# EMERITUS PROFESSOR HAZEL SMITH
# CURRICULUM VITAE

**This CV relates mainly to my activities as academic and writer since 1989. Prior to this I worked as a professional musician, and a brief summary of this previous career is given at the end of the CV.**

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**PERSONAL DETAILS**
Born in Leeds, England.
Citizenship: British and Australian.

**PRESENT POSITION**
Emeritus Professor, Writing and Society Research Centre, Western Sydney University.

Websites www.australysis.com and
https://www.westernsydney.edu.au/staff_profiles/uws_profiles/professor_hazel_smith

**PREVIOUS EMPLOYMENT**
1972-1976: Free-lance musician and part-time violin teacher in London, including some teaching at the Royal College of Music.

1975-present: Founder member and leader of the contemporary music group LYSIS in London, which became the sound and multimedia ensemble austraLYSIS in Sydney.

1976-1980: Member of the Philharmonia Orchestra, London.

1980-1988: Free-Lance Musician, London.

1990-1991: Part-time tutor: School of English, University of New South Wales, Sydney.

1991-1992: Full-time Level A, Associate Lecturer, School of English, University of New South Wales.

1993-1997: Full-time Level B Lecturer, School of English, University of New South Wales. Tenured in 1993.

1997- January 2002: Full Time Level C Senior Lecturer, School of English, University of New SW.

February 2002 -2007: Senior Research Fellow, School of Creative Communication, University of Canberra (Position 0.6, FTE). Member of the Sonic Communications Research Group.

Research Professor, Writing and Society Research Centre, Western Sydney University (Position 0.5, 2007-2017).

**EDUCATION**
1961-1968:  Allerton High School, Leeds.
                    Eight O levels, Two A levels. One S level.

1969-1972:  Cambridge University English BA Hons 1972.

1984-1988:  PhD (part-time) in the American Studies Department, University of Nottingham, England.

**TEACHING, LECTURING, POSTGRADUATE SUPERVISION**
**Teaching from 1990-2001 at the University of New South Wales (UNSW)**
My main achievements in teaching at UNSW were that in 1991 I founded and developed the creative writing initiative in the School of English and introduced courses in creative writing at both undergraduate and postgraduate levels.  In these courses I taught fiction, poetry and experimental genres, but I also introduced innovations such as writing in the electronic media and writing for performance. My teaching was technical and theoretical in emphasis and involved the development of my own system for teaching creative writing, documented in my book, *The Writing Experiment: strategies for innovative creative writing,* Allen and Unwin, 2005. At UNSW I also taught in a wide range of other areas, and extensively in the area of 20$^{th}$ century poetry.

**Undergraduate teaching at UNSW**
1991: conceived, initiated and coordinated two undergraduate creative writing courses, Creative Writing A and B, on which I was also the main lecturer and tutor. These courses were repeated every year subsequently: due to expansion in this area Creative Writing B was after 1999 taught by a new staff member Dr. Anne Brewster. These courses were a new initiative within the School of English, UNSW, and consistently attracted very high enrolments.

1991, 1993, 1996: designed and taught another 3 credit point undergraduate course Image, Text and Performance: form and meaning in contemporary poetry. This course concentrated on experimental poetry. It included sound and visual poetry, mixed media work, performance art and Language Poetry, and explored the roots of these movements in Dada, Surrealism and Cubism.

1993, 1994, 1995, 1996, 1998, 1999: jointly taught (with Suzanne Eggins) a new first year course, Factual and Creative Writing.

1999: taught a new General Education course, Factual and Creative Writing, together with part-time lecturer Juliet Marr.

Other undergraduate lectures given at UNSW include:

1990, 1991: English 1000 lectures in 1990 and 1991 on Joyce, Athol Fugard and The Thirties.

1990 and 1992: lectures for the upper level course, Twentieth Century Women Writers, on Sylvia Plath and Adrienne Rich.

1998: two lectures on Gertrude Stein for the course Twentieth Century Women Writers.

1998: a lecture on my own creative work, as part of the course Twentieth Century Australian Women's Writing.

1990-1999: tutoring at first year and upper level in the areas of 20th century women's writing, 19th century literature, the study of genre, colonialism, critical theory, literature of the 1930s, literature of the 1890s, creative writing and factual writing.

### Postgraduate teaching at UNSW
1992, 1993 and 1996: MA seminars in critical theory on the subjects of Russian Formalism, Postmodernism and American Deconstruction.

1993-1999: I initiated, constructed and coordinated a Fourth Year Honours/MA Pass course in Creative Writing on which I was the main teacher. This course ran successfully in 1994,1995,1996, 1998. In 1999 I jointly taught the course with Dr. Anne Brewster.

2000: Dr. Anne Brewster and I set up a new major initiative in the School of English, the MA in Creative Writing. This proved successful and was continued each year afterwards.

### Postgraduate supervision at UNSW
1993: supervisor of a fourth year honours thesis by Andrew Banks, *Infiltrating the Literary Fortress: a demystification of the writing process*.

1995: supervisor of a fourth year honours thesis by Michael Clarke, *A Moral or Immoral: Aspects of the American Dream in Bret Easton Ellis's American Psycho*.

1995 and 1999: co-supervisor for Barbara Bursill (enrolled for MA Hons) on the mirror image in Australian women's poetry.

1995 -1998: co-supervisor for Sarah Gleeson-White. Gained PhD in 1998. Thesis on the grotesque in the novels of Carson McCullers. This has been published subsequently as a book by University of Alabama Press.

1995 –1999: co-supervisor for Louise Wakeling. Gained PhD in 1999. *Watermarks*: Creative Writing Thesis. This was the first creative writing PhD at UNSW.

1996: supervisor for one semester for Kerry Lyons. Fourth year honours thesis on creative writing and personal poetry.

1997: supervisor for Greg Lyons. Fourth year honours thesis on e.e.cummings.

1997: supervision for Graham Caldow. Fourth year honours thesis on Gertrude Stein.

1998: supervisor for Judy McLallen. Fourth year honours thesis on contemporary Jewish Australian Writing.

1998 -1999: supervisor for Tony Magnusson. Fourth year honours thesis. Creative Writing and post-critical thesis.

1999: supervisor for Morgan Stewart: MA Hons. Creative Writing thesis.

1999: temporary supervisor for Luisa Webb. MA Hons thesis on Sylvia Plath.

1999: supervisor for Anna Chevalier. Fourth year honours thesis on Paul Auster.

1998 and S1 1999: supervisor for Jane Fitzroy-Brown. MA Hons Creative Writing Thesis.


**Teaching from 2002-7 at the University of Canberra (UC)**
My role at the university was as a research fellow but I participated in some teaching activities at undergraduate and postgraduate level.

**Undergraduate teaching at UC**
2002 and 2003:  I gave a lecture "Experimental Writing: Linguistic and Structural Experimentation" in the subject Poetry and the Imagination.

2003: I gave a lecture "Memory, Fictociticism, Multimedia, Collaboration" in the subject Contemporary Cultural Practice 5562.

2004. I gave a lecture on writing, theory and research for Contemporary Cultural Practice 5562.

2005 and 2006. I gave a lecture on writing and new media for Interactive Narrative Practice, 6115.

**Postgraduate teaching at UC**
2002, 2003, 2004: I took a seminar on the topic "Memory, Fictocriticism, Collaboration" in three consecutive years in the postgraduate subject Creative Communication: Cultural Theory, Literature and Film.

**Postgraduate supervision at UC**

2002-2007: I was supervisor on a number of supervisory panels in the School of Creative Communication. I was a panel member for Liz Crowley who graduated in 2004 with an MA, and a panel member for Sue North who graduated with a PhD in 2005. I was also a panel member for PhD students Elanna Lowes Herbert and Sally Berridge, both of whom were awarded the degree.

I acted as primary supervisor, during Maureen Bettle's absence in Semester 2, 2003, for Liz Crowley and Elanna Lowes Herbert.

**Teaching from 2007-17 at Western Sydney University**

My role at the university was as a research professor in the Writing and Society Research Centre, but I participated in some teaching activities at undergraduate and postgraduate level.

**Undergraduate Teaching from 2007-2017 at Western Sydney University**

2008: Lecture on Harold Pinter in a first-year course English, Text and Writing for the School of Humanities and Languages, Penrith Campus 2008.

2009 and 2010: Lectures on the poetry of Charles Bernstein at both the Bankstown and Penrith Campuses.

2011: 3 Undergraduate lectures in the course unit Writing and Society: Contemporary Australian Literature. My lectures included such topics as Joanne Burns' poetry and new media writing.

**Postgraduate Training Lectures/workshops at Western Sydney University**

2007:  How to give a conference presentation

2008:  Short lecture round the idea of the Afterimage with literary examples

2008: Academic Conversations

2008: Writing and Argument and Practice-led research

2009: Writing and Argument

2010: Practice-led research, research-led practice.

2011: Practice-led research, research-led practice.

2012: Interdisciplinary research

2013, 2014: Practice-led research, research-led practice

2016: Giving a conference paper

2017: Practice-led research, research-led practice


**Postgraduate supervision at Western Sydney University**
2007-2008: Co-supervisor for final stages of Melinda Jewell's PhD thesis.

2010 onwards: supervisor for Hannah Ianniello (PhD) and Angela Meyer (DCA) who both graduated in 2013.

2013-2017: Supervisor for Kate Middleton. PhD passed. Kate was awarded the Dean's Prize for best creative writing thesis.

2012-2016: Co-supervisor for Meg Mundell, PhD passed.

2014-2016: Co-supervisor for Isabelle Li and Peter Boyle, DCA. Peter Boyle passed, Isabelle Li was ongoing at time of my retirement.


**MA Teaching at Western Sydney**
2012-2016.  In 2012 and 2013 I taught the six-week MA unit Soundings on the MA in Cultural and Creative Practice. The degree was renamed in 2014 as the MA in Creative Writing and Literature and my unit was renamed Sounds, Images, Texts. I also supervised several research projects for this. In addition, I gave a lecture in the years 2015-2017 on practice-led research, research-led practice in the unit Applied Methods in Literature and Creative Writing.

**Other teaching experience and related activities**
1972-1976: taught the violin privately in London and also at the Royal College of Music in London, England.

1975 -1996: engaged for workshops on musical appreciation and performance, improvisation and text-sound in numerous universities and colleges in many countries including, for example, a residency at the University of Auckland, New Zealand, 1987.

1988: devised, organised and taught a course on post-war American drama in the Department of English at the University of Leicester, U.K.

1991 and 1992: gave lectures for the University of the 3rd Age, Sydney.

1993: sound poetry workshop, Third Regional Poetry Festival, Wollongong.

1992 and 1993: my poetry book, *Abstractly Represented,* was a set book on the Feminist Poetics Course at Sydney University. I was guest lecturer in conjunction with this.

1995: my poetry book *Abstractly Represented* was a set book on the course Gender, Sexuality and the Body at Charles Sturt University, Bathurst, where I was invited as guest lecturer.


## RESEARCH AND CREATIVE WORK (OUTLINE)

My research interests have spanned the areas of contemporary literature, in particular 20th and 21st century American literature, the poetry of Frank O'Hara, contemporary poetry and poetics, performance, intermedia relationships, electronic literature, improvisation, computational text generation, the creative process and creative writing pedagogy and the contemporary literature-music relationship.

I am active in creative writing in the areas of poetry, experimental writing, short prose, performance work, multi-media work and electronic literature. I have been very committed to the idea of bringing creative work and research together in the university environment.
My work combines practice-led research and research-led practice, so that the creative work is both driven by, and leads into, research outcomes.

I am a founder member of the multimedia arts group austraLYSIS, which has received extensive grant assistance from the Arts Council UK and the Australia Council. The group has performed extensively in Europe, Asia and Australasia, has been featured in many broadcasts, and has published CDs as well as numerous multimedia works on the Internet.


## COMPETITIVE GRANT FUNDING

1980 to 1988: Co-recipient of grants in Great Britain from the Arts Council, Greater London Arts, Vaughan Williams Trust, Performing Rights Society, the QE11 Arts Council of New Zealand and the Musician's Union for work by Lysis in the performance of contemporary music and text-sound.

1990-1999: Co-recipient from the Australia Council of program and performance grants for the creation and performance of contemporary music, text and multi-media work by austraLYSIS in each year. Approx. 20,000 dollars per year.

1990-1996: Co-recipient of New South Wales Ministry grants for austraLYSIS. Approx. 5000 dollars per year.

1989: Co-recipient of grant in 1989 with Sieglinde Karl from the Australia Council for collaboration in 1990 for the project TranceFIGured Spirit. 7500 dollars.

1992: Special Projects Grant, Faculty of Arts, University of NSW, to partially fund *Poet Without Language*, a CD of my poems and performance texts. 3000 dollars.

1992: Funding from Special Research Grants (SRG), Faculty of Arts, UNSW. Project on Performance Poetry. 1650 dollars.

1993: Joint Commission with Sandy Evans from the Australia Council for the composition of a text-sound collaboration performed by austraLYSIS. 3000 dollars.

1993: Funding from SRG, Faculty of Arts, UNSW. Improvisation in the Arts after 1945. 2000 dollars.

1995: Funding from SRG, Faculty of Arts, UNSW. The Poetry of Frank O'Hara. 3000 dollars.

1996: Funding from SRG, Faculty of Arts, UNSW. The Way Writers Write. 3500 dollars.

1997: Co-recipient with Greg White and Roger Dean of a 4000 dollar grant from the Australian Film Commission for "Stuff Art": a project to design a multi-media creative web work.

1997:  Collaboration with Sieglinde Karl, Ron Nagorka and Kate Hamilton for the mixed-media project, *Secret Places,* funded by Arts Tasmania (5000 dollars), Contemporary Arts Services Tasmania, the Queen and Victoria Museum and Art Gallery, and a Pat Corrigan Artist's Grant, managed by NAVA with financial assistance from the Australia Council. There was also private sponsorship from Digital Colour, Melbourne, and the Tasmanian Parks and Wildlife Service.

 1997: Funding from SRG, Faculty of Arts, UNSW. The Poetry of Frank O'Hara, 2500 dollars.

1999: Funding from SRG, Faculty of Arts, UNSW, The Writing Experiment, 3000 dollars.

2000: Funding from SRG, Faculty of Arts, UNSW, The Writing Experiment Continued. 2500 dollars.

2000-2003: Co-recipient of Key Organisation Triennial Grant for creative and research work by austraLYSIS from the Australia Council. 25,000 dollars a year.

2003: Funding from Area of Research Strength (CMCS), University of Canberra, for a project on verbal interactivity. 8000 dollars.

2004:  Co-recipient of Key Organisation Grant for austraLYSIS from the Australia Council. 25,000 dollars.

2004-6: Associate on Roger Dean's ARC Discovery grant: Real time computational generation of large-scale musical structure; assessment of the cognitive accessibility of the generated structures, and their possible role in affect. c.290,000 dollars.

2012-13: Digital and New Media Writing Grant, Literature Board, Australia Council for the Arts, to make a video piece about human trafficking with Will Luers (video) and Roger Dean (sound). 15,000 dollars.

2015-2016. Co-recipient of funding from Western Sydney University for the project Ageing Creatively: Creative Writing as a Tool for Healthy Ageing together with Anthony Uhlmann, Rachel Morley, Chris Davies, Denis Burnham, Esther Chang: 24,798 dollars for pilot project.

2021. Co-recipient as member of austraLYSIS of CreateNSW grant to make a CD *Dualling*. 19,500 dollars.

Since 1991 I have been the recipient of seven ABC large-sale commissions to make creative work.

**AWARDS**
1984 to 1988: Four WH Revis Bequest awards by Nottingham University.

1986:          Travel grant, the British Association for American Studies, for research in the United States.

1992:          My collaboration with Roger Dean, *Poet Without Language*, was nominated by the Australian Broadcasting Corporation to represent Australia for the prestigious Prix Italia award.

1998:          Awarded a Humanities Research Fellowship, UNSW, comprising a semester's teaching relief, to complete a book on the poetry of Frank O'Hara.

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2005:          My book *The Writing Experiment: strategies for innovative creative writing* was shortlisted for the peer-reviewed Australian Publishing Association Awards for Excellence in Educational Publishing in the tertiary single-title category.

2017:       My collaboration with Will Luers and Roger Dean, *novelling w*as shortlisted for the international Turn on Literature Prize. This is part of the Turn on Literature Project, which is co-funded by the Creative Europe Program of the European Union. As a result of being on the shortlist, *novelling* was shown in exhibitions in libraries in Norway, Denmark and Romania.

2018:       My collaboration with Will Luers and Roger Dean, *novelling* was awarded the Electronic Literature Association's Robert Coover 1st Place Award for a work of electronic literature.

2023:       My collaboration with Will Luers and Roger Dean, *Dolphins in the Reservoir,* was shortlisted for the international New Media Writing Prize run by Bournemouth University, UK.

## PUBLICATIONS
### Research: Books

Smith, Hazel and Dean, Roger T. 1997. *Improvisation, Hypermedia and the Arts Since 1945,* London and New York, Harwood Academic (now available from Routledge). (334 pages).

Smith, Hazel. 2000. *Hyperscapes in the Poetry of Frank O'Hara: difference, homosexuality, topography*, Liverpool, Liverpool University Press. (230 pages).

This received excellent reviews in international academic and literary journals including *American Literature, The American Book Review*, *The Australasian Journal of American Studies* and *The Yearbook of English Studies*. It is also widely cited in work on O'Hara.

Smith, Hazel. 2005. *The Writing Experiment: strategies for innovative creative writing*, Allen and Unwin, Sydney (288 pages).

*The Writing Experiment* was shortlisted for the peer-reviewed Australian Publishing Association (APA) Awards for Excellence in Educational Publishing in the tertiary single-title category. It received glowing reviews in the *Australian Book Review* and in the *Journal of the National Association of Writers in Education*, UK, and was also voted one of the books of the year by the editor of *Stride* magazine UK. It is widely used in universities internationally, highly cited in creative writing pedagogy, and advertised as a classic in the field by Allen and Unwin.

Smith, Hazel and Dean, Roger T. 2009. (eds.) *Practice-led Research, Research-led Practice in the Creative Arts,* Edinburgh: Edinburgh University Press, 278 pages.

This was advertised by Edinburgh University Press as a best-seller (It currently has over a thousand citations in Google Scholar.

Smith, Hazel. 2016. *The Contemporary Literature-Music Relationship: intermedia, voice, technology, cross-cultural exchange*, New York and London, Routledge (202 pages). Received an excellent review in the Australian journal *Text.*

## Research: Articles

Smith, Hazel.1989. "Outstanding Poetry: Writers in Recital. Sydney Art Perspecta 89", *The Age Monthly Review*, Vol. 9, no. 6, pp. 6-8.

Dean, Roger T. and Hazel Smith. 1991. "Digesting the Message: A View of Texts for Interpretation, Reconstruction and Improvisation", *Sounds Australian*, No. 29, pp. 38-46.

Smith, Hazel. 1992. "The Verbal Improvisor", *Sounds Australian: Journal of Australian Music*, No. 32, pp. 36-38 and 44.

Smith, Hazel. 1992. "A Context for Experimentation", *Over Here*, Spring, pp. 139-141.

Smith, Hazel and Roger T. Dean. 1993. "Talking and Thinking: Hazel Smith and Roger Dean in Conversation with David Antin*", Postmodern Culture, an electronic journal of interdisciplinary criticism,* vol. 3, No. 3. http://pmc.iath.virginia.edu/text-only/issue.593/antin.593

Smith, Hazel. 1993. "Performance, Improvisation and Technology: American Contemporary Avant-Garde Poetry"*, Australasian Journal of American Studies,* vol. 12, No. 2, pp.15-31.

Smith, Hazel. 1994. "Formal Experimentation in Twentieth Century Poetry: Theory, Context and Process", *Australasian Journal of American Studies*, Vol. 13, No. 2, pp. 71-83.

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. "In Memory of Metaphor: Deconstructive Modes in the Poetry of Frank O'Hara", *Journal of the Australasian Universities Language and Literature Association*, No. 84, pp. 65-83.

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

Smith, Hazel. 1996. "A Convention of New Poetries", *Real Time,* No. 15, p. 9.

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. "Poetry off the Page in Performance and New Media" *Meanjin*, *Poetics*, Vol.60, No.2, pp.169-171.

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. (link no longer viable)

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.  https://www.learntechlib.org/j/ISSN-1525-9102/v/4/n/1/

Smith, Hazel. 2002. "A Labyrinth of Endless Steps: Fiction making, Interactive Narrativity and the Poetics of Space in Paul Auster's City of Glass", *Australian Journal of American Studies*, Vol. 21, No. 1, pp. 33-51.

Brewster, Anne and Hazel Smith. 2002. "ProseThetic Memories", *Salt: An International Journal of Poetry and Poetics: Memory Writing,* Vol. 16, pp. 100-111.

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

Brewster, Anne and Hazel Smith. 2003. "AFFECTions: friendship, community, bodies", *Text* Vol. 7, no. 2. http://www.textjournal.com.au/oct03/brewstersmith.htm

Smith, Hazel.  2004. "Cursors and Crystal Balls: digital technologies and the futures of writing" *Text*, Vol. 8, No. 2. http://www.textjournal.com.au/oct04/smith.htm

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.
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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. 65, pp. 16-21.

Smith, Hazel. 2005. "The Erotics of Gossip: Fictocriticism, Performativity, Technology", *Continuum: Journal of Media and Cultural Studies*, vol. 19, no. 3, pp. 403-412.

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.  2006. "Emerging from the Experiment: a systematic methodology for creative writing teaching", *New Writing: the international journal for the practice and theory of creative writing*, vol. 3, no. 1, pp.17-34.

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

Smith, Hazel. 2007. Review of Daisy Fried, *My brother is getting arrested again* and Malena Morling, *Astoria. Australian Journal of American Studies,* vol. 26. no. 2, pp. 115-119.

Smith, Hazel. 2008. "Feminist Experimentalism and Morphing Writing Practices", *Southerly* 2, *The Sister Arts*, vol. 68, no. 1, pp. 34-58.

Smith, Hazel. 2009. "Musical Imaginaries in Vikram Seth's An Equal Music", *Mosaic: a journal for the interdisciplinary study of literature,* vol. 42, no. 2, pp. 191-207.

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

Smith, Hazel. 2010. "Mix-ups" and "Underbelly" in *Text, Special Issue No 7, The ERA era, Creative writing as research*, http://www.textjournal.com.au/speciss/issue7/Smith.pdf

Smith, Hazel. 2010. "Stressing the Modern: Cultural Politics in Australian Women's Poetry" (Review essay), *Australian Feminist Studies*, vol. 25. no. 63, 99-101.

 Smith, Hazel. 2011. "Glocal Imaginaries and Musical Displacements in the work of Richard Powers", *Special Glocal Imaginaries Issue*, *Postcolonial Text,* Vol. 6, No.2.
https://www.postcolonial.org/index.php/pct/article/view/1256

Smith, Hazel, 2012. "A Posthuman Cosmopolitanism and New Media Writing", *Hyperrhiz: New Media Cultures*, vol. 9, http://hyperrhiz.io/hyperrhiz09/essays/a-posthuman-cosmopolitanism-and-new-media-writing.html
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Smith, Hazel, 2012. "Feisty and Childless: a cut and paste, a polylogue", *Text: the journal of writing and writing courses*, *Special Issue, Creative Writing as Research 11*, http://www.textjournal.com.au/speciss/issue15/Smith.pdf

Smith Hazel, 2013. "The Griot and the Renku : Interactive Generative Media and Algorithmic Imagetext in the Work of D. Fox Harrell", *European Journal of American Culture*, vol. 32, no. 2, pp.187-203.

Smith, Hazel, 2015. "Spatial Relationships, Cosmopolitanism and Musico-Literary Miscegenation in the New Media Work of austraLYSIS", *JASAL*, Vol. 15, no. 1, https://openjournals.library.sydney.edu.au/index.php/JASAL/article/view/9931

Smith, Hazel, 2017. "The Computer as Improviser: Computational Text-Generation in Electronic Literature", *Rabbit Poetry Journal,* vol. 22, pp. 100-115.

Smith H, 2018. "Experimental confessionalism: the personal turn in American post-conceptual poetry", *Cordite Poetry Review*, vol. 87, http://cordite.org.au/essays/experimental-confessionalism/

Dean Roger, Smith Hazel, 2018. "The Character Thinks Ahead: Creative Writing With Deep Learning Nets and Its Stylistic Assessment", *Leonardo*, vol. 51, no. 5, pp 503-504.

Smith, Hazel, 2019. "Strategising Creativity: Writing, Experimentation, Multimedia" *m*ETA*phor*, no. 1, pp. 9-19.

Smith, Hazel, 2020. "Pitching the Poem-Essay: Subversive Argument in the Work of Charles Bernstein". *Electronic Book Review*, vol.7  https://electronicbookreview.com/essay/pitching-the-poem-essay-subversive-argument-in-the-work-of-charles-bernstein

Smith, Hazel, 2020. "Creative Collaboration, Racial Discrimination and Surveillance in 'The Lips are Different' ", *The Digital Review*, doi: https://doi.org/10.7273/1t6t-hd91

**Research: Chapters in books**

Smith, Hazel. 1989. "Image, Text and Performance; inter-artistic relationships in contemporary poetry" in David Murray (ed.), *Literary Theory and Poetry: Extending the Canon*, London, Batsford, pp. 149-166.

Dean, Roger and Smith, Hazel. 1992. "Music-Sound-Text-Image and the Futures of Improvisation" in *New Structures in Jazz and Improvised Music from 1960*, London and Philadelphia, Open University Press, pp. 177-190.

Smith, Hazel.1994. "The Transformation of the Word: Text and Performance in the Work of Ania Walwicz and Amanda Stewart", in Patrick Fuery (ed.), *Discourse, Representation and Desire: Contemporary Australian Culture and Critical Theory*, Melbourne, Longman Cheshire, pp. 221-238.

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. 2003. "Frank O'Hara" in *The Encyclopedia of Lesbian, Gay, Bisexual and Transgender History in America*, Mark Stein (ed.), New York, Charles Scribners Sons, pp.352-354.

Smith, Hazel. 2006. "The Posthuman and the Writing Process: emergence, algorithm, affect and multimodality. *Creative Writing: Theory beyond Practice*. Nigel Krauth and Tess Brady (eds.) Post Pressed, Teneriffe, pp. 169-187.

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. 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. 2009. "Affect, emotion and sensation in new media writing: the work of John Cayley, M.D. Coverley, Jason Nelson and Simon Biggs", *Literature and Sensation*, Anthony Ulhmann, Helen Groth and Paul Sheehan (eds.) Cambridge Scholars Publishing, 2009, pp. 300-312.

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 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, 2013. "Afterimage: Loss as a Form of Enquiry in the Work of Mary Jo Bang, M.D. Coverley and Joan Retallack". In *Poetry and the Trace,* Ann Vickery and John Hawke (eds.), Sydney: Puncher and Wattmann, pp. 306-316.

Smith Hazel, 2014.  Creative-Critical Hybrids in *The Handbook of Creative Writing*, Steven Earnshaw (ed.), Edinburgh: Edinburgh University Press, pp. 331-340.

Smith, Hazel, 2016. "Improvisation in Contemporary Experimental Poetry" for *The Oxford Handbook of Critical Improvisation Studies*. George Lewis and Ben Piekut (eds.), New York: Oxford University Press, pp.360-379. 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.), London: Bloomsbury Academic, pp. 57-73.

Smith, Hazel, 2017. "Literary and Musical Dialoguing: Sound, Voice and Screen synergies" in *#WomenTechLit,* Maria Mencia (ed). Virginia: University of Virginia Press, pp. 227-242.

Smith, Hazel, 2018. "Feisty and Childfree: Voluntary Childlessness as an Alternative to Mothering", in *Dangerous Ideas about Mothers*, Camilla Nelson and Rachel Robertson (eds.), Perth: University of Western Australia Press*,* pp. 137-148.

Smith, Hazel (forthcoming in 2023). "Bending Voices, Opening Ears: Voice, Music, Sound and Affect in Digital Literature", *Global Perspectives on Digital Literature*, Torsa Ghosal (ed.), Routledge.

**Research: Published conference or symposium papers**

Smith, Hazel. 1996. "Creativity As Method: A New Approach To The Teaching Of Creative Writing", *UNSW Education '95*, conference proceedings.

Smith, Hazel 2000. "From Cityscape to Cyberspace: Writing the City in Hypermedia" in *Australian Writing and the City*, Fran de Groen and Ken Stewart (eds.) Association for the Study of Australian Literature, Refereed Proceedings of the 1999 Conference, 2000.

**Research: Selected conference presentations, workshops or seminars**.

1986: "New York Poetry and Painting", New Castlefield Gallery, Manchester.

1987: "Why I Am Not A Painter: The Poetry of Frank O'Hara and New York Painting", Tate Gallery as part of the Mark Rothko retrospective.

1986: "Painting and Poetry in the Work of Frank O'Hara", Department of American Studies, Nottingham University.

1988: "Self, Text and Difference: The Collaborations of Frank O'Hara", Kings College, University of London.

1988: "Text-Sound and Texts for Music", paper at the Annual Conference of the British Association for American Studies. Reviewed in Newsletter No. 58 July, 1988.

1991: "Text and Performance in the Work of Amanda Stewart and Ania Walwicz", paper at the Association for the Study of Australian Literature Conference, Charles Sturt University 1991.

1992: "Performance, Improvisation and Technology: American Avant-Garde Poetry", paper at the Conference of the Australian and New Zealand Association for American Studies, Flinders University 1992.

1992: "Performance, Improvisation and Technology: American Avant-Garde Poetry", University of NSW Staff Seminar.

1992: Day workshop for the Queensland Writers' Centre.

1993: Sound Poetry Workshop, The Third Regional Poetry Festival, Wollongong.

January 1996: "The Interchange Between Musical and Literary Ideas in Poetry and Performance Texts. Paper for the Words and Music Conference held by the Association for the Study of Australian Literature and the Library Society, State Library, Sydney.

March 1996: "Beyond Poetry: The Sonic Investigation of the Word". Paper for "Radical Artificers", a panel on experimental poetry chaired by Philip Mead at the Salamanca Writers' Festival.

September 1996: "New Sonic Poetries: the linguistic appropriation of musical techniques and technologies", Assembling Alternatives: International Poetry Conference 1996, New Hampshire University, USA.

October 17th 1996: Seminar on New Sonic Poetries in the Department of English at Brunel University, UK.

February 1997: "The City and Beyond: Space, Place and 'Hypergrace' in the Poetry of Frank O'Hara". Aulla XXIX Conference, Remaking the Tradition: Language and Literature in the Age of Multimedia. University of Sydney.

April 1997: "The City and Beyond: Space, Place and 'Hypergrace' in the Poetry of Frank O'Hara". Staff seminar, School of English, University of New South Wales.

May 1997: "Secret Places". Address given at the Waverley Art Gallery, Melbourne.

September 1998: "New Spaces in Hypertext Writing". National Poetry Festival, Sydney.

September 1998: "All You Need is a Word: Creativity as Method". The Writes of Spring, Writers' Spring Festival, Sydney.

December 1998: "The Medium Moves the Message: intermedia, travel and 'the unspeakable' in the recent work of austraLYSIS", SoundVision Symposium, The Performance Space, Sydney.

July 1999: "From Cityscape to Cyberspace: Writing the City in Multimedia" paper for the Australian Society for the Study of Australian Literature conference, Writing the City, Writers' Centre, Sydney.

July 2000: "Hypermedia as 'Intertwingling': Generic Cross-Dressing, Intermedia, Maps and Mirrors", Writing and the Internet, Trace International Conference, Nottingham Trent University, Nottingham, UK.

July 2002: "A Labyrinth of Endless Steps: Interactive Narrativity and the Poetics of Space in Paul Auster's 'City of Glass'". American Studies (ANZASA) Conference, Deakin Waterfront Campus, Geelong.

July 2002: "The Egg, The Cart, The Horse, The Chicken: Cyberwriting, Kineticism, Intermedia", Incubation 2. The 2nd trAce International Conference on Writing and the Internet, 15-17th July 2002. Nottingham Trent University.

October 2002: "Poetry in Cyberspace". Talk on writing and new technologies at the ACT Spring Poetry Festival in October.

November 2002: "A Labyrinth of Endless Steps: Interactive Narrativity and the Poetics of Space in Paul Auster's 'City of Glass'". Staff seminar, School of Creative Communication, University of Canberra.

November 2003: "Cursors and Crystal Balls: digital technologies and the futures of writing". Plenary address at Negotiations: Writing, the Academy, Publishing. Conference of the Association of Australian Writing Programs, University of New South Wales.

December 2003: "The Erotics of Gossip: fictocriticism, performativity, technology" at Incorporated: Bodies, Technologies, Habitats: Conference for the Cultural Studies Association of Australasia, Christchurch Arts Centre, University of Canterbury, New Zealand.

July 2004: "The Erotics of Gossip: fictocriticism, voicescapes, technology". Contemporary Writing Environments Conference, Brunel University, London, UK.

December 2004: "The Erotics of Gossip: fictocriticism, voicescapes, technology". Seminar University of Canberra.

June 2005: "SoundAFFECTs: writing, new media, politics, affect". Seminar, School of Creative Communication, for the Sonic Communications Research Group.

July 2005: "SoundAFFECTs: writing, new media, politics, affect". CongressCath conference at the National Museum of Photography, Film and Television, Bradford, UK.

July 2005: "SoundAFFECTs: writing, new media, politics, affect". UK Network for Modern Fiction Scholars, University of Westminster, London, UK.

September 2005: "SoundAFFECTs: translation, writing, new media, affect", Conference: Sound in Translation, School of Music, ANU.

October 2005: "The Posthuman Writer: multimedia, affect, ethics", Australian National Museum in conjunction with ANU, New Media Public Lecture series.

October 2005: Artist's talk, School of Creative Communication, University of Canberra.

November 2005: "Theorising Creative Production: algorithms, emergence, multimodality", Culture Fix, Cultural Studies Association of Australasia, University of Technology, Sydney.

December 2005: "SoundAFFECTs: writing, new media, performance, affect". Eperformances and Plugins, Conference at UNSW.

November 2006: "The Posthuman and the Writing Process: emergence, algorithm, affect and multimodality. Perilous Adventures Conference: Creative Writing Practice and Research in the Higher Degree and Beyond. Australian Association of Writing Programs. Queensland University of Technology, Brisbane.

December 2006: "Musical Imaginaries in Vikram Seth's *An Equal Music*". UnAustralia Conference. Cultural Studies Association of Australasia. University of Canberra.

October 2007: "Musical Imaginaries in Vikram Seth's *An Equal Music*". Seminar paper. Writing and Society Research Group seminar. University of Western Sydney.

July 2007: "*soundAFFECTs*: transcoding, writing, new media, affect". Literature and Sensation Conference, University of Western Sydney.

August 2007: (with Roger Dean): "The Rhythm of Living: Kurt Elling's SongTalk" , International Conference on Interdisciplinary Musicology, University of Tallinn, Estonia.

December 2007: "The will to change: feminist experimentalism and morphing writing practices", Manifesting Literary Feminisms conference, Monash University, Melbourne.

March 2008: "Afterlives and Underbellies: writing research". Inaugural professorial lecture at University of Western Sydney.

July 2008: "Afterimage: Loss, Commemoration and Enquiry in the work of Mary Jo Bang, MD Coverley and Joan Retallack", Poetry and the Trace Conference, La Trobe University.

September 2008: "The Afterlives of Betsy Scott: female murderers, representation, sound technodrama". Changing Australia, BASA, Royal Holloway College, UK.

September 2008: "Morphing Writing Practices, metaperformance, generic enquiry", Writing Encounters, St John's University, York, UK.

November 2008: "Practice-led research, research-led practice in the creative arts", Writing and Uncertainty, AAWP, UTS, Sydney.

July 2009: "The Time of our Singing: biraciality and musical bifurcation in the work of Richard Powers", Identity and Form in 20th and 21st Century Literature, Sheffield Hallam University, UK.

September 2009: "Glocal Imaginaries and Musical Displacements in the work of Richard Powers", Glocal Imaginaries: Writing/Migration/Place, Lancaster University, UK.

May 2010: "Instabilities: The Verbal Interactivity Project and Generating text with Python", Archive and Innovate: Electronic Literature Conference, Brown University, Providence US.

September 2010: "Cosmopoetics as New Media Poetry", Cosmopoetics Conference, Durham University, Durham, UK.

December 2010: "My Creative Work in New Media", University of Western Sydney, talk at the International Roundtable on New Media Writing and Art, held at the NSW Teachers' Federation, Sydney.

June 2011: "The Griot and the Renku: interactive generative imagetext in the work of D. Fox Harrell", University of East Anglia.

July 2011: "A Posthuman Cosmopolitanism and New Media Writing", Film and Media Conference, University of London.

September 2011: "Snaking the Borders: a posthuman cosmopolitanism and computer-based text generation", Seminar, Writing and Society Research Centre, University of Western Sydney

March 2012: Talk about "Film of Sound", Short Takes on Long Poems Symposium, Auckland University.

June 2012: "Musico-literary miscegenations in new media writing", Literature and Music Conference, Lucian Blaga University, Sibiu, Romania.

July 2012: "Sound Rites: sound and word synergies in new media writing", Mix conference, Bath Spa University.

July 2014: "Musico-literary Miscegenations between words and sound in New Media Writing", Literature, Historiography and Aesthetics, Institute of Musical Research, University of London.

July 2014: "Musico-literary miscegenations: relationships between words and sound in new media writing", Electronic Literature Organisation Conference: Hold the Light, University of Wisconsin-Milwaukee, USA.

September 2014. "Musico-literary miscegenations: relationships between words and sound in new media writing", Writing and Society Research Centre seminar series, Western Sydney University.

August 2015: Hazel Smith: "Digital manipulation of the voice in new media writing", The End(s) of Electronic Literature, Electronic Literature Organisation Conference, University of Bergen, Bergen, Norway.

 July 2017: Dean, Roger, and Hazel Smith. "Deep Writing: Computational Exchanges between Language, Code, Computer Learning and Creative Writing". Paper at the Electronic Literature Organisation Conference: Affiliations, Communities, Translations, University of Fernando Pessoa, Porto, Portugal.

December 1st, 2018. "Strategising Creativity: Writing, Experimentation, Multimedia", Keynote Address at the NSW Teachers Association Conference, #LetsCreate, Clancy Auditorium, University of New South Wales.

February 2021: Participation in class/forum on multimedia writing via Zoom at Washington State University, USA.

May 2021: Floortalk and Q and A for "Heimlich Unheimlich" exhibition at Edith Cowan University Gallery 25.


## Creative Writing: Books, scores, catalogues

Smith, Hazel. 1986. *Threely*, Peterborough, Spectacular Diseases Imprint.

Smith, Hazel, Sieglinde Karl and Graham Jones. 1990. *TranceFIGUREd Spirit*, Sydney/London, Soma Publishing.

Smith, Hazel. 1991. *Abstractly Represented*: *Poems and Performance Texts 1982-1990*, Sydney, Butterfly Books.

Smith, Hazel and Roger Dean. 1992. *Poet Without Language*, Sydney, Australian Music Centre, 1992. (Score).

Hamilton, Kate, Sieglinde Karl, Ron Nagorcka, Hazel Smith. 1996. *Secret Places*, Launceston, Queen Victoria Museum and Art Gallery.  (Publication accompanying installation/collaboration).

Smith, Hazel. 2000. *Keys Round Her Tongu*e*: short prose, poetry and performance texts,* Soma Publications, Sydney, 2000.

Smith, Hazel. 2008. *The Erotics of Geography*, *poetry, performance texts, new media works*, Tinfish Press, Kaneohe, Hawaii (with CD-Rom)

Smith, Hazel. 2016. *Word Migrants,* Giramondo Publishing, Sydney.

Smith, Hazel. 2022. *Ecliptical*, ES-Press, Spineless Wonders, Sydney.

**Creative Writing: Publication of poems and performance texts in journals and magazines (including on-line journals).**

Smith, Hazel. 1982. "Fish", *PTO*, p.1.

Smith, Hazel. 1982. "Cycling", *Tops*, p.14.

Smith, Hazel. 1983. "Inside Out", *Stride*, May, p.3.

Smith, Hazel. 1983. "The Arranged Marriage", *Strange Mathematics*, Issue Four, p.19.

Smith, Hazel. 1983. "Torchbearer", *Cyphers* 19, Summer, p.31.

Smith, Hazel. 1983. "Tantrum", *The Third Eye*, August/September, p.15.

Smith, Hazel. 1984. "Memory", *The Third Eye*, April, p.31.

Smith, Hazel. 1984. "Person to Person", *Graffiti*, p.8.

Smith, Hazel. 1984. "Death by Stoning", *Sepia*, p.32.

Smith, Hazel. 1985. "The Wait", *Cyphers 24*, Winter, p.41.

Smith, Hazel. 1986. "Bill's Picture", "More Menstrual Than the Moon" and "The Search" *Slow Dancer*, Summer, pp.6-7.

Smith, Hazel. 1986. "The Launching", *Sol*, Winter, p.17.

Smith, Hazel. 1986. "Plus Five", *Reality Studios*, pp. 31-35.

Smith, Hazel. 1986. "Odd But Even", *Figs*, December, pp.17-22.

Smith, Hazel. 1986. "One Three Five", in *First Offense*, pp.26-31.

Smith, Hazel. 1987. "Marks Karl", *Tasmanian Marks and Relics*, Launceston, Tasmanian State Institute of Technology. No page numbers.

Smith, Hazel. 1988. "Abstractly Represented", *Pages*, Summer, pp. 3-8.

Smith, Hazel. "Texts Weave World Tomb", *Tasmanian Poetry Festival Programme*, 1989 pp.10-11.

Smith, Hazel. 1989. "Odd But Even", *The Age Monthly Review*, Vol. 9, no.9, p.6.

Smith, Hazel. 1994. A special edition of *Pages* (UK) was devoted to my work including publication of "Nuraghic Echoes".

Smith, Hazel. 1995. "Mirror", "The Next Room", "The Woman" and "Variation" in *Southerly*, Vol. 55, No. 4, pp. 132-135.

Smith, Hazel. 1996. "The Riting of the Runda", *W/Edge*, No. 2, pp. 28-32.

Smith, Hazel. 1996. "The Critic" and "Textures", *Southern Review*, Vol. 22, No.3, pp. 295-296.

Smith, Hazel. 1996. "Moving The Landscapes" and "Word Earth World" *W/Edge*, No.3, pp. 31 and 39.

Smith, Hazel. 1997. "Walking the Faultlines, *Tinfish,* No.4, pp. 47-50.

Smith, Hazel. April 1997. "The Charge of Poetry", *Brisbane Review,* p. 13.

Smith Hazel. 1998. "Anxiety", *Heat 10*, p. 61.

Smith, Hazel. 1999. "Story" from Nuraghic Echoes, *Southerly*, Vol.59, No.2, pp.121-124.

Smith, Hazel. 1999. "Returning the Angles", *Jacket 7*, http://jacketmagazine.com/07/smith-hazel.html.

Smith, Hazel. 1999. "Imagining Cities", *Tinfish,* No 8. p. 39.

Smith, Hazel. 1999. "The Musecal Detective", *Southern Review*, Vol.32, No.3, pp. 302-304.

Smith Hazel and Sieglinde Karl. 1999. *Secret Places* (web version) for web journal *HOW2* at https://www.asu.edu/pipercwcenter/how2journal/archive/online_archive/v1_2_1999/current/hazel/index.html.

Smith, Hazel. 2000. "Fullers' Walnut Cake", *Cordite,* No.6 and No. 7, p. 11.

Smith, Hazel. 2000. "Perguiltspek" and "Poetics", Vol.2, No.1, *Southern Review*, pp. 90-91.

Smith, Hazel. 2000. "Spacism" *Outlet 6: Stars*, pp. 8-10.

Smith, Hazel. 2000. "Acouslytic", in the sleeve notes for Roger Dean, *Acouslytic: Acousmatic and electroacoustic works*, CD, Tall Poppies, TP153, Sydney.

Smith, Hazel. 2001. "The Performance", *Tinfish*, No.10, p.20.

Smith, Hazel 2001. "The City and The Body", *Meanjin,* Vol. 60. No.1, pp. 170-175.

Smith, Hazel 2001. "The Poet Who Travels", *Sugar Mule* at http://sugarmule.x10.mx/7hSmith.htm

Smith, Hazel 2001. "Three Women" and "The Misunderstanding", *Slope 11 and 12* at http://slope.org/archive/eleven/smith.htm (Link no longer viable)

Smith, Hazel. 2002. "Musical Agenders", *Southern Review, Net Work, The Politics of Work in an Information Age*, vol. 34, no.3, pp.117-118.

Smith, Hazel. 2002. "The Decision" in *Shampoo* http://www.shampoopoetry.com/ShampooTwelve/smith.html. (Link no longer viable)

Smith, Hazel. 2002. "Ten Fridays Ago", *Sugar Mule,* http://sugarmule.x10.mx/14Smith-h.htm

Smith, Hazel. 2002. "Acts of Omission", *Sugar Mule,* http://sugarmule.x10.mx/14Smith-h.htm

Smith, Hazel. 2002. *"Priceless", PORES: An Avant-Gardist Journal of Poetic Research*, issue 2, http://www.pores.bbk.ac.uk/2/index.htm

Smith, Hazel. 2003. "Burnt Dawn", "The Poet Who Travels", "Musical Agenders" and "Heredities" in *Thylazine* http://www.thylazine.org/issue7no (link longer viable)

Smith, Hazel. 2003."Female Geography", *Slope 18,*
http://www.slope.org/archive/issue18/index.php?file=oz_smith.htm&sec=oz (link no longer available)

Hazel Smith. 2004."the writer, the performer, the program, the madwoman" *How2,*
https://www.asu.edu/pipercwcenter/how2journal/archive/online_archive/v2_2_2004/current/multimedia/thewriter.htm

Hazel Smith. 2005. "The Poetics of Uncertainty". *Tin Fish Net*, Tinfish Press, Susan Schultz (ed.) http://www.tinfishpress.com/tinfishnet2/smith.html. (Link no longer available). Republished in Hazel Smith, 2008. *The Erotics of Geography*, *poetry, performance texts, new media works*, Tinfish Press, Kaneohe, Hawaii (with CD-Rom)

Smith, Hazel, 2006. "First" *Tinfish 16/Trout 13,*
http://www.trout.auckland.ac.nz/journal/13/13_43.html.

Smith, Hazel. 2006. "Emergences", *Tinfish 16/Trout 13,*
http://www.trout.auckland.ac.nz/journal/13/13_44.html.

Hazel Smith. 2006.  "Translations", *How2*, vol. 2, no. 4,
https://www.asu.edu/pipercwcenter/how2journal/archive/online_archive/v2_4_2006/current/pacific/hazel_smith.html

Hazel Smith. 2006. "The reader of my book", *How2*, vol. 2, no. 4,
https://www.asu.edu/pipercwcenter/how2journal/archive/online_archive/v2_4_2006/current/pacific/hazel_smith.html

Hazel Smith. 2006. "The idea of elegy", *How2*, vol. 2, no. 4,
https://www.asu.edu/pipercwcenter/how2journal/archive/online_archive/v2_4_2006/current/pacific/hazel_smith.html

Smith, Hazel. 2006. "In Camera". *Jacket*, vol. 31, http://jacketmagazine.com/31/smith-hazel.html

Hazel Smith, 2007. "She is not on the Internet", *The Material Poem: An Anthology of Text-based Art and Intermedia Writing,* non-generic publications p. 156.
http://www.nongeneric.net/publications/materialpoem_ebook.pdf.

Smith, Hazel. 2007. "Mini-Histories", *The Material Poem: An Anthology of Text-based Art and Intermedia Writing,* non-generic publications pp. 157-159.
http://www.nongeneric.net/publications/materialpoem_ebook.pdf

Smith, Hazel. 2012. "Student Teacher-Relations" and "The Driver", *Poetry New Zealand*, vol.45, pp. 68-69.

Smith Hazel. 2013. "Experimentalism" and "Slowly Time is Moving Fences", *Southerly*, vol. 72, no2, pp.142-144.

Smith, Hazel. 2014. "The Poetics of Discomfort", "Verdict", "Revolutions" *in Otoliths*
http://the-otolith.blogspot.com.au/2014/10/hazel-smith.html

Smith Hazel. 2014. "The Decision", Issue 9, *Seizure*, http://seizureonline.com/the-decision/

Smith, Hazel. 2014. "Choice", "The Right to Intervene", "Stitch", "The Cud", *Stride*,
http://www.stridemagazine.co.uk/Stride%20mag%202014/May2014/hazelSmith.may14.htm (link temporarily unavailable, archiving in progress)

Smuth, Hazel. 2014. "The Chairs", *Australian Poetry Journal*, vol.4, n.1, p.18.

Smith, Hazel. 2014. "The Wrong Tom Jenks", *Gangway#46. Madrigalesque*:
http://www.gangway.net/46/gangway46.smith.html (link no longer available). Poem republished in Hazel Smith, 2016, *Word Migrants*, Giramondo Publishing, Sydney.

Smith, Hazel. 2014. "Smoked Mirrors" "Snow Talk", *Mascara Literary Review*,
http://mascarareview.com/hazel-smith/http://mascarareview.com/hazel-smith/

Smith, Hazel 2017. "Partial Eclipse", *Seizure,*
http://www.seizureonline.com/content/2017/12/11/partial-eclipse

Smith, Hazel, 2017, "Democracy for Dummies", *Southerly,* vol. 77. No 3, 108.

Smith, Hazel, 2018. "Time Machinations", *Meanjin,* vol. 77, no. 2.

Smith, Hazel, 2018. "Days of Rage", *Molly Bloom*, 17
https://mollybloom17.weebly.com/hazel-smith.html

Smith, Hazel, 2018. "Bigfoot", *Southerly,* Volume 78, no.3, pp. 238-239.

Smith, Hazel, 2019.  "Elsewhere" and "Fractals", *Poetry Salzburg,* no. 34, 2019, pp. 68-70.

Smith, Hazel, 2019. "Snow Monkeys", *Tears in the Fence* (UK), no.70, 2019, p.73.

Smith, Hazel, 2019. "The Talkers", *StylusLit,* Issue 6, https://styluslit.com/poetry/the-talkers/

Smith, Hazel, 2019. "Tin Men and the Telephone", *Stereo Stories*, https://www.stereostories.com/tin-men-and-the-telephone-at-ronnie-scotts-jazz-club-july-2017-poem-by-hazel-smith/

Smith, Hazel, 2019. "Travel Diary", *Stilts*, Issue 6, https://www.stiltsjournal.com/current-issue

Smith, Hazel. 2020. *Learning to be Human*. This is a selection of poems: "Trilling Feathers", "Pruned Time Bears Anything", "Brewed But", "Fame's Hark", "James Comey and Donald Trump: A Revenge Drama", "Seeing Red", "Personhood: A Few Preliminaries", SOd Press, https://staleobjectsdepress.tumblr.com/post/618884974098235392/hazel-smith-learning-to-be-human

Smith, Hazel. 2020. "Ash and Berries: Communing with John Ashbery". *Australian Poetry Journal*, Ellen van Neerven, David McCooey, Felicity Plunkett, Eunice Andrada (eds.), p.87.

Smith, Hazel, 2021. "The Accountant (or Brexit for Breakfast)"; "Faking it"; "Emergent Emergencies"; "Postscript"; "Cool Shrug", *Otiliths,* Issue 62, 2021. https://the-otolith.blogspot.com/2021/03/hazel-smith.html

Smith, Hazel, 2021. "Musing*", Communion Arts Journal,* https://walleahpress.com.au/communion-15-Hazel-Smith.html

Smith, Hazel. 2021. "The Child" and "Dedication", *Social Alternatives*, Aidan Coleman (ed). vol. 30, no.3. pp.30-31. https://socialalternatives.com/issue/poetry-to-the-rescue/

### Creative Writing: Recordings of poetry and performance work on CD and the Internet

Smith, Hazel. 1994. *Poet Without Language*, CD, Sydney, Rufus Records, RF005.

Smith, Hazel. 1994. "Simultaneity", *Windows in Time,* Tall Poppies, TP039, Sydney.

Smith, Hazel and Dean, Roger. 1996. *Nuraghic Echoes*, CD, Rufus Records, RF025.

Dean, Roger and Smith, Hazel. 1997. "Lowering The Sky", sound recording on CD, Andrew Levy and Bob Harrison, (eds.) *Crayon*: *Festschrift for Jackson Mac Low,* New York, Crayon. Also recorded on *Acouslytic*, Tall Poppies Records, TP153, Sydney.

Smith Hazel 1997. *Secret Places, HOW2*, Vol.1.No. 2 at
https://www.asu.edu/pipercwcenter/how2journal/archive/online_archive/v1_2_1999/current/hazel/index.html. Audio recording and text.

Smith, Hazel and Roger Dean. 1999. "Returning the Angles", *Jacket 7*,
http://jacketmagazine.com/07/smith-hazel.html. Audio recording and text. (Requires Real Player which may no longer work). Now available at http://www.australysis.com/hear-see-read/aLYS-works/worksHText.html

Smith, Hazel  and Roger Dean. 2004. "the writer, the performer, the program, the madwoman, *How2,*
https://www.asu.edu/pipercwcenter/how2journal/archive/online_archive/v2_2_2004/current/multimedia/smith.htm . Also available at http://www.australysis.com/hear-see-read/aLYS-works/worksHText.html

Smith, Hazel, Roger Dean and Greg White. 2006. "The Space of History", PennSound
http://www.writing.upenn.edu/singles/index.php. Also available at
http://www.australysis.com/hear-see-read/aLYS-works/worksHText.html

Smith, Hazel and Roger Dean. 2007. "Mid-Air Conversations," performance work, originally published, Pennsound: http://writing.upenn.edu/pennsound/x/Smith-Dean.html
New link for this piece: http://www.australysis.com/hear-see-read/aLYS-works/worksHText.html

Smith, Hazel and Roger Dean, 2008, "Ubasteyama" in *Music of the Spirits*, curated by Michael Atherton and Bruce Crossman, Wirripang, CD, Wirr 011.

Smith, Hazel and Roger Dean, 2008. "Minimal"*, How2,*
http://www.asu.edu/pipercwcenter/how2journal/vol_3_no_2/new_media/smith_dean/smith_dean.html Also available at http://www.australysis.com/hear-see-read/aLYS-works/worksHText.html

Hazel Smith and Roger Dean, 2010. "Hanging Betsy" and "Ubasuteyama", Originally published in *Ekleksographia,* vol. 2,
http://ekleksographia.ahadadabooks.com/brown/authors/dean_smith.html Now available at http://www.australysis.com/hear-see-read/aLYS-works/worksHText.html

Hazel Smith and Roger Dean, 2010. "Speaking Straight", *aslongasittakes*, vol. 5. at
http://www.aslongasittakes.org/issue5.html

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*Drunken Boat 12* and subsequently published in *Hyperrhiz: New Media Cultures*, Vol. 8, 2011 at http://hyperrhiz.io/hyperrhiz08/gallery/speak-far-and-wide.html
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Smith, Hazel, Roger Dean, Greg White, 2014. "The Blue Bus", *Gangway#46. Madrigalesque
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http://soundsrite.uws.edu.au/soundsRiteContent/Four&More(volume7)/FourAndMore2015Info.html

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### Multimedia work on the internet or on CD Rom

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Smith, Hazel and Roger Dean. 1998. "Walking The Faultlines"*,* on *Cyberquilt: an ICMA CD—Rom Anthology*, San Francisco, International Computer Association.

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Smith, Hazel and Roger Dean, 2010. "Clay Conversations" originally published in *Scan: Journal of Media Arts Culture* at http://scan.net.au/scan/gallery/works/smith_april10/smith.php. In 2012 published in

*Hyperrhiz* 09 at http://hyperrhiz.io/hyperrhiz09/gallery/clay-conversations.html

Luers, Will, Roger Dean and Hazel Smith, 2013. "Film of Sound". *Cordite Poetry Review,* http://cordite.org.au/ekphrasis/film-of-sound/

Smith, Hazel, Will Luers, Roger Dean. 2014. "motions", *DP for DB: Digital Poetry for Drunken Boat*, *Drunken Boat* (20) http://glia.ca/2014/db/  Also published in the *Electronic Literature Collection* 3 (the premiere showcase for electronic literature) in 2016. http://collection.eliterature.org/3/work.html?work=motions

Luers, Will, Hazel Smith and Roger Dean, 2016, *novelling*, Dublin: New Binary Press, http://novelling.newbinarypress.com/ Republished Electronic Literature Collection, vol. 4, Kathi Inman Berens, John T Murray, Lyle Skains, Rui Torres, Mia Zamora (eds) https://collection.eliterature.org/4/novelling

In 2017, *novelling* was shortlisted for the international Turn on Literature Prize. This is part of the Turn on Literature Project which is co-funded by the Creative Europe Program of the European Union. As a result of being on the shortlist *novelling* was shown in exhibitions in libraries in Norway, Denmark and Romania. In 2018*, novelling* won the Electronic Literature Organisation's Robert Coover Award for a work of electronic literature.

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Smith, Hazel and Roger Dean. 2020.  "The Lips are Different", *The Digital Review,* https://thedigitalreview.com/issue00/lips-are-different/index.html*,* creative work accompanying article.

Smith, Hazel, Sieglinde Karl-Spence, Roger Dean, 2020*. "*Heimlich Unheimlich"*, un(continuity): Electronic Literature Organisation 2020 Virtual Exhibition,* https://projects.cah.ucf.edu/mediaartsexhibits/uncontinuity/Smith/smith.html

Luers,Will and Hazel Smith and Roger Dean, 2022. "Dolphins in the Reservoir"*, in The New River*, https://thenewriver.us/dolphins/  and *Text, Special Issue Digital Realism* https://textjournal.scholasticahq.com/article/57766-_digital-realism_-creative-works

## Creative Writing: Inclusions in page-based and multimedia anthologies

Smith, Hazel. 1991. "Threely" in *Floating Capital: New Poets From London*, Potes and Poets, Connecticut, pp. 111-119.

Smith, Hazel. 1994. "Simultaneity", *Australian Compositions for Improvisors*, Jeff Pressing (ed.), Melbourne, La Trobe University Press, pp. 100-101.

Smith, Hazel. 1995. "Demigod" in Sue Rowley (ed.), *Crossing Borders: Contemporary Australian Textile Art*, University of Wollongong, p. 26.

Smith, Hazel, 1997. "The Riting of the Runda" in *Australian Mosaic*: *an anthology of multicultural writing*, Sonia Mycak and Chris Baker (eds.), Heinemann, Melbourne, pp.56-58.

Smith, Hazel, 1997. "Slowing the Miles" in Andrew Levy and Bob Harrison (eds.) *Crayon: Festschrift for Jackson Mac Low*, New York, p. 73.

Smith, Hazel, 2001. Extract from "Poet Without Language" included in *Homo Sonorus* Dmitry Bulatov (ed.), National Centre for Contemporary Art, Kalingrad, Russian Federation. This is an extensive anthology, in print and CD form, of international sound poetry.

Smith, Hazel and Dean, Roger. 2001."The Musecal Detective", *AltX*, http://www.altx.com/audio/networkvoices.(Link no longer functional) Now available at http://www.australysis.com/hear-see-read/aLYS-works/worksHText.html

Roger Dean, Anne Brewster and Hazel Smith, 2007. soundAFFECTs, multimedia work, *The Material Poem: An Anthology of Text-based Art and Intermedia Writing*, non-generic publications embedded in p.160.
http://www.nongeneric.net/publications/materialpoem_ebook.pdf. Entry still functional but multimedia link non-functional: now available at http://www.australysis.com/hear-see-read/aLYS-works/worksNewM.html

Hazel Smith and Roger Dean, 2007. *the space of history* in *The Material Poem: An Anthology of Text-based Art and Intermedia Writing,* James Stuart (ed.), performance work, non-generic publications embedded in p. 161.
http://www.nongeneric.net/publications/materialpoem_ebook.pdf Entry still functional but multimedia link non-functional: now available at http://www.australysis.com/hear-see-read/aLYS-works/worksNewM.html

Smith, Hazel. 2013. "Feisty and Childless, "Feelings and Algorithms", "Soundtracks" in *The Other Room Anthology* 5. Tom Jenks, James Davies and Scott Thurston (eds.), The Other Room, Manchester, pp. 88-90.

Smith, Hazel. 2015. "The Other Room", "The Wrong Tom Jenks", "The Bleeding Obvious", "Negotiating", *The Other Room Anthology* 7, James Davies, Tom Jenks and Scott Thurston, (eds.), The Other Room, Manchester, pp.76-80.

Smith, Hazel. 2015. "Subvoices" in *An Educated Desire,* Scott Thurston (ed.) Knives, Folks and Spoons Press, Newton-le-Willows, Merseyside.

Smith, Hazel, Will Luers and Roger Dean. 2016. "motions". *Electronic Literature Organisation Collection 3*. http://collection.eliterature.org/3/work.html?work=motions. The collection was launched and exhibited at the Stedman Gallery, Rutgers University and The Kitchen, New York.

Smith, Hazel. 2017. "Metaphorics" and author's statement in *Women, Poetry, Migration: An Anthology,* Jane Joritz-Nakagawa (ed.) Theenk Books, New York, pp. 100-104.

Smith, Hazel. 2019. "Listening", *Shuffle Microlit anthology*, Cassandra Atherton (ed.) Spineless Wonders, 2019, p.79.

Smith, Hazel. 2019. "Tennis Court Ode", *Ashbery Mode*, Michael Farrell (ed.), Tinfish Press, Hawaii, p.93.

Smith, Hazel. 2020. "Plague"  in *The Incompleteness Book*, Julia Prendergast, Shane Strane and Jen Webb (eds.), Recent Work Press, p.127.

Smith, Hazel, 2021. "Missing' and "Viral Year". *The Incompleteness Book 11*, Julia Prendergast, Eileen Herbert-Goodall and Jen Webb (eds.), Recent Work Press, pp. 67-68.

Welton, Matthew and Hazel Smith, 2021. "Holding the Vertical". *Poetry and Covid-19,* Anthony Caleshu and Rory Waterman. (eds), Shearsman Books, pp. 91-94.

## SELECTED PERFORMANCES, BROADCASTS, EXHIBITIONS AND COMMISSIONS (CREATIVE WORK).

**(Please note that the performances are of my own work).**

October 1989: performance at the Tasmanian Poetry Festival. The performance was recorded by the ABC.

June 1990: performance of text-sound pieces, which included pieces of my own, in the Verbrugghen Hall, Sydney Conservatorium of Music.

This performance was recorded by the ABC and was described in both The Sydney Morning Herald and on Radio National, as "a virtuoso performance".

October 1990: performance of my own work in the series "Writers in Recital" at the Art Gallery of NSW.

1991: creation and performance of a collaboration "Trance*FIGURE*d Spirit" with artist Sieglinde Karl and dancer/performer Graham Jones. The project appeared in its entirety, in the form of an exhibition, several performances and an accompanying book, at ArtHouse, Ritchies Mill Arts Centre, Launceston, Tasmania, from October 7th to 28th 1990. A performance of part of the project was given by the Tasmanian Dance Company at TasDance studios in Launceston on December 10th, 1989.

March 1991: performance of own work in a new series called "Irrationales" at the Harbourside Brasserie, Sydney.

July 1991: performance in the Subvoicive poetry reading series at the Institute for United States Studies in London.

September 1991: a reading/performance at the University of New South Wales as part of Feminist Book Fortnight.

October 1991: I performed "Poet Without Language", using voice and pre-recorded tape, in the austraLYSIS concert at the Conservatorium of Music, Sydney.

1991: Recording of "Simultaneity", a text-sound composition for voice and keyboard improvisor, for the ABC.

1992: performance of own work at the Evil Star, Sydney.

1992: performance of own work at Long Bay Detention Centre, Sydney.

1992: performance of own work at the Metro Arts Centre in Queensland.

1992: poetry reading and talk about my work at Sydney University.

1992: "Poet Without Language", text-sound collaboration with Roger Dean. Broadcast on The Listening Room, ABC Radio. Commissioned by the ABC.

September 1992: poetry and sound-text performance at The Edge Theatre, Newtown, Sydney.

September 1992: poetry reading, Open Day, University of NSW.

December 1992: "Caged John Uncaged", text-sound collaboration with Roger Dean on Returning the Compliment: A Tribute to John Cage, ABC radio. Commissioned by the ABC.

January 1993: "Silent Waves", text-sound collaboration with Roger Dean on ABC, Jazztracks.

February 1993: Radio France discussion about and broadcast of "Poet Without Language".

March 1993: poetry reading with John Tranter and Robert Adamson, University of NSW.

April 1993:  performed "Silent Waves" and "Caged John Uncaged" at Auckland University and recorded "Silent Waves" for New Zealand Radio.

April 1993: poetry reading in the School of English, University of Auckland.

April 1993: performance of "Black Desert", text-sound collaboration with Sandy Evans, at the Sydney Conservatorium of Music.

May 1993: poetry reading and talk about my work at Sydney University.

May 1993: poetry reading at Perth Writers' Society.

August 1993: studio recording for the ABC of "Black Desert" (text-sound collaboration with Sandy Evans).

August 1993: performance in Sydney at the Korean Writers' conference.

September 1993: poetry reading at New College, University of New South Wales.

In September 1993: "Poet Without Language", collaboration with Roger Dean, was nominated by the ABC for the Prix Italia in Rome.

March 1994: "Nuraghic Echoes" (a text-sound collaboration with Roger Dean) broadcast by ABC on The Listening Room.

May 1994: poetry reading at the Johnny Otis Club, Sebastopol California.

May 1994: poetry reading and short talk at Stanford University, USA.

July 1994: poetry reading in the Subvoicive poetry reading series in London.

September 1994: performance of "The Riting of the Runda", joint collaboration with Roger Dean, in the Eventspace series, the Performance Space, Redfern, Sydney.

December 1994: poetry reading at Ariel Books, Sydney.

March 1995: poetry reading arranged by the Poet's Union at Gleebooks, Sydney.

May 1995: poetry reading at Charles Sturt University, Bathurst, New South Wales.

August 1995: performance of "The Riting of the Runda" at the Conservatorium of Music, Sydney.

September 1995: performance with Roger Dean in the Spring Writing Festival at the Sydney Writers' Centre.

December 1995: performance with Roger Dean at the Cultural Studies Conference, Charles Sturt University, Bathurst, NSW.

January 1996: performance with Roger Dean for Words and Music, a conference held by The Association for the Study of Australian Literature and the Library Society, Sydney.

1996: Collaborative installation project *Secret Places*, with artist Sieglinde Karl, musician Ron Nagorcka, and photographer Kate Hamilton. Exhibited, with accompanying publication, at the Queen Victoria Museum and Art Gallery in Launceston, at the Tasmanian Museum and Art Gallery in Hobart, and subsequently, in 1997, at the Waverley Art Gallery, Melbourne.

March 1996: performance at the Salamanca Writers' Festival, Hobart, Tasmania.

May 1996: performance in the "What is Music?" series at the Harbourside Brasserie, Sydney.

July 1996: interview and short performance on Art Today on the ABC.

July 1996: The Word in (Cyber) Space: whole evening of text-sound with Roger Dean at the Performance Space, Sydney. The interactive hypermedia installation "Walking The Faultlines"*,* developed collaboratively with Roger Dean and with technical assistance from Greg White, was made available to the public for the whole week.

September 1996: performance at the Assembling Alternatives: Poetry Conference /Festival, New Hampshire, USA.

October1996: whole evening performance at the Subvoicive poetry reading series, London.

October 1996: poetry performance at Brunel University, London.

October 1996: Cambridge University poetry reading in the Ponana series.

November 1996: performance at Huddersfield Contemporary Music Festival.

May 1997: performance at the Strawberry Hills Hotel, Sydney, arranged by Sydney Improvised Music Association.

August 1997: performance of "Secret Places" at The Performance Space, Sydney.

September 1997: performance with Greg White at the Women's Music Festival, Sydney.

November 1997: performance at the Soundings Poetry Festival. Also broadcast on the ABC program, Poetica.

December 1997: performance at the Performance Space, Sydney, as part of the austraLYSIS multi-media series.

September 1998: "The Musecal Detective" (collaboration with Roger Dean), ABC broadcast for National Poetry Day, New Music Australia.

September 1998: "Returning the Angles" (collaboration with Roger Dean), ABC commission and broadcast for The Listening Room program.

December 1998: two performances with austraLYSIS of my own works at The Performance Space, Sydney.

2000: performance at the Subvoicive Poetry reading series in London

2000: performance at the Performance Space, Sydney of "The Egg, The Cart, The Horse, The Chicken", a hypermedia work I wrote in the program Flash with animated words and split screen. Sound by austraLYSIS.

2001: ABC Listening Room broadcast of "The Erotics of Gossip", a 35-minute performance piece (collaboration with Roger Dean), commissioned by the ABC.

2001: Performance at the Performance Space, Sydney of a multimedia version of "Prosethetic Memories", a fictocritical collaboration with Anne Brewster and myself, programmed in VRML.

2002: poetry reading at the Tasmanian Poetry Festival.

2002: poetry reading at the NSW Autumn Writers Festival.

2002: poetry reading at the Brett Whitely Studio, Sydney.

2002: poetry reading at the Australian National Poetry Festival.

2002: guest artist on the radio program Fretless on Artsound Canberra.

2002. "DarkLight": collaborative mixed-media installation with artist Sieglinde Karl exhibited at the Design Centre, Launceston, Tasmania. Accompanying leaflet.

2002: multimedia performance with Roger Dean at an Arts Wednesday at the University of Canberra.

2002: "The Egg, The Cart, The Horse, The Chicken" included in the Seattle Poetry Festival, US, multimedia event.

2002: two performances of own work as part of austraLYSIS performances at the Powerhouse Museum, Brisbane.

October 2003: poetry reading, with Jen Webb and Maria Glyn-Daniel, representing the UC Centre for Writing as part of Turn the Page, a one day literary festival at the National Library of Australia, organised by the ACT Writers Centre.

November 2003: poetry reading at The Loft poetry reading series at UTS, Sydney.

November 2003: performance of my own work as part of an austraLYSIS multimedia event at the Sydney Conservatorium of Music.

2003: Hazel Smith and Roger Dean: "The Egg, The Cart, The Horse, The Chicken" included in the multimedia showcase FutureWord, Bumbershoot Festival, US.

2004: presentation of performance and multimedia work at a Bimbimbie event, University of Canberra.

April 2004: performances with austraLYSIS of my own work at The University of Queensland, The Queensland Conservatorium of Music, Griffith University, and the Judith Wright Centre, Brisbane.

July 2004: poetry reading at the Contemporary Writing Environments conference at Brunel University.

July 2004: performance and multimedia presentation as part of "Spelt#3", one of a series of events featuring experimental writing (with a bias towards performance and multimedia), curated by Caroline Bergvall at The Horse Hospital, London.

October 2004: performance of Hazel Smith and Roger Dean, "the space of history" with austraLYSIS at the Conservatorium of Music, Sydney.

April 2005: performances of "the space of history" and "the writer the performer the program the madwoman" (collaborations with Roger Dean), in the program austraLYSIS: Jazz and Sound in Multiple Dimensions on ABC Classic FM.

September 2005: performance of "Time, the Magician", a new media collaboration with Roger Dean at the Sydney Conservatorium of Music.

October 2007: Hazel Smith and Roger Dean. "The Afterlives of Betsy Scott", (a technodrama, 25 mins in length) Airplay, ABC Radio National.

October 2007: Performance of Hazel Smith and Roger Dean, "Live Music, Dead Bodies" and "Snowtalking" performed by austraLYSIS at the Conservatorium of Music, Sydney.

April 2008: Performance of Hazel Smith and Roger Dean, "Ubasteyama" at the Aurora Festival, Sydney.

December 2008: Showing of Hazel Smith and Roger Dean "Instabilities" and performance of "Ubasteyama" at the Conservatorium of Music, Sydney.

December 2009. Showing of Hazel Smith and Roger Dean "Instabilities 2" and Hazel Smith, Joanna Still and Roger Dean, "Clay Conversations" at the Conservatorium of Music. Sydney

July 2010: Broadcast for New Music Up Late, ABC, including performances of "Clay Conversations 2", "Snowtalking" and "Toy Language 1".

September 2010: Poetry Reading at the Cosmopoetics Conference, Durham University Durham.

October 2010: Poetry Reading with Robert Sheppard in The Blue Bus poetry reading series, London.

October 2010: Performance of "Clay Conversations", "Snowtalking" and "Hanging Betsy" at Aarhus Musikhus, Denmark.

October 2010: Presentation of multimedia works at Kingston University, UK.

October 2010: Performance of own works at Surrey University, UK.

October 2010: Performance of own works at Goldsmith's College, London.

November 2010: Broadcast of "Live Music, Dead Bodies" on New Music UpLate by the Australian Broadcasting Corporation.

December 2010: Performance by Jenny Duck-Chong, Halcyon and austraLYSIS of "Toy Language 2" by Roger Dean and Hazel Smith, at the Conservatorium of Music, Sydney. Recorded by the ABC for broadcasting in 2011.

December 2011: "Film of Sound", new video work by Will Luers, Hazel Smith and Roger Dean screened at the Conservatorium of Music, Sydney.

March 2012: Contributor to poetry reading for the opening of the Trans-Tasman Poetry Symposium, University of Auckland, with Pam Brown, John Tranter, Susan Schultz and others.

May 2012: Will Luers, Roger Dean and Hazel Smith, "Film of Sound", special screening at the Literature and Music Conference, Sibiu, Lucian Blaga University, Romania.

June 2012: "Film of Sound" exhibited in the Electronic Literature Organisation, Media Arts Show, Morgantown, West Virginia.

July 2012: Poetry performance arranged by The Other Room Series, Leeds Gallery, Leeds, UK.

September 2012: New work with Roger Dean and Greg White, "Disappearing", performed (pre-recorded) at the Sydney Conservatorium of Music.

2013: Will Luers, Roger Dean, Hazel Smith, "Film of Sound", shown at the Portland Experimental Film Festival, Portland, Oregon, US.

2013: Will Luers, Roger Dean, Hazel Smith, "Film of Sound" shown at the Liberated Words Festival, 11, Arnolfini Gallery, Bristol, UK.

August-October 2014. Hazel Smith, Will Luers and Roger Dean collaboration "motions" exhibited/installed at FILE, the Electronic Language International Festival, Brazil.

July 2014: Performance with Roger Dean at The Other Room, Manchester, UK.

https://www.youtube.com/watch?v=bc-xJhMfMT4&t=1s

July 2014: Performance with Roger Dean and poetry reading in the Amid the Ruins poetry reading series at the Daniel Blau Gallery, London UK.

November 2014: Performance with Roger Dean of "Bird Migrants" and "Metaphorics" in an austraLYSIS performance at the Sydney Conservatorium of Music.

June 2015: "Intertwingling", new media collaboration with Roger Dean, included in the SALTS Gallery exhibition Poems 1990-2001 curated by Harry Burke as part of Art Basel, Switzerland.

August 2015: Performance of Hazel Smith and Roger Dean, "Bird Migrants" and "Metaphorics" at the Electronic Literature Organisation Conference/Festival, Bergen, Norway.

August 2015: Performance of "Bird Migrants" and "Metaphorics" at the Angst Gallery, Washington, Vancouver, US.

October 2015: "Film of Sound" (collaboration with Will Luers and Roger Dean) shown in a survey exhibition on video art at the "Marymount California University's Klaus Center for the Arts", USA.

November 2015: Performance of Hazel Smith and Roger Dean, "The Blue Bus" and Hazel Smith and Roger Dean "Scaling the Voices" in an austraLYSIS performance at the Conservatorium of Music, Sydney.

2016. Hazel Smith with Magdalena Ball talking about Word Migrants https://www.blogtalkradio.com/compulsivereader/2016/06/28/hazel-smith-on-word-migrants

2016: "motions" (with Will Luers and Roger Dean) exhibited at Rutgers University and The Kitchen, New York.

2016: Performance with Roger Dean and austraLYSIS of our collaboration "The Character Thinks Ahead" in an austraLYSIS performance at the Conservatorium of Music, Sydney.

July 2017: "novelling" (with Will Luers and Roger Dean) shown at the Seattle Transmedia and Independent Film Festival.

2017: "novelling" (with Will Luers and Roger Dean) chosen for FILE, the Electronic

Language International Festival, São Paulo, Brazil.

July 2017: Performance with Roger Dean of our work "The Character Thinks ahead" at the Electronic Literature Organisation Conference: Affiliations, Communities, Translations, University of Fernando Pessoa, Porto, Portugal.

October 2017: short poetry reading of own work, and John Ashbery's work, as part of a symposium on John Ashbery at Sydney University.

April 2018: Performance of Hazel Smith and Roger Dean, "The Character Thinks Ahead" and "After John: Remembering American Poet John Ashbery" as part of an austraLYSIS performance in the Art of Sound public concert series at The Playhouse, Kingswood Campus of Western Sydney University

August 2018: Performance of collaborations with Roger Dean, "The Lips are Different" and "The Character Thinks Ahead" in a public performance at the MARCS Institute at the Bankstown Campus of Western Sydney University, Milperra.

18th September - 20th October 2018: Exhibition of *Hem of Memory*, a film by Ettore Siracusa (text by Hazel Smith) at Museo Italiano, Carlton, Melbourne with accompanying documentation.  The project was supported by the City of Melbourne Arts Grants program.

October 2018: Poetry reading with Matthew Welton at Five Leaves Bookshop, Nottingham, UK.

October-November 2018. *Film of Sound*, a collaboration with Will Luers and Roger Dean was shown in performances by austraLYSIS at the University of Bath, Birmingham City University Conservatorium of Music, de Monfort University, Leicester and the University of Leeds International Concert Series.

November 2019: Performance of *Heimlich Unheimlich*, a collaboration with Sieglinde Kar-Spence and austraLYSIS, at the MARCS Institute, Bankstown Campus of Western Sydney University, Milperra.

November 2020. Sieglinde Karl-Spence and Hazel Smith. *Heimlich Unheimlich.* Exhibition in the Broadhurst Gallery at the Hazelhurst Arts Cenre and Regional Gallery, October 31st - November 17th.

April-May 2021. Sieglinde Karl-Spence and Hazel Smith. *Heimlich Unheimlich.* Exhibition in Gallery 25. Edith Cowan University Gallery.

2022. Hazel Smith with Anne Brewster, Joy Wallace and Roger Dean. "Snuggle up with Spineless",  launch of *Ecliptical,*
https://www.youtube.com/watch?v=TS8jBgChVtI&t=4263s


2022. Hazel Smith with Magdalena Ball on *Ecliptical*
https://www.youtube.com/watch?v=M_G6ExLaFxY&t=745s

2022. Performance of Torbjörn Hultmark's, *Listening,* performed by Emily Hultmark, Aberdeen Arts Centre (uses poems from Hazel Smith, *Ecliptical*).

## EDITING
From 2003-2006 I was founder editor of *infLect*: *a journal of multimedia writing* which I initiated in 2003 and ran from the School of Creative Communication, University of Canberra. The journal features many of the frontrunners in digital writing internationally and was the first journal of its type in Australia. It is currently archived within the soundsRite site (see next entry).

From 2008 I have been founder co-editor, with Roger Dean, MARCS Auditory Laboratories, Western Sydney University, of a new journal called *soundsRite: an online journal of sound and writing* based at Western Sydney University, http://soundsrite.uws.edu.au/. This is a joint venture between MARCS Instititute and the Writing and Society Research Centre. The journal showcases the work of highly reputable new media artists internationally. soundsRite archives *infLect:* see above.

## CHAIRING CONFERENCE KEYNOTE SESSIONS
2003:  I was invited to introduce the keynote speaker, Bob Perelman, at the Association of Australian Writing Programs conference, University of New South Wales, Sydney.

2004: I was invited to introduce the key speaker, Charles Bernstein, at the Contemporary Writing Environments conference at Brunel University, London.

2014: I introduced filmmaker and curator Sarah Tremlett at an event about poetry film at the South Bank Poetry Festival, London.


## REFEREEING/EXAMINING
I have refereed articles for many journals including *Text, Australasian Journal of American Studies*, *Journal of the Association for the Study of Australian Literature, New Writing: the international journal for the theory and practice of creative writing, Traffic* and *Philament.*

I have also been reader for a number of manuscripts for publishers including Routledge.

I have examined numerous PhD theses at universities such as Sydney University, Curtin University, Griffith University, University of New South Wales, Victoria University and Edith Cowan University.

**STUDY LEAVE** while at UNSW

1994: January and February Study Leave. March to July SSP, including a period as visiting scholar at the University of California, Berkeley.

1996: August to December SSP, December to February Study Leave. Visiting lecturer at King's College, University of London.

2000: March to July study leave at University College, London.

**ADMINISTRATION**

Prior to my academic career I had long-term experience as administrator for the contemporary music group Lysis. This involved organising publicity and arranging rehearsal and travelling schedules for international concert tours and promotions.

1991-2001: Served on numerous occasions on departmental committees such as the management committee, the creative writing committee, the postgraduate committee and the late-essay committee in the School of English, University of New South Wales.

1992 and 1993: Committee Member for the New Zealand and Australian Society for American Studies.

1996 and 1999: School of English, UNSW, grievance officer.

1996: Member of School of English, UNSW, committee for reconsidering first year and upper level courses.

1997-1999: Served on the University Arts Collective Committee, UNSW.

1998: Member of School of English Selection Committee, UNSW, for a temporary member of staff to teach Creative Writing.

1998: Member of School of English Selection Committee, UNSW, for a new staff member.

1999: Organised the School of English display for parents evening, UNSW, with Anne Brewster.

1999: School of English seminar organizer, UNSW.

1999: Member of a Vice Chancellor's Forum to discuss the setting up of a task force that would consider issues related to enterprise bargaining.
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2000: Member of School of English subcommittee to formulate workloads, UNSW.

1990-2001: Convenor of the undergraduate course Creative Writing A, School of English, UNSW.

1990-1999: Convenor of the undergraduate course Creative Writing B, School of English, UNSW.

2000-2001: Joint convenor of the MA in Creative Writing, School of English, UNSW.

1989-present: Public Officer for austraLYSIS productions.

2001: Organised a visit to UNSW (including two seminars) by poet and academic Susan Schultz from the University of Hawaii.

2002: Member of School of Creative Communication committee, UC, for development of the creative project for the undergraduate course Narrative and Interactive Project, also the subject of a successful teaching and learning grant application written by Dr. Jen Webb and Dr. Greg Battye.

2003: Member of School of Creative Communication Committee, UC, to decide revised gold book rules for postgraduate theses with a strong emphasis on creative work.

2002-2004:  Deputy Director for the University of Canberra Centre for Writing. As Deputy Director I set up a website for the Centre for Writing which included profiles of the UC Centre for Writing committee members, news about current events and publications, and also useful links to publications and multimedia sites elsewhere. The site, which was regularly updated, hosted the newsletter of the Association of Australian Writing Programs.

As Deputy Director of the UC Centre for Writing I also organized visits by writers, including American multimedia writer Mark Amerika who gave a staff seminar and an Arts Wednesday talk; distinguished American poet Bob Perelman, who gave the Maria Glyn Daniel lecture; and American multimedia writer Jason Nelson who gave an undergraduate lecture on the undergraduate course "Narrative and Interactive Practice". I also arranged a two-week length sabbatical visit by Joy Wallace, Senior Lecturer at Charles Sturt University, Bathurst, and a seminar by Anne Brewster, University of New South Wales. These visitors networked with members of the School of Creative Communication, creating valuable national and international connections in the school, especially in the emergent area of digital writing.

As Deputy Director of the UC Centre for Writing I organized a number of Arts Wednesday events for writers including Mark Amerika, Libby Gleeson and Julie Jensen, and the Maria Glyn-Daniel lecture 2003. I also organized a reading as part of the ACT Writers' Centre *Turn The Page* Literary Festival at the National Library in 2003.

As Deputy Director of the UC Centre for Writing I set up and edited the journal *infLect (*see EDITING section) of which there were three volumes. I also organized the launch of the journal in May 2003 by Ian Templeman in the UC Council Room.

2005-6: Committee member for the Cultural Studies of Australasia Association Conference in December 2006 at the University of Canberra.

2005-2006: Committee member for the Travel/conference fund, School of Creative Communication.

2007:  Member of the Research and Higher Degrees Committee at the University of Western Sydney.

2009: Organised visit by poet, critic and editor Susan Schultz from the University of Hawaii.

2010: Judge on committee for 3-minute thesis competition, College of Arts, UWS.

2010:  A member of the appointments committee for the Research/Lectureship in Literature at UWS (November).

2011 (circa):  Committee member on a Promotions Committee for Associate Professor and Committee member for a Lectureship in Literature.

2007-2016: At WSU I have been an assessor on numerous Confirmation of Candidature panels, and panels for the initial assessment of MA research projects, and was Chair of the Panel in Lucy Neave's COC in 2010.

2011: Member of College of Arts Working Party UWS (chaired by Hart Cohen) to revise the guidelines for the DCA.

2011, 2013, 2015: Took part in the Creative Ecologies postgraduate event and also gave talks as part of the event.

2012-17: Member of the Writing and Society Executive committee.

2013-2016: Member of the Editorial Board of *The Sydney Review of Books,* University of Western Sydney.

2014: Member of subcommittee for the (US-based) Electronic Literature Organisation.

2014 and 2015: Took part as a mentor in speed mentoring sessions at Western Sydney University.

2015-2016: Part of the Ageing Creatively project, researching into appropriate creative writing strategies for elderly citizens. This included a pilot project in two retirement villages in NSW.

2017. Sat on the committee for the Dean's thesis prize chaired by Anne Rutherford.

**WORK IN THE COMMUNITY**
I have taken part in many public performances, literary festivals and other events that have impacted on the broader community: these are mainly listed elsewhere under other headings. The following items are other additional ways I have contributed to the broader community.

1993: Judge of visual poetry competition, Regional Poetry Festival, Wollongong.

2002: I represented the "Poets for Peace" project by delivering a bound volume of peace poems written in Australia to Parliament House, Canberra together with writer Anne Edgeworth. A worldwide project, "Poets for Peace" involved the online publication of poems by poets all over the world before the 2nd Gulf War.  The collection of poems that we delivered was officially received by the "Pollies Against War" committee in the courtyard at Parliament House, Canberra.

September 2002: I was one of the judges of the National Australian Poetry Performance competition at Balmain Town Hall, Sydney.

April 2003: I was invited to be guest artist on the empyre email discussion list, which is based at COFA, University of New South Wales, but links digital artists internationally. This involved leading discussion topics with other new media artists and critics for two weeks.

October 2007. I gave the book launch speech for Joanne Burns's *An Illustrated History of Dairies,* Giramondo Publishing.

2008. Chair of the Creative Scholarship panel, Writing and Society Research Group, State Library.

October 2010.  I took part in austraLYSIS workshops at Surrey University and Goldsmith's

College, UK.

September 2010. Multimedia collaborations with Roger Dean ("Instabilities 2" and "Clay Conversations") installed at the Biodiversity and the Arts event at the Australian Museum as part of the Sydney Consortium initiative.

2014. Inclusion of my writer's notebook and profile in the Tapa Notebook Collection in the New Zealand Electronic Poetry Collection:
http://www.nzepc.auckland.ac.nz/features/tapa/smith.asp

December 2014: Featured blogger in December for *Southerly* Magazine.

2014-2019: Inclusion of a poem "Bird Migrants" in the touring Bimblebox 153 Birds Art Project, a conservation art project exhibited at a number of regional galleries in Australia.

**MEMBERSHIP OF PROFESSIONAL BODIES**
I am the public officer for austraLYSIS productions, the not for profit charitable body that oversees the activities of the sound and multimedia group austraLYSIS.

I am a member of Australian Poetry and the Electronic Literature Organisation.

**CREATIVE AND RESEARCH WORK: INCLUSION IN UNIVERSITY COURSES**
My creative work has been included as material on many university literature and creative writing courses. Those I know about include courses at University of Aberystwyth, Wales; Kenyon College, US; University of Hawaii, US; University of Buffalo, US; University of New South Wales, Sydney; RMIT Tafe; Melbourne; Western Sydney University; University of Sydney; Charles Sturt University, Bathurst; University of Melbourne; Griffith University; University of Technology, Sydney; Curtin University; Washington State University; Kean University, New Jersey.

Similarly, my four critical/theoretical and pedagogical books (one co-authored) are or have been prescribed/recommended texts on numerous university courses. Those I know about include courses at Rochester University of Technology (US); Cornell University, USA; University of Hull, UK; de Montfort University UK; University of Hawaii, US; University of Bangor, UK; University of London; Brunel University, London, UK; University of Essex, UK; Royal Holloway College, University of London; Kent University, UK; Cambridge University; London Metropolitan University; Southampton University; University of Calgary; University of Southern California; Surrey University; York University, Canada; MIT, USA; Lake Forest College, Illinois, US; Wesleyan University, US; University of Miami, Ohio, US; Sydney University; University of Technology, Sydney; La Trobe University, Melbourne: Deakin University, Melbourne; Victoria University, Melbourne; Melbourne University; University of Tasmania; Griffith University; Charles Sturt University; Macquarie University.

**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, 1996, 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://artsonline.monash.edu.au/wp-content/arts-files/colloquy/colloquy_issue_two_/bursill.pdf.

Hazel Smith interviewed electronically by John Bennett, *Five Bells,* April 1999 at http://www.ozemail.com.au/~poetinc/April%205%20BellsHazel%20Smith%20interview.htm (link no longer viable)

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, 2001, pp. 76-77.

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, "Touch me Here and Here", *Stride Magazine,* 2008, http://www.stridemagazine.co.uk/Stride%20mag%202008/Aug%202008/Hazel%20Smith%20review.htm (link no longer viable)

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, "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, "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, pp. 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 onwards 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".

Interview with American literary critic HL Hix in *Uncoverage: Asking After Recent Poetry, Essay Press EP series,* 2016, pp. 326-328  http://www.essaypress.org/wp-content/uploads/2015/12/rHixLTSpreads.pdf

My book *Word Migrants*, Giramondo Publishing, 2016, received eleven highly 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, foam:e, the Queensland Reviewer's Collective, 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.*

My creative work is briefly discussed as part of Ann Vickery's article "Australian Women's Poetry and Feminism", 2018, *Oxford Research Encyclopedia of Literature*, 2018, Oxford University Press.

Poems from my volume *Word Migrants* are discussed in Ann Vickery, 2021, "Towards a Hospitable Poetics, Accommodating Dementia through Contemporary Lyric" in J. Wilkinson, C. Atherton & S. Holland-Batt (Eds*.) Poetry Now*. TEXT Special Issue 64, pp. 1-15. https://doi.org/10.52086/001c.30984.

My collaboration *novelling* with Will Luers and Roger Dean has been discussed in a number of articles including Alessandra Di Tella, 2020, "From Tristano to Novelling and Vice Versa: Notes for a Comparative Medium Orientated Analysis", Studi Culturali, pp. 205-220 and David Thomas Henry Wright, 2020, "Collaboration and Authority in Electronic Literature", *Text Special Issues*, No 59, http://www.textjournal.com.au/speciss/issue59/Wright.pdf.

My volume *Ecliptical* (2022) has received favourable reviews in the *Australian Book Review* (Chris Arnold), *The Compulsive Reader* (Magdalena Ball) and in *mETAphor* (Mel Dixon).

## BRIEF SUMMARY OF MY PREVIOUS MUSICAL CAREER AND ACHIEVEMENTS IN THE MUSICAL PROFESSION

I started to learn the violin at the age of five—early achievements in music included appearing as soloist with the National Youth Orchestra of Great Britain in Israel and Greece and on BBC television at the age of fourteen and appearing as soloist with the BBC Northern Orchestra and the Northern Sinfonia Orchestra in Britain at the age of fifteen. In 1973 I was awarded a prestigious Martin Musical Fund Scholarship for further study. From 1955 to 1973 I studied the violin with many eminent musicians including my mother Eta Cohen, Norbert Brainin, leader of the Amadeus String Quartet, eminent Hungarian soloist Gyorgy Pauk and Szymon Goldberg, violinist and conductor of the Netherlands Chamber Orchestra.

From 1974 until 1988 (and spasmodically after that until 1996) I worked as a professional performing musician. I have given performances, broadcasts and television appearances in many countries both in ensembles and as soloist, including numerous performances in Europe, Asia and Australasia, and on commercial recordings. I was director of the chamber music ensemble Sonant, and leader of the contemporary music group Lysis: these were both internationally active groups. With Lysis and Sonant I toured on behalf of the British Council in several parts of the world including Hong Kong, India, Indonesia and the Philippines. I appeared at numerous music festivals including the World Music Days of the International Society of Contemporary Music in Aarhus Denmark and the Nettlefold Festival of New Music in London. I also appeared as soloist at the Harrogate and Aldeburgh Festivals (UK) and in a concert of chamber music by Stockhausen, in the presence of the composer, on the South Bank in London. I specialised in 20th century composed music, premiered numerous pieces by contemporary composers, and also participated (though to a lesser degree) in improvisation and jazz. On tours of Australasia, prior to becoming an Australian

resident, I performed at the Sydney Opera House and for the ABC in Sydney, as well as at other venues.

Besides solo chamber music and new music performance, I was a member of the Philharmonia Orchestra in London for several years, and worked extensively with the London Sinfonietta, a world-leading new music chamber orchestra.

As part of Lysis I was engaged for workshops on musical appreciation, performance and improvisation in numerous universities and colleges in Europe, Asia and Australasia. These included Victoria University of Wellington in New Zealand; Hong Kong University; Derby College of Further Education; Welsh College of Drama and the Arts Cardiff; University of Swansea; University of Trondheim, Norway; several educational institutions in India and a residency at the Department of Music, University of Auckland, New Zealand, 1987.

My commercial recordings as a violinist include:

Two CDs of chamber music by Milhaud, including music for two violins, string quintet (in which I was the leader), and clarinet,violin and piano, played by Sonant;  KNEW CD 305 and 306.  Also released on LPs.

"The Debris of All Certainties" violin and percussion with austraLYSIS on *Arc of Light*  JAD CD 1050

"Kakadu" by Colin Bright with Laura Chislett, flute, *Arc of Light*, Jade JAD CD 1050.

*Windows in Time*, Tall Poppies Records (works by Lyell Cresswell and Xenakis)

*The Solo Trumpet with Lysis*: Soma 781 (work by Christian Wolff)

*Dualyses:* Soma 782 (free improvisations)

*Lysis Plus*: Mosaic GCM 791 (compositions with improvisation)

*Superimpositions* :  Soma 783 (improvisations; some with performance procedures).

*John Rimmer: Chamber Music Waiteata Music* WTA 010. Includes "Omarama"  for Violin, trumpet and piano, performed by Lysis.

I participated in approximately 50 commercial recordings as a member of the Philharmonia Orchestra in London.

Favourable press comments were made about my solo performances as violinist in many leading British newspapers including in *The Times, The Sunday Times, The Guardian, The Daily Telegraph* and *The Financial Times*, the specialist journal *The Strad*, and numerous other Asian, European and Australasian newspapers.

Examples of my violin playing (a good example is the EJ Moeran violin sonata) can be heard at http://www.australysis.com/hear-see-read/aLYS-works/works20.html