

List of Presenters and Abstracts

Session Themes	Presenters and Titles (select link for abstract)
Space and Place	<ul style="list-style-type: none">◦ Helen Walpole: Time and Tide: Fluid Histories in Tasmania◦ Kitty van Vuuren and Tom O'Regan: In the eye of the beholder: Shifting narratives of saline landscapes◦ Geoff Danaher: Sea Change and Oceans Apart: Unmaking and Remaking Badlands
Criminality	<ul style="list-style-type: none">◦ Warwick Mules: Crime Sites and Visuality: the Case of Betty Shanks◦ Sarah Jones: Margins and Linkages Practices of Interventions
Dis-ease and Healing	<ul style="list-style-type: none">◦ Linda Hawryluk: Australia's Dark Heart: representing Badlands in Australian Film◦ Cheri Yavu-Kama Harathunian: An Indigenous Perspective on "Badlands"◦ Wendy Madsen: Badlands at the bedside: fact or fiction
Urban Landscapes	<ul style="list-style-type: none">◦ Constance Ellwood: The Production of Macquarie Fields as a Badland in the Cultural Imaginary◦ Stuart Solman: Rick Amor's evacuated city in the context of an architecture of spectacle◦ Sally Breen: The Culture of Display
Imagined Spaces	<ul style="list-style-type: none">◦ David Mackenzie: Imaging Badlands : Art and the Australian Landscape◦ Thierry Jutel: Why are there not Badlands in New Zealand ?
Visions Past and Present	<ul style="list-style-type: none">◦ Saffron Newey: Snapshots of home; the domestic interior as a site for reflection◦ Gene Bawden: From Boulia to Beidermeire◦ Debra Beattie: "Making/unmaking Arcardia - Bribie Island 1954 - 1974"
Artistic Practitioners	<ul style="list-style-type: none">◦ Ashley Holmes: Our place: in-between the primeval and the latter?◦ Sharon Thorne: Ley Lines◦ Tim Thomas: Looking at Suburbia, an exercise in empathy. One man's mansion is another man's Badlands◦ Phil Roe: Badlands and Ghosts — figures in/of the landscape
Media and Market	<ul style="list-style-type: none">◦ Terry Maybury: That Bastard of a Learning Region◦ Philip Robertson: Local Television: An Eighth Version of an Australian Badland?◦ John Richardson: Badlands and Ghosts: Tourism's "Golden Quest Discovery Trail"
Power Centres	<ul style="list-style-type: none">◦ Caroline Durre: The landscape Architecture of Paranoia◦ Steve Butler: Making Badlands All Over the World

TOP

Gene Bawden: From Boulia to Beidermeire

How does a boy born in the deserts of Western Queensland become interested in the refined detail of Regency English furniture, early Twentieth Century female ceramicists, mid century American graphic designers and most other things rich in cultural embellishment? This one did, and his presentation will investigate a journey from a childhood in the remote outback town of Boulia , to a career in a respected Melbourne University .

The badlands of my youth prematurely claimed the life of almost every male relative: my father, uncles and grandfather. Its harsh and brutal environs drove many men to drink, bloody fights and suicide. But, the women survived. Amidst the dry, red, lifeless earth on the Eastern edge of the Simpson Desert they built homes rich in detail and civility. Ignoring the vast and oppressive outside space they draped velvet curtains over windows, dressed the kitchen table in the most current Formica patterns and played Bing Crosby on richly veneered radiograms. Dusty country race meetings would be attended in elegant

dressess finished with finely heeled shoes, hats and long slender white gloves. It was as if this utter denial of the environment would somehow make it go away.

It didn't. My earliest memories are of dust storms that pushed a thick layer of fine red earth under the yellow and purple glass of the veranda windows, covering the marbled green lino; and my brothers and I carving roads through it with matchbox cars. Dutifully it would be swept away by my mother like it never happened, and once again our clean, and pretty house would be revealed. It was nothing for her to do this two or three times in one day. Unrelentingly she, and all the outback wives like her, refused to let this land win its battle to overwhelm them. Drought, rat plagues and wayward husbands never dented their stoicism. City civility would always prevail.

This presentation hopes to explore the roots of my interests in the arts and establish reasons for its survival in such an unforgiving environment, largely through the example demonstrated by the many women that defied it so graciously.

BIO: Gene Bawden was born in the remote western Queensland town of Boulia , before moving to Mt Isa to live and complete his secondary education. He completed a BA (Graphic Design) at Chisholm Institute of Technology in Melbourne . In 1988 he began working at the Melbourne newspapers The Age then later at The Herald Sun as an editorial designer and illustrator. Since 1997 he has lectured full-time in graphic design, typography and illustration at Monash University , Faculty of Art & Design.
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TOP

Debra Beattie: "Making/unmaking Arcardia - Bribie Island 1954 - 1974"

In 2003, ABC Online published four of the world's first interactive documentaries, all funded in an innovative policy initiative from the Australian Film Commission. *The Wrong Crowd, Inside the Family, Outside the Law*, is a personal narrative of growing up in the 'badland' of Bjelke-Petersen's Queensland, a place for me of repression and fear, within the socio-historical background of three government inquiries into police corruption and brutality from 1956 – 1988.

Over the past year, I have been researching and developing a postdoctoral online documentary work on the artist Ian Fairweather, who lived on an island not far from Brisbane from 1953-1974. The region and its environs are close, the decades, particularly the sixties, overlap, and yet the view of the time and the place are so different. Looking through Fairweather's eyes, my gaze and my narrative have been alerted to very different perceptions. This historical interpretation of this time and this place is becoming for me very much a 'space of multiplicities' which has given rise to questions of freedom and boundaries, and how many, and to what degree, our boundaries reside in externally imposed limitations and how many in internally constructed states of fear and isolation.

BIO: Dr Debra Beattie is a multimedia writer working on a project to tell the Ian Fairweather story in the contextual story of Bribie Island and Caboolture Shire Council in the 1960s - the making and unmaking of arcadia. debra.beattie@griffith.edu.au

TOP

Sally Breen: The Culture of Display

This paper explores the unique and often contradictory cultural and urban processors of new frontier cities represented by Surfers Paradise, Gold Coast and Hollywood , Los Angeles .

The New Frontier city radiates a fervent sense of impermanence and speculation. Notions of risk and play are continually written and rewritten onto the urban space and are mimicked culturally because of the ubiquitous presence of tourism, leisure and entertainment industries. There are few lines in the sand. The subsequent dissolution of behavioural and operational boundaries or the appearance of this dissolution invites badland associations. The rapid rate of erasure in new frontier cities results in cycles of perceived deterioration despite the fact that most sections of the city remain significantly younger than the appeals against this deterioration might suggest. The aesthetic longevity of these urban sites is dramatically reduced because the reinterpretation of space in the new frontier is determined by fashion and commerce rather than traditional Humanist notions of permanence, centrality and taste.

The most recognisable precincts in new frontier cities suffer notably from urban demand for it is in these areas that the popular vision of the city is launched. As promotional sites in heavily commodified landscapes, it is debatable whether 'the real thing' can ever be equal to the flawless performance the consumable image projects. Both Hollywood in Los Angeles and Surfers Paradise on the Gold Coast have struggled to assimilate the rapid reconstruction of their urban environments and thus retain the defining influences of their glossy public reputations and histories. Conversely the downmarket precincts of Euro cities are often romantically described as interesting, volatile, stimulating and intense despite the social disorder signified by these kinds of reactions. Elements of decay in Euro cities are possessed with architectural cachet and involve a pedestrian notion of street cred, thus decline often forms part of the

municipal experience. Conversely urban affects like homelessness, prostitution, gang warfare, and brutality are aberrations of what the new frontier regions sells about itself, thus when these civic realities surface they appear exaggerated by the expected smooth space of celluloid citations.

Overt reference to reversal of fortune is rarely directed in the same way towards Euro cities and environments. Both Los Angeles and the Gold Coast have gained unofficial negative reputations as Badlands because this knowledge directly contradicts the glamorous, star-studded pitch, projected relentlessly by the heavily mediated Hollywood machine. The gap between hype and reality is reflected in but is also often attributable to the fictional representations of social disorder produced about new frontier cities. The irresistible romanticism of a Paradise Lost extends to the day-to-day experience. Surfers Paradise is often referred to in the national media as Australia 's second hand version of the Boulevard of Broken Dreams. A 'Sufferer's Paradise ' equating to little more than a tourist ghetto. Despite these embedded cultural perceptions and significations this paper will argue that the new frontier citizen is not necessarily locked into negative experience as a result of ruptured modes of development and interaction. The paper offers an alternative navigation through the projected shop front/false front/staged sites of Hollywood and Surfers Paradise.

TOP

Steve Butler: Making Badlands All Over the World

Bob Hawke's recent proposal for turning Australia 's 'dead heart' into the world's nuclear waste dump is a classic example of 'badland making' and a timely reminder of the relevance of the Making Badlands project. Closer to home a controversy is raging about the Military's testing of weapons containing depleted uranium. Predictably the Defence Department will neither confirm nor deny whether DU weapons have ever been tested in the Shoalwater Bay Military Training Area. The fact that the Federal Government owns a huge portion of land within the region identified by Ross Gibson as a Badland is no coincidence (or not without significance).

Australia (not to mention the whole world) may well be a Badland in the making. The ways in which 'the powers that be' exploit a place is intimately related to pre-existing ideas (myths and assumptions) about that place. Seven Versions of an Australian Badland is the kind of text that enables readers to examine the way practices and policies are determined by discourse.

Ross Gibson asks us to seek "something good we can do in response to the bad in our lands" (3). One response begins by asking: is the badness in the land or does it reside elsewhere? If we analyse the discourses and practices of the various agencies and institutions governing the badland we may be able to formulate useful tactics of resistance to their strategies of domination.

BIO: Steve Butler is a performing artist and academic with a longstanding interest in the mythical resonances of the Capricorn region. He teaches Literary and Cultural Studies at CQU. s.butler@cqu.edu.au

TOP

Geoff Danaher: Sea Change and Oceans Apart: Unmaking and Remaking Badlands

The etymological connection between 'idiot' and 'rural living' reminds us that the theme of making badlands in the regions has a long history. Over recent years in Australia and elsewhere, however, there has been the emergence of the sea change trend that offers a different perspective on regional living, as people with considerable cultural and economic capital relocate from urban centres to attractive rural locations. The sea changers are disposed with favoured knowledge networks, cultural and economic resources and literacies that might seem to play a positive role from transforming a regional community from a potential badland to an attractive and eminently civilised location. This paper explores the way in which the civilising and normalising values of the sea change act as a problematic force, with the potential to create further badlands on the fringes of regional settlement. The circulation of values, forms of knowledge and worldviews within such communities can create conflicts and tensions between the old and the new. This paper seeks to explore the conditions of possibility for a limited, imaginative and mutually enriching dialogue between the badlanders and the sea changers. I use the Central Queensland town of Yeppoon as a focus for the discussion.

BIO: Geoff Danaher teaches in the STEPS bridging program on the Rockhampton campus of CQU. He has research interests in traveler education, regional communities, gender & sport and comic performances. danaherg@bigpond.net.au

TOP

Caroline Durre: The landscape Architecture of Paranoia

I have just returned from a study tour in Europe where I explored many fortified sites dating from the

late 15C to late 18C, in the form called the bastionated polygon. My exploration was conducted as an artist, rather than as an historian, emphasising bodily experience of landscapes engineered on a large scale.

I argue that in these militarised spaces, 'prepared battle grounds', we could trace the origins of the culture of surveillance which has become so embedded in modernity. This model predates and contrasts with the Bethamite panopticon model. Alongside this, these fortresses were significant as an architecture of perfect Platonic forms, a model of the city of god, from which the idealising architectural schemas of the 19C and Modernism were derived. Moreover the experience of this sort of space is radically different to that of any other built form (even the maze or labyrinth) with their constant, frustrating refusal of a master viewing position, the embankments, ditches, walls and corridors endlessly tuning away from the viewer without either prospect or refuge. We have here a landscape architecture of paranoia, and thus a badland.

BIO: Caroline Durre is a Melbourne artist who works in printmaking and painting. She is a lecturer in the Faculty of Art & Design, Monash University . Her current research towards her PhD centres on representations of the heterotopic.
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[TOP](#)

Constance Ellwood: The Production of Macquarie Fields as a Badland in the Cultural Imaginary

This paper discusses the discursive production of the suburb of Macquarie Fields, in the western region of Sydney , as a badland. It draws, in part, on media representations of the riots which took place there in early 2005. These riots were linked to the residents' anger towards local police, after two young men in their late teens were killed during a high-speed police car chase. The paper also looks at the history of the suburb and the active production of a badland through government planning and policy practices. By juxtaposing these government practices with the long history of attempts by residents to seek change, the paper situates these riots as a meaningful act of resistance to a dominant ordering. The paper uses Judith Butler's notion of structure of address to consider the ways in which events in the suburb amount to an address by residents. The failure on the part of government and media to take this address seriously means that the terms of a basic moral authority are not met.

BIO: Constance Ellwood is a Postdoctoral Research Fellow with the Narrative, Discourse and Pedagogy Research Group, University of Western Sydney . Her research interests centre around subjectivity, difference and ethics. C.ELLWOOD@uws.edu.au

[TOP](#)

Cheri Yavu-Kama Harathunian: An Indigenous Perspective on "Badlands"

"Junjarin-nga dhar'guna yau'eembai'ya ngoolam'bula dhar'kun yar war gow" In the English language the words I have just spoken to you are Kabi Kabi words. They are from a 40,000 year old blessing and they mean: "May the spiritual forces of mother earth guide and protect your inner self and truth".

With these words my people would ensure that whenever they entered territory that owned another tribal group, or whenever they left an area, the space and the place they had been part of was returned to its own true state of being. Land and the environment is a living entity. Land is the spirit of the place; the flora and fauna, the water and fire are the physical manifestations of the entity, and the air and the sky are the emotion or soul of the entity.

In Aboriginal Customary Law there are deeply entrenched principles for the cleansing of the land. This ensured that after a battle, a violent act, the taking of a life, the damaging of flora, fauna, land, rivers or other bodies of water, my people enacted rituals or ceremonies for healing and bringing back balance and harmony. This paper will explore some of those principles and the reasons for their use.

BIO: Cheri Yavu-Kama-Harathunian is a Senior Elder of a clan/family group of the Kabi Kabi peoples of Central Queensland . She has a deep understanding of her cultural foundations and a depth of wisdom about her Aboriginal Law. She is an inspirational speaker having spoken to a diversity of audiences at Indigenous, National, State Regional and International gatherings. Some topics of sharing have included social justice, religious, philosophical, cultural, Aboriginal issues, and Spirituality. She has published papers and been privileged to chapter for other authors. She acknowledges that she is a 'traditional Aboriginal women' who has been educated in both the academic worlds of Aboriginal and non-Aboriginal worlds. AHW@widebaydgp.org.au

TOP

Linda Hawryluk: Australia's Dark Heart: representing Badlands in Australian Film

The glossy veneer of Australiana represented by Muriel's Wedding (1994) The Adventures of Priscilla, Queen of the Desert (1994) and more recently Moulin Rouge! (2001) tends to overwhelm a darker, bleaker representation of Australian life thematically intrinsic in the history of Australian film.

Commercially successful and iconic as they may be, the films cited above are the glitzy and brash cousin of a wealth of Australian film which delves into Australia's dark heart, often by representing the Australian landscape as a cultural and moral Badland. Within this Badland context, all manner of social boundaries are crossed.

Films such as The Cars That Ate Paris (1974), Picnic at Hanging Rock (1975), Mad Max (1979) Kiss or Kill (1997) The Monkey's Mask (2000) and Lantana (2001) depict the Australian landscape as somehow complicit in the disintegration of the social order; actively reaffirming mythologies about Badlands.

In this paper I'll use specific examples from several of these films to demonstrate the representation of the Australian Badland, a place with the darkest of hearts. The examples will identify thematic similarities as well as be used in a discussion of how cinematography is used to construct this mythological dark heart.

BIO: Lynda Hawryluk is a Lecturer in Literary and Cultural Studies in the School of Humanities at Central Queensland University . She teaches students in the Master of Letters program and is the undergraduate Creative Writing co-ordinator. Lynda is a writer and artist. l.hawryluk@cqu.edu.au

TOP

Ashley Holmes: Our place: in-between the primeval and the latter?

In his study of Central Queensland 's 'Horror Stretch' Ross Gibson elucidates the truism that a landscape is established somewhere in-between the physical geography and its cultural overlays (Gibson, 2002). This paper analyses my own approach to places as a post-colonial migrant and artist. As a transient, I often get to know a place on what I perceive to be its own terms. Even as I observe vegetable, animal and human elements, the form of the geology is perceived as features, relative scales, spaces and, distances. The remnant surface litter is conveyed as patterns and textures. During these moments a fundamental sense of place is established. This may be vague or fleeting. It may be protean. If the impression is significant it may lead to a desire to linger, to return and so, an ongoing relationship with a place may ensue. Subsequently arises a desire to seek out cultural knowledge. Then genius loci becomes compound. It is difficult to deny or mitigate Gibson's tragic interpretation of the human contribution to landscape. There is certainly tragic irony in that, at this point in Earth's geological time, it may be easier to imagine a possible future post-mordial era than to apprehend the past primordial state.

BIO: Dr Holmes maintains interest, that began during PhD Visual Arts research into Adelaide 's River Torrens, in the socio-cultural construction of natural entity identity. In his art practice he works with sound and image to engage with a location as with his internet artworks in the C-Theory Multimedia, "Tech Flesh" exhibition (2001) and the "Post-Cagian Interactive Sounds" show at the Machida City Museum of Graphic Arts, Tokyo (2001). The location-inspired interactive presented at the Making Badlands conference, with assistance from CQU Regional Center for the Arts funding, is also an experiment with taking computer mediated art from the desktop into a public space. a.holmes@cqu.edu.au

TOP

Sarah Jones: Margins and Linkages Practices of Interventions

This paper investigates how graphic design systems and structures influence and shape our emotive and social relationship with society. It examines how graphic design within the newspaper, gives visual expression to social myths, shaping narratives of ordinary people's lives into soap operas, which we consume voraciously and somewhat unconsciously. By analysing how design functions within the newspaper, framing, interpreting and emotionally manipulating everyday tragedies such as love triangle murders, or what I term modern gothic tales, this paper seeks to highlight the role of design in cultural and social production.

BIO: Sarah Jones (Stubbs) has worked within the visual arts for the past fifteen years both as a collaborative and solo artist.. Exhibitions since 1990 include West Space, Platform, CCP, Linden , Para/Site Art Space Hong Kong, Annandale Galleries, CCP, Ian Potter Gallery. Sarah co-founded West Space Inc. with Brett Jones in 1992. She is a lecturer in Visual Communication at Monash University , Faculty of Art & Design.

TOP

Thierry Jutel: Why are there not Badlands in New Zealand ?

Despite the fact that New Zealand and Australia share a substantial colonial history, and that there are relatively vast parts of Aotearoa that are uninhabited and extremely inhospitable there is nothing in New Zealand akin to badlands or at least similar to what can be found in Australia or in the US. What there is however is a relation with landscape fraught with the anxieties of settler community and/or deeply connected to indigenous history. The paper will look at several recent developments including New Zealand as middle-earth, the selling of New Zealand as a "land of opportunity", and the branding of New Zealand as a digital frontier as attempts to recast the history of the land for first-world consumption. The purpose of the paper is to eventually argue that the creation of badlands in New Zealand is important critical and creative task.

BIO: Thierry Jutel is a lecturer in the Media Studies Programme at Victoria University, New Zealand and a film producer. He has written on The Lord of the Rings and the geography of the virtual in Cultural Studies in Aotearoa New Zealand (Oxford University Press, 2004). He is a co-editor with Sean Cubitt, Harriet Margolis and Barry King of Studying the Film-Event: The Lord of the Rings (Manchester University Press, 2006) and he is currently writing a book for Sage entitled Understanding Contemporary Cinema.
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TOP

David Mackenzie: Imaging Badlands : Art and the Australian Landscape

The Australian landscape is the site for my current postgraduate research and art practice, the location for the production of images and sounds that express the unfolding of histories, the telling of events and stories, and for the crucial processes of imagining and knowing. I propose a presentation that investigates and reviews the work of several contemporary Australian media artists exploring the ideas and themes surrounding notions of 'badlands' across and upon the Australian landscape. Through photomedia, video art and sound design, the imaging of badlands examines an Australia of a different kind, an Australia that lies outside the perpetuated image production of the 'lucky country'. It is from within these spaces, these cultural fringes, crime scenes and everyday landscapes, that the notion of badlands casts its broadest shadow. It is from these spaces that we can begin to investigate just what it might mean to experience a badland.

These artists, working in the areas of sound, video and photomedia, are connecting with notions of 'badlands' through their practice. They are engaging in contemporary image making practices to express those underlying energies and themes that collectively form the concept of badlands. How, through the processes of making art, can we add weight and gravity to these ideas? How can we bring some kind of form and meaning to the notion of badlands? It seems to me an essential project for this nation, as a means to come to an understanding of how histories are made and unmade, of how time and space is filled slowly or suddenly with brutal and fearful force. I am interested in how landscape might retain these histories and how sounds and images work to express and represent them. Badlands are made, only because they are remembered and re-imagined, only because they have been lived and experienced. They are ingrained in both people and place, in what Ross Gibson might describe as "a presence in the landscape, a presence generated as a forceful outcome of countless actions, wishes and wills- not conscious entirely, not free necessarily. People upon people, land upon landscape. Past upon present and future."

TOP

Wendy Madsen: Badlands at the bedside: fact or fiction

Professional nurses began to emerge as an identifiable group from the late nineteenth century. Their establishment and eventual domination of nursing was characterised by separation and antagonism as they asserted themselves over untrained nurses. This paper examines the struggle for professional domination as it occurred in Australia during the early twentieth century, and particularly focuses on the accusations of unsafe practice levelled at untrained nurses. This tactic drew on public images of untrained nurses depicted by nineteenth century authors such as Charles Dickens – of gin-swilling nurses who would not wait until the patient had died before pilfering the belongings. Thus, a 'badlands' concept was created in the minds of professional nurses, whereby untrained nurses at the bedside in private homes were actively endangering the lives of their patients because of lack of skill and knowledge. However, recent historical research has increasingly challenged such images, and suggests that while many nurses did not have formal training, they were not necessarily unsafe or ineffective in their practice.

BIO: Wendy has been researching the history of nursing in Central Queensland for the past decade, including masters and recently completed doctoral studies. She is interested in how nursing practice evolved during the first half of the twentieth century in response to factors internal to the profession as well as those external to nursing.
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TOP

Terry Maybury: That Bastard of a Learning Region

The word 'bastard' has a richly ambiguous resonance in the Australian meaning-making lexicon. All at once, and differentially, it is affectionate, neutral, deleterious and corrosive; this is an ambiguity that relies almost entirely on the context where the utterance is placed. If you check website of the Northern Rivers Regional Development Board you'll discover the assertion that the Northern Rivers is a 'learning region', an idea that has developed out of the discourse of the 'New Regionalism'. As critics of the New Regionalism have pointed out though almost all of its rhetoric is at the service of what Jacques Attali calls 'the dictatorship of the market' (see 'The Crash of Western Civilization: The Limits of the Market and Democracy', in *Foreign Policy*, #107, [Summer], 1997, pp. 54-64) which can be characterised as the almost wholesale mercantile takeover of the world by global capitalism with only two ideas in its lexicon. The learning region is just one small element in this redistribution of knowledge, wealth and power among global, national, regional and local spaces (along with their intermediaries). 'That Bastard of a Learning Region', then, looks at how 'bastard reasoning' (an idea entangled in the 'logic' of chora from Plato's *Timaeus*) works at a local and regional level and can be viewed as a sometimes diabolical key to circumventing and/or confirming the universal and obvious logic of the market and democracy, one that economic globalisation usually holds out as the only key to the future's possibilities.

BIO: Terry Maybury was born into rural context (the Riverina region) before going on graduate from Murdoch University . After a period of time working in the independent media sector along with some university teaching he is now completing a PhD entitled 'Chora-Logic: Electracy as Regional Epistemology' while once again residing in a rural context (the Northern Rivers). neonemu@tpg.com.au

TOP

Warwick Mules: Crime Sites and Visuality: the Case of Betty Shanks

In this paper I examine the production of a crime site related to the violent and unsolved murder of Betty Shanks in a Brisbane suburb in 1952. My concern is not with the specific details of the case in any social, historical or forensic sense, but with its residues in the public imaginary (two articles were recently published in Brisbane's *Sunday Mail*, and it continues to appear from time to time in the media as a point of reference, when the city of Brisbane "lost its innocence").

Photographs taken of the crime scene, as well as photographs of the victim herself when she was alive, tell us much about the function of the photographic image in the production of crime as a generally experienced reality. It suggests a range of issues concerning modern criminality and anonymity, the terror of the singular, and the violence associated with the 'split' or gendered body.

BIO: Warwick Mules reads and teaches in visual culture and cultural theory. He is the author of many articles and co-author of *Introducing Media and Cultural Studies: a Semiotic Approach* (Palgrave). Warwick is currently working on the issue of visual technologies and their relation to the image and power. He teaches at Central Queensland University , Bundaberg campus.w.mules@cqu.edu.au

TOP

Saffron Newey: Snapshots of home; the domestic interior as a site for reflection

The discursive space between public and domestic life is explored in my work. Via the medium of oil on canvas, I recreate the domestic interior in an aesthetic that undulates between realism and romanticism. Figures do not feature in the paintings – only the map of their existence. The domestic space is one of stasis and contemplation; a punctuation mark in the transience of daily life. It is also, conversely, a theatre in which our own narratives are played out and reflected upon. The living space is at once our sanctuary and solitude as well as a projection of self. In our homes, we connect, via our keepsakes and daily ephemera, to our past and our memories. French philosopher Bachelard, claimed that the home "shelters daydreaming and protects the dreamer. " In this shelter, the ubiquity and transience of the public space is imagined. The notion of a "badlands" in my image making is hauntingly implied by the absence of the outside world.

BIO: Saffron Newey is an exhibiting artist who lives and works in Melbourne . She is currently completing a Master of Fine Art by Research at Monash University , where she is

also employed as a lecturer in the Bachelor of Design, Visual Communication.
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TOP

John Richardson: Badlands and Ghosts: Tourism's "Golden Quest Discovery Trail"

The prospectors who followed the initial gold strikes in the Goldfields of WA in 1892 were engaged in a dramatic and often fatal engagement with an inhospitable landscape. The townships that emerged were ephemeral, lasting only as long as the local gold deposits and the economics of mining allowed. Today, the ruins of these towns - ghost towns - and the afterimages of those who inhabited them - have been resurrected by the tourist industry as a way of harvesting, literally, nothing. Tourism has manufactured the economic equivalent of the rich seams that once made these ghosts material. This paper explores the means by which this transformation occurs, and argues that tourism uses the rich narratives of hardships suffered by early mining communities as its raw material and re-presents this in physical forms. In order to do this it calls upon the technologies of prose, photography and the museum, but its evidential coup-de-grass comes by way of the ruins, relics and cemeteries scattered in situ across a badland terrain.

BIO: Dr. John Richardson is a lecturer in Media Studies at Murdoch University (WA). His main areas of interest are photography and the internet. J.Richardson@murdoch.edu.au

TOP

Philip Robertson: Local Television: An Eighth Version of an Australian Badland?

Most scholarship on Australian regional television concentrates on cultural/media policy, and tends to home in on news broadcasts as sites of contestation and negotiation. But local television works within its own community on four legs: news, advertising, sponsorship, informal social networks. The latter three have received little or no academic attention. Further, there is no scholarship that I am aware of that addresses the aesthetics of local television: is it a pale imitation of metropolitan televisual flows, a crude version of metropolitan news agendas and presentation, an unsophisticated replica of mainstream, national advertising?

This paper argues that in fact such questions miss the point. Local television adopts sophisticated aesthetic strategies to construct and interpellate a down-to-earth, no-nonsense, proudly nostalgic, 'country town' audience. These strategies may be seen operating in both local news programmes and advertising. The first part of the paper looks briefly at news, but the major part of the argument is made through a close analysis of local advertising genres, practices, and aesthetics.

BIO: Philip Robertson is currently Lecturer in the School of Contemporary Communication , Central Queensland University . Trained at Film Australia (1970-1985), his career background comprises writing, directing and editing for television and film throughout Australia and the Asia-Pacific. His PhD and life-long interests are in documentary, cross-cultural and ethnographic filmmaking. p.robertson@cqu.edu.au

TOP

Phillip Roe: Ghosts in the Landscape

This paper sets out to explore the relationships between language, landscape, representation, photography and writing. It does so by taking a particular place through which these streams intersect – the vast, million-year-old salt lake known as Lake Ballard in the heart of the Goldfields region of Western Australia. What complicates this landscape and its representation is the fact that this place is also the site of a significant art installation – in 2003, British sculptor Antony Gormely developed his Inside Australia installation at Lake Ballard, as part of the 2003 Perth International Arts Festival. This paper invokes the notion of the ghost from Jacques Derrida as a means of exploring the way Gormely's figures haunt, not so much the landscape itself, but the very discourses that have previously articulated the means of its representation.

BIO: Phillip Roe researches in new media, and is particularly interested in the textual relations of new media. He teaches at Central Queensland University, Bundaberg campus. . p.roe@cqu.edu.au

TOP

Stuart Solman: Rick Amor's evacuated city in the context of an architecture of spectacle

In the last 15 years the Australian artist Rick Amor has produced a substantial body of paintings

representing the emptiness of Australian urban space. These works are often dark and uninviting, articulating a bleak view of a monumental urban architecture.

In this paper I question why it is that as a postmodern architecture of spectacle emerges in our major cities, Amor should choose to depict the antithesis of these glittering 'palaces'. As the facades of our inner cities are aestheticised along global lines, why might Amor choose as subjects, the spaces of alleyways, dimly lit corporate foyers, decaying government institutions, the bowels of the museum, and depopulated shopping arcades?

I argue that Amor's melancholy urban spaces (although loosely based on Melbourne's inner city) can be viewed in the context of globalisation and its social implications. I discuss a number of examples of his work as evidence of his anxieties about an emergent postmodernism and obsolescent modernism. Among these are his series of 'arcade' paintings from the early 1990s, in which the economic recession of the time is implicit. In addition, the ghostly presences in many of his works suggest a diminution of the human relationship with the city and a contingent loss of feeling in society.

I conclude that Amor occupies a rare place in Australian painting. His work succeeds because of its duality; he manages to express concerns about both a vanishing modernity and the emergence of postmodern culture, without employing the devices used by a subsequent generation to represent postmodern urban space.

BIO: Stuart Solman worked as quantity surveyor in the Melbourne and Sydney construction industries during the 1990s. He completed an Arts Degree (Honours) at the University of Tasmania (Hobart) in 2002 and has subsequently undertaken an MFA in Art and Cultural Theory at the Tasmanian School of Art. He is currently researching how Australian urban space is represented as a contested space in recent visual art and film. He also writes poetry, is published in Australian and British journals, and has a collection forthcoming in 2006. ssolman@utas.edu.au

TOP

Tim Thomas: Looking at Suburbia, an exercise in empathy. One man's mansion is another man's Badlands.

In an environment characterised by choice set against a background of uncertainty does suburbia really represent the wasteland of Australian culture or is it an example of a leaning towards Utopia.

As individuals become caught up in the economy of success we are tempted to be judgemental in our attitudes to suburban development, but, in so doing we forget that there are limits to what we can know, and that, if we examine our prejudices, we find that the suburbs are more different than bad.

This paper looks at the development and rationale supporting the visual art work, "A Perfect World" as it depicts domestic architecture with in the "badlands" of suburban Canberra , ACT.

BIO: Tim Thomas teaches media production at the University of Canberra in the School of Creative Communication . He has worked extensively within the Film and Television industry undergoing on the job training as he worked his way through the camera department hierarchy. His credits include feature film, tele-feature, documentary, TV commercial, TV serial drama, pop-promo and corporate productions. More recently he has studied visual art at the Australian National University, National Institute of the Arts, School of Art where he majored in Photomedia, and received an Emerging Artist Assistance Scheme award. He is one of the Artists in residence at the Photo Access Gallery in Canberra for 2005. His current interests lie in the area of photographic representation of space. Tim.Thomas@canberra.edu.au

TOP

Sharon Thorne: Ley Lines

This paper investigates a peripheral space within the city of Melbourne which until the 21st century escaped the jurisdiction of any Melbourne Authority. Although geographically situated at the confluence of the Maribyrnong and Yarra Rivers , and bordered by the main road to the West and the Railroad; neither the Railways, the Harbour Trust, the MMBW, the City Council, nor the Crown Lands Dept. had responsibility for this land.

Unfolding the repressed history of this space from the early days of white settlement, when the Aboriginal population were shunted to this unwanted swampland, the paper examines the processes of change at work on this site over the past two centuries, as it has evolved from the periphery to the front line of the new docklands precinct. From tip site to shantytown during the Depression, to wasteland, and now in the 21st century, to invaluable real estate, the historical and contemporary sense of Dudley Flats alters, as its identity swings from the otherness of destitution to the otherness of elitism.

As a landscape haunted by displacement, loss and waste, the everyday lives of the women who inhabited this site during the Depression are taken up in my art practice. Themes of 'making do' 'getting by' scrounging and scavenging as Aussie traditions that flourished on this site are examined in light of my own creative process.

BIO: Sharon Thorne is a sculptor who is researching the creative practices of the displaced and marginalised urban poor during the Great Depression in Australia . Focusing on the tip site and slum settlement of Dudley Flats in Melbourne Sharon will discuss cultural perceptions of wasteland and show some images of her work. halimatou@optusnet.com.au

[TOP](#)

Kitty van Vuuren and Tom O'Regan: In the eye of the beholder: Shifting narratives of saline landscapes

Dryland salinity is considered the biggest agricultural disaster in Australia today, the result of some 200 years of European land management practices. Referred to as 'the monster', the 'lurking menace', an 'ecological time bomb', the narratives surrounding Australian saline landscapes suggest 'badlands' in the making. In this paper we explore these narratives, with an emphasis on the Great Southern, one of the worst affected regions in Western Australia . We show that this naturally saline landscape has undergone several narrative phases, regarding it as useless, as a commercial opportunity, as a science problem, and as an object of beauty. We conclude by suggesting that saline landscapes present an opportunity to negotiate alternative cultural meanings that encourage a sustainable engagement with the land.

BIO: Dr Kitty van Vuuren is a UQ Postdoctoral fellow at the Centre for Critical and Cultural Studies at the University of Queensland. Her current research interests include rural community media, community media policy and theory, and the contribution of local media to environmental discourse. K.vanvuuren@uq.edu.au

[TOP](#)

Helen Walpole: Time and Tide: Fluid Histories in Tasmania

As a colonial product, Tasmania is informed by its specific geography as an island. The coastline is an incubator, enclosing within its perimeter a specific spatial and temporal model that operate as an island-wide Badland, a layering of grim tales upon a resistant geography. The island is a penitentiary of histories, stories incarcerated by a bounded landscape, girt by sea.

Island-specific narratives have accumulated, encompassing protagonists from Aboriginal, convict, settler and pioneer histories, as well as incorporating modern and contemporary drama; the island is cast variously as grim, grotesque and gothic. Within the Tasmanian island topos, temporality and spatiality take on an uncertain fluidity, a mutability that both informs and resists the Badland as an autochthonous product of the island.

Tasmanian author Richard Flanagan and Palawa artist Julie Gough work within the island's specificity, seeing opportunity in the fluidity to redress history. Using water as a motif, methodology and material, these artists' work engulfs historical and contemporary narratives, emulsifying space and time to create objects and stories, (un)structuring their work like water to facilitate what Gough refers to as a 'co-residency' with the past, engaging with the island's grim legacy.

BIO: Helen Walpole completed postgraduate studies in Art Curatorship at the University of Melbourne in 2004, focussing on the interaction between colonial history and contemporary visual culture in Australia, specifically Tasmania. A Tasmanian by association, if not by birth, Helen works in museums and galleries, and is currently working at RMIT Gallery in Melbourne. helen.walpole@rmit.edu.au