From: Hazel Smith Hazel.Smith@uws.edu.au Subject: Fwd: The Other Room Wednesday 2 July

Date: 28 June 2014 4:19 pm

To: Roger Dean Roger.Dean@uws.edu.au

Begin forwarded message:

From: Other Room <otherroomeditors@GOOGLEMAIL.COM>

Subject: The Other Room Wednesday 2 July
Date: 28 June 2014 7:55:36 AM GMT+01:00
To: <BRITISH-IRISH-POETS@JISCMAIL.AC.UK>

Reply-To: British & Irish poets < BRITISH-IRISH-POETS@JISCMAIL.AC.UK >

Dear All

Please find a last call for our reading on Wednesday, featuring a quite remarkable line-up. Hope to see you there!

all best wishes James, Tom and Scott

THE OTHER ROOM presents

CLIVE FENCOTT & ROBIN FENCOTT HAZEL SMITH & ROGER DEAN

7pm, 2 July 2014 The Castle Hotel, Oldham Street, Manchester M4 1LE Admission free Bookstall

Clive Fencott is a writer-researcher, cybertext artist and sound poet who has published and performed his work since 1975. In 1974 he started attending the experimental poetry workshops organised by Bob Cobbing at the Poetry Society in London and from this developed an enduring interest in improvised vocal performance. He was a founder member, with cris cheek and Lawrence Upton, of the performance group JGJGJGJG. In the 1970s and 1980s he performed extensively with Bob Cobbing and with him founded both the electronic vocal group Oral Complex, with John Whiting, and the improvisation group Bird Yak, with Hugh Metcalf. In the 1990s he wrote and performed with Bill Griffiths. His interest in digital media began in the early 1980s when he collaborated with saxophonist and computer programmer Steve Moore on the early cybertext project *The Manual of the Permanent Waver*. This led on to a parallel career in computer science and over 50 publications on such subjects as virtual reality, video games, virtual storytelling and, latterly, cybertext theory. He has created many cybertext works and is currently researching augmented cyber/texts as dynamic entities in live performance with his son Robin Fencott. http://www.fencott.com/Clive

Robin Fencott's artistic practice crosses the boundaries of music, computer programming, sound art, electronics and installation. His pieces have included interactive installations, home-made instruments, software for musical collaboration, heavy metal albums and bespoke interfaces for musical performance. His work uses a variety of technologies and has been showcased in contexts as diverse as gallery installations, music festivals, public museums, nightclubs and electro-acoustic concerts. In an academic capacity Robin has published research on group musical interaction and computer interface design, and has presented on these subjects at various international conferences. In 2012 he chaired and an international digital arts exhibition as part of the SuperCollider Symposium, and he has contributed to a wide range of projects that engage with the intersections of arts, performance and technology. Robin lives in London, where he works as independent computer programmer specialising in mobile applications, micro-controller electronics and bespoke software development. http://www.robinfencott.com/

Hazel Smith is a research professor in the Writing and Society Research Centre at the University of Western Sydney. She is author of *The Writing Experiment: strategies for innovative creative writing*, Allen and Unwin, 2005 and *Hyperscapes in the Poetry of Frank O'Hara: difference, homosexuality, topography*, Liverpool University Press, 2000. She is co-author of *Improvisation, Hypermedia And The Arts Since 1945*, Harwood Academic, 1997 and co-editor with Roger Dean of *Practice-led Research, Research-led Practice in the Creative Arts*, Edinburgh University Press, 2009. She is co-editor with Roger Dean of *soundsRite*, a journal of new media writing and sound, based at the University of Western Sydney. Hazel is a poet, performer and new media artist, and has published three volumes of poetry, three CDs of performance work and numerous multimedia works. *The Erotics of Geography: poetry, performance texts, new media works*, a volume of creative work with accompanying CD Rom, was published by Tinfish Press, Kaneohe, Hawaii, 2008, and a new volume of poetry will be published by Giramondo Publishing in Sydney in 2015. She is a member of austraLYSIS, the sound and intermedia arts group, and has performed her work extensively in US, Europe, UK and Australasia. She also had a previous career as a professional violinist. Her website is at www.australysis.com

Roger Dean is a composer/improviser, and a researcher in music cognition/computation at MARCS Institute, University of Western Sydney. He founded the creative ensemble austraLYSIS, which has performed in 30 countries. He has worked in classical, new, and jazz/improvised music as double bassist, pianist and computer artist. His performing experience ranges from the Academy of Ancient Music to the London Sinfonietta and the leading new music groups in London (1970s to 80s). It also includes work as piano accompanist for singers and instrumentalists in classical music and jazz. His improvising collaborations range from Curson, Stanko, Wheeler to Parker, Bailey, McLean and Prévost. In Australia he has played with an equally wide range of musicians, including Ambarchi, Avenaim, Buck, Denley, Evans, Ng, Slater, and White. Dean's work is on 50 commercial audio CDs, and he has collaborated on many digital intermedia pieces. He is engaged in new media collaborations with artists such as Keith Armstrong, Will Luers, and Hazel Smith. Improvisation and computer-interaction merge in his solo MultiPiano Event (live piano, real-time audio processing, generative piano, and electroacoustic sound). Dean is one of two Australians to be subjects in both the Grove Dictionaries of Music and of Jazz. He has previously founded and directed a medical research institute, and been Vice-Chancellor and President of the University of Canberra. His biography is on Wikipedia.





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See also my webpage at www.australysis.com

The Erotics of Geography: poetry, performance texts, new media works http://tinfishpress.com/?projects=the-erotics-of-geography-2

Practice-led Research, Research-led Practice in the Creative Arts http://www.eupjournals.com/book/9780748636297
The Writing Experiment: strategies for innovative creative writing http://www.allenandunwin.com/writingexp/book.htm