



THE UNIVERSITY
of ADELAIDE

Where
inspiration,
invention
and ideas
come
together



THE J.M.COETZEE CENTRE FOR CREATIVE PRACTICE

Calendar of Events 2019

adelaide.edu.au

WELCOME FROM THE DIRECTOR



In 2019, our program focuses on the creative body. We are delighted to welcome the acclaimed choreographer Meryl Tankard to the JMCCCP to discuss the creative process in her *tour de force: Two Feet*. Anthropologist Michael Taussig is always intriguing, bedazzling and enigmatic. In a public lecture and masterclass, he explores mimesis in the context of global crisis. Writer Sean Williams turns our attention to hearing loss, heartbreak and hard rock in *Impossible Music* and pianist and musical historian Nick Mathew discusses the relationship between musical style and the human body's relation to instruments, technologies, physiognomic and gestural techniques. Those familiar with South African writer Marlene Van Niekerk's forensic analysis of mastery and slavery explored through the dying body of her protagonist (*Agaat*, 2004) will have the opportunity to hear this extraordinary writer. We have collaborated with Adelaide Writers' Week to bring her to Adelaide and, continuing our research focus on precarity, she will present a masterclass on the Poetics of the Anthropocene.

Few ideas have had more resonance across the arts than Sigmund Freud's writing on the uncanny and its fellow traveller, the Double. In 2019, we celebrate the 100th anniversary of Freud's *The Uncanny* with our symposium *Doppelgänger* featuring writer Maria Takolander, poet and sound artist David McCooey, and wolfman extraordinaire Peter Arnds.

Provocations #2 promises to be a feisty affair as Stephen Muecke, James Ley and other provocateurs fearlessly debate the future of the Humanities in response to our provocation: *Scholarship is the New Conservative*.

Our whimsical student-led street Festival *Raining Poetry* expands as we take to Adelaide Hills to work with Adelaide Hills Council and FABRIK in a series of lectures, workshops and *Raining Poems*.

We're delighted this year to welcome to the Oratunga Winter School Nobel Laureate J. M. Coetzee and writer and artist Kim Mahood who, along with our distinguished staff will work with students exploring the challenges of creating out of place in storied Country.

Please join me in welcoming Dr Camille Roulière as our new Centre Administrator. Camille has recently finished a cotutelle Ph.D: *Visions of Water* at the University of Adelaide and Université de Caen-Normandie for which she was awarded an Adelaide University Doctoral medal. And finally, thanks to our patron J. M. Coetzee and our friends, members and students who make it possible for the JMCCCP to fulfil its mission to bring ideas, inspiration and invention together. Join us as we embark on an exciting year of festivals, masterclasses, lectures, performances and stimulating debates.

Professor Jennifer Rutherford

Director, J. M. Coetzee Centre
for Creative Practice

Michael Taussig is a Professor of Anthropology at Columbia University and at The European Graduate School / EGS in Switzerland. Known for his provocative ethnographic studies, he earned a PhD in anthropology at the London School of Economics. He is widely published in anthropology, especially medical anthropology, but he remains most acclaimed for his commentaries on Karl Marx and Walter Benjamin, especially in relation to commodity fetishism. He is the author of several books including: *Palma Africana* (2018), *What Color is the Sacred?* (2009), *Walter Benjamin's Grave* (2006), *My Cocaine Museum* (2004), *Law in a Lawless Land: Diary of a Limpieza in a Colombian Town* (2003), *Defacement* (1999), *Magic of the State* (1997), *Mimesis and Alterity: A Particular History of the Senses* (1993), and *The Devil and Commodity Fetishism in South America* (1980).

PUBLIC LECTURE

19 February 2019

6 for 6:30-8:00 pm

G04 Napier
Building, University
of Adelaide

MASTERCLASS

20 February 2019

2-4 pm

108 Napier
Building, University
of Adelaide

“The rhizome is altogether different, a map and not a tracing. Make a map, not a tracing. The orchid does not reproduce the tracing of the wasp; it forms a map with the wasp, in a rhizome.”

Gilles Deleuze and Félix Guattari



THE WASP AND THE ORCHID: TALES OF METAMORPHIC SUBLIMITY

A public lecture and masterclass with acclaimed anthropologist Professor Michael Taussig.

In this public lecture chaired by esteemed ethnographer Professor Stephen Muecke, Professor Michael Taussig will attempt to figure out the mastery of non-mastery. He will pause on Marcel Proust's alignment of the mimesis between wasp and orchid as consonant with that of the sexual encounter between a baron and a tailor—a prelude to his thoughts on interspecies sex, shamanism, and paramilitary massacres as copies chasing copies. Through these pauses, Michael will speculate on the fate of the mimetic faculty in relation to global meltdown and metamorphic sublimity.

Professor Taussig will continue on this theme as part of a masterclass the following day; a masterclass that he has designed as an experience of non-mastery: a lively illustration and discussion of his work, expanded through references to Joseph Losey's film *The Servant* and Franz Kafka's short story "The Silence of the Sirens."

To register for the public lecture, please visit [Eventbrite](#).

To register for the masterclass and receive preliminary readings, please email: jmcoetzee@adelaide.edu.au





ARTIST TALK

6 March 2019

5:30 for 6-7pm

Mercury Cinema,
Adelaide

RE-CREATING *TWO FEET*: MERYL TANKARD

Acclaimed Australian choreographer Meryl Tankard created her *tour de force* solo work *Two Feet* in 1988. Composed of the two intertwined narratives of the great Russian ballerina Olga Spessivtzeva, and Tankard's fictionalized girlhood self Mepsie, the work is a Künstler-drama of a ballerina's development. Spessivtzeva, a renowned Giselle, was an obsessively perfectionist practitioner of her art, a tragic figure who had her first breakdown while touring Australia with the Ballets Russes in the 1930s, and who spent the last decades of her life in a mental hospital in the USA. Her story is paralleled with Mepsie's hilarious, touching mission to become a ballerina, no matter what the cost. For the 2019 Adelaide Festival, Tankard is recreating this role for the virtuoso Russian ballerina and principal of the Royal Ballet, Natalia Osipova, widely acclaimed as the greatest contemporary Giselle.

In an illuminating exploration of her creative process, Tankard will show never before seen footage of her own performance of *Two Feet*, shot in the mid-1990s, and discuss the challenges of recreating this deeply personal exploration of the obsessive and masochistic nature of the artform for another dancer.

To register for this event, please visit Eventbrite.



Marlene van Niekerk was born in the Western Cape rural area of the Overberg in South Africa. She studied philosophy, anthropology and languages/literature in South Africa and the Netherlands. As a writer and a poet she has published four collections of poetry, two collections of short stories, and three novels, one of which (*Agaat*, 2004) was shortlisted for the Man Booker international prize in 2015 (English title: *The Way of the Women*). Her collection of short stories, *The Snow Sleeper*, was recently translated into English. Marlene currently teaches creative writing at the University of Stellenbosch in South Africa.

MASTERCLASS

12 March 2019

2-4:30 pm

618 Napier
Building,
University of
Adelaide

A POETICS OF THE ANTHROPOCENE? RUMINATIONS ABOUT CONTENT AND CRAFT

A masterclass with acclaimed author
Marlene van Niekerk

Edited by poets Ann Fisher-Wirth and Laura-Gray Street, *The Ecopoetry Anthology* (2013) presents contemporary American poetry that illustrates the diversity of human responses to environmental complexity and change. Based on a selection of poems from this anthology, this masterclass with Marlene van Niekerk will interrogate the possibility of a poetics of the Anthropocene. Translations of her own work will complement and open the discussion beyond the American stage; while philosophers Timothy Morton (*Ecology Without Nature*, 2007) and Michel Serres (*The Natural Contract*, 1990) will ground it within sensory bodies and expose the ambiguity and contradiction of how we, humans, perceive and construct "Nature."

To register for this free event and receive preliminary readings, please email: jmcoetzee@adelaide.edu.au

During her visit to Australia, Marlene van Niekerk will also take part in the 2019 Adelaide Writers' Week. For more details, please check the AWW website.

IMPOSSIBLE MUSIC

World Premiere Launch (with Special Guests)

The latest novel by JMCCCP's Sean Williams is a radical departure from previous work, exploring hearing loss, hard rock and heartbreak in the context of contemporary Adelaide. Supported by the Australia Council and Arts SA, *Impossible Music* draws on his experiences as a promising young composer and recent struggles with chronic illness and depression. Helping him celebrate this important release will be an assembly of South Australian luminaries, including artist Thom Buchanan, pianist Gabriella Smart and author Vikki Wakefield.

To register for this free event, please visit [Eventbrite](#).

Sean Williams is an award-winning, #1 *New York Times*-bestselling author of over forty novels and one hundred and twenty short stories for adults, young adults and children. He has also written non-fiction, for the stage and screen, and the odd rather odd poem.

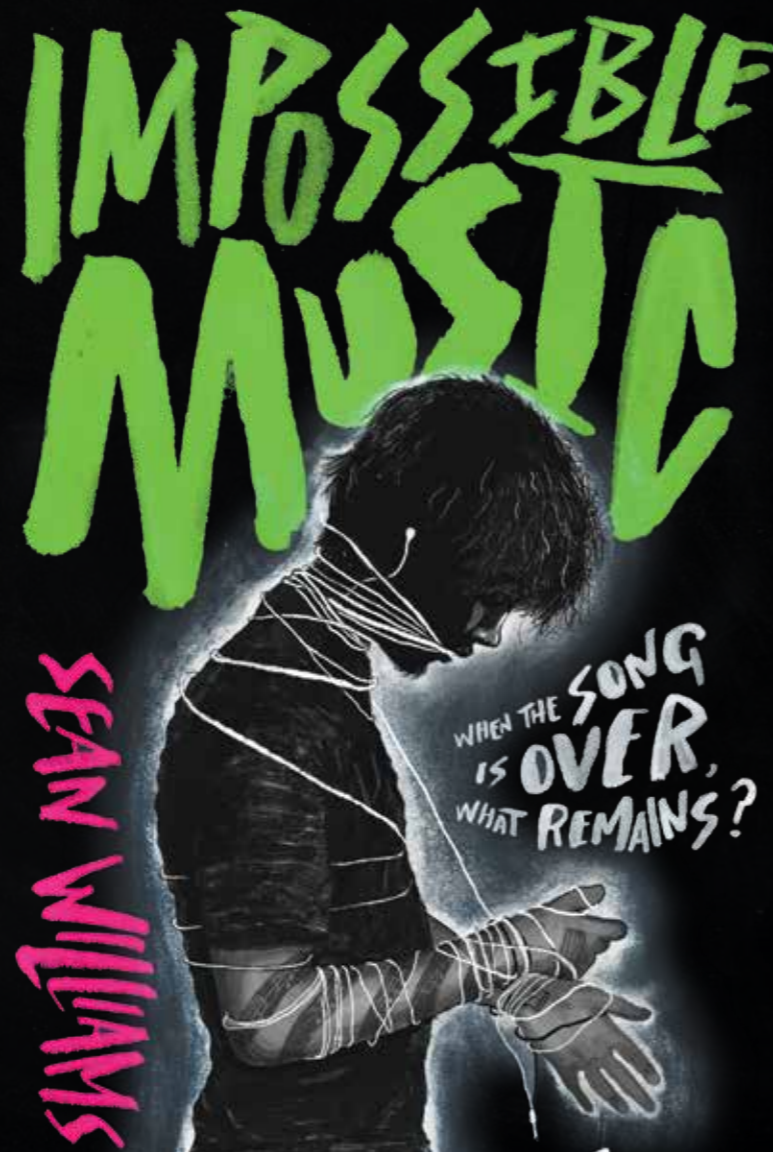


BOOK LAUNCH

28 June 2019

6 for 6:30-8 pm

Hartley Concert Room, University of Adelaide



THINKING THROUGH THE ARTS

The JMCCCP heads to the Adelaide Hills

The Centre will team up with local arts and heritage hub FABRIK to deliver a series of six lectures on Wednesday evenings in the Hills. Preceding and complementing the appearance of *Raining Poems* on Adelaide Hills' streets, "Thinking through the Arts" will explore the way different mediums and art forms think materially.

Distinguished guest speakers are:

Stephen Muecke – "Writing in Storied Country"

Maggie Tonkin – "Thinking through the Feet"

Anna Goldsworthy – "Piano Lessons: lessons in life and music"

Rachel Mead – "Beyond Nature Poetry"

Madeleine Seys – "Thinking through Cloth"

Camille Roulière – "Listening to Water"



FABRIK



LECTURE SERIES

25 September - 30 October 2019

6:30 for 7-8pm

Onkaparinga Woollen Mills, Lobethal



Stephen Muecke



Maggie Tonkin



Anna Goldsworthy



Rachel Mead



Madeleine Seys



Camille Roulière

ORATUNGA WINTER SCHOOL #2

Creating Out of Place

A team of distinguished scholars and creative practitioners will guide you through the art of creative place-making in storied Country. Workshops will invite and expect an appropriate engagement with, and response to Country located both critically and historically. Practice and reflection on practice are encouraged through a programme of solo and group activities.

Join acclaimed writers and artists in the Historic Oratunga Sheep Station on the lands of the Adnyamathanha people. Distinguished staff include:

- Kim Mahood
- Stephen Muecke
- Brian Castro
- Jennifer Rutherford
- Jill Jones
- Annette Willis
- Luke Harrald
- Fran Bryson

Special guests:

- Adnyamathanha Elders Enice Marsh & Reg Wilton
- Nobel Laureate J. M. Coetzee
- Dorothy Driver
- Nicolas Jose



Christopher Houghton, "Untitled" (110 x 130 cm)

The Winter School is six nights and five days at Oratunga with Sunday 21st July and Saturday 27th July reserved for travel to and from Oratunga. Accommodation is in twin share bedrooms in shearers' quarters. Travel and meals are included in the fees.

Places are limited and a selection process applies. To register your interest and for further information, please email: jmcoetzee@adelaide.edu.au

NB: A small number of discounted places are available in return for helping with kitchen duties. Please indicate if interested.

**Six days of workshops,
collaboration, creative
development and critical
reflection.**

Luke Harrald
"The Intensity of Light"
(photograph of performance by Nic Mollison)



Still earlier
We wept along
Dry creek-beds rain-dancing and
Wobbling between runnels, were
Bushwhacked by honey-bees and crunched
Home via GPS
Alongside sick and dying roos
Watching us watching them.

Brian Castro, "At Oratunga" (extract)

WINTER SCHOOL

21– 27 July 2019

Historic Oratunga
Sheep Station
on the traditional
lands of the
Adnyamathanha
people

CRITICISM AS INTERVENTION ARTS 2004

The Fictions of J. M. Coetzee

This year, the JMCCCP is collaborating with the School of Humanities to present the Arts Master Class: Criticism as Intervention. Taught by celebrated literary critic, philosopher and writer Professor Andrew Gibson, this course will introduce undergraduate students to the work of J. M. Coetzee, Nobel laureate and Professor at the University of Adelaide, and arguably the world's greatest living writer. Students will have a rare opportunity to practice literary criticism as cultural intervention.

The course will focus on J. M. Coetzee's oeuvre to discuss the politics of critical engagement in regard to the problematic character of contemporary global, neoliberal culture. Seminars will look closely at the following texts, in order:

- *Homo Sacer* (1998) by Giorgio Agamben
- *Expulsions* (2014) by Saskia Sassen
- *Literary Criticism: A Concise Political History* (2017) by Joseph North
- *Against Democracy: Literary Experience in the Era of Emancipations* (2012) by Sidmon During
- *Youth* (2002), *The Life and Times of Michael K* (1983), *The Lives of Animals* (1999); *Elizabeth Costello* (2003) and *The Childhood of Jesus* (2013) by J. M. Coetzee.

Workshops will be on selected chapters and passages from these books.

For more information: <https://bit.ly/2M2Aho9>

CRICOS #ARTS2004



ARTS MASTER CLASS

31 July-11 September 2019

University of Adelaide

Professor Andrew Gibson is a renowned James Joyce and Samuel Beckett scholar. He is a Research Professor in Modern Literature and Theory at the Royal Holloway College, University of London. His many books include *Joyce's Revenge: History, Politics and Aesthetics in 'Ulysses'* (Oxford, 2002), *Badiou and Beckett: The Pathos of Intermittency* (Oxford, 2006), *Intermittency: The Concept of Historical Reason in Contemporary French Philosophy* (Edinburgh, 2012), *Misanthropy: The Critique of Humanity* (Bloomsbury, 2017) and the forthcoming *Modernity and the Political Fix* (Bloomsbury, 2019).



Pianist and music historian Nicholas Mathew is a Professor at the University of California, Berkeley. He studied music at Oxford University and piano at the Guildhall School of Music before completing his doctoral work at Cornell University, where he began to specialize in early keyboard instruments. His books include *Political Beethoven* and the edited volume *The Invention of Beethoven and Rossini*. His forthcoming book, *Haydn and the City: Aesthetic and Political Economies of Eighteenth Century Music*, explores music and the urban commercial world in the late eighteenth century.



Acclaimed pianist and music historian Nicholas Mathew will explore when and why musicians have invoked the capacious yet apparently inescapable concept of style—from some of the earliest commercial publications of the eighteenth century to the vast aggregations and disaggregations of Silicon Valley music companies. The history of appropriations and deployments of the style-concept in music pose fundamental questions about the human body's relation to instruments and technologies, physiognomic and gestural techniques, and a still deeper history of musical transmission and storage.

PUBLIC LECTURE

15 August 2019

5 for 5:30-7 pm

Ira Raymond
Exhibition Room,
University of
Adelaide

STYLE (AGAIN): FROM CLEMENTI TO PANDORA

RAINING POETRY IN ADELAIDE

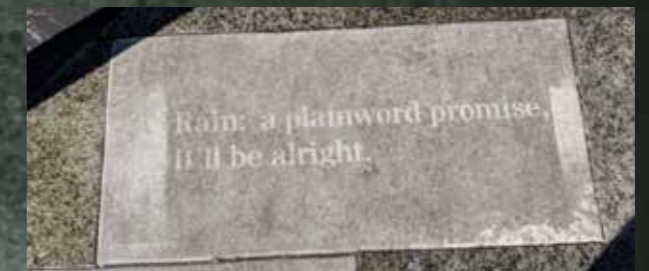
Returns once more to the city's
CBD in 2019.

This popular street festival comes back for the third year in a row: a team of postgraduate students from the University of Adelaide will bring poetry to the streets of the city by tagging words by local poets onto the pavements with invisible paint—words which will only be magically revealed when it rains.

Raining Poetry in Adelaide is spreading to the Hills. Postgraduates from the University of Adelaide will team up with the council of the Adelaide Hills to animate a series of poetry workshops and take the magic outside of Adelaide's CBD. Stay tuned for opportunities for emerging and mid-career poets to animate funded workshops with Adelaide Hills' communities.



Em König



Travis Lucas

For more information on how to participate and to submit poetry,
email: rainingpoetryinadelaide@gmail.com

STREET FESTIVAL
August-September
2019
Adelaide's CBD

SALA

PROVOCATION #2:

Scholarship is the New Conservative.

You don't have to agree with Joseph North's contention that the historicist/contextualist paradigm usurped the revolutionary potential of literary criticism to recognise that the radicalising intentions of the 1960s and 1970s now sit comfortably within the "knowledge production" machinery and metrics of the contemporary university (*Literary Criticism: A Concise Political History*, 2017). This year we invite provocateurs to engage fearlessly with the future of Humanities scholarship. We ask:

- What role does criticism play in the future of the Humanities?
- Can we be both scholars and critics?
- Do we, as scholars within the new university even dare to ask how "knowledge-production" and its measurement regimes depoliticise us *avant la lettre*?

Provocations is a public forum tackling controversies in the arts and humanities.

Stephen Muecke is Jury Chair of English Language and Literature in the School of Humanities at the University of Adelaide, South Australia. His renowned book *Reading the Country: Introduction to Nomadology* (2014) generated a new strategy for a reimagined post-colonial Australia and a new hybrid poetics of space. Recent publications include *The Mother's Day Protest and Other Fictocritical Essays* (2016).



Professor Andrew Gibson is a renowned James Joyce and Samuel Beckett scholar. He is a Research Professor in Modern Literature and Theory at the Royal Holloway College, University of London. His forthcoming book is *Modernity and the Political Fix* (Bloomsbury, 2019).



Professor Jennifer Rutherford is the Director of the JMCCCP. She is currently working on a memoir and on an encyclopedia of lost things. Key critical works include *The Gauche Intruder: Freud, Lacan and the White Australian Fantasy* (MUP, 2000), *Zombies* (Routledge, 2013), *Ordinary People* (Documentary: Film Australia, 2001) and *Traverses: J. M. Coetzee in the World* (a mobile app, 2017).



James Ley is Contributing Editor with the *Sydney Review of Books*. He is the author of *The Critic in the Modern World: Public Criticism from Samuel Johnson to James Wood* (2014). Co-editor, with Catriona Menzies-Pike, of *The Australian Face: Essays from the Sydney Review of Books* (2017).



PUBLIC FORUM

6 September 2019

9am-8 pm

7.17 Ingkarni
Wardli Building,
University of
Adelaide



DOPPELGÄNGER

Celebrating the 100th Anniversary of Freud's

THE UNCANNY

David McCooley is a Professor of writing and literature at Deakin University. His poetry has been widely anthologised, and his poetry collections have won or been shortlisted for six major literary awards. McCooley is also a musician and composer. His latest album, *The Apartment* (with words by Paul Hetherington), was released as a digital download in 2018.



Professor Peter Arnds has been Head of the German Department and also of the Italian Department and the Director of Comparative Literature at Trinity College Dublin. He is currently working on a large research project in the Environmental Humanities, a study of wolves and how their perception in cultural history impacts xenophobia and discourses of migration.



Maria Takolander is a prize-winning fiction writer and the author of *The Double (and Other Stories)* (Text 2013). She is an Associate Professor in Writing and Literature at Deakin University. Her poetry books include *Ghostly Subjects* (Salt 2009) and *The End of the World* (Giramondo 2014).



“When all is said and done” Freud argued, “all those themes of the uncanny which are most prominent are all concerned with the double”. Celebrating the 100th Anniversary of Freud’s “The Uncanny”, we invite proposals of papers, presentations, and performances that explore the uncanny and its contemporary doubles. What new forms of terror come to us in the form of the double? Can new figurations of the double procreating on screen and text be illuminated through Freud’s thesis? What light can the Uncanny shed on the tyranny of sameness, narcissism and other doublings of the ego manifest in contemporary rhetorics of populism and nationalism. How are contemporary artists and writers deploying the double to illuminate contemporary nightmares? How might double readings and double meanings keep open the strangeness of everyday life.



Jennifer Rutherford, “Family Portrait”

Papers might address:

- Thresholds of the self
- Sameness and its Doubles
- The Double in the digital Age
- The surveillant Uncanny
- The Uncanny Valley
- The Unheimlich present
- Revenants, ghosts, dolls and other ‘uncanny harbingers of death’
- Myth today
- The strangeness of everyday life
- *Locus Suspectus*
- Unheimlich Futures
- Monstrous Secrets
- Double readings, double meanings.
- Narcissism and other doubles of the ego
- Freud’s doubles
- Theoretical, critical and philosophical doublings: (“strangers to ourselves”, “extimacy”; “duplicity without origin”)

“The Double has become a thing of terrors just as, after the collapse of their religion, the gods turned into demons.”

Sigmund Freud, *The Uncanny*

SYMPOSIUM

7-9 November
2019

9.30am-8pm

Hartley Concert
Room, University
of Adelaide

MEET SOME OF OUR MEMEBERS

CHERYL PICKERING

Cheryl Pickering is Artistic Director of Various People Inc and Chair of Chamber Music Adelaide, and is a producer, director and singer. Cheryl also lectures in voice at the Elder Conservatorium.



CARRIE TIFFANY

Carrie Tiffany's first novel *Everyman's Rules for Scientific Living* (2006) was shortlisted for and won numerous awards and prizes. Her second novel, *Mateship with Birds* (2012), won the inaugural Stella Award.



MICHELLE CAHILL

Michelle Cahill is a Sydney writer. Her short story collection *Letter to Pessoa* won the NSW Premier's Literary Award for New Writing. She co-edited *Contemporary Asian Australian Poets* and is the editor of *Mascara Literary Review*?



LLOYD JONES

Lloyd Jones is an award-winning fiction writer. His novel, *Mister Pip* (2006), won the Commonwealth Writers' Prize for literature and was shortlisted for the Man Booker Prize. Other books include *Hand Me Down World* (2010) and *A History of Silence* (2013).



MAGGIE TONKIN

Maggie Tonkin teaches nineteenth and twentieth century literary studies in the English Discipline at the University of Adelaide. She also has a background in dance, and writes regularly for the leading industry magazine, *Dance Australia*. She is a member of the judging panel for the AusDance National Dance Awards and of the Adelaide Critics Circle.



STEPHEN WHITTINGTON

Stephen Whittington is an Australian composer, pianist, writer and music critic. He is currently Head of Studies, Sonic Arts at the Elder Conservatorium of Music, University of Adelaide. His research includes nontraditional outputs—compositions, performances, public art works—as well as journal articles and book chapters.



LYN DICKENS

Lyn Dickens is a PhD candidate working on a creative writing project that reimagines the legacy of Colonel William Light, the founding surveyor of Adelaide, through a literary novel that explores his mixed race heritage and ambivalent relationship with the colonial endeavour.



HOSSEIN ASGARI

Hossein Asgari is a PhD candidate at the University of Adelaide. He is working on a novel based on the life and oeuvre of the Iranian poet Forough Farrokhzâd (1935-1967); and writing an exegesis that aims to examine the tensions that Farrokhzâd's provocative poetry and unconventional lifestyle evoked in Iranian society.



BECOME A FRIEND OF THE JMCCCP

Where inspiration, invention and ideas come together.

Named after the centre's patron, Nobel Laureate J. M. Coetzee, the J. M. Coetzee Centre for Creative Practice is a unique institution that brings together preeminent artists and scholars in music, writing, new media and art history. The centre forms a vibrant cultural hub, generating opportunities for new collaborative art forms and for stimulating research into the nature of creativity and creative practice. The work of the centre is inspired by the centre's patron J. M. Coetzee in terms of excellence and engagement with social and political issues.

We invite you become a friend of the centre by donating to the JMCCCP. Donating to the JMCCCP ensures we can continue our vital work of developing new voices in the creative arts through collaborative work and cutting edge interdisciplinary events. Friends of the centre are kept up-to-date with all of the centre's events and receive free entry to all events (except the Oratunga Winter School). They are also acknowledged on our website as follows:

Epic: Over \$20, 000

Ode: \$5, 000—\$19, 999

Sonnet: \$2, 500 - \$4, 999

Madrigal: \$500—\$2, 499

Quatrain: \$200—\$499

J. M. Coetzee is one of the most lauded of living writers. A novelist, literary critic and translator, he received the Nobel Prize for Literature in 2003. His novel *Waiting for the Barbarians* was awarded the James Tait Black Memorial Prize and the Geoffrey Faber Memorial Prize. He has won the inaugural Mahindra Award for Global Distinction in the Humanities, the French Prix Femina Étranger, the Commonwealth Writers' Prize and the 1987 Jerusalem Prize for the Freedom of the Individual in Society. He is one of only two writers to have received the Booker Prize twice for *Life & Times of Michael K* (1983) and *Disgrace* (1999). J. M. Coetzee is an Honorary Research Professor in the Department of English and Creative Writing at The University of Adelaide.



Photo above by Shannon Burns

EXPLORE THE NEW BACHELOR OF CREATIVE ARTS

The Bachelor of Creative Arts is a distinctive degree that develops individual creativity. Students choose courses that involve producing a creative work, and courses that reflect on, and analyse and evaluate the creative works of others.

Students have a broad choice of practice based creative arts courses in music, media, creative writing and design to develop creative expression. Reflection based courses can be taken in literature, history, art history and visual cultures, film studies, ethics and thinking, indigenous studies and gender. The degree links to the Sia Furler Institute for Contemporary Music and Media, and the J. M. Coetzee Centre for Creative Practice.

Students will investigate definitions of art, how art has been understood across human history, philosophical theories about art, and debate the social functions of art and the notion of taste.

They will attend performances and go behind the scenes, at the Adelaide Festival of Arts to see first-hand the process behind the creation of artworks and discuss the Festival itself with Festival staff.

The industry-focused capstone course includes masterclasses with visiting international academics, and access to industry leaders and creative artists who work in the creative arts, including publishers and literary agents, arts and film producers, festival, gallery and theatre directors, arts administrators and entrepreneurs.

Students can gain international experience with study tour options to Tonga and the United Kingdom, or with exchange partner Bath Spa University which offers courses in visual arts, drama, creative writing, music and digital creativity.

Contact: humanities@adelaide.edu.au

Visit: www.adelaide.edu.au/enrol/enrolment-instructions

FOR FURTHER ENQUIRIES

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Cover image:
Tom Carment
"Frosty Morning, Oratunga"
(oil on wood panel, 15 x 18.5 cm)
Courtesy of the artist

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