



SYMPOSIUM PROGRAM

**acmi**  
» AUSTRALIAN  
CENTRE FOR  
THE MOVING  
IMAGE

MELBOURNE WINTER MASTERPIECES

# David Bowie is

**V&A**

Exhibition organised  
by the Victoria and Albert  
Museum, London

SOUND EXPERIENCE BY  
**SENNHEISER**

OFFICIAL PROGRAM PARTNERS

 THE UNIVERSITY OF  
MELBOURNE

 **DEAKIN**  
Worldly

NAOMI MILGROM  
FOUNDATION

**CREATIVE  
VICTORIA**

 State  
Government  
Victoria

## **The Stardom and Celebrity of David Bowie Symposium Program**

Presented in partnership with The University of Melbourne and  
Deakin University with the support of the Naomi Milgrom Foundation

**#bowiesymposium**

Cover image: David Bowie during the 'Heroes' album sessions. Photograph by Masayoshi Sukita, 1977. Courtesy of  
The David Bowie Archive. Image © Masayoshi Sukita

# Welcome to The Stardom and Celebrity of David Bowie Symposium

Australian Centre for the Moving Image (ACMI)



The Australian Centre for the Moving Image (ACMI) is proud to be collaborating with Deakin University and the University of Melbourne to host the most significant symposium ever staged exploring the cultural and artistic significance of David Bowie over his extraordinary 50-year career, and coinciding with the Australasian premiere of the V&A's superb *David Bowie is* exhibition at ACMI.

Bringing together artists, academics and cultural commentators from Australia and the world in both conversation and performance, The Stardom and Celebrity of David Bowie forms a centrepiece of an electrifying series of public programs and events specially created for the exhibition and generously supported by the Naomi Milgrom Foundation.

The symposium explores a diversity of topics from Bowie's performative history in theatre, film and mime, to the poetic standards of his lyrics, the cultural eras and their influences, his extraordinary collaborations and covers, and his amorphous persona and public facade.

It examines Bowie's 'transgressions' of sexuality, race and class, his iconic character creations, his appropriation of science fiction and heightened fascination with space, and, ultimately, his profound impact and influence on stardom and celebrity.

The Stardom and Celebrity of David Bowie promises to be an exhilarating and surprising two days of talks, debate, discussion and performance.

**Katrina Sedgwick**  
Director and CEO, ACMI



Deakin is delighted to join with the Australian Centre for the Moving Image and the University of Melbourne in presenting *The Stardom and Celebrity of David Bowie*. This two-day symposium brings together artists, academics and cultural commentators to reflect on the cultural and artistic significance of David Bowie, a celebrity who has been a major figure in popular music for years. The symposium celebrates the extraordinary career of an extraordinary artist.

Music matters to all of us. It enriches the lives of people and communities. It transcends cultural background, age, gender, class and educational background – a paradox given music is inescapably an outcome of its own cultural context. Music brings great personal enjoyment, but it also helps us to see things in different ways; the music we listen to identifies us and explains something about us to others. And in our evolving digital landscape there are now more places than ever to download, stream, listen and play music – music has never been more accessible. The symposium program is an exhilarating one, exploring the many faces of David Bowie in both breadth and depth and from multiple perspectives. It promises to be a fascinating two days. Breathe it in, listen, enjoy.

**Professor Jane den Hollander**  
**Vice-Chancellor, Deakin University**



The personal artistic output of David Bowie has been a cultural touchstone for people around the world for more than four decades. The stunning *David Bowie is* exhibition, first presented at London's Victoria and Albert Museum, brings us the impact of Bowie in a unique and powerful way. It also provides a great backdrop for *The Stardom and Celebrity of David Bowie*.

This multidisciplinary symposium explores the significance and influence of Bowie from a range of cultural perspectives, from fashion to representations of gender, to the many intersections between music, the written word, and the wider performing and visual arts. With our colleagues from Deakin University and the Australian Centre for the Moving Image, the University of Melbourne is proud to present *The Stardom and Celebrity of David Bowie*.

**Glyn Davis**  
**Vice-Chancellor, University of Melbourne**

# Symposium Program

## Welcome / Thursday 16 July

5-7pm, The Cube    **Early registration**

6-9pm, Lightwell    **Welcome Drinks at *Bowie Late Nights***  
 Meet other delegates and enjoy the Bowie late night entertainment, including DJ Dr Phil Smith and glam-rock legend Jeff Duff, over a drink. The exhibition is open until 9pm: exhibition tickets must be booked in advance.

## Day 1 / Friday 17 July

8.30am                    **Registration**

9am, Lightwell        **Opening Speeches**

**Katrina Sedgwick, Director & CEO, ACMI**  
**Professor Jane den Hollander, Vice-Chancellor, Deakin University**  
**Rachel Fensham, Head of School of Culture and Communication, University of Melbourne**

9.25am, Lightwell    **Performance: *Heroes***  
 Lyric tenor **Marco Cinque** joins composer **David Kram** to perform a special rendition of one of David Bowie's most memorable songs.

9.50am, Cinema 2    **Keynote Presentation: *Time Again: Narrative, History and Identity in the Work of David Bowie***  
**Professor Will Brooker**  
 How do we make sense of the various characters, stories, cultural echoes and cross-references in the work of David Bowie? How can we map the relationship between the identities he adopts within songs, albums and performances, and where does the real life of David Jones figure in this network? This paper begins to sketch a 'Bowie Matrix' of chronology and connections, drawing on Mikhail Bakhtin's theory of the chronotope to track the recurring themes and call-backs in Bowie's lyrics from the 1960s to the 2010s.

10.40am                **Break**

11am, Cinema 2        **The Chameleon: Bowie's Creative Genius**  
 David Bowie's music has been informed by his passion for performance and creativity. The speakers in this session will explore facets of Bowie's experiences with theatre, film, acting,

mime and writing, and examine the ways these endeavours have creatively informed his music, charging it with a unique emotive power.

**Speakers & Papers:** **Ian Dixon**, *Between Performance and Performativity: Bowie as Actor/Bowie as Icon*

**Amedeo D'Adamo**, *Urgently Communicating the Unintelligible: Bowie's Anxious Effect on "It's No Game."*

**Leah Kardos**, *Can You Hear Me? Analysing the Recurring Sonic and Musical Gestures in David Bowie's Recorded Works*

**Meagan Wilson**, *The Light That Shines Above the Grocer's Store: David Bowie's Domestic Spaces*

**12.20pm**

**Lunch**

**1.10pm, Cinema 2**

**The Many Faces of David Bowie: Performance and Creativity**

This session examines the iconic power of Bowie's performances on screen and stage by exploring the themes that have been present throughout his career: the tension between the bizarre, the dark and the sensual, fantasies of Byronic masculinity and sexuality, and personas that speak to alienation and identity.

**Speakers & Papers:** **Alexandra Heller-Nicholas**, *Art That Will Not Die: Bowie, Horror and The Image (Michael Armstrong, 1967)*

**Denis Flannery**, *David Bowie, Ivo van Hove, and the Archaeology of "Lazarus"*

**Ian Chapman**, *The Man Who Made Fear Sexy*

**Tim Highfield**, *Oh! You Pretty GIFs: Visualising David Bowie Fandom on Tumblr*

**2.30pm**

**Break**

**3pm, Cinema 2**

**Covers and Collaborations**

Presentations in this session focus on how Bowie has played with his image as part of comedy, film and television as a way of re-contextualising his celebrity.

**Speakers & Papers:** **Mike Dawson (videolink)**, *Reading of an Excerpt from Life on Mars, Dawson*

**Liz Giuffre**, *Playing Bowie – Cameos, Celebrity and Comedy*

**David Baker**, *A Christmas Gift: "The Little Drummer Boy" Within the Economy of Bowie's Cover Versions*

**Leah Kardos**, *You Can't Hide Beat: a collection of David Bowie Cover Versions Created using Samples from his Own Famous Recordings*



- 4.15pm, Cinema 2 Panel Discussion – Fashion: Bowie Style**  
 Bowie has always maintained that he isn't interested in fashion but in wanting his music "to look how it sounds". However, from the metallic bodysuits and knitted leotards to the sharp-shouldered suits and shocks of lightning bolt makeup, fashion has undeniably been part of Bowie's projected self-expression, a powerful tool in communicating his individuality at its most creative, transgressive and theatrical. Join key fashion experts as they discuss the interaction between Bowie and fashion, and the ways in which he pushed sartorial boundaries and style conventions to become a fashionable icon of modern self-invention.
- Panellists: Robert Buckingham, Shaun Cole, Robyn Healy, Paola Di Trocchio**
- 5.30pm, Cinema 2 Keynote presentation: *David Bowie is Becoming a Medium* Dr Kathryn Johnson**  
 Speaking to the BBC in 1976, Bowie claimed that his career was built on the desire to "be the instigator of new ideas....to turn people on to new things and new perspectives...to be that sort of catalytic kind of thing." He described rock music as a medium through which he could achieve this impact and speculated that he would move from using rock in this way to becoming a medium himself, saying, "hopefully that'll happen one day...that's really why I do it...to become a medium." This paper takes Bowie's characteristically self-aware and oblique statement as a starting point for an exploration of his extraordinary creative impact and cultural status. Sharing insights gained during the making of *David Bowie is* at the V&A, it will explain how the exhibition was devised to perpetuate the catalytic and inspirational power of Bowie's art, style and music.
- 6.30pm, Lightwell Bowie Late Nights – Geraldine Quinn**  
 Geraldine Quinn performs as part of ACMI's Bowie Late Nights public program. Geraldine performs Bowie-inspired tunes in a perfect mix of comedy and cabaret. As a theatrical mixologist, Geraldine brings together some of Melbourne's best musicians and comedians then serves them with a sprinkle of stardust to pay respect to the Starman in an all-star spectacular. Special guest DJ Mike Gurrieri keeps the grooves hot. **(Note: this is a public event with limited capacity)**
- 8.30pm, Fed Square Conference Dinner – Bokchoy Tang**  
 Tickets for the symposium dinner must be purchased in advance. Numbers are limited.

## Day 2 / Saturday 18 July

9am, Cinema 2

**Performance: Thin White Ukes – *Bowie Restrung***

The **Thin White Ukes** are the world's first ukulele/harmony tribute to the shape-shifting prince of art-pop. From Major Tom to Ziggy Stardust, 'Golden Years' to 'Ashes to Ashes', rock's most radically ch-ch-changeable songbook is ripped up and restrung for deftly fingered ukes and ethereal three-part harmony.

9.20am, Cinema 2

**'Bowie in the Seventies: Haircuts & Music'**

**Robert Forster in conversation with Michael Dwyer**

Every change that David Bowie makes comes with a new haircut. The boy can't help it. As the seventies was his greatest decade as a songwriter and musician, so we marvel at his hair at that time. From Bowie's first steps into the music business in the mid-sixties, he was a keen student of rock history and the supreme importance of an artist's image. Each of his hairstyles from that time on alerted the public to where he was musically. Robert Forster will guide us, and plot the Bowie seventies journey from the hippy locks of *The Man Who Sold The World*, to the famous Ziggy cut and album, to the coiffured soul-boy of *Young Americans*, through to the dramatic renunciation of image that Bowie's return to his natural hair colour and style for the fabled 'Berlin Trilogy' of albums represented.

10am

**Morning Tea**

10.15am, Cinema 2

**Selling 'David Bowie'**

Can a celebrity ever emancipate themselves from their performance persona and the market? Is the Space Race and David Bowie inextricably linked, even today? These speakers explore the recurrence of space, science fiction and alien motifs in Bowie's work, his emergence during a period of intense space dreaming and Bowie's public image through the lens of the media, from film and TV to current social media platforms. How has this changed the way that 'David Bowie' is owned by his fans and audience? Who constructs celebrity – the individual or the market?

**Speakers & Papers:** **Mitch Goodwin**, *Tin Can Blues: Moonage, Earthrise and Bowie*  
**Stephen Stockwell**, *Ground Control to Major Tom: Bowie in Space*  
**Susan Bye**, 'Owning Bowie'  
**Toni Eagar**, *What Ziggy Stardust and David Bowie Tells Us About Celebrity and Market Emancipation?* (co-authored with Andrew Lindridge)



**11.30am, Cinema 2 Rebel Rebel: Bowie at the Margins**

In this return to the theme of transgression, speakers will look at the way David Bowie positively negotiates minority identity positions. Each speaker unearths the way Bowie's polymorphous star image impacted upon identity formation, collective belonging, desire and longing. Bowie emerges as a key subcultural figure and an intimate stranger in ordinary lives, investing the everyday with transgressive potentiality.

**Speakers & Papers:** **Alison May Blair**, *"Flexes like a whore, falls wanking to the floor": 1970s Bowie and the Transgressive Representation of Gender and Sexuality*  
**Sean Redmond**, *In the Event: An Unruly Life Lived through David Bowie*  
**Daniel Marshall**, *Second-hand Cultures and Queer Reproduction: Notes on Collecting David Bowie Records*

**12.30pm Lunch**

**12.30pm, Cube Book launch: *Enchanting David Bowie* (eds. Toija Cinque, Christopher Moore, Sean Redmond)**

**1pm, Cinema 2 Capturing the Zeitgeist: Bowie's Music and Culture on the Edge**

This session examines the diverse examples of Bowie's ground-breaking approach to his music, performance and the world around him. Papers explore the relationship between 'Space Oddity', space rock, the Space Race and the Cold War; Bowie's appropriation of science fiction to explore transgressive themes and unsettle the boundaries of pop/rock music; his adoption of the theme of monstrosity in his performance in David Lynch's film *The Elephant Man* and Bowie's album *Scary Monsters (and Super Creeps)*, and the local impact of Bowie's first tour of Melbourne in 1978, which brought together diverse groups and reflected the zeitgeist of an era.

**Speakers & Papers:** **Tyne Daile Sumner**, *What the Papers Want to Know: Cold War Subversion, Science, and David Bowie's Space Race Lyrics*  
**Matthew Richards**, *The Queue: David Bowie and the Youth Tribes of Melbourne 1978*  
**David Collins**, *"Draw the Blinds on Yesterday"— Reflecting on David Bowie in 1980*  
**Angela Ndalianis**, *The Monster and the Rocket: Bowie and Science Fiction*

**2.15pm, Cinema 2 The Dark Side of the City: Revisiting Bowie's Berlin**

Bowie's Berlin period (1976-1979) is considered to be one of his most successful and prolific, producing a number of albums

(*Low*, 1977, "*Heroes*", 1977 and *Lodger*, 1979) that experimented with musical form and idiom. Berlin, however, was much more than a laboratory for experimentation for Bowie – it was a landscape, a traumatic space and a carnival of possibility that seeped its way into Bowie's own persona, politics and artwork. In this nostalgic stream, panel members explore the way the city, the German art scene and the maddening genius of Bowie collided and colluded in exciting and provocative ways.

**Speakers & Papers:** **Hans Peter Frühauf**, *Aladdin Sane* (1913-1938-197?) *David Bowie and the German Avant-Garde – a Case Study*  
**Lisa Gotto**, *Lessons in Creativity: Bowie in Berlin*  
**Andrea Baker**, *Bowie and the Imagined City of Berlin*

**3.25pm**                      **Break**

**3.45pm, Cinema 2**    **Loving the Alien: Bowie's Gender Transgressions**  
 Transgression is at the core of David Bowie – the man, the celebrity, the pop icon. These speakers explore diverse aspects of Bowie's gender transgressions and celebrity – from his appropriation and re-assembly of iconic stars (Dietrich, Hepburn, Bacall) to his adoption of the glam persona Ziggy Stardust, the third-gendered, bisexual alien.

**Speakers & Papers:** **Lisa Perrott**, *The Transgressive Performativity of David Bowie: from Boys Keep Swinging to The Stars are Out Tonight*  
**Rebecca Sheehan**, "*Oh no love, you're not alone*": *Difference and Belonging in David Bowie's Transnational Imagined Community*  
**Toija Cinque**, *'They now Just What We Do': Surveying David Bowie's Celebrity*  
**Peri Bradley and James Page (videolink)**, *David Bowie: The End of Gender? An Investigation of Bowie's Impact on the Shift of Masculinity and Gender Performance from 1970 to Present Day*

**6pm, Lightwell**            **Symposium Drinks and Close – Bowie Fan Night**  
 The music of David Bowie gets jazzed up in *The Bowie Project*, a unique jazz interpretation of the works of one of the most innovative musicians of our time. *The Bowie Project* is the brainchild of [Adam Rudegeair](#), from PBSFM's *Black Wax* jazz program, who digs deep into Bowie's back catalogue. Whichever Bowie work is your favourite, don't worry, all eras are represented, even *Labyrinth*!

## Art Installations

### Friday 17 July & Saturday 18 July

10am, Lightwell

**Jamie O'Connell, *Golden Years***

**(Running throughout the symposium)** *Golden Years* is a system built to track data from online auctions of David Bowie memorabilia. Melbourne artist Jamie O'Connell recalibrates his previous work *The Elvis Story* for the Bowie symposium, to focus on David Bowie and discover what data this may produce. From this data set, produced in essence by fans both investing and divesting in Bowie, there is some sense in which we may see both Bowie's legacy and his identity as it is produced by his audience. The system will monitor online auction sites, counting down the final seconds of the most immediate auction before printing and proceeding to the next. What is produced is a physical archive recording the movements of Bowie memorabilia, relics and related commodities, reconstituting some part of Bowie's identity. The work will run during the two-day symposium.

## Artist Presentations

### Saturday 18 July

10am & 3.35pm, Studio 1

***One Flash of Light but No Smoking Pistol: The Seamless Transition of a Glam Provocateur to Mainstream Juggernaut***

Melbourne musician Jesse Fultone will perform a deconstructive performance of David Bowie's 'Let's Dance' using the lyrics as metaphor for Bowie's artistic movement through the 1970s, '80s and beyond. The performance is a collaboration between Fultone, media artist Andrea Russell and interactive projection artist Simon Burgin. **(Note: registration is required)**

5.15, The Cube

**Jamie O'Connell – Golden Years Artist talk**

Over the duration of the symposium, Jamie O'Connell's work has been tracking data from online auctions of David Bowie Memorabilia. Jamie will present an overview and informal discussion about the work, what motivated it and how it threads through the lives of both Bowie and in his previous work using, Elvis. **(Note: registration is required)**

## Creative Workshops

### Friday 17 July & Saturday 18 July

**1pm, Boardroom**     **Shae Spry, *The Art of Cut-up Writing: Burroughs and Bowie***  
In 1974 when David Bowie met William S. Burroughs, grandfather of the Beat Generation, he was introduced to the 'cut-up technique' of writing whereby words are cut from 'normal' texts and rearranged. In this workshop participants produce their own song lyrics, poem or story using this cut-up technique. **(Two-hour workshop. Note: registration is required)**

**2pm-6pm, Green Room**

**Mark Cox, Bowie/Duffy Photo Shoot**

Originally used for the *Aladdin Sane* album cover, photographer Brian Duffy's striking images of Bowie still evoke the excitement. Known as 'the Mona Lisa of pop', Duffy's image featuring a headshot of a young Bowie complete with lightning bolt makeup and cropped hairstyle typified the Bowie zeitgeist. This workshop re-enacts this iconic moment in the evolution of Bowie's style by staging a Duffy-esque photo shoot. **(Note: registration is required)**

## Speaker Abstracts

### Day 1 / Friday 17 July (in order of appearance)

**11am, Cinema 2    The Chameleon: Bowie's Creative Genius**  
**Speakers:            Ian Dixon, Amedeo D'Adamo, Leah Kardos, Meagan Wilson**

**Ian Dixon, *Between Performance and Performativity: Bowie as Actor/Bowie as Icon***

From the extravagant theatrical parody of *Cracked Actor* (1974), as both song and stage performance, to his self-reflexive screen act within *Where Are We Now?* (2013) (portrait of reclusive stardom), David Bowie has positioned himself between the role of actor and the act of performance (Mitchell, 2014). Indeed, Bowie's personas, performances, parodies and parlances emit an air of the 'Chameleon, Comedian, [Corinthian] and Caricature' (1972). By exemplifying keystone video clip performances in comparison to Bowie's forays into movie acting (roles that depend on his stardom and celebrity as much as his 'acting' talent), this paper utilises Bowie as a vehicle for questioning the nature of performance itself. It breaks down the codes and iconographies that underpin Bowie's mega-stardom as a performer, mimic and artist. By analysing music videos such as 'Life on Mars' (1973) and 'Heroes' (1977), the paper observes the performativity of his 'presence' and hyper-theatrical extremes that further inform Bowie's 'acting' in film.

**Amedeo D'Adamo, *Urgently Communicating the Unintelligible: Bowie's anxious effect on "It's No Game"***

From the outset of his career Bowie wanted to be a writer and performer and not just a singer. He set out to marry the role of a narrator with the voice and physical tricks of a professional actor to dramatise story-moments while performing both crafts with the masterful range of a professional singer. This triple performative stance often gives his work a strangely dimensioned shapeshifting emotional and temporal presence, one condensed with particularly great economy through his introduction in songs such as 'It's No Game' of a marked effect of intensely performed anxiety. And with this introduction of dramatic anxiety Bowie introduces a new relationship between performer and listener into pop music, one that went beyond Morrison's shouted singing, Lennon's urgent instant karmic advice, and Iggy Pop's bacchic antics. Bowie's anxiety is in the fearful present in a way not seen in previous star performers, creating a new immediacy corridor between celebrity and listener.

**Leah Kardos, *Can You Hear Me? Analysing the Recurring Sonic and Musical Gestures in David Bowie's Recorded Works***

My paper focuses on David Bowie as a composer, songwriter and producer and analyses his back catalogue for evidence of a personally developed sonic/musical vernacular, based in self-reference/quotation. In *The Next Day* (2013) we find numerous sonic and lyrical references to his own canon: from recalling Berlin in 'Where Are We Now?' to the unique spectral profile of the title track's snare echoing the drum sound from *Low* (1977). It also features rising vocal inflections reminiscent of 'Scream Like a Baby' (1980), an effect even more present and pronounced in 'If You Can See Me' (2013). The direct quotation of the 'Five Years' (1972) drum pattern at the end of 'You Feel So Lonely You Could Die' (2013) is deliberate and meaningful, while a strange coda in 'How Does The Grass Grow?' (2013) is sonically reminiscent of 'Boys Keep Swinging' (1979). The connections continue to reveal themselves the closer you listen, but what does it all mean? Are they accidental, constructed by the listener's imagination, or are they deliberate, communicative gestures?

**Meagan Wilson, *The Light That Shines Above the Grocer's Store: David Bowie's Domestic Spaces***

Throughout the lyrics of David Bowie's music, speakers and characters frequently find themselves either confined by or escaping from domestic spaces. My paper discusses the larger implications of remaining in the domestic or interior space versus seeking escape—both in the context of interpersonal relations and in the individual's desire to escape the quotidian.

Bowie's interior scenes often centre on members of dysfunctional relationships: the battered wife of the husband who never reached his potential in *Lodger's* 'Repetition'; the unsatisfied lovers in 'Young Americans'; the wife who packs her bags to run away with a lover in *Reality's* 'She'll Drive the Big Car'. The characters in these songs exhibit little inclination to improve their situations, compounding to their sense of confinement: 'Repetition' implies an endless cycle in the works, and the protagonist of 'She'll Drive the Big Car' knows that "of course he'd never show." Each of these songs problematises the domestic by turning it into a place of stilted satisfaction and limited possibility—"He could have married Anne with the blue silk blouse" ('Repetition')—pit against the larger possibilities beyond one's own territory.

Through a close reading of this recurrent theme in Bowie's music, I hope to illuminate the songs' attitudes toward the domestic, workaday world and its complicated relationship to the more Romantic ideals implied by escape from that world.

**1.10pm, Cinema 2    The Many Faces of David Bowie: Performance and Creativity**  
**Speakers:                Alexandra Heller-Nicholas, Denis Flannery, Ian Chapman,**  
**Tim Highfield**

**Alexandra Heller-Nicholas, *Art That Will Not Die: Bowie, Horror and the Image* (Michael Armstrong, 1967)**

Earning him the grand sum of £30, a 20-year-old David Bowie made his screen debut in Michael Armstrong's horror short *The Image* in 1967 (released in 1969). The pop cultural significance of *The Image* lies primarily in who was in front of the camera, with the pre-fame Bowie as "The Boy", a character from a painting who comes to life. *The Image* is a stark, experimental short, and its horror stems as much from its formal instability as it does its basic plot. The Boy's creator (Michael Byrne) is driven to violent insanity at seeing his painting turn into flesh and blood. The film is basically the same frantic scenario on high rotation, as the artist repeatedly tries to kill his creation that refuses to die.

Watching *The Image* in 2015, it is impossible to quarantine it from Bowie's broader star persona. His performance manifests at the intersection of violence, eroticism and immortality, elements that of course would come to the fore later in the cult horror film *The Hunger* (dir: Tony Scott, 1983). Together, these films construct an element of Bowie's persona reliant on a tension between the bizarre, the dark and the sensual. This presentation considers how immortality, horror, art and sexuality manifest in Bowie's first screen performance.

**Denis Flannery, *David Bowie, Ivo van Hove, and the Archaeology of "Lazarus"***

It was recently announced that David Bowie's new project, with new music, is a stage play based on Nicholas Roeg's 1976 film *The Man Who Fell to Earth* in which Bowie starred. Entitled *Lazarus* this play is a collaboration between Bowie, Irish playwright Enda Walsh and Belgian theatre director and artistic director of Toneelgroep Amsterdam, Ivo van Hove. Although *Lazarus* is the first direct collaboration between van Hove and Bowie, it is not their first artistic encounter. One of Toneelgroep Amsterdam's greatest achievements is their production of Tony Kushner's play *Angels in America* (1991).

On the page and in numerous productions, Kushner's plays are full of music (though not Bowie's). In this production, however, music from *Low* and songs such as 'Golden Years',

'Space Oddity' and 'Heroes' shimmer through van Hove's production. Inevitably speculative, this paper will consider three layers of the archaeology of *Lazarus*: the precedent of van Hove's Bowie-saturated *Angels in America*, Enda Walsh's most recent work as playwright, and van Hove's earlier theatrical adaptations of 1970s cinema, most notably his adaptations of the work of Michaelangelo Antonioni (*The Antonioni Project*) and Ingmar Bergman (*Cries and Whispers* and *Scenes from a Marriage*).

**Ian Chapman, *The Man Who Made Fear Sexy***

A thirteen-year-old New Zealand boy was riddled with fear in 1973. The threat of nuclear catastrophe was never far from the consciousness of young Kiwis in the early 1970s, as France tested nuclear weapons on Mururoa Atoll, thumbing their super-power noses at our small nation's protests, and the US Navy became regular visitors to our pristine harbours with their nuclear-powered and/or armed warships and submarines. Much of my fear was also situated at a personal level, with several highly disturbing situations occurring within a short timeframe and effectively destabilising my hitherto untroubled childhood. Fear, then, was the order of the day; a deep-seated and relentless fear with no end in sight. Enter David Bowie and glam rock. In the successive guises of Ziggy Stardust, Aladdin Sane and Halloween Jack, Bowie produced three albums that magnificently articulated my, and our, technological and personal fears. These dystopian masterpieces were constructed in a way that, both aurally and visually, made perfect sense to the post-counter-cultural generation. Perfect sense in a senseless world. How David Bowie became a spokesperson for the alienated – at both micro and macro levels - is the subject of my performative presentation.

**Tim Highfield, *Oh! You Pretty GIFs: Visualising David Bowie Fandom on Tumblr***

The internet has long been used for fandom purposes, from fan blogs and discussion boards to dedicated social media accounts, expressed through a diverse range of participatory and creative media practices including fan fiction, tribute videos on YouTube, and fan art (Jenkins, 2006; Booth, 2010). Social media platforms promote particular forms of fandom, too; Tumblr, for example, is a repository of visual media, where archival photographs and video footage are shared alongside user-created and remixed content.

This paper examines how David Bowie fans employ visual media in their online communication, and how Bowie-related content is used for illustrative purposes. The analysis focuses on the use of animated gifs as a communicative tool on Tumblr.

Given the vast visual repertoire available to Bowie fans, this paper focuses on three specific subjects, identified from a preliminary exploration of tagged content on Tumblr: images of Bowie as Jareth in *Labyrinth*; looping media taken from Bowie's performances, featuring added captions highlighting lyrics; and content showing – or inspired by – the *Aladdin Sane* album cover. The analysis determines the purposes for which these Bowie-related media are employed, examining if they are the focus of the corresponding Tumblr posts, or supporting elements, serving to emphasise tone or mood, but with the Bowie context peripheral.



### 3pm, Cinema 2 **Covers and Collaborations**

**Speakers:** Mike Dawson, Liz Giuffre, David Baker, Leah Kardos

#### **Mike Dawson (videolink), *Reading of an Excerpt from Life on Mars, Dawson***

Michael J Dawson has spent two years putting together the concept for a musical stage show based on the music and characters created by David Bowie. The challenge for him was to create a rock opera with substance that will begin as a novel and stand up as a story on its own, that would be able to strip away the music and the artist who is attached and see what's left. He asked himself throughout, "Could you enjoy this book without the music?" If he could not achieve that then it would not happen. But he has and it will.

#### **Liz Giuffre, *Playing Bowie – Cameos, Celebrity and Comedy***

Bowie's work 'playing with his own image' most famously began with Ziggy Stardust – a version of himself, his alter ego, which he literally built, then destroyed. Since then, the cult of David Bowie has become something that he continues to play with, and laugh at, via other means. Notably, appearances as himself in *Zoolander* (2001) and *Extras* (2006) have seen Bowie play along with the star he's become, creating comedic moments by appearing as a version of his screen and stage persona in unlikely situations.

This paper looks at how Bowie has played with his image as part of comedy film and television, allowing writer/performers like Ben Stiller and Ricky Gervais to re-contextualise his celebrity. While these appearances are unquestionably funny, it is arguably his delivery of a 'straight' performance based on his existing profile that, in each case, ensures this. Bowie's celebrity and its status across his career to date have been variously explored, as has his participation (or sometimes avoidance) in this process. With a comedic cameo, however, Bowie is both a part of the joke as well as a contributor to it – a dual process of celebrity creation and affirmation that will be explored.

#### **David Baker, *A Christmas Gift "The Little Drummer Boy" Within the Economy of Bowie's Cover Versions***

On September 11, 1977, David Bowie and Bing Crosby recorded their duet 'Peace on Earth/The Little Drummer Boy' for Crosby's upcoming Christmas special of that year. Although the duet between two such disparate celebrities may well have been odd, it was also respectful and genuinely moving, particularly in the light of Crosby's death a month later. In particular, the duet functioned both as a kind of Christmas 'gift' and as an extraordinary moment of intergenerational solidarity. In this paper I seek to contextualise 'The Little Drummer Boy' by considering it in relation to the cover version more generally within Bowie's oeuvre.

My contention is that Bowie's cover versions function within a kind of Maussian gift economy (following the work of anthropologist Marcel Mauss), where the artist-creator/interpreter is obliged, by virtue of his stardom, to return more than he receives. In such an economy, where Bowie willingly places himself in a system of obligatory gift exchange within a system of alliance and commonality, the cover version can best be understood in terms of Bowie's 'giving back' to the various systems that have 'made' him. 'The Little Drummer Boy' sits alongside a small number of cover versions Bowie has recorded which function quite directly as particular sorts of gifts. I will consider this group and will also consider Bowie's covers as a whole in terms of "gifts" in relation to different musical traditions.

#### **Leah Kardos, *You Can't Hide Beat, a Collection of David Bowie Cover Versions Created Using Samples from His Own Famous Recordings***

Taking inspiration from hip hop styles, where artists and their producers regularly re-appropriate samples and looped sections from known musical recordings and use them to construct new compositions, I became interested in the communicative power and cultural meaning of famous

sounds. In *You Can't Hide Beat*, I set out to create a project with a specific audience in mind: the online Bowie fan community.

In creating these covers, I used Bowie's other recordings to provide the sounds; this was done by utilising looping sections (in the manner of the hip hop model) as well as triggering one-shot samples and creating entirely original pitched instruments. To the average listener, who might be indifferent to or unaware of Bowie's work, it would work on a certain level (as it remains a song produced in an accessible electro-pop style). However, to the experienced listener/fan these materials hold more cultural power – the listening experience deepens with layers of meaning and suggestion, a treasure hunt for familiar and beloved sonic artefacts.

#### **4.15pm, Cinema 2 Panel Discussion – Fashion: Bowie Style (No papers)**

## Day 2 / Saturday 18 July

**10.15am, Cinema 2**    **Loving the Alien: Bowie's Gender Transgressions**  
**Speakers:**            **Dr Lisa Perrott, Dr Rebecca Sheehan, Dr Peri Bradley,**  
**Dr Toija Cinque**

**Lisa Perrott, *The Transgressive Performativity of David Bowie: from Boys Keep Swinging to The Stars are Out Tonight***

David Bowie has become synonymous with iconoclastic acts of gender transgression. His celebrity status is marked by a restless drive for re-creation, often in the form of ambiguously gendered personas. But these personas do not simply originate from an autonomous psyche in constant need of transformation. They are formed as part of a complex process of performativity in which Bowie plays a pivotal role in re-animating the gestural traits of several other performers. For Judith Butler, gender performativity involves an act of mimicry that she describes as “drag” – an ongoing process by which gender is performed, imitated and re-performed. For Bowie, the cycle of mimicry continues, with star performers, models and fans now engaging in ‘Bowie-drag’.

Bowie's gender performativity is transgressive due to his fluid shifts between expressions of masculinity, androgyny and alterity, with the most ‘alien’ of these personas provoking ontological ambiguity for the audience. This uncertainty about whether Bowie is man, woman, human or alien is accentuated by the ‘gestural uncanny’, an affective bodily experience provoked by Bowie, in collaboration with his photographers and music video directors. After first examining how Bowie has established himself as a transgressive performer of gender, I will explore these ideas in relation to a detailed analysis of the music video for ‘The Stars (Are Out Tonight)’, directed by Floria Sigismondi.

**Rebecca Sheehan, “Oh no love, you're not alone”: Difference and Belonging in David Bowie's Transnational Imagined Community**

When David Bowie rose to fame in the early 1970s, critics divided over whether he infused the corporatising rock-music world with some much-needed rebellion or was a commercial charlatan. Bowie did co-opt and commodify ‘otherness’ but he also used capitalist culture against itself. By performing and playing with multiple public personas, Bowie modelled the possibilities of self-definition as resistance against socially imposed identity categories, and maintained an elusive private self. In his incarnation as Ziggy Stardust, a third-gendered, bisexual alien, Bowie challenged existing binaries of gender identity and sexual orientation and made ambiguity fashionable.

This paper argues that, following Bowie's lead and propelled by the market forces that spread his image and music, Bowie's fans formed a transnational imagined community in which they could try on and explore their own identities, and perhaps, for the first time, find a sense of belonging. Together, Bowie and his fans embodied the possibilities of cultural liberation.

**Peri Bradley and James Page (videolink), *David Bowie: The End of Gender? An Investigation of Bowie's Impact on the Shift of Masculinity and Gender Performance from 1970 to Present Day***

This paper proposes an investigation into how masculinity, as a performance of gender, has shifted between the 1970s to the present day. This shift in masculinity can be traced and analysed throughout this timespan, by looking specifically at popular culture. With flamboyant glam-rock performers deviating away from traditional gender constructions in the 1970s, and presenting new models of masculinity which adopted feminine attributes, it could be suggested that this shift in masculinity was being influenced by the popular culture of the time.

By using David Bowie as an extensive case study, this investigation will interrogate the influence popular culture had over this shift in the construction of gender performance. With the iconic performer becoming an international star with the creation of his androgynous persona Ziggy Stardust, Bowie performed a rebellious image of masculinity to a mass audience, which directly contrasted traditional images formerly put across by popular culture. Bowie's rebellious performances, defiant style and self-aware comments upon his gender and sexuality arguably influenced young, male audiences, suggesting that popular culture has played a major role in the shift of masculinity. Whether his influence has lasted over time, however, is what this paper will explore.

**Toija Cinque, *'They know just what we do': Surveying David Bowie's Celebrity***

In the west, surveillance by paparazzi and fans has become 'normalised' as celebrities come to 'bargain' some aspects of privacy as a fair exchange in return for public attention. Such panoptic visions subsequently afford spaces for discussion and commentary about celebrities via the increased ubiquity of distribution platforms such as YouTube, Twitter and Facebook and imaging capabilities on mobile devices. This paper will determine the nature of the present digital conversations taking place about David Bowie and the fan interactions with them through an exploration of Bowie's star image on social media. Social media was selected because a number of sites are the primary spheres now for engagement between celebrities and their fan bases.

**11.30am, Cinema 2    Rebel Rebel: Bowie at the Margins**  
**Speakers:             Alison May Blair, Sean Redmond, Daniel Marshall**

**Alison May Blair, *"Flexes like a whore, falls wanking to the floor": 1970s Bowie and the transgressive representation of gender and sexuality***

The 1970s, and particularly the early 1970s, has been characterised as a moment of cultural transition, signalling a shift of values in what Forster and Harper (2010) see as a period of social transformation and fragmentation. Hunt (1998) notes the relationship between the 1970s "crisis of masculinity" and the emergence of glam rock, stating that glam was "...the most obvious popular articulation of [...] codes of masculinity in a limited state of flux" (p. 57). In 1967, the Sexual Offences Act had decriminalised homosexuality in England. But despite this, 1970s depictions of homosexuality in British popular media tended to be heteronormative, reflecting a tendency in mainstream British media to contain any real sense of transgression. David Bowie's depiction of androgyny and homosexual acts breaks the taboos of those contemporaneous conservative values, and is hence more direct, 'shocking', transgressive, eroticised, and troubling to British 1970s sexual mores.

In this paper, I will discuss the ways in which Bowie's 1970s glam incarnation transgresses conventional norms of gender and sexuality, and I will do so by making particular reference to key moments in Bowie's early '70s career, including his live performance on the 1973 Ziggy Stardust tour. Bowie's transgression of these conventional norms, I will argue, functions as a carnivalesque expression of sexuality, representing a sexual 'Other' at a time when the Other represented both a challenge to, and an escape from, the increasingly unpalatable conditions of everyday British life.

**Sean Redmond, *In the Event: An Unruly Life Lived through David Bowie***

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.

**Daniel Marshall, *Second-hand Cultures and Queer Reproduction: Notes on Collecting David Bowie Records***

This paper considers the work of second-hand record collection, and instances of how cultural practices of assessment, acquisition, curation and pleasure are elaborated in relation to used David Bowie records. Drawing on literature from the fields of subcultural studies, queer temporality and queer archiving, this paper reflects on the significance of the 'second-hand'. Focusing on the collection of vinyl records as a productive social and cultural practice, it explores the ways in which such engagements with the 'second-hand' can help us develop discussions about what queer chains of inheritance might look like and, relatedly, how these things might help us deepen understandings of the enacted cultural life of queer legacies.

This paper incorporates queer studies' discussions of Bowie's discography and celebrity into its overarching focus on second-hand cultures and queer reproduction to illustrate the ways in which the practice of collecting used David Bowie records can be seen as an enacted elaboration of queer textual preoccupations that are often read into the records themselves. Reading used Bowie records as objects that accrue significance as records of queer textuality as well as records of queer relations, this paper offers a theoretical perspective on second-hand record collecting and its queer reproductive effects.

**1pm, Cinema 2      Capturing the Zeitgeist: Bowie's Music and Culture on the Edge**  
**Speakers:          Tyne Daile Sumner, Angela Ndalians, Matthew Richards, David Collins**

**Tyne Daile Sumner, *What the Papers Want to Know: Cold War Subversion, Science, and David Bowie's Space Race Lyrics***

Expertly timed to coincide with the launch of the Apollo 11 spaceflight, the popularity of Bowie's 'Space Oddity' skyrocketed after the song was used as background music during the British coverage of the moon landing. Recorded on June 20, 1969, at London's Trident Studios, the song explores the uncertainty and isolation experienced by astronauts at a time when the human entry into outer space dominated news headlines across the world. With its majestic arrangement of eerie spacecraft distress calls, Herbie Flowers' iconic bass, and the skilfully controlled chaos of the opening 'lift-off' sections, 'Space Oddity' was the first example of a space rock song to achieve mainstream recognition and ensured that the Space Race and David Bowie became ideologically inextricably linked, even today.

Since the momentous achievement of the late '60s moon landing, the song remains both an inspiration for scientists and a hallmark of the 'space rock' subgenre, which is characterised by progressive 1970s bands such as Pink Floyd and Gong, who favoured experimental guitar, space-related lyrical themes, and slow, lengthy instrumental passages. Yet, for all the song's (and album's) success, little has been written or discussed about the ways in which 'Space Oddity' may be located alongside the political tensions that pervaded the United States' victory in the Space Race. Situating 'Space Oddity' and Bowie's conflicted 1970s relationship with fame inside the larger context of the Cold War, this paper examines the ways in which scientific focus and Space Race rhetoric emerge as subversive responses to cold-war tension, both in Bowie's groundbreaking song, and space rock more broadly.

**Matthew Richards, *The Queue: David Bowie and the Youth Tribes of Melbourne 1978***

In 1978, two notable entertainers toured Australia. While only six years separated them in age, David Bowie and Bob Dylan attracted audiences a full generation apart. Indeed, the times had 'a-changed', or perhaps even 'ch-ch-changed'. New youth cultures of art rock, electro, punk and new wave had sprung up beneath the feet of the Baby Boomers and in the rapid fashion cycles of the under-25s, the sounds of sixties generation, a generation that had defined itself by its youth, were now old. As Dylan trudged through his poorly received Alimony tour, Bowie, all ghostly pallor, Berlin-cabaret cool and cigarette dangling just so, bestrode the stage at the peak of his powers – and the young people of Melbourne knew it. For weeks, hundreds of them slept rough outside the MCG ticket office, queuing to see Bowie on his first Australian tour, fending off other youth tribes of football fans and bottle-throwing sharpies to do so. On the night of the concert, an early summer torrential downpour drenched the arena, but did not deter what was Bowie's largest audience to date.

This paper takes the MCG queue as its focus and seeks to locate meaning in its cultural context. It shows that gays, fashionistas and chin-stroking music purists were united in their admiration for Bowie's talent and his savoir-faire. The Bowie concert was of the zeitgeist in a way that sweaty pub rock, Dylan, the Rolling Stones, Led Zeppelin, sharpies, surfies and bikies were not. In just two years, Bowie would record his last great album, *Scary Monsters (And Super Creeps)*. He would tour Australia again several times, but there would be no tour like this one, unmatched in its sweet anticipation.

**David Collins, “*Draw the blinds on yesterday*” – *Reflecting on David Bowie in 1980***

Much of the discussion of David Bowie's life and work focuses on the 1970s, and with good reason. For Bowie, it was a decade of unprecedented artistic endeavour, with another surely believed to be about to begin. His musical output in the seventies can only be described as ferocious. Those ten years had seen Bowie release, on average, more than an album a year. While he fell deep into a drug habit, he not only recovered, but did so partly by recording a triptych of albums that are still considered among his best. David Bowie entered 1980 at the peak of his powers.

This short study attempts to place 1980 as the most significant year in David Bowie's timeline by looking at three events. The first is Bowie's performance as John Merrick in Bernard Pomerance's play *The Elephant Man*, and how its character and themes lead Bowie to greater self-reflection. The second is the recording of *Scary Monsters (and Super Creeps)* (1980), which has Bowie building on that self-reflection to make an album of taking stock, acknowledging his past while also looking ahead. Finally, the repercussions are explored of the murder of John Lennon, an event that, among its implications, replaced optimism with pragmatism. Bowie is now more careful, his instincts uncertain, which, despite the success of *Let's Dance* (1983), lead to the creative nadir of *Tonight* (1984) and *Never Let Me Down* (1987). 1980 can thus be seen to be a year that acts as a creative pivot for David Bowie, the ramifications of which were felt for years afterwards.

**Angela Ndalians, *The Monster and the Rocket: Bowie and Science Fiction***

W.H. Auden once wrote that “Science fiction plucks from within us our deepest fears and hopes then shows them to us in rough disguise: the monster and the rocket”. Bowie replaces the monster and the rocket with the pop star who is David Bowie. From the 1960s, Bowie's stage, film and music personas – Major Tom, Ziggy Stardust, Aladdin Sane, The Thin White Duke, Thomas Newton – reflect his fascination with science fiction. This paper focuses on how Bowie drew creatively on themes and images of science fiction (aliens, dystopian and apocalyptic futures, space exploration) as well as the works of directors and writers like Stanley Kubrick, George Orwell, Philip K. Dick, Robert Heinlein, and Marvel Comics, and translated them into his music and rock performances. Not only does science fiction's examination of the meaning of

human existence and identity enter his music and fashions his fluid identity as a performer, but it stretches and breaks the boundaries of what define pop music in the process.

## **2.15pm, Cinema 2 The Dark Side of the City: Revisiting Bowie's Berlin**

**Speakers: Hans Peter Frühauf, Lisa Gotto, Andrea Baker**

### **Hans Peter Frühauf, *Aladdin Sane (1913-1938-197?)*. *David Bowie and the German Avant-Garde – a Case Study***

The figure of Bowie is bound to pictures of German Expressionism that make the modern human in times of decay and war a subject of discussion. The work that was done by the artists of expressionism influenced the film, theatre and music of the 1920s – what a template for David Robert Jones, alias David Bowie. This paper will argue that essential elements of the 1905-to-1930 avant-garde movement are mirrored in Bowie's work.

I will show how some elements and forms of the German avant-garde arise in Bowie's work. For that purpose I will analyse different staging forms focusing on the phase from 1976 to 1980, especially on the so-called Berlin period. I firstly take a look at photographic images and music videos ('Heroes') and then at presentations of the Bowie figure in films like *Christiane F. – Wir Kinder vom Bahnhof Zoo* and *Twin Peaks: Fire Walk with Me*. The talk refers to exhibits which will be seen in the *David Bowie is* exhibition.

### **Lisa Gotto, *Lessons in Creativity: Bowie in Berlin***

As a creative artist and exceptional pioneer in popular culture, David Bowie has rightfully gained major currency in critical discourse. While the eclecticism of his work has been widely recognised, the formative function of aesthetic assemblage during the early stages of his career seems to be underestimated to date. In this paper I aim to contribute to the debate about Bowie's innovative strength by analysing the way his work of the Berlin period (1976-1979) reflects the dynamics of artistic appropriation and the transformative force it carries with it.

While working with Brian Eno and Iggy Pop, Bowie began to focus on new forms of electronic sounds that dissolved musical boundaries. However, he not only explored the creative possibilities offered by futuristic technology like white noise generators and synthesizers, he also discovered Berlin's cultural past as a rich source of artistic inspiration. Having been a regular visitor of The Brücke Museum, Bowie was captivated by German Expressionism, especially the paintings of Erich Heckel which clearly left their marks on the cover design of the 1977 album *Heroes*. In 1978, Bowie starred in *Just a Gigolo*, a film set in post-World War I Berlin and the last movie featuring Marlene Dietrich. All of these works, in aesthetically different ways, foreground a tendency that has been unfolding for decades in David Bowie's oeuvre: the interrelations of adaptation and appropriation as well as the artistic frameworks through which they have been consistently addressed and evaluated.

### **Andrea Baker, *Bowie and the Imagined City of Berlin***

In 1976, David Bowie moved to the divided city of Berlin to escape fame and kick his drug habit. The next three years (1976-1979) became one of Bowie's most productive periods with a trio of albums known as The Berlin Trilogy (*Low* and "*Heroes*" in 1977, and *Lodger*, arriving two years later). Recent scholarship (Maclean, 2014; Deveruex, Dillane & Power, 2015; Ruther, 2015; Cinque, Moore & Redmond, 2015) have explored Bowie's Berlin years in terms of cultural branding and memory. This paper extends on that research and examines how the decadence of 1920s Weimar, WWII (Nazi and fascism), the divided city, the Berlin Wall, and the German music industry (the Kraftwerk sound) impacted on Bowie's musical genius. Using textual analysis of The Berlin Trilogy's lyrics and in-depth interviews with ten Berlin-based musicians (who knew or were influenced by Bowie), my paper examines the close relationship between social change, mode of production and Bowie's aesthetic form. It argues that Berlin was an



imagined city of fragments and ghosts, and a laboratory of ideas that became a battleground of Bowie's brightest and darkness moments.

### 3.45pm, Cinema 2 **Selling Bowie**

**Speakers:** Mitch Goodwin, Stephen Stockwell, Susan Bye, Toni Eagar

#### **Mitch Goodwin, *Tin Can Blues: Moonage, Earthrise and Bowie***

David Bowie emerged during a period of intense space dreaming in the late 1960s. His multiple personas and genre-hopping musical constructions at times took this on directly. His lyrical observation that "planet Earth is blue and there is nothing that I can do" and the NASA *Earthrise* image were iconic cultural objects of the early environmental movement.

In recent years, however, our relationship with space has changed, as has our relationship with Bowie. Both have been elusive and curious for some time; Bowie, it would seem, disappeared along with the Space Shuttle. Today, the romance has re-emerged as we chase asteroids in slickly produced NASA animations and put robots on Mars. The virtuality of contemporary space exploration mirrors the virtuality of Bowie – both exist most predominately online, both fulfil a strong nostalgic turn. Now Bowie and Apollo and Endeavour are finding a new type of cultural immortality in the exhibition space.

#### **Stephen Stockwell, *Ground Control to Major Tom: Bowie in Space***

From astronaut to alien, outer space provides fertile ground for David Bowie to explore not only his existence as a rock star but also as a millennial human playing with alterity and transgression while exploring the political significance of species difference. From the release of his song 'Space Oddity' in the week of the first moon landing, through his time as *The Man Who Fell to Earth* to his later, more enlightened work, Bowie's unearthly personae are more than aesthetic flourishes. His work is a material response to the post-terrestrial expectations created by the space program. The recurrence of space, science fiction and alien motifs in Bowie's work achieves the dual but interacting purposes of de-centring from normal, suburban, earth-bound life while highlighting the human facets of the space program obscured by its rationalist, positivist world view. Exploration of Bowie's work opens new channels to understanding "the particular role outer space and extra-terrestrial voyage play within the radical imagination" (Shukaitis 2009, p. 99).

#### **Susan Bye, 'Owning Bowie'**

According to Dylan Jones, David Bowie's 1972 performance of 'Starman' on *Top of the Pops* in 1972 is "four minutes that shook the world." It is a badge of honour for a David Bowie fan to be able to 'remember' Bowie staring down the camera into their particular living room. But what happens to this kind of iconic, live moment of connection when it is revived for a second life on YouTube? From the beginning of his career, Bowie's chameleon-like shifts in identity were frequently mediated through television. Since the advent of video-sharing sites such as YouTube, however, David Bowie is always available and ever-present. This paper explores the idea that, while Bowie's public image has always been processed through the media, the shift from televised/filmed representations to current 'on demand' social media has changed the way that 'David Bowie' is owned by his fans and audience.

#### **Toni Eagar, *What Ziggy Stardust and David Bowie Tells us about Celebrity and Market Emancipation? (co-authored with Andrew Lindridge)***

The re-engagement with the music market by David Bowie in 2013 was greeted by media associations with his celeactor – Ziggy Stardust – even though Ziggy was 'killed off' in 1973. This association identifies two related but conflicting celebrity research themes – i.e. who constructs celebrity, the individual or the market? More importantly, can a celebrity ever emancipate themselves from their performance persona and the market?

Over a forty-year period, Bowie's relationship with Ziggy Stardust changes depending upon his varying levels of popularity, which enables other market agents to influence Bowie's relationship and market relevance through Ziggy.

This paper explores our understandings of celebrity not as vessels and lionisations of meaning that become aspirational identities to be bought into, but rather, celebrity as an ongoing, dynamic, and agentic process of meaning-making and narrative building through celebrity discourse and market relevance. In doing so it challenges previous studies that view celebrities as free manipulators of their self and image in the market.

## Speaker Biographies

### Keynote Speakers



#### Professor Will Brooker (UK)

Will Brooker is Professor of Film and Cultural Studies at Kingston University, London, and editor of *Cinema Journal*. He is the author of numerous books on popular culture and its audiences, including *Batman Unmasked*, *Using the Force*, *Alice's Adventures*, *The Blade Runner Experience* and *Hunting the Dark Knight*. His next monograph, *Forever Stardust*, is a full-length study of David Bowie.



#### Dr Kathryn Johnson (UK)

Dr Kathryn Johnson is assistant curator of *David Bowie is* (V&A, 2013) and Director's Researcher at the Victoria and Albert Museum, London. She has written on the making of *David Bowie is* for the recent publication *David Bowie: Critical Perspectives* (Routledge, 2014). She joined the Theatre and Performance department of the V&A in 2009 after completing doctoral research on the subject of adolescence, youth culture and British literature, 1918-1939. Her current research supports the Director of the V&A and is engaged with strategic and conceptual challenges facing museums today.

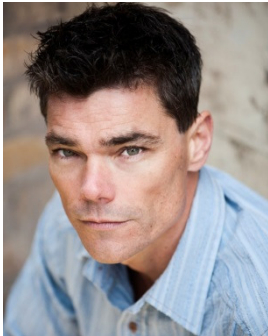


#### Robert Forster (AUS)

Robert Forster is an Australian singer-songwriter. A founding member of The Go-Betweens and co-writer of 'Cattle and Cane' (one of APRA's Top 30 Australian songs list), Robert is currently a writer, solo artist and performer with an ardent following in Australia, Germany, the UK and the US. He has released nine albums with The Go-Betweens and four solo albums, with his fifth solo album due out in September, 2015, through EMI Records.

One of Robert's pieces appeared in *The Best American Music Writing 2007*. In 2006, his music writing won the Pascall Prize for Critical Writing. The judges praised the charm and intellectual clarity of his work, hailing him as "a godsend because he writes about popular music with an authority and grace that would be rare in any area of criticism and is all the more striking in a field where criticism is often modish."

## Panel Speakers (in order of appearance)



**Ian Dixon (AUS)**

Ian completed his PhD on the films of John Cassavetes at The University of Melbourne, Victorian College of the Arts, where he also studied a postgraduate filmmaking degree. Ian has delivered academic papers and published internationally and currently lectures in screenwriting and semiotics at SAE Institute, Melbourne. In 2013 he delivered the plenary speech at the College English Association conference in the US. He has directed television for *Neighbours*, *Blue Heelers* and SBS and won awards internationally. His debut feature film, *Crushed*, premiered in 2009. Ian spent over twenty years as an actor, taking over the lead in the stage production of *Grease* from Guy Pearce, and appearing in TV shows including *Underbelly: Squizzy*, *Rush*, *City Homicide*, *Blue Heelers*, *Stingers* and *Heartbreak High*.



**Amedeo D'Adamo (US)**

Amedeo D'Adamo, Founding Dean of the Los Angeles Film School, currently teaches at the University of Switzerland (Lugano) and at the Università Cattolica, Italy. He co-founded The Traveling Film School, which has built small tuition-free film schools in Cameroon and Sardinia. A filmmaker whose work has screened at major festivals, he holds an MFA in Film from Columbia University. Head of the Blasetti Camera Project, he is building the world's first hands-free camera designed in 1928 but never built; the initial prototype was unveiled at the Bologna Cineteca in 2012. His research interests include post-scarcity, cinematic space, and music in television; his most recent publication is "Ain't There One Damn Flag?" in *Enchanting David Bowie* (Bloomsbury, 2015).



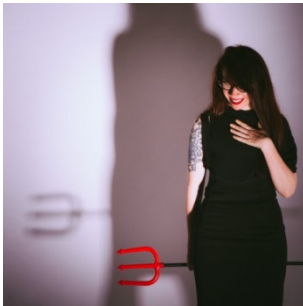
**Leah Kardos (UK)**

Dr Leah Kardos is a musician and pop-culture enthusiast active in contemporary classical, experimental, media and commercial music circles. As a writer, her fascinations include the arts of record production, digital creativities and the semiotics of sound in popular music. A signed artist with Bigo & Twigetti, her creative work focuses on the communicative power of timbre, memory and pattern recognition, and the beauty of spaces. Leah has recently worked with performers and ensembles such as Ben Dawson, Laura Wolk-Lewanowicz, The Ukulele Orchestra of Great Britain, and Australian chamber orchestra Ruthless Jabiru. Originally from Brisbane, Australia, she currently lectures in music at Kingston University, London.



### Meagan Wilson (US)

Meagan Wilson's poetry and reviews are published in a number of magazines, including *Heavy Feather Review*, *Collective Exile*, *Anomalous*, and *H\_NGM\_N*. Currently a student in Colorado State University's literature program, Meagan is working on a study of the nature of the imagination in poetics both past and contemporary. She is a graduate of the Iowa Writers' Workshop, the University of Denver and BowieNet (class of 2002).



### Alexandra Heller Nicholas (AUS)

Alexandra Heller-Nicholas is a film critic on Triple R's *Plato's Cave* and the author of *Rape-Revenge Films: A Critical Study* (2011), *Found Footage Horror Films: Fear and the Appearance of Reality* (2014), and a book on Dario Argento's *Suspiria* to be released later this year. She is also an Adjunct Research Fellow at the Swinburne Institute of Technology. A recovering music journalist, she was a contributor to *1001 Albums You Must Hear Before You Die* (2005) amongst many Australian and international publications. Her favourite Bowie songs are 'Quicksand' and 'Wild is the Wind'.



### Denis Flannery (UK)

Denis Flannery was educated at University College Dublin and Oxford University and is now Associate Professor of American and English Literature at the University of Leeds. *Henry James: A Certain Illusion*, his first book, was published in 2000 and his second, *On Sibling Love, Queer Attachment and American Writing*, was published in 2007. He has published extensively on James and is co-editor of one of the volumes of the *Cambridge Complete Fiction of Henry James*. He has also written on visual culture and legal-literary relations. More recently he has published on Irish memoir and his work on the Dutch theatre company Toneelgroep Amsterdam and David Bowie, theatre and music. His current projects include a book to be entitled *Henry James & the Genealogy of Writing Ireland* and a collection, co-edited with Michele Mendelssohn of Oxford University, entitled *Writing Under the Influence: Essays on Alan Hollinghurst*.



### Ian Chapman (NZ)

Dr Ian Chapman is a writer, performer, and Senior Lecturer in Music at the University of Otago. David Bowie was the subject of both his PhD and Masters theses. A music iconographer and specialist in glam rock, he has published three books through Harper Collins New Zealand, and his forthcoming title, *Experiencing David Bowie: A Listener's Guide*, is being published by Scarecrow Press in September, 2015. He is also co-editor and contributing writer to the forthcoming (January, 2016) Routledge title, *Global Glam and Popular Music: Style and Spectacle from the 1970s to the 2000s*.





### **Tim Highfield (AUS)**

Dr Tim Highfield is Vice-Chancellor's Research Fellow in Digital Media at Queensland University of Technology, Brisbane. His fellowship project is 'Visual Cultures of Social Media', building on his prior research into social media, politics, popular culture, and playful practices. His first book, *Social Media and Everyday Politics*, is due for publication in late 2015.



### **Michael J. Dawson (UK)**

Michael J. Dawson is a writer, producer and radio presenter from Cheshire in the UK. His stage credits include productions such as *Jesus is a City Fan* and the controversial *London 7/7*. His script for the film *Second Life* reached the final in three separate competitions for stage and TV. Michael's radio show ran for ten years and spawned the *gsfcuk* podcast, a finalist for European Podcast of the Year in 2012. His latest novel, *Life on Mars*, released in June, 2015, was originally inspired by the work and career of David Bowie.



### **Liz Giuffre (AUS)**

Liz is Lecturer in Communication at the University of Technology, Sydney. She holds a PhD in Media, Music and Cultural Studies, an MA (Research) in Contemporary Music (both from Macquarie), and a BA (Media and Comms/English) Hons from the University of NSW. Her research and teaching experience includes engagement with music and media crossings, screen sound (particularly music and television), artist and audience engagement (including versioning and various professional and amateur participatory cultures), and Australian cultural histories of popular music and (post) broadcast media. In addition to this she works regularly in the national independent arts press as a journalist and commentator, is a regular contributing editor for *Metro Magazine*, a regular contributor to *Critical Studies in Television*, and occasional contributor for *The Conversation*. She is an associate member of the Centre for Media History and the publication/web officer for IASPM Australia/New Zealand.



### **David Baker (AUS)**

Dr David Baker teaches in the Screen Studies Program in the School of Humanities at Griffith University. His research interests include stardom, gender and cinema in relation to popular music. His recent published works have been on issues such as David Bowie's cover versions, Elvis Presley in Hollywood, gender and the Western film genre, and lesbian vampires in the 1970s.



### **Robert Buckingham (AUS)**

Robert Buckingham is a creative director, curator and cultural strategist. Robert was a founder and Director of The Fashion Design Council of Australia (1984-1990), Program Manager and Editor of Craft Victoria (1992-1996) and founding Festival Director of the Melbourne Fashion Festival (1996-2004). In 2006, Robert established Mr Buckingham, a niche consultancy specialising in cultural projects for the hospitality, retail and property industries. In 2013 Robert was appointed CEO of the Naomi Milgrom Foundation and Creative Director of MPavilion, a unique annual architecture commission and design event for Melbourne. Every year for four years, an outstanding architect is commissioned to design a temporary pavilion for Melbourne. It is accompanied by a highly collaborative free program of talks, workshops and performances from October to February. [www.mpavilion.org](http://www.mpavilion.org)



### **Robyn Healy (AUS)**

Professor Robyn Healy is Head of the School of Fashion and Textiles at RMIT University. Robyn's research and independent curatorial practice works extensively with Australian and international public collections of fashion and textiles, collaborating with contemporary practitioners to disseminate design through experiences of exhibition, publication, and/or conversation. Robyn has developed two major Australian public collections of fashion. From 1990 to 2004 she was Senior Curator of Fashion and Textiles at the National Gallery of Victoria. She was the inaugural Curator of International Fashion at the National Gallery of Australia (1982-1989) and Senior Curator of International Decorative Arts from 1990. She has curated over 30 major exhibitions. In 2003 she received a Centenary medal for her contribution to Australian society. Robyn completed her PhD by project in 2009 entitled *Striptease*, an enquiry about new possibilities for exhibiting fashion in museums.



### **Paola Di Trocchio (AUS)**

Paola Di Trocchio is Curator, Fashion and Textiles at the National Gallery of Victoria, where she has curated and co-curated numerous exhibitions on historical and contemporary international fashion and textiles. Recently she acted as co-ordinating co-curator of the touring exhibition *The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk*. She has been published widely on fashion history and theory, including catalogue essays, scholarly articles and reviews for *Fashion Theory: The Journal of Dress, Body and Culture*, *Dress: The Journal of the Costume Society of America* and *Art Journal*.





### Shaun Cole (UK)

Dr Shaun Cole is a writer, lecturer and curator, and currently Programme Director for Curation and Culture Programme and Course Leader for the Master of History and Culture of Fashion at London College of Fashion. He was formerly Head of Contemporary Programmes at the Victoria and Albert Museum, where he curated several exhibitions, most notably *Graphic Responses to AIDS* (1996), *Dressing the Male* (1999) and *Black British Style* (2004). He is a trustee of the Costume Society UK and associate editor of the journal *Fashion Style and Popular Culture*. He was consultant on exhibitions *A Queer History of Fashion* (FIT, New York) and *Club to Catwalk: London Fashion in the 1980s* (V&A, London). Shaun has also written and lectured on the subject of menswear and gay fashion and his publications include *Don We Now Our Gay Apparel: Gay Men's Dress in the Twentieth Century* (2000), *Dialogue: Relationships in Graphic Design* (2005), *The Story of Men's Underwear* (2010) and *Fashion Media: Past and Present* (2013).



### Lisa Perrott (NZ)

Dr Lisa Perrott holds a post as Senior Lecturer at the University of Waikato, New Zealand. Her teaching and research cuts across animation, visual music, music video, performativity and gender representation. Lisa has collaborated with musicians and dancers on cross-platform performances and curated exhibitions, including the moving image show for the exhibition *Mind Games: Surrealism in Aotearoa* (2009). In 2011 she curated the exhibition *Handmade Pixels: Exposing the Animation Process*, and directed the international symposium *Animating Time-space*. Lisa is currently completing a publication on the gestural animation of auteur music video director Floria Sigismondi.



### Rebecca Sheehan (US)

Dr Rebecca Sheehan is a lecturer in US History at the University of Sydney's United States Studies Centre. She received her PhD from the University of Southern California in 2010 and before that worked in music and related industries in Sydney, Singapore and New York. Rebecca has published on rock music in the 1970s, on boxing in Australia and the Philippines, and is working on her first book entitled *Rise of the Superwoman: How Sex Remade Gender in America's Long 1970s*. Rebecca teaches the undergraduate course 'Sex, Race and Rock in the USA' which informs her weekly music history segment on Sydney's FBI Radio.



#### **Peri Bradley (UK)**

Dr Peri Bradley is a Lecturer in Media Theory at Bournemouth University, UK. She was part of the 1970s British Film project group at University of Portsmouth and co-organiser of the 2008 international conference British Culture and Society in the 1970s. She has chapters included in *Don't Look Now: British Cinema in the 1970s*, *Culture and Society in 1970s Britain: The Lost Decade*; *LGBT Identity in Non Western Worlds*; *Queer Love in Film and Television: Critical Essays*; *Real Lives*, *Celebrity Stories: Narratives of Ordinary and Extraordinary People Across Media* and *Screenwriters and Screenwriting: Putting Practice into Context*. At present she is working on an edited collection

for Palgrave Macmillan entitled *Food, Media and Contemporary Culture*, due out in 2015, and is producing a monograph on female camp and its political and cultural contexts.



#### **James Page (UK)**

James Page is a final year BA (Hons.) Television Production graduate at Bournemouth University, UK. He aspires to be involved in producing factual television, specialising in production management, and has already experienced working with numerous production companies in various roles. Through researching and writing numerous essays revolving around gender construction and masculinity, and a personal fascination with the concept of celebrity, James is focusing his dissertation on David Bowie's influence over the perception of gender,

thereby producing an in-depth study of the iconic performer and his impact on contemporary masculinity.



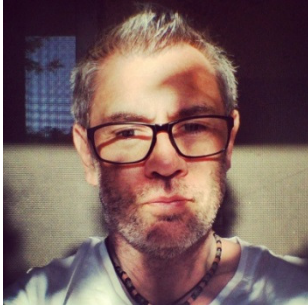
#### **Toija Cinque (AUS)**

Dr Toija Cinque is Senior Lecturer in the School of Communication and Creative Arts at Deakin University, Australia. She edits the journal *New Scholar: An International Journal of the Humanities, Creative Arts and Social Sciences*. She is the author of *Changing Media Landscapes: Visual Networking* and has co-authored *Communication, Digital Media and Everyday Life* and *Enchanting David Bowie*.



#### **Alison May Blair (NZ)**

Alison Blair is a Master's thesis candidate in the Department of Media, Film and Communication at the University of Otago, NZ. Her thesis, *Children of the Revolution: Bolan, Bowie and the Carnavalesque*, focuses on the alternate personae and fantasy Otherworlds presented in the 1970s glam incarnations of both David Bowie and Marc Bolan of T. Rex. Her research interests include popular music studies, media studies and 1970s popular culture.



### Sean Redmond (AUS)

Sean Redmond is Associate Professor in Media and Communication at Deakin University. He is editor of the journal *Celebrity Studies*, author of *The Cinema of Takeshi Kitano: Flowering Blood*, and *Celebrity and the Media*, and co-editor of *Enchanting David Bowie*.



### Daniel Marshall (AUS)

Dr Daniel Marshall is a Senior Lecturer in the Faculty of Arts and Education, Deakin University. He received his PhD from the Department of English with Cultural Studies at the University of Melbourne. His publications include the co-edited collections *Queering Archives* (published as special issues of *Radical History Review*) and *Secret Histories of Queer Melbourne*. His essays have appeared in *Angelaki: Journal of the Theoretical Humanities*, *Sex Education*, and *Continuum: Journal of Media and Cultural Studies*, among others. He is a former President of the Australian Lesbian and Gay Archives (2011-2013) and in 2014 he was a Visiting Scholar at the Center for LGBTQ Studies in New York and at the Weeks Centre for Social and Policy Research in London. He is currently working on his first sole-authored book, *Growing Queer*, and is a Chief Investigator, along with colleagues at UNSW, Monash and UWA, on the *Queer Generations* ARC Discovery Project (2015-2017).



### Tyne Daile Sumner (AUS)

Tyne Daile Sumner is a PhD candidate and tutor in English and Theatre Studies at the University of Melbourne. Her research interests include post-war American poetry, confession, the Cold War, publicity, 20th-century American domesticity, surveillance and propaganda. Her recent publications include a forthcoming essay in *Australian Literary Studies* entitled, "Anne Sexton, Singer: 'Her Kind' and the Musical Impetus in Lyric Confessional Verse" and an essay in a forthcoming book, *Censorship and the Limits of the Literary* by Bloomsbury Publishing. Her other interests are astronomy and shipwrecks. She knows when to go out, and when to stay in.





### Matthew Richards (AUS)

Dr Matthew Richards was awarded his PhD in 2010 for a thesis entitled *Race Around Cairns: Realities, Representations and Perceptions of Race in the Trinity Bay District 1876-1908*. He has taught and undertaken research in the field of Australian cultural history at James Cook University, Peking University (China), Yonsei University (Korea) and Deakin University, where he is currently based.



### David Collins (AUS)

David moved to Melbourne in 2013 from New Zealand, where he attended Massey University for his BA in Media Studies. It was during these years of academia that a fondness for David Bowie blossomed into love, before growing further to become the sort of adoration associated with restraining orders. As appealing as a *Labyrinth*-inspired mathematical treatise on calculating the volume of grey tights sounds, David's artistic interests outside of Bowie centre mainly on theatre. An award-winning playwright, when David isn't acting in or directing a show, he may be found

reviewing it for the Victorian Drama League's magazine, *Theatrecraft*.



### Angela Ndalianis (AUS)

Professor Angela Ndalianis is Head of Screen and Cultural Studies at Melbourne University. Her research interests include film history and theory, genre studies (with expertise in horror and science fiction), the contemporary entertainment industry and media convergence. Her current research explores the important role played by entertainment media in the advancement of robotics. Her publications include *Neo-Baroque Aesthetics and Contemporary Entertainment*; *Science Fiction Experiences*; *The Horror Sensorium: Media and the Senses* and *The Contemporary Comic Book Superhero*.



### Hans Peter Frühauf (GER)

Hans Peter Frühauf is a project leader in Immigration and Labour Market at the Institut für Sozialpädagogische Forschung in Mainz, Germany. He also works on pop cultural studies and published with colleagues an anthology about punk and Jewishness in 2012. Hans was a speaker at the international David Bowie Symposium in Limerick, Ireland, in 2012, and co-organised an international conference on Punk in Mainz, Germany. He is focusing on the ascendancies of the European avant-garde on pop culture.



### Lisa Gotto (GER)

Lisa Gotto is Professor of Film History and Film Analysis at the International Film School in Cologne, Germany. She received her MA from the University of Cologne and her PhD from the Bauhaus University. Lisa's major research interests are in film history and film aesthetics, gender studies, convergence culture, screen theory and digital media culture. She has published books and articles on technological and cultural transitions in film history, on Hollywood and European film culture, on the intersections of cinema and digital media and on popular culture, video clips and videogames.



### Andrea Baker (AUS)

Dr Andrea Baker is a senior lecturer in journalism at Monash University's School of Media, Film and Journalism. She is currently writing a book titled *The Life, Death and Rejuvenation of the Great Music City*, which is a comparison of music cities around the world, such as Melbourne, Austin and Berlin. In March 2014 Andrea hosted a panel at South by South West (SXSW), the largest and most prestigious music conference in the world, titled "What Makes a Great Music City". She is also a founding member of the St Kilda Live Music Community and City of Melbourne's Music Strategy Committee (2013-

2017), appears on the ABC and writes for [TheConversation.com](http://TheConversation.com) about the development of music as a significant part of popular culture.



### Mitch Goodwin (AUS)

Dr Mitch Goodwin is an independent [media artist](#) and [academic](#). He is the Founding Director of the [Screengrab](#) International Media Arts Award and Senior Curator of the associated exhibition program. As a practitioner, his work has toured widely and in 2014 he was shortlisted for the prestigious [Lumen](#) Digital Arts Prize for his film *Mineral Machine Music*. Most recently, Mitch was invited to present his research on [Liquid Ambient Futures](#) at SXSW Interactive.



### Stephen Stockwell (AUS)

Stephen Stockwell is Professor of Journalism and Communication at Griffith University's Gold Coast campus. He was previously a journalist and political campaign consultant and teaches in these areas. He wrote *Political Campaign Strategy* and *Rhetoric and Democracy* and co-edited *The Secret History of Democracy*. He has also written about the political significance of trash culture in articles on the military-entertainment complex, infotainment and the security services.

**Susan Bye (AUS)**

Dr Susan Bye is an Education Programmer at the Australian Centre for the Moving Image (ACMI) and Associate of La Trobe University. She has published extensively, particularly in the areas of Australian screen comedy, Australian television history and film education. She is currently co-editing the *Companion to Australian Cinema* with Felicity Collins and Jane

Landman. In her role at ACMI, she presents onsite screen literacy programs, develops exhibition and film resources for teachers and contributes to ACMI's expanding digital education program.

**Toni Eagar (AUS)**

Dr Toni Eagar is a Lecturer in Marketing at the Australian National University's Research School of Management. Her research is mainly focused around issues of consumption communities and celebrity. Key current projects relate to identity work across consumption community types and the relationship between consumers, celebrities and the marketplace. Her research has been published in *Advances in Consumer Research* and the *Journal of Marketing Management*, and presented at Consumer Culture Theory, World Marketing Congress and Australian & New Zealand Marketing Academy (ANZMAC) conferences.

## Performers and Artists



**Marco Cinque (AUS)**

Marco Cinque is a lyric tenor who has studied and performed in Australia and Italy. Marco was honoured with the opportunity to sing for Maestro Luciano Pavarotti and work on facets of singing technique accompanied by renowned conductor Leone Magiera. He has studied with celebrated baritone Enzo Sordello and conductor Maestro Lorenzo Castriota Skanderbeg in Italy. He has worked extensively with Melbourne City Opera, his work including major operatic roles in *Luisa Miller*, *Andrea Chenier*, *La rondine*, *La bohème*, *Tosca* and many more. Past theatre experiences have included the role of Tony Candolino in the award-

winning ICA production of *Maria Callas Masterclass*. Marco performs regularly in concert throughout Australia in both cultural and corporate events and was part of a live video linkup with Italy celebrating the centenary of Giuseppe Verdi's death. Pursuing other stagecraft Marco has performed in film, and has recorded in popular music and operatic genres.



**David Kram (AUS)**

Dr David Ian Kram is General Director of More Than Opera ([morethanopera.com](http://morethanopera.com)), Musical Director of the Melbourne Chamber Choir and Senior Fellow at the University of Melbourne. He has held conducting positions in Geneva, Basel, Mannheim (1970-1977), Sydney (Australian Opera, 1978-1996) and Adelaide (State Opera of South Australia, 1988-1990) and was guest conductor in Berlin, Karlsruhe, Nantes, Wiesbaden and other major opera houses (1991-1995). His roles in Australia from 1995

included Senior Lecturer (VCA), arts management (More Than Opera), guest conductor (Short Black Opera, Melbourne Opera), and choral director and composer including a new choral work recounting the life of John Monash. He will guest conduct in Germany in 2016.



**The Thin White Ukes (AUS)**

The Thin White Ukes are the world's first ukulele harmony tribute to the shape-shifting prince of art-pop. From Major Tom to Ziggy Stardust, 'Golden Years' to 'Ashes to Ashes', rock's most radically ch-ch-changeable songbook is ripped up and restrung for deftly fingered ukes and ethereal three-part harmony. Betty France, Michael Dwyer and Rob Stephens forged a mellifluous

meeting of strings and voices in the early years of the Melbourne Ukulele Kollektive before touring far and wide as Betty Means Business. Reborn with new purpose and sartorial style, this moonage daydream of sound and vision is strewn with hits and oddities by the Thin White Duke and, just maybe, some of his infamous glam-bam buddies. Put on yer red shoes...they'll be floating in a most peculiar way.





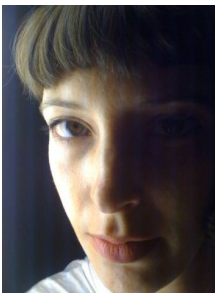
### **Jesse Fultone (AUS)**

Originally from Perth, Jesse Fultone has harboured a lifelong love of music, from DJing at two, when he insisted on changing the records at home, to writing for and performing in Perth groups Flux Capacitor, The Maples and multi-award-winning The Bluejays. After relocating to Melbourne, Jesse expanded into production under the name Tin Lion. His debut LP, *From Space With Love*, written and produced entirely by himself, received rave reviews likening the sound to that of LCD Soundsystem and gaining rotation for singles 'best pants' and 'no clothes', as well as being used in advertisements for Cotton On, Contiki and more.



### **Simon Burgin (AUS)**

Simon Burgin is a Melbourne-based motion creative and long-time fan of Bowie. Originally from windy Wellington, Simon has specialist skills working on experiential, projection and interactive projects.



### **Andrea Russell (AUS)**

Andrea Russell is a freelance filmmaker and practice-based researcher in media at RMIT University. She has worked in costume and production design and has amalgamated her prior work as a scientist into her PhD, in which she creates multi-sensory media experiences of the infinitesimally small nanoscale environment.



### **Jamie O'Connell (AUS)**

Jamie O'Connell is currently completing a Bachelor of Fine Arts (Hons.) at Monash University under the supervision of Tom Nicholson and Nicholas Mangan. Jamie completed undergraduate study at the Victorian College of the Arts in 2014, receiving the Roger Kemp Memorial Award for outstanding achievement. He was awarded a position in the 2014 India Global Atelier funded by Asialink, and was the recipient of the 2014 Stella Dilger Award. Jamie has participated in numerous solo exhibitions, collaborations and group exhibitions since 2012.



## Workshop Facilitators



**Mark Cox (AUS)**

Mark is a youth worker and pop culture vulture fixated on all things Bowie. He has a long and accomplished history in community development and engagement. Currently working with Hanover Welfare Services in Youth Development at the innovative Youth Foyers project, Mark has led numerous successful initiatives in resource-poor environments. During two years in Malawi as the Advocacy Advisor to the Malawian Government's Special Needs Department, Mark designed and managed an inclusive education advocacy program with a focus on community sensitisation and teacher training. The success of this program was recognised when it was selected among the top ten innovative education projects globally as part of the Commonwealth Education Good Practice Awards. Mark has also held many positions in advocacy and campaigns for development and human rights organisations such as World Vision, Amnesty International and the Make Poverty History Coalition.



**Shae Spry (AUS)**

Shae has built a successful career in fundraising in both international development and health organisations, and was recently recognised as Victoria's Young Fundraiser of the Year (2015) by the Fundraising Institute of Australia. She has extensive experience in conference management and organisation. In 2007 Shae was the director of the week-long national conference for The National Association of Australian University Colleges (NAAUC) and the Victorian state conference of Vision Generation, World Vision's youth movement. With experience in public speaking, community engagement, event organisation and volunteer management, Shae has organised numerous events of all types and sizes. In the past few years she has been an ambassador for Ride to Conquer Cancer, a two-day 200km bike ride, and is keen on all things performance and pop culture.

## Information

The Stardom and Celebrity of David Bowie is presented in partnership with The University of Melbourne and Deakin University with the support of the Naomi Milgrom Foundation.

### **Symposium Convenors**

Angela Ndalianis, University of Melbourne and Sean Redmond and Toija Cinque, Deakin University

### **Symposium Producers**

Helen Simondson and Lisetta Moscardo, ACMI

### **Venue Details**

ACMI  
Australian Centre for the Moving Image  
Federation Square, Melbourne  
acmi.net.au  
03 8663 2200  
[info@acmi.net.au](mailto:info@acmi.net.au)

### **Access**

All areas of ACMI are accessible by ramps or lifts. Wheelchairs are available at the information desk. ACMI Cinemas have facilities for the hearing impaired.

Access ACMI's main entrance from the Federation Square Plaza.

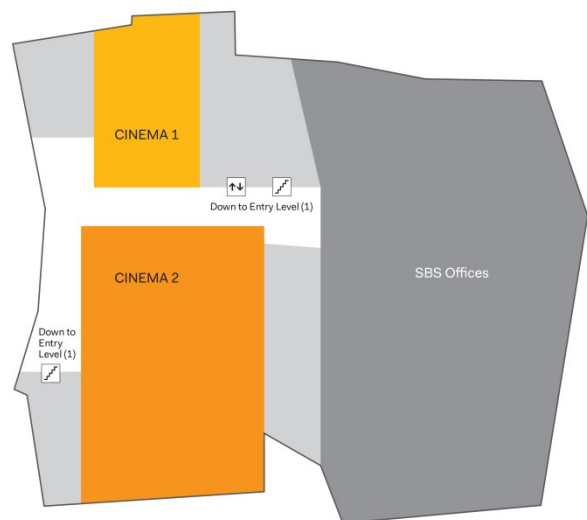
## ACMI Maps

### Level 1

Enter from Federation Square

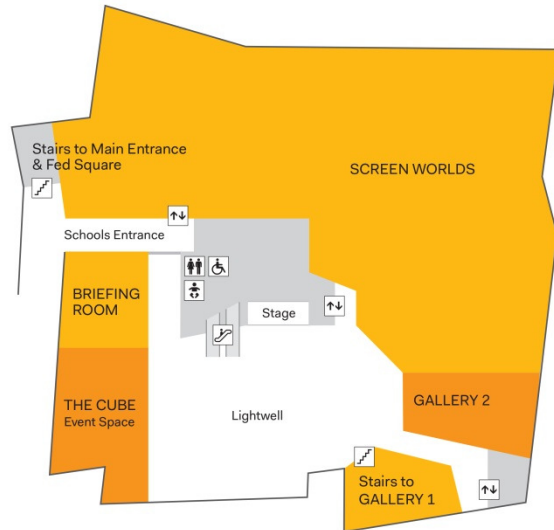
### Cinemas Level

Upstairs from Level 1



**Galleries Level**

**Downstairs from Level 1.  
Enter from Flinders Street.**



**OTHER VENUES (Dinner)**



Tickets for the symposium dinner at Bokchoy Tang must be pre-purchased as numbers are limited. Book tickets via the ACMI website.

## Transport

ACMI is located at Federation Square, Melbourne, close to Flinders Street Station.

### Arriving/Departing at Tullamarine Airport

Melbourne's main airport at Tullamarine is located 23kms from the CBD with the journey taking from 20 to 35 minutes depending on traffic.

### Taxis

A taxi to the city should cost between AUD\$55 and \$65, including the compulsory airport fee payable by departing taxis and CityLink tollway charges. This will all be included in the final fare.

### Airport shuttle buses

SkyBus is the main airport shuttle to and from Melbourne Airport and the city. It leaves from two locations directly outside the terminals and operates 24 hours a day, seven days a week. Tickets are \$18 each way for adults and \$9 for children 4-16 years of age. Lower-priced family tickets are also available.

### Parking

Public parking is available at Federation Square. Enter via Russell Street or Batman Avenue.

Earlybird fees: Entry between 6am and 10am and exit between 3pm and midnight.

Casual parking rates apply if conditions are not met. Monday – Friday \$16 flat rate

Evenings (entry after 4pm): \$13

Weekends flat rate: \$16

Phone: 03 9655 1995