

WELCOME TO THE DIALOGUE

CONTENTS

GENERAL INFORMATION	... 3
SOCIAL PROGRAM	... 4
EXHIBITION PROGRAM	... 5
CONFERENCE PROGRAM	... 6 - 9
KEYNOTE DETAILS	... 10 - 14
ABSTRACTS	... 15 - 50
MAPS	

CONFERENCE REGISTRATION

The Registration Desk will be located in the Herbert Reginald (H.R.) Gallop Gallery, Building 21, Charles Sturt University, Wagga Wagga Campus. A map has been included in this publication to help you locate places on and off campus.

The Registration desk will be open:

Wednesday 13th April: 9:00am - 4:30pm

Thursday 14th April: 9:00am - 4:30pm

Friday 15th April: 9:00am - 4:30pm

CONFERENCE NAME BADGES

All delegates and speakers will be provided with a name badge. This badge should be worn at all times within the conference venue and is required for access to all conference sessions and social functions.

PARKING

Charles Sturt University has ample open-air parking available in Carpark 5 close to the venue. Carparking is free all day. Please be aware that some parking spaces are labelled permit only and these spaces are monitored and fines may apply for incorrect parking.

PREPARATION ROOM

All delegates and speakers will have access to a room for preparation; this room is Building 21, Room 277. This room will also be used for tea, coffee and all conference catering.

INTERNET ACCESS

A temporary username and login has been created for the term of the conference. Using your Wi-Fi you will need to select the network 'install-CSUconnect' and follow the prompts. Once you have followed the prompts, connect to 'CSUconnect' with the following login details.

Login: landconf

Password: L1A2N3D4

MOBILE PHONES

As a courtesy to other delegates, can you please ensure that before each session you turn your mobile device ie either switched off, or set to silent mode.

SPECIAL DIETS

The venue has been advised of all registered special diets. If errors have occurred or problems exist, please alert a member of the conference staff at the earliest convenience.

BANKING

A Commonwealth Bank of Australia ATM is located on site a short walk away to Building 20.

SOCIAL PROGRAM

MONDAY 11th APRIL

19:00 - PROJECTOR WORKS: WAGGA WAGGA CITY COUNCIL CHAMBERS

A presentation of new projection works by James Farley and Andrew Hagan supported by Wagga Wagga City Council begin showing 'after dark' over sixty metres in length across the Wagga Wagga City council Chambers; viewable each night until the end of April.

TUESDAY 12th APRIL

19:30 - HAUNTING PRESENTATION: WAGGA WAGGA BEACH, CENTRAL WAGGA WAGGA *(Free & Open to Public)*

A presentation of new projection works by Vic McEwen (The CAD Factory), George Main (National Museum of Australia) & Barbara Holloway (ANU). Also includes other experiential, performative and temporary works also featured as part of this public program.

WEDNESDAY 13th APRIL

19:30 - HAUNTING PRESENTATION: WAGGA WAGGA BEACH, CENTRAL WAGGA WAGGA *(Free & Open to Public)*

A presentation of new projection works by Vic McEwen (The CAD Factory), George Main (National Museum of Australia) & Barbara Holloway (ANU). Also includes other experiential, performative and temporary works also featured as part of this public program.

THURSDAY 14th

17:30 – CONFERENCE DINNER: MAGPIES NEST RESTAURANT

(This event requires pre-booking online).

The \$65 includes canapés in the wonderful surroundings overlooking the vineyards towards the Murrumbidgee River as the sun sets at the award winning Magpies Nest restaurant, followed by a sit down main meal, dessert and tea/coffee.

FRIDAY 15th APRIL

18:00 - GLOBAL EXHIBITION OPENING: WAGGA WAGGA ART GALLERY
(Free & Open to Public)

Join us for a glass of beer or wine and some nibbles to celebrate the global exhibition opening of:

Land Dialogues: Contemporary Australian Photography (In Dialogue with Land)

Land Dialogues: Drifter. New work by Mitchell Whitelaw. (The Channel, WWAG)

Country & Western: Landscape re-imagined (WWAG)

From there to here: Gregory Carosi (Links Gallery, WWAG)

SATURDAY 16th APRIL

11:00 – How could a posthumanist be? WAGGA WAGGA ART GALLERY
(Free & Open to Public)

Join Johannes Klabbers as he presents a free public 'performance' (different to his keynote speech) entitled 'How could a posthumanist be?'

10:30 – Curators Talk: MUSEUM OF THE RIVERINA

(Free & Open to Public)

Join Dr Daniel Oakman as he delivers a discussion on the Freewheeling: Cycling in Australia exhibition at the Museum of the Riverina, Historic Council Chambers Site.

EXHIBITION PROGRAM

LAND DIALOGUES: Contemporary Australian Photography

Margaret Carnegie Gallery, Wagga Wagga Art Gallery

18th March – 5th June. *(Free Entry)*

Exhibition curated by James Farley & Christopher Orchard. Sponsored by the Wagga Wagga Art Gallery, Wagga City Council, Arts NSW and Charles Sturt University.

LAND DIALOGUES: Direct Address.

Eastern Riverina Arts, 98 Fitzmaurice Street Wagga Wagga

5th April – 30th April. *(Free Entry)*

Features works from the *Direct Address Collective*; Dr Perdita Phillips, Annette Nykiel, Nien Schwarz, Holly Story, Sharyn Egan, and Nandi Chinna.

LAND DIALOGUES: Delegate Exhibition.

HR Gallop Gallery. Building 21, CSU, Wagga Wagga Campus

12th April – 6th May. *(Free Entry)*

Features works by delegates to the Land Dialogues Conference.

LAND DIALOGUES: Drifter.

The Channel, Wagga Wagga Art Gallery.

18th March – 5th June. *(Free Entry)*

Features work by Associate Professor Mitchell Whitelaw, made specifically for the conference.

LAND DIALOGUES: The Rhythm of our days.

Gallery 43, Riverina Institute of TAFE

11th April – 29th April. *(Free Entry)*

Features new works by Dr Susan Wood, Senior Lecturer in Art History and Visual Culture. Supported by Riverina Institute of TAFE and Charles Sturt University.

Freewheeling: Cycling in Australia

Museum of the Riverina, Historic Council Chambers Site

1st March – 15th May. *(Free Entry)*

Curated by Land Dialogues keynote speaker Dr Daniel Oakman.

LAND DIALOGUES: Visualizing Land.

Wagga Wagga City Council Chambers Building.

11th April – 30th April. After Dark. *(Free Entry)*

Features new collaborative work by Andrew Hagan and James Farley. Supported by Wagga City Council. Viewable After 7:30pm.

Country & Western: Landscape re-imagined. Wagga Wagga Regional Gallery. 18th March – 5th June. one of the most comprehensive and inclusive landscape exhibitions of recent times. With works by leading Australian artists the exhibition brings into focus our evolving attitudes and perceptions of the national landscape over the past twenty-five years. A Perc Tucker Regional Gallery Touring Exhibition. Conceived and assembled by independent curator Gavin Wilson. Supported by Wagga Wagga Regional Gallery, Perc Tucker Regional Gallery, Townsville Council, Glencore, Australia Council for the Arts, Gordon Darling Foundation, Arts NSW and Wagga City Council. *(Free Entry)*

From There to Here: Gregory Carosi.

Wagga Wagga Regional Gallery, Links Gallery.

16th April – 19th June. *(Free Entry)*

New Works by local artist Gregory Carosi.

WEDNESDAY 13th APRIL

09:00 – 16:30 **REGISTRATION OPEN:** HR GALLOP GALLERY, BUILDING 21, CHARLES STURT UNIVERSITY WAGGA WAGGA CAMPUS

10:30 – 11:15 **MORNING TEA & WELCOME:** BUILDING 21, ROOM 277 (ADJACENT HR GALLOP GALLERY)
Please join us for tea and coffee before the main conference proceedings begin.

11:15 – 11:30 **HOUSEKEEPING:** BUILDING 21, ROOM 201 (SCCI THEATRETTE).
Please join us for tea and coffee before the main conference gets underway.

11:30 – 12:30 **KEYNOTE LECTURE 1:** BUILDING 21, ROOM 201 (SCCI THEATRETTE).

House and Home.
Dr Malcom Bywaters; Senior Lecturer and Director of the Academy Gallery, Tasmanian College of the Arts, University of Tasmania, Launceston, Tasmania.

12:30 – 13:30 **LUNCH:** BUILDING 21, ROOM 277

13:30 – 15:00 CONCURRENT SESSION 1

PANEL A
MAIN CONFERENCE ROOM
BUILDING 21, ROOM 201

PANEL B
SEMINAR ROOM 1
BUILDING 21, ROOM 206

PANEL C
SEMINAR ROOM 2
BUILDING 21, ROOM 217

PANEL D
SEMINAR ROOM 3
BUILDING 21, ROOM 278

Dr Victoria Grieves

Dr Bruce Fell

Dr Jamie Holcombe

Assoc. Prof. Peter Simmons
& Dr Michael Mehmet

Tracy Sorenson

Chun-Yu Liu

David Blühdorn

Anam Soomro & Shahana Rajani

Dr Peter Orchard

Ilka Blue Nelson

Dr Rowan Conroy

Tracey Callinan

15:00 – 17:00 **EXHIBITION OPENING:** HR GALLOP GALLERY, BUILDING 21, CHARLES STURT UNIVERSITY WAGGA WAGGA CAMPUS *(Free & Open to Public)*

Please join us for tea, coffee, and beer or wine with afternoon tea to celebrate the work contributed by delegates to the Land Dialogues delegate exhibition and as a soft opening to day one of the conference proceedings.

19:30 – 22:20 **HAUNTING PRESENTATION:** WAGGA WAGGA BEACH, CENTRAL WAGGA WAGGA *(Free & Open to Public)*

A presentation of new projection works by Vic McEwen (The CAD Factory), George Main (National Museum of Australia) & Barbara Holloway (ANU). Other experiential, performative and temporary works also featured as part of this public program.

THURSDAY 14th APRIL

09:00 – 16:30 **REGISTRATION OPEN:** HR GALLOP GALLERY, BUILDING 21, CHARLES STURT UNIVERSITY WAGGA WAGGA CAMPUS

09:30 – 10:30 **KEYNOTE LECTURE 2:** BUILDING 21, ROOM 201 (SCCI THEATRETTE).

Making environmental history at the National Museum of Australia.

Dr Daniel Oakman, Senior Curator of People and the Environment at the National Museum of Australia.

10:30 – 11:00 **MORNING TEA:** BUILDING 21, ROOM 277

11:00 – 12:30 **CONCURRENT SESSION 2**

PANEL E
MAIN CONFERENCE ROOM
BUILDING 21, ROOM 201

PANEL F
SEMINAR ROOM 1
BUILDING 21, ROOM 206

PANEL G
SEMINAR ROOM 2
BUILDING 21, ROOM 217

PANEL H
SEMINAR ROOM 3
BUILDING 21, ROOM 278

Assoc. Prof. Joy Wallace &
Dr John O'Carroll

Dr Susan Mlcek

James Farley

Wendy Somerville, Krystal Hurst &
Dr Bethaney Turner

Deborah Wardle

Susan Moore

Assoc. Prof. Denise Ferris

David Orchard

Sandra Stewart

Dr Anglea Ragusa
& Archdeacon Karen Kime

Penny Dunstan

Prof. Craig Bremner
& Assoc. Prof. Margaret Woodward

12:30 – 13:30 **LUNCH:** BUILDING 21, ROOM 277

13:30 – 15:00 **CONCURRENT SESSION 3**

PANEL I
MAIN CONFERENCE ROOM
BUILDING 21, ROOM 201

PANEL J
SEMINAR ROOM 1
BUILDING 21, ROOM 206

PANEL K
SEMINAR ROOM 2
BUILDING 21, ROOM 217

PANEL L
SEMINAR ROOM 3
BUILDING 21, ROOM 278

Dr Sam Bowker

Assoc. Prof. Margaret Woodward

Dr Kristian Häggblom

Bridget Nicholson

Tonya Meyrick

Antonia Aitken

Dr Gina Wall

Dr Neill Overton

Jacqueline Gothe

Tracey Benson

Christopher Orchard

Tess Denman-Cleaver

15:00 – 15:30 **AFTERNOON TEA:** BUILDING 21, ROOM 277

15:30 – 16:30 **KEYNOTE LECTURE 3:** BUILDING 21, ROOM 201 (SCCI THEATRETTE).

Seeking out traces of the landscape in digital heritage collections.

Associate Professor Mitchell Whitelaw, Faculty of Arts and Design, University of Canberra.

17:30 – 22:00 **CONFERENCE DINNER:** Magpies Nest (*Requires pre-booking*)

FRIDAY 15th APRIL

09:00 – 16:30 **REGISTRATION OPEN:** HR GALLOP GALLERY, BUILDING 21, CHARLES STURT UNIVERSITY WAGGA WAGGA CAMPUS

09:30 – 10:30 **PANEL DISCUSSION 1:** BUILDING 21, ROOM 201 (SCCI THEATRETTE).

Collaborating with people and a rive: the production of haunting.

Vic McEwan (The CAD Factory)

Dr Barbara Holloway (ANU)

Dr George Main (National Museum of Australia).

Chaired by David Gilbey (CSU)

10:30 – 11:00 **MORNING TEA:** BUILDING 21, ROOM 277

11:00 – 12:30 **CONCURRENT SESSION 4**

PANEL M MAIN CONFERENCE ROOM BUILDING 21, ROOM 201	PANEL N SEMINAR ROOM 1 BUILDING 21, ROOM 206	PANEL O SEMINAR ROOM 2 BUILDING 21, ROOM 217	Writing Workshop SEMINAR ROOM 3 BUILDING 21, ROOM 278
Panel Discussion 2: Bernard Sullivan, Deb Evans, Dr Uncle Stan Grant Sr & Uncle Ray Woods	Rebecca Najdowski Cameron Cope Michelle O'Connor	Dr Mary Rosengren Assoc. Prof. Dominic Redfern Barbel Ulrich	Writing session with John 'Muk Muk' Burke. Information below. *

12:30 – 13:30 **LUNCH:** BUILDING 21, ROOM 277

13:30 – 15:00 **CONCURRENT SESSION 5**

PANEL P MAIN CONFERENCE ROOM BUILDING 21, ROOM 201	PANEL Q SEMINAR ROOM 1 BUILDING 21, ROOM 206	PANEL R SEMINAR ROOM 2 BUILDING 21, ROOM 217	Writing Workshop SEMINAR ROOM 3 BUILDING 21, ROOM 278
Dr Perdita Phillips Dr Michael Shiell Dr Julie Montgarrett	Andrew Hagan Dr Darshana Jayemanne Paul Ritchard	Dr Raquel Ormella Bernadette York Dr Susan Wood	Writing session with John 'Muk Muk' Burke. Information below. *

* Writing Sessions: Repeat workshops are available for participants with Wiradjuri poet and writer John (Muk Muk)Burke. Mucky will lead a short workshop with participants on modes of writing. Participants in this workshop may wish to be involved in follow up projection on the Wagga Wagga City Council Chambers later in 2016.

FRIDAY 15th APRIL (Cont.)

15:00 – 15:30 **AFTERNOON TEA:** BUILDING 21, ROOM 277

15:30 – 16:30 **KEYNOTE LECTURE 4:** BUILDING 21, ROOM 201 (SCCI THEATRETTE).

How could a post humanist be?
Dr Johannes Klabbers, Independent writer and posthumanist therapist.

16:30 – 17:00 **PLENARY SESSION:** BUILDING 21, ROOM 201 (SCCI THEATRETTE).

Four invited individuals from varied backgrounds will present 3-5minutes of wrap up notes on their perspectives of where to from here followed by brief discussion wider from the audience.

Dr Peter Orchard, Independent Scientist & Researcher. Graham Centre for Agricultural Innovation.
Dr Emma Rush, Lecturer in Philosophy & Environmental Ethics. Charles Sturt University.
Dr Victoria Grieves, ARC Indigenous Research Fellow, The University of Sydney.
TBC

18:00 – 20:00 **GLOBAL EXHIBITION OPENING:** Wagga Wagga Art Gallery (*Free & Open to Public*)

Join us for a glass of beer or wine and some nibbles to celebrate the global exhibition opening of:

Land Dialogues: Contemporary Australian Photography (In Dialogue with Land (Margaret Carnegie Gallery, WWAG)
Land Dialogues: Drifter. New work by Mitchell Whitelaw. (The Channel, WWAG)
Country & Western: Landscape re-imagined (WWAG)
From there to here: Gregory Carosi (Links Gallery, WWAG)

KEYNOTE 1

Dr MALCOM BYWATERS

University of Tasmania

House and Home

House and home is Malcom Bywaters, an Australian sculptor and academic acknowledged for his research specific to memory and domestic family space. Bywaters creative output and published research reflect his interest in the built environment, combined with childhood memory. In this paper I discuss the artist's origins living on a rural Australian farm, his university years, international travel and the development of his interest in the impact of memory and architectural form on the creative sensibility, starting with his steel sculptural works from 1984 to the key artwork Finding home, 2012. A sculptural biplane image constructed of wood and paper mache that symbolises a quest to understand the artist's childhood up bringing on a rural farm in Victoria, Australia with the adult middle class life he now encapsulates. In the paper I elaborate on the Finding Home sculpture as a biplane motif that intentionally engages the audience in contemplating childhood and, by association, house and home.



Image: Biggles & I at Agfest, 2008

About Malcom

Dr Malcom Bywaters is a Senior Lecturer and Director of the Academy Gallery, Tasmanian College of the Arts, University of Tasmania, Launceston, Tasmania. He has a Diploma of Fine Art, Ballarat University, a Graduate Diploma, Victorian College of the Arts, a Masters Degree from RMIT and a PhD from The University of Melbourne.

Dr Bywaters has a specific research interest concerning the domestic space in Australian visual art.

KEYNOTE 2**Dr DANIEL OAKMAN**

National Museum of Australia

Making environmental history at the National Museum of Australia

The National Museum of Australia (NMA) has been collecting, exploring and exhibiting the ways that people have engaged with Australian species, places and natural systems since the 1980s. This year, curators with the People and the Environment team began discussing the prospect of a new permanent gallery dedicated to presenting an environmental history of Australia. This presentation will describe the NMA's changing approach to environmental history and some of the intellectual and political challenges of exhibition making in the Age of the Anthropocene. This presentation suggests that growing understanding of anthropogenic climate change requires a new approach to exhibition making, centred on fostering a kind of ecological literacy that has not been adopted in Australian museums.

The new gallery is centrally concerned with exploring concepts of bioregions, places and pathways in ways that emphasise the agency and interaction of human and non-human elements. It will be organised into a series of bioregions that each broadly map to the different kinds of natural systems found in Australia and its surrounding oceans. Within each bioregion, visitors will encounter a series ecological pathways or networks that will weave throughout the space. These might include animal migrations, the movement and history of elemental forces, Aboriginal trading and cultural pathways, travelling stock routes and the expansion of our cities. In each case, the agency, dynamism and connection with humans as a species will be explored. Together these webs of movement and exchange show the interconnectedness of the bioregions, breach 'national' and continental boundaries, and connect terrestrial and marine environments.

Intertwined histories of people, places and non-human species suggests a fresh mode of telling environmental history at the NMA, one that transcends the familiar boundaries of urban/rural, settler/indigenous, nature/culture and bioregion/continent. In this way, the pathways crossing the gallery space will disrupt ideas of a pristine bioregional and environmental past. It seeks to honour the rhythms, histories and agency of the natural world and inspire a complex, embedded and empathetic understanding of our continental, ecological and planetary systems.

This presentation will outline some particular case studies currently under consideration for the exhibition and raises questions about how encounters with objects (things that bear traces of active elemental, human and non-human forces) can foster ecological literacy and sensitivity. It will suggest that Museums are uniquely places to enable deep understanding of anthropogenic ecological and cultural change. By enabling encounters with particular, material things, and with the people, places and other species to which those things are connected, the NMA's new gallery will have the potential to provide a space for deep comprehension and dialogue, a space for empathy and emotion as well as a forum for hope and action.

About Daniel

Dr Daniel Oakman is a Senior Curator with the People and the Environment team at the National Museum of Australia and is currently leading the redevelopment of the Museum's environmental history gallery. He has curated exhibitions on bicycles, car culture, urban design and economic history. He has an ongoing research interest in histories of movement and human powered transportation, with a particular focus on the ways the bicycle revolutionised the perception of the landscape and challenged understandings of human power and endurance.

KEYNOTE 3**ASSOCIATE PROFESSOR MITCHELL WHITELAW**

University of Canberra

Seeking out traces of the landscape in digital heritage collections

For Land Dialogues Mitchell will present a new practice-led research project seeking out traces of the landscape in digital heritage collections. A process of poetic data-mining aims to reveal histories of human interaction and intervention, as well as tuning in to the weaker signals of nonhuman lives and complex landscape systems.

About Mitchell

Mitchell Whitelaw is a writer, academic and maker working with digital culture and cultural data. Institutions including the State Library of NSW, the State Library of Queensland, the National Archives, and the National Gallery of Australia have supported his work on generous interfaces for cultural collections. Mitchell is currently an Associate Professor in the Faculty of Arts and Design at the University of Canberra, where he leads the Digital Treasures program in the Centre for Creative and Cultural Research.

Drifter: Wagga Wagga Art Gallery

How might we read a landscape through data? Drifter constructs a constantly changing portrait of a river system out of tens of thousands of data points: scientific observations, newspaper articles, maps, images and audio. It sifts and reassembles these fragments, revealing entangled layers of human and non-human history: interventions, legacies and encounters. Drifter is on exhibition at the Wagga Wagga Art Gallery from 18th March to 5th of June.



Image: Drifter, 2016

KEYNOTE 4**JOHANNES KLABBERS**

Independent Writer.

How could a posthumanist be?

In the beginning there is a void. A void between us and history, between these words and our muted existence. How are we to cross his void? When language is by definition something we do not possess? You think that because of your writing you are the author of the world, but you are wrong. You were just an accident like the rest of us, floating in the sea of time. Everybody tries to explain the world. Even the stone, with its stony reasoning, finds order in its rocky little world. You are nothing special. There is an inside to everything.

From *History According to Cattle* - by History of Others (Ed. Laura Gustafsson and Terike Haapoja). Punctum Press NY 2015.

Although I was awarded a doctorate of philosophy by a reputable regional university in Australia, I'm not a philosopher in the academic sense and I relinquished my membership of the academy in 2011. I will be speaking from the position of an ordinary citizen.

What I intend for Land Dialogues is to think through some questions in public. The questions are philosophical and they are political - but in the original meaning of politic - *via Latin from Greek politikos, from politēs 'citizen', from polis 'city'*. I will be imagining a different, richer and more complex conception of what it could mean to be a citizen and a much more inclusive idea of a city, a city without borders where people are not imprisoned for trying to enter - where 'city' and 'country' are not binaries and are not in opposition - and where one is not instrumentalised by the other.

This will not be a lecture, this will not be a performance - and it will not be an entertainment. I will not be arguing a position. I will not be asserting anything.

I will begin with nothing.

And then I will ask: 'How does nothing become something?'

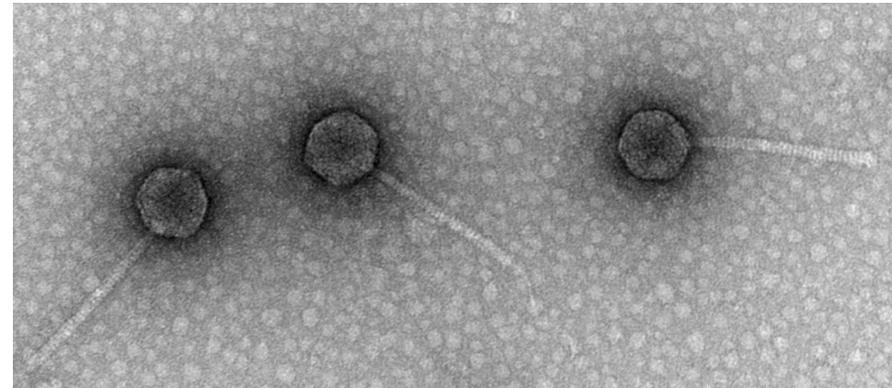


Image: Phage supplied by Johannes Klabbers

PANEL DISCUSSION

VIC McEWAN

The CAD Factory

Dr BARBARA HOLLOWAY

Australian National University

Dr GEORGE MAIN

National Museum of Australia

Session Chair: David Gilbey (Charles Sturt University)

Collaborating with people and a river: the production of haunting.

Haunting is a place-based electronic projection artwork that considers the dramatic transformation of the Murrumbidgee region and much of southern Australia from grassland and bush into a modern agricultural landscape, and the still unfurling consequences of past actions for people, other species, places and climate. The work was created in 2015 by Vic McEwan, artistic director of The Cad Factory and artist-in-residence at the National Museum of Australia, in collaboration with George Main, a curator in the Museum's People and the Environment program. Production of the artwork also involved collaboration with literary scholar Barbara Holloway, a specialist on the work of Mary Gilmore and other writers of rural New South Wales. The riverside places where the work was developed were also collaborators in the creative process. Active characteristics of these places shaped and marked objects that feature in the projections. Forces present within the sites also contributed directly to the production of distinctive imagery, sounds and meanings. In this presentation, we show film and photographs captured at the projection sites, and discuss the dynamic collaborative processes that gave rise to *Haunting*.



Image: Example image, supplied by Vic McEwan.

PANEL A**Dr VICTORIA GRIEVES**

University of Sydney

Muttama Dialogues: Land shaping the Child as Human Being

This presentation explores the assertion of Walbiri elder Steven Jampijinpa Patrick that lands shapes us as people, rather than western ideas of the imperative for people to shape land. It has caused me to reflect on what this means for the land that I was in contact with as a child, the land around Muttama in Wiradhuraay country. It has become known as the central Riverina in New South Wales and is often referred to as destroyed or at least severely wounded. In spite of this, are dialogues with land still able to shape us as a people?

This land is marked by a shift to large-scale cultivation and grazing from the second half of the C19th whereby grassy woodlands, swamps and small watercourses and many of the species of plants and animals associated with these habitats have gone. The land is marked by savage scarring and deep ruts, topsoils are degraded. The land is seen to be vulnerable “the biological diversity and ecological connectivity required for land to be strong” is no longer evident (Main 2006:7).

My experience as a child in this region was profound to my growing and understanding of myself as *of the land* - my inclination was to be in touch, to listen (Grievés 2014). My circumstances were such that I was enveloped by sensory and emotional contacts, including the seasonal changes of this environment. Now I explore this experience through close collaboration with Wiradhuraay people, producing history, biography and photo-essay that incorporates satellite maps. This work demonstrates how transdisciplinary approaches to knowledge production allow for the development of Indigenous critical theory, reclaiming and developing knowledges for cultural awareness and sustainable futures.

PANEL A**TRACY SORENSEN**

Charles Sturt University

This is where we live: community engagement in biodiversity and climate change in a regional city.

Engaging the public on climate change is difficult because it is often framed as a problem remote in time and space. This paper describes my own experiences as a member of a local environmental group, Bathurst Community Climate Action Network (BCCAN), as we sought to overcome this barrier by using community arts activities. Over six months, BCCAN worked with environmental groups and individuals based in the Bathurst region to collect representations (photography, visual art, biological specimens) of local plants and animals. These were then exhibited to the public for two weeks in an empty shop in the Central Business District. The project created a framework for participation for local ecologists, professional and non-professional artists and craftspeople and children. The development of this project took place as I embarked on the early stages of my PhD candidacy. This paper correlates themes emerging from my reading in the field of climate change communication, including issues raised by Mulligan (2014) in his discussion of a grounded approach to climate-change adaptation and Bartels et. al (2013) on engaging local stakeholders in climate change issues.

Bartels, W. L., Furman, C. A., Diehl, D. C., Royce, F. S., Dourte, D. R., Ortiz, B. V., ... & Jones, J. W. (2013). Warming up to climate change: a participatory approach to engaging with agricultural stakeholders in the Southeast US. *Regional Environmental Change*, 13(1), 45-55.

Mulligan, M. J. (2014). Towards a more grounded and dynamic sociology of climate-change adaptation. *Environmental Values*, 23(2), 165-180.

PANEL A

Dr PETER ORCHARD

Graham Centre for Agricultural Innovation

Delivering NRM outcomes in agricultural landscapes: the need for a consilience approach

The landscape mosaic and farming systems of NSW, Australia have developed and been maintained as a result of political, social and economic drivers. Historically, increases in the production of food, fibre and timber have been underpinned by science and characterised by a marked modification and degradation of natural systems. This is not simply a feature of Australian landscapes. Wilson (1998) notes that the guiding theme of Western civilisation is the Exemptionalist view, wherein “our species exist apart from the natural world and holds dominion over it; we are exempt from the laws of ecology that bind other species; and there are few limits on our expansion”.

The short-term success of increasing yield in homogenous environments has tended to reinforce beliefs of human development being independent of nature and allowed a focus on increasing economic efficiency and the control of natural variation to predominate (Folke et al., 2002). The common approach has been to use specialised knowledge, technology and chemical/physical inputs to drive (agro)-ecosystems towards optimisation of a narrow range of outputs (Tyler 2008). There is a chronic and simplistic optimism in technology and technological ‘fixes’.

An alternative viewpoint is posited that any action to move towards sustainability needs to recognise that the issues are not simply biophysical but much wider and should incorporate disciplines other than science. Achieving sustainable outcomes depends on values, beliefs, ethics, trust, culture, communication and collaboration. There is a need to create a new epistemology that considers not simply the limited equation of natural capital equals economic/financial capital but incorporates human, social, cultural and knowledge capitals as well. This necessitates the creation of new institutions and more flexible structures to overcome the silos created by traditional disciplines.

PANEL B**Dr BRUCE FELL**

Charles Sturt University

A bushland view of an entrapped necessity

Between the city's parkland fountain and the ancient soak in the hill above my shack, the reality of irreversible Climate Change has waded in, and in so doing challenges the very nature of our nature.

While the abundant flow from our city dams' has quenched our thirst for a civilised life, ironically, they have also masked the taste of change.

As I travel from the edge to the centre, from bush to town, it has become increasingly obvious how our substantial infrastructure has become a two edged sword. For standing between our ability to embrace peer reviewed ecological data is the phenomenological seduction of an efficient machine — walking on the moon, solar panels on the roof, shelves overflowing with produce: surely, we have surpassed the Gods!

Much of the past two decades has involved a hosing down of climate data as scientists, researchers and activists struggled to communicate factual information in the wake of an emotional marketplace. And while lip service has been sprayed in recent times, core global climatic systems are now irreversibly unstable due to the current atmospheric CO₂ density of 402.26 ppm — a minimum 52.26 ppm above what is required to preserve a planet similar to that on which civilization developed.

Within our contemporary moral ecology, notions of individualism and unfettered growth have burst their banks. Unable to hold back the flood, our ethical and moral infrastructure is increasingly muddled — clear thinking is required to address the rising ocean, the dust from the creeping desert and the legitimate cries for help, let alone the rights of the more-than-human world.

I argue that a moral ecology of acceptance is one raft we might cling too, and draw on the transformative language spoken in the face of mortal reality found in hospice environments, as one example of acceptance.

PANEL B**CHUN-YU LIU**

Independent Artist

Britain's New Town plan through artist moving image: the landscape of Milton Keynes

Milton Keynes came into being in 1967 and is the largest of 32 postwar New Towns created in Britain since 1946 as a solution to housing congestion in cities. The development transformed 9000-hectare flat featureless Buckinghamshire farmland into Central Milton Keynes, home to Europe's first American style shopping mall and major corporate offices; the urban planning has left a hugely unique landscape: the central grid system of sporadic squares of estates and roundabouts designed with an eye to motorized mobility surrounded by and in contrast to the remaining untouched villages.

The artist moving image project sets out to explore the landscape of Milton Keynes, both the central and peripheral, in an attempt to meditate on the relationship between its physicality and its ideas beneath as a product of the New Town plan. As W.J.T Mitchell in *Landscape and power* says 'Landscape is a natural scene mediated by culture. It is both a represented and presented space, both a signifier and a signified, both a frame and what a frame contains, both a real place and its simulacrum, both a package and the commodity inside the package,' the aim here is to through the lens bring into existence a way of seeing in order to understand land and its use as human interaction with it.

In this presentation I will give an oral presentation with stills and excerpts from the moving image work, and will also explain my investigation of moving image as a method of enquiry.

PANEL B**ILKA BLUE NELSON**

Latorica

Change is Motion, Not Theory.

Ilka Blue Nelson is a Creative Ecologist based in Brisbane, Queensland. She has a Masters of Arts and her studio, Latorica (www.latorica.net), offers communication projects and creative expeditions to help reenchant people with the complexity of our greater ecology. Her practice is informed by Mythology, systems thinking and the Sacred. Ilka's background is in arts & environmental communications working in a transdisciplinary capacity with Government, Industry, Academia, NGO's and the community sector. Ilka collaborates on a wide range of cross-cultural, arts based and Earth centered projects; she is the Curator of Earth Arts for the Australian Earth Laws Alliance (www.earthlaws.org.au).

This presentation will take the form of a 20min transmedia piece as a 'paper' using video/sound/words and possibly sticks. The format advocates for 'knowledge' diversity as path to rupturing the singular level of Reality inferred by classical physics, which has shaped our Modern world and enabled severance with the Other. The purpose is to stimulate, trigger, re-enchant connections, rather than seek fixed solutions.

Storytelling as human adaptation tool: "In the continually evolving world of complexity, the survival of any complex adaptive system depends on its ability to recognise current conditions and implement behaviours that enable it to adapt appropriately [...] for human beings, this capability arises largely from the ability to tell stories" (Ken Baskin, 2005).

The paper will be presented in five movements and will be created in dialogue with Dhungutti Country.

Movement Part One: "When I look back one of the most important things I have learned is that we live in a land that demands movement. If you don't move, then it will move you." - Dr Noel Nannup

Movement Part Two: The knowing that to be connected to something, someone, someplace, in a deep and trusted way, one needs to practice this connection regularly.

Movement Part Three: The culture I was born to, displaced the language of the land I was born on. Tension is distressingly slow movement! I love this place, it's charged by the sun, but belonging is uneasy whilst the First People await the acknowledgement of their place and places.

Movement Part Four: Ngarrindjeri woman Sarah Miler's words "You can't change your relationship to a special place, to where your learning comes from. It's a powerful thing. The birds talk to you".

Movement Part Five: Everyone needs to know their story - their bigger story - bigger-than-human story - their story that leaks through the universe like a layer of strata.

PANEL C**DAVID BLÜHDORN**

University of Tasmania

A Huon Dialogue: Re-presentations of a Truncated River

A Huon Dialogue is a visual-textual poem that explores the dialogue of Otherness in a human-impacted river: the Huon, in Tasmania's southwest.

The visual artwork combines locational landscape imagery with more-poetic, often ambiguous, images from within the Huon itself. Through a sub-surface photographic technique, some of this river's fluid dialogue is made visible, if not necessarily fully comprehensible: in its original aquatic form this dialogue was not created for human consumption. The visual representations show that flowing waters have an enormous vocabulary through which to communicate information to the more-than-human life that depends on it.

The interrelated poetic text describes the river's varied environments in a more-human narrative, while complementing the perceptions of Otherness offered by the photographic imagery, and teasing at the boundaries of the author's own limited perspectives.

Experiencing this river's wildness as a tangible presence of the Other can, as Val Plumwood pointed out nearly twenty years ago, lead to dialogue rather than denial: to respect for the wild, of which humanity is intrinsically a part, rather than instrumentalised rapacity through commodification. It may lead to a realisation of the beneficial interplays that exist in such a dialogue.

PANEL C**Dr ROWAN CONROY**

Australian National University

Weereewa/Bad water: Photographic Investigations into the Palimpsest of Lake George

Weereewa or 'bad water' was the Ngunnawal name given to Lake George in NSW, so named for the undrinkable salinity of the lake water and an association with bad spirits. At a million years old it is one of the world's oldest lakes. The lakebed is an expansive palimpsest and written across its surface are many overlaid histories and mythologies. This paper will investigate my practice as a visual artist using photography to map and comprehend the mysterious landscape and topography of Weereewa/Lake George.

Using digital stitching techniques I have been recording the intricate marks that traverse the lakebed. Ephemeral light and weather effects play continually across its surface. Intimate studying of these details in mural sized inkjet prints reveals thousands of tracks made by humans and sheep, kangaroos and cattle. While these marks are recent they lead us into a contemplation of the deeper history of patterns that have played across this surface over the million years of the lake's existence.

This paper will re-evaluate the relevance of photographic practice in the understanding and representing of place. In particular the use of high resolution digital panoramic stitching techniques to allow the capture of immense levels of detail from the landscape in combination with customised inkjet printing onto fine art papers. Importantly I will examine how creating such work creates a dialogue between the land and the potential visitors to that land. Using an interdisciplinary lens the following areas of significance to the subject of Lake George/Weereewa will be addressed; indigenous history and significance; colonial histories; psycho-geography and mythology, shadow sites and the archaeological imagination, the place for the expanded concept of the ruin or 'ruin thought' in the Australian landscape. I will also survey visual artists who have created work on Lake George such as Rosalie Gascoigne, John Conomos, Debra Phillips.

PANEL C**Dr JAMIE HOLCOMBE**

Charles Sturt University

The Civic Landscape: Photographing the Urban Malaise

This paper emanates from the critical thinking underpinning my practice-led research in fine art photography of urban landscapes in regional Australian locations. It investigates the nexus between our impact on our environment and the subsequent sadness elicited from visual depictions of that impact.

The paper will address the connection between the urban landscape and the concept of an emotively driven social landscape. The discussion will explore the idea of a documentary photographer being a traveller, who must also find affinity with the subject matter they seek. It will also explore our fascination with the modern ruin, as well as the physical and emotional effect of human intervention on the landscape. Modern ruins are increasingly common, and inadvertently serve to warn us that reckless growth is unsustainable. Some are massive and unavoidable, such as disused mining sites and the US city of Detroit, while others are can be small and less pronounced, such as the quiet surrender of an increasing number of environs dispersed across regional Australia.

My research finds difference in the way it mediates the experience of place through the creative discipline of photography, and centres on the built, or at least pre-habited environment. The human presence in these domains is represented at a partway point in their effect on the greater natural environment. My work stems from a regional arts practice that challenges the provincial rhetoric that is so often aimed at the people of regional Australia.

I will be arguing that my creative imagery blends the urban landscape with social documentary photography by archiving a cultural and social record, resulting in a kind of social landscape that can provoke contemplation and reflection. Discarding the geographically parochial, this project explores our impact on, and sometimes our apparent denial of the life/death cycle of our environment, with particular reference to a diversity of regional

Australian locations. It attempts to provide a meditative antidote to the impact of the speed of technology on our culture and environment, ultimately acting as a point of reference between our urban “civic” environment and our collective behaviour.

PANEL D**ANAM SOOMRO &
SHAHANA RAJANI**

Independent Researchers

Karachi: A Geography of Exclusion 1947-67

This project explores themes of displacement and belonging in Karachi during the first twenty years of Pakistan's history after Independence from Britain. The events of 1947 sparked unprecedented migration flows between India and Pakistan. Karachi played a central part in this migration - it was not only the preferred destination for hundreds of thousands of Muslim refugees, but also the exit route for Hindus and Sikhs fleeing Pakistan. These migrations completely transformed the city. We would like to present a research paper and a designed map that critically examines the spatial and temporal development of Karachi after 1947.

The state policies of the Pakistani government and Ayub Khan's military dictatorship ensured a very particular kind of growth of the city. The newly formed state had little sympathy for the plight of its non-Muslim citizens forcing thousands of Karachi's residents to migrate to India. Similarly, a very anti-poor stance was adopted to clear the city-centre of all those human beings perceived as "unwanted elements" and "eye sores". This included countless jhuggi (hut) dwellers, goth (village) inhabitants who had ancestral claims on the land, beggars, hawkers and many others. The property-less urban poor, and religious minorities were not viewed as rights-bearing citizens but instead demarcated as populations to be managed by coercion.

This study identifies some of the ways in which people were marginalized and excluded through state practices during the 1947-1967 period. It explores how ideas of belonging rapidly transformed after 1947 and increasingly became based along lines of religion, legalized citizenship, class, and urbanity. By tracking processes of exclusion from the city, this project aims to develop a critical history of Karachi that addresses contradictory narratives of development and spatial justice in the city.

PANEL D**TRACEY CALLINAN**

Charles Sturt University

Space and Place for women in regional creativity

The creative and cultural industries have an image of being open, progressive workplaces. However statistics show that the sector actually has far less diversity in its workforce, including less women employed, and even less in management roles. This paper looks at the issues of under-representation of women in the creative and cultural industries and investigates how being located in a non-metropolitan setting can be both a benefit and a challenge for women working as creative practitioners. The paper will also investigate why this gender imbalance has, until so recently, been largely absent from creative and cultural industries discourse. By working away from the hothouse of city-based enterprises often associated with informal recruitment practices and connections, can women find that they are better placed to succeed in the sector when working in the smaller scale of regionally based enterprises? Using an approach that moves away from the tendency to align the sector with a neo-liberal position, this paper will instead take a wider view of the way the creative and cultural industries can provide regional locations with social capital and identity of place in addition to the economic benefits that the sector can offer.

PANEL D**ASSOCIATE PROFESSOR PETER SIMMONS &
Dr MICHAEL MEHMET**

Charles Sturt University

Moral responsibility, economic advantage and the conflation of interests and attitudes towards kangaroo culling

The culling of kangaroos is a highly contentious issue in Australian society. It is important that the people who make and communicate decisions concerning wildlife understand attitudes of their communities. Studies of popular engagement with environmental issues are increasingly reporting that individuals' attitudes and values filter incoming information concerning the environment. Attitudes towards the environment and its management conflate with that individual's perception of the interests and lives of people like them. Some general findings from the US have been that progressives and those who score higher on self-transcendent values are more likely to see the environment in terms of moral responsibility than conservatives and those who score higher on self-enhancement values (Feinberg and Willer, 2013). To better understand attitudes and engagement with environment we would be aided more by understanding social or religious influences than science literacy (Nisbet and Scheufele, 2009).

Social media provide an abundant but unwieldy and challenging source of attitude data. This study used qualitative appraisal method to analyse Facebook comments in public discussions to explore attitudes to the culling of kangaroos. The findings are consistent with existing theories about wildlife attitudes and various interests and subcultures. Individual attitudes were often complex and contradictory, but two main groups were identified, *Cullers*, who favour culling, and *Guardians*, who oppose culling. Both sides appropriated 'science' to support their own position, although Guardians tended to express their opposition to culling in terms of moral responsibility. Cullers tended not to refer to moral responsibility, but to economic gain or human inconvenience reduction to justify culling kangaroos. Cullers frequently expressed their position as pro-rural, pro-farmer, anti-green, and anti-urban. For decision-makers, appraisal method helps to identify and understand the interaction and the influences of social

and economic interests and urban / rural influences on attitudes and ultimately, the welfare of kangaroos.

PANEL E**ASSOCIATE PROFESSOR JOY WALLACE &
Dr JOHN O'CARROLL**

Charles Sturt University

Beyond subjectivity: The appearances of extinction in Judith Wright's *Fourth Quarter* (1976)

From its beginnings, Judith Wright's poetry engages with the ethics of the interaction between people and land, and confronts the damage to, and risk of extinction of, species and cultures. Even the lyric beauty of the earlier poems serves her life-long project to record the effects of "pastoralism" on Australia and its Indigenous peoples. Her poetry of the 1970s made this project more overt. Written in a much plainer style than the celebrated earlier works, it tended to be dismissed by Australian critics as inferior poetry that verged on propaganda. While this view has long been countered, we still need to understand precisely where the 1976 volume, *Fourth Quarter*, fits within her project as a whole. To do this work, we turn to Theodor Adorno's writings on the 'late style' of composers, particularly Beethoven, and also call on the work of Emmanuel Levinas on the ethical relation.

The notion of Wright's late style has been addressed by Anne Collett, who finds it in Wright's last volume, *Phantom Dwelling* (1985). While Collett draws on Edward Said's work on 'late style', we go back to Adorno himself, on whom Said draws, to argue that Wright's late style actually emerges before *Phantom Dwelling*. We suggest that, amongst Wright's volumes of poetry, *Fourth Quarter* is the collection which performs the Adorno negation and through, not despite, its style, most nearly fulfils the conditions for the face-to-face encounter with what Adorno in *Essays on Music* calls 'the mythical nature of the created being and its fall'. (566) In *Fourth Quarter* we find the conventions of a late style crafted from a receding subjectivity that 'casts off the appearance of art' (566). The result is a powerfully Levinasian ethical encounter with the appearance, which is also the truth, of extinction.

PANEL E**DEBORAH WARDLE**

RMIT University

Can Groundwater Speak to Us? Fictional Expressions of Non-Human Entities.

The vulnerability and loss of groundwater in areas of Australia due to climate change is, in the main, overlooked in fiction as well as in politics. Critical perceptions of the trap of anthropomorphism limit fiction writers' expressions of the agency of non-human entities. The paper acknowledges human relationships with non-human beings, but concentrates on our connections with non-living 'things'. In the context of the Anthropocene, this paper addresses this problem by developing New Materialist and Narratology perspectives to claim an agential voice for groundwater. Building on the work of Deborah Bird Rose (2004 and 2014) and Jane Bennett's work in *Vibrant Matter* (2010) the paper argues that inanimate entities can be given 'voice' when we escape the confines of Western rationalist traditions, and hear the expressions of those non-human entities and beings we live with and rely upon.

Analysing examples from Australian fiction with predominantly female protagonists, and building from my creative practice as a fiction writer, this paper contributes to an eco-feminist literature. The paper explores an eco-critical approach to understanding human responses to threats to water supply. Significantly the paper illustrates fiction writers' capacities to write activist stories that give expression to the 'agential assemblages of things', particularly water bodies, against the backdrop of the effects of climate change.

PANEL E**SANDRA STEWART**

Charles Sturt University

Possums in suburbia: Portrayal in Children's Illustrated storybooks

In children's illustrated storybooks (picturebooks) the Brushtail possum (*Trichosurus vulpecula*) is often constructed as being 'cute' and mischievous. Throughout Australia the diet and habitat needs of the Brushtail possum have allowed successful integration into suburbs within their habitat range (Hill, Carbery and Deane 101). In a suburban environment residents often value their presence as native fauna, considered them appealing in behaviour and appearance. This perception changes when human animals believe that their homes or gardens are invaded; then the possums may be declared a nuisance (Milton 100). Brushtail possums are valued by humans as long as they stay where they belong: in the Australian Bush (Milton 100).

Three children's picture books that feature Brushtail possums in an urban environment will be examined using ecocritical theory. I will consider the textual and visual portrayal of Brushtail possums to examine how they are depicted for the child reader when they leave 'their' world and enter the world of human animals. The 'Possum' series *Possum in the House* (Jensen) and *Possum Goes to School* (Carter) depict the behaviour of the protagonist possum in the visual text and the reaction of unseen human animals in the written text, when a Brushtail possum enters human infrastructure. The third book, *Playing Possum* (Sarah), features a human author attempting to give the viewpoint of the nocturnal possum and the diurnal human animal. The authors take an omniscient viewpoint and combined with the illustrations portray the possum as the 'cute', furry intruder into human 'territory'. Consideration will be given to the messages that are being portrayed to human animal children about the natural behaviour of possums and the power structure in urban interaction between Brushtail possums and human animals.

PANEL F**Dr SUSAN MICEK**

Charles Sturt University

Communities as 'other': Social engineering Indigenous communities

This paper considers the question, what is it that makes a 'community'? According to the New South Government, and the local government in Dubbo, the Gordon Estate did not 'make a community' worth saving. The tragedy of the 'dismembering' of that Estate causes anxiety and stress to this day. The legacy of banishment without consultation from a community lives on in the hearts of the Elders who feel shame and displacement, anger and heartache, on behalf of their people. However, what is it about social policy implementation that 'steals' a community? The execution of power is an often insidious phenomenon that encroaches on personal well-being and the ability of people to articulate, especially Indigenous peoples who still carry the legacy of the effect of past colonisation into 'contemporary colonisation' practices. Social engineering is a phenomenon that isn't talked about much, but it is far-reaching; it is manifested in the dismantlement of communities. The sense that people have strengths to offer is a mute point when there are policies and practices of inclusion and exclusion that actually have the effect of not only stultifying a community, but wiping it out altogether. 'For the betterment of all' is an example of a particular form of whiteness language that promulgates equality, but whiteness is the erasure of inequality because it presents as the norm in many social policy situations. Often it is manifested as indulgent practice; reinforcing the hegemony of normativity. Gordon Estate, and other examples from New Zealand, suffered at the hands of whiteness behaviours. The gaze of such behaviours has recently moved to the projected questioning and continuation of remote Indigenous Australian communities. Within a whiteness frame, patterned behaviours of dealing with Indigenous communities will be exercised as the potential to produce accessibility and achievement, but who will critique the inequalities?

PANEL F**SUSAN MOORE**

Charles Darwin University

Fault lines or song lines? Fault lines or song lines? The influence of remote Aboriginal communities in shaping social research priorities in child protection.

The first in a series of publications the author identifies her social work experience within remote Australia as the catalyst for the development of the research topic, *Keeping kids safe in remote Aboriginal communities: exploring community driven approaches for the protection of children from sexual abuse*. Review and reform of Australia's child protection systems rarely critique the theoretical foundations of the now overloaded, overwhelmed and fracturing system. The study explores in depth the issue of child sexual abuse through the eyes of Aboriginal people from remote communities of the Northern Territory, those same communities impacted by the Australian Government 2007 Northern Territory Emergency Response. It was not the first, nor has it been the last time that governments would correlate remote Aboriginal communities with child sexual abuse to justify a broader political agenda. The research aims to forge space within the existing western dominated knowledge base that underpins child sexual abuse to position and amplify remote Aboriginal voices. It is only through the lived experiences of this ancient culture that a strong foundation can be considered for the protection of children within remote areas from sexual abuse.

PANEL F**Dr ANGELA RAGUSA &
ARCHDEACON KAREN KIME**

Charles Sturt University

‘Back’ to Country? Socio-cultural identity and the relationship between revering and refashioning landscapes and people

How ‘places’ are constructed, experienced, shaped and perceived is strongly affected by socio-cultural histories and identities. This paper explores human relationships, specifically Indigenous peoples’ relationships, with ‘land’, or ‘country’, by conceptualising the role social identity plays in the dynamism between human and non-human expression. Conceived as a dialogue, an interplay, between competing epistemologies of land as nourishing and sustaining but often in competition with notions of ‘progress’ and ‘civilisation’, humanity’s relationship with its physical environment is a history bifurcating between struggle and admiration, resistance and co-dependence, yet, all the while, is a story of social change and renewal. Utilising an interdisciplinary lens, our research examines key themes emergent over time, commencing with colonialist ideologies through to contemporary expression of how ‘place’ is expressed as a social categorisation tool to confer connection to place, nationhood and, ultimately, self-identity. This analysis critically raises questions about the State’s historical role and sovereignty in creating, legitimating or de-legitimating connections between land and people, ultimately asking with what consequences now exist for both.

PANEL G**JAMES FARLEY**

Charles Sturt University

Working Within – Post-Photography towards a Culture of Stewardship

Post-photographic practice is a consequence of the globally connected and infinitely reproducible image culture of modern western society. An understanding that photographs, just like the written language, are coded and decoded through the interpretation of culturally constructed signs has superseded the naïve assumption that a photograph can convey any single “truth”. The post-photographic practitioner then, works with the photographic medium to expose these systems, to manipulate and reassess their validity in the twenty first century.

The development of the photographic medium in its modern form, was made possible by the industrialization of western society and is both a by product of, and driving force behind, our modern culture of consumption and excess made possible by the energy of fossil fuels. In his recent book *ART & ENERGY: How Cultures Change*, Barry Lord suggests that in every culture, there is a link between the energy that powers that culture and the core it holds. The work presented in the 2016 exhibition *Land Dialogues*, can be read as a contemporary photographic project seeking to challenge the established cultural values regarding the environment. Themes such as global warming, ecological estrangement, biodiversity loss, alternative histories and the relationship between human and non-human beings are explored in a way that suggest the beginning of a transitory stage. It is my belief that this trend in post-photographic practice is symbolic of a wider cultural shift, away from the cultural values of consumption and excess associated with fossil fuels and towards a culture of respectful earthly stewardship made possible through renewable energy.

PANEL G**PENNY DUNSTAN**

University of Newcastle

A Single Day Walking on Terraformed Land: strangeness and familiarity in rehabilitated open cut mine land at Rix’s Creek.

Terraforming the Upper Hunter Valley occurs when piles of open cut mining waste are transmuted into hills and plains, covered with topsoils and planted with a mix of trees and pasture plants. Animal and bird systems self-establish in over the top of the human designed landscape. Due to economic constraints, land forms are different from the original and the plant and animal systems that establish, diverge from that prevailing in undisturbed sites.

At Rix’s Creek mine in the Hunter Valley, NSW, Australia, I explore strangeness and familiarity in a landscape terraformed 10 years ago and through the prevailing years, transformed into a woodlot, pastures and wild places. Plants are familiar but they are in strange configurations. Soils are recognizable but they are divested of their origins. Water finds form in upland swamps yet hillsides remain dry. The landscape is recognizably Hunter Valley and yet alien in quality.

This research records what I found on one sunny winter day in Lot 100, New England Highway. I traverse the land on foot, using my agronomic eye to see and my art practice to interpret the landscape. Whilst it is tempting to keep a list of the missing and the alien, I use the idea of *respectful wayfinding* (Instone 2015) as a methodology to understand the new configuration of life evolving in the terraformed environment. Direct photographic printing, sound recordings, video and digital photography, seek to honour the life force that will not be denied in this terraformed land.

PANEL G**ASSOCIATE PROFESSOR DENISE FERRIS**

Australian National University

Beauty as a Warning: using a sublime aesthetic in photographic practice with a focus on climate change

A cautious government estimate predicts Australia's ski areas could be completely bare of natural winter snow by 2050. Part elegy in the face of uncertainty, my photographs celebrate this island of snow already retreating. I photograph the winter landscapes of Perisher Valley, a ski resort located in a national park. In this paper I examine the strategies necessary to undercut viewer's expectations in the consumption of landscape photographs, and question how representation can provoke recognition of issues about place. I consider the tension between utilising landscape conventions in an alpine environment, such as the aesthetics of snow and the romantic sublime, to bring focus to climate change.

Every landscape reveals human actions and their values, and while my winter photographs manifest concern about this fragile climatic environment's sustainability these photographs also significantly foreground human activity and pleasure. I visually broker an alliance with the oppositional aesthetic and conceptual properties of the natural and the constructed, an uneasy alliance and one with an uncertain future. The resort's use of snow as a commodity and the diverse human use of place emanate from my 'landscape' photographs as a shared emotional investment. Public depictions of this shared space are crucial to the recognition of the extraordinary natural asset now at high risk.

Realising photographs of this astonishing, vanishing and unstable landscape, my approach is to parlay beautiful but restrained photographs to deliver undesirable truths and considerations. Expecting to arouse feelings and harness affect, my goal is refined environmental propaganda — a celebratory if cautionary message. Confronting our instinctive response to the traditions of landscape and beauty, can our consumption of aestheticised landscape be undercut to reveal urgent realities? Can the sublime aesthetic of snow and its aestheticised landforms be repurposed

in their consumption and strategically utilised to address environmental urgencies?

PANEL H

**WENDY SUMMERVILLE
KRYSTAL HURST &
Dr BETHANEY TURNER**

University of Canberra

Knowing the Mountain: Cullunghutti as memory, place and soundscape

Cullunghutti Mountain, on the NSW South Coast, is an Indigenous landscape that has been overwritten by white histories. This paper draws on data gathered through a combination of Indigenous memory, place and soundscape methods to engage with the entanglement of Indigenous people's lives with Cullunghutti Mountain. The Mountain is conceived of as an actor within local Indigenous conceptualisations and within this paper it provides a focus for exploring how we can shift conceptions of land from dominant white/western understandings—where it is both a resource or something that humans are charged with caring for—towards perspectives that showcase the human/nonhuman entanglements that animate our worlds. This paper explores how it may be possible to do this by broadening the toolkit of Indigenous methodologies with a focus on how to collect, understand and archive the relational entanglements of human and nonhuman memories and resonances linked to places to further the ethical project of living more sustainably with the land.

PANEL H

DAVID ORCHARD

Charles Sturt University

Exiled in the Bush

Botany Bay has been described as a “landscape of encounter”: an encounter not only between Indigenous Australians and European colonisers but also between colonisers and the bush. To settlers accustomed to the orderly, pastoral landscapes of England, the untamed Australian landscape must have seemed alien and intimidating. In part, the history of the development of Australia is the history of this confrontation, between a European mindset and a sometimes harsh Australian reality. More generally, the history of development in Australia is the history of demographic and socioeconomic change. Attitudes towards the environment have changed as attitudes towards Australia and Australianness have changed. The bush has been viewed not as a set of ecosystems to be preserved, but as an object to be transformed to meet the changing needs of its inhabitants, or as the raw materials from which an economic machine could be constructed. The landing at Botany Bay began an enduring process of domestication.

We can usefully subdivide this history into four phases: the expansion phase consisted of roughly a century of unrestrained development; the acclimatisation period belongs to the free settlers that followed, who attempted to transform the bush into an image of England; the era of economic conservation reflects an increasing awareness of the value of the native flora and fauna, while still interpreting this value in primarily economic terms, conserving only those elements of the natural world that could be shown to have definite value; finally, modernity is characterised by an ambivalent attitude towards nature: a struggle between the acknowledged need to conserve the bush and the desire to fully exploit its economic potential, synthesising past attitudes into an uneasy new whole.

PANEL H**ASSOCIATE PROFESSOR MARGARET WOODWARD**

Charles Sturt University

PROFESSOR CRAIG BREMNER

Charles Sturt University & University of Southern Denmark

Tracing the Uncharted Land of Relation(ships)

So important to the idea of utopia is the island that when Thomas More invented the word and the island of Utopia he also described how his island had been engineered to cut it off from the land thereby accentuating its artificiality. Utopia was then laid out according to more engineering principles; either the ideal space was to engineer the ideal society or, the ideal society was to engineer the ideal space, ideally on an island intentionally engineered to appear unliveable.

The ideal form of utopia functions to make us aware of the imperfections on the one island we share, and on which we are marooned, the island called Earth. While Utopia is concerned with new islands, on the one island we share it is our relationships that should now be of concern – having to live together in closer proximity on a more populous planet. And while this squeeze appears to be primarily concerned with space it is the temporal nature of relationships that requires attention. In this paper we are interested in the growing telemetry of relationships – how relationships are increasingly tracked and traced as people are engineered to reproduce communications about their every move across the mercantile spectacular.

This paper will explore how a technology developed to track automobile parts to service the just-in-time production system can be applied to track links across idealised and uncharted tele-lands. Using a creative project as a case study, which set out to trace and map mobile objects, the paper will focus on how these relational objects forge relation(ships) through a ‘will to connect’. The paper will also discuss how relationships, which in the post-Fordist/Taylorist era of immaterial production, are now mostly service events staged on tele-visual mediums. The product of these events are increasingly vast accounts of landscapes that now depend on the

cultivation of digital farms to sustain a virtual island engineered to archive manufactured relation(ships).

PANEL I**Dr SAM BOWKER**

Charles Sturt University

Dry Design: What does Arabian Architecture offer Arid Australia?

Vernacular design is a manifestation of intergenerational responses to local climates, resources, and conditions. In response to changing climates, notably increased desertification and water scarcity, Australian designers stand to benefit from familiarity with well-established international responses to such conditions. The architectural heritage of the Middle East offers important case studies which deserve to be more widely known by regional Australians. They provide exemplars of design for water conservation and the formation of affinities with challenging landscapes.

This paper will consider examples of vernacular designs drawn from Australian responses to arid environments (including the postcolonial verandah), and contrast these with alternative case studies from Egyptian, Arabian and Iranian architectural heritage. It will compare the environmental and cultural conditions under which these divergent responses evolved. It will also comment upon the contested impact and limitations of site-specific cultural appropriations for international designers. Finally, it will survey and annotate resources that can be accessed by designers interested in the applications of innovations within this field.

PANEL I**TONYA MEYRICK**

Deakin University

Typography and the branding of culture: an investigation into the way that typography is used in banding indigenous and non-indigenous cultural festivals in Australia.

The observance of and participation in festivals and celebratory events is an increasingly significant aspect of the contemporary experience (Picard, 2006). Branding is a vital part of this festival space presenting impressions of urban freedoms; rich histories, cultured places, playfulness and stimulation that seek to subvert our daily existence while performing the task of engaging local, national, and international visitors and participants. There is prestige in holding culturally relevant and socially acceptable festivals that serve the discourses of regional tourism, “city branding” and the “creative industries” in a competitive global context. Festivals have become a central figure of not only the political economy of tourism but also of urban and regional regeneration and cultural tourism.

An investigation into the way that typography is used in banding indigenous and non-indigenous cultural festivals in Australia has not previously been developed. Branding relies on typography to establish the symbolic values and representations of cultures, places, spaces and events, yet professional practices demonstrated in the design, media and arts industries have far outpaced the extent to which this phenomenon has been written about in the academic or public realm. What this paper proposes is to present a survey of the field, to open the discourse and provide an analysis of the area that allows for the contemporary discursive and production practices to contribute to our understanding of the phenomenon.

PANEL I**JACQUELINE GOTHE**

University of Technology Sydney

Thoughts on working with land and designing for country

The recognition of the connection between people and place, informed by Indigenous perspectives, can have a significant influence on the practices and understanding of the dimensions of responsibility for a design researcher. As a visual communication designer and researcher, working in a context of communication and information design in contemporary Australia, the ways in which land, place and people are represented in the visual communication of intercultural and interdisciplinary understandings is a complex challenge.

This paper describes the role of the visual communication designer in an interdisciplinary and intercultural collaboration with Indigenous and non-Indigenous land-managers, scientists and regional authorities. In this environmental communication design project focussing on Indigenous-led cultural burning practices and mentoring networks in a contemporary land management context, I have adopted a research through design approach to establish a complex reflection of the project.

The paradigm of research through design brings into relationship various perspectives or observer positions. This investigation of intercultural signification is undertaken from the perspective of a practitioner researcher who recognises the histories of information and communication design, alongside learnt and shared sensitivities informed by Indigenous guidance when designing for country.

My concern in the research is the relations between the creative affect of experience generated in the social design process, together with the question of intention and effect. These positions produce a narrative that constructs an intricate interpretation of the making and meaning of visual communication design in intercultural and interdisciplinary situations. As a practitioner researcher, who acknowledges the significance of cultural understandings and the connection between people, land and spirit, my

interpretation discloses some tentative strategies to negotiate the complex of responsibility while at the same time respecting the limits to knowing.

PANEL J**ASSOCIATE PROFESSOR MARGARET WOODWARD**

Charles Sturt University

A tale of two rivers: The affective cartographies of the Rivers Derwent.

The Derwent River in Tasmania, has a twin river. Its namesake The River Derwent flows through the Lake District in Cumbria, England. The Derwent River in Tasmania was named and 'explored' by Cumbrian born John Hayes in June 1793, and flows from Lake St Clair to Storm Bay. This paper twines perspectives from geography, history and art practice that emerged from walking the two River Derwents, in Cumbria and Tasmania in 2014 and 2105, as research for a public art commission for Glenorchy Sculpture and Art Park. The paper will develop the notion of 'affective cartographies' to connect the fields of geography, cartography, and art making with how we read and experience places, materially and emotionally. The paper will present 'affective cartographies' of the two Derwent Rivers which transect generations of human and non-human activity of agriculture, industry and deep geological time.

PANEL J**ANTONIA AITKEN**

University of Tasmania

Entangled Dialogues: approaches to walking and drawing our contested tracks

Walking is an inherently dialogical way of engaging with the land. My interdisciplinary, practice-led research explores how the action of walking provides a sensitive and embodied approach to being and making in contested spaces. The rich terrain of research into walking as a mode of and aid to thinking, making and conversing argues for a slowed down and sensory engagement with place. Walking invites the body to move in a rhythmic entanglement of time and place, inviting resonance and dialogue with the land. The focus of my research is to investigate ethical approaches to making in lands that bear witness to colonisation, finding new ways of negotiating the complex layers of suffering and joy present in our tracks.

Can these embodied forms of land dialogue better nurture relationships of remembering and acknowledgement and lead to stronger exchanges between those who share these lands?

I will discuss these ideas in relation to my current art practice and Knocklofty reserve, a site of my enquiry on the urban fringe of Hobart. Knocklofty provides me with a place to explore entanglements of image and thought, weaving and knotting these threads together through the action of moving through its network of pathways. Whilst walking on site I have come across a number of makeshift shelters; temporary dwellings constructed from the land and formed in reference to the body they will hold. Entanglements of time and place that enfold the body, these shelters talk directly of dialogue and have become a significant form in my thinking and drawing-based experiments.

PANEL J**TRACEY BENSON**

University of Canberra

Way of the Turtle / finding Ghosts

The Way of the Turtle project is a collaboration between artist Tracey Benson and Lee Joachim from the Yorta Yorta Nation Aboriginal Corporation (YYNAC). This project takes a consultative approach and is considered a long term project which seeks to empower and engage the Yorta Yorta community and provide many benefits - cultural, economic, social, educational and environmental. The project also intends to explore a range of media including augmented reality (AR), video and photography to critically engage with scientific research that YYNAC has done with a range of collaborating organisations like Parks Victoria and Monash University. For the WPP project, Lee and Tracey would like to develop a video installation in the bush, generated by alternative energy sources. We see WPP offering a rich opportunity to discuss ideas and focus on solutions for mindfully creating artworks in natural environments, particularly those with cultural significance. The project aims to foster intergenerational knowledge transfer, skills transfer and also to support and facilitate develop eco-tourism in Barmah National Park, through a range of activities. The participation in the WPP hui and residency will help guide ideas for how to develop products and events back in yorta Yorta country.

The Way of the Turtle project is supported by key scientific researchers Professor Dave Griggs, Deirdre Wilcox and Professor Ross Thompson, who have long standing research relationships with YYNAC

PANEL K**KRISTIAN HÄGGBLÖM**

La Trobe University & Photography Studies College

Jukai

Mt. Fuji is the iconic and mythological heart of Japan. It is ceaselessly represented throughout Japan by design and photography and plays on the Japanese psyche through literature and cinema. Physically, the impressive mountain is ringed by five lakes, military training grounds, a theme park and a dense and beautiful forest named Aokigahara Jukai. The forest is a 35-square-kilometer labyrinth of lava formations, ice-filled caves and ancient trees with gnarled and exposed roots. The volcanic base of the forest renders domestic compasses unreliable and is hence strewn with string and other such devices used by hikers, tourists, mushroom pictures, photographers and law enforcement to navigate back to their point of departure. The forest is also strewn with more disturbing discarded objects, such as timetables, maps, dysfunctional mobile phones, photographic portraits, sleeping pills and alcohol that are the largely unspoken remnants left behind by those that delineate the forest as a site for suicide.

This uniquely Japanese phenomenon was stimulated by the publication of the 1960 novel *The Waves Tower* by Seichō Matsumoto, in which the forest is the setting for a suicide of two doomed lovers. More recent references in popular culture have attributed to the high rate of suicides within the forest and examples include Takimoto Tomoyuki's film *Jyukai* and Wataru Tsurumi's disturbing publication *The Complete Manual of Suicide*.

This paper will outline my research and chronicle my photographic project that began in 2000 and expand on these investigations with more recent research. Jukai will explore how cultural manifestations layer particular landscapes and evolve and mutate to generate an ominous presence. The paper will contextually reference other projects made within/about the forest and look to new and more experimental modes of documentary making that can elicit more complex dialogues with landscape and enact social awareness.

PANEL K**Dr GINA WALL**

University of the Highlands and Islands

Confederacies of landscape

Following Jane Bennett, Alfred North Whitehead and others, I am motivated to think through the 'thing power' (Bennett, 2010: 1) of the world and ways in which the photographer converses, or keeps company with, landscape. I hold on to the term landscape in spite of its difficult history because, as John Brinkerhoff Jackson reminds us, the *-scape* of landscape in Old English shares its etymology with sheaf. That is, a landscape is a collection of lands which are tied together. Therefore, within this word we have the idea that landscapes are already confederacies of a sort. Landscapes tie human and nonhuman together, they are not particular places or special views, but a mode of thinking, and if we follow Bennett to her fullest conclusion, a way of becoming.

I have often had the feeling that the photographic image almost writes itself. Taking cognisance of the recent interdisciplinary, material turn in academia has enabled me, as a visual practitioner, to respect the 'thing power' of the nonhuman *actants* in the entire photographic process, from fieldwork to darkroom and beyond. I am concerned with the articulation of a practice which pays attention to the 'confederate agency' (Bennett, 2010: 23) of the multiple *actants* at play. Thinking about landscape as an event encounter has helped me to find the means to figure the variable relations between the living photographer, the material landscape, the little camera machine and a series of photochemical reactions.

For Land Dialogues I propose a paper which conveys this nexus of becoming through photographic practice. The paper will be accompanied by photographic images taken in the field on location in Northern Europe. Throughout the paper I will explore the lively dialogue between the various *actants* which engage wittingly and otherwise in a photographic practice which is characterised by eventful assemblage.

PANEL K**CHRISTOPHER ORCHARD**

Charles Sturt University & University of Tasmania

Arts Practice and Intergenerational Equity: A Consilience Approach

In late 2013 to early 2014 over a period of three long and dry summer months spanning December through February, three very significant life events took place. I moved house from the city of Wagga Wagga to the small rural community of Marrar in regional New South Wales, a place where for all intents and purposes, I knew no one, and had very little immediate kinship with. At the time of this move my first child was born, a transformational event for which there is very little in the way of words to describe, other than a knowing through being. To compound these alterations, as part of my ongoing desire for research dialogues, came a need to investigate the theoretical and practical means by which we come to understand a personal relationship with land, place and space. I commenced a practice-as-research focussed PhD with the University of Tasmania. It was a shifting of mindset away from a previous experience of landscape and place embedded in a discourse of the sublime, had been my Master of Arts Honours, to a conversational relationship with the familiar. I had the overwhelming feeling that I needed to know more about how we come to understand and relate to place/s, and how to communicate those understandings to others, particularly a sense of environmental stewardship, a kind of working within nature (not with, but inside of its means), not just for me, but for my family, and my communities.

Testing of broad, but lived interdisciplinary knowledge through practice is proposed to result in a dialectical method, a procedural meshwork towards critical practice in action, simplified; a physical rendering of potentials for change production. This change production is the commitment to 'communicating understandings on an individual and community level' and in engaging community in meaningful environmental stewardship discourse towards an arts practice, located and responding to place for intergenerational equity.

PANEL L**BRIDGET NICHOLSON**

Victorian College of the Arts

Where does the emotional fit?

The Land Dialogues I am most interested in are the emotive ones. I have spent 5 years travelling around Australia collecting peoples' 'emotional' stories of landscape, the environment, and what that relationship is about in a very personal, intimate sense; *Touch this earth lightly*. When I started the project the purpose was to provide a space for people to share their feelings about connection to land, place and the environment, and to attempt to do this outside any framework. The hardest challenge of all has been to create a space that avoids categorisation, and to maintain the simplicity of the question itself outside any framework. Through experimentation a process developed which recognised the need to stimulate the senses in order to unlock the emotive and imaginative nature of people's relationship to the natural world. Materials and mediums for capturing the embodied nature of stories also needed consideration. The result is a collection of stories that resonate with the bodily experience of connection to land and the environment. The next stage of the project requires finding a space in which to present this collection of stories in a manner that allows the sensitivity and complexity of this relationship to be revealed. Where do these stories sit? The original intention of providing the space for the emotional needs to occur in a public forum and so the question is how to present and where without losing, twisting, or applying lenses, again how to maintain the simplicity of allowing feelings to be revealed in an open space.

In this paper I propose to explore different sites for presentation of this collection of stories. Using images and video excerpts I propose to set up a number of scenarios and discuss the implications these have on how we absorb stories.

PANEL L**Dr NEILL OVERTON**

Charles Sturt University

Land is(land): Australian film lore

Early Australian films projected concepts of Empire, defining our landscape in relation to a distant Britain. The narratives depicted parallels to painting tropes of an arid, hostile landscape requiring European conquest. Silent films such as *For the Term of His Natural Life* (1927) construct visual landscape metaphors of Australia as both desert, and as island. The Antipodes rapidly became visually coded through film as the remote desert island upon which Britain's population detritus was marooned. Early major Australian films included *The Silence of Dean Maitland* in 1934, directed by Ken G. Hall, which offers a particular screen memory of this era of the British empire – against the historical memory of this period. 'Australian Landscape' – from silent prison, to *Walkabout* (1971), *Picnic at Hanging Rock* (1975), or *Wake in Fright* (1971) - visualises the interior of regional Australia as a place of unrelenting harshness and foreboding, into which white European settlers, and particularly children – simply disappear and become 'lost'. Australian films in echoing the visual codes of early Australian painting – established 'the bush' as inhospitable predator, typified by Frederick McCubbin's painting *Lost* (1886), and embodying Marcus Clarke's characteristics of 'weird melancholy'. Since the 1980s, Australian films have been contesting these speculative fictions. Shifts in representations of the distant British empire in films that depict the past, became increasingly reflected in Australian cinema through concepts of 'struggle' and the non-British story as history.

Mythologies of transgression and of 'otherness' depicted in relationship to the (absent) parent country began to embrace regionalism. The film *Jedda* (1955), from director Charles Chauvel, identifies differing indigenous/white European concepts of landscape as protagonist – and of our sense of ownership or occupation of land. Current filmmakers are actively interrogating our colonial past – excavating Australian film lore's perpetuating visual notions of Australian landscape as unused, dormant; awaiting European intervention.

PANEL L

TESS DENMAN-CLEAVER

Newcastle University

Land-Sea-Self : Performance-based research in coastal landscapes.

I propose to share extracts from a series of performance-based research projects carried out in and with coastal places. The research I will share explores the practical, artistic and ontological implications of working with and within coastal spaces. Coastal locations pose specific challenges to performance making due to their mercurial nature, a constant dialogue between land and sea, solid and liquid, spatial and temporal.

The projects I will describe come from The Sea Trilogy series, which explores the practical, emotional and poetic significance of the sea in the lives of people who live and work with the waves of the North Sea.

Moments of understanding and failure from interdisciplinary processes undertaken during The Sea Trilogy will present a meditation on the agency of landscape, its role in our personal experience and identity, and the practical and ontological implications of working with landscapes defined by perpetual flux.

The performative presentation will use personal experience of making performance within coastal places to bring together concepts from the fields of Landscape Research, Performance Studies and Philosophy.

I will use the lens of Heideggerian 'thingness' (Heidegger, *Poetry, language and Thought*, 1971) to reflect upon the projects I describe in this presentation, and employ my own performance making to explore contemporary conceptions of landscape as temporal or experiential. This presentation will further Massey's later work with Barbera Bender and Patrick Keiler (Massey, 'To Dispel a Great

Malady', *Tate Papers no.17*, 2012) by considering the landscape as an active and affective presence, thus expanding socially constructivist notions of place to incorporate the social agency of the landscape itself. I will also draw upon Peggy Phelan's suggestion that "performance's being... becomes itself through disappearance" (Phelan, *Unmarked*, 1993) to question the nature of making performance with temporal landscapes.

Finally, I will suggest ways in which performance-based research carried out with the difficult to define 'scape of the coastline can be applied to understandings of other 'hybrid landscapes' made up of physical and digital elements.

PANEL M**BERNARD SULLIVAN****DEBRA EVANS****Dr Uncle STAN GRANT Sr****Uncle RAY WOODS**

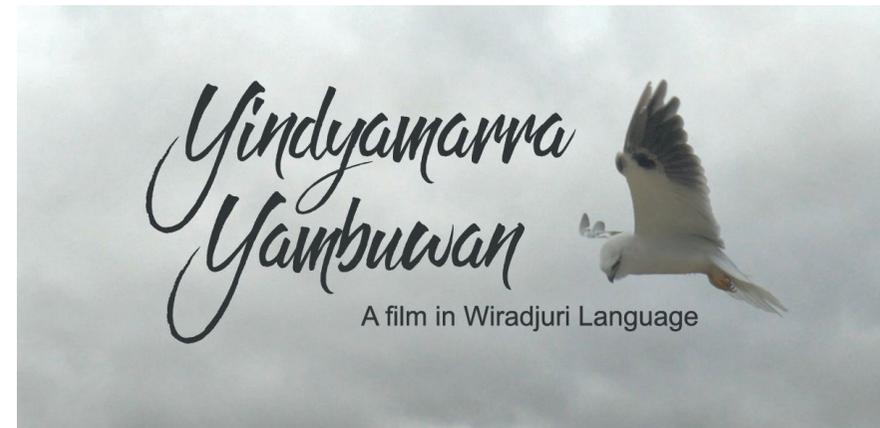
Charles Sturt University

A way of living based on *Yindyamarra* may reconcile pervasive and ongoing colonial legacies relating to land and reveal ways we all may live respectfully on Wiradjuri Country.

The Wiradjuri people, despite the ravages of colonialism, have managed to maintain their identity through the concept of *Yindyamarra*, which may be translated as a way of life based on respect and responsibility that shapes every aspect of living, including how to relate to country, other people, and one's self. It may be possible for both Aboriginal and non Aboriginal to learn to understand this way of living and foster a fuller way of experiencing both the land and one's place in it.

To step through the residue of colonialism that continues to shape our perceptions and experience of the land and of our sense of self, creative professionals need strategies to work around ways of seeing that block other potential forms of understanding such as *Yindyamarra*.

The film *Yindyamarra Yambuwan*, and the research involved in creating it is a gesture of reciprocal respect and reconciliation between Wiradjuri Elder Dr Uncle Stan Grant and PhD candidate Bernard Sullivan. Uncle Stan and a number of other Elders including Aunty Flo Grant, Aunty Sandy Warren, Aunty Lorraine Tye, Uncle Ray Woods and Letetia Harris were all formally involved in the underpinning research for this film and have contributed their knowledge of language and culture so that the wider society can learn to understand the Wiradjuri people and may benefit from the beautiful concept of *Yindyamarra*. *Yindyamarra* is often translated as respect, however there is much more to it. The film and poetry which will be part of this presentation, explore twenty aspects of *Yindyamarra* only touching the surface, because *Yindyamarra* is much more than a word, it is a lifestyle, and, as such, it needs to be lived in order to be understood.



Above: Promotional image for the film
Below: Film on display at MAMA (Murray Art Museum Albury)



PANEL N**REBECCA NAJDOWSKI**

RMIT University

Analogue Photography as a Metaphor for Earth Processes

Landscape photography has mediated and significantly contributed to framing and constructing our view — our projection — of nature. However, if photography can be thought of as more than a representational media and a discipline, but instead as a material, then a new vision of “landscape” may emerge. This paper proposes to use analogue photography as a metaphor for earth processes in order to conceptually collapse the space between media and nature. There are inherent analogues between photography and geophysical systems - surface, time, interaction, minerals, transformation. This paper looks at these correspondences as a new way to examine photography’s crucial role in how we understand the environment / land. Using the work of Alison Rossiter, Letha Wilson, and Chris McCaw as examples, this paper will explore how the materiality of analogue photography can be seen as a metaphor for the chemistry and physics of the earth. Another undercurrent that informs this paper is Robert Smithson’s writings on the reoccurring theme of entropy and his concept of “abstract geology”, wherein he creates an association with the earth’s geology and a geology of the mind. Ultimately, this is a provocation that presents analogue photography as more than a representational form — the materials and processes themselves reflect the continuum between humans, media, and the environment. The aim of this paper is to contribute to a new discourse surrounding photography by offering new perspectives that challenge the established conventions of the medium.

PANEL N**CAMERON COPE**

RMIT University

Embedded Narratives: Photographing the Australian Frontier

In September 2015, the photographer Nilüfer Demir’s image of drowned 3-year-old Kurdish Syrian refugee, Alan Kurdi, struck a nerve in Europe and around the world. Though not without controversy, the photograph is a reminder of the medium’s emotive and profound potential for storytelling. Similar and innumerable examples abound of representational images going as far back as the Spanish Civil War of the 1930s.

Though current events aren’t the only forces shaping our lives. In Australia, Aboriginal story-tellings and contemporary historiography are increasingly drawing attention to distortions in popular national mythologies of ‘settlement’ and the hitherto under-acknowledged continent-wide frontier wars. The continuing re-appraisal of the colonial past has profound societal implications, but also raises the question: What place can photography have in exploring Australian frontier narratives?

It’s not possible to go back in time to document the past ‘as it happened,’ nor may it be culturally appropriate to take performative approaches - a more conceptual approach is needed.

Bringing critical perspectives on Australia’s colonial past, visually, into the present, is the focus of my art practice and Master of Fine Art at RMIT University. This involves bridging art and documentary photography, community engagement, historiography and ‘decolonising methodologies.’ Central to my line of inquiry is the idea that narratives can be embedded in objects, landscapes, people and their ancestries.

I’d like to share insights and examples of my projects to date via a presentation and invite discussion from the floor on different considerations, perspectives and approaches to working in what is often a taboo area.

PANEL N**MICHELLE O'CONNOR**

Charles Sturt University

Sounds from the Town Square

This paper will investigate the relationship between sound and place. In particular it will investigate the sounds from the town square in the regional New South Wales city of Bathurst and explore how sound can contribute to the historical narrative and contemporary experience of place. Site-specific sound recordings will be reviewed and assessed in relation to the historical stories and contemporary experience of public life in the town square. The case of the Bathurst Bell Ringers will be fleshed out to investigate the relationship between sound, place and communities of interest. In doing so, this paper will explore the possibilities and limitations of sound as cultural heritage artefact.

PANEL O**ASSOCIATE PROFESSOR DOMINIC REDFERN**

RMIT University

Wasting dichotomies

Whatever happened to beauty? It was the defining quality of successful art until the 19th century but it was lost or discarded in the twentieth, another casualty of modernism's revisionist project. Is it recoverable as a quality in art and if so where can it be found? This paper pits the seminal aesthetic theories of Kant against Darwin's sexual selection and animal aesthetics to reconsider beauty and aesthetic pleasure. Artists may feel beauty is a dirty word, or pretend to, but aestheticians do not. It is the word they use to denote aesthetic pleasure. Setting up and undermining a series of dichotomies that support our understanding of aesthetics the paper pits animals and humans, men and women, thought and sense against each other. It concludes by considering a case study from my own creative work in which I set out to examine my own fascination with rubbish and the aesthetics of decay in the newly dawned Athropocene.

PANEL O**BARBEL ULLRICH**

Charles Sturt University

landSCOPE: deconstructing the myth or master narrative of the 'beautiful view' and the nature of representation in 'landscape painting'

How can representations of Australian landscape challenge or reframe the European landscape tradition and its pictorial conventions? How can visual images of Australian landscape address the spiritual, mythical and symbolic? Can the Australian landscape reflect a particular place as well as universal characteristics?

I have moved away from the traditional single 'view' of the landscape. I replaced the 'scape', denoting a view or the representation of a view, with 'scope' denoting a device looked at or through, an instrument for observing or showing; the extent to which it is possible to range; the opportunity for action; the sweep or reach of mental activity, observation or outlook. My work became landSCOPES rather than landscapes to include a broader and more complex discourse about the depiction of land and our relationship to the environment.

As a land-based artist I maintain that the word 'landscape' is not only inadequate but is laden and contaminated with historical ideologies and associations. The landscape tradition paints a single view – this view is framed and contained. Early Australian landscapes generally depict man controlling and dominating nature. The natural world is represented as a usable 'resource' for economic growth to be exploited for the short-term advantage of humankind.

My proposed area of research is the representation of land within a specific area or place to which I have a deep sense of connection or belonging. I aim to depict the landscape as a manifestation of the creative force and as such imbue it with a sense of spirituality. My work intends to reflect the need for a spiritual shift in our attitude to the environment as the unity of existence and the interconnectedness of life on the planet is the basis of my philosophy.

PANEL O**Dr MARY ROSENGREN**

La Trobe University

Remote sensing

It took me years to understand that words are often as important as experience, because words make experience last. William Morris 1848

Visualization, *ground-truthing* and acoustic monitoring are among techniques frequently used by ecologists and scientists in researching natural environments. Images, data collection, conversations, language, practices and processes characterizing scientific fieldwork and laboratory procedures combine to generate particular types of observations and descriptions— narratives about natural phenomena.

This research builds on my previous work understanding how natural history scientists of the last three centuries documented, presented and recorded their observations and discoveries, creating dialogues describing their experiences — through drawings, sketches, notes, inscriptions, diagrams and textual descriptions. These things constitute what Bruno Latour (1986) referred to as *immutable mobiles*.

In order to extend my ongoing research of contemporary art-science interdisciplinary practices and to better understand scientific questions and the contexts of the physical sites and phenomena they are researching, I have joined scientists on field trips to extreme environments such as Lake Mungo NSW, Cairngorm Mountains Scotland and the Antarctic. I have observed and recorded scientists in action, listening, watching, recording, counting and conversing as they experience these environments at all times of the day (and night) and in good and bad weather. Their

work results in reports and paper documents that in themselves reflect little of the haptic or visceral *experiences* of the fieldwork.

Among these scientists are Associate Prof. Robyn Watts and Dr. Skye Wassens (CSU's Institute for Land Water and Society ILWS) and their respective projects in the Murrumbidgee and Edwards-Wakol River systems, and Dr. Ewen Silvester's research (La Trobe University) in the Bogong High Plains and at the Australian Synchrotron. Early in 2016 field trips are planned to monitor Sphagnum moss beds in the Victorian High country, yielding further visual and acoustic material. These and the earlier field trips will be the basis of this paper, considering the significance of these narratives as *land dialogues*.

PANEL P**Dr PERDITA PHILLIPS**

Independent Artist

A slow and risky rumbling tale

The double bind of the Anthropocene condition is that it asks us to consider humans as being both a *powerful* planetary agent in climate change and biodiversity loss and *insignificant* within the expanded temporal scale of the geologic: the geological aesthetic is mostly slow and incommensurable; the Anthropocene is human-fast and complex. The current state of affairs asks for critical hope in a time of uncertainty. We are living in “a moment pregnant with risks as well as generative opportunities” (Johnson et al., 2014, p. 440), as long and piercing disasters unfold. What is called for is engagements with nonhumans that are not only politico-ethical engagements but more urgently, that can conceive forward into future generations; what geographer Kathryn Yusoff calls, “a call to be responsible beyond the present and presence” that takes into account even those that are *insensible* (2013, p. 212). Yusoff argues further that the advent of the Anthropocene has seen the dissolution of the subjectivity of human selves to the point where all questions are necessarily entangled, speculative and ecological and that boundaries (and even hybridities) between human and nonhuman are replaced by “thinking an inhuman milieu, both before, after and internal to ‘us’” (2015, p. 388). So what is the possibility of dialogue with environmental processes that might operate continuously but largely silently – with only an occasional rumble? How can art be co-created with the bio-geo-logic? And in the words of Ellsworth and Kruse (2013, p. 17) how will these imaginative responses lead to “possibilities for humans to evolve ways to live in relation to geologic time”, making the ‘geologic now’? This paper considers the potential for a mineral dialogue that gives away at the centre, that decentres human agency and listens to the slow, the small and the cryptic.

PANEL P**Dr MICHAEL SHIELL**

Federation University

Ephemeral environmental art

Environmental Art has developed globally since the late 1960s. In contrast to a movement this artistic direction was never predefined by a series of standardised principles. As a result the field has become very broad and inclusive. Arguably the key distinction that separates these works from earlier land based artwork is their focus on direct interaction with land as opposed to merely the representation of it. Another significant difference in this field is the de-emphasis of the aesthetic object by some artists; in turn the process of creation and its conceptual basis have been given greater importance. This reconsideration has allowed greater scope for temporary and ephemeral works.

Where impermanent [temporary] works have a definitive installation and de-installation timeline Ephemeral Environmental Artworks have a brevity of life that when coupled with a lack of any formal de-installation process means that the works departure is more like the gentle passing of a life. The combination of being process-driven and the allowed retrogression of the form as part of the interaction ensures these works have a unique relationship with the sites they inhabit.

This relationship between artwork and site creates a learning space that is rich for both artistic and environmental education. The art making provides direct learning through reflection and response, which can be layered with more subtle learning opportunities through inter-disciplinary associations. The requisite basis of relationship to site and allowed retrogression of the form creates space for students to be mindful of their environmental impact while also challenging preconceived notions of ownership, responsibility, action and inaction as well as acceptance of change and sustainability of practice within the environment. As the artworks incorporate change with the retrogression of the form the making of the works allows for individual growth through peoples’ physical interaction and dialogue with the land.

PANEL P

JULIE MONTGARRETT

Charles Sturt University

Topologies of Practice

I work in the spaces between the disciplines of history, landscape and visual narratives, testing storytelling through form and materiality shaped by the past and the present. My research is also influenced by the works of makers who sail out on the dangerous sea of fine art with crafted forms as Grayson Perry says, making works unrecognisable to previous generations who understood craft to be sturdy, everyday objects and expected art to be otherwise. This paper concerns my research and the visual narratives of other Australian makers – Nalda Searles and Elsje Van Kepple amongst others, whose works test methodologies located in traditional craft practices and fine art which explore particularly Australian relationships to and dialogues with landscape and country. These narratives are informed by fraught histories that continue to infect the present and are expressed through fragility, erasure, accretion and dissipation toward open visual narrative forms that point to many things most especially to the unseen energies and sounds of country and the fragile building blocks and logic of complex fluid ecologies. Their works and my own will be further considered in relation to contemporary feminist models of post-humanist performativity by theorists such as Karen Barad and others.

These materially based research outcomes fold back across time, not because the past and present are the same but because visual and material links between them may reveal aspects of the present from shadows of the past. Reimagined as links and connections through intersections of potentials of craft-based methodologies' and as forms of visual and material storytelling, these approaches have been questioned and engaged by these makers to create contemporary meanings and problematize post-humanist performative theoretical constructs and question dominant histories in ways that historians are denied.

PANEL Q**ANDREW HAGAN**

Charles Sturt University

Cinematic Scenery: Pioneering Virtual Worlds

From the first televised vector animation of a virtual car speeding 110km/h along the *Rendering of a planned highway (1961)*, to the latest immersive 3D landscapes experienced through emerging technologies in virtual/augmented reality; the digital terraforming of pixels reveals over half-a-century of interdisciplinary research in establishing digital worlds. Synthetic representations of an existing world as depicted by pixelated photography in *Westworld (1973)*, would evolve to a complete simulation of an artificial world in *Carla's Island (1981)*. From fractal-generated landscapes in *Star Trek II: The Wrath of Khan (1982)*, to the complex Virtual Art Department (VAD) of *Avatar (2009)*, the cinematic experience of photorealistic real-time environments has developed from a common vernacular between artists and software engineers that transcends two-dimensional planes and imagines digital landscapes as three-dimensional spaces. This paper chronicles milestones in computer generated landscapes cinematography and explores the development of the specialist language that bridges technical and non-technical practitioners in order to create and explore plausible digital worlds. The paper will be accompanied by film stills, video, and a live demonstration of an immersive real-time 3D landscape for attendees of the conference.

PANEL Q**Dr DARSHANA JAYEMANNE**

The University of Melbourne

Modeling Nature in Games: A Typology Towards More Inclusive Environmental Relations

Received wisdom would suggest that videogames have had an uncomplicated relationship with nature and the great outdoors, with much big-budget industrial game production and game rhetoric emphasizing the simulation of natural phenomena like waves, water, particle effects and explosions to a high degree of visual fidelity. But beyond this surface lies a deeper set of relationships within games and game production, with an increasing variety of games creating and reproducing a range of possible models of the environment, and concomitantly, ranges of relationships between players and the “natural world” of particular games.

In this paper we propose to offer a provisional typology of the main categories of environmental relationships in games that have thus far been attempted. We explore four main approaches to environments in games: environment as backdrop, as resource, as antagonist, or as text. These four provisional types are not, however, clearly delineated, stable, or equally common amongst all games and game genres. However, using these types as a guide to analysis of both individual games and genres over different periods of time, we suggest, may reveal shifting relationships between technologies of simulation and videogame strategies of representation – for instance, the shift in 3D games from pre-rendered backgrounds that served a mainly spectacular function to the more exploitable and manipulatable real-time environments in more contemporary titles has necessitated a concomitant emphasis on the resource, antagonist and text-oriented approaches to level design. From Cory Arcangel’s startling transformation of *Super Mario Bros* into a meteorological meditation to From Software’s cryptogeographies, the problem of the environment has appeared in many different ways across the history of gaming. The “natural world” is both a legitimating source of verisimilitude and a threat to the bounded aspects of level design – a constant source of possible absurdities where phenomenological experience and simulation abruptly part ways.

PANEL Q

PAUL RITCHARD

RMIT University

A View from the Bank

There is a body of film that falls under the categories of ecocinema, environmental and landscape cinema. These films take as their subject matter the natural environment, place or landscape.

As we try to make meaning of the connections of our lives and world through film, Rust and Monani (2013) note that, “cinema is a form of negotiation, a mediation that is itself ecologically placed as it consumes the entangled world around it, and in turn, is itself consumed.” This influence is evident in complex, poetic ways, and appears to revolve around the manner in which the films listen to, rather than seek to impose themselves upon, the landscape, exhibiting a certain kind of humility.

As a child I was attracted to flowing water. In my early teens I experienced the fear and awe of canoeing down Australia's wild Snowy River. As an adult I find myself drawn to cross, swim, walk along, look into and film rivers. Not to narrate, or even describe the river, but to use film to find a nonfiction form that acknowledges the river, writes the river.

I'm making a series of films around the Snowy River that investigates the poetics of rivers. 'A View from the Bank' the first in that series is a 40 minute experimental, structuralist film that documents parts of the Snowy from its source to its mouth.

I will examine how this film does not so much seek to interpret the world as much as listen and then bear witness to it. This is realised aesthetically by its use of stillness, long takes and unadulterated audio which has created a form that appears and is experienced as a counter to the deliberate rhetoric common to much documentary. I will show how my methods of production were guided by the river and the landscape around it. Further, in the Anthropocene, how can this film be an agent for environmental awareness without resorting to dogmatic imposition.

PANEL R**Dr RAQUEL ORMELLA**

Australian National University

City Without Crows – confronting absent bird voices in performance

My proposed conference paper will focus on my current artist book and performance project titled *City without crows*. This ongoing project is based on artistic field research in Yogyakarta, Indonesia into human and bird interactions. The title of the project literally describes the city, because despite being an urban centre with abundant food resources due to human waste, there are no corvids in Yogyakarta. While crows are native to this area, they became fashionable as pets about 8 years ago, resulting in all the wild birds being caught for the local bird trade. This trade is considered the second most devastating impact on bird numbers after habitat loss. *City without crows* describes the various sonic landscapes of the city to draw audiences into a confrontation with absent and present bird bodies. It compares the insistent, displaced call of a forest bird caged on a busy street, with the close and overwhelming cacophony of the bird market, to the spacious experience of hearing rainforest birds through dense foliage. *City without crows* describes a landscape inhabited by birds with the power to exorcise ghosts, banana-eating owls, and of extinct free flying birds available and abundant as caged song birds in the local market.

My paper will consider the role of visual arts in exploring notions of place and inter-cultural dialogues. It will reflect on arts ability to draw diverse groups of people into conversation and performative experiences creating multi-layered complex meanings for, and with, the audience. I will argue that bringing the voices birds into these conversations as active agents requires that I resist the impulse to interpret and over describe their presence. In keeping with practice-led research my paper will be in part a performative lecture that will model my argument through sound and moving image, alongside an academic paper.

PANEL R**Dr SUSAN WOOD**

Charles Sturt University

Textiles: In dialogue with the land.

The impulse to order and control the earth is deep seated in human beings and can be traced back to the beginnings of agriculture and the abandonment of a nomadic lifestyle. As soon as humans settle in a location, they set about imposing order on the land they have occupied. They build tracks, roads and highways. They create villages, towns and cities. They eradicate some animals and plants and replace them with others. No part of the planet has been spared the impact of humans in pursuit of this (ultimately futile) goal of control. As the consequences of human-induced climate change begin to bite, it is increasingly apparent that our relationship to land must change. Can art play a part in effecting such a change?

My proposal for the Land Dialogues conference is a textile installation and accompanying conference paper, addressing this question from two angles. The installation titled *The Rhythm of Our Days*, will comprise work created 'in dialogue' with the land; work which has developed over time to become a meditation on life in the sometimes harsh and unforgiving environment of south-west New South Wales. The processes used reference the tension between chaos and control inherent in our interactions with the land. The installation will be evocative rather than didactic, the goal being to prompt the viewer to consider the rhythm and span of their days, and reflect on their own relationship and interactions with the land on which they live.

The accompanying conference paper will contextualise the exhibition with reference to the work of contemporary artists in dialogue with the land and in response to environmental concerns. It proposes that the 'knowing-of the world' (Hamilton and Jaaniste, 2014) embodied in the artefacts they produce opens up new possibilities for reflecting on our interactions with the natural world.

PANEL R**BERNADETTE YORK**

NSW Department of Primary Industries, Invasive Animals CRC, University of New England, Pennsylvania State University

Wild dog aware – which side of the fence are you on?

A lifetime would be too short to reproduce in words a single emotion. In reality, however, poet and novelist have an immense advantage over even an expert psychologist in dealing with emotion. For the former build up a concrete situation and permit *it* to evoke emotional response. Instead of a description of an emotion in intellectual and symbolic terms, the artist 'does the deed that breeds' the emotion.

Dewey, J. (2005). Art as experience. New York, Perigee Trade p70

Art as experience sets the tone of what I aim to achieve through the *Wild dog aware* innovation, which I am developing through my Professional Doctorate.

The contexts in which wild dog issues exist are governed by human enterprise, regulations and emotions. I want to create spaces which currently do not exist and where people can explore those issues. The experience generated through art can foster identification of the issues, and hopefully lead to a greater and more widespread understanding between those with different points of view.

While the use of art to reflect the significance and meaning of wild dogs including dingoes is not new, the application of art to explore wild dog awareness issues, help resolve conflicting community opinions and beliefs about wild dogs and to enhance awareness of the issues, is a novel idea. Based on research and measurements of public perception of wild dog issues, the innovation is testing the use of an art intervention to create what could be described as cultural bumps, which could create spaces where people may have new conversations about wild dogs and the issues surrounding their presence in the Australian landscape.

My study to date indicates that views on wild dogs are polarised between two extremes. One view would see every wild dog destroyed, the other

end of the spectrum says that we shouldn't kill or harm any animals. Working with a multidisciplinary team, including NSW Department of Primary Industries, Invasive Animals CRC and figurative and landscape artist Joe Furlonger through the Hughes Gallery, *Wild dog aware* is developing an innovation or innovations which will help NSW DPI, IA CRC, government and non-government bodies who manage and deal with wild dog issues across Australia, to better communicate with a diverse audience. Clearly this is a simplified summary of what is a complex process, which lends itself to systems thinking, adaptive management and a complexity science approach.

WRITING WORKSHOP

Join poet and Wagga local, Mukky Burke in a poetry writing workshop that maps the appearing and disappearing worlds around you. Presented by The Red Room Company, in partnership with Booranga Writers Centre, this special workshop will use language to guide your reflections of the changing local landscapes and environments.

The poems from this workshop will then form part of The Red Room Company's *The Disappearing 2.0* project – a digital project that maps poetry to place.

About Mukky:

Mukky is a Wiradjuri man who lives in Wagga Wagga. Retired from a varied life of working for payment, he now devotes his time to thinking, writing, some voluntary teaching, caring for family and friends and encouraging others to more or less do the same. Mukky has a degree in English and Philosophy and both disciplines have shaped his approach to life and thinking. Writing for him is a passion but Mukky still believes it takes almost forever to learn two things: what to say and how to say it. His attitude is very much, 'have a go'.

This workshop has been generously supported by Regional Arts NSW's Country Arts Support Program

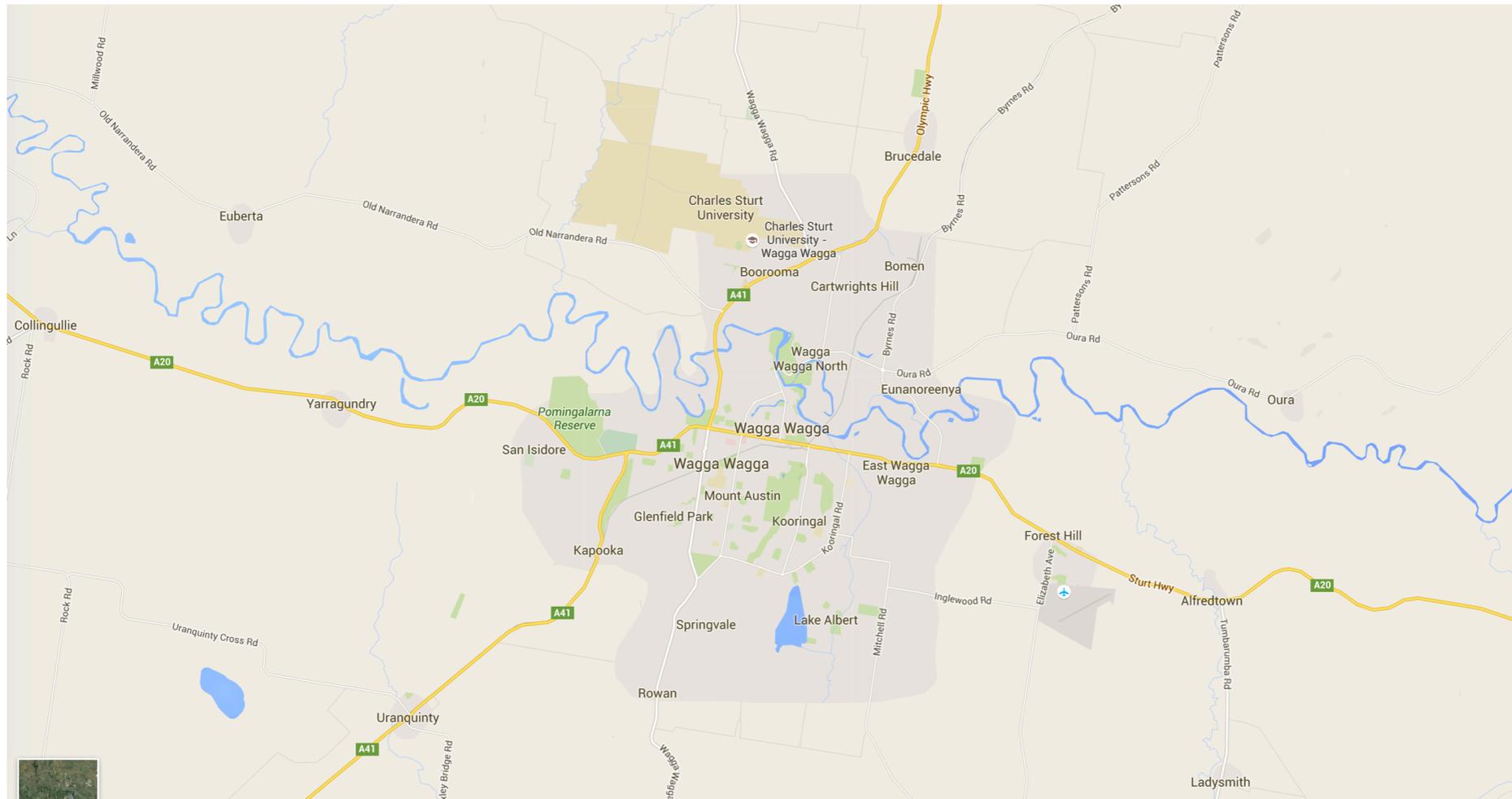
POEM EXCERPT

'HAPPY WAGGA' (2015) by Mukky Burke.
Commissioned by The Red Room Company for *The Disappearing*.

We're happy – right?
survey says so.
Flowered parks,
roundabouts,
light in the way of
lights.
night life's no longer
Capital,
But..... sport's clubs,
pubs -

sports clubs;
RSL
LEST WE FORGET
that place
or places.

MAPS



Wagga Wagga is located midway between Sydney and Melbourne and just two and half hours drive from Canberra. Serviced by two airlines – Regional Express and QantasLink – with more than 150 flights to and from Sydney and Melbourne every week. You can also reach us by coach, train, car or bicycle.

CSU's campus at Wagga Wagga is the biggest of the Charles Sturt University campuses; spanning more than 640 hectares and including a campus farm, equine centre, vineyard, winery and huge range of technical and industry standard facilities. A central dining room provides for students who live on campus, and the campus offers a range of playing fields, netball, basketball, tennis and squash courts, a gymnasium and a swimming pool available for student use. There are several ways to make your way from the City of Wagga Wagga out to the campus.

A Full Campus Map is available [Here](#).

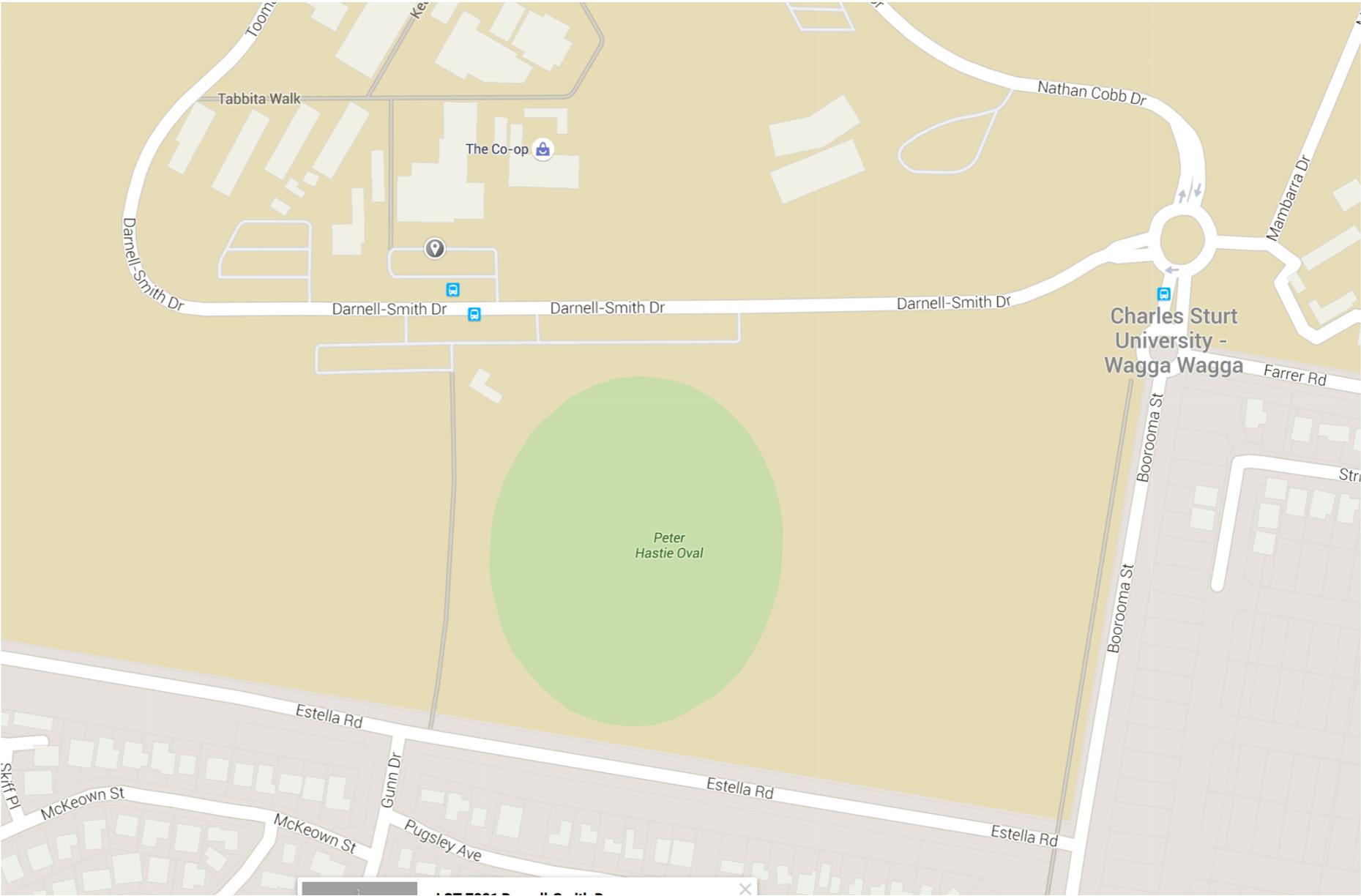
GETTING TO CAMPUS

By Car: By far one of the simplest ways to get to the campus is by car, traveling out of the city north either across the Gobbagombalin Bridge following the signposts to the university or alternatively through North Wagga.

By Bus: Getting to the university campus by bus can be an easy and cost-effective option. Buses are operated by Busabout Wagga Wagga, with information and timetables available by phone 02 6921 2316 and www.busaboutwagga.com.au. Please be aware that many of the buses to the university stop at the front-gate only at which point you will need to make your way on foot to the venue.

By Taxi: Potentially more expensive than by bus unless you have a small group (or larger in Maxi-Taxi's). The local Taxi number and provider is Radio Cabs Wagga; Phone 6921 4242 or 13 10 08.

By Bicycle: If you intend to get to/from the university by bicycle, we highly suggest you take the North Wagga Route to the university and do not take the Gobbagombalin Bridge unless you are either a very experienced rider, or have a death-wish.



The conference is taking place in Building 21. Located off Carpark 5.

