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10. Smith, Hazel. Accepted 31st May 2010 and in press for 2012, "Afterimage: Loss, Commemoration and Enquiry in the work of Mary Jo Bang, MD Coverley and Joan Retallack", in *Poetry and the Trace* (Ann Vickery and John Hawke eds.), Puncher and Wattman, Sydney.

11. Smith, Hazel. Accepted 19th September 2011, to be published 2012. "Improvisation in Contemporary Experimental Poetry" for *The Oxford Handbook of Improvisation* eds. George Lewis and Ben Piekut, Oxford University Press, New York.

Scholarly 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.

Scholarly 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 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", 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: 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. LaTrobe 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 Johns 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", talk at the International Roundtable on New Media Writing and Art, held at NSW Teachers Federation, Sydney.

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

July 2011: "A Post-human Cosmopolitanism and New Media Writing", The Second Annual London Film and Media Conference, University of London, London, UK.

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

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

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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.

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

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

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

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

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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.

Hazel Smith, 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

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, RF 025.

Dean, Roger and Smith, Hazel. 1997. "Lowering The Sky", sound recording on CD, ed. Andrew Levy and Bob Harrison, *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 http://www.departments.bucknell.edu/stadler_center/how2. Audio recording and text.

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Smith, Hazel and Roger Dean. 2004. "the writer, the performer, the program, the madwoman, *How2,* http://www.departments.bucknell.edu/stadler_center/how2/current/multimedia/smith.shtm. Audio recording.

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Creative Writing: Inclusions in 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* (ed. J. Pressing), 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.

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.

Hazel Smith and Roger Dean, 2007. *the space of history* in *The Material Poem: An Anthology of Text-based Art and Intermedia Writing*, performance work, non-generic publications embedded in p. 161. http://www.nongeneric.net/publications/materialpoem_ebook.pdf

Smith, Hazel. *Mix-ups*. Accepted January 20th 2012 for an anthology of experimental Australian writing by women, eds. Anna Gibbs, Moya Costello, Rosslyn Prosser, Barbara Brooks.

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 "Trance*FIGURE*d 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.

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: *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 Evil Star, Sydney.

1992: performance at Long Bay Detention Centre, Sydney.

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 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 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* 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: 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.

May 20th 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 1st 1996: performance at Assembling Alternatives: Poetry Conference /Festival, New Hampshire, USA.

October 1st 1996: whole evening performance at the Subvoicive poetry reading series, London.

October 1996: 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: performances at the Performance Space, Sydney, as part of the austraLYSIS multi-media series.

September 1998: *The Musecal Detective*, ABC broadcast for National Poetry Day, New Music Australia.

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: ABC Listening Room broadcast of a 35 minute performance piece *The Erotics of Gossip*.

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 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 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 multimedia event in May 2002.

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 *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* 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: (with Roger Dean). *The Afterlives of Betsy Scott*, (25 minute technodrama) 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 *Ubsateyama* at the Aurora Festival, Sydney.

December 2008: Performance of *Instabilities* and *Ubasteyama* at the Conservatorium of Music, Sydney.

December 2009. Performance of *Instabilities 2* and *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 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. 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.