



True Self:

DAVID ROSETZKY
SELECTED WORKS

2013 SEMINAR SERIES PRESENTED IN ASSOCIATION WITH
THE EXHIBITION *TRUE SELF: DAVID ROSETZKY SELECTED WORKS*

ENTRY BY GOLD COIN DONATION
BOOKINGS ESSENTIAL: www.ccp.org.au

VENUE:
Centre for Contemporary Photography
404 George Street Fitzroy 3065
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HOW TO FEEL: THE PROMISE OF EMOTION

Presented by Centre for Contemporary Photography and the ARC Centre of Excellence for the History of Emotions, The University of Melbourne. Over three sessions this series will consider emotions from a range of disciplines, within the context of the exhibition *True Self: David Rosetzky Selected Works*.

The Face (7 August) addresses crying and the expressed face in art and literature. *In Public Space* (14 August) presents three diverse approaches to emotion in public space, from the political, to the sacred and the performative. *In Music and Sound* (21 August), an artist, a composer and a musicologist address the issue of affect from a sonic point of view.

IMAGE: David Rosetzky
How to feel 2011 (still)
single channel high definition digital video, colour, sound
108 minutes, 39 seconds
Courtesy the artist and Sutton Gallery, Melbourne

ccp.



S O F I T E L
LUXURY HOTELS

THE FACE

Wednesday 7th August 6pm

CHAIR: PENELOPE LEE

ARC Centre of Excellence for the History of Emotions, University of Melbourne.

DR TOM WHELAN

Australian Catholic University.

Too many tears ...

A discussion of the connection between emotional expression and wellbeing. Particular attention will be given to the psychology behind tears. Some questions to be considered might include: What is a good cry? How does crying change as we age? What are the social effects of tears?

Tom Whelan is a Senior Lecturer in the School of Psychology at ACU. He is the National Course Director for Counselling, overseeing both the undergraduate and graduate programs. He has taught for over 20 years at university and currently teaches in Developmental Psychology, Abnormal Psychology and Counseling. Tom has published widely in academic journals, text-books and the popular press. In addition, he has broad counselling experience.

PROFESSOR STEPHANIE TRIGG

ARC Centre of Excellence for the History of Emotions, University of Melbourne.

The Talking Face

We are accustomed to the idea of “reading” emotional expression on images of the human face. This presentation will consider some medieval and modern examples of the interplay between image and text in the representation of emotion in art and literature.

Stephanie Trigg is the Director of the Melbourne Node of the ARC Centre of Excellence for the History of Emotions (CHE). She leads the CHE's *Shaping the Modern Program*, which explores the legacy pre-modern European emotional regimes on modern Australian culture and identity. Stephanie's own research focuses on the expression of emotion on the human face in poetic, dramatic and narrative texts from Chaucer, Shakespeare and George Eliot through to contemporary writers like Oliver Sachs.

DR CHRISTOPHER CHAPMAN

National Portrait Gallery, Canberra.

Guarded/intimate: men's faces

Here is a consideration of some recent photographic portrait-related work by selected American artists. The images allude to evolving states of male identity: vulnerability in toughness and subtle emotion.

Dr Christopher Chapman is Senior Curator at the National Portrait Gallery where he has produced major exhibition projects, managed significant portrait commissions, and is leading the development of the Gallery's Collection. His PhD thesis examined youth masculinity and themes of self-sacrifice and transcendence in photography and film.

IN PUBLIC SPACE

Wednesday 14th August 6pm

CHAIR: DR KYLA MCFARLANE

Associate Curator, Centre for Contemporary Photography

JEFF KHAN

Co-Director, Performance Space, Sydney.

Moving Bodies

This presentation will explore some of the diverse, surprising and moving ways that artists disrupt the regular flow of public and social space through performative interventions. Exploring some of Performance Space's recent site-specific projects, Jeff will discuss the potential of artists' works to reveal hidden or repressed aspects of the spaces and publics they address.

Jeff Khan is a curator and writer working across performance, dance and the visual arts. He is currently Co-Director of Performance Space in Sydney, and has a particular interest in site-specific and socially-engaged practices. He recently curated *NEW12* for the Australian Centre for Contemporary Art, Melbourne (2012), *Primavera 09* for the Museum of Contemporary Art, Sydney (2009), and from 2006–2010 was Artistic Director of Melbourne's Next Wave Festival. <http://www.performancespace.com.au/>

PROFESSOR NIKOS PAPASTERGIADIS

School of Culture and Communication, University of Melbourne.

Emotions, Recognition and Engagement in Mediated Public Spaces

This talk looks at the forms of emotional feedback, public engagement and the pleasure of being seen in mediated public spaces. It will focus on a range of public events that have utilised the Large Screen in Federation Square. This includes both the broadcasting of Sorry Day speeches and a number of transnational artistic and cultural projects.

Nikos Papastergiadis is the Director of the Research Unit in Public Cultures, based at the University of Melbourne. He is a Professor in the School of Culture and Communication at the University, and founder - with Scott McQuire - of the Spatial Aesthetics research cluster, leading a number of ARC grants related to the evolving relationships between public space, digital technology, contemporary art, and their impact on society.

CATHERINE CZERW

Associate Investigator, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Emotional Rescue: The Role of Emotion in Sacred Spaces for Contemporary Art.

Hosted by the Wesley Uniting Church in the centre of Perth's CBD, the *Station of the Cross* exhibition aims to engage a secular audience as much as a spiritual one in a conversation around the core issues of human existence. Balancing the expectations of the Wesley congregation and broader community, it is the emotional content of the exhibition which connects it to a broad audience across centuries of historical time and physical space, and makes *Station of the Cross* a unique encounter in WA's visual art scene.

Catherine is an independent art curator, arts writer and collection manager, based in Perth. She has curated numerous solo and group exhibitions, and is currently completing research at UWA on indigenous artist Julie Dowlings' *Stations of the Cross* series, held in the collection of the National Gallery of Australia. She is an Associate Investigator of the ARC Centre of Excellence for the History of Emotions.

MUSIC AND SOUND

Wednesday 21st August 6pm

CHAIR: NAOMI CASS

Director, Centre for Contemporary Photography

DR SANDRA GARRIDO

ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Bittersweet Melodies: How Music Speaks of the Human Condition

From a psychological perspective, this talk will discuss some of the great mysteries and paradoxes surrounding our understanding of music and emotions. It will discuss such topics as the origins of music, how it touches the heart, and why we love a tear-jerker.

Sandra Garrido is a Postdoctoral Research Fellow for both the Melbourne Conservatorium of Music at the University of Melbourne and the ARC Centre of Excellence for the History of Emotions at the University of Western Australia. Sandra's broad research interest is in music psychology with a particular interest in understanding emotional response to music, the influence of personality on musical experience and the use of music to improve mental health.

ELENA KATS-CHERNIN

Composer

Notes On Feelings

Mood, feelings, emotions, state of mind, how does this relate to writing music? Do I as a composer actively try to elicit emotions in the listener? Or does the music dictate its own message? I will talk about the relationship between my music and the audience and the effect on both.

Elena Kats-Chernin was born in Tashkent, Uzbekistan, and has studied music in Moscow, Sydney and Hanover. She has created works across nearly every genre: jazz, opera, ballet, film soundtrack, choral symphony and has even created works for robotic instruments. Her music featured at the opening ceremony of the 2000 Sydney Olympic Games and she has received several awards, including Sounds Australian, Green Room and Helpmann Awards. <http://www.australianmusiccentre.com.au/artist/kats-chernin-elena>

ROBIN FOX

Sound and Visual Artist

Beyond major vs minor. Now that everything is music do emotions still matter?

The only emotion I aim for when composing music is my own excitement. The emotions that result from my music are largely subjective and, therefore, out of my hands. Music that aims to manipulate the emotions is muzak.

Robin Fox is a sound and visual artist working across live audio-visual performance, installation, composition for dance and large public artworks. His Laser Show has been performed in over 50 cities worldwide to critical acclaim. He recently received the Creative Australia Fellowship for established artists. www.robinfox.com.au