THREE-DIMENSIONAL POETIC NATURES

Jayne Fenton-Keane

In this thesis I explore poetry as a multidimensional, intrinsically interdisciplinary craft. Poetry written for and practiced in media other than the page is surprisingly under-investigated and has had difficulty establishing “legitimacy.” I adopt the term “Three-Dimensional Poetic Natures” to explore poetry beyond the page, particularly in relation to performance and digital poetry and the creative and discursive exchanges taking place there. I use the word “ecological” throughout the thesis to represent poetry as profoundly interconnected with culture, language, people and the environment. Poetry is discussed as a living organism in exchange with the world. A poetics emerging from ecological thinking considers ideas, spatiality, acoustics, environments, subjectivities and texts as elements of a poem that are expressed uniquely in poetry beyond the page. H2O, Liquid Stanzas and Dive, the three poetry collections I wrote and produced as part of the research process, are technologically enabled and represent ecological poetry connected with the marine environment. I concentrate investigations through the lens of water as it dominates the blood, breath and tissue of life and the act of writing and speaking.


MEDIATING POLES

Media Art and Critical Experiments of the Polish Site, 2004–2009

Aleksandra Kaminska

In Mediating Poles I map out the role of art and artists following Poland’s integration into the European Union in 2004 as representative of the tensions between global cosmopolitanism and national self-enfranchisement. This work is a reflection on a key moment in Europe’s political and cultural history, bringing together media studies, art history and criticism, political theory and cultural studies to consider how the epistemological and phenomenological shifts that are concomitant with an ephemeral materiality help us imagine new or alternate political realities. Situated within global developments of the field of media art, Mediating Poles is anchored in a Polish archaeology going back to the 1920s. This expansion of the history of media art to include Eastern European heritage articulates a site-specific context to what is often considered to be an art practice that is unrooted, placeless, virtual and groundless. Supported by close readings of specific works by artists emerging and established, I argue that media art provides a unique opportunity for creating radical articulations for community and site, while still claiming a space in a global or transnational imaginary.