

PRACTISING EMOTIONS: PLACE AND THE PUBLIC SPHERE

Collaboratory Program



Presented by

The ARC Centre of Excellence for the History of Emotions

Hosted by

The University of Melbourne Node

Organisers Jane Davidson and Lisa Beaven

Venue

Wyselaskie Auditorium, Centre for Theology & Ministry,
29 College Crescent, Parkville

Studio 1, Australian Centre for the Moving Image (ACMI), Federation Square

6 – 8 August 2015

SCHEDULE**DATE: 6–8 August 2015****VENUE: Wyselaskie Auditorium Centre for Theology & Ministry & Studio1, Australian Centre for the Moving Image (ACMI)****THURSDAY 6 AUGUST 2015 - WYSELASKIE AUDITORIUM**

11.00 – 11.30	REGISTRATION
11.30 – 12.00	Traditional Welcome: Richard Frankland, Wilin Centre for Indigenous Arts and Cultural Development, University of Melbourne
12.00 – 12.15	Introduction
12.30 – 1.00	Keynote 1 (Chaired by Charles Zika) <i>Anthony Bale, Birkbeck, University of London</i> “Sighs & Groans: Emotion and Authenticity at the Prison of Christ.”
1.00 – 2.00	LUNCH
2.00 – 3.20	Sorrow (Chaired by Graeme Boone)
2.00 – 2.20	<i>Alan Maddox, University of Sydney</i> “The Emotional Reception of J.S. Bach’s St Matthew Passion.”
2.20 – 2.40	<i>Lisa Beaven, University of Melbourne</i> “Playing Dead: Practising how to Die Well in Seventeenth-century Italy.”
2.40 – 3.00	<i>Frederic Kiernan, University of Melbourne</i> “‘Gruesomely splendid’: Zelenka’s Requiem (Z WV 46) of 1733 and the Politics of Catholic Grief and Mourning in Lutheran Saxony.”
3.00 – 3.20	<i>Michael Halliwell, University of Sydney</i> “‘That Bloody Game’: Australian World War I Songs.”
3.20 – 3.40	TEA BREAK
3.40 – 5.00	Pleasure (Chaired by Anthony Bale)
3.40 – 4.00	<i>Sarah Randles, Independent researcher</i> “Out of the Ashes: Emotional Transformation and Performance in Medieval Chartres.”
4.00 – 4.20	<i>Sing D’Arcy, University of New South Wales</i> “Transfiguring the City: The Performance of Celebration in 17th-century Seville as seen through the Relaciones of Fernando de la Torre Farfán.”
4.20 – 4.40	<i>Katie Barclay, University of Adelaide</i> “Laughter in the Irish Court in the Early Nineteenth Century.”
4.40 – 5.00	<i>Katrina Grant, Independent researcher</i> “The Performance of Pleasure in the Italian Baroque Garden.”
PAUSE	
5.05 – 5.50	Keynote 2 (Chaired by Andrew Lynch) <i>Gillian Russell, University of Melbourne</i> “The Public Sphere of the Skies: Balloonmania 1784–1814.”

FRIDAY 7 AUGUST 2015 - WYSELASKIE AUDITORIUM

10.00 – 11.20	Communities (Chaired by Alan Maddox)
10.00 – 10.20	<i>Jason Stoessel, University of New England</i> "Civic Pride, Community and Friendship: Representations of Emotional Spaces in the Music and Oratory of Johannes Ciconia's Padua."
10.20 – 10.40	<i>Helen English, University of Newcastle</i> "Music and Emotion across the Landscape: Brass Bands at a Newcastle Miners' Demonstration in 1874."
10.40 – 11.00	<i>Fiona Fraser, Australian National University</i> "'Fiery' and 'Aggressive' Piano Playing and the Refinement of Musical Taste in Early Twentieth Century Sydney."
11.00 – 11.20	<i>Aleisha Ward, Independent researcher</i> "Jazzy Nerves and Jazzed Emotions: The New Zealand Jazz Age."
11.20 – 11.40	COFFEE BREAK
11.40 – 1.00	Aftermaths (Chaired by Katie Barclay)
11.40 – 12.00	<i>David Marshall, University of Melbourne</i> "Practising the Emotions of Marriage: the Case of Ottavia Patrizi."
12.00 – 12.20	<i>Philippa Barr, University of Sydney, Cancer Council NSW:</i> "Sydney 1900: Performance of Disgust in the Context of an Epidemic."
12.20 – 12.40	<i>Kathryn Prince, University of Ottawa</i> "Emotional Geography, Indigenous Land Rights, and the Instrumentality of Shakespeare."
12.40 – 1.00	<i>Linda Kouvaras, University of Melbourne</i> "The Restoration of Empathy: A Sound Artwork in Dialogue with Parliament House."
1.00 – 2.00	LUNCH
2.00 – 3.20	At the Limits (Chaired by Gillian Russell)
2.00 – 2.20	<i>Helen Hickey, University of Melbourne</i> "Walk this Way: Two Journeys to Jerusalem in the Fifteenth Century."
2.20 – 2.40	<i>Jenny Spinks, University of Manchester</i> "Bacchus and the Juggernaut: Indian Religious Processions and Early Modern European Emotional Responses."
2.40 – 3.00	<i>Grace Moore, University of Melbourne</i> "Staging Dickens's Emotions: Performing The Frozen Deep."
3.00 – 3.20	<i>Fiona McAndrew, University of Melbourne</i> "Re-iterating the Feminine: The Social and Emotional Politics of Space and Performance in an Original Production of Milhaud's Opera, Médée."
3.20 – 3.40	TEA BREAK
3.40 – 5.00	Enactments (Chaired by Grace Moore)
3.40 – 4.00	<i>Siobhan Hodge, University of Western Australia</i> "Transformative Emotions: Place in Performance of Sappho."
4.00 – 4.20	<i>Penelope Woods, University of Western Australia</i> "'A noyse within': The Early Modern Tiring House and the Invention of a New Early Modern Space of Emotion."
4.20 – 4.40	<i>Robert Wellington, Australian National University</i> "Coded Passions: Public Displays of Emotion at the Court of Louis XIV."
4.40 – 5.00	<i>Robert Phiddian, Flinders University</i> "Spectacular Opposition: Suppression, Deflection and the Performance of Contempt in John Gay's Beggar's Opera and Polly."
PAUSE	
5.05 – 5.50	Keynote 3 (Chaired by Jane Davidson) <i>Sven-Oliver Müller, Max Planck Institute, Berlin</i> "Felt Communities? The Behaviour of Concert Audiences in the Metropolis of the Nineteenth and Twentieth Centuries."

PAUSE

6.20 – 7.30

Music Performance*Stephen Grant and e21, University of Melbourne*

"Musical Exequies and the Seven Last Words"

SATURDAY 8 AUGUST 2015 - STUDIO 1, ACMI, FEDERATION SQUARE

10.00 – 10.45

Keynote 4 (Chaired by Linda Kouvaras)*Graeme Boone, Ohio State University*

"The Grateful Dead, the Mixolydian Turn, and Ethotic Renewal in the Psychedelic 60s."

10.45 – 11.00

COFFEE BREAK

11.00 – 1.00

Acting Out (Chaired by Lisa Beaven)

11.00 – 11.20

Angela Ndalians, University of Melbourne

"The Dark Knight and Transmedia Storytelling: Taking it to the Streets."

11.20 – 11.40

Ben Gook, University of Melbourne

"Ecstasy and the (Counter) Public Sphere: Germany, 1989–1990."

11.40 – 12.00

Sean Redmond, Deakin University

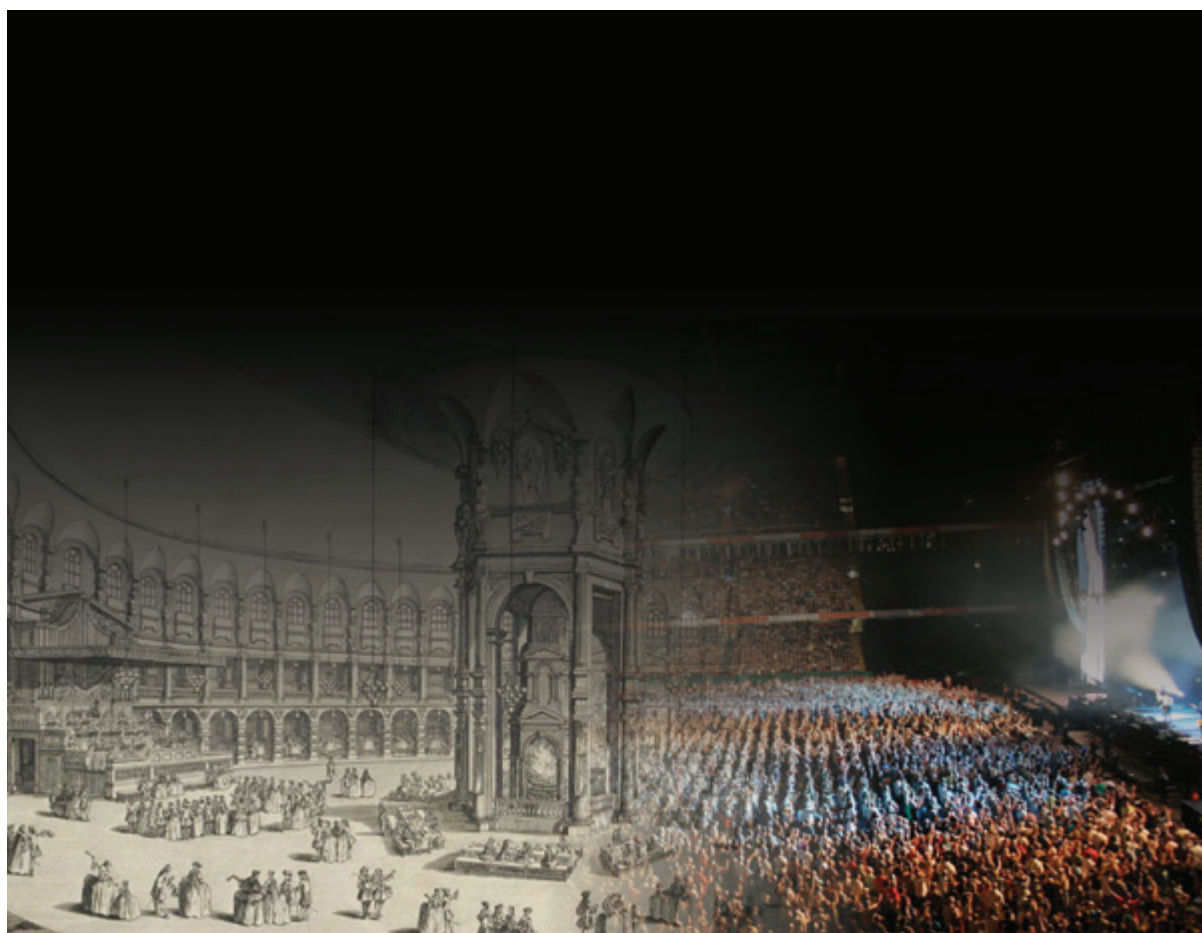
"In the Event: An Unruly Life Lived through David Bowie."

12.00 – 12.20

Jane Davidson, University of Melbourne

"Robbie's the One: Creating Spaces for Public Passion and Private Persuasion."

12.20 – 1.00

CLOSING DISCUSSION

Thursday 6 August Wyselaskie Auditorium

11:00–11:30 Registration

11:30–12:00 Traditional Welcome

RICHARD FRANKLAND, DIRECTOR OF THE WILIN CENTRE, VICTORIAN COLLEGE OF THE ARTS, UNIVERSITY OF MELBOURNE

Richard J. Frankland is a highly experienced singer/songwriter, author, poet and filmmaker. A Gunditijmara man, he has worked as a soldier, a fisherman and was a field officer during the Royal Commission into Aboriginal Deaths in Custody. He has written, directed and performed many music productions, plays and over fifty video, documentary and film projects, including the award winning *No way to Forget*, *After Mabo*, *Harry's War* and *The Convincing Ground* documentary. He has written on cultural safety and facilitated workshops on lateral violence and cultural awareness. He is currently Director of the Wilin Centre in the Faculty of VCA & MCM.

12:00–12:15 Introduction

Session 1: Keynote

12:15–13:00

Anthony Bale

Birkbeck, University of London

SIGHS AND GROANS: EMOTION AND AUTHENTICITY AT THE PRISON OF CHRIST

This paper will explore pilgrims' interactions with a small, largely forgotten chapel at the Church of the Holy Sepulchre, Jerusalem. This chapel, called the Prison of Christ, offers a fascinating and valuable case study in our attempts to consider pilgrims' emotional engagement, the cultural imperatives of pilgrimage sites, and issues around imitation and personal engagement on the pilgrimage route. I will start by giving a brief history of the site, and then consider some individual pilgrims' responses, before moving on to consider what the Prison of Christ *did* for its medieval audiences and users.

Anthony Bale is Professor of Medieval Studies at Birkbeck College in the University of London. He is working on the late medieval English experience of the Holy Land, and is currently a Distinguished International Visiting Fellow at the Centre for the History of Emotions.

Session 2: Sorrow

2:00–2:20

Alan Maddox, University of Sydney

THE EMOTIONAL RECEPTION OF J.S. BACH'S ST MATTHEW PASSION

J.S. Bach's *St Matthew Passion* is widely understood by commentators, and experienced by performers and listeners, as emotionally powerful, affective music. Dealing as it does with the Christ's suffering and death, it may be understood as a way of communally externalising the shared experience of pain and grief embodied in the narrative, by ritually enacting it in the public forum of a church service. Yet since it was first performed at Easter in 1727, it has rarely been heard in the kind of liturgical setting for which it was composed, instead being translated to other kinds of public spaces including concert halls and theatres, and into the ambivalently public/private virtual spaces of recordings and the internet. This paper explores the emotional reception of the *St Matthew Passion* through a series of case studies across a diverse range of these physical and virtual spaces, spanning the almost three centuries from its first performance to the present. These include Bach's original liturgical performances in 18th-century Leipzig, the concert performances directed by Felix Mendelssohn in 1829 and 1841, the first Sydney colonial performance of the Passion in 1880, and various modern transformations, including as ballet, semi-staged opera, in diverse translations and re-scorings, and in online transmission through social media. Through these examples I consider how the types of public spaces and geographical locations in which the piece has been heard have affected its emotional reception.

Alan Maddox is Senior Lecturer in Musicology at the Sydney Conservatorium of Music, University of Sydney, where he teaches Early Modern music history and coordinates the undergraduate Musicology program. With a background as a professional singer, his main research interests are in early modern Italian vocal music, and Australian colonial music, as well as in the intersections between music and the history of emotions and music in intellectual history. Recent publications include a series of articles on rhetoric in 18th-century Italian vocal music, and a study of the role of music in prison reform in the 19th-century penal colony on Norfolk Island. He is an Associate Investigator with the ARC Centre of Excellence for the History of Emotions, a member of the National Committee of the Musicological Society of Australia, and consultant musicologist to the Australian Brandenburg Orchestra.

2:20–2:40

Lisa Beaven, University of Melbourne

PLAYING DEAD: PRACTISING HOW TO DIE WELL IN SEVENTEENTH-CENTURY ITALY

The concept of preparing for death was widely disseminated through Europe in the late fifteenth century through the *Ars Moriendi* (the Art of Dying) — which essentially functioned as an instruction manual on how to die well — and by means of Savonarola's famous sermon preached in Florence on All Souls' Day in 1496, later published as *Predica dell'arte del bene morire*. The seventeenth century witnessed a revival of interest in the theme, as a result of Ignatius of Loyola's *Spiritual Exercises* and Roberto Bellarmine's *De Arte bene moriendi* (1620). Between 1620 and 1700 the Jesuits authored 101 different publications on this theme. One of the direct outcomes of Bellarmine's treatise was the establishment of the Confraternity of the Bona Mors at the Gesù in Rome in 1648. Unlike other confraternities dedicated to death, such as the Arciconfraternità di S. Maria dell'Orazione e Morte, this was not focused on collecting and burying dead bodies, but rather on creating a program of exercises and prayers that would ensure its members would be well prepared for death, and so could, under the right circumstances, die a good death. Members of the confraternity attended the spiritual exercises of the Buona Morte on Fridays and Feast days at the Gesù under the direction of Giovanni Antonio Caprini, a famous preacher.

This paper explores the existential challenges of dying in seventeenth century Italy, and the strategies and practices such publications and confraternities provided for controlling the emotions associated with it. It concentrates on the discipline of the *memento mori*, the objects that functioned as constant reminders of the transience and mutability of life, and argues that in the hands of the sculptor Gian Lorenzo Bernini these visual strategies functioned as the three-dimensional equivalent of Bellarmine's treatise. Bernini was a long-standing member of the confraternity of the Bona Mors at the Gesù, and was fascinated by death. His often life-size reanimated skeletons decorating tombs and funeral schemes in Roman churches occupied an imaginary liminal space between life and death, evoking death while mimicking life. I will argue that such figures, while fearful to contemporary eyes, functioned to alleviate the fear of death for seventeenth century audiences, through repeated exposure to its reality.

Lisa Beaven is a post-doctoral fellow in the Centre for Excellence in the History of Emotions at the University of Melbourne. Her book *An Ardent Patron: Cardinal Camillo Massimo and his artistic and antiquarian circle: Claude Lorrain, Nicolas Poussin and Diego Velazquez* was published by Paul Holberton Press, London, and CEEH, Madrid in 2010. With Professor Angela Ndaliansis she holds an ARC discovery grant, 'Experiencing Space: Sensory Encounters from Baroque Rome to Neo-baroque Las Vegas'.

2:40–3:00

Frederic Kiernan
University of Melbourne**'GRUESOMELY SPLENDID': ZELENKA'S REQUIEM (ZWV 46) OF 1733 AND THE POLITICS OF CATHOLIC GRIEF AND MOURNING IN LUTHERAN SAXONY**

In 1697, the Elector of Saxony Friedrich August I converted from Lutheranism to Catholicism in order to pursue the Polish throne, which he attained, ruling as King of Poland under the name August II ("the Strong"). This strategic change of confession—a rejection of the most deeply held values and beliefs of the local Lutherans—was met with utter disbelief, and resulted in religious tensions that sometimes erupted in horrific violence. It also allowed politically and financially advantageous alliances to be formed, which ushered the city of Dresden, as the Saxon Electoral and Royal Polish seat, into a new era of artistic and musical excellence extending well into the eighteenth century. Dresden thus became a locus of heated ideological antagonism, and expressions of Catholic sentiment in this context often betrayed distinctly political undertones. Following the king's death on 1 February 1733, Bohemian musician Jan Dismas Zelenka (1679–1745), by then well established as one of the court's most senior composers, prepared in great haste a Requiem setting (ZWV 46) for performance during the royal exequies in Dresden. The proceedings of this ritual are described with evocative detail in the sources, and provide insight into the nuanced Catholic expression of grief and mourning in this otherwise entirely Lutheran landscape. This paper will investigate the role of Zelenka's Requiem in the royal exequies of 1733 from an emotionological perspective, and speculate about the development of this mode of emotional expression based on the existence of additional performance materials prepared for use in the late-eighteenth and nineteenth centuries.

Frederic Kiernan is a first-year PhD (musicology) candidate, research assistant and tutor at the Melbourne Conservatorium of Music, University of Melbourne. His undergraduate studies were in arts and classical piano, and a publication of his adapted MMus thesis (a critical edition and contextual analysis of six *Ave regina coelorum* settings by Jan Dismas Zelenka, 1679–1745) is forthcoming with AR Editions [Wisconsin]. His PhD research investigates the reception of Zelenka's sacred music in Europe's German-speaking regions during the nineteenth century, and he is the recipient of several awards and scholarships, including the Ormond Exhibition, John Hodgson Scholarship, and an Australian Postgraduate Award. He has also recently completed a six-month Endeavour Research Fellowship at Martin Luther University, Halle-Wittenberg (2015).

3:00–3:20

Michael Halliwell, University of Sydney

'THAT BLOODY GAME': AUSTRALIAN WORLD WAR I SONGS

There are nearly 500 Australian songs composed during World War I in the National Library of Australia. War-time is a period of heightened emotions, and this presentation examines the way an appeal to the emotions—even emotional manipulation—is revealed in many of these songs. What musical and linguistic strategies were employed by composers and lyricists to trigger an emotional reaction in an audience? How did the songs reflect the 'reality' of the war; did they 'sanitise' the actual events to make them more palatable to the public? How did they appeal to the emotions bound up with a burgeoning sense of national identity? The song covers will also be analysed, as they often reveal much about the intent behind a particular song.

These are not soldier songs, but compositions which depict the involvement of many Australians in the war. They arise from two main musical traditions, the parlour song and the music hall, and reveal a perception of the war often completely out of touch with the reality of the front. The subject matter includes recruitment, anti-conscription and a longing for peace, as well as conveying the pathos and tragedy of war. Many are addressed to and from the wives, mothers, sisters, girlfriends and children of the men at the front. The performance context varied; most were meant to be sung around the piano at home, in more formal concerts, and in virtually any setting where people would gather. They were also a source of propaganda for the government and other organisations. They were written with amateur musicians in mind, and had relatively simple melodies that one could latch on to quickly. Most are strophic, with two or more verses and a chorus, predominantly in a major key. The verse tells the 'story', while the chorus is the heart of the song, with often strong sentiments underpinned by a suitable melody for audience participation.

The investigation is divided into five sections, roughly equivalent to the five stages of the war: "Recruitment", "Gallipoli", "France", "the Home Front", and "Back Home". Within each section are several songs which show varied musical responses to a particular theme.

Michael Halliwell studied music and literature at the University of the Witwatersrand in Johannesburg, at the London Opera Centre and with Tito Gobbi in Florence. He was principal baritone with the Netherlands Opera, the Nürnberg Municipal Opera, and the Hamburg State Opera and has sung over fifty major operatic roles with frequent appearances at major European festivals in opera, oratorio and song recitals. He has published widely in the field of music and literature, including *Opera and the Novel* (Rodopi Press, Amsterdam/New York, 2015) and *Myths of National Identity in Contemporary Australian Opera* [forthcoming] (Ashgate, 2015/6). He has served as Chair of Vocal Studies and Opera; Pro-Dean and Head of School; and Associate Dean (Research) at the Sydney Conservatorium. Recent CDs include: *When the Empire Calls* (ABC Classics, 2005); *O for a Muse of Fire: Australian Shakespeare Settings* (Vox Australis, 2013); and, *Amy Woodforde-Finden: The Oriental Song-Cycles* (Toccatà Classics, 2014).

Session 3: Pleasure

3:40–4:00

Sarah Randles, Independent researcher

OUT OF THE ASHES: EMOTIONAL TRANSFORMATION AND PERFORMANCE IN MEDIEVAL CHARTRES

In the *Livre des Miracles de Notre-Dame de Chartres*, written in the early 12th century, Jean le Marchant gives an account of the catastrophic fire which almost entirely destroyed the Cathedral of Chartres on Friday 10 June, 1194, which had only been rebuilt about fifty years previously. The miracle story describes the devastation felt not only by the Cathedral's clergy, but also by the people of Chartres, calling it a 'city which had lost its dignity'. The loss of the cathedral itself was magnified by the presumed loss of its principal relic, the *saint chemise*, an undergarment believed to have been worn by the Virgin Mary at the birth of Christ, and which had previously saved the city from attack. Without it, the miracle tale asserted, the city had 'lost its dignity'. But the mourning turned to joy as, on Sunday, the third day, several members of the cathedral clergy emerged from the crypt, where they had been protected from the fire and miraculously sustained without food or drink, with the chemise intact in its reliquary.

This paper will consider the emotional effects of the loss of the Cathedral building on the people of Chartres, and the way the miracle facilitated a displacement of the focus of the emotions from the Cathedral to the *sainte chemise*, so that the positive emotional reframing of the disaster became a catalyst for the rebuilding of the Cathedral in its current form. It will also consider the role the physicality of the cathedral has in the performance of the miracle in space and liturgical time, and the ways in which this story has been crafted to produce emotional and practical responses in its readers.

Sarah Randles is an Honorary Fellow in the School of Historical and Philosophical Studies at the University of Melbourne. She has recently completed a Postdoctoral Research Fellowship at the Australian Research Council Centre of Excellence for the History of Emotions, 1100–1800. She has a particular interest in the relationship between objects and emotions and her current research project explores the emotions of pilgrimage and sacred place, focusing on the relics and other aspects of material culture of Chartres Cathedral.

4:00–4:20

Sing D'Arcy

University of New South Wales

TRANSFIGURING THE CITY: THE PERFORMANCE OF CELEBRATION IN 17TH-CENTURY SEVILLE AS SEEN THROUGH THE RELACIONES OF FERNANDO DE LA TORRE FARFÁN

The seventeenth century was one of mixed fortunes for the great European port city of Seville. Following on from the halcyon days of the 1500s the economic turbulence and devastating outbreaks of pestilence that marked the 1600s shook the confidence of the city and its people. Despite these setbacks there was still cause to celebrate major events such as coronations, victories and other significant occurrences above and beyond the numerous liturgical feast days that punctuated the year. In the second half of the 17th century three festivities linked to Seville Cathedral—the inauguration of the Church of the *Sagrario* in 1662; the inauguration of the Church of Santa María la Blanca in 1665; and in 1671, the canonisation of Saint Ferdinand III—were celebrated with the greatest pomp and solemnity, particularly those of 1671. These festivities were recorded in minute detail in three descriptive texts, or '*relaciones*', by the cathedral canon, chronicler and poet Fernando de la Torre Farfán (1609 - 77).

In these works Torre Farfán documents through words and images the transfiguration that the cathedral, the city and its churches underwent for these celebrations. These *relaciones* provide an invaluable source in understanding how the city was 'performed' and simultaneously performed in. The three *relaciones* also record the sentiments and emotions expressed by the commissioning bodies, the artists and craftspeople, as well as the citizenry, providing insight into the role that emotions played at the different stages of a celebration, from anticipation and anxiousness in preparation, to transported raptures during the events, and nostalgia and melancholy afterwards.

Through the documentation provided in Torre Farfán's *relaciones* this presentation will analyse the manner in which the city was transfigured from a profane space dedicated to quotidian commerce and activity, to a clericalised one for sacred celebrations. Architectural ephemerae, auditory interventions, processions, illuminations, dance and other ludic activities were all deployed to contrast and exaggerate this sudden and liminal transformation. Emotional reaction recorded in the texts will be linked to these particular events in order to demonstrate how the expression of emotions was practiced within the public sphere of celebration in early modern Spain.

Sing D'Arcy studied architecture at the University of Sydney, returning there to complete his doctoral studies in architectural history. In addition to architecture, he has had a long interest in early music performance having held numerous organist positions here in Sydney as well as in Seville, Spain. Sing is currently a senior lecturer in Interior Architecture at UNSW. He was an associate investigator with the CHE that resulted in a keynote address and workshop at the 2013 Cuenca Cathedral Organ Academy, Spain, and a forthcoming book chapter. In 2009 he was a visiting scholar at the University of Seville, Art History Department. His research focuses on the nexus between architecture and music, in particular the role of the pipe organ in architectural space. He has published widely on the historiography of early-modern Spanish ecclesiastical architecture as well as regularly publishing on contemporary Australian interior design. Sing sits on the editorial committee for the journal of the Interior Design/Interior Architecture Education Association

4:20–4:40

Katie Barclay

University of Adelaide

LAUGHTER IN THE IRISH COURT IN THE EARLY NINETEENTH CENTURY

Reports of the Irish courtroom in the early nineteenth century, like the British, often note the laughter of the court gallery in responses to witnesses on the stand or to jokes or commentary made by judges and lawyers. At times, laughter appears in contexts that are quite confronting to a modern reader, such as during the testimony of a rape victim or to other vulnerable witnesses. Yet, why people are laughing in court, and more importantly, what laughter does to shape courtroom power dynamics has been little explored. This paper draws on performance theory, and particularly the idea that the court is a performative space, constructed through the interaction between bodies, their behaviours, architecture and the discursive context of the law, to analyse what difference laughter made in shaping power relationships within the courtroom. It explores both traditional understandings of laughter as regulatory and its role in defining the boundaries of normative behaviour, but goes further to think of it as a tool in negotiations of power. In this it emphasises the importance of understanding the court as a 'space' where power is fluid and negotiated, rather than imposed from above, and the performance of actors within as key to interpreting the formation of justice. This could then be a claim to the importance of emotion in shaping power in the court (and indeed emotion is central to power dynamics in the court as I suggest elsewhere), but laughter raises interesting questions as it is not always clear what emotion laughter signifies, if indeed it is an emotional response at all. Therefore this paper not only speaks to our understanding of power dynamics in the space of the court, but our understanding of what laughter is and its emotional (or other) qualities.

Katie Barclay is a DECRA Fellow in the ARC Centre for the History of Emotions, University of Adelaide. She completed her PhD in Economic and Social History at the University of Glasgow in 2007, and specialises in emotion and gender history, primarily of Britain and Ireland across the seventeenth to nineteenth centuries. Barclay is the author of the double-award winning, *Love, Intimacy and Power: Marriage and Patriarchy in Scotland, 1650–1850* (Manchester, 2011), and numerous articles on emotions, gender and family life. This work emerges from her forthcoming monograph, *Men on Trial: Emotion, Embodiment and Identity in Ireland, 1800–1845*.

4:40–5:00

Katrina Grant, Independent researcher

THE PERFORMANCE OF PLEASURE IN THE ITALIAN BAROQUE GARDEN

'Here tears have no place but laughter rules; here the Court's thunder does not sound.' These words are inscribed in stone in the seventeenth-century garden of the Villa Barbarigo at Valsanzibio. They suggest to the reader that their visit will be one of pleasure and retreat from the demands of life at court. In reality, was the experience of the Baroque garden a true pleasure or was the expression of this pleasure another act of courtly behaviour? How does the idea of the garden as a place of retreat fit with the reality that the garden, like other spaces in the Baroque period, was conceptualised as a stage where one performed one's public identity? This idea of being 'on show' does not necessarily ring true with our modern ideal of retreating into nature, but were Baroque visitors troubled by this tension?

This paper will look at the performance and depiction of emotion in Italian Baroque gardens and will look in particular at the evidence we have for these emotions. What other emotions beyond pleasure and happiness are invoked in written accounts or visual depictions of garden experience during the Baroque. Do the accounts written by visitors differ from those by owners? How did the authors and artists of these depictions of the Baroque garden mediate between the reality and the ideal of garden experience for their prospective audiences?

Katrina Grant, PhD, is the editor of the Melbourne Art Network and a founding editor of the online art history journal *emaj*. She has published on the history of gardens theatres in Italy and on artistic relations between Rome and Britain in the eighteenth century. Her research interests include the connection between gardens and theatre in the Baroque period and the history of stage set design.

Session 4: Keynote

5:05–5:50

Gillian Russell, University of Melbourne

THE PUBLIC SPHERE OF THE SKIES: BALLOONMANIA 1784–1814

According to Jürgen Habermas's classic analysis, eighteenth-century Britain played a distinctive role in the transformation of the public sphere through the development of spaces for rational debate in which 'private' individuals could constitute themselves as a more transparent public in opposition to the opaque public of the court. This Habermasian public sphere, as well as being dominated by men, primarily occurs indoors in spaces such as the coffeehouse and the tavern. Its main organs of publicity in newspapers, pamphlets and novels, also typically belong indoors, read by individuals or in small groups, and held close at hand, like the electronic communication devices of today. It is not often

acknowledged, however, that Habermas also included within the public sphere the importance of what he calls the 'town' or 'market of culture products', spaces such as the theatre and in particular, new venues for (heterosocial) sociability such as the assembly room (as in Rotunda of Ranelagh, featured in the poster for this collaboratory) and the pleasure garden. Combining venues for both indoor and outdoor entertaining, pleasure garden complexes such as Vauxhall and Ranelagh and leisure towns such as Bath and Georgian Dublin enabled the exploration of the dynamics of indoor and outdoor space in eighteenth-century culture. The world 'out of doors' was associated with a more socially diverse public, often linked with the concept of the 'People', of which parliament was the virtual representation. This public out of doors varied from the quotidian, casual interaction between servants, messengers, hawkers and the middle and upper class ladies and gentlemen who the frequented coffeehouses and pleasure gardens, to the activated, self-conscious 'crowd' or 'mobility', such as that which ran riot in the Gordon Riots of 1780.

The distinction between indoors and outdoors was therefore a very meaningful one in Georgian culture. Its significance is apparent, for example, in the custom of illumination, whereby candles and in some cases, elaborate illuminated displays known as transparencies, were placed in windows or outside buildings to commemorate political events and wartime victories. In this way those indoors acknowledged or were sometimes compelled to acknowledge the presence of those who were outside. The practice of illumination exemplifies the importance of looking and spectatorship to the dynamics of space and the public sphere, as Peter De Bolla and many others have noted, often entailing the public's self-consciousness and performance of itself as a public. This paper explores a period in the mid-1780s and after when the public's gaze turned upwards and theoretically away from itself; when the spectacle of the public sphere was manifested in the invention of the hot air and gas balloon which riveted the attention of the whole of Europe, especially the British isles. The 'balloonmania', as it was known, is receiving increasing attention from scholars of literary, media and cultural history, but as yet, such analyses have remained largely grounded. This paper considers the significance of ballooning as revealing the ultimate extension of the boundaries of the Habermasian public sphere: the sky above. What did it mean in affective terms to look up to the sky for the first time and see people inhabiting it? Could 'out of doors' after ballooning ever be the same?

Gillian Russell is Gerry Higgins Professor of Irish studies in the University of Melbourne. Previously she taught at the Australian National University, Canberra. She has published widely on eighteenth-century and Romantic period culture in Britain and Ireland, with a focus on theatre, sociability, gender and print culture. Her books include *The Theatres of War: Performance, Politics and Society 1793-1815* (1995); *Romantic Sociability: Social Networks and Literary Culture in Britain 1770-1840*, co-ed. with Clara Tuite (2002) and *Women, Sociability and Theatre in Georgian London* (2007). She is currently completing a book project with the title *The Ephemeral Eighteenth Century: Print, Sociability and the Cultures of Collecting in Britain and Ireland*.

Friday 7 August Wyselaskie Auditorium

Session 5: Communities

10:00–10:20

Jason Stoessel

University of New England

CIVIC PRIDE, COMMUNITY AND FRIENDSHIP: REPRESENTATIONS OF EMOTIONAL SPACES IN THE MUSIC AND ORATORY OF JOHANNES CICONIA'S PADUA

When the composer Johannes Ciconia (c.1370–1412) arrived in Padua in 1401, he found a vibrant community of humanists not only keeping alive the memory of Francesco Petrarch—who had died in 1374 in nearby Arquà—but also actively reinventing modes of thought and communication based upon ancient models. One of the youngest of them, Pier Paolo Vergerio (the Elder), had almost single handedly resurrected public oratory in the classical style. While less of a classicist, the older Francesco Zabarella was famed for his public speaking and powers of persuasion. Vergerio's and Zabarella's speeches often praised Padua, describing her places and scenes using vivid ekphrasis like that which Michael Baxandall identified in the next generation of Florentine humanists. The same imagery occurs in the texts set to music by Johannes Ciconia, texts which—for want of any evidence to the contrary—the composer probably penned himself. It is well known that several of Zabarella's speeches and Ciconia's motets played a role in various ceremonies in Padua, c.1400.

In this paper I discuss a further instance of collaboration between Zabarella and Ciconia. Of particular interest in this partnership between a humanist and musician is the way that the two performative acts of oratory and musical performance not only enunciated place through spoken and sung descriptions, thereby emplacing orators, musicians and listeners, but they also created a privileged space resounding with localised speech and song. Enveloping listeners, oratory and song served to evoke in listeners a sense of *communitas* or a feeling of *societas* though shared experience. Oratory and music did this in different ways; here I shall focus on music's capacities to shape memory, associations and feelings in partnership with poetry. A crucial question remains about where these performative acts, which evoke feelings of community or sincere friendship, occurred, and by what methods might this sound world be reconstructed, even if only to provide greater understanding of the powerful emotional use of music at this early stage in European musical history.

Jason Stoessel (PhD) is a Lecturer in the School of Arts, University of New England, Australia. In 2013 he was Balzan Programme in Musicology research visitor at the Faculty of Music, University of Oxford. He is an Associate Investigator (2014–15) with the Australian Research Council's Centre of Excellence for the History of Emotions, and currently holds an ARC Discovery grant (2015–2017) with Dr Denis Collins examining canonic techniques and musical change from the fourteenth to sixteenth centuries. His research on music and emotions focuses upon the emotional community of humanists and musicians in Padua, c.1390–c.1420, and the place of the voice (both human and non-human) in premodern concepts of music's power. His recent articles have appeared in *Early Music*, *The Journal of Musicology*, *Plainsong and Medieval Music* and *Viator*.

10:20–10:40

Helen English, University of Newcastle

MUSIC AND EMOTION ACROSS THE LANDSCAPE: BRASS BANDS AT A NEWCASTLE MINERS' DEMONSTRATION IN 1874

In Newcastle, NSW, a significant agreement was signed between masters and miners in 1874 that seemed to usher in a new age of cooperation, respect and security. The same year a miners' demonstration was staged which celebrated that agreement in a public display of power, emotion and solidarity. The importance of the day is signalled in newspaper reporting which uses mythical imagery to describe the day's commencement, and emotional language to convey the unfolding events of the day. Brass bands, which generally accompanied the mining communities on all their excursions and holiday activities, were the chief means of making music for the day and the importance of the event is further underlined by the bands' preparation, ordering of new uniforms and the unions' generous payments for their day's work. This paper focuses on the demonstration as an event where emotions ran high, exploring the use of music to underpin and enhance the emotional experience of the demonstrators, as well as of the huge crowds which had gathered to watch and later participate after formal proceedings were over. The paper draws on archival research sourced from three local newspapers of the period, the *Newcastle Chronicle*, *Maitland Mercury* and *Miners' Advocate and Northumberland Recorder*. Minutes of miners' meetings, notices about the brass bands' preparation and reports on the day provide sufficient details to allow the day's events and impact to be re-imagined. Building on the work of Tia DeNora, the paper draws on the concept of 'affordance' to tease out different ways that music was representing the miners and reconfiguring the spaces of the local landscape. Through this concept and the theoretical language of soundscape theory, the paper examines some key themes: music and emotion in relation to identity in a new landscape, the structuring of space through sound, and the use of music to claim space.

Helen English's early career was as a freelance pianist and harpsichordist. Her academic career began in 1997 at the University of Tasmania. She is currently Senior Lecturer in Music at the University of Newcastle. Following the completion of an MA in 2006, she focussed on historical soundscapes, presenting two creative works in New York (2007) and Leeds, UK (2008). More recently she has been looking at social reconstruction in nineteenth century Newcastle, NSW, for what was a British working-class settler society. She is currently completing an interdisciplinary PhD with the topic, "Music as a Resource for World-building in Newcastle and its townships, 1869–1879". Recent publications include "Music Making in the Colonial City: Benefit Concerts in Newcastle, NSW, in the 1870s" in *Musicology Australia* (2014).

10:40–11:00

Fiona Fraser

Australian National University

'FIERY' AND 'AGGRESSIVE' PIANO PLAYING AND THE REFINEMENT OF MUSICAL TASTE IN EARLY TWENTIETH CENTURY SYDNEY

In 1904, the world-famous Polish pianist, Jan Paderewski made an historic visit to Australia. According to a Sydney Morning Herald review, his "fiery, aggressive method of interpretation" marked a turning point in Sydney's musical history where "many old ideas were slain, and many new prejudices vanquished" (1 August, 1904). The commentator's words were prophetic. Numerous changes can be directly attributed to this tour including higher ticket prices for high class musical events of this nature and the first concert by a group calling themselves The Sydney Symphony Orchestra formed from the group of musicians brought together to accompany Paderewski. Such changes were central to the creation of a high-class musical culture in Sydney. However, the establishment of Sydney's major musical institutions was underpinned by new understandings of the emotional and transformative power of music, which were also advanced during Paderewski's tour. Symptomatic of this was the changing role of the audience, who, unusually for that time, were situated within a darkened auditorium. Dimming the houselights was intended to reduce awareness of the rest of the audience, and facilitate the individual's focus on the music and emotions communicated by the spotlighted artist. In this paper, I will present some preliminary findings from my research suggesting that new understandings about music were central to promoting a sense of an interior self that are inherent in the construction of modern self-identity.

Fiona Fraser initially studied history and social work at the University of Sydney but returned to university in 2005 to study composition at the ANU School of Music. She completed a Bachelor of Music with First Class Honours and a University Medal in 2008 and received the Peter and Lena Karmel Anniversary Prize awarded each year to the best graduating student in the School of Music. She is currently undertaking dual PhD's at the Australian National University in music and history. She has published refereed journal articles on the early history of the Sydney Symphony Orchestra and the early twentieth century Australian composer Phyllis Campbell.

11:00–11:20

Aleisha Ward, Independent researcher

JAZZY NERVES AND JAZZED EMOTIONS: THE NEW ZEALAND JAZZ AGE

The 1920s were a time of musical, cultural, economic and emotional turmoil. The return of the troops and other volunteers from World War I had many implications for society: here were men and women who had seen the worst of humanity, survived, but were unsure how to return to their former places in society. For women on the home front, too, the return of troops represented a great upheaval: women who had been working were expected to leave their jobs and seamlessly return to being mothers/homemakers when they had become used to financial and personal independence. These conditions, and resulting frustrations made global society ripe for a cultural, emotional, and musical revolution.

In this paper I will examine the Jazz Age in New Zealand in relation to these upheavals. Jazz, as music, dance, and fashionable trend, and the venues and activities (including the consumption of alcohol and drugs) surrounding jazz became an emotional refuge from the horrors of war *and* a reflection of the relief and release from war. Jazz was also a way to experience the extreme highs that surrounded the war (travel to exotic countries, the adrenaline of fighting, et cetera). I will discuss how jazz was an ambiguous object during the 1920s with positive and negative meanings attached to it (for example jazz dancing was seen as being both a healthy activity and a physically and morally dangerous one by different sections of the community). Jazz was considered both a symptom of the modern world and the cause of modern maladies such as jazzy nerves (ranging from nervousness to outright hysteria). Additionally I will examine how the representations of jazz in the press played on people's emotions to either promote or denigrate whatever they believed jazz to be.

I take my theoretical direction from William Reddy's concept of 'emotional refuges' and 'emotional regimes', which are vital to my investigation as a way of understanding the emotions running through the jazz age. As noted above there were a number of tensions and concerns during the 1920s, and I posit that for some New Zealanders aspects of the jazz lifestyle became a necessary refuge from their day-to-day reality, or emotional regime of the current standards of moral behaviour. Also significant to my work is Peter N. Sterns' concepts surrounding the history of emotion, and the methods for discussing emotion in a historical context.

Aleisha Ward was one of the first graduates of the Bachelor of Music (Jazz Performance) at the University of Auckland (2003). She holds a Masters of Arts degree in Jazz History and Research from Rutgers University (2006) and a PhD in Music from the University of Auckland researching jazz in New Zealand 1920-1955. She is currently a freelance writer, editor, lecturer and tutor in music history, and also works in a library. She writes about jazz in New Zealand for *audioculture.co.nz*, *New Zealand Musician*, on *nzjazz.wordpress.com*, and on Twitter as @nzjazzhistory. She writes about other topics on *jazzhistorianafterhours.wordpress.com*, and about jazz flute for *flutejournal.com* where she is also a member of the editorial board.

Session 6: Aftermaths

11:40–12:00

David Marshall, University of Melbourne

PRACTISING THE EMOTIONS OF MARRIAGE: THE CASE OF OTTAVIA PATRIZI

In the aristocratic culture of Early Modern Europe, arranged marriages were the norm. It is self-evident that there must frequently have been tensions between the expectation that couples would display behaviours that signalled a happy marriage, and the everyday reality of their domestic lives. In the case of the marriage between Ottavia Sacchetti and Patrizio Patrizi in Rome in 1722 there is unusually detailed documentary evidence of such tensions. This marriage had been arranged by Patrizio Patrizi's uncle, Cardinal Giovanni Battista Patrizi. He had occasion to witness the marriage as a public performance during a long stay of the young couple with him in Ferrara, where he was Papal Legate, for more than a year in 1726–27. From his regular letters to his brothers in Rome emerges a picture of a hectic social life ranging across northern Italy from Modena to Venice, involving balls, the pleasures of Carnival, riding, *villeggiatura*, and over-indulging in chocolate. But there is a counter current of anxiety about the failure of the couple to have children to propagate the Patrizi line, and recourse to medical solutions, such as bloodletting or the eating of viper's broth. In the Cardinal's commentary Ottavia's voice goes unheard; but a decade later her private emotions emerge in an impassioned letter to her husband requesting a separation because of the loathing she had felt towards him since the beginning of the marriage. Also surviving in the archive is his dismayed response. This paper explores the implications of this instance of the tension between the public practice of a marriage and the private emotions of its participants.

David Marshall (PhD) is Principal Fellow, School of Culture and Communication and the University of Melbourne, and Honorary Research Fellow at the British School at Rome. He is a Fellow of the Australian Academy of Humanities, and is founder and Editor of the Melbourne Art Journal. Publications include *Viviano Codazzi and the Baroque Architectural Fantasy* (1993) and (ed.) *Art, Site and Spectacle: Studies in European Visual Culture* (ed), 2007, and (with Susan Russell and Karin Wolfe), eds., *Roma Britannica: Britain and Rome in the Eighteenth Century* (Cambridge University Press and the British School at Rome, 2011).

12:00–12:20

Philippa Barr

Independent scholar and producer

SYDNEY 1900: PERFORMANCE OF DISGUST IN THE CONTEXT OF AN EPIDEMIC

In the rapidly urbanizing environment of Sydney in 1901 an outbreak of the bubonic plague prompted a particularly energetic project of sanitation, quarantine and renewal, removing slums and the businesses of Chinese immigrants, as well as connecting the suburbs to the sanitation system, forever changing the way that we come to measure public and private. Three principal techniques were mobilized to contain the plague quarantine, hygiene and sanitation.

Norbert Elias argues that the performance of repugnance emerged in the 18th century French aristocracy as a means through which they could differentiate and degrade as vulgar the taste and habits of the bourgeoisie. As the professional classes expanded, hereditary privilege and exemption from employment became a less stable basis for the distinction between class identities. The difference that had been maintained by ancestry and occupation had to be created by other means; the upper classes had to discriminate bourgeois taste and morals from their own. At this point, Elias argues, the performance of disgust and aversion became a crucial means of creating and defending identity. In 19th century Australia, where hierarchy was not wholly determined by ancestry, the performance of the 'proper' manners and behaviour was crucial to being identified with class and status. My historical ethnography reveals that the public performance of disgust proliferated in the context of the plague outbreak as a means of performing the difference between the body of the clean and healthy citizen as opposed to the body of the dirty and diseased, which was by definition irresponsible and deserving of regulation by the state.

While quarantine and sanitation are distinguished as a public and social means of regulation and constraint, hygiene occupied a complementary yet isolable role as a means to self-constraint. Through the medical advice and products that directed the way people should care for themselves, hygiene ensured the transformations in the social body would be enabled by changes in the individual body. Here the role of odor was equally important, as it provided a means of recognising and distinguishing the "self and clean" body from those of others. I argue that this "self and clean", healthy body was a basis of citizenship; it defined the rights, duties and entitlements of the individual in relation to the state. In this context the performance of disgust and aversion was thus crucial to both health and citizenship – as it enabled one to differentiate oneself from that which was the source of contagion, and in need of intervention. By playing a role in the social-constraint toward self-constraint, in Sydney in 1900 disgust and aversion came to regulate hygienic body and sanitised city space, which formed the basis of the emergent social order.

Philippa Nicole Barr is a digital analyst and producer whose last completed project was for the Cancer Council NSW. She holds a Masters in Photography and Visual Design from the Nuova Accademia di Belle Arte in Milan and she has produced multimedia projects for a variety of international clients including the Economist Intelligence Unit, Corriere della Sera and Domus. Her Honours dissertation was awarded the 2005 prize for best Honours thesis in anthropology by the Anthropological Association of Australia. Until recently she was working on a PhD thesis considering how the design and production of atmospheres could function as a starting point for a new global political commons.

12:20–12:40

Kathryn Prince, University of Ottawa

EMOTIONAL GEOGRAPHY, INDIGENOUS LAND RIGHTS, AND THE INSTRUMENTALITY OF SHAKESPEARE

For Australian theatregoers, the notion of an indigenous *King Lear* probably evokes the compelling, critically celebrated adaptation *The Shadow King* that premièred at Melbourne's Malthouse in 2013 and subsequently toured the Australian festival circuit. With this production looming in the background, my paper tells the tale of a more modestly received Canadian *King Lear*. Conceived in 1968 and finally produced for the first and only time at Canada's National Arts Centre in 2012, this *King Lear* with its all-indigenous cast had a difficult gestation and birth as well as a short, ill-fated life. Performed entirely in English (in contrast to the multilingual script of *The Shadow King*) and directed by the NAC's non-indigenous artistic director, Peter Hinton, this production spoke, sometimes unwittingly, of colonialism, contamination, and defilement. Promoted as a "play as big as Canada" and introduced with a ceremony welcoming spectators to the unceded Algonquin territory on which the NAC (and the entire national capital region) is situated, the production reshaped the emotional geography of pre-Confederation Canada by using *Lear* to evoke a fictitious episode of indigenous participation in the division of ancestral lands. Lear's division of the kingdoms, disastrous enough in the cultural context of the United Kingdom, became evidence of cultural contamination at the highest level, Lear's misguided attempt to reverse the indigenous view that (as the *Shadow King* program articulates) "we don't own the land, the land owns us." While many elements of this Canadian production were problematic, the decision to situate the action in seventeenth-century Ottawa and to remind the audience of the land's current territorial status yielded compelling insights and set up resonances between the historical and contemporary emotional geographies of Canada's capital. Reflecting on the cultural specificity, multilingualism, and critical acclaim of the Australian example, my paper concludes with some thoughts about indigenous theatre and the instrumentality of Shakespeare within the Canadian and Australian public spheres.

Kathryn Prince (PhD) is a theatre historian with a particular interest in early modern emotions. Her current work focuses on the intersections of space, bodies, objects, and emotions in early modern performance, as well as "performance" in a broader sense relating to early modern accounts of cross-cultural contact. Her recent publications include the edited collections *Performing Early Modern Drama Today* and *History, Memory, Performance* as well as the monographs *Shakespeare in the Victorian Periodicals* and (forthcoming) *Shakespeare in Practice: Space* as well as numerous articles and book chapters on Shakespeare in performance from the eighteenth to the twenty-first centuries. She is an Associate Professor at the University of Ottawa (Canada) in the Department of Theatre, the book reviews editor of *Shakespeare Bulletin*, and in 2015 is an Early Career International Research Fellow at the ARC Centre of Excellence for the History of Emotions.

12:40–1:00

Linda Kouvaras, University of Melbourne

THE RESTORATION OF EMPATHY: A SOUND ARTWORK IN DIALOGUE WITH PARLIAMENT HOUSE

There was an extraordinary incident on 9 October 2012 at Parliament House in our nation's capital: then-Prime Minister Julia Gillard delivered her now-infamous "misogyny speech". The treatment in particular of this woman by then-Opposition Leader Tony Abbott had driven her to a point of frustration that spawned this *crie de coeur*, by which time the wider perception of Gillard was that she had been reduced to an automaton, a de-subjectivized, authenticity-free-zone puppet of the Labor backroom faceless men (so-called).

In the highly charged public space of Parliament House, there are typically myriad emotive undercurrents. The motions that are put forward, the ensuing discussion and commentary are invariably heated, exchanges are often downright rude and disrespectful, and speakers are interrupted from the floor. And yet while one can sense the likely reaction on the part of the protagonists to what is transpiring, there is little "room" for empathic engagement with the person speaking, either on the part of the participants or the viewing public (especially if we are at a remove from the scene and watching the televised presentation). This is particularly so because while aggressive bluster and bravado are all seen as legitimate affective states in this setting, vulnerability and hurt are not.

While the world divided itself in reaction to the speech along lines that either agreed or disagreed with its content, its emotional dimension was not a focus. In contradistinction, Australian composer Robert Davidson (b. 1965) has created a highly sympathetic choral setting of this speech, "*Not Now, Not Ever*": *Gillard Misogyny Speech* (2014), harmonizing Gillard's words for a capella SATB Choir and Video, retaining her speech as a (studio-manipulated) overlay (reduced from original 15' to 4'). He writes: "I wanted to put a frame around this slice of time, to heighten my perception of what was being said behind the words, in the intonation of the voice, and in the dynamics of what was being said in interjections and reactions".

I want here to explore the nature of Davidson's augmentation of the restitution project of this woman that she herself mobilizes with her "misogyny" speech. My discussion will incorporate a multi-dimensional engagement with theories of woman's voice, female power positions, sound art, musical analysis, and the significance of a male composer choosing this subject matter, whereby the emotional realm is uncovered in the supposedly emotionally dry setting of one of Australia's most important public terrains.

Linda Kouvaras is Associate Professor at the Melbourne Conservatorium of Music. She has a PhD (Musicology), Master of Music (Piano Performance) and BMus (Hons) from the University of Melbourne and AMusA from the Australian Music Examinations Board. Her research interests are in contemporary music (classical and popular), gender studies and composition and she is a represented composer at the Australian Music Centre. She is also resident Faculty Coordinator and Tutor in Music at Ormond College, a piano examiner for the AMEB, and she maintains a robust piano teaching studio. With Graham Hair and Ruth Lee Martin, she is editor for *Current Issues in Music* and is on the Editorial Board of *Bukker Tillibul*.

Session 7: At the Limits

14:00–14:20

Helen Hickey, University of Melbourne

WALK THIS WAY: TWO JOURNEYS TO JERUSALEM IN THE FIFTEENTH CENTURY

Pilgrimage is a central theme in Christianity. As the image of the Christian journey through life, a physical journey to a sacred location, and an interior experience, the impulse and practice of peregrinations often overlap. Pilgrimage is also a frequent and vital component of a wide range of medieval secular and spiritual texts: Chaucer's *Canterbury Tales*, Langland's *Piers Plowman* or Guillaume de Deguileville's Old French *Le Pèlerinage de l'Âme*, which was translated into *The Pylgremage of the Sowle*, and widely circulated in fifteenth-century England. In addition, we have first-hand accounts of late-medieval pilgrimages.

This paper appraises place pilgrimage to Jerusalem in two late-medieval English texts: *The Itineraries of William Wey* and *The Book of Margery Kempe*. William Wey journeyed to Jerusalem twice: 1458 and 1462, Margery Kempe only once in the early fifteenth century. One of Wey's claims to fame is his first use of the word 'stations' for the series of stops on the *via crucis*. The 'stations' would evolve to be the Stations of the Cross. Kempe is well known for her vociferous and lachrymose piety, as well as her constant movement to holy sites. Intriguingly, one of Kempe's inspirations is believed to be the York *Corpus Christi* Plays. Both Wey and Kempe offer unique insights into the performance of pilgrimage and the complex motives for and understandings about such journeys. At the point where secular and sacred experiences crossover, we can map the emotions that attended their respective journeys to and through Jerusalem. Some of these findings disturb a cohesive interpretation of the practice of emotion in late-medieval pilgrimage.

Helen Hickey completed a PhD in medieval literature at the University of Melbourne after studying history and sociology at La Trobe University. In 2013 she was awarded a travel bursary from the Society for the Study of Medieval Languages and Literature at the University of Oxford to study the relic cult of the *Sainte Larme* (Holy Tear of Christ). She has a forthcoming chapter in an edited collection titled 'Trauma in Medieval Life' and is a member of the International Health and Humanities Network.

14:20–14:40

Jennifer Spinks, University of Manchester

BACCHUS AND THE JUGGERNAUT: INDIAN RELIGIOUS PROCESSIONS AND EARLY MODERN EUROPEAN EMOTIONAL RESPONSES

This paper will explore 'Indian' processions seen through European eyes in the sixteenth and early seventeenth centuries. It will examine the emotional underpinnings of northern European visual and textual depictions of the Indian juggernaut (a form of public religious procession notorious for the apocryphal crushing of the bodies of Hindu worshippers under the wheels of *Ratha Yatra* wagons bearing statues of Hindu gods). These representations sought to trigger sensory and emotional responses that were fundamentally linked to European anxieties about the 'otherness' of the depicted bodies and rituals. They reveal an anxious fascination by early modern Europeans with the dynamics of performative religious ecstasy in deeply foreign contexts. But they also tapped into recognisably European, domestic traditions of political and religious public processions that were enacted, depicted, parodied and debated within Europe during the Reformation and Counter Reformation.

Reports by European travellers to India were often fed through Mediterranean and mostly Catholic Europe, but they gained greater polemical traction in northern and sometimes Protestant European contexts. This paper will suggest that debates conducted in confessionally-divided hot-spots in northern Europe are especially critical to understanding European representations of the juggernaut. That is, these representations tapped into debates about the role of bodies, images and objects in sacred spaces: in churches, in pilgrimage sites, and in emotionally-charged Christian religious processions such as those held for Corpus Christi, or by penitential flagellants. Finally, the paper will examine how the juggernaut almost certainly also recalled for Europeans the frenzied Bacchic processions that they understood as having quite literally originated in India, and which formed a popular topos in early modern visual culture. Key sources for the paper will include textual and visual (mis)representations by André Thévet, Sebastian Münster, Jan Huygen van Linschoten and Maarten van Heemskerck. Through a comparison of representations of the juggernaut and the Bacchic procession, the paper aims to unpack the emotional dynamics of 'Indian' public religious processions viewed through the prism of northern European religious anxieties.

Jennifer Spinks was appointed Lecturer in Early Modern History at the University of Manchester in 2012. She was previously Australian Research Council Postdoctoral Fellow at the University of Melbourne (2009–12), and completed her PhD at the University of Melbourne in 2006. Her research is predominantly concerned with religious polemic and print culture in early modern northern Europe, and her publications include *Monstrous Births and Visual Culture in Sixteenth-Century Germany* (Pickering and Chatto, 2009) and *The Four Horsemen: Apocalypse, Death and Disaster* (National Gallery of Victoria, 2012; co-edited with Cathy Leahy and Charles Zika, and accompanying a collaboratively-curated exhibition).

14:40–15:00

Grace Moore, University of Melbourne

STAGING DICKENS'S EMOTIONS: PERFORMING THE FROZEN DEEP

In November 1854 Charles Dickens was approached by Lady Jane Franklin, the widow of the Arctic explorer Sir John Franklin, who had died while searching for the Northwest Passage. Seeking to salvage her husband's reputation from allegations of cannibalism, Lady Jane enlisted the assistance of the most influential novelist of the day. Dickens responded by publishing an article 'The Lost Arctic Explorers', in his journal, *Household Words*, which refuted the claims of Dr. John Rae, who had found the remains of the explorer and his party. While fulsome in its defence of Franklin, Dickens's article—which appeared in two parts—is notable for its vitriolic racism. However, his support for Franklin did not end here.

In 1856 Dickens's friend and occasional collaborator, Wilkie Collins, wrote a play based on the Franklin Expedition, *The Frozen Deep*. The play was originally performed as a private theatrical at Charles Dickens's home, with the more established writer taking the lead role as the hero Richard Wardour and, characteristically, 'improving' the play through endless revisions. The work was later transferred to the stage and professional actresses were engaged to take the female roles, including the young woman who is likely to have become Dickens's mistress, Ellen Ternan.

This paper will explore the layers of emotion surrounding the performance of *The Frozen Deep*, a play that seems to have depended upon Dickens's mesmerizing charisma for its success. Examining reviews and letters alongside the text of the play, I shall consider affective responses to Dickens's performance (including those of Queen Victoria, who saw *The Frozen Deep* and wrote of it in her diary), while also addressing the extreme emotions that the novelist channelled into his acting at a time of profound personal crisis. The stage was Dickens's first love and his decision to perform in public changed the course of his career and eventually shortened his life. As part of my emotional analysis I shall endeavour to determine the qualities that combined to make Dickens such an engaging performer, as well as examining the play's rebuttal of the taboo issue of cannibalism.

Grace Moore is a Senior Research Fellow at the ARC's Centre of Excellence for the History of Emotions. She is a Dickens scholar, who also works with ecocriticism, and is presently working on a study of nineteenth-century settlers and bushfires, *Arcady in Flames*.

15:00–15:20

Fiona McAndrew, University of Melbourne

RE-ITERATING THE FEMININE: THE SOCIAL AND EMOTIONAL POLITICS OF SPACE AND PERFORMANCE IN AN ORIGINAL PRODUCTION OF MILHAUD'S OPERA, MÉDÉE

This paper elucidates some key discoveries in collaboratively staging a new production of Darius Milhaud's 1938 opera, *Médée*. Opera as a musical form that combines additively with literature, design, theatre and space, can transform the consciousness of both listener and performer by evoking personal and cultural associations (Harung, 2012; Herbert, 2011; Maslow, 1962; Panzarella, 1980; Meyer-Dinkgräfe, 2013). We chose to stage *Médée* in a space reclaimed from its use as a store room that contained the last remaining cell within Fremantle Arts Centre in Western Australia, whose premises had formerly been an asylum for the insane in the 19th century and later a women's home, in order to challenge received notions about this ancient myth, about the role of opera singers and operatic performance, and conventions of theatrical experience in opera.

Madeleine Milhaud's libretto for her husband's opera follows the classical source of Euripides (with details drawn from versions by Seneca and Corneille). In earlier versions of the story the Corinthians killed Medea's children. Euripides however puts psychology at the heart of the story by making their deaths Medea's responsibility and having that same character address the audience of men at the theatre. The co-existence of emotional polarities equally tender and destructive, has become the standard treatment of this myth ever since and introduces the psychology of the feminine. *Médée*, herself a stateless renegade after her passionate and murderous excesses in helping Jason of the Argonauts, is now abandoned by her husband in a foreign land. Euripides' Medea had already pointed to broader social pressures that lie behind what she does and what is shocking about *Médée* is that for much of the opera she seems neither mad nor evil.

Three key variables were examined in preparing and rehearsing the performances:

1. How does the singer use the historical development of this theatrical story, personal research/emotional recall and how is the relationship between these elements affected by the physical space in which the performance is staged?
2. How far can the opera singer in these circumstances challenge the balancing act of operatic performance, using psychological and acoustic resonances of space to create a new kind of intimacy whilst still remaining sonorous, accurate and within the theatrical moment (demanded by the music and the drama)?
3. What happens to the storytelling and psychological resonance of the performance when the gender of the characters of her two children is changed from the original male to female?

Fiona McAndrew has an international career as an operatic soprano, performing with the Semperoper, Dresden, Teatro Comunale, Bologna, Wexford Festival Opera, Ireland, Covent Garden Festival, Dresden Festival, Rossini Opera Festival, BBC Concert Orchestra, Ulster Orchestra, San Antonio Symphony (Texas), Northern Sinfonia (UK), Dresdner Sinfoniker and Irish National Symphony Orchestra. She has broadcast live on BBC and RTE radio and in Australia for ABC Classic FM. She is currently completing a PhD in Performance at the University of Melbourne. She holds a First Class Honours degree in psychology from UWA and her Post-Graduate studies in opera were at the Guildhall School of Music and Drama, London. She has worked recently as a visiting artist/teacher for the classical voice departments of WAAPA, University of Western Australia and the Melbourne Conservatorium of Music.

Session 8: Enactments

15:40–16:00

Siobhan Hodge,
University of Western Australia

TRANSFORMATIVE EMOTIONS: PLACE IN PERFORMANCE OF SAPPHO

The ancient Greek poet Sappho, first translated into English over four hundred years ago, has an equally long history of conscription to fit particular interpretations of her lifestyle and character. Alternately rebranded as dutiful mother and wife, dedicated teacher and religious leader, or as an outspoken lesbian lover, among the only consistent threads in popular English-language reception of Sappho's poetics and increasingly mythologised biographical details are her impassioned and emotive explorations of love, human nature, beauty, and self-control. Later performances of Sappho—of her life and poetry—have been no different in this regard.

Sappho has also become closely affiliated with particular spaces, detailed in her fragmentary poetry and selectively emphasised in later recreations of her work. These have been reflected not only in translations of her poetry, but also in performances and other productions of her work, including Jane Montgomery Griffiths' play "Sappho...in 9 fragments." The private gatherings in sacred spaces mentioned in her poetry stand in stark contrast to the grim Leucadian cliffs cited in Ovid's *Epistula Sapphus*, or the university library setting of "Sappho... in 9 fragments." In addition, the political sniping alluded to in other Sappho poems hint at a much more critical relationship with space than that traditionally acknowledged. The poetic and dramatic settings of Sappho's poetry and life consistently reflect issues of self-control, which have in turn been subject to strained interpretations by centuries of creative adaptors.

In this paper, I will discuss the evolution of poetic and performance settings for Sappho's poetry, shaped by the emotive and descriptive content of her extant work, as well as shifting public receptions of the poet and her oeuvre. Sappho's intriguingly consistent connections with her audience will also be examined in detail, moving from place to place, in translation and other forms of production. The end result has been a poet entrenched not only in contradictory interpretations, but ironically consistent in her poetic themes, and signalling a far more dynamic relationship with her poetic and performative settings than has typically been recognised.

Siobhan Hodge graduated from the University of Western Australia in 2015 with first-class honours and a Ph.D. in English literature. Her thesis examined Sappho's poetry and its transmission via translation and later creative adaptations. She has published papers, poetry and reviews in *Cordite*, *Limina*, *Colloquy*, *Plumwood Mountain*, and *Rabbit Poetry*. Siobhan is currently the reviews editor for *Writ Review*, a new online poetry journal based in WA, and was previously a Project Officer for Trove, UWA's online creative arts journal. She is currently working on a book version of her thesis and several poetry projects.

16:00–16:20

Penelope Woods,
University of Western Australia

'A NOYSE WITHIN': THE EARLY MODERN TIRING HOUSE AND THE INVENTION OF A NEW EARLY MODERN SPACE OF EMOTION

The Oxford English Dictionary gives the first use of the term "Tiring House" as 1600 (from *A Midsummer Night's Dream*). This was the space that abutted the early modern Playhouse in which actors stored and changed costumes (or "tires"), kept stage properties and promptbooks, awaited their cues and had their hair and make up done by stage hands who also occupied this space. Off stage noises, cued in surviving stage directions, were made in the tiring house probably by company musicians. It was a separate and lockable storage space as well as a busy workspace during performances. The building contract for the Fortune Theatre (1600) indicates the dimensions of this space, which was little more than a corridor. Special provision was made for glass windows in order for back stage workers to be able to see to read and apply make up and costumes. Divided from the playhouse by the *frons scenae*—or back wall—of the stage, the Tiring House was a pragmatic, essential feature of early modern theatre space, which was coined with the building of the first playhouses in England in the 1560s. However, it also served as a re-codifiable and imaginary off-stage space within the narrative of the play. Performers 'entered' the Greek camp, a lunatic asylum, a castle, a monastic cell, and so on, by exiting the stage into the Tiring House through a door of the *frons scenae*. This significant practical, imaginative, metaphorical space has gone unexamined in accounts of playhouse practice and emotion. In this paper I use Doreen Massey's work to unpick the interrelational nature of this space. Massey has argued that space is 'always *under construction*' (Massey, 2005: 9), and I chart a development from the very earliest surviving references to this space over the subsequent eighty years of use until the public playhouses were closed down in 1642 in order to develop a new understanding of the shifting cultural, metaphorical and emotional significance of the early modern Tiring House. Drawing on Monique Scheer's work 'Are Emotions a Kind of Practice?' (2012) I situate this significance within an early modern habitus of emotional practice.

Penelope Woods is a Post Doctoral Research Fellow in the ARC Centre of Excellence for the History of Emotions at the University of Western Australia where she specializes in the history of theatre audience affect. Penelope works on the recuperation of immaterial culture through material culture histories of space and objects to better understand the operation of social emotion. She is currently working on the book manuscript of her PhD research into spectatorship and architecture which was carried out in collaboration with Shakespeare's Globe. Penelope has chapters on the operation of intimacy in seventeenth century indoor theatres (Moving Shakespeare Indoors, ed. by Andrew Gurr and Farah Karim-Cooper, Cambridge University Press, 2014), on Shakespeare and Adaptation (Theatre and Adaptation, ed. by Margherita Laera, Methuen, 2014), and on young audiences today (Shakespeare in Practice: The Audience by Stephen Purcell, Palgrave Macmillan, 2013).

16:20–16:40

Robert Wellington,
Australian National University

CODED PASSIONS: PUBLIC DISPLAYS OF EMOTION AT THE COURT OF LOUIS XIV

This paper will analyze engravings from a book that records a celebration at Versailles in 1664 to expose a disjunction between the hidden passions of its participants and the public portrayal of emotions in court festivities. The first of Louis XIV's *fêtes* to be held at Versailles took the form of a romantic saga staged over a week collectively titled *The Pleasures of the Enchanted Isle*. Ludovico Ariosto's sixteenth-century epic poem *Orlando Furioso* (the tale of a knight and his destructive passion for a pagan princess) provided the premise for a tournament and two ballets. The entertainments also included a feast and plays written and performed by Molière and his troupe. Officially, the event was held to honor the two queens of France, Louis XIV's bride, Marie-Thérèse, and his mother, Anne of Austria. But the true focus of the king's affections was his mistress Louise de la Vallière, and it was surely no coincidence that her brother, the marquis de la Vallière, was the champion of the tournament.

Despite the romantic theme of these festivities the portrayal of human passions is strangely eschewed from the official representations of the event. This paper will analyze Israel Silvestre's engravings of *The Pleasures of the Enchanted Isle* to explore the sublimation of embodied passions to acceptable codes of behavior at the Court of the Sun King. Drawing upon official accounts of public events such as this, alongside personal memoirs written by courtiers, I aim to reveal a disparity between private spontaneous displays of emotion and passions encoded in the public performance of the aristocratic body at Louis XIV's Versailles.

Robert Wellington is a lecturer at the Centre for Art history and Art Theory at the Australian National University. He is a specialist in the visual and intellectual culture of Louis XIV's Court, and has a particular interest in numismatics and print culture. His book *Antiquarianism and the Visual Histories of Louis XIV: Artifacts For a Future Past* will be published by Ashgate in October 2015.

16:40–17:00

Robert Phiddian, Flinders University

SPECTACULAR OPPOSITION: SUPPRESSION, DEFLECTION AND THE PERFORMANCE OF CONTEMPT IN JOHN GAY'S BEGGAR'S OPERA AND POLLY

The success on stage of John Gay's *Beggar's Opera* (1728) followed by the partial suppression of his *Polly* (1729) provides one of the classic tales of early eighteenth-century public culture. Like *Gulliver's Travels* only two years earlier, the *Beggar's Opera* was a spectacular act of satirical dissent against the Walpole regime. It was not suppressed despite its nearly open critique of the government, but Sir Robert Walpole saw to it that its successor for the next season, *Polly*, was not staged. This suppression was only partly successful, however, as *Polly* was then published by subscription and actually earned Gay more than he gleaned from the staging of the *Beggar's Opera*.

Part of the paper takes some cues from cognitive analyses of the emotions, to outline how Gay's operas function as containers for the spectacular dissent of Scriblerian satire, and specifically, how they deploy laughter to channel anger, contempt, and disgust. These emotions situate subjects in different ways towards the material satirized, and Gay's operas can be analysed particularly for the ways they express and mobilise contempt. This paper will investigate the reception of the operas, one as performance, both as texts, in Walpole's England. Satires like Gay's seem to have had little direct impact on policy, but it is the emotional effects of catharsis—of venting and containing potentially rebellious emotions—that needs further analysis for a cultural history of the public sphere. The operas signal part of arguably the first development of robust and more-or-less tolerated public dissent against a current regime in early modern Europe.

Robert Phiddian is Associate Professor of English and Deputy Dean of the School of Humanities at Flinders University. He is author of *Swift's Parody* (Cambridge, 1995) and thirty other publications, principally on eighteenth-century literature and contemporary Australian political cartooning. He is Chair, Adelaide Festival of Ideas (2008–14), Director, Australian Consortium of Humanities Research Centres (2010–), Board Member, *Australian Book Review* (2013–16), and an Associate Investigator, Centre for the History of Emotions (2012–14). With Heather Kerr and David Lemmings, he is co-editor of the forthcoming *Passions, Sympathy and Print Culture: Public Opinion and Emotional Authenticity in Eighteenth-Century Britain* (Palgrave, 2015).

Session 9: Keynote

17:05–17:50

Sven-Oliver Müller,
Max Planck Institute, Berlin

FELT COMMUNITIES? THE BEHAVIOUR OF CONCERT AUDIENCES IN THE METROPOLIS OF THE 19TH AND 20TH CENTURY

The nineteenth and twentieth centuries were not only the era of social revolutions; they were also the heyday of “serious music”. Concerts of symphonic music were an integral part of the leisure time of the European elite. These productions were not only a musical but also a social sphere. In light of this duality, rather than analysing the musical works themselves, this paper will investigate the emotional practices and habits of the audiences to demonstrate the social influence, political significance and cultural changes at leading European metropolises like Berlin, Paris, London and Vienna, thus revealing the primarily social and political function of those entertainments.

The significance of this investigation thus turns upon one central question: does music create “felt communities”, and if so, how? To address this, I will present relevant aspects of the historical development of emotions in musical life, which reveal the role music has played in the cohesion of social and cultural groups in a variety of historical contexts. From this perspective, the relationship between music and feeling is not universal, but dependent on historical and socio-cultural factors. By analysing emotions as a mode of social communication in different music productions, it is helpful to use a key term: change. Music too is about changes; it takes place in time, in a constant flux, and this is also true for the emotions of the listeners. I will explore the rise of certain audiences, and the emerging and vanishing of emotional patterns, which allowed social groups to feel music in different ways at different points in time.

To explain why and how middle-class audiences changed their public behaviour, we must look at their “feeling rules”. Educated patrons in concert halls at the end of the nineteenth century started to debate which types of emotional expression should be permitted, and which should not. The task of the educated middle-classes was thus to decide upon the appropriate ways to express emotions in public. One could observe a negotiation process of different public tastes, and contrasting emotional preferences. On the one hand, one can detect a successful transfer of cultural norms and emotional practices between the major European capitals, and analyse the emergence of a common European culture of music. On the other hand, however, the musical tastes and emotional conservatism of the elite structured important cultural and social wars of the twentieth century, including the establishment of alternative and juvenile musical cultures beyond the concert halls.

Oliver Müller is Research Group Leader of the Max Planck Research Group ‘Felt Communities? Emotions in European Music Performances’ at the Max Planck Institute for Human Development, Berlin. Previously was at the Center for Advanced Studies (CAS), LMU Munich (2009–10), Fellow of the Alexander von Humboldt-Stiftung at Columbia University (2009), and Fellow at the European University Institute, Florence (2006–08). His main research-interests include: emotions as social practices; European cultural history and history of music in the nineteenth and twentieth centuries, political history of the First World War in comparative perspective; history of violence and nationalism in Nazi Germany. Recent publications include *Das Publikum macht die Musik. Musikleben in Berlin, London und Wien im 19. Jahrhundert* (Vandenhoeck & Ruprecht, 2014) and *Richard Wagner und die Deutschen. Eine Geschichte von Hass und Hingabe* (Beck, 2013).

Session 10: Music Performance

18:20–19:30

Stephen Grant and e21,
University of Melbourne

MUSICAL EXEQUIES & THE SEVEN LAST WORDS

This concert by vocal ensemble e21 (Stephen Grant, director) is based on two important 17th-century compositions by Heinrich Schütz (1585–1672): the *Seven Last Words*, a narrative work that follows Christ’s final moments on the cross, and the *Musicalische Exequien* (Musical Exequies), the funeral music written for Herr Heinrich Posthumus Reuss and first performed at Reuss’s funeral service on 4 February, 1636 in the Johanniskirche in Gera.

Both of these works explore themes that are emotionally charged and philosophically rich: the last moments of the Passion, recounted in a narrative that presents moments of suffering, framed by words of consolation and reflection. The Passion’s message of hope and comfort is central to the Lutheran faith and to beliefs about death and dying. It is the positive attitude towards the transition from life to afterlife that creates the context for the celebration and commemoration of the *Musicalisches Exequien*. This work reflects on the connection of worldly life to the hereafter, of the temporal to the eternal, and is both a commemoration of an important individual and a work that stands apart from that particular moment to be used as a German Requiem at different points in the liturgical calendar. Its *cori spezzati*, or polychoral textures, explore choral dialogue and echo effects. Schütz arranges one group, a kind of otherworldly trio, to be set apart from the rest of the musicians to create a more distant, disembodied sound. The setting of text, the different vocal forces within the work and the imaginative use of space coalesce in what has come to be seen as one of the great commemorative musical works of the 17th century. e21 welcomes guest artists Samantha Cohen, theorbo, Donald Nicolson, organ, and Consort Eclectus.

Stephen Grant, bass, was born in Montreal, Canada. He began his professional career in Germany, where he worked with some of Europe’s best-known early music ensembles, among them Sequentia, the Ferrara Ensemble, Ensemble Organum, and the Huelgas Ensemble, performing widely and making over 30 CD recordings. Stephen is Head of Voice and the Early Music Studio at the Melbourne Conservatorium of Music, the University of Melbourne. He is currently researching vocal performance practice in the music of 17th century German composer Heinrich Schütz.

Stephen is also director of the ensemble e21, a diverse blend of experienced ensemble singers and established soloists, which has featured prominently in a number of festivals, including the Melbourne International Festival of the Arts (2004, 2006), the Four Winds Festival, Bermagui (2010), the Castlemaine State Festival (2003, 2007), the Melbourne Autumn Music Festival (2002–04), the Melbourne Early Music Festival and the Organs of the Ballarat Goldfields Festival (2002–13).

**Saturday 8 August,
Studio 1, Australian Centre for the
Moving Image, Federation Square**

Session 11: Keynote

10:00–10:45

Graeme Boone, Ohio State University

**THE GRATEFUL DEAD, THE MIXOLYDIAN TURN, AND
ETHOTIC RENEWAL IN THE PSYCHEDELIC 60'S**

In this paper, I analyze key recordings by the Grateful Dead to illustrate their later-1960s embrace of the mixolydian mode as a new musical 'home' that is simultaneously rootsy and revolutionary, fulfilling a classic functionality of ethos, as proclaimed by Allen Ginsberg in 1961, paraphrasing Plato: 'When the mode of the music changes, the walls of the city shake.' When psychedelic musical culture turned into traveling culture in the later 1960s and 70s, the Dead's ethotic turn became a key factor in establishing their transient but compelling habitus in performance venues around the world. As a central example of this mixolydian emplacement, we shall examine the recording history of the Dead's most famous song, 'Dark Star,' and watch an animated film in which its improvisatory episodes are mapped inside of a grand analytical mandala that exemplifies its paraspacial cosmology.

Graeme Boone was born and raised in San Francisco and attended the University of California at Berkeley (A.B. 1976), Harvard University (Ph.D. 1987), and the Conservatoire National Supérieur de Musique in Paris (Premier Prix 1979). He has taught at Haverford College, Harvard University, and the Ohio State University, teaching classical music, medieval and Renaissance music, world music, jazz, hip hop, rock 'n' roll, and other traditions, and performing in most of these genres of music. His research interests include medieval music, Renaissance music, twentieth-century American traditional and popular music; rhythm, meter, and the philosophy of time; paleography and the socio-psychology of handwriting; French linguistic prosody and its musical traditions; the modeling of musical tonalities; Dufay's musical style and chronology; and emotions in music.

His publications include *Understanding Rock* (Oxford U.P., 1997), *Patterns in Play: A Model for Text Setting in the Early French Songs of Guillaume Dufay* (U. of Nebraska Press, 1999), 'Marking Mensural Time' (Music Theory Spectrum, 2000), 'Mandalas and the Dead' (The Grateful Dead in Performance, 2010), 'The Origins of White Notation' (Antologia della notazione polifonica_ II, 2015), and *Music in the Carolingian World: Witnesses to a Metadiscipline* (in preparation).

Session 12: Acting Out

11:00–11:20

Angela Ndalianis,
University of Melbourne

**THE DARK KNIGHT AND TRANSMEDIA
STORYTELLING: TAKING IT TO THE STREETS**

Over the last decade the entertainment industry has relied on viral marketing and, in particular, viral marketing as a form of transmedia storytelling that extends the single medium experience across other media and, increasingly, into the cityscape itself. The strategies of entertainment industries involve greater emphasis on theatricality and performativity within the public sphere. In light of these shifts, the nature of storytelling itself needs to be reassessed in order to take into account the intense affective and immersive experiences offered by transmediality.

Focusing on the transmedia strategies that circulated around the film *The Dark Knight*, this paper will explore the shifts that occur in audience participation when stories migrate from the screen and enter the domain of the urban landscape. The focus will be on how the transmedia events associated with this fictional universe relies on the blurring of boundaries that separate reality and fiction. This paper will explore how public space, and the Internet and social media communication systems that are integral to its operations, become a playground that places intense emphasis on fan emotions and performativity.

Angela Ndalianis is Professor and Head of Screen and Cultural Studies at the University of Melbourne. Her research focuses on entertainment media history as well as the transhistorical and transcultural nature of the baroque. Her publications include *Neo-Baroque Aesthetics and Contemporary Entertainment* (2004), *The Horror Sensorium: Media and The Senses* (2012), *Science Fiction Experiences* (2009) and *The Contemporary Comic Book Superhero* (editor, 2008). She has also published numerous essays in journals and anthologies, and she is currently working on two books: *Batman: Franchise, Myth and Superhero* and *Robots and Entertainment Culture*.

11.20–11.40

Ben Gook, University of Melbourne

ECSTASY AND THE (COUNTER) PUBLIC SPHERE: GERMANY, 1989–1990

Around the fall of the Berlin Wall, electronic music took on a new role in the lives of many eastern and western Germans. Rave's ecstatic form soon attracted mass audiences from eastern and western Europe. By 1997, the annual Love Parade in Berlin saw one million people dancing in the city's Tiergarten. Drug use was a strong feature of its mainstream and underground cultures. This paper will thus explore the dual senses of ecstasy around German re-unification and electronic music, and will consider how this subculture moved into mass culture, where one was a counterpublic sphere and the other the public sphere writ large.

Ecstasy relates to some key concerns about transcendence and immanence, interiority and exteriority, withdrawal and extension. In this sense, ecstatic moments reconfigure subjects and spaces. Ecstasy, following Katrin Pahl's work, is an excellent model of unsettling distinctions between inside and outside, as well as within and between subjects. It opens the subject and can make them vulnerable, disorganising and re-organising senses of self. This opening onto new shapes of the self is, it seems, the draw of ecstatic experience. Ecstasy opens barriers and removes borders for subjects—and for spontaneous communities, catalysing what Simon Reynolds calls "a strange and wondrous atmosphere of collective intimacy, an electric sense of connection between complete strangers." In groups, it may spawn an intimacy, a sense of connection, perhaps recalling, among other moments, those spontaneous embraces at the Berlin Wall in 1989; in individuals, it may spawn an alienation or distance from one's identity and self, an intoxicating disinhibition.

This paper will account for the draw of ecstatic experiences (with and without drugs) in the decade around the fall of the Wall, but will do so with a longer view to the histories of ecstatic experience (mystical, religious, aesthetic, pharmacological) and debates about public spheres. It will look at the importance of place—the gathering of bodies and built-environment influences—for variously capturing, invoking, instilling, inspiring and blocking the feeling of ecstasy.

Ben Gook is an Associate Investigator at the ARC Centre of Excellence for the History of Emotions, University of Melbourne. He has taught psychoanalysis, social theory, sociology, political analysis and cultural studies in the Schools of Social & Political Sciences and Culture & Communication at The University of Melbourne. He has published on commemoration, memory, film, psychoanalysis, ideology and German culture. His first book *Divided Subjects, Invisible Borders: Re-unified Germany after 1989* is forthcoming with Rowman & Littlefield in September as part of their *Place, Memory, Affect* series.

11:40–12:00

Sean Redmond, Deakin University

IN THE EVENT: AN UNRULY LIFE LIVED THROUGH DAVID BOWIE

David Bowie's music has been informed by his passion for performance and creativity. Bowie's experiences with theatre, film, acting, mime and writing created a fluid, transgressive identity that impacted dramatically on giving birth to one of the most inspirational celebrities of the modern era. His public presence spoke to a unique emotive power, which was linked to his fascination with his own identity construction, and, in turn, had dramatic role to play on the individual identities of the thousands of fans who adored him.

Drawing upon auto-ethnography and sensory aesthetics, I will make sense of my unruly life through the way Bowie's musical and film work has impacted upon my sense of self and belonging in the world. I can remember and recall major life events and stinging memories through his songs and performances. Bowie has provided what I have elsewhere defined as the star metronome, providing me with the psychological, existential and phenomenological rhythms out of which bare life emerges, blossoms and sometimes withers—its beat not linear or singular but irregular and amplified. I make sense of these wayward life stories through recall to the senses, and sensorial memory, remembering Bowie through touch, texture, sight and sound. My present and past, my here and now, this there and then born out of the swimming tides of a remarkably fantastic voyage.

Sean Redmond is an Associate Professor in Media and Communication at Deakin University. He has research interests in film and television aesthetics, film and television genre, film authorship, film sound, stardom and celebrity, and film phenomenology. His book publications include *The Cinema of Takeshi Kitano: Flowering Blood* (2013), *Celebrity and the Media* (2014), *Enchanting David Bowie: Space/Time/Body/Memory* (editor with Toija Cinque and Christopher Moore, 2015), and with Su Holmes he edits the journal *Celebrity Studies*.

12:00–12:20

Jane Davidson, University of Melbourne

ROBBIE'S THE ONE: CREATING SPACES FOR PUBLIC PASSION AND PRIVATE PERSUASION

Across the history of Western culture, music's function has been broadly associated with catharsis, or the purification of the soul through affective experience, and mimesis, or the transformation of external reality. This paper examines these two concepts through the lens of a single performance by pop singer, Robbie Williams. His performance impacts the audience in a way that produces what might be considered as a collective spiritual high, offering a communal affective experience—a transformation of reality.

The paper also explores how Robbie Williams creates two distinct 'spaces' through which the audience access different types of emotional experience: in the first, his energy and intensity create a space that summons group participation where Williams performs for and with his audience. In the second he joins the private world of a couple, thus making their intimacy public, sharing their experience with the mass audience and so appropriating the powerful private emotions of a relationship for a mass audience, generating a charged site for the performativity of emotion.

Simon Frith eloquently articulates many of the overlapping layers of experience in pop music performance in his seminal text, *Performing Rites* (1994). The current paper adopts some of Frith's ideas, but moves beyond, drawing on the framework offered in history of emotions work where emotion is not only recognised as incorporating neurophysiological activation, motor expression, and subjective feelings, but crucially, of emerging out of long-standing and evolving cultural practices. Additionally, that the emotions themselves are created through action. The particular song under investigation is 'She's the One', a mega hit for Williams in 1999. This performance comes from a DVD of his concert *What We Did Last Summer: Robbie Williams Live at Knebworth*, EMI 7243-599209-9-3, 2003.

Jane Davidson worked as a postdoctoral fellow at Keele University, before holding tenured posts at City University London followed by Sheffield University, UK. Moving to Australia in 2006, she was Callaway/Tunley Chair of Music at UWA prior to becoming Professor of Creative and Performing Arts at the Melbourne Conservatorium of Music in March 2014. Since 2011 she has been Deputy Director of the Australian Research Council's Centre of Excellence for the History of Emotions. She has served as President of the Musicological Society of Australia and been Vice President of the European Society for the Cognitive Sciences of Music. Widely published, her research interests are broadly in the area of performance and psychology of music, embracing research from musical development through to reflective performance practice.

12:20–13:00

Closing Discussion

The group will discuss key outcomes of the collaboratory.

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The ARC Centre of Excellence for the History of Emotions presents

PRACTISING EMOTIONS: PLACE AND THE PUBLIC SPHERE

Collaboratory Program

6-8 August 2015

Wyselaskie Auditorium, Centre for Theology & Ministry

Studio 1, Australian Centre for the Moving Image (ACMI), Federation Square