

The conference organisers would like to show our respect to, and acknowledge, the traditional custodians of this land, of elders past and present, on which this event takes place.

The Noosa area was originally home to several Aboriginal groups. These primarily include the Undumbi tribe to the south, the Dulingbara to the north, and the Gubbi Gubbi to the west. The name 'Noosa' comes from the local Aboriginal word ('Noothera' in the Gubbi Gubbi language) for shadow or shady place.



Welcome from the conference convenor

It is a great pleasure to welcome you to the very first 'Writing the Australian Beach' conference, and to the Noosa campus of Central Queensland University ('CQUniversity').

This one day event is the culmination of my long-time interest in representations of the Australian beach in our cultural texts, and the gentle encouragement and support of Professor Donna Lee Brien. I am thrilled to be convening this small event and am excited to share my love of the Australian beach with other like-minded researchers and writers.

I look forward to an elucidating and exciting conference and future outcomes including publications developed from the conference presentations today.

Although we have a small staff, the Noosa campus of CQUniversity is known for its collegial 'can do' attitude, and that shared approach makes staging events a pleasurable as well as a satisfying endeavour. Sincere thanks go to our Head of Campus, Ms Teresa Schmidt, as well as heartfelt acknowledgement of the support of Zoe Allen, Kathrin Peck, and Helga Hillier. Thank you also to Jan Tarling and Denise Beckinsale who are always willing to help me when I've gone astray.

This symposium has been supported by my Dean of School, Professor William Blayney, with encouragement and enthusiasm.

And finally, a significant and heartfelt thank you is extended to Professor Brien for her enthusiasm and expertise in supporting me and this event. Without her generosity, today would not have happened.

Liz

Dr Liz Ellison, Lecturer of Creative Industries, Central Queensland University, Noosa

Conference Program

<u>Bldg C</u>		
8.30-9.00	C.18	Registration
9.00-9.15		Conference Opening
9.15-10.00		Keynote address Associate Professor Susan Carson
10.00-10.30		Morning Tea
10.30-12.00	C.18	Presentations Dr Nick Osbaldiston Dr Lesley Hawkes Dr Lynda Hawryluk Dr Sarah Kanake
12.00-12.45		Lunch
12.45-2.15	C.18	Presentations Dr Elizabeth Ellison Kelly Palmer Ryan Delaney Stephanie Kocsis
2.15-2.45		Tea and coffee
2.45-4.15	C.18	Presentations Dr Paul Williams Professor Donna Lee Brien Peter McKenzie Dr Lee McGowan
4.15-4.30	C.18	Final roundtable including publication discussion
<u>Bldg A</u>		
4.30-5.30	A1.00	Wine and cheese reception Exhibition private view

Keynote address

Associate Professor Susan Carson
Queensland University of Technology

The art of Australia's ocean baths: experiences of aesthetics and engineering on the seashore.

Australia's ocean baths have acquired iconic status. Although these baths are often situated almost out of sight, at the end of the beach, adjacent to a headland or tucked into a sheltered corner of rocky promontory, they perform an important role in relation to Australia's beach culture. Consequently the diverse social, community and aesthetic aspects of some of these sites are documented in selective scholarly literature and celebrated in photographic studies.

Here I am interested in extending the discussion of the aesthetic dimensions of ocean baths by considering them as works that could be counted as representations of structural art, indeed perhaps public art. This paper explores the aesthetic forms of Australian baths, first by considering how the relationship of concepts from art, engineering, and cultural studies can produce a particular quality that could be defined as sculptural/public art at the intersection of sea and land/beach. In particular I trace the intersection of form and function in the design and context of the baths (to appropriate a modernist approach) in order to build on prior analyses that focus on the baths as exemplars of social, political and design histories.

Certainly, in the Australian experience at least, ocean baths are singular structures that enhance and complement Australians' love of sun and surf, offering a particular contemplative and immersive experience. In a gesture towards the ongoing impact of these baths in popular culture, I consider also new ways in which the ocean bath is represented, discussing Instagram sites that signal the immersive and contemplative pleasures of these locations. The locations discussed are on the east coast of Australia although there are references to European sites as a point of contrast.

Dr Sue Carson is an Associate Professor in the Creative Industries Faculty at QUT, and is the Director of Academic Programs in the School of Communication. Her current research focus is in cultural tourism with a specific interest in digital and community engagement with the practices of cultural tourism. Sue publishes internationally in the field of cultural tourism studies. This research combines Sue's prior work experience in information technology with her recent research in Australian culture and writing. She is a specialist in women's writing namely the work of Charmian Clift, Christina Stead and Eleanor Dark and continues to publish on Australian literature. She is a co-editor with Dr Mark Pennings of the 2017 Routledge monograph, *Performing Cultural Tourism*. sj.carson@qut.edu.au

Abstracts and biographies

Dr Nick Osbaldiston
James Cook University

The 'idealistic stage' of Noosa's beaches: themes of ascent and descent in cultural narratives from early modernity and beyond

Noosa's beaches have been the site of significant cultural value for Europeans since the accidental discovery of the area by Richard Parsons and others in the early colonial period. Since this time, the area itself has attracted visitors from both domestic and international quarters all seeking a slice of the natural beauty of the coast and hinterlands. However, the beach itself has undergone serious changes both geographically and culturally throughout modernity. Using Frye's (1957) literary critique as a guide to studying place, I demonstrate through this paper how the beach has undergone both 'themes of ascent' and 'themes of descent' amongst cultural narratives. As Smith (1999) argues, culture has a power to shape place which often leads to contestation amongst groups. Noosa's beaches have experienced several power struggles over the years that have led, I argue, to a specific ethic that has sacralised the beach in a peculiar way. Using historical records and sources, I seek to construct in the minds of the reader how this ethic has developed through 'themes of ascent' and how that then plays out in the everyday life-conduct of the beach-goer to Noosa Heads. At a broader level, this interplay between local culture and the micro-interactions of visitors shifts into an argument at a national level about the relationship of the beach to local place identities, and what that means for potential climate change impacts such as sea-level rise.

Nick Osbaldiston is a senior lecturer in sociology at James Cook University, Cairns Campus. He is the author of the book *Seeking Authenticity in Place, Culture and Self* (Palgrave, 2012) and the forthcoming book *Towards a Sociology of the Coast* (Palgrave, 2017). nick.osbaldiston@jcu.edu.au

Dr Lesley Hawkes
Queensland University of Technology

Walking the beach

Walking and the beach seem to go hand-in-hand. This paper draws on recent research to explore what this popular past-time can reveal about concepts of space and belonging. De Certeau writes about being a flâneur and walking through the urban city streets self-planning and mapping individual tracks. He finds people of the city “walk—an elementary form of this experience of the city; they are walkers” (de Certeau, 93). In many ways, beaches do not allow this meandering or self-mapping. Walking the beach is also different to walking bush-tracks where the landscape may shift and change with every turn. The beach walk, especially along Australian beaches, is a long and expansive linear trail. People walk up and down shores lines. De Certeau writes that walkers of the city are “practitioners” who “make use of spaces that cannot be seen” (93). However, walking the beach is about walking spaces that can be seen. There are still choices to be made. Some people choose to walk along the water line leaving footprints in the sand. Others walk along designated paths and tracks that overlook the waves. This paper looks at the close connection between walking and beaches and how and why this experience differs from walking other spaces.

Dr Lesley Hawkes is a senior lecturer in the School of Communication at Queensland University of Technology. Her research interests include spatial theory, the environment and literature. l.hawkes@qut.edu.au

Dr Lynda Hawryluk
Southern Cross University

Writing about 'The locus of fears': exploring Australian coastal gothic fiction

The Australian coast, bordering one of the world's largest continental islands, is a site of 'nervous duality' (Baldacchino 2005 p. 248). Isolation, a lack of facilities, and the opportunity to be close to nature creates this duality. The coast is a place of boundless beauty and yet great terror. This has been depicted in island and coastal-based Australian narratives, deriving from Gothic literary traditions, flipping historically used tropes to create a singularly Australian literary style. This paper will explore the genesis and development of an Australian coastal gothic fiction, particularly those narratives set on the islands bordering the Australian coastline. Creative examples of Australian coastal gothic fiction will demonstrate this emerging Australian coastal gothic fiction as a significant literary movement. Through reading the work of established Australian writers, a case will be made to show how Australian coastal gothic fiction extends Gibson's *Badlands* (2002) to the shoreline and beyond, to wild and untamed coastal spaces. Australian coastal gothic fiction provides for readers the depiction of islands and the shoreline as the 'locus of our greatest fears' (Gillis 2009, p. 3). This 'locus of fears' will be shown through the presentation of original creative works in the form of prose poetry, presented with an accompanying photo-essay, demonstrating an Australian coastal gothic fiction in action.

Works cited

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- Gibson, R. 2002 *Seven versions of an Australian badland*, University of Queensland Press.
- Gillis, J.R. 2009 *Islands of the mind: how the human imagination created the atlantic world*, Palgrave Macmillan.

Dr Lynda Hawryluk is a Senior Lecturer in Writing and Course Coordinator of the Associate Degree of Creative Writing at Southern Cross University. Lynda lectures in Writing units and supervises Honours, Masters and PhD students. An experienced writing workshop facilitator, Lynda has been published in both academic and creative publications. Lynda.Hawryluk@scu.edu.au

Dr Sarah Kanake
University of the Sunshine Coast

Designing *Burrabingi* – Beach, beached, king tides, heroes and the mind of the whale

My work-in-progress Australian Gothic novel, *Lazarus* opens in 1979. Whaling has been officially closed for several days. Blue-Jack Fisher – a much beloved son of Burrabingi (the fictional small town setting of the novel) has left the “last whale”, or as it turns out, the second last legally slaughtered whale on the bluff outside his home as a response to those who refused to fight for the continuation of Burrabingi’s ancestral industry. The novel is told from the point of view of Blue Jack’s newly pregnant teenage daughter, Finch, and set across ten chapters. Each chapter captures several days of a month and reorients the reader after these shifts using the pregnancy of Finch and the rotting of the whale body, Lazarus. At first Lazarus – as a body – was simply included as a device to tell time but as the body rotted she became landscape, and in becoming landscape she took on elements of character and, ultimately, an almost heroic agency. An agency I could only give her after literary stripping away her flesh. This resurrection of the whale in both a physical and figurative sense represents a significant shift in fictional writing about the whale, and about the beach. The whale is historically a villain as is seen in Herman Melville’s *Moby Dick* (1851) but, in more recent fiction, the whale – particularly the Humpback – is recast as something special, and spiritual. Certainly something to be protected. Of course, there are some narrative representations of the whale that don’t fit neatly into these two categories. One of the more contradictory depictions of the whale can be found in Australian poet, Judith Wright’s poetic triptych, *Interface* (1976). In order to understand how I “resurrected” or gave agency to the dead whale body and how I redesigned the beachscape of Burrabingi to support this resurrection, I will first briefly unpack how the whale has been represented by Wright and why the beach should be held, at least partially responsible for her narrative indictment of the whale.

Sarah Kanake is a Doctor of Creative Writing, lecturer at the University of the Sunshine Coast and novelist. Her debut novel, 'Sing Fox to Me' was released in early 2016. Her second novel, 'Lazarus' and short story collection, 'The Hacienda Arms of Saigon' are both expected for completion in 2017/18. Sarah has been published in 'The Lifted Brow', 'The Southerly', 'The Review of Australian Fiction', 'Kill Your Darlings', 'Review of Australian Fiction' and 'Award Winning Australian Writing'. Her research interests include representations of the whale in literature, Gothic Australian writing and disability in narrative fiction. skanake1@usc.edu.au

Dr Elizabeth Ellison
Central Queensland University

A short history of beach writing in Australia

The Australian continent is a place of diverse landscapes. The Outback captured the imagination of British colonisers, frequently considered an alien, impenetrable space. But ultimately, Australia is an island and it is surrounded by coastline. Most Australians live along the coastlines; however, academic research often pays more attention to the Outback. Classic texts like *Picnic at Hanging Rock* regularly receive significant focus – perhaps because as Catriona Elder suggests – the Outback seems to function like a ‘health index of the nation’.

This paper will attempt to capture a short history of beach writing in Australia. Despite the prevalence of the beach in the everyday life of many Australians, there is arguably less focus on this landscape in both academia and popular texts. From early poems like Adam Gordon Lindsay’s *The Swimmer*, to Tim Winton, via *Puberty Blues*, beach writing – in multiple forms – has more depth than is otherwise considered. As such, this paper intends to provide an informative review of the key milestones of beach writing in Australia.

Dr Elizabeth Ellison is a lecturer in Creative Industries at Central Queensland University in Noosa, Australia. She has an interest in Australian beaches, Australian writing, literature, film and television, and also postgraduate education.
lellison@cqu.edu.au

Kelly Palmer
Queensland University of Technology

'Eve walking out of heaven makes me happy': Gold Coast beaches as sites for women to touch and refuse "paradise" across literary fiction and memoir

With its transcendent natural landscape and exuberant party culture, the Gold Coast has certainly embraced its many "paradise" namesakes; however, the 'sun, surf, and sex'¹ culture of the Gold Coast, largely enveloped in the cultural cringe of Australia, is a typically 'masculine' interpretation of paradise. The image of a beach-going woman across Gold Coast media and advertising is one that is consistently sexualised and racialised: her casual pose invites male and tourist gazes to admire her as part of the landscape. These women are also seen on the streets, and are most recognisable in the bikini-clad meter-maids of Surfers Paradise. While literary fiction and memoir set on the Gold Coast acknowledge that the city is mythologised as a kind of bridge to heaven, the gendered aspects of this are rarely touched upon. This paper argues that the notion of paradise on the Gold Coast is one that is tied to the sexualisation and objectification of women, and then asks: Is there a specifically female relationship with Gold Coast beaches and how is a female sense of the coastline communicated in literature? As well as briefly engaging with Gold Coast cultural studies, I conduct close textual analysis of Sally Breen's memoir, *The Casuals*, alongside other Gold Coast fictions and memoirs. Because there are few female voices in Gold Coast literature, I also reflect on my own work-in-progress, an autofictional story collection that explores everyday experiences of the Gold Coast. Disrupting the heavenly aura of the Gold Coast with female points-of-view reveals that women's bodies are commodified as place-making, and instead offers a vision of the coastline that reconnects the beach with its Romantic heritage, reconnects the self to the landscape in a way that attempts to transcend modern culture.

Kelly Palmer tutors, lectures, and is a PhD candidate in creative writing and literary studies at the Queensland University of Technology. Her research explores how low-income residents' experiences of the Gold Coast and mainstream stereotypes of place foster belonging or alienation across intersections of class, gender, and race. k6.palmer@qut.edu.au

¹ Winchester and Everett 2000, 59

Ryan Delaney
University of the Sunshine Coast

Reconsidering Australian Surfing Masculinities: Tim Winton's *Breath*

Ryan Delaney shares his ecocritical reading of Tim Winton's 2008 novel *Breath*. This reading discusses the moments in which a complex integration between the male human subjects and nature occurs. Ryan reads this integration in *Breath* through the post-pastoral in that male characters are idealistically merged with the ocean, yet the limitations of idealisation are simultaneously acknowledged. Ultimately, *Breath* critiques the problems of integration *and* it also alludes to the possibility of a bio-centric surfing identity that operates beyond masculinity altogether.

Ryan Delaney is a 22-year-old surfer from the Sunshine Coast who has recently finished his honours degree at USC. Ryan has both a physical and conceptual relationship with the sea participating in hands-on environmental projects and academic studies of the Australian surfing identity. ryandelaneymusic@gmail.com

Stephanie Kocsis
Queensland University of Technology

Beach, Poetry, and Subjectivity: Understanding landscape-based expressions of national identity through self-reflexive creative practice

Representations of landscape can solidify the colonisation of actual space. In the Euro-Australian imagination, the beach functions as metaphor, perpetuating traditions of coloniality in what Tracy Ireland describes as a “landscape-based expression of national identity” (2003, p.56), where place is most commonly represented as hostile, or Othered, or full of gaps and holes founded on presumptions, and in which Euro-centric white male viewpoints dominate. Built upon the “tensions between settlement and unsettlement” (Smith, 2011, p. 9), the beach is represented not as sand dunes and sea life but the “source of the genuine Australian experience” as well as alien wilderness (Ireland, 2003). It is the metaphor of the frontier struggle, which attempts to make a virtue out of hardship. Writing into this myth continually negates the Australian beach as a transcultural place. In my poetic practice, I use self-reflexivity and analysis to untie colonial narratives and allow space for multiple subjectivities in order to reimagine such narratives in beach landscapes. While, engaging with Aileen Moreton-Robinson’s (2003) advancement of the active verb ‘postcolonising’, this paper takes Stuart Hall’s suggestion that narratives of identity are not grounded in the past, but in the “retelling of the past” (1990, p.224) to examine how self-reflexive creative practice may be used as a challenge to these frontier narratives. Examining how representations of the Australian beach contribute to the postcolonising process, presents writers, as creators of cultural artefacts, with the opportunity to transform Australia’s national identity by how they choose to ‘retell’ or re-present beach spaces.

Stephanie Kocsis is a poet and practice-led PhD candidate within QUT’s Creative Industries. Rooted in ritual and tactile process, her work explores the conflicts of landscape-based identity in a postcolonising nation. s.kocsis@qut.edu.au

Dr Paul Williams
University of the Sunshine Coast

Littoral Zones

My first naked swim in the sea off an unofficially designated nudist beach in Noosa (on the Sunshine Coast of Australia) begins a trail of palimpsestic associations of the beach as liminal space, and traces this theme in my novels. In this creative narrative meditation, I explore ideas of nakedness and exposure, gender and wildness, and the beach as numinous territory.

I recount how I was first inspired to become a writer, or in Joyce's phrase a 'priest of the imagination', after reading a passage in *Portrait of the Artist as a Young Man* about a transcendent experience of the narrator watching a bather on a beach, and how my writing has since then consistently constructed the beach as a numinous space outside of the confines of what Mark Twain calls 'sivilization'. *Cokcraco* (2013 Lacuna Publishing) centres on the protagonist shedding his suit and tie and plunging into a wild ocean to find what he calls his 'authentic self'; *Soldier Blue* (New Africa Books 2007) recounts the desire of a rebellious soldier to escape the masculine confines of war to a tropical beach as symbol of prelapsarian innocence; *Honour Killings* (2017 unpubl.) describes an Arabian Gulf beach as anarchic sexual territory of the unconscious; recent writings explore how Australian beaches have shaped my sense of new found 'Australianness'.

Dr Paul Williams is an award winning, international writer who has published fiction, young adult novels, a memoir, non fiction, short stories and critical articles, including *Soldier Blue* (2007) and *Cokcraco* (2013). His latest books are *Playing with Words* (Palgrave 2016), and *Fail Brilliantly* (Familius 2017). He teaches Creative Writing at the University of the Sunshine Coast, and lives near what he considers to be the most spectacular beaches in the world. pwillia3@usc.edu.au

Professor Donna Lee Brien
Central Queensland University

Beaching the menu: cookbooks, work and the Australian beach

In many recent representations in popular culture, the Australian beach has moved from being the site of outdoor leisure proposed by Fiske, Hodge and Turner's landmark study (1987) and confirmed in later investigations (Huntsman 2001, Hosking et al. 2009, Ellison 2014), to a site of work. Australian reality television as well as fictional representations have imaged the beach as a workplace. Many cookery programs – whether informational or competitive – have featured episodes with chefs, contestants and others cooking at the beach, and popular cookbooks have utilised the beach as both setting and subject. This paper will investigate what these contemporary texts tell us about Australian food writing and attitudes to both culinary labour and the beach. After being contextualised in terms of changing representations of the beach in some key texts of Australian food writing from the nineteenth and twentieth centuries, the paper will then discuss the place the Australian beach plays in contemporary writers' work and their personal 'branding', as well as in popular culinary publishing more generally. Writers to be considered include Lisa Hay, Curtis Brown, Ben O'Donoghue, Dan Churchill and Hayden Quinn.

Works cited

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- Huntsman, Leone 2001 *Sand in Our Souls: the beach in Australian history*, Melbourne: Melbourne University Press

Donna Lee Brien is Professor, Creative Industries, at Central Queensland University. Founding co-convenor of the Australasian Food Studies Network in 2010, Donna is on the Editorial Advisory Boards of *TEXT: the Journal of Writing and Writing Courses*, the *Australasian Journal of Popular Culture*, *Locale: the Australasian-Pacific Journal of Regional Food Studies*, and is a Past President of the Australasian Association of Writing Programs. She has been writing about food writers and their influence since 2006. Her next book on the topic is *The Routledge Companion to Food and Literature* (co-edited with Lorna Piatti-Farnell). d.brien@cqu.edu.au

Peter McKenzie
Central Queensland University

Tropical ingredients for jazz: findings from a comparative study of regional jazz communities in Cairns and Mackay, North Queensland

Research into music communities shows that regional centres play a unique and important role in the development and sustainability of live music in Australia. Jazz is a music that is performed throughout Australia, but typically, more prominent in large metropolitan cities. Little research exists on regional Australian jazz communities and their struggle to develop and sustain their art form. This article presents a subset of findings from a comparative study of the factors that affect the growth, development and sustainability of regional jazz communities in Cairns and Mackay in North Queensland, Australia. The discussion focuses on the North Queensland coastal influences, which have impacted the development and sustainability of the two regional jazz communities. The data for this study has been gathered through in-depth semi-structured interviews with twenty-three participants in these two locations during 2016 and 2017 and analysed using a grounded theory methodology. Participants have been selected according to their potential to provide insight into the study's research questions.

Findings suggest that the geographic attractions including fishing, secluded beaches and warm climates were among the top reasons for participants living in Cairns or Mackay. Raising a family in this environment was also a deciding factor. Despite challenges associated with a lack of venues, pay rates and relationships with venue operators, the participants carried a sense of positivity and optimism about their decision to live and develop jazz in their region based largely on their geographical environment.

Peter McKenzie teaches saxophone, ensemble, improvisation and music theory as well as coordinating the Principal Music Studios one-to-one tuition program within the Bachelor of Music (Jazz and Popular) degree at CQUniversity.
p.mckenzie@cqu.edu.au

Dr Lee McGowan
Queensland University of Technology

Sea-level playing fields: an exploration of the beach's power to change the way football is played

Football, or soccer, is a simple game. It requires very little in the way of practical resources or space. Markers for a goal - a couple of t-shirts would do - a ball-shaped object and one or two players. This simplicity in its make-up, game play, and participation enables football to be undertaken almost anywhere; on mountainsides - Bhutan have a national team - in fields, parks, streets and car parks. The ball, which has its own long history, can be substituted; a rolled up bundle of plastic bags would and has sufficed. Yet the beach is one place the game requires a substantial rethink in approach. The ball bounces strangely or not at all. While the core skills required by the footballer remain, beach soccer players must adapt their use of these skills. Where improvised aspects of ball use and opportunistic or innovative passing and movement must account for shifting uneven surface, players are forced to rethink the game and the way it is played.

In an Australian context, the beach has become an integral part of culture, life and a sense of belonging (Bonner, McKay and McKee 2001). It is central to a landscape, which has arguably shaped national identity (Turner 1993, Rickard 1988), and generated the complex though refuted myth of Australian egalitarianism (Ellison 2014, 2010).

Amid the imbalance of media-driven environs of the world's most popular game where money now most commonly equals success, beach soccer is an anathema. Where the best footballers do not necessarily make the best beach soccer players, the coastal kick-about simultaneously draws on romantic notions of the level playing football field while tapping, certainly in the Australian context, into the loss of focus around class distinction. This paper argues while the beach soccer's granular surface physically distinguishes it from its more lucrative verdurous counterparts, the beach is central to social parity in its participation.

Dr Lee McGowan is a Senior Lecturer at Queensland University of Technology. He coordinates the professional doctorate program in the Creative Industries Faculty and research training in the School of Creative Practice. He is a practitioner researcher with a keen interest in digital narratives, football research and creative writing. He has published a number of papers and non-traditional research outputs, which include locative literature projects through Street Reads and Story City and a work of experimental theatre at Queensland Theatre Company; he recently won the Brisbane City Council Lord Mayor's Helen Taylor Community History Award to develop a research project focused on the history of women's football in Australia, Queensland and Brisbane. lee.mcgowan@qut.edu.au

You are invited to attend a special viewing of an exhibition of work by Elizabeth Ellison and Mark Maxwell

#AustralianBeachspace

on Friday, 18th August 2017

CQUniversity Art Space
 www.cqunas.org
 Opening: Friday 18th August, 2017
 Exhibition continues until Friday 22nd September, 2017

CQUniversity Noosa campus
 Building A, Level 1 (upstairs)
 90 Goodchap St, Noosa
 Open Mon to Fri, 9am - 4pm



IMAGE: Detail from Dupain's Beach by Elizabeth Ellison and Mark Maxwell © 2017



drlizellison

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Elizabeth Ellison and Mark Maxwell
Central Queensland University

#AustralianBeachspace

Exhibition, CQUniversity Noosa Art Space

#AustralianBeachspace is an unusual exhibition in that it grew from a more traditional research project, an investigation of representations of the beach in Australian cultural works. In its first iteration, the project was a collection of Instagram posts (see more www.lizellison.com.au). However, this exhibition is an intentional exploding and expanding of this project into the physical gallery space. Using photographs captured by Mark Maxwell, we have curated this Instagram collection of images and captions in a way that is designed to challenge and reinterpret the flat presentation of the narratives through social media. Where the text and images were of equal focus on Instagram, this exhibition plays with the physical layout, use of captions, and iconography of the platform to subvert this. This exhibition investigates how the removal of the narrative structure, the thematic organisation, and careful curation of the Instagram project – as well as the physical printing of the works – changes the interpretation of these iconic beach images. There is something very tactile about the beach but much of its power is linked to the conceptions we have of it in our own minds – from our memories and experiences. Visual representations of this space are often challenging and somewhat limiting, and this exhibition is interrogating that concept here.

CQUniversity Noosa Art Space is delighted to offer conference delegates 10% discount on any purchase from this exhibition.

CQUniversity Noosa Art Space

The CQUniversity Noosa Art Space was established in 2014 to provide a space for post-graduate students enrolled at the Noosa campus to exhibit work produced in creative industries' projects as coursework or research, and to develop skills in curation and other aspects of exhibiting work and work-in-progress.

It has since developed into a vibrant art space, fostering community interaction and engagement with artists from around the world. As well as continuing to exhibit student work, we now have a full program of exhibitions from local, Queensland, national and international artists, usually changing on a monthly basis.

For a recent article on how the space is integrated into our campus programs, see Ulrike Sturm, Denise Beckton and Donna Lee Brien (2015) 'Curation on Campus: An Exhibition Curatorial Experiment for Creative Industries Students', *M/C Journal*, 18.4 (Aug), at <http://journal.media-culture.org.au/index.php/mcjournal/article/view/1000>

Interested artists are invited to submit a proposal. For more information, including about applying to exhibit, please see <http://www.cqunas.org>

Director, and Program curator, Dr Liz Ellison
Chair, Advisory Board, Professor Donna Lee Brien