



THE UNIVERSITY
of ADELAIDE

2022

Calendar of events

The J.M. Coetzee Centre for Creative Practice

Where inspiration,
invention and ideas
come together.

**make
history.**

Anna Goldsworthy
Director, J. M. Coetzee Centre for Creative Practice
Image courtesy of Victorian Opera

Welcome from the Director



Emily Dickinson's tender poem provides a catalyst for our 2022 Provocation on 'radical hope,' an event conceived as an antidote to our 2021 Provocation in which 'the end of the world has already happened.' More broadly, 'hope' is a premise of our year's calendar of events: a year in which we plan to meet again in rooms, both large and small, for the exchange of ideas. Founded as a hub of collaboration and cross-disciplinarity, the J.M. Coetzee Centre for Creative Practice is fuelled by such conversations, and we have sorely missed them. In 2022, we present a lively calendar of events, orbiting our theme areas of Precarity, Intermediality, and South/South, with the work and example of patron J.M. Coetzee as a lodestar.

In May, under the rubric of Intermediality, we are delighted to present 'The Blessing' with a new libretto by J.M. Coetzee drawn from *Elizabeth Costello*, composed by Andrew Ford for mezzo-soprano and oboe.

This significant premiere sits as the centrepiece of our program for the Coriole Music Festival, *The Sense of an Ending*, in which we are joined by many of Australia's finest musicians for an exploration of late style. In July, we combine forces with the Adelaide Symphony Orchestra for another festival, *She Speaks*, a weekend of music, conversation and film, celebrating female voices in music from the Venetian Baroque until today. Our third festival takes place in September with the launch of our new *PianoLab*, bringing together the nineteenth-century technology of the piano with twenty-first century immersive technology. Other explorations of Intermediality include a new telling of Tolstoy's *The Kreutzer Sonata* at the Adelaide Festival; a commemoration of the centenary of T.S. Eliot's *The Waste Land* through a program of readings, responses, and music; and a rumination on musical history through the prism of memoir by Professor Nicholas Mathew from the University of California at Berkeley.

In our new podcast, *Perfect Cadence*, musicians speak about literature and writers speak about music.

We officially turn our thoughts to Precarity in April, with our *Provocation #4: Hope is the Thing with Feathers*. Our special guests, Scott Ludlam, Deborah Cheetham and Arnagretta Hunter join local provocateurs for responses to the theme of 'radical hope'. In *Bedtime Stories* in June, writers Chloe Hooper and Peter Goldsworthy, JMCCCCP member, discuss the shock of illness and its aftermath with JMCCCCP title-holder Heather Taylor Johnson. In October, multi-disciplinary artists join members of the Adelaide Symphony for *Rupture*, which considers ways of engaging with catastrophe.

'Hope' is the thing with feathers
That perches in the soul -
And sings the tune without the words -
And never stops - at all -

Photo by Nico Frey on Unsplash

Our newest theme area, South/South, is inspired by Coetzee's assertion that 'the South' is a 'unique world.' In March, a symposium on the South African writer and feminist Olive Schreiner examines her influence in Australia and southern Africa. Our new virtual reading group, *The African Library*, invites conversation about emergent and canonical works of African literature and philosophy. In November, our conference *The Colour of Fire* explores the rich history of Sinophone performance in China and Australia. We are particularly pleased to announce our new JMCCCP First Nations Fellowships, supporting the production of new work by First Nations writers and musicians.

I am particularly excited by the energy emerging from our student members in new projects including *recomposed*, a musical improvisational experiment in radical democracy; our *Student Salon*; and the recently launched *The Saltbush Review*. Our beloved student-led *Raining Poetry* project returns once more to the streets of Adelaide.

The JMCCCP is growing into a nexus not just of artists and scholars but also of arts organisations, and it is a pleasure to collaborate in 2022 with such an array of partners: the Adelaide Festival, the Coriole Music Festival, the State Library of South Australia, the Adelaide Film Festival, the Adelaide Symphony Orchestra, the Art Gallery of South Australia, the South Australian Museum, *The Sydney Review of Books*, *InReview*, and *Writers SA*. Our ambitious new projects would not be possible without the support of the Hackett Foundation and the Stephenson Family Foundation. We are also enormously grateful to our private donors for their generosity.

I am indebted to our newly appointed Advisory Board for its guidance, and to our energetic Management Committee, whose members are spearheading many of our events. I would like to offer particular thanks to Professor Anne Pender, Professor Jennifer Clarke, and our Administrative Assistant Jana Norman. It is a privilege to sit in a room alongside such people, and I invite you to join us for the conversation.

Associate Professor Anna Goldsworthy
Director, J. M. Coetzee Centre
for Creative Practice





Events

Photo by James Lee on Unsplash

EVENT 1

Monologue and Concert

Times vary
8-13 March 2022

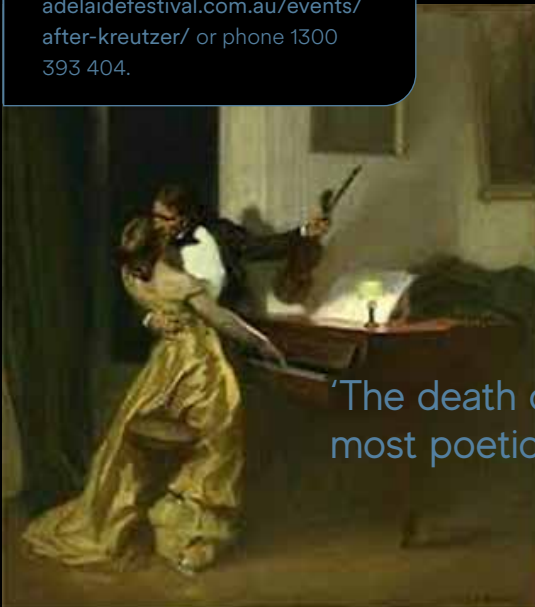
Ayers House
288 North Terrace
Adelaide

After Kreutzer

Beethoven's 'Kreutzer' Sonata spawned generations of future work, not least Tolstoy's troubling novella, *The Kreutzer Sonata*. Drawing on the writings of both Tolstoy and Sofia Tolstoya, writer and pianist Anna Goldsworthy retells this story of male jealousy and violence from the perspective of the murdered wife. Anna's monologue accompanies a performance of the sonata with celebrated violinist Andrew Haveron.

This concert is part of the 2022 Adelaide Festival. For more information and to book visit adelaidefestival.com.au/events/after-kreutzer/ or phone 1300 393 404.

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'The death of a beautiful woman is, unquestionably, the most poetical topic in the world.'

Edgar Allan Poe

INTERMEDIALITY

EVENT 2

Symposium

2-5pm

18 March 2022

The Writing Studio
Barr Smith South 200
The University of Adelaide
+Online

2-5pm
18 March 2022

Olive Schreiner Influence

Zoom link: <https://adelaide.zoom.us/j/85863262740?pwd=MzI0b2JXd2lWck9Oa2NLSHpmWUdSZz>
Passcode: 033365

EVENT 3

29-30 April 2022

State Library of
South Australia



The Triumph of Death by Pieter Bruegel the Elder

The Waste Land at 100

On Saturday April 30, 2022, at the State Library of South Australia, the J.M. Coetzee Centre for Creative Practice will co-host a celebratory event with the University of Adelaide's Department of English, Creative Writing, and Film to mark the 100th anniversary of the publication of T. S. Eliot's *The Waste Land*. This landmark event of Modernist literature has puzzled and awed readers ever since it first appeared in *The Dial* in November 1922—polyglot, cosmopolitan, formally heterogeneous, recondite, dramatic, epic, intertextual, allusive, enigmatic, satiric, despairing, the poem reaches heights of intensity and feeling few have scaled since.

We will conduct a full reading of the poem, feature musical performances of the poem's musical references, have a round-table discussion by poets of the place of the poem in contemporary poetry, and a discussion by literary scholars of its place in the cultural history of the twentieth century and beyond. Prepare to re-encounter one of the incontestable masterpieces of world literature on its centenary.

The full program will be available
here: [adelaide.edu.au/
jmcoetzeecentre/events/list](https://adelaide.edu.au/jmcoetzeecentre/events/list)



The Waste Land

INTERMEDIALITY

EVENT 4

Public forum

6pm

28 April 2022

The LAB

63 Light Square/Wauwi
Adelaide

Provocations #4: 'Hope' is the thing with feathers

When Pandora released the evils into the world, hope remained in the jar. Is hope another evil, or is it a fool's game, or a necessity? Was it being withheld from us, or preserved for safe-keeping? For Emily Dickinson, hope was 'the thing with feathers – That perches in the soul.' For Nietzsche, hope was 'the worst of all evils because it prolongs the torments of man.'

Are we suffering from a global hope shortage? When all the news is bad news, where can we find it? Against a constant background hum of anxiety, despair looks like proof of rigour. But are we willing ourselves into the cataclysm? Are we settling, collectively, into a death wish? Philosopher Jonathan Lear considers a radical hope that is 'directed toward a future goodness that transcends the current ability to understand what it is.' Writer and activist Rebecca Solnit has called for a 'revolution of hope.'

Join local artists and provocateurs alongside writer, activist and former Greens senator Scott Ludlam; Chair of the Commission for the Human Future, Arnagretta Hunter; and First Nations Chair of Melbourne Symphony Orchestra and Professor of Music Practice at Monash University Deborah Cheetham AO for a lively evening of radical hope.

The full program will be available
here: [adelaide.edu.au/
jmcoetzeecentre/events/list](https://adelaide.edu.au/jmcoetzeecentre/events/list)



Scott Ludlam



Arnagretta Hunter



Deborah Cheetham



PRECARITY

EVENT 5

Chamber Music
Festival

21-22 May 2022

Coriole Winery
McLaren Vale
South Australia

The Sense of an Ending

Curated by Anna Goldsworthy, the 2022 Coriole Music Festival examines late style in its many guises: transcendent, elegiac, concise, expansive, defiant, reconciled, but above all inventive.

The JMCCCP is delighted to present the world premiere of 'The Blessing' by Andrew Ford, with a new libretto by J.M. Coetzee, based on his celebrated novel *Elizabeth Costello*. Directed by Mitchell Butel, this exciting new work will be performed by mezzo-soprano Elizabeth Campbell and oboist Celia Craig. Other festival highlights include the Australian premiere of Brett Dean's 'Imaginary Ballet,' composed for Seraphim Trio and violist Christopher Moore, alongside late masterworks from composers ranging from Beethoven to Lili Boulanger.

We welcome broadcaster Andrew Ford and JMCCCP member Professor Julian Murphet for commentary.

Join us as Australia's finest musicians converge upon the McLaren Vale, including soprano Lorina Gore, mezzo-soprano Elizabeth Campbell, pianists Paavali Jumppanen, Konstantin Shamray and Lucinda Collins, violinist Andrew Haveron, and members of the Adelaide Symphony Orchestra, for this memorable exploration of 'ripeness'.



The full program will be available
here: [coriolemusicfestival.com/
program/](https://coriolemusicfestival.com/program/)

'Ripeness is all.'

Edgar, *King Lear*

INTERMEDIALITY

Photo by Sam Roberts

EVENT 6

Public forum

6pm

2 June 2022

Conference Room,
Ingkarni Wardli Building
The University of Adelaide

Bedtime stories

From the feverish imaginings of the romantic consumptives to Susan Sontag's provocative treatise *Illness as Metaphor*, illness has always been a catalyst for thought. When writer Chloe Hooper's partner was diagnosed with a rare and aggressive illness, she had to find a way to tell their two young sons. By instinct, she turns to the bookshelf. In her new *Bedtime Story* – part memoir, part manual – she asks whether such news can be broken as a bedtime tale. Is there a perfect book to prepare children for loss? At around the same time, writer, doctor and JMCCCP member Peter Goldsworthy was diagnosed with myeloma. He asked himself what sort of lessons cancer could teach him. In his memoir-in-progress, *The Cancer Finishing School*, Goldsworthy draws on tragic, comic and transcendent stories from his patients who had been there first.

JMCCCP title holder Heather Taylor Johnson has written lucidly about her own chronic illness, and in this public forum she draws two of Australia's most celebrated writers, Hooper and Goldsworthy, into conversation about the biggest subject of them all.



Chloe Hooper



Heather Taylor
Johnson



Peter Goldsworthy
Photo by Jeff Estanislao

The full program will be available here:
[adelaide.edu.au/jmcoetzeecentre/
events/list](https://adelaide.edu.au/jmcoetzeecentre/events/list)

PRECARITY

EVENT 7

Multiple programs
and venues

1-2 July 2022

She Speaks

The inaugural *She Speaks* in 2021 was a celebration of the past, present and future of women composers in Australia and beyond: exciting, path-breaking and thought-provoking. In 2022, the J.M. Coetzee Centre for Creative Practice joins the Adelaide Symphony Orchestra to invite you to a bigger, bolder event: a weekend of performance and discussion that shines a light on a huge world of music, some of which is gradually being re-discovered, and some of which is being created right before our ears. Join us for an event of national significance, as female voices take centre stage.

Co-curated by composer Anne Cawrse and pianist and writer Anna Goldsworthy, *She Speaks* is a celebration of women in music, ranging from Barbara Strozzi of the Venetian Baroque to contemporary Australian composers Liza Lim and Natalie Williams. Staff and students of the Elder Conservatorium of Music join the musicians of the Adelaide Symphony Orchestra and guest artists soprano Kate Macfarlane and the Seraphim Trio for an enlivening weekend of conversation, chamber music, symphonies and song.

A full program is available at the
ASO website: aso.com.au



INTERMEDIALITY

Photo by Claudio Raschella



EVENT 8

Music festival

Times TBA
21-25 September 2022

The LAB
63 Light Square/Wauwi
Adelaide

PianoLab

A five-day mini-festival bringing together the nineteenth-century technology of the piano and immersive digital technology at the new multi-functional venue The Lab. Co-curated by Anne Wiberg, Artistic Director of the Lab, and Anna Goldsworthy, this festival showcases the Elder Piano School and J.M. Coetzee Centre for Creative Practice members and affiliates, such as Konstantin Shamray and Lucinda Collins, with distinguished visitors including Paavali Jumppanen, director of the Australian National Academy of Music, and Professor Nicholas Mathew from the University of California at Berkeley. Classical, jazz and contemporary pianists develop innovative collaborations with LAB digital artist and content creator Max Brading, and local digital artists. The festival also incorporates community outreach activities such as masterclasses for amateurs and a young artists' platform supported by Recitals Australia.

The full program will be available here:
[adelaide.edu.au/jmcoetzeecentre/
events/list](https://adelaide.edu.au/jmcoetzeecentre/events/list)



INTERMEDIALITY

EVENT 9

Conversation

6pm
27 September 2022

Conference Room
Ingkarni Wardli Building
The University of Adelaide

Music, Memory, Patrimony

A special conversation featuring visiting scholar Nicholas Mathew, Richard and Rhoda Goldman Distinguished Professor in the Humanities at the University of California, Berkeley.

Music reminds us of our history and invites us to escape from it. Music binds us to our origins, but also encourages the fantasy that we can be free from them. Beginning with a dramatic revelation about his own family history — a newly discovered father, and his subsequent inheritance of alternative musical past — Nicholas Mathew discusses the politics of musical patrimony, memory, and forgetfulness.



Nicholas Mathew

The full program will be available here:
[adelaide.edu.au/jmcoetzeecentre/
events/list](https://adelaide.edu.au/jmcoetzeecentre/events/list)

INTERMEDIALITY

EVENT 10

Multimedia
performance

8 October 2022

The LAB
63 Light Square/Wauwi
Adelaide

Multimedia installation
open daily throughout
October.

Rupture

Rupture and its iterative manifestations was born of an interdisciplinary and collaborative process bringing together photo, video and sound artist Jessie Boylan, researcher, writer and performer Virginia Barratt, digital media artist Linda Dement and trauma-informed psychotherapist Jenna Tuke. Composer Luke Harrald and musicians from the Adelaide Symphony Orchestra join them in an intimate and immersive performance.

Rupture examines the ways in which the body and the world mimic each other in modes of panic and crisis. Through a performance of vocalities and gestures sited within a multi-channel video and sound installation, this work interprets how symptoms of environmental and human 'disorder' can be seen as an appropriate response to personal traumas and global catastrophe. In our current age of anxiety, global politics, ecological devastation, insecurity and instability pervade our daily lives; we are constantly faced with present and imminent environmental and psychological 'rupture'. By considering this human panic as both urgency and agency, can we begin to develop ways of engaging with, and exiting from, catastrophe?

Confirmed dates and times will be available here: adelaide.edu.au/jmcoetzeecentre/events/list

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Rupture, Esme Timbery Creative Practice Lab, UNSW, as part of the Big Anxiety Festival, 2019.
Photo by Cynthia Scibberas.



EVENT 11

Conference

Times TBA

3-4 November 2022

The University of Adelaide

The Colour of Fire

Sinophone performance across Australia and Aotearoa/New Zealand has a rich history and has had a significant impact on performance traditions and culture in the two countries that has not been documented or fully appreciated. JMCCCP members Anne Pender, Tsan-Huan Tsai and Jonathan Bollen, host *The Colour of Fire: Sinophone Performance across Australia and Aotearoa/New Zealand* to explore this performance culture and history in all its forms. Multi-disciplinary papers on all elements of this history from contact times to the present are welcome.

For more information or to submit proposals: anne.pender@adelaide.edu.au

Image below - A scene from *The Impostor*, 1987, adapted from the play by Sha Yexin et al, directed by Geoff Hooke for Playbox Theatre at the Spoleto Festival. Photo by Jeff Busby, courtesy of the Performing Arts Collection, Arts Centre Melbourne. Gift of the Malthouse Theatre.

SOUTH/SOUTH



Ongoing projects

Members and affiliates of the J.M. Coetzee Centre for Creative Practice bring their collaborative creativity and research expertise to a range of ongoing initiatives.



For more information or to get involved:
meg.samuelson@adelaide.edu.au

The African Library

The African Library is a virtual reading group and online platform that will introduce or revisit emergent and canonical works of African literature and philosophy. African literary works have recently received exceptional international recognition and The African Library will build on this momentum. It will provide a forum for guided and probing encounters with classic texts and new writing while asking what readers in Australia, and elsewhere, might learn from and with the continent's literature. It is particularly focused on the ways in which African literatures harbour critical insights for precarious times, as well as fostering conversations between the literatures and reading publics of the South.

This new JMCCCP initiative will launch in the second semester of 2022 in partnership with *InReview* and will comprise bi/monthly reading group meetings introduced by invited speakers, including from Africa and Australia, along with commissioned reviews of recently published works.

SOUTH/SOUTH

JMCCCP First Nations Fellowships

The JMCCCP First Nations Fellowships support the production of new work by First Nations artists, awarded to a creative writer and musician in alternate years, beginning with a writer in 2022. The Fellowship comprises \$10 000, and office space at the JMCCCP.

Collaborations between the Fellow and JMCCCP members will be encouraged, and the successful applicant will be invited to give a masterclass to students in English and Creative Writing or Music. The Fellow will also be invited to engage with our neighbours on the North Terrace Cultural Precinct, by exploring and researching the collections of the South Australian Museum, or by participating in the programs of the Art Gallery of South Australia, particularly those scheduled around Tarnanthi, Reconciliation Week and NAIDOC Week.

Supported by the Stephenson Family Foundation.

SOUTH/SOUTH

Perfect Cadence

Perfect Cadence: writers on music and musicians on literature.

In this podcast series, Anna Goldsworthy interviews writers on the music that has been their inspiration, and musicians on books that have inspired them, in a series of discussions focussing on craft. Episodes are available through the JMCCCP website, and wherever you get your podcasts: Audible, Spotify, Apple, Google. Produced by Steven Love, with theme music by Adam Page.



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Student member projects

The J.M. Coetzee Centre for Creative Practice boasts an active and innovative student cohort of our student members, in addition to their own research and creative practice, collaborate in the creation of public and student-oriented events and publications.

Saltbush Review



The Saltbush Review is a digital journal founded in 2021 by JMCCCP student members Lyn Dickens and Gemma Parker, and based on Kurna land/Adelaide. The journal publishes literary fiction, poetry, and creative non-fiction. A space for new literary work by both emerging and established writers, *The Saltbush Review* is open to all voices from around the globe. The editors love works that convey diverse relationships to place and identity and that are not afraid to experiment with boundaries. *The Saltbush Review* is published twice a year, and aims to contribute to the literary and cultural landscape of South Australia and beyond.

Previous issues and submission windows can be found at saltbushreview.com

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SOUTH/SOUTH



Raining Poetry

Raining Poetry returns to the streets of Adelaide (July-September 2022) for the sixth time to brighten up your grey, gloomy winter days. Poems tagged with hydrophobic paint on the pavement of the CBD will appear only when it rains, thus turning dreaded precipitation into moments of joy and reflection. The new management team, consisting of two postgraduate students, Clare Charlesworth and Benjamin Nicholls, and alumnus Mélanie Maillot, have a surprise in store for you, with the 2022 edition promising new voices from near and far. *Raining Poetry* in Adelaide is extending into regional South Australia through a special collaboration with Writers SA. The regional team of Writers SA will be calling for poetry submissions from the Eyre Peninsula, Riverland, and Limestone Coast regions, with poems set to magically appear in selected locations. Individual submissions for both *Raining Poetry* in Adelaide and *Raining Poetry* in the Regions are open from February 2022.



For more information or to get involved:
facebook.com/RainingPoetryinAdelaide

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For more information or to get involved:
benjamin.nicholls@adelaide.edu.au

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PRECARITY

Student Salon

Inspired by the artistic cross-pollinations of coffee houses and salons, this student group reaches across disciplines to escape the Stockholm-hold a thesis can have on postgrads. Co-curated by JMCCCP student members Dylan Henderson and Benjamin Nicholls, this is a monthly meeting where ideas can constructively interfere to create new patterns of thought. Monthly salons begin in March 2022 with a discussion of J.M. Coetzee's *Disgrace*. Participants will decide the ultimate form and content of the meetings together.



W.carter, CC BY-SA 4.0, via Wikimedia Commons.
Excerpt of original

For more information or to get involved:
dylan.henderson@adelaide.edu.au

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Recomposed

Recomposed is a new free improvisation group bootstrapping instruments from items otherwise kicked to the kerb. The ensemble moves beyond canned music (although cans will be used) and champions music's non-economic value, especially its social capital and creative vistas. This pilot project is about forging new sounds and sound-makers within a collaborative community.



The J.M. Coetzee Centre for Creative Practice

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.



J. M. Coetzee
Photo Shannon Burns

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



Further enquiries

J.M. Coetzee Centre for Creative Practice
Room 606, Schultz Building
The University of Adelaide
Kintore Avenue, SA 5005 Australia
enquiries jmcoetzeecentre@adelaide.edu.au
phone +61 8 8313 9164
web adelaide.edu.au/jmcoetzeecentre
facebook facebook.com/jmcccp

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Kaurna acknowledgement

We acknowledge and pay our respects to the Kaurna people, the original custodians of the Adelaide Plains and the land on which the University of Adelaide's campuses at North Terrace, Waite, and Roseworthy are built. We acknowledge the deep feelings of attachment and relationship of the Kaurna people to country and we respect and value their past, present and ongoing connection to the land and cultural beliefs. The University continues to develop respectful and reciprocal relationships with all Indigenous peoples in Australia, and with other Indigenous peoples throughout the world.