

**From:** Hazel Smith Hazel.Smith@uws.edu.au  
**Subject:** Fwd: The Other Room Wednesday 2 July  
**Date:** 28 June 2014 4:19 pm  
**To:** Roger Dean Roger.Dean@uws.edu.au

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Begin forwarded message:

**From:** Other Room <[otherroomeditors@GOOGLEMAIL.COM](mailto:otherroomeditors@GOOGLEMAIL.COM)>  
**Subject:** The Other Room Wednesday 2 July  
**Date:** 28 June 2014 7:55:36 AM GMT+01:00  
**To:** <[BRITISH-IRISH-POETS@JISCMAIL.AC.UK](mailto:BRITISH-IRISH-POETS@JISCMAIL.AC.UK)>  
**Reply-To:** British & Irish poets <[BRITISH-IRISH-POETS@JISCMAIL.AC.UK](mailto:BRITISH-IRISH-POETS@JISCMAIL.AC.UK)>

Dear All

Please find a last call for our reading on Wednesday, featuring a quite remarkable line-up. Hope to see you there!

all best wishes  
James, Tom and Scott

THE OTHER ROOM presents

CLIVE FENCOTT & ROBIN FENCOTT  
HAZEL SMITH & ROGER DEAN

7pm, 2 July 2014  
The Castle Hotel, Oldham Street, Manchester M4 1LE  
Admission free  
Bookstall

Clive Fencott is a writer-researcher, cybertext artist and sound poet who has published and performed his work since 1975. In 1974 he started attending the experimental poetry workshops organised by Bob Cobbing at the Poetry Society in London and from this developed an enduring interest in improvised vocal performance. He was a founder member, with cris cheek and Lawrence Upton, of the performance group JGJGJG. In the 1970s and 1980s he performed extensively with Bob Cobbing and with him founded both the electronic vocal group Oral Complex, with John Whiting, and the improvisation group Bird Yak, with Hugh Metcalf. In the 1990s he wrote and performed with Bill Griffiths. His interest in digital media began in the early 1980s when he collaborated with saxophonist and computer programmer Steve Moore on the early cybertext project *The Manual of the Permanent Waver*. This led on to a parallel career in computer science and over 50 publications on such subjects as virtual reality, video games, virtual storytelling and, latterly, cybertext theory. He has created many cybertext works and is currently researching augmented cyber/texts as dynamic entities in live performance with his son Robin Fencott.  
<http://www.fencott.com/Clive>

Robin Fencott's artistic practice crosses the boundaries of music, computer programming, sound art, electronics and installation. His pieces have included interactive installations, home-made instruments, software for musical collaboration, heavy metal albums and bespoke interfaces for musical performance. His work uses a variety of technologies and has been showcased in contexts as diverse as gallery installations, music festivals, public museums, nightclubs and electro-acoustic concerts. In an academic capacity Robin has published research on group musical interaction and computer interface design, and has presented on these subjects at various international conferences. In 2012 he chaired and an international digital arts exhibition as part of the SuperCollider Symposium, and he has contributed to a wide range of projects that engage with the intersections of arts, performance and technology. Robin lives in London, where he works as independent computer programmer specialising in mobile applications, micro-controller electronics and bespoke software development.  
<http://www.robinfencott.com/>





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See also my webpage at [www.australysis.com](http://www.australysis.com)  
The Erotics of Geography: poetry, performance texts, new media works  
<http://tinfishpress.com/?projects=the-erotics-of-geography-2>  
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