

## **Main articles about austraLYSIS**

Roger T. Dean and Hazel Smith. 2004. "Sonic Narratives: intermedia transformations in the work of austraLYSIS", *Australasian Music Research*, vol. 8, 2004, pp. 91-106.

Dean, Roger and Hazel Smith. 2005. "The evolving technology of performance in the work of austraLYSIS, and the politics of co-operativity", *Sounds Australian*, no. 66. <http://www.amcoz.com.au/res-arts.htm>.

Smith, Hazel, 2015. "Spatial Relationships, Cosmopolitanism and Musico-Literary Miscegenation in the New Media Work of austraLYSIS", *JASAL*, Vol. 15, no. 1, <http://www.nla.gov.au/ojs/index.php/jasal/article/view/3493>

Smith, Hazel, 2017, "Literary and musical dialoguing: sound, voice and screen synergies" in *#WomenTechLit*, Maria Mencia (ed.), University of Virginia Press, pp. 227-242.

## **Other articles about australysis works and/or my work**

Smith, Hazel. 2016. *The Contemporary Literature-Music Relationship: intermedia, voice, technology, cross-cultural exchange*, New York and London, Routledge (202 pages)

Smith, Hazel. 1995. "Feminist Performance Linguistics: Language, Sound, Performance and Technology at Work", *Sounds Australian: Journal of Australian Music*, No. 45, pp. 28-31.

Smith, Hazel. 1995. "Statement", *Sounds Australian: Journal of Australian Music*, No. 46, p. 26.

Smith, Hazel. 1996. "Beyond Poetry: The Sonic Investigation of the Word", *Island*, no. 67, pp. 131-139.

Smith, Hazel. 1999. "The Site which is No-Place: Hypermedia, Travel, Migration" *Heat 13*, pp. 189-211.

Smith, Hazel. 2001. "Women's Experimental Writing and Globalisation"  
*HOW2 Forum*  
[http://www.departments.bucknell.edu/stadler\\_center/how2/current/forum/more-forum.html#smith](http://www.departments.bucknell.edu/stadler_center/how2/current/forum/more-forum.html#smith).

Smith, Hazel and Roger T. Dean. 2002. "The Egg The Cart The Horse The Chicken: cyberwriting, sound, intermedia" *Interactive Multimedia Electronic Journal of Computer-Enhanced Learning*. Vol. 4. No. 1, <http://imej.wfu.edu>.

Smith, Hazel and Roger T. Dean. 2003. "Voicescapes and Sonic Structures in the Creation of Sound Technodrama", *Performance Research*, 8 (1) pp. 112-123.

Smith, Hazel. 2004. "Cursors and Crystal Balls: digital technologies and the futures of writing" *Text*, Vol. 8, No. 2.

<http://www.gu.edu.au/school/art/text/oct04/smith.htm>.

Smith, Hazel and Dean Roger. 2006. "Posthuman collaboration: multimedia, improvisation and computer mediation", *M/C Journal*, vol. 9, no. 2: <http://journal.media-culture.org.au/0605/14-smithdean.php> May 2006.

Dean, Roger, Mitchell Whitelaw, Hazel Smith and David Worrall. 2006. "The Mirage of Real-Time Algorithmic Synaesthesia: Some Compositional Mechanisms and Research Agendas in Computer Music and Sonification", *Contemporary Music Review*, vol. 25, no. 4, pp. 311-326.

Smith, Hazel. 2007. "SoundAFFECTs: transcoding, writing, new media, affect", *Scan: Journal of Media Arts Culture*, vol 4. no. 1

[http://scan.net.au/scan/journal/display.php?journal\\_id=89](http://scan.net.au/scan/journal/display.php?journal_id=89)

Smith, Hazel. 2008. "Feminist experimentalism and morphing writing practices", *Southerly 2*, The Sister Arts, vol. 68, no. 1, pp. 34-58.

Smith, Hazel. 2009. (republication of earlier version) "The Erotics of Gossip: Fictocriticism, Performativity, Technology", *Textual Practice*, Vol. 23 (6), pp.1001-1012.

Smith, Hazel, 2012. "A Posthuman Cosmopolitanism and New Media Writing", *Hyperrhiz: New Media Cultures*, vol. 9,

[http://www.hyperrhiz.net/hyperrhiz09/39-](http://www.hyperrhiz.net/hyperrhiz09/39-essays/120-a-posthuman-cosmopolitanism-and-new-media-writing)

[essays/120-a-posthuman-cosmopolitanism-and-new-media-writing](http://www.hyperrhiz.net/hyperrhiz09/39-essays/120-a-posthuman-cosmopolitanism-and-new-media-writing).

Smith, Hazel, 2015. "Spatial Relationships, Cosmopolitanism and Musico-Literary Miscegenation in the New Media Work of austraLYSIS", *JASAL*, Vol. 15, no. 1, <http://www.nla.gov.au/ojs/index.php/jasal/article/view/3493>.

Smith, Hazel. 1999. "Sonic Writing and Sonic Cross Dressing: Gender, Language, Voice, Technology", *Musics and Feminisms*, Sally Macarthur and Cate Poynton, (eds.), University of Western Sydney, pp. 129-134.

Smith, Hazel. 2007. Freya Bailes, Hazel Smith and Roger Dean, "Hearing and Imaging Place in Sound: A Program to interrelate the Cognitive, Cultural and Creative" in *Hearing Places: Sound, Place, Time and Culture*, Ros Bandt, Michelle Duffy, Dolly MacKinnon (eds.), Cambridge Scholars Publishing, pp. 126-142.

Smith, Hazel. 2008. "New Media Writing", *The Creative Writing Workshop*, Graeme Harper (ed.), London, Continuum, pp. 76-86.

Smith, Hazel. 2009. "The voice in computer music and its relationship to place, identity and community", *The Oxford Handbook of Computer Music*, Roger Dean (ed.) Oxford University Press, pp. 274-293.

Smith, Hazel. 2008. "Textual variability in new media poetry", *Multiformalisms: Postmodern Poetics of Form*, Susan Schultz and Annie Finch (eds.), Cincinnati, Textos, pp. 485-516.

Smith, Hazel and Roger Dean, 2009. "Introduction: Practice-led Research, Research-led Practice —Towards the Iterative Cyclic Web" in Hazel Smith and Roger Dean (eds.) *Practice-led Research, Research-led Practice in the Creative Arts*, Edinburgh University Press, pp.1- 40.

Smith, Hazel 2009. "soundAFFECTs: translation, writing, new media, affect" in *Sounds in Translation: Intersections of Music, Technology and Society*, Amy Chan and Alistair Noble (eds.), ANU E Press, 2009, pp.9-24. (Republication of earlier version of the article published in the journal *Scan*).

Smith, Hazel, 2012. "Creative Writing and New Media", *Cambridge Companion to Creative Writing*, Philip Neilsen and David Morley (eds.), Cambridge University Press, Cambridge, pp. 228-252.

Smith, Hazel, 2016. "Improvisation in Contemporary Experimental Poetry" for *The Oxford Handbook of Improvisation* Online. George Lewis and Ben Piekut (eds.), Oxford University Press, New York. First published online: <http://www.oxfordhandbooks.com/view/10.1093/oxfordhb/9780199892921.001.0001/oxfordhb-9780199892921-e-26>

Smith, Hazel, 2017. "Musico-Literary Miscegenations: word and sound relationships in creative writing pedagogy" in *Creative Writing Innovations: Breaking Boundaries in the Classroom*, Michael Dean Clark, Trent Hergenrader, Joseph Rein (eds.), Bloomsbury Academic, pp. 57-73.

## **SELECTED ARTICLES ABOUT MY CREATIVE WORK**

Johan de Wit, *Linear A*, no. 1 p. 5. (no date).

Kevin Brophy, "Who owns poetry", *Australian Book Review*, No. 138, Feb/March 1992.

John Jenkins, Review of CD, "Poet Without Language", *Overland*, vol. 137, 1994.

Joy Wallace, "Listening to Medusa", *Australian Women's Book Review*, June 1995.

Joy Wallace, "In the Game I Make of Sense: the Poetry of Hazel Smith" *Southerly*, Summer 1995-6, pp. 136-146.

Victoria Hammond, "Voices From Under the Earth: Hazel Smith and Sieglinde Karl", *Island* 67, pp. 123-130.

Sonia Mycak, "Nuraghic Echoes: Echoes of the Self", *Australian Women's Book Review*, Vol.9.1, 1997, pp. 30-31.

Barbara Bursill, *Colloquy*, "The Magic of Contraries: An Interview with Hazel Smith" Issue Two, Autumn 1998, pp. 69-84, now at <http://www.arts.monash.edu.au/others/colloquy/archives/Issue%20Two/Bursill/Bursill.html>.

Hazel Smith interviewed electronically by John Bennett, *Five Bells*, April 1999 at <http://www.ozemail.com.au/~poetinc/April%205%20BellsHazel%20Smith%20interview.htm>

Kerry Leves, "I still believe in Jeffrey Hunter", Review of *Keys Round Her Tongue*, *Overland*, vol. 164, pp.113-115.

Michelle Taylor, "Myth, Parodic, Erotic", *Linq Magazine*, vol. 28, n 2, pp. 76-77, 2001.

In 1994 a special edition of *Pages*, (UK) was devoted to my work, with publication of a score of the performance work, *Nuraghic Echoes*, and critical essays on my poetry by Joy Wallace and Peter Manson.

Sarah Law, 2008, "Touch me Here and Here", *Stride Magazine* <http://www.stridemagazine.co.uk/Stride%20mag%202008/Aug%202008/Hazel%20Smith%20review.htm>

My creative work is referenced in major reference books such as *Music and Dance in Australia* and *The Cambridge History of Twentieth-Century English Literature* (Cambridge University Press, 2005). It is cited in a number of other widely used volumes such as Tim Woods, *Beginning Postmodernism*, 1999.

Dr. Joy Wallace, Charles Sturt University, "An Ethics of Words and Music in Hazel Smith's *Keys Round Her Tongue*" was published in 2013 in the volume

*Poetry and the Trace* (Ann Vickery and John Hawke, eds.), Puncher and Wattman, Sydney.

Dr, Joy Wallace, Charles Sturt University, “Flagging down the flâneuse in Hazel Smith's City Poems” was published in the volume *Literature as Translation, Translation as Literature*, James Gourley and Christopher Conti (eds.), Cambridge Scholars Press, 2014, pp.67-80.

Dr Zoe Skoulding wrote a critical analysis of my multimedia collaboration with Roger Dean and Greg White, “The City and the Body” in *Contemporary Women's Poetry and Urban Space: Experimental Cities*, Palgrave, 2013, 202-205.

Dr Linda Kouvaras wrote a critical analysis of my collaboration with Roger Dean “Mid-Air Conversations” in *Loading the Silence: Australian Sound Art in the Post-Digital Age*, Ashgate, 2013.

There have been numerous reviews from 1990-2016 in the Sydney Morning Herald and other journals of my performances of creative work with austraLYSIS.

I was included in Jason Nelson's article 2015 for *Australian Author* “Digital Writing is Now, Not New” <https://australian-author.org/single/471-digital-writing-is-now-not-new>.

My book *Word Migrants*, Giramondo Publishing, 2016, has so far received ten favourable reviews in *The Sydney Review of Books*, *Plumwood Mountain*, *The Compulsive Reader*, *The Australian newspaper*, *Text: Journal of Writing and Writing Programs*, *Metaphor*, *NewsWrite* and *foam:e*, *Tears in the Fence and Westerly*.

My collaboration “motions” (with Will Luers and Roger Dean) was favourably reviewed in the Huffington Post, US in 2016 in a review about the new anthology of electronic writing *Electronic Literature Collection 3*.