr Alison Bennett

***FOR Code/s:***

1905 Visual Arts and Crafts

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

---

***Information for applicants***

***Project title:***

*Queer(y)ing Creative Practice / deploying otherness as artistic potential*

***Project Description:***

Beyond the mainstreaming of issues such as marriage equality, queer cultural practices investigate the arbitrary construction of cultural paradigms, driven by an intersectional approach to social justice and embodied lived experience. Queer cultural practices go beyond the 'gay agenda' to generate reparative actions by gently holding together intersecting alliances of practice, ideology, politics and experience.

In particular, this project considers the position of 'the other' as a position rich with creative potential. The project is driven by experiences of queer embodiment that include an expanded conception of the body beyond the boundaries of biological skin to include a matrix of reproductive assemblages.

Queerness is a slippery field that resists definition. More than an alternative term for homosexuality, it is shifting coalition of political and cultural positions and strategies that critique, defy and ignore arbitrary normativity. Queer cultural practices have been deployed to interrogate the cultural construction of gender, race and disability. In the 21st century, queer cultural practices are turning increasing towards new materialism and posthumanism to interrogate the agency of things and the culturally constituted hierarchies of objects and subjects.

In a context of global hyper-mobility, migration and unstable notions of security, what are the economic, cultural and social implications of increasing mobility, and our changing experiences of place, and displacement, belonging and alienation?

This project is driven by a focus on the process of making as the method of research. We advocate praxis as a method for generating new knowledge and embrace alternative modes of thinking beyond the written form.

***Relevant literature:***

Ahmed, S (2006). *Queer Phenomenology: Orientations, Objects, Others*, Duke University Press.

Getsy, D. (2016). *QUEER. Whitechapel Documents of Contemporary Art*. MIT Press.

Lord, C, & Meyer, R (2013). *Art & queer culture*, Phaidon Press Limited.

Sedgwick, E, Barale, M, Goldberg, J, & Moon, M (2002). *Touching Feeling: Affect, Pedagogy, Performativity (Series Q)*, Duke University Press.

***Supervisory team:***

1<sup>st</sup> Supervisor: Dr Richard Harding

2<sup>nd</sup> Supervisor: Dr Alison Bennett

**FOR Code/s:**

1905 Visual Arts and Crafts

2002 Cultural Studies

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

---

**Information for applicants**

**Project title:**

*Imaging Futures: the intersection of technological affordances and creative gesture*

**Project Description:**

This project seeks to re-position the shifting notion of the print in contemporary photographic practice, and identify ways in which new technologies create innovations in photographic images and material outputs. The traditions of photography, specifically the fine print, are explored in alignment with new technologies for materialising images, and expanded to include innovative forms of printing technology and image output. The project is situated at the interface of technological affordance and creative practice, and aims to extend the impact of intention and visual desire through the empirical potential and practices of digital image outcomes.

This project places the existing field of technical engineering and imaging technology into an expanded field of applied creative led inquiry, for the purpose of identifying ways in which new technologies challenge artists and photographers, and questions the very nature of photography's past, present and future.

The theories we explore include:

Materialities of the photographic encounter and the digital image

What is an image? What is a photograph in the 21st century?

Psychological implications of colour perception & its application to photography

New Materialism and digital media

The kinds of topics that align with this project would be those that consider:

photographic materiality, colour theories and visual innovation, scientific photography, 3D printing, alternative photographic processes, fine art photographic printing, photographic encounter, New Materialism and digital media.

**Relevant literature:**

Cotton, C (2015) *Photography is magic*. Aperture, New York, US.

Livingstone, M (2002) *Vision and Art: The biology of seeing*. Harry. N Abrams, New York, US.

Purves, D & Lotto, B (2011) *Why we see what we do redux: A wholly empirical theory of vision*. Sinauer Associates, Inc., Massachusetts US.

Mitchell, W (2001) *The reconfigured eye: Visual truth in a post-photographic era*. The MIT Press, Massachusetts, US.



***Supervisory team:***

1<sup>st</sup> Supervisor: Associate Professor Shane Hulbert

2<sup>nd</sup> Supervisor: Dr Alison Bennett

**FOR Code/s:**

190503 Lens-based Practice

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

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**Information for applicants**

**Project title:**

*Photography, Australian cultural identity, landscape, national identity, nationalism*

**Project Description:**

Central to the narratives and mythologies that define the nation of Australia is a relationship with landscape. Sunburnt deserts, sweeping plains and coastal regions are intrinsically linked to the traditions, personalities and histories of our relationship to cultural identity.

The theories we explore situate the Australian landscape and its cultural identity as a contested space, one where histories and myths intersect to create an ideology that is not always reflective of the cultures and narratives of diversity that live here. The merit of the project sits with its potential to explain and reveal insightful new ways of considering Australian culture and its relationship to contemporary global communities.

The kinds of topics that would align with this project would be those that consider;

Territories and human geography, altered landscapes, immigration and land labour (including mining, farming and pastoral work), indigenous experiences of the land and /or decolonisation, exploration and expeditions, regional traditions and heritage, place and space, post-colonialism and landscape, the politics of ecology, topography, landscape and cultural memory.

**Relevant literature:**

Cosgrove, D (1984) *Social Formation and the Symbolic Landscape*. University of Wisconsin Press, Madison, Wisconsin.

Gibson, R (1992) *South of the West: Postcolonialism and the narrative construction of Australia*. Indiana University Press, Indianapolis

Haynes, R (1998) *Seeking the Centre: The Australian desert in literature, art and film*. Cambridge University Press, Cambridge.

Wells, L (2011) *Land Matters: Landscape photography, culture and identity*. I.B Tauris & Co, London.

**Supervisory team:**

1<sup>st</sup> Supervisor: Associate Professor Shane Hulbert

2<sup>nd</sup> Supervisor: Professor Daniel Palmer

**FOR Code/s:**

190503 Lens-based Practice

2002 Cultural Studies

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

---

***Information for applicants***

***Project title:***

*Curating socially engaged art*

***Project Description:***

Socially engaged art includes aesthetic strategies to identify local issues, engage communities, and affect social change. Representing these political and ephemeral practices is a challenge for large and small art institutions and curators. The project aims to test new curatorial approaches for engaging with diverse artists and audiences. Important outcomes include expanded approaches to curating socially engaged art and documentation of unrecorded histories in the field. Expected benefits include improved public engagement and expanded knowledge for contemporary art curators, art galleries and museums.

***Relevant literature:***

Bishop, C. (2012). *Artificial hells: Participatory art and the politics of spectatorship*. Verso Books.

Davis, B. (2013). "A critique of social practice art: What does it mean to be a political artist?" *International Socialist Review*, (Issue 90).

French, B & Loxley, A. (Eds) (2016). *Civic Actions: artists' practices beyond the museum*. NSW. Museum of Contemporary Art Limited.

Kester, G. (2011). *The one and the many: Contemporary collaborative art in a global context*. Duke University Press.

***Supervisory team:***

1<sup>st</sup> Supervisor: Dr Grace McQuilten

2<sup>nd</sup> Supervisor: Dr Marnie Badham

3<sup>rd</sup> Supervisor:

4<sup>th</sup> Supervisor:

***FOR Code/s:***

1905 Visual Arts and Crafts

2002 Cultural Studies

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

---

***Information for applicants***

***Project title:***

*Social, public and urban art interventions and practices*

***Project Description:***

For this project Keely Macarow and Mikala Dwyer will work across installation, performance, choreography, design and ethnography to explore encounters and interventions with and through urban and medicalized, aged care and hospital settings.

Keely Macarow and Mikala Dwyer will combine creative arts, social and material practices and design to create interventions, installations and publications which respond to and explore the lived experience of people inhabiting medical, aged care and health care and public settings. The researchers will connect ethnography, choreography, creative arts and public health research within an urban and socially engaged context. Creative works will be developed for and presented through site and location specific projects and in public settings.

This creative practice research will be curious, inquisitive, speculative, and exploratory. It will draw upon scholarly and practice led creative research which interrogates notions of the public, social, location, site, urban, space, and place. The research will cross and fuse social, urban and spatial choreography to explore bodily, spatial and material encounters within public and healthcare settings. The researchers will explore and develop creative works and publications which illuminate, respond to and harness the relationship between performative and medicalised bodies, space and place and social choreography in healthcare and public settings. The research will explore and contribute to social and creative ecologies of wellbeing.

The researchers will engage in fieldwork, residencies, site and location analysis, studio and archival research and develop and present outcomes through creative works, symposia and publications.

***Relevant literature:***

Thompson, N. (2012), *Living as Form. Socially Engaged Art from 1991-2011*. Creative Time Books and The MIT Press: New York and Cambridge.

Awan, N., Scheider, T., and Till, J. (2011), *Spatial Agency. Other ways of doing architecture*. Routledge Oxon and New York.

French, B and Anne Oxley, A. (Eds), *Civic Actions. Artists Practices Beyond the Museum*. 2017, MCA, Sydney.

Lepecki, A. Ed (2012), *Dance*, Whitechapel Gallery, London & MIT Press, Cambridge, Massachusetts, 149-151

***Supervisory team:***

1<sup>st</sup> Supervisor: Associate Professor Keely Macarow

2<sup>nd</sup> Supervisor: Associate Professor Mikala Dwyer

3<sup>rd</sup> Supervisor: Professor Kit Wise

**FOR Code/s:**

1905 Visual Arts and Crafts

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
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***Information for applicants***

***Project title:***

*Ubiquitous Photography*

***Project Description:***

Today, more photographs are reportedly taken every two minutes than were taken during the entire nineteenth century. Most of these images are ephemeral, bound for temporary circulation as digital data. Through creative and critical work, this project explores the complex and ambiguous presence of photography today, as well as new modes of viewer and public engagement with photographic images and objects. We are particularly interested in exploring how artists and curators have started to respond to the condition of digital photographic ubiquity and hyperabundance. Among others, topics that would align with this project would be those that consider twenty-first century photography curating, museology and the challenges of the digital archive, democratic distribution networks in photography, image algorithms and content recognition.

***Relevant literature:***

Hand, Martin. *Ubiquitous Photography*, Polity: Cambridge, UK and Malden, MA, 2012.

Kember, Sarah (2012). 'Ubiquitous Photography'. *Philosophy of Photography*, vol.3, no.2.

Pollen, Annebella (2016) *The rising tide of photographs: Not drowning but waving? Captures* 1 (1).

Stallabrass, Julian. 'Museum Photography and Museum Prose', *New Left Review*, no. 65, September-October 2010, pp. 93-125

***Supervisory team:***

1<sup>st</sup> Supervisor: Professor Daniel Palmer

2<sup>nd</sup> Supervisor: Associate Professor Shane Hulbert

3<sup>rd</sup> Supervisor: Dr Alison Bennett

Other potential supervisors: Dr Nikos Pantazopoulos

***FOR Code/s:***

190503 Lens-based Practice

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

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***Information for applicants***

***Project title:***

*Photography, Democracy and Justice*

***Project Description:***

Photography has an intimate relationship with the idea of modern democracy, both as a democratic art form and a means to document injustice. This project seeks to explore this relationship through historically rigorous creative and critical investigations. We welcome applications from documentary photographers, artists and writers. Areas of possible creative and critical exploration might include photography's ideology of visual democracy; the ethics of photographic spectatorship; photojournalism and human rights; the photography exhibition as a democratic public space; and socially engaged, participatory and collaborative photography.

***Relevant literature:***

Azoulay, Ariella (2008), *The Civil Contract of Photography*, trans. Rela Mazali and Ruvik Danieli, New York: Zone Books.

Hariman, Robert and Lucaites, John Louis, *The Public Image: Photography and Civic Spectatorship*, 2011

Scott, Grant. *#New Ways of Seeing: The Democratic Language of Photography* (Bloomsbury Academic, 2018).

***Supervisory team:***

1<sup>st</sup> Supervisor: Professor Daniel Palmer

2<sup>nd</sup> Supervisor: Associate Professor Shane Hulbert

Other potential supervisors: Alan Hill (completing PhD in 2018), Dr Nikos Pantazopoulos, Dr Kelly Hussey-Smith

***FOR Code/s:***

190503 Lens-based Practice

2002 Cultural Studies

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

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**Information for applicants**

**Project title:**

*Sound, Space and Place*

**Project Description:**

This project examines the ways artists, designers and theorists use sound recording, exhibition and performance to render new impressions and encounters of the built and natural environment. It focuses on the manner in which sonic activity and affect informs the perception and reception of different environmental conditions in order to demonstrate the complexity of audition and how it guides the production of meaning. The project draws on a rich range of references including sound art, acoustic ecology, soundscape studies, spatial practice, environmental art, and ethnography.

Sound, Space and Place comprises two specific projects.

The Sonic City is led by Dr Kristen Sharp and examines the way sound artists and musicians respond to the aural characteristics and spatial dynamics of urban environments within Australia, Japan, Europe and North America. It builds on the curatorial work she produced in collaboration with Dr Philip Samartzis for the Liquid Architecture Festival of Sound Art staged in Melbourne in 2013, which involved a series of site responsive performances and installations by notable national and international artists and musicians.

Sound, Space and Place is led by Dr Philip Samartzis and examines the way acoustics, architecture, materials, design, technology and weather combine to shape our knowledge and experience of place. The project draws on a broad range of locations including remote wilderness areas, rural and regional settlements, industrial and agricultural landscapes, and urban locales. The case studies that emerge will be used to discuss a complex set of social, cultural, political and environmental issues, and how they are broadly represented within the history and practice of sound art.

**Relevant literature:**

Sharp, K. (2017). Listening to the City In: *Transformations*, Intellect, Bristol, United Kingdom

Hjorth, L., Pink, S., Sharp, K., Williams, L. (2016). *Screen Ecologies: Art, media, and the environment in the Asia-Pacific region*, MIT Press, Cambridge, Massachusetts, United States

Samartzis, P. (2016). *Antarctica, An Absent Presence*, Thames and Hudson, Melbourne, Australia

Philpott, C., Samartzis, P. (2017). At the End of Night: explorations of Antarctica and Space in the sound art of Philip Samartzis In: *Polar Journal*, 7, 336 – 350



***Supervisory team:***

1<sup>st</sup> Supervisor: Associate Professor Philip Samartzis

2<sup>nd</sup> Supervisor: Dr Kristen Sharp

3<sup>rd</sup> Supervisor: Dr Michael Graeve

4<sup>th</sup> Supervisor: Dr Darrin Verhagen

**FOR Code/s:**

1905 Visual Arts and Crafts

1904 Performing Arts and Creative Writing

190406 Music Composition

190407 Music Performance

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

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***Information for applicants***

***Project title:***

*Contemporary Arts Practices in the Asia-Pacific*

***Project Description:***

This project examines the Asia-Pacific as a research site to identify new and innovative methodologies and theoretical frameworks for thinking about contemporary arts practices in the region. This project engages with a broad definition of the arts through scholarship in arts practice, curatorship, arts management, community engagement and art history/cultural studies. It offers a trans-disciplinary approach with capacity to conduct practice-led and theoretical studies.

Contemporary art and the Asia-Pacific region is a burgeoning scholarly field attracting significant attention through arts events, activities, exhibitions and publications. This project builds on that foundation to deepen engagement, knowledge and opportunities for reciprocal collaboration in the arts within the region. Asia-Pacific is a broad discursive term and is used here to include practices across different countries in the region - to examine the relationship between them, and between the Asia-Pacific and other parts of the world. Geographically speaking the research territory could include East Asia, South East Asia, West and Central Asia, South Asia, Australasia and Oceania.

The project seeks to identify the significance of the region for contemporary arts cultures through the innovative models it offers for arts practice, curatorship and arts management through art production and curated experiences. It will also examine how these practices and cultures are continually redefining definitions of the arts and of the region more generally.

Key research areas include:

- Reactivating regional areas through contemporary art
- Curating the Asia-Pacific Region
- Loss & Gain: The impacts of mobility and migration in the context of Home and Belonging
- Mixed race communities and multiple identities
- Crisis, conflict and consciousness: The diasporic condition

Further related research topics which could be proposed include: local and regional identities, transnationalism, interculturalism, cultural identities, migration, mobility, decolonisation, postcolonialism, diaspora, urban and rural development, global cities, creative industries, ecological critique and sustainability.

**Relevant literature:**

Hjorth, L., King, N. and Kataoka, M. 2014, *Art in the Asia-Pacific: Intimate Publics*, New York: Routledge.

Hjorth, L., Pink, S., Sharp, K. and Williams, L. 2016, *Screen Ecologies: Art, Media, and the Environment in the Asia-Pacific Region*, Cambridge, MA: The MIT Press.

Kong, L., Ching, C-H, & Chou, T-L. 2015, *Arts, culture and the making of global cities: Creating new urban landscapes in Asia*, Cheltenham, UK: Edward Elgar Publishing.

Turner, C. and Antionette, M. 2014, *Contemporary Asian Art and Exhibitions: Connectivities and World-making*, Canberra: ANU Press.

**Supervisory team:**

1<sup>st</sup> Supervisor: Dr Kristen Sharp

2<sup>nd</sup> Supervisor: Dr Tammy Wong Hulbert

3<sup>rd</sup> Supervisor: Dr Rhett D'Costa

4<sup>th</sup> Supervisor: Associate Professor Philip Samartzis

**FOR Code/s:**

1905 Visual Arts and Crafts

2002 Cultural Studies

**2019 DSC PhD + Master by Research Projects: Information Sheet**  
**School of Art**

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***Information for applicants***

***Project title:***

*Art and Ecology: Investigating the role of art as a means of addressing the erosion of biodiversity and its meaning in an urban context.*

***Project Description:***

This doctoral project is an investigation into the cultural responses to the serious attrition of global biodiversity with a specific focus on local ecosystems.

We are seeking a candidate to work collaboratively with an interdisciplinary research team in exploring the capacity of environmental art to make a difference to the ways the urban public conceives climate change, environmental deterioration and loss of biodiversity.

Based on either a practice-led or theoretical approach, you will research the ways art contributes to a better cultural understanding of urban and/or regional ecosystems.

Practice-led approaches can be in any studio discipline, though a track record in interdisciplinary practice with a focus on digital/electronic media art (particularly AR), lens-based practice, or sound art would be an advantage. A practice-led candidate would also be required to write an exegetical dissertation on the cultural and theoretical context of the artworks.

If the project is theoretical rather than practice-based, a background in cultural studies, cultural geography or urban studies would be desirable, as would a knowledge of contemporary environmental art.

We are also interested in applicants approaching the field of art and ecology from other related disciplines, including indigenous studies and research in traditional environmental knowledge of Country.

The candidate should be familiar with recent literature in the theoretical field of the environmental humanities, and especially with the literature on endangered species and ecosystems in the cultural field.

***Relevant literature:***

Bristow, T & Ford, T. (Eds.) 2016, *A Cultural History of Climate Change*, London & New York: Routledge.

Davis, H. & Turpin, E. (Eds.) 2015, *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environments and Epistemologies*, London: Open Humanities Press.

Heise, U, Christensen, J. and Niemann, M. (Eds.) 2017, *The Routledge Companion to the Environmental Humanities*, London & New York: Routledge.

Lynch, T., Glotfelty, C. & Armbruster, K. (Eds.) 2012) *The Bioregional Imagination: Literature, Ecology and Place* Athens, GA: University of Georgia Press.

***Supervisory team:***

1<sup>st</sup> Supervisor: Associate Professor Linda Williams (School of Art)

2<sup>nd</sup> Supervisor: Associate Professor Marco Amati (School of Global, Urban and Social Studies)

3<sup>rd</sup> Supervisor: Associate Professor Philip Samartzis (School of Art)

4<sup>th</sup> Supervisor: Professor Kit Wise (School of Art)

***FOR Code/s:***

1905 Visual Arts and Crafts

2002 Cultural Studies