**Southern Waters**

***A Creative and Critical Symposium***

**1-3 December 2021**

**A picture containing text, water, shore

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Photograph by Samuel Cox

**Where:** The University of Adelaide & Online

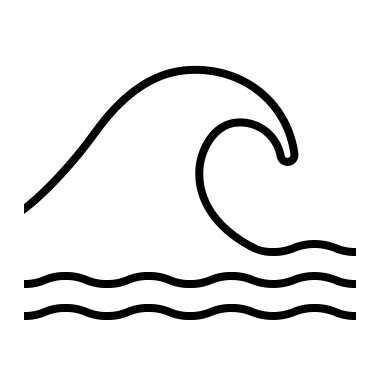
**When:** 5-7pm, 1 Dec; 2-7.30pm, 2 Dec; 10am-7pm, 3 Dec (ACDS: UTC/GMT +10:30)

**Register** [**here**](https://www.eventbrite.com/e/southern-waters-a-creative-and-critical-symposium-tickets-206978507287)

*Please note that there are four components to this event (with in person/online options for three and the other online only) and be sure to book tickets for all the sessions that you wish to attend. Separate links will be issued for each online session or panel.*

Water describes and sounds the South in resonant and manifold ways.  This symposium attends to the tones and contours of Southern Waters as they flow across the ‘unique world’ of the ‘blue southern hemisphere’, connecting and infusing the landmasses and islands of the South while circulating through the hydrosphere that distinguishes our planet. It considers the pressure that water – or its absence – places on creative form and on critical thought, and how water gives shape to understandings and performances of place in the world. Located in South Australia and focused particularly on the regions of Australasia and southern/eastern Africa, along with South/Asia, it is interested also in how water offers a medium for thinking between the global South and the geographic South and in what it means to inhabit the driest state of the driest continent on earth.

Featuring readings, performances and screenings of work by acclaimed and emerging writers, choreographers and musicians, the symposium brings creative practitioners and critical thinkers together in a series of conversation panels that reflect on the waters that flood into and infuse Australian literatures, as well as on writing the absence of water in arid states; thinking through wet and dry forms and theories, and across the Indian Ocean; writing rivers in southern lands; immersive and fluid choreographies; and the bejeweling undersea and inland seas of Australia and the ‘oceanic south’.



**Programme**

1. **Wednesday 1 Dec, 5pm-7pm: Opening evening**

Venue: Hartley Concert Room, Hartley Building, University of Adelaide + Online

Catering: drinks and canapés

MC Rachel Hennessy, with an introduction to ‘Southern Waters’ by Meg Samuelson.

Readings of poetry, fiction and creative nonfiction by Michelle Cahill, Gail Jones, Jill Jones, Nicholas Jose and Yvonne Adhiambo Owuor – and a special performance of water music by celebrated concert pianist Konstantin Shamray.

1. **Thursday 2 Dec, 2pm-7.30pm: Conversation Panels**

Venue: Online only

*2-4.30pm: Flood/Ebb*

*A conversation on the waters that flood into and infuse Australian literatures, as well as those that convey it to various elsewheres, and on writing the absence of water in an arid continent and state.*

Michelle Cahill, Gail Jones, Jill Jones, Matthew Hooton, Nicholas Jose, Kim Kruger, Rachael Mead, Jennifer Mills and Lucy Treloar in conversation with Mandy Treagus, Theodora Galanis, Meg Samuelson and Madeleine Seys.

*5.30-7.30pm: Wet/Dry*

*A conversation across the Indian Ocean on ‘wet form’, ‘arid form’ and ‘coastal form’, and on putting creative practice, literary studies, postcolonial/decolonial theory and southern knowledges to sea.*

Isabel Hofmeyr, Charne Lavery, Sarah Nuttall and Yvonne Adhiambo Owuor in conversation with Meg Samuelson

1. **Friday 3 Dec, 10am-5pm: Conversation Panels**

Venue: Writing Studio, Barr Smith South 200, University of Adelaide + Online

Catering: lunch packs with vegan/gluten free and vego options; tea/coffee

*10-11:30am: Flowing Waters*

*A conversation on writing rivers in southern lands*

Owen Everitt, Jana Norman, Lawrence Patchett, Camille Roulière and James van Dyke in conversation with Matthew Hooton

*11.30am-1pm: Torrens River Walk with Picnic Lunch*

Please note lack of accessibility support for this activity

*1-3pm: Dancing Waters*

*A conversation on immersive and fluid choreographies and featuring screenings of performances of works by renowned Australian choreographer Meryl Tankard and emerging choreographer Adrianne Semmens*

Adrianne Semmens and Meryl Tankard in conversation with Maggie Tonkin.

*3-3.20pm: Tea/Coffee*

*3.20-4.50pm: Bejewelling Waters*

*A conversation on pearling, pearls and pearl-shell; coral and ‘encrustation’; opals and the ‘inland sea’; adornment, ornamentation and ‘submarine aesthetics’.*

Killian Quigley in conversation with Mandy Treagus, Madeleine Seys, Theodora Galanis and Meg Samuelson.

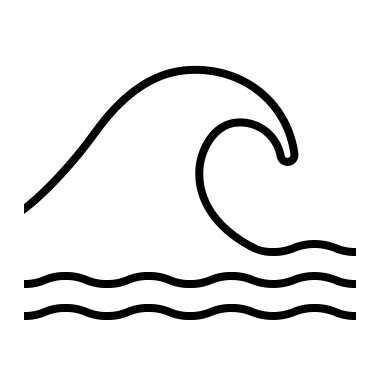
1. **Friday 3 Dec, 5pm-7pm: *ASAL Patrons Readings***

Venue: Hartley Concert Room, Hartley Building, University of Adelaide + Online

Catering: drinks and canapés

MC Nicholas Jose with an introduction to the ASAL Patrons Readings by Mandy Treagus.

Readings by Matthew Hooton, Kim Kruger, Rachael Mead, Jennifer Mills, Lucy Treloar and Tara June Winch, with sonic art by acclaimed acoustic ecologist and composer Leah Barclay & cellist and producer Briony Luttrell.



**Biographical Notes: Readers and Conversationalists**

**Rachel Hennessy** is the award-winning author of four novels. *The Quakers* (Wakefield 2008) won the Adelaide Festival Award for an Unpublished Manuscript and Rachel's second novel, *The Heaven I Swallowed* (Wakefield 2013), was Runner Up in The Australian/Vogel Award. She has recently completed a Young Adult trilogy, which includes published titles, *River Stone* (Midnight Sun 2019) and *Mountain Arrow* (Midnight Sun 2020). In 2012, she was a Hot Desk Fellow at The Wheeler Centre, writing a non-fiction essay on miscarriage which was subsequently longlisted for the inaugural *The Lifted Brow* Experimental Non-fiction Award in 2015.

**Matthew Hooton** is the author of two novels, the first of which, *Deloume Road* (Knopf Canada 2010), was unanimously awarded the inaugural Greene & Heaton Prize for the best novel to emerge from the Bath Spa MA in Creative Writing (UK) and won the 2010 *Guardian* Not the Booker prize. He has written creative non-fiction for venues such as the Canadian Broadcasting Corporation, *Westerly*, *Geist*, and *Reader’s Digest,* and his short fiction has appeared in publications and anthologies in Canada, the US, the UK, Australia, and New Zealand, as well as in Chinese translation*.* He has worked as an editor and content writer for businesses and institutions in Canada and South Korea, and appeared as a guest and moderator at literary festivals and events around the world. He is an early career researcher and member of the JM Coetzee Centre for Creative Practice and Department of English, Creative Writing, and Film at the University of Adelaide.

**Michelle Cahill** is an award-winning poet and author, including of the poetry collection *Vishvarupa* (UWAP 2011), which shortlisted for the Victorian Premier’s Literary Award, and *The Herring Lass* (Arc 2016). Her short story collection *Letter to Pessoa* (Giramondo 2016) won the 2017 NSW Premier’s Literary Award for New Writing, the UTS Glenda Adams Award and was shortlisted for the 2017 Steele Rudd Queensland Literary Award. Her story, ‘Duende’, won the 2014 Hilary Mantel International Short Story Award. Her eagerly awaited novel, *Daisy and Woolf,* is forthcoming from Hachette and releases the character Daisy Simmons from her fictional destiny in *Mrs Dalloway*, a narrative in which the ‘dark, adorable’ Eurasian woman is never given a voice. A Goan-Anglo-Indian, Michelle spent her childhood in Kenya and in London before migrating to Australia. She is Artistic Director of the online literary magazine *Mascara* and co-editor of the anthology *Contemporary Asian Australian Poets*.

**Owen Everitt** is a PhD candidate in Creative Writing at the University of Adelaide. His research focuses on creative mapping of the Murray River and its landscapes, ferality and masculinity. Excerpts from Owen's thesis have been published in the trans-Tasman anthology *Scorchers* (2020), and in *The Saltbush Review* (2021). He is a recipient of the JM Coetzee Prize for his Honours Thesis (Creative Writing).

**Theodora Galanis** is a PhD candidate in the Department of English, Creative Writing, and Film at the University of Adelaide. Her project is titled “Figuring the Sea, Inland: Oceanic Imaginaries in Contemporary Australian Literature”. Her research rehydrates and repurposes the settler-colonial figure of Australia’s ‘inland sea’ with the aim of thinking through the complexities of national identity and environmental catastrophe. This project forms part of the Australian Research Council Special Research Initiative project ‘Between Indian and Pacific Oceans: Reframing Australian Literature’.

**Isabel Hofmeyr** is professor of African Literature at the University of the Witwatersrand and global distinguished professor at New York University. She leads the Oceanic Humanities for the Global South project at the Wits Institute for Social and Economic Research and is a pioneering and world leading scholar in both African and Indian Ocean literary and cultural studies. Her prize-winning books include *The Portable Bunyan: A Transnational History of the Pilgrim’s Progress* (Princeton UP 1994), *Gandhi’s Printing Press: Experiments in Slow Reading* (Harvard UP 2013), *Ten Books that Shaped the British Empire: Creating an Imperial Commons* (Duke UP 2014), co-edited with Antoinette Burton. Isabel has also edited a number of influential special issues in the field, including the co-edited special forum on ‘Oceanic Routes’ in *Comparative Literature* (2017) and the co-edited special issue ‘Reading for Water in Southern African Literature’ forthcoming from *Interventions*. Recent essays include ‘Reading in Antarctica’ (with Charne Lavery, 2021) and her revisiting of Bessie Head’s ‘drought-resistant literature’ in *Public Books* (2021)*.* Her highly anticipated *Dockside Reading: Hydrocolonialism and the Custom House* is forthcoming from Duke UP in 2022.

**Gail Jones** is the acclaimed author of eight novels and short story collections, including most recently *The Death of Noah Glass* (Text 2018) and *Our Shadows* (Text 2020). Three times shortlisted for the Miles Franklin Award, Gail’s prizes include the Prime Minister’s Literary Award and the Adelaide Festival Award for *The Death of Noah Glass*, the Colin Roderick Award for *A Guide to Berlin* (Vintage 2015), Nita B. Kibble Awards for *Five Bells* (Vintage 2011) and *Black Mirror* (Picador 2002), the Age Book of the Year Award, the ASAL Gold Medal and the South Australian Premier’s Award for *Sixty Lights* (Harvill 2004), and the Steele Rudd Award and WA Premier’s Book Awards for the *House of Breathing* (Freemantle Press 1992). *Sorry* (Vintage 2007) was longlisted for the Orange Prize. Born in Western Australia, Gail is Emeritus Professor of writing at Western Sydney University and has also lived and worked in India, Italy, China, USA, France and Germany. Her fiction has been widely translated.

**Jill Jones** is an acclaimed poet whose recent books include *Wild Curious Air* (Recent Works Press 2020), winner of the 2021 Wesley Michel Wright Prize, *A History Of What I’ll Become* (UWAP 2020), and *Viva the Real* (UQP 2018), shortlisted for the 2019 Prime Minister’s Literary Awards for Poetry and the 2020 John Bray Award. In 2015 she won the Victorian Premier’s Prize for Poetry for *The Beautiful Anxiety* (Puncher and Wattmann 2013). Earlier awards include the 1993 Mary Gilmore Prize for her first collection, *The Mask and the Jagged Star* (Hazard 1992)*,* and the 2003 Kenneth Slessor Poetry Prize for *Screens, Jets, Heaven: New and Selected Poems* (Salt 2002). Jill’s other full-length titles include *Ash is Here, So are Stars* (Walleah Press 2012), *Dark Bright Doors* (Wakefield Press 2010), and *Broken/Open* (Salt 2005). Jill has collaborated with other writers and artists on various cross-artform projects, as well as most recently with AGSA on a series of ekphrastic works in response to the *Clarice Beckett: The Present Moment* and *Dušan and Voitre Marek: Surrealists at Sea* exhibitions. Jill teaches Creative Writing at the University of Adelaide. Her limited-edition chapbook, ‘My Workshop of Filthy Creation’ (Gazebo Books) is forthcoming in 2021.

**Nicholas Jose** is an acclaimed author and scholar, whose thirteen books include the novels *Paper Nautilus* (Wakefield 1987), *Avenue of Eternal Peace* (Wakefield 1989), *Rose Crossing* (Overlook Press 1995), *The Custodians* (Allen & Unwin 1997) and *Original Face* (Giramondo 2005), a volume of essays, *Chinese Whispers* (Wakefield Press 1995), and the memoir, *Black Sheep* (Allen & Unwin 2002). Nicholas was Cultural Counsellor at the Australian Embassy in Beijing from 1987 to 1990 and has written widely on contemporary Australian and Asian art and literature. Most recently, he was co-editor of *Antipodean China: Reflections on Literary Exchange* (Giramondo 2021) with Benjamin Madden. A past President of Sydney PEN, he was general editor of the *Macquarie PEN Anthology of Australian Literature* (Allen & Unwin 2009). He was Visiting Chair of Australian Studies at Harvard University, 2009-10, and is an adjunct professor with the Writing and Society Research Centre at the University of Western Sydney. He was Chair of Creative Writing at The University of Adelaide 2005-08, where he is now Emeritus Professor of English and Creative Writing.

**Kim Kruger** is a lecturer and researcher with Moondani Balluk Academic Centre at Victoria University, Australia. She has a background in Aboriginal community development, community radio broadcasting and Indigenous arts management including film, theatre, visual art and festivals. Kim is undertaking her PhD researching Black Power at the intersection of Aboriginal and South Sea Islander political organisation and has worked in Professor Gary Foley’s Aboriginal History Archive to increase the representation of women in the collection. She is amember of the Warrior Woman Lane Public Art working group, Creative Victoria’s First Peoples’ Directions Circle, Australian Dictionary of Biography Oceania working group and 2021HDR and ECR symposium co-convenor and media and community engagement officer for the Australian Association of Pacific Studies. Recently she has contributed essays for the monographs *DESTINY* for National Gallery of Victoria in 2020 and *Ilbijerri 30 Years. Bold. Black. Brilliant* for Ilbijerri Theatre (forthcoming).

**Charne Lavery** is a lecturer in the Department of English at the University of Pretoria and researcher on the Oceanic Humanities for the Global South project at the Wits Institute for Social and Economic Research, University of the Witwatersrand. Her work explores literary and cultural representations of the deep ocean, the Indian Ocean, and the Southern Ocean and Antarctic seas. She is the South African Humanities and Social Sciences delegate to the international Scientific Committee on Antarctic Research (SCAR), co-editor of the Palgrave series Maritime Literature and Culture, and co-editor of the recent *Wasafiri* special issue on ‘Water’ and of the forthcoming *Interventions* special issue on ‘Reading for Water in Southern African Literature’. Recent essays include ‘The Oceanic South’ (2019), co-authored with Meg Samuelson, ‘Antarctica and Africa’ (2019) and, with Isabel Hofmeyr, ‘Reading in Antarctica’ (2021). Her monograph *Writing Ocean Worlds: Indian Ocean Fiction in English* is forthcoming from Palgrave in 2021.

**Rachael Mead** is an award-winning novelist and poet, who has most recently published *The Application of Pressure* (Affirm Press 2020). She has four collections of poetry, *The Flaw in the Pattern* (UWAP 2018), *The Sixth Creek* (Picaro Press 2013) and the chapbooks *Sliding Down the Belly of the World* (Wakefield 2012) and *The Quiet Blue World* (Garron 2015). Her nature writing and ecopoetry have received numerous awards including Varuna’s 2021 Mick Dark Fellowship for Environmental Writing, and the AP/NAHR Eco-Poetry Fellowship offered by Australian Poetry and Nature, Art & Habitat. Her work has featured on ABC Radio National’s *Poetica* program and has collaborated with composer Stephen Leek on her poem Kati Thanda / Lake Eyre. Rachael is an affiliate of the J.M. Coetzee Centre for Creative Practice at the University of Adelaide.

**Jennifer Mills** is the author of the novels *The Airways* (Picador 2021), *Dyschronia* (Picador 2018), *Gone* (UQP 2011) and *The Diamond Anchor* (UQP 2009) and a collection of short stories, *The Rest is Weight* (UQP 2012). In 2019, *Dyschronia* was shortlisted for the Miles Franklin Literary Award, the Adelaide Festival Awards for Literature, and the Aurealis Awards for science fiction. In 2012 Mills was named a Sydney Morning Herald Best Young Australian Novelist and in 2014 she received the Barbara Hanrahan Fellowship from the Adelaide Festival Awards for Literature. Previous awards include the 2008 Marian Eldridge Award for Young Emerging Women Writers, the Commonwealth Short Story Prize, and the Northern Territory Literary Awards. Mills’ fiction, essays and criticism have been widely published in various literary journals and she is a regular writer for *Overland*, where she was fiction editor from 2012-2018.

**Jana Norman** is a PhD candidate in the Department of English, Creative Writing, and Film at the University of Adelaide, where she is working on a critical creative collage of life stories associated with three bodies of water at one moment in time. She holds a PhD from the Adelaide Law School and a Master of Divinity from Yale University. Jana’s recent monograph, *Posthuman Legal Subjectivity: Reimagining the Human in the Anthropocene* (Routledge 2021), proposes a non-dualised construct of human identity to inform human-earth relations at law.

**Sarah Nuttall** is professor of literary and cultural studies and director of WiSER (Wits Institute for Social and Economic Research) at the University of the Witwatersrand and is a world leading scholar who has authored and (co)edited a number of influential books in South African and African studies, including *Entanglement: Literary and Cultural Reflections on Postapartheid* (Duke UP 2009), *Johannesburg: The Elusive Metropolis* (Duke UP 2009), *Beautiful/Ugly: African and Diaspora Aesthetics* (Duke UP 2006), *Senses of Culture: South African Cultural Studies* (Oxford UP 2000)*,* *Negotiating the Past: The Making of Memory in South Africa* (Oxford UP 1998) and *Text, Theory, Space: Literature and History in South Africa and Australia* (Routledge 1996). Sarah has recently introduced the concept of ‘pluviality’ in essays such as ‘Pluvial Time/Wet Form’ (2021) and is co-editor of the forthcoming special issue of *Interventions* ‘Reading for Water in Southern African Literature’.

**Yvonne Adhiambo Owuor** is an award-winning Kenyan author, cultural activist and environmentalist. She won the 2003 Caine Prize for African Writing for her short story ‘Weight of Whispers’ (*Kwani?* 2004) and her highly acclaimed debut novel, *Dust* (Knopf, Granta 2014), was shortlisted for the Folio Prize and awarded Kenya’s pre-eminent literary honour, the Jomo Kenyatta Prize. Her second novel, *The Dragonfly Sea* (Knopf 2019), is a coming-of-age story that traces the legacy of the Ming dynasty treasure ships in East Africa today and which dives into Swahili Seas from the setting of Pate Island off the coast of Kenya. *The Dragonfly Sea* began life as an MPhil Thesis at the University of Queensland, and Yvonne’s research towards it resulted also in the article ‘In Search of Poem-Maps of the Swahili Seas: Three Sea Poems by Haji Gora Haji’ (2018). Yvonne was an Iowa Writers’ Fellow in 2005 and returned in 2017 as the residency’s first Grinnell Fellow. She is at present a DAAD artist-in-residence in Berlin. Her current novel-in-progress is titled ‘The Coffee Mistress’.

**Lawrence Patchett** is a Pākehā writer of fiction. Raised near the Waikirikiri/Selwyn River in Canterbury, he now lives north of Wellington. His books are *The Burning River* (Victoria University Press 2020) and *I Got His Blood On Me* (Victoria University Press 2012). His awards include the NZSA Hubert Church Award for Best First Book of Fiction (for *I Got His Blood On Me*) and the CNZ Todd New Writer’s Award. His work has appeared in *Landfall*, *Sport, Overland*, and on RNZ National.

**Killian Quigley** is research fellow at the Institute for Humanities and Social Sciences at the Australian Catholic University and an associate member of the Oceanic Humanities for the Global South at the University of the Witwatersrand. Killian completed his PhD at Vanderbilt and was the inaugural Postdoctoral Fellow of the Sydney Environment Institute, where he was research leader for the Unsettling Ecological Poetics and Ocean Ontologies projects. In 2019, he was Researcher in Residence with Underwater New York and Works on Water. He has published widely in the environmental (marine and maritime) humanities, including *The Aesthetics of the Undersea*, co-edited with Margaret Cohen(Routledge 2019), numerous essays on topics such as ‘Drowned Places’, ‘Fathom’, the ‘Pelagic Picturesque’ and the ‘Pastoral Submarine’. His first monograph, forthcoming from Bloomsbury, is *Reading Underwater Wreckage: An Encrusting Ocean*, and his essay on ‘Three Habits of an Encrusting Ocean’ was published in the Sydney Environment Institute’s *Longform Series* in 2020.

**Camille Roulière** is an early career researcher whose work explores how humans engage and interact with their environments through art. In 2018, she was awarded a University Doctoral Research Medal for her PhD thesis entitled “Visions of Water” (The University of Adelaide). Camille also works creatively with a variety of materials, from words and musical notes, through to glass, metal and acrylics. Most notably, her work has been published in *Southerly*, *Cordite Scholarly*, *Art + Australia*, *Meanjin, The Saltbush Review* and an anthology within Routledge’s Environmental Humanities series. She is currently co-editing a collection for Routledge (with Claudia Egerer, from Stockholm University) and has pieces forthcoming with *Shima*, *Wonderground* and *Performance Philosophy*.

**Meg Samuelson** is associate professor in the Department of English, Creative Writing, and Film at the University of Adelaide, associate professor extraordinary at Stellenbosch University and an associate member of Oceanic Humanities for the Global South at WiSER. Recent publications include essays on ‘coastal form’; ‘coastal thought’; the ‘oceanic south’ (with Charne Lavery); the oceans in world literature; sharks, racial terror and species extinction; containerization and inundation in the blue Anthropocene; blueness and drifting logics in Gail Jones’s fiction; JM Coetzee’s literatures of the South; Mia Couto’s poetics of the planet; and Abdulrazak Gurnah’s Indian Ocean accommodations. She is currently working on a cultural cartography of the Indian Ocean Dipole and leads the research themes ‘South/South’ in the JM Coetzee Centre for Creative Practice and ‘Stories from the South’ in the School of Humanities at University of Adelaide and is CI with Mandy Treagus on the ARC SRI project ‘Between Indian and Pacific Oceans: Reframing Australian Literature’. She co-edits the Palgrave Macmillan series ‘Maritime Literature and Culture’.

**Adrianne Semmens** is a dance practitioner with experience working across the arts, education and community sectors. A descendant of the Barkindji People of NSW, Adrianne is a performer and collaborator with Tjarutja Dance Theatre Collective, led by Gina Rings and is currently an Associate Artist with Australian Dance Theatre (ADT). Identity and place continue to be recurring themes within Adrianne’s practice, investigated throughout her own choreographic explorations and community based projects to embody place and memory. Choreographic highlights include *Immerse* commissioned by ADT for *Convergence* (2021) and *Thread* (2020).  Adrianne has also enjoyed performing in *Inma*, *Our Corka Bubs* and as a Dance Presenter for The Australian Ballet’s Dance Education Ensemble. Passionate about dance education and the role of dance in maintaining wellbeing, Adrianne has worked on many youth focused initiatives, including projects for Kurruru Arts and Culture Hub, Carclew, Ausdance SA and the Department for Education.

**Madeleine Seys** is a literary, fashion and cultural historian living on unceded Kaurna land in Adelaide, South Australia. She is a Postdoctoral Research Fellow on the ARC SRI ‘Between Indian and Pacific Oceans: Reframing Australian Literatures’ and a sessional academic in the Department of English, Creative Writing and Film at The University of Adelaide. Madeleine works across the intersecting fields of literary and cultural studies, with a particular focus on nineteenth- and early-twentieth-century British and Australasian popular literatures, fashion, Pasifika visual and material cultures, and gender and sexuality. Her first monograph, *Fashion and Narrative in Victorian Popular Literature: Double Threads* was published by Routledge in 2018. Her work has also been published in *Artlink*, *Women’s Writing*, *Australasian Journal of Victorian Studies*, *Victorian Review*, and *Nineteenth Century Gender Studies*. She is co-editor of *Changing the Victorian Subject* (2014). Madeleine also works as a museum curator, textile artist and tailor. Her present works, in words and threads, explore the oceanic, literary, and material cultural currents of the southern oceans.

**Meryl Tankard** is an internationally acclaimed director, choreographer and writer. In 2019, she was awarded the Officer of the Order of Australia for distinguished service to the performing arts. Her work has been staged in Europe, UK, USA, Asia and Australia, and includes co-productions with the Sydney Opera House (*Ocean Dance*; *Pearl*), a full-length ballet *Wild Swans* for The Australian Ballet, and the creation of the opening section *Deep Sea Dreaming* for the Sydney Olympics Games Ceremony. As Artistic Director of Australian Dance Theatre (1993-1999) she transformed the company into a leading international company with her diverse range of full-length works including *Furioso, Possessed, Aurora, Rasa, Inuk*, and *Songs with Mara*. Since 2000, Meryl has been working as an independent artist and in 2010 began focusing on film direction. Her documentary *Michelle's Story*, commissioned by ABC TV and 2015 Adelaide Film Festival, won multiple awards. She continues to create works for the world’s leading companies and is currently developing a screenplay for a feature film.

**Maggie Tonkin** is a Senior Lecturer in the Department of English, Creative Writing at the University of Adelaide, and Program Coordinator for the Bachelor of Creative Arts. Her research ranges from literary studies, with special interests in postmodernism and women's writing, to dance and performance studies.  She has published widely on the British writer Angela Carter, including the monograph, Angela Carter and Decadence: Critical Fictions/Fictional Critiques, and sits on the International Advisory Panel of the Angela Carter Society. Current literary projects include an examination of the cultural impact of existential psychiatrist R.D. Laing. Drawing on her dance background, she and writes and reviews regularly for Dance Australia; and occasionally for The Conversation, The Australian and Ballettanz. Her monograph FIFTY: Half a Century of Australian Dance Theatre, was published in 2016, and she is currently researching the choreographic process of Meryl Tankard, one of Australia’s most significant choreographers, for which she was awarded a National Library of Australia Fellowship. She is also part of the tri-university group Reset, which seeks new ideas and practices to help us rethink the value of arts and culture and re-establish their place in public policy and everyday citizenship.

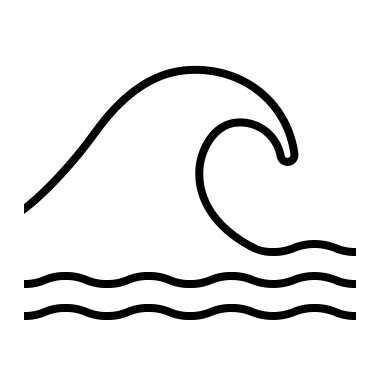
**Mandy Treagus** is of Welsh, Scottish and Cornish descent, and lives on the unceded lands of

the Peramangk peoples in South Australia. She is associate professor in the Department of English, Creative Writing and Film at the University of Adelaide, where she teaches literature, culture, and visual studies, with interests in race, gender and sexuality. She researches Pacific, Victorian and Australian literature and culture and is currently President of both the Australian Association for Pacific Studies and the Australasian Victorian Studies Association. Her publications include *Empire Girls: The Colonial Heroine Comes of Age*, and the co-edited collections *Changing the Victorian Subject* and *Anglo-American Imperialism and the Pacific: Discourses of Encounter*. She is joint CI with Meg Samuelson on the ARC funded project ‘Between Indian and Pacific Oceans: Reframing Australian Literatures,’ and is currently completing a book on short fiction set in the Pacific.

**Lucy Treloar** is an award-winning author. Her first novel, *Salt Creek* (Pan Macmillan 2015), won the Indie Award for Best Debut, the ABIA Matt Richell Award and the Dobbie Award. Her second novel, *Wolfe Island* (Pan Macmillan 2019), won the 2020 Barbara Jefferis Award. Lucy also won the 2014 Commonwealth Short Story Prize (Pacific Region) and the 2013 Writing Australia Unpublished Manuscript Award. Her short fiction has been published in Sleepers, Overland, Seizure and Best Australian Stories, and her non-fiction in newspapers and magazines including *The Age*, *The Sydney Morning Herald, Meanjin,* and *Womankind*. A graduate of the University of Melbourne and RMIT, Lucy works as a writer of fiction and non-fiction, and as an occasional teacher and guest lecturer in creative writing. Lucy is currently undertaking a PhD and beginning work on her third novel.

**James Van Dyke** is a senior lecturer of biomedical science at La Trobe University.  In 2021, James was the recipient of a federal citizen science grant, to support the project, ‘1 Million Turtles: Conservation through Community Science and Action’.  His research centres on understanding ‘how animals work’, and previous projects have included investigations on the conservation and physiological ecology of Australian Turtles at the University of Sydney, and studies on the evolution of viviparity and placentation in sharks with colleagues Dr Camilla Whittington and Professor Colin Simpfendorfer.

**Tara June Winch** is an award winning Australian (Wiradjuri) writer based in France. Tara’s second novel, *The Yield* (Hamish Hamilton, Penguin 2019), won the 2020 Miles Franklin Literary Award. Her first novel *Swallow the Air* (UQP 2006) and her short-story collection *After the Carnage* (UQP 2016) are both critically acclaimed, with the former being awarded the David Unaipon Award and a Victorian Premier's Literary Award. In 2018, she wrote the script for the Indigenous dance documentary Carriberrie. In 2008, she was mentored by Nobel Prize winner Wole Soyinka as part of the Rolex Mentor and Protégé Arts Initiative.



**Notes on musical works and performers**

**Opening Evening: *selections of water music performed by Konstantin Shamray***

Konstantin Shamrayis an internationally acclaimed, award-winning pianist. Born in Novosibirsk and trained in the Gnesin Russian Academy of Music, he is currently lecturer in Piano at the Elder Conservatorium of Music at the University of Adelaide. Konstantin memorably won both Judges’ and People’s Choice prizes at the Sydney International Piano Competition in 2008 (the first and only competitor in its 40 year history to claim this double honour), and has since performed with orchestras and chamber music groups around the world.  Recent engagements have included the Margaret River Weekend of Music and Dunkeld Chamber Music Festival with the Australian String Quartet, and the Musica Viva Festival in Sydney as well as tours to Canada, America and Japan. Konstantin was recently awarded his PhD for his performance-based project ‘The piano as Kolokola, Glocken and Cloches: performing and extending the European traditions of bell-inspired piano music’.

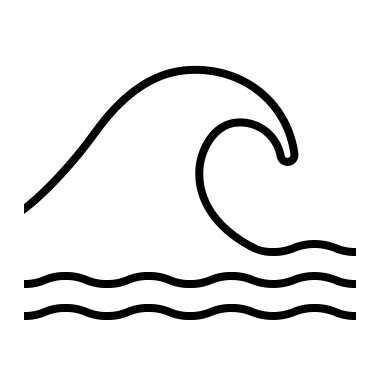
**ASAL Patrons Readings: *Requiem for the Reef: Acidification***

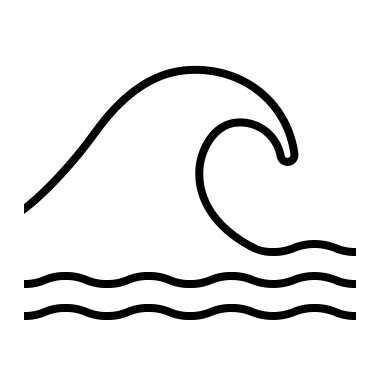
*Requiem for the Reef* is an immersive surround sound performance that explores the past, present and possible futures of the Great Barrier Reef. The work draws on ecoacoustic hydrophone (underwater) recordings, submerging listeners in the sonic environment of this diverse and fragile ecosystem. The recordings document death and ecotoxicity, and form part of a large-scale interdisciplinary research project designed to explore sound as a measure for health and call to action in ecological crisis. The adaptation *Acidification*, in which cello improvisation responds to the timbral qualities of the reef recordings, was invited as a feature performance at the symposium 'Returning to the Gothic Ocean' co-hosted by James Cook University and the University of Melbourne in February 2021.

Composed and produced by Leah Barclay and Briony Luttrell.

Leah Barclayis an award-winning sound artist, composer and researcher known for acoustic ecology, environmental field recording and sound walks. She is the president of the Australian Forum for Acoustic Ecology and leads several research projects including ‘Biosphere Soundscapes’ and ‘River Listening’ and her work has been commissioned, performed and exhibited to wide acclaim by organisations including the Smithsonian Museum, UNESCO, Ear to the Earth, Streaming Museum, Al Gore’s Climate Reality and the IUCN. Leah’s augmented reality sound installations have been presented across the world from Times Square in New York City to the Eiffel Tower in Paris for COP21.

Briony Luttrell is a musician, researcher, and educator whose expertise sits at an intersection of creative, technical, and theoretical approaches. A classically trained cellist who developed a passion for audio engineering and math rock at university, Briony specialises in creative collaboration and has hundreds of creative works that encompass art music traditions, popular music, and experimental practices. Briony currently collaborates with indie chamber ensemble Nonsemble as cellist, arranger, and strings advisor.





***Cohosted by*** *the JM Coetzee Centre for Creative Practice (‘South/South’), the School of Humanities (‘Stories from the South’) and the Department of English, Creative Writing, and Film at The University of Adelaide in collaboration with the ARC SRI ‘Between Indian and Pacific Oceans: Reframing Australian Literatures’.*

*And with the* ***ASAL Patrons Readings supported by the Copyright Agency of Australia.***

***Symposium convenors****:* Meg Samuelson, Mandy Treagus, Matthew Hooton, Maggie Tonkin, Madeleine Seys, Theodora Galanis and Nicholas Jose.

*All welcome, but advance registration is required and in person attendance is limited by venue capacity.*

**Register at** [**https://www.eventbrite.com/e/206978507287**](https://www.eventbrite.com/e/206978507287)

