

Notes and Notices

The year 2000 Conferences of the Sydney Society of Literature and Aesthetics will be held June 15–16 and October 5–6. Both will be held at the University of Sydney.

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The SSLA/ANZALA October 1–2, 1998 Conference included:

Launch of *Literature and Aesthetics* Volume 8, Dame Leonie Kramer, Chancellor, University of Sydney.

Greg Clarke (Sydney), 'Apocalyptic Aesthetics in Patrick White', Chair: Will Christie.

Elizabeth Coleman, 'A Performative Model of Aboriginal Art', Chair: Stephen Gaukroger.

Paul Crittenden (Sydney), 'Philosophy and Tragedy', Chair: Paul Redding.

Naomi Cumming (Melbourne), 'Complex Musical Artifacts', Chair: Jim Tulip.

Jean-Philippe Deranty (Paris), 'Negative Dialectic in Othello', Chair: John Bacon.

Stanley Goulston (Sydney), 'The Medical Humanities', Chair: Noel Rowe.

Jennifer Nevile, 'National Characteristics in Fifteenth Century Dance: An English Exemplar', Chair: Michael Carter.

Evelyn T. Ryanzke (UNE), 'Nietzsche and Virginia Woolf', Chair: Michael Nelson.

John Sutton, 'Monstrosity and Mind', Chair: Rick Benitez.

The SSLA/ANZALA June 17–18, 1999 Conference included:

Elizabeth Coleman (ANU), 'Against Moral Rights for Artists', Chair: Rick Benitez.

Jacques Delaruelle (National Art School), 'Inverted Cartesianism of our Times', Chair: Patrick Hutchings.

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Ron Goodrich (Deakin University), "'Narrative Naturalised": The Prince Fludernik Debate', Chair: John Bacon.

Michael Hill and Peter Kohan (National Art School & School of Architecture UNSW), 'The Idea of Decorum in Architectural History', Chair: Jacques Delaruelle.

Patrick Hutchings (Melbourne), 'Duchamp's Readimades, Cut Flowers?', Chair: Will Christie.

Heather Johnson (Sydney), 'Why Call it a Portrait: Early Australian Modernism', Chair: Virginia Spate.

Leith Morton (Newcastle), 'Erotic Tropes in the Poetry of Yosano Akiko, Yamakawa Tomiko and Hiroshi: the beginning of poetic modernism in Japan', Chair: Lloyd Reinhardt.

Patricia Rovik (Sydney), 'Recreating Ancient Greek Music Performance— Problems and Pleasure', Chair: Rick Benitez

Gordon Slethaug (Hong Kong), 'From Auster to Wang: Postmodern Indeterminacy, "Auggie Wren's Christmas Story", and SMOKE', Chair: Catherine Runcie.

Jim Tulip (Sydney), '*King Lear* and *Volpone*: Ben Jonson's Response to Shakespeare', Chair: David Brooks.

Other SSLA/ANZALA Activities 1998–1999 included:

'A PALIMPSEST OF SOPHOCLES' *ANTIGONE*'

with Philosophical Discussion of Tragedy

Friday 2 October 1998

Sponsored by The Russellian Society
(Sydney University)

Organised by
Madeleine St. Johnston Romano
with the assistance of Alexandra Wetzlich

Performance by
Lauren Peters and Peter Hayes

Discussion by
Paul Crittenden, Paul Redding, Philippa Eyers,
Stephen Gaukroger, Rick Benitez and Nathan Sinclair
(School of Philosophy, Sydney)

CATHERINE MARTIN

'Movie Making Magic'

Wednesday, March 24, 1999

SSLA had the rare opportunity of hearing Catherine Martin speak about her work in filmmaking. In addition to presenting a discussion of her role in the making of Baz Luhrmann's *Romeo and Juliet*, Catherine brought art, effects, and video sequences from all stages of the film's production. SSLA members were treated to an insider's view of the design process in a film for which she was nominated for an Academy Award. Catherine Martin attended the National Institute of Dramatic Art (NIDA). In 1988, Catherine's work on Baz's opera *Lake Lost*, for the Australian Opera earned her the Victorian Green Room Award for Best Design. In 1989 she designed the set for Neil Armfield's production of *Diary of a Madman*. Starring Oscar winner Geoffrey Rush, the show won a Sydney Theatre Critics Circle Award for Best Production. Baz and Catherine's 1990 interpretation of *La Boheme* for the Australian Opera, revealed the groundbreaking style which was to become their world-famous creative signature. Transposed from Paris, circa 1830, this *La Boheme* was set in 1957 and featured striking monochromatic sets, contemporary costumes and a unique mobile stage. *La Boheme* was awarded the Mo Award for Operatic Performance of the Year and has been broadcast throughout the world. Catherine worked with Baz as production designer on the acclaimed Australian feature film *Strictly Ballroom* in 1992. The film grossed \$80 million world wide; won the Prix de la Jeunesse and a special mention for the Camera d'Or at the Cannes Film Festival; won three British Academy Film and Television Awards (BAFTA), including two for Catherine's Best Production Design and Best Costume Design; a Golden Globe nomination; Audience Awards at both the Sydney and Melbourne Film Festivals; the Toronto Film Festival People's Choice Award and the Chicago Film Festival Award for Best Feature. In 1993, again for the Australian Opera, Baz and Catherine's challenge was an interpretation of Benjamin Britten's *A Midsummer Night's Dream*. Beautifully staged and set in colonial India, the production toured Sydney and Melbourne to standing ovations, then travelling to the UK, winning the Critic's Prize at the Edinburgh Festival. Catherine was guest editor on a signature issue of *Vogue Australia*, along with Baz and long time friend Bill Marron in 1994. The issue starred Nicole Kidman, Tom Cruise and Kylie Minogue. In the tenth year of their creative partnership, Martin and Luhrmann developed and created the feature film, William Shakespeare's *Romeo and Juliet*, for Twentieth Century Fox. The Film opened in 1996 at the number one spot in the US, grossing \$140 million worldwide. While Catherine

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received an Associate Producer credit on the film, it was for production design that Catherine received an Oscar nomination and won a BAFTA. William Shakespeare's *Romeo and Juliet* also won BAFTAs for Best Direction, Best Adapted Screenplay and Best Music. Catherine is currently working on a 'Backlot Tour' of the Fox Studios in Sydney, while also preparing a new movie with Baz and developing a live stage musical of *Strictly Ballroom*.

EDWARD SIEMENS

'Life on the Edge of Knowing : The Poetic Experience'

Wednesday, April 14, 1999

Edward Siemens, BA, MA San Francisco State College, award winning poet and writer, spoke to the Society on the poetic experience. His interesting reflections about the art, cause, and condition of poetry were augmented by delightful readings from his own poems, published and unpublished, over the course of many years. The Society is grateful to Edward for his stimulating and earnest discussion.

The Journal

This volume of *Literature and Aesthetics* is fondly dedicated to Naomi Cumming, who died suddenly of a stroke on 6 January 1999. Naomi presented papers at two conferences of the SSLA and published in volume 8. Her manner, passion, and intelligence made her an immediate and fast friend. It was clear to all who listened and spoke with her that she possessed enormous potential to contribute to the fields of music, philosophy and aesthetics. But her effect ran far deeper than her professional excellence can convey. In her paper to the Society about the art of Andres Serano, she displayed extraordinary personal sensitivity and compassion, making calm the discussion of potentially incendiary themes. In her paper on musical artefacts, her humble and sincere violin playing made music of such sweetness as to show us the special language in which note follows note, unlike any in which word follows word.



