PUBLICATIONS

Scholarly Research: Books


Scholarly Research: Articles


Culture, an electronic journal of interdisciplinary criticism, vol. 3, No. 3. (This can be accessed as ANTIN.593).


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


Smith, Hazel, “A Posthuman Cosmpolitanism and New Media Writing”, Accepted for publication in *Hyperzhiz*, 27th February 2012, for publication in July 2012.

**Scholarly Research: Chapters in books**


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


1992: Day workshop for the Queensland Writers’ Centre.


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


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.


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


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.


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


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


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


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


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


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. LaTrobe University.


September 2008: “Morphing Writing Practices, metaperformance, generic enquiry”, Writing Encounters, St Johns University, York, UK.

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


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

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

December 2010: “My Creative Work in New Media”, talk at the International Roundtable on New Media Writing and Art, held at NSW Teachers Federation, Sydney.


September 2011: “Creative writing and algorithmic text generation”, Writing and Society Research Centre, research seminar.

Creative Writing: Books, scores, catalogues


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


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


Hazel Smith. 2004. “the writer, the performer, the program, the madwoman” How2, http://www.departments.bucknell.edu/stadler_center/how2/current/multimedia smith.shtm.


publications p. 156. 

http://www.nongeneric.net/publications/materialpoem_ebook.pdf

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


Smith, Hazel and Roger Dean. 2007. “Mid-Air Conversations,” performance work, Pennsound: 
http://writing.upenn.edu/pennsound/x/Smith-Dean.html


http://www.asu.edu/pipercwcenter/how2journal/vol_3_no_2/new_media/smith_dean/smith_dean.html

Hazel Smith and Roger Dean, 2010. “Hanging Betsy” and “Ubasuteyama”, *Ekleksographia*, vol. 2, 
http://ekleksographia.ahadadabooks.com/brown/authors/dean_smith.html


Smith, Hazel Smith and Roger Dean, 2010. “Speak Far and Wide” in *Drunken Boat 12* 

Smith, Hazel and Roger Dean. 2011. “Snowtalking” in *SoundsRite* Vol. 3 

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

Smith, Hazel, Roger Dean and Greg White. 1998.*Wordstuffs: the city and the body*, Hypermedia installation for the Australian Film Commission's Stuff-art website. Can be accessed at 


**Creative Writing: Inclusions in anthologies**


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.


Creative Writing: selected performances, broadcasts, and commissions.

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 “TranceFIGUREd Spirit” with artist Sieglinde Karl and dancer/performer Graham Jones. This project received a grant from the Australia Council for 1989-1990. A performance of part of the project was given by the Tasmanian Dance Company at TasDance studios in Launceston on December 10th 1989. 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.


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

October 1991: Poet Without Language, using voice and pre-recorded tape was performed by me 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 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 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 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.


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* 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.


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.


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.

1996: I was involved in a collaborative installation project *Secret Places*, with artist Sieglinde Karl, musician Ron Nagorcka, and photographer Kate Hamilton. This project was funded by Arts Tasmania, 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. It was 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.


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.


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


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

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


September 1998: Returning the Angles, ABC commission and broadcast for The Listening Room.

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 written by me in the program Flash with animated words and split screen. Sound by austraLYSIS.


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

2002: poetry reading at the Tasmanian Poetry Festival.

2002: poetry reading at the NSW Autumn Writers Festival.

2002: poetry reading at the Australian National Poetry Festival.

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


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


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.


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.


April 2005: performances of The Space of History and the writer the performer the program the madwoman 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: 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 Ubsateyama at the Aurora Festival, 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: 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 2011: *Film of Sound*, new video work by Will Luers, Hazel Smith and Roger Dean screened at the Conservatorium of Music, Sydney. This work has been accepted for the Gallery Show at the Electronic Literature Organisation gallery show in 2012.

**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.

From 2008 I have been founding co-editor, with Roger Dean, MARCS Institute, University of Western Sydney, of a new journal called *SoundsRite: an online journal of sound and writing* based at the University of Western Sydney. This is a joint venture between MARCS and the Writing and Society Research Centre. The journal showcases the work of highly reputable new media artists internationally. So far there have been two complete volumes of *soundsRite*, and we are in the process of publishing the third volume.