



EXPERIMENTA

MAKE  
SENSE

INTERNATIONAL  
TRIENNIAL  
OF MEDIA ART



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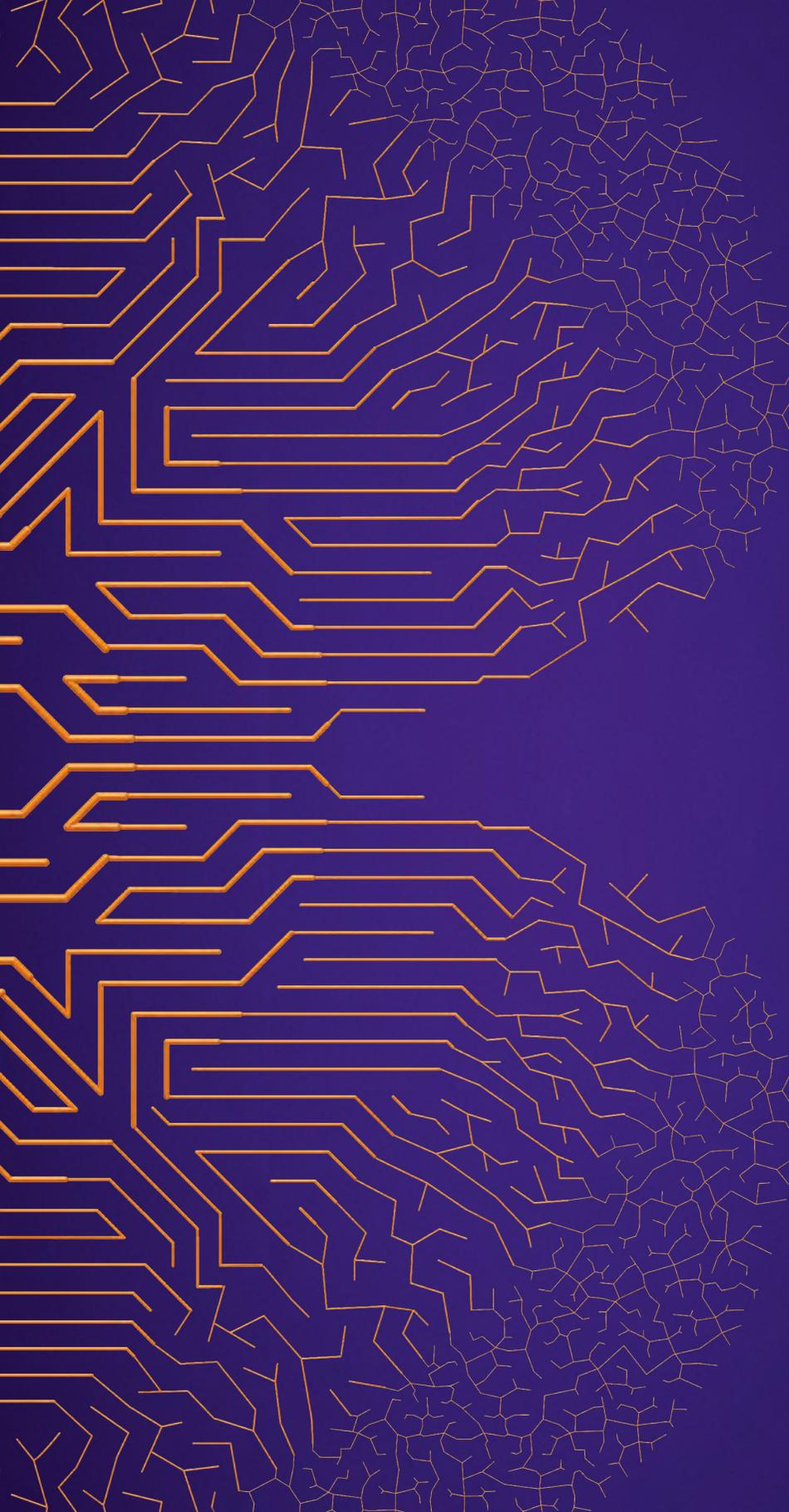
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**EXPERIMENTA**

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# FOREWORD

## SUZANNE DAVIES

### RMIT GALLERY

RMIT Gallery is delighted to present Experimenta Make Sense: International Triennial of Media Art. This exhibition marks the third occasion that RMIT Gallery has partnered with Experimenta, Australia's leading media arts organisation dedicated to commissioning, exhibiting and touring some of the world's most compelling contemporary media art.

#### THE EXHIBITION'S THEME OF HOW WE MAKE SENSE OF OUR PLACE IN AN INCREASINGLY MEDIATISED WORLD COMPLEMENTS RMIT GALLERY'S OWN EXPLORATION OF THE INVENTIVE POSSIBILITIES OF MEDIA AND TECHNOLOGY.

The exhibition's theme of how we make sense of our place in an increasingly mediatised world complements RMIT Gallery's own exploration of the inventive possibilities of media and technology. We champion the work of organisations like Experimenta, who are committed to developing compelling arts and cultural experiences, and of the artists they support. In this way we forge important links between the University's research strengths

and the broader contemporary arts sector both locally and globally.

The Experimenta and RMIT Gallery partnership is founded on a shared vision that supports trans-disciplinary practices, exploration and experimentation. There is a symbiosis of focus and innovative approach across teaching and research disciplines at RMIT that are aligned with and employed by artists in this exhibition. Perhaps the strongest area for this is in the art/science space with a number of works drawing on scientific research and theory in physics and computer sciences. Also evident and typical of the media arts field is a high level of interactivity and a diversity of practices and forms on show ranging across: robotics, video, 3D printing, wearables, the world-wide-web and VR.

As principal venue and sponsor partner for Experimenta Make Sense, the exhibition provides RMIT Gallery with a perfect opportunity to demonstrate how research capabilities and outcomes are subject to the creative, transformative discipline of professional curatorial practice and thereby made accessible to be experienced in the public space of the gallery.

The role of the RMIT Gallery exhibition programme then is to open up new speculative ways of thinking and understanding through the dialogue

between exhibitions and the visceral, spatially choreographed experience of the art works.

Experiencing artworks selected by Artistic Director Jonathan Parsons and Co-Curator Lubi Thomas will challenge and enchant diverse audiences visiting RMIT, and throughout the exhibition's national tour.

The success of the partnership between Experimenta and RMIT was the result of a mutual commitment to realising a vision, and I most warmly thank Experimenta's Artistic Director Jonathan Parsons, General Manager Susan Kukucka, Exhibitions Manager and Program Producer, Nicky Pastore and Installation Manager, Simone Topps and, as always, the RMIT Gallery team: Nick Devlin Installation Coordinator, Helen Rayment Exhibition Coordinator, Evelyn Tsitas Education Media and Public Programmes and Megha Nikhil Gallery Operations for their outstanding professional contribution.

**Suzanne Davies**  
*Director and Chief Curator*  
RMIT Gallery

# FOREWORD

## JONATHAN PARSONS

### EXPERIMENTA

For over thirty years, Experimenta has fostered fresh approaches to art by supporting the work of artists who employ, critique and experiment with media and technology. In Experimenta Make Sense: International Triennial of Media Art, our 7th national touring exhibition, we have selected twenty exemplary projects. This exhibition marks a significant shift from a Biennial to a Triennial in order to accommodate the increasing demand from our gallery partners for our exhibitions. As the only Australian touring triennial exhibition, we are dedicated to taking this experience on the road and around the country. Experimenta is embarking on its most ambitious touring schedule to date visiting nine venues across Victoria, Tasmania, New South Wales and Queensland until 2020.

The exhibition's thematic and title, Make Sense is the result of a fruitful collaboration with my co-curator Lubi Thomas. Like many we too grapple with the rapid pace of change wrought by technological transformation, political uncertainty and global issues. We are interested to see how artists respond to these upheavals by focusing on the methods they employ to "make sense" of our contemporary world, particularly given that the challenge for our times – as expressed by biologist EO Wilson – is that "we have Paleolithic emotions, medieval institutions and god-like technology." It is clear that in our increasingly mediated

world of digital devices there is push back; a desire for hands-on making which a number of the works allow via direct participation by audiences. Equally, there are works that tune into our other senses and are gradually revealed through quiet contemplation. With the many new and not-so-new tools at artists' disposal, the resultant exhibition reflects a diversity of voices and approaches in keeping with the eclectic field of media arts.

The exhibition includes eight new works including six commissions. Five of the commissions are in partnership with ANAT and the sixth is supported by the City of Melbourne. There are three international works and three Australian artists who have forged their careers predominantly overseas. Experimenta is delighted to be bringing them back to their home audience.

Thanks go to my co-curator Lubi Thomas for her passion and skill and to Vicki Sowry, Director of ANAT, for her support of our commissions and her thoughtful deliberations on our Commission Curatorium. Our curatorial work would not have been possible without the hard work of the Experimenta staff, volunteers and Board and I thank them for their support. I also want to thank our key presenting partner RMIT Gallery, whose staff led by Suzanne Davies provide timely advice and demonstrate what can be

achieved through dynamic partnerships. I'd also like to acknowledge the generous support Experimenta receives from our Federal, State and local government partners as well as the Trusts, Foundations, Private Patrons, cultural and venue partners who share our vision and commitment to presenting the best artwork – a very big thank you.

**"WE HAVE PALEOLITHIC  
EMOTIONS, MEDIEVAL  
INSTITUTIONS AND  
GOD-LIKE TECHNOLOGY."**  
EO Wilson

Finally and most importantly we thank the artists for sharing their creativity, curiosity and imagination in Experimenta Make Sense: International Triennial of Media Art.

I hope this all makes sense!

**Jonathan Parsons**  
*Artistic Director*  
Experimenta

# MAKING SENSE OF SENSIBILITY

## PROF. DAVID CROSS

In a non-descript urban fringe site in Munster, Germany, the Westdeutsche LBS savings bank looks like any modernist corporate structure. Featuring an array of 60s European modern art in keeping with the tenor of the building, the ambience could be described as high-end gormless. It is in this refined, yet austere, location that Hito Steyerl has overlaid/inserted her installation *HellYeahWeFuckDie* (2016). One of the thirty-five new commissions for Sculpture Project Munster 2017, the mixed media work seeks to pierce the seamless architecture of high capitalism. The artist offers a grating set of components that mesh the five most frequently used words in the English language music charts of the last ten years, with a video that asks Siri who in 2016 destroyed the Kurdish city of Diyarbakir in South Eastern Turkey.

This jarring congruence of referents – the vagaries of ‘popular’ language in the online realm and a regional conflict most of us know only in sketchy terms- speaks to the abstract nature of place or location in our online world. We might be globally connected, indeed certain distances might be narrowed or even erased. But other distances are exacerbated, especially in relation to the regional specificities of war in the Middle East and the mass refugee exodus it has instigated. Steyerl’s capacity to calibrate a connecting tissue between contemporary conflict, media and seemingly obscure and

unrelated stories such as the life of thirteenth century Ottoman robot pioneer Al Jazari, speaks to an artistic practice that forms compound narratives across disparate languages, genres and modalities.<sup>i</sup> This amalgam of contexts blithely rides across codified disciplines, time and space and, categories such as fiction or documentary, to build what Bifo Berardi has described as ‘a cartography in the making of the wasteland of the frozen imagination’.<sup>ii</sup>

Steyerl’s multi-layered overlay of politics, popular culture and their shared modes of dissemination speaks to a way of working among artists today that seeks to prise apart image production with a view to shattering its promises of a frictionless and seamless world. Taking aim at the ‘barrage of commodified intensities’ that form the basis of corporate media, she asks us to consider participating in the image rather than merely identifying with it, to simultaneously mis-represent and transform meaning.<sup>iii</sup>

This participatory edict underpins the rationale for this exhibition *Experimenta Make Sense*. Experimenta have invited 24 artists to respond to the challenge of reconciling the curious discord between what Harvard biologist E O Wilson has described as ‘our Paleolithic emotions, medieval institutions and god-like technologies’. The notoriously unreliable, irrational and unstable machines that are our

bodies, continue to splutter and whine as technology becomes faster, sharper, and ever more seamless. In asking how do we make sense of the world around us? How do we make sense through making? And, how might we use our senses to make sense, the curators have identified this complex and perhaps fraught relationship between embodiment, sensory mechanisms, affect and the growth in embedded technologies.

This exhibition offers both a logic and vocabulary for how representation and sensorial experience might be configured in our hyper-mediated world. Featuring a spectrum of leading Australian and international artists who together straddle generations and geographies, Making Sense is a curated overview of the diverse ways artists working with so-called new media invent ever-more sophisticated means of identifying social and cultural blind spots.<sup>iv</sup> Across technologies, genres and modalities, each artist has sought to pin down the image machine’s armature, to find ways of haunting it, troubling it, and ultimately re-directing it. Like Steyerl, the artists in this exhibition offer a spectrum of complex strategies for establishing the conditions by which their audience might come to know themselves and the world they inhabit, anew.

Working through the conditions of contemporary life is immensely challenging

when we consider the forces at play. A grossly inequitable global distribution of income and resources, a sustained backlash against science, basic facts, ideas of truth, the demise of ‘popular’ journalism, the diminishing of a public realm and the rise of a nascent populism fueled by a distrust of ‘expertise’, are just some of the effects to be negotiated. We also live in an era of temporal compression (extreme short termism) where planning cycles at a political level seem limited to days and weeks rather than years and decades.

Berlin-based philosopher Byung-Chul Han has outlined that a key consequence of this compression is the abolition of necessary distance and distances that ensures individual and social cohesion. The corollary of this dwindling spatial distance, he suggests, is the erosion of mental distance leading to a society without respect, a society predicated on the production of scandal.<sup>v</sup> While we are continually told of the forces seeking to erase public culture, Byung-Chul Han highlights that there is a concomitant emptying out of the private sphere, a space Roland Barthes once described as that zone of space, of time where I am not an image, where no camera is in operation. Byung-Chul Han suggests if this observation once was accurate, then now we no longer have any private sphere at all, ‘no zone exists where I am not an image, where no camera is

## MAKING SENSE OF SENSIBILITY

in operation'. 'Compulsive icono-pornography' courtesy of smart phones and social media, he claims, is abolishing it entirely.<sup>vi</sup>

The question of how artists might, or can, respond to these profound shifts occupies many of the works in this exhibition. In particular, there is an attempt to employ the endlessly malleable syntax of art to identify possible ways through these seemingly intractable conditions. By finding that blind spot, we might as Julieta Aranda, Brian Kuan Wood and Anton Vidokle have argued, "encounter the sheer pleasure of movement, of vertiginous uncontrollable flight through the wreckage of postcolonial and modernist discourses, from their failed promises and totalizing claims to their unanticipated openings".<sup>vii</sup> But whether it is the case that "suddenly sites of structural and literal violence can be swallowed up in indeterminacy ... ready to be cracked open and reprogrammed with playfulness and mischief, affect and commitment, enchantment and fun" or, whether such idealism overly simplifies the task at hand, artists are well aware of the degree of difficulty.<sup>viii</sup>

For many participants in this exhibition, a fundamental component of our contemporary experience is the elision of art, science and poetic resonance manifest in immersive installation. Anna Munster, Michele Barker, Gail Priest, Jon McCormack, Adam Donovan and

Katrin Hochschuh, Keith Armstrong, and Ella Barclay are but a small cross section of the artists who share an interest in how embodied experience can be shaped and transformed through the deft use of technology to transmit affect. Where Munster and Barker draw audiences into the visceral experience of being underwater experiencing the sonic and sensory pull of ocean currents and swells, Priest invites us to consider language as a physical and multi-sensory form. Her project *Sonolexic* weaves text through a prism of sound, vision and colour to produce what she calls an *ideasthesia*, the imbrication of vision and haptic experience.

Jon McCormack and his work *Colourfield 2* (2017) offers what appears to be a lumen saturated take on abstract painting from the 1960s, but is in fact a place-responsive outlet for environmental data. This wall mounted monitor is a real time virtual ecosystem that changes and shifts its form according to changes of colour and light in the gallery that houses it. Adam Donovan's *Curious Tautophone – Tensor Field Ontology* (2017) highlights the extraordinary capacity for sound to connote information about location and movement over time. Appearing as a quaint robot, his machine is a highly calibrated and targeted dispenser of sound that highlights the capacity of sonic technology to be almost linear in its demarcation of space. Keith Armstrong's *Eremocene* (*Age*

*of Loneliness*) (2017) immerses us into the darkness of a possible future where only artificially intelligent 'things' survive. Ella Barclay's *Access Remote Fervour* (2017) evokes the interplay between our physical world and the invisible world of data and ideas through an installation of human forms swimming in a holding pattern of mist and wires.

What these projects share is a complex understanding of the importance of sensibility in fostering ways of knowing and experiencing art. For Bifo Berardi sensibility is 'the faculty that makes it possible to find a path that does not yet exist, a link between things that have no intrinsic or logical implication. Sensibility is the sense-driven creation of conjunctions, and the ability to perceive the meaning of shapes once they have emerged from chaos. This does not happen, he tells us, by way of recognition, in the sense that such forms could be compatible with others that we would have seen before. It occurs because we perceive their aesthetic correspondence, their accordance and conformity with the expectations of the conscious, sensitive and sensible organism'.<sup>ix</sup>

A key means by which sensibility is made manifest is through the participatory mechanism of play. For Antoinette J. Citizen play offers an effective means by which we might come to understand time in more complex, less

instrumentalised ways. Her work *Device, Apparatus and Method for Displacing Time* (2017), consists of three wearable objects that disrupt the often atomised experience of time we experience with clocks and counters. Briony Barr likewise highlights the value of collaborators in shaping through play the potential meaning of her work. Her *Drawing on Complexity Series* (2017) invites the audience to overlay a matrix pattern with coloured tape. The work interrogates the fluid relationship between rules, systems and decision making seeking to walk the wobbly line between the tendency to organize and the tendency to destruct. Barr is also a key collaborator in Scale Free Network whose immersive installation *A Hierarchy of Eddies* (2017) is a new commission for Experimenta. Consisting of a large architectural chamber filled with white foam balls propelled by air, this scientific snow dome invites the audience to be viscerally bombarded by this recreation of what is known in science as a complex system.

Interrogating artistic agency and specifically the possibilities of audience collaboration/participation, underpins many of the works in Making Sense. Perth-Based artist Steve Berrick, like the aforementioned artists, is compelled to establish artistic scenarios where the audience determine both the form and content. *Hello Future Self* (2017) invites

## MAKING SENSE OF SENSIBILITY

audience members to create a drawing that is then scanned and woven into a digital animation using computer vision techniques. The seamless elision of old and new technologies also speaks to a sophisticated investigation of new temporal registers in our capacity to simultaneously make and experience time-based art works. Likewise, Andrew Styan offers the audience the opportunity to *Catch Your Breath* (2017). Using a tank filled with water, Styan invites the audience to breathe into the water, to bring to light via high speed photography unseen traces of our body. In *Life Support System* (2016), Styan allows us to manipulate data on economics, nature and humanity to better appreciate the interplay between these systems.

While understanding the precarious conditions inherent in the age of the Anthropocene, Lauren Edmonds utilises humour as an especially potent means of undermining cultural hierarchies. With her work, *I Dun Good* (2015), she offers a meditation on the often absurd properties of technology. Consisting of an interactive sculpture that marries antiquated printing and contemporary touch screen technologies, the artist produces a wry commentary on the banality of consumer feedback. Likewise, Liz Magic Laser's videowork *The Thought Leader* (2015) draws attention to the pervasive TED Talk franchise and its questionable promises to resolve complex

humanitarian issues within a prescribed presentation style.

Julia Kristeva has written of the importance of recognizing foreignness in ourselves so that we may better understand the difference of others.<sup>4</sup> By placing the audience in someone else's shoes, Jane Gauntlett invites us to viscerally experience being other. Her work *In My Shoes: Intimacy* (2017) investigates empathy using multi-modal and virtual reality tools that allows the audience member to vicariously experience the world of a stranger through their eyes. A different understanding of foreignness is at play in the cartographic investigations of leading Waanji artist Judy Watson. In her video, *The Names of Places* (2016) Watson transforms the historic European map of Australia from an index of land formation and named European sites, to a visual system delineated by the extensive locations of Aboriginal massacres. The artist powerfully reveals the painful series of blind spots that exist in our knowledge of post-settler Australian history. Lucy McRae asks us to consider how physically prepared we are to meet the challenges of our bodies changing relationships with technology.

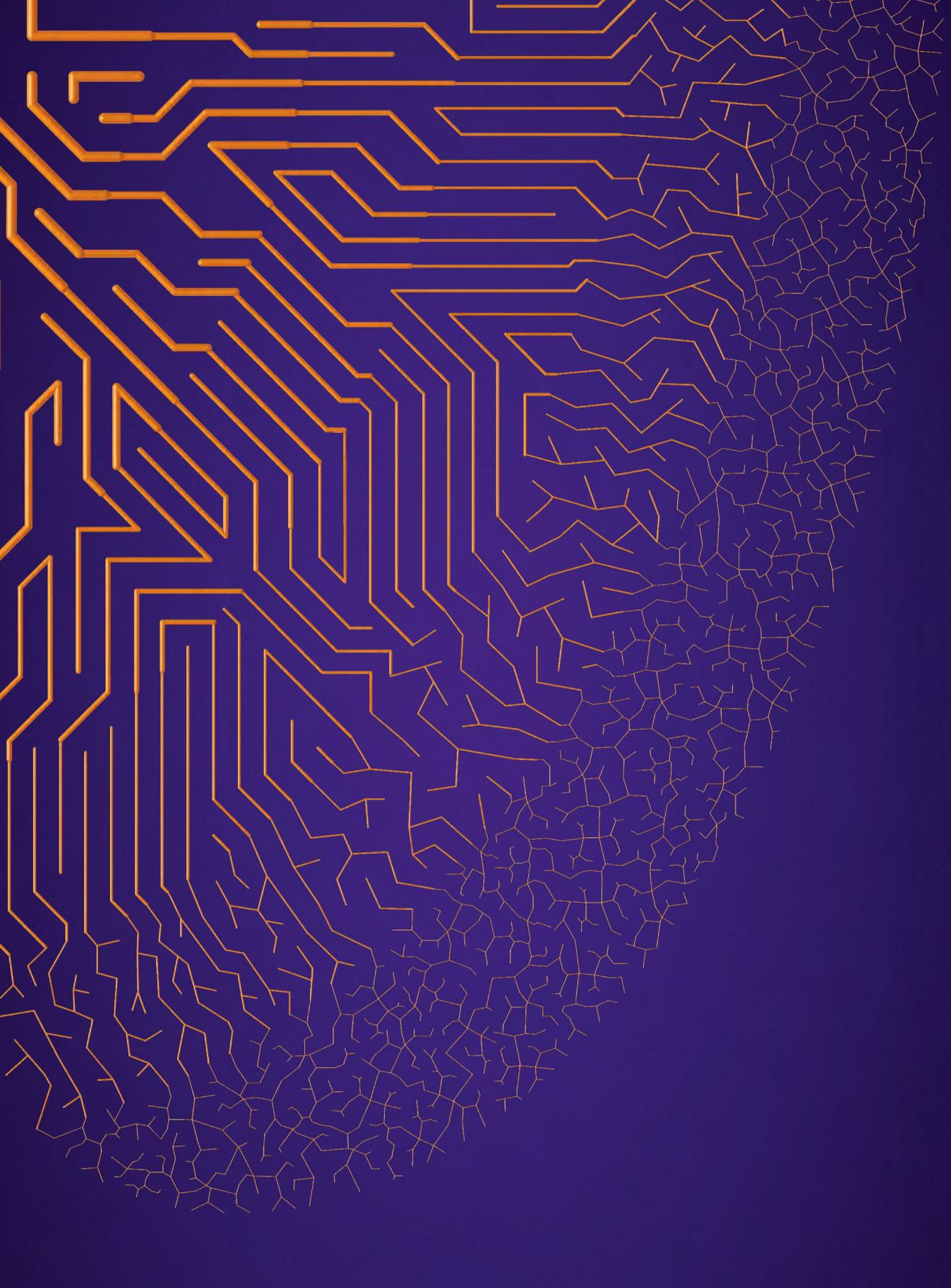
In seeking to form new aesthetic and haptic correspondences, the artists in this exhibition preface the importance of affective experience

highlighting the vital role technology can play in mediating our awareness of the capacities of the human body. What underpins these assorted practices is an attempt to activate the sensorial to make us alert both to our profound and still untapped capacity to experience information/phenomena and to ways in which we might better utilize our bodies to negotiate the key social and political challenges of our time. In an epoch when the public and private spheres are being incrementally emptied out, leaving strange nebulous hybrid spaces that are arguably not conducive to self-reflection or to the establishment of a necessary vantage point from which we might best contemplate, analyse and strategise, these artistic approaches offer both respite and sustenance. What Nicolas Bourriaud has described as the spectral dance-

our contemporary phantasmagoria- is marked by the conditions of complexity, community resilience in the face of overwhelming change and visceral experience whereby material forms are manipulated to narrow the distances from which we might engage with the world.<sup>xii</sup>

As Berardi has outlined, the cartography of the future is to discover a new form of activity that must take the place of art, of politics and of therapy that will ideally mix these three different forms into a process of reactivating sensibility. While he is skeptical that there is a way out of the mire, Berardi at the same time points to the philosopher Friedrich Holderlin's pointed observation: "But where danger threatens/That which saves from it also grows".<sup>xii</sup>

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- i. Jazari was a formative figure in the development of robots. He wrote a key book on the subject *A History of Robots* while living in Diyarbakir in 1208.
  - ii. Berardi, Franco (Bifo), Introduction to, *Hito Steyerl: The Wretched and the Screen*, Sternberg, Berlin, 2012, p11
  - iii. Steyerl, Hito, 'A Thing Like You and Me', in, Aranda, J, Wood, B and Vidokle, A (eds) *The Wretched of the Screen*, op cit, P51
  - iv. One of the important curatorial imperatives with this exhibition is to showcase the work of emerging and established Australian artists working internationally. A number of artists including Lucy McRae, Adam Donavon and Matthew Gardiner have well established practices internationally but are less well known in their country of birth.
  - v. Han, Byung-Chul, in, *The Swarm: Digital Prospects*, MIT Press, Cambridge, Massachusetts, 2017
  - vi. *ibid*, p2
  - vii. Aranda, J, Wood, B and Vidokle, A (eds), op cit, pp5-6
  - viii. *ibid*, p6
  - ix. Berardi, Franco (Bifo), *And, Phenomenology of the End: Sensibility and Connective Mutation*, Semeiotext(e), South Pasadena, 2015, pp13-14
  - x. Kristeva, Julia, *Powers of Horror: An Essay on Abjection*, Columbia University Press, New York, 1982, p4
  - xi. Bourriaud, Nicolas, *The Exform*, Verso, London, 2016, px
  - xii. Berardi, Franco, Introduction, *Hito Steyerl: The Wretched and the Screen*, op cit, p10



**INTERVIEW CONDUCTED  
BY ACADEMIC AND WRITER  
DR. MAURA EDMOND WITH  
EXPERIMENTA ARTISTIC  
DIRECTOR, JONATHAN  
PARSONS AND *EXPERIMENTA*  
*MAKE SENSE* CO-CURATOR,  
LUBI THOMAS.**

## INTERVIEW CONDUCTED BY ACADEMIC AND WRITER DR. MAURA EDMOND

**Maura Edmond:** First question, let's start at the beginning. Can you tell me a little bit about the genesis of the show, what some of the earliest seeds of inspiration for it were, and when you sensed that you were onto something that you wanted to make a triennial about?

**Lubi Thomas:** Okay, shall I go ahead and take that?

**Jonathan Parsons:** Yeah, yeah, sure, please start.

**LT:** When I was asked if I would be interested in curating with Jonathan on the project, I took that as an opportunity to check out what interesting shows and ideas had been occurring globally within the digital media and experimental arts space. There were a couple of shows that caught my attention. One was a show co-curated by Hans Ulrich Obrist and Simon Castets, called *Filter Bubble*. Unfortunately I didn't see the show but a phrase coming out of the curatorial discourse captured my imagination: 'The Extreme Present' The term was trying to capture and reflect the impact of accelerating technological change on society and culture, and a general sense of the impossibility of keeping up with the pace of change.

Another show *An Age in Our Own Making*, (curated by Bonaventure Soh Bejeng Ndikung and Solvej Helweg Ovesen), engages with The Anthropocene and the idea that we are,

as humans, having a significant impact on the earth's ecosystems. So, I started to think about questions like how do we understand the world? How do we keep up with ourselves? and how do we make sense of the world that we are making? Both the individual experience of the rush rush rush with no time to really stop, think and contemplate our actions, and the larger human technology impact on the world, all of which resonated for both Jonathan and I.

**JP:** And interestingly in our discussions the title came quite early, then through an iterative process with the artists and their work the theme crystallised. It's an obvious thing to say, but useful nonetheless to repeat that of course some of the people who are constantly making sense of the world are artists. So, with these questions in mind and a working title, Lubi and I began our investigation into what media artists are saying about the here and now and what we might learn from them and then share with our audiences. As we discussed and debated the selection, amongst ourselves and our colleagues, other factors also came into the curatorial process, very practical things, you know, who's available? Who's doing interesting work? Who would best benefit from the kind of support and exposure that Experimenta is able to provide through the national tour?

**LT:** There were three main hubs that organised the show. How do we, or *can we* in fact, make sense of the world. That's around questions of scale, and using colossal data sets, which promise to give us insights that we've never had before. We were interested in artists that problematize this idea, or engage with data as an enabler, or who are indeed developing new data sets through their practice. Then there's the idea of making sense through our senses. Is knowing through data and non-corporal interfaces taking us to different experiences and types of understanding? And can our biological bodies and our sensorial systems, by which we make sense (certainly of the immediate environment around us), keep up with it all?

And the third was about *making* to make sense of the world. This relates to the rise in the *maker movement*, which is something that I truly believe reflects a human need to understand the world physically, moving beyond the screen.

**JP:** Yes and those themes produced three key questions that were the provocations we provided to the commissioned artists, and also guided us in the selection of invited artists who had existing recent works.

**ME:** Do you feel as though theme three – how do we make sense through making? – applies to your curatorial work? Do you feel as though

through the process of making this show you understand the theme (or the artworks, or, hell, the world) differently?

**LT:** I would say absolutely. This is a personal journey. I think we're both personally invested. It was a personal and emotional and intellectual journey, rather than an impersonal, 'What is the current academic discourse?' It's not that at all, and I don't think we curate that way. The works really reflect that. They are all very personal responses from the artists. I think that's what makes Experimenta an accessible exhibition, and it has always traditionally been that way, and remains true for this show.

**JP:** It made me more acutely aware of the value a gallery can provide as a contemplative space, a place of reflection, something different to what is demanded by many of our technological devices that are designed for reaction, distraction or evasion. During the process I came across biologist EO Wilson's writing where he suggests that the great challenge for 21st century society is that "We have Palaeolithic emotions, medieval institutions and god-like technologies". Lubi and I felt that this conundrum can be seen expressed throughout the exhibition and why artists are so important because they are skilled at bringing an emotional dimension to complex institutions and technologies.

## INTERVIEW CONDUCTED BY ACADEMIC AND WRITER DR. MAURA EDMOND

I'd also say that for me the process of making the show is not complete until the exhibition has its last presentation in mid 2020. This is because audience response is part of the process and their responses will no doubt open up surprising and unexpected understandings of the themes and as you say the world.

**ME:** I might take you up on that line on accessibility. Contemporary art can often *not* make sense to a lot of people. It can be obtuse and difficult and impenetrable. So, how easily do you think audiences will be able to make sense of this show, and do artists or curators have an obligation to help art make sense?

**LT:** You can take that one!

**JP:** Well, the short answer is yes, I do think curators have a responsibility to the audience. Institutions across the cultural sector are so different from the late 20th century where it was often completely acceptable if the audience didn't understand a thing, and in some ways, that was a badge of honour. Museums were only for researchers and art galleries were like an exclusive club. I think the shift to a greater audience focus is a good thing. Historically Experimenta has played a significant role in this shift, encouraging people to feel more comfortable interacting with art, because participation is often a critical

component in media artworks. There was a time, not so long ago, when you weren't allowed to touch anything. Now sometimes we have the opposite problem, which is an achievement in itself! Antoinette Citizen's wonderful wearable devices, can *only* work if you're operating them, engaging with them, wearing them, touching them, experiencing them.

**LT:** and each of her artworks engages primarily with one of our senses. For instance, one of her devices is a set of headphones that delays sound to draw your attention to the key role hearing plays in our navigation of the world, something that is constantly in action and which we don't often think about as a way we make sense of our environment. Another is Andrew Styan's work, *Catch Your Breath* that you breathe into and have that ephemeral yet essential act of breathing captured and transposed into data. There are a number of works in the show that really give you an embodied experience of the ideas that we're thinking about.

**JP:** Talking about participatory work, one of the things we've found is that there's a blurring of the line between public program and the artwork now. Briony Barr's work, *Drawing on Complexity* is a classic example. It could be framed as a public program, but actually, when people come along and pick up a roll of tape, they're co-creators of the artwork.

**LT:** I love work like Briony's because it has a lot of slippage around key notions about art-making. Who's making it? When is it complete?

**ME:** I guess that's another work, which is very much about the theme of 'making sense through making', involving a very tactile and hands-on process.

**LT:** I feel like we've had this central question, 'what is it to make sense' and it's been like a circular pool in our minds. We've been wandering around it, trying to look at it on different levels and from different perspectives. Then we've tried to collect works and engage artists who give us a multiplicity of ways in which to wade in and hopefully exit with different answers and more questions. There is no one answer, but I think it's important to alert people to the question 'how is it that we make sense?' how do our bodies and minds work together to make sense? With the rise of neuroscience, new discoveries about mind/emotion functions are currently shifting our understanding of ourselves.

**ME:** Okay. I might take a jump from neuroscience there. A lot of the science I read about seems to be basically doing MRIs and seeing which bits of the brain light up when people are doing different things. Visualising invisible reactions. That's a motif that comes up

again and again in different works in the show. There are sound works which are about ways of visualising sound, and works about visualising breath, visualising the nano-scale, visualising the immaterial, visualising things which are socially hidden, such as in Judy Watson's work. But does visualising something really make it more comprehensible to us?

**LT:** I think that although a lot of these works appear to have optic priorities, they're not, or that the visual is on equal terms, with other senses. I am relatively sceptical that data vis or infographics visualisations equates to new learning - Is it knowledge or just more data?

**JP:** That's one of the questions the show's asking. Does this help us? Does visualisation make sense of the world? In some cases yes and others perhaps not. But I think what's interesting about it is that there's a need. We're so used to understanding the world through our senses. But many of the things that we're grappling with now, particularly in the sciences, you can't experience directly through sight, touch or hearing but still for us to understand them we need to translate them into forms our senses can read.

**ME:** I have one last question I wanted to ask, which is that there seems to be a funny paradox or contradiction in, on the one hand, works

## INTERVIEW CONDUCTED BY ACADEMIC AND WRITER DR. MAURA EDMOND

which are questioning the centrality of human experience to our understanding of the world, inviting us to think about what's beyond our perception, by making a work that prioritises human senses and perception. You know? There is something wondrous about the unfathomable, here, let us make it fathomable to you. Or, the world exists beyond human perception, here, let us render it perceptible to you.

**JP:** That 's exactly what is so poetic about many of the works in the exhibition they inhabit that very contradiction such as Matthew Gardiner sculptural portrait of the universe contained in a light filled box.

**LT:** To a certain extent, there's a celebration in that these things are still unfathomable, even when we think we can see them or sense them. So, a work like Scale Free Network's, is not trying to unpack that science. It's about, kind of ...

**JP:** Giving you a feeling of the science.

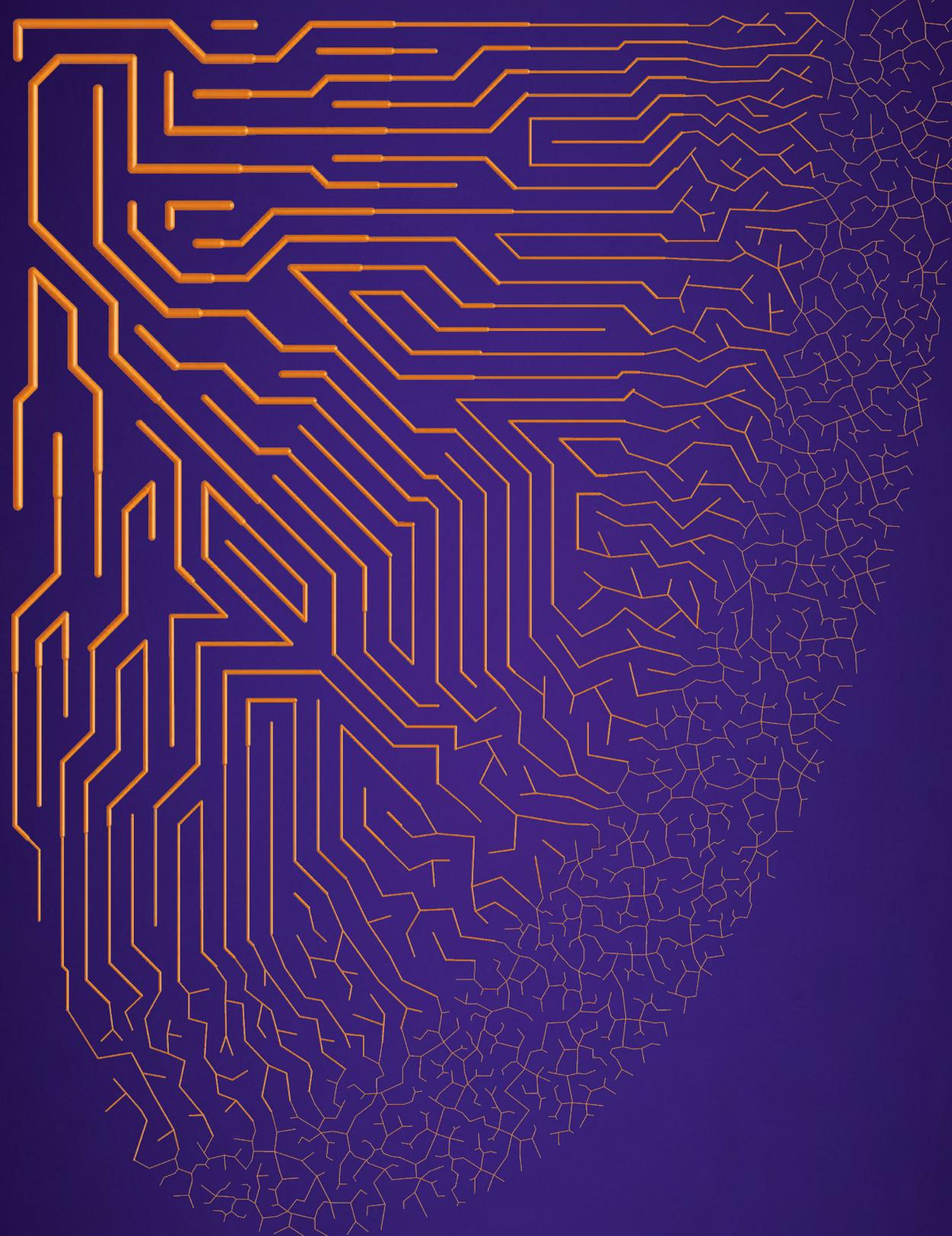
**LT:** Or Jane Gauntlett's practice that offers an experience into how different bodies make sense of the world. There's no singular perspective. We've really tried to give people an entry into the idea that different cultures make different sense. Different bodies made different sense. Different senses make different sense. I have a hearing issue so I use my senses in a different way to

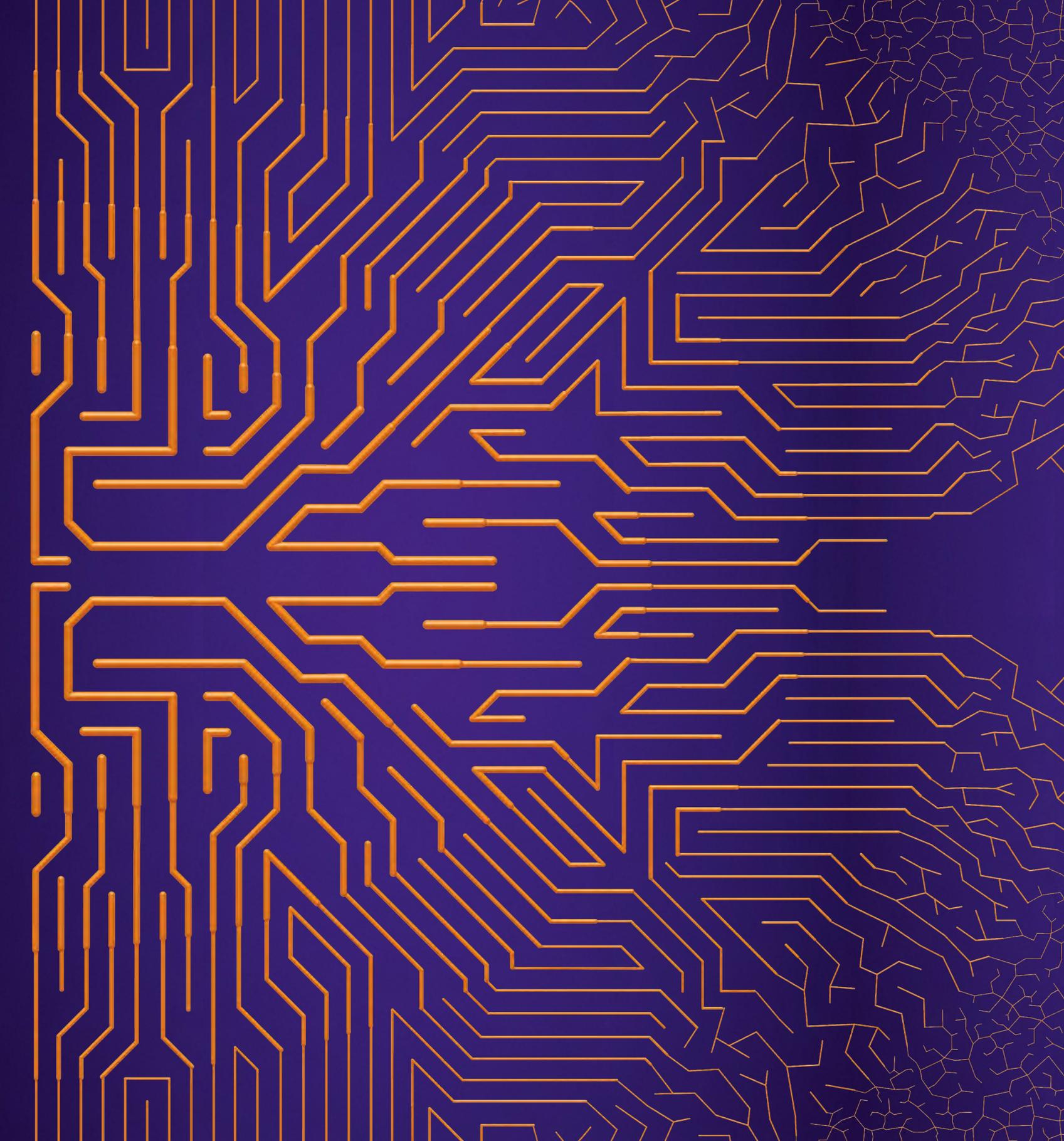
navigate the physical and social world from say someone with no hearing challenges.

**JP:** This focus on the senses encouraged us to bring in a number of works that explore ideas around language, both in terms of what we physically hear and how we process the meaning of sound. Katarina Zdjelar's video piece is a beautiful work featuring two Serbian men, who don't speak English, attempting to phonetically transcribe a popular Tears for Fears song into something that becomes their own shared, new vocabulary. Robert Andrew's work physically reforms traditional Yaruwu language words from their English text translations back into another, a reclaimed physical form created by mechanised rocks and ochre-like powder.

**LT:** And we've tried to give people works that have different entry points. It's not all screen work. You're being made to stand up, sit down, look here, hear there, touch this and breathe that. I want you to feel like you've gone through a little bit of a sensorial gym. I hope nobody comes out and goes, 'We didn't feel, or like anything.'

**JP:** I think it'd be hard for someone to go through this exhibition and not find something intriguing.





## THE ARTISTS

Robert Andrew

Keith Armstrong with Luke Lickfold  
and Matthew Davis

Ella Barclay

Michele Barker and Anna Munster

Briony Barr

Steve Berrick

Antoinette J. Citizen

Adam Donovan and Katrin Hochschuh

Lauren Edmonds

Matthew Gardiner

Jane Gauntlett

Liz Magic Laser

Jon McCormack

Lucy McRae

Gail Priest

Scale Free Network: Briony Barr  
and Gregory Crocetti

Andrew Styan

Judy Watson

Katarina Zdjelar

# ROBERT ANDREW

## MOVING FROM THE BINARY

### AUSTRALIA

*Moving from the Binary* evolves as English text translations of the Yawuru language are reformed through mechanical processes to create a new physical landscape. Six Yawuru words/phrases are cycled through the machine, and each change of word and its translation is indicated by a separate video screen placed near the installation.

Through this electronically driven process the normally opposing x-y axis that would be used to plot text or image is subverted to parallel positioning. This creates a choreographed negotiation between two rocks travelling over a horizontal bluestone surface. A seemingly random, uninformed dance of negotiated positioning and re-positioning across the etched bluestone base, produces both an aural and physical track. The rock on stone resonates with the mechanical machine-made sounds, while residues in the form of ground rock and pindan (red soil) are created.

Newly created and released ochre-like powder filters through etched holes in the bluestone, floating to the ground and forming, over time, its own landscape. Within this newly formed landscape the text origin of one of the words may be seen. By releasing the translated

language into another form, *Moving from the Binary* questions the binary text of the coloniser, the imposed ownership and disruption of the aural/oral colonised language and with it, the disruption of a culture.

*MOVING FROM THE BINARY QUESTIONS THE BINARY TEXT OF THE COLONISER, THE IMPOSED OWNERSHIP AND DISRUPTION OF THE AURAL/ORAL COLONISED LANGUAGE AND WITH IT, THE DISRUPTION OF A CULTURE.*

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→ **Robert Andrew**

***Moving from the Binary* 2017**

Aluminium, sandstone rocks, blue stone tiles, stainless steel wire, electro-mechanical motors, video monitor

245 x 40 x 70cm

Duration 3 hrs continuous loop

IMAGE COURTESY THE ARTIST © THE ARTIST





# KEITH ARMSTRONG WITH LUKE LICKFOLD AND MATTHEW DAVIS

*EREMOCENE [AGE OF LONELINESS]*  
AUSTRALIA

A mysterious creature glows from within. Witnessed from several vantage points, it moves uncannily, a fluid motion within a dense blackness. Sound, vision and movement are as one. A life-like, biomorphic form fades in and out of perception.

The concept of 'the extinction of human experience' expresses our fear for all that will be rendered senseless when an ancient, intelligent, biodiverse world descends into permanent darkness. But as one series of conceptions slip into extinction, so others flow on. *Eremocene* suggests that we might instead embrace artificially intelligent 'things', which have little need for dated legacies such as excess light or the long-extinguished sounds of biological life. Philosopher and biologist EO Wilson calls such possible futures the Eremocene – an Age of Loneliness.

*Eremocene* has developed out of ten years of sustained collaborations with life scientists, ecologists and sustainability professionals. It reflects upon both the vulnerability and resilience of marine, terrestrial and human ecologies as they are forced to relate to today's increasingly 'overheated' and artificially intelligent worlds.

*EREMOCENE* SUGGESTS THAT WE MIGHT INSTEAD EMBRACE ARTIFICIALLY INTELLIGENT 'THINGS', WHICH HAVE LITTLE NEED FOR DATED LEGACIES SUCH AS EXCESS LIGHT OR THE LONG-EXTINGUISHED SOUNDS OF BIOLOGICAL LIFE.

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← **Keith Armstrong with Luke Lickfold and Matthew Davis**  
***Eremocene (Age of Loneliness)* 2017**

Glass, fibre optics, electronics, computer, water, lighting, mechanics, five channel sound  
Dimensions / duration variable

PHOTOS COURTESY THE ARTIST © THE ARTIST

# ELLA BARCLAY

## ACCESS REMOTE FERVOUR AUSTRALIA

*Access Remote Fervour* explores the interplay between the physical world and the immateriality of ideas, data, spectres and echoes. Taking inspiration from the ways humans store and transfer information – from written text in ancient Mesopotamia to giant underground server farms – the work considers the ethereal nature of data and thought.

Tanks of water appear in the darkened gallery. Mist swirls across the surface, gently rising and revealing human forms swimming across the glowing surface. Luminous echoes of the figures appear in the tanks. The human forms seem caught in a limbo between worlds, in an eternal cycle of formation and dissipation. *Access Remote Fervour* suggests the eerie presence of a consciousness within the watery capsules, a life-force without physical form trapped in a state of threshold. With their protruding wires and organic fluid, the tanks have the look of a crazed science experiment, like an amniotic pool for a Cronenbergian digital birthing. They feel both digital and supernatural, pointing to something of the human soul caught in the electronic transfer of data and light. A Geist in the machine.

Erin Coates, 2016

TAKING INSPIRATION FROM  
THE WAYS HUMANS STORE  
AND TRANSFER INFORMATION  
– FROM WRITTEN TEXT IN  
ANCIENT MESOPOTAMIA TO  
GIANT UNDERGROUND SERVER  
FARMS – THE WORK CONSIDERS  
THE ETHEREAL NATURE OF  
DATA AND THOUGHT.

---

→ **Ella Barclay**

***Access Remote Fervour*** 2017

2 channel looped video with sound by Nick Wilsdon, acrylic, water, electronics, aluminium

2 tanks each 230 x 20 x 90cm

Duration 6 and 7 mins.

PHOTO BY REBECCA MANSELL © THE ARTIST





# MICHELE BARKER AND ANNA MUNSTER

## *PULL* AUSTRALIA

From beneath the surface, an underwater cinematographer records the moment a large wave forms and breaks above. The event passes quickly, but in *pull*, that moment lasts infinitely.

*pull* is a multi-channel audiovisual installation that draws out the experience of this one moment, asking us to sense its lived time as extraordinary. Extending the experience of a wave breaking, it presents a single submerged event in very different ways. Projected on one wall, cinematic images shot at extremely high speeds follow the intensively slow movement of the large wave forming under the water. On the opposite wall, GPS data – tracking the cinematographer's movements while filming – is visually reworked through 3D animation. Designed as two seamless replays of one moment, *pull* presents an expanded sensorium. The sonic elements are immersive as well as directional, suggesting again the multiple perspectives from which any 'single' event can be sensed. *pull* is an audiovisual exploration of time and embodied perception, using water as a force that exists outside humankind's own short 'moment' in geological time. It considers the relations between our senses and the environment through these differences in time and scale.

*PULL IS AN AUDIOVISUAL EXPLORATION OF TIME AND EMBODIED PERCEPTION, USING WATER AS A FORCE THAT EXISTS OUTSIDE HUMANKIND'S OWN SHORT 'MOMENT' IN GEOLOGICAL TIME.*

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← **Michele Barker and Anna Munster**

***pull*** 2017

Multi-channel audiovisual installation

Dimensions variable

Duration 6:56 mins. continuous loop

IMAGES COURTESY THE ARTISTS © THE ARTISTS

# BRIONY BARR

## DRAWING ON COMPLEXITY [THE EXPERIMENTA SERIES] AUSTRALIA

*Drawing on Complexity (The Experimenta Series)* takes the form of a series of collaborative, rule-based artworks, enacted over the course of the Triennial. Part of a larger investigation into pattern formation, the works compare what emerges when different groups of people make a drawing together within a similar set of parameters. These parameters include using electrical tape as a medium, using the same sized area of floor as a drawing surface, running the session for the same number of hours, and working with the same set of compositional rules for individual and collaborative mark-making. The groups (always the same number) are sourced by galleries for each exhibition.

Inspired by complex adaptive systems and designed in collaboration with physicist, Andrew Melatos, this body of work uses expanded collaborative drawing to enact a process that evolves from the bottom up, in real time. Like the weather, stock market and crowds, complex systems exhibit 'emergence' – meaning that larger patterns in the system evolve through interactions between the parts (rather than from a predetermined plan or hierarchy of leadership). This is often described as 'the whole being more than the sum of the parts'.

The rule-based drawing process is equal parts collaborative artwork, board game, team sport, science experiment and social experiment in which participants drive the outcome. Analogous to the design or programming of a game, the rules and boundaries set up by the artist determine conditions for an artwork to emerge, but not which artwork.

THE RULE-BASED DRAWING  
PROCESS IS EQUAL PARTS  
COLLABORATIVE ARTWORK,  
BOARD GAME, TEAM SPORT,  
SCIENCE-EXPERIMENT AND  
SOCIAL EXPERIMENT IN  
WHICH PARTICIPANTS  
DRIVE THE OUTCOME

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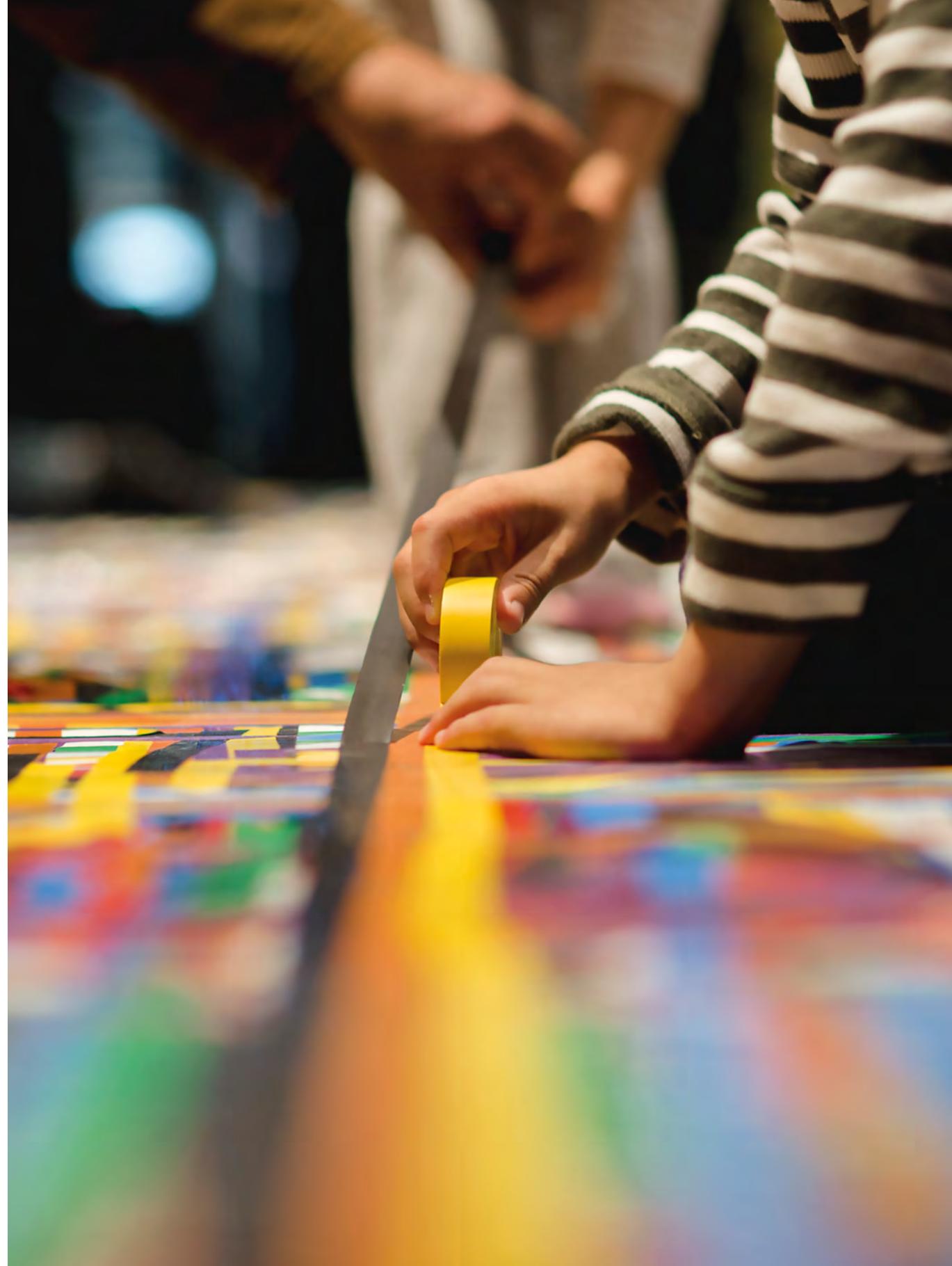
→ **Briony Barr**

*Drawing on Complexity (The Experimenta Series)* 2017

Electrical tape, ply materials & rule station, participating agents

Dimensions variable

PHOTO BY THERESA HARRISON © THE ARTIST





# STEVE BERRICK

## HELLO FUTURE SELF

### AUSTRALIA

*Hello Future Self* explores our increasingly augmented world by allowing participants to create an avatar that unites human and robotic senses. The experience seamlessly blends physical and digital interactions, resulting in a collaborative digital animation. Participants can prepare for human-technology integration by deciding how to alter their avatar's body. Which sense would you prioritise?

Inviting children to see their creations come to life, *Hello Future Self* is a participatory drawing project which transforms hand-drawn artworks into digital animations. Using a checkbox system embedded in each template – a nod to punch-card programming systems of the past – the work allows participants to customise their avatar's features after its digital birth. Using simple, accessible scanning technology, young participants are encouraged to engage without assistance.

Playfully interactive and designed especially for children, *Hello Future Self* is nonetheless powered by complex 3D worlds and computer vision techniques.

...PREPARE FOR HUMAN-TECHNOLOGY INTEGRATION BY DECIDING HOW TO ALTER THEIR AVATAR'S BODY. WHICH SENSE WOULD YOU PRIORITISE?

AN EXPERIMENTA AND AUSTRALIA NETWORK FOR ART AND TECHNOLOGY (ANAT) COMMISSION

#### ← Steve Berrick

##### *Hello Future Self* 2017

Custom software, custom ply scanning station, camera, pencils & paper, interactive projection

Dimensions variable

IMAGE COURTESY THE ARTIST AND CABE BERRICK © THE ARTIST

# ANTOINETTE J. CITIZEN

## APPARATUS AND METHOD FOR TIME DISPLACEMENT AUSTRALIA

We organise ourselves according to a shared and precise measure of time, but our own perception of it is much more relative. Time speeds up and slows down, varying between people, activities, moods and memories.

Across three wearable devices, *Apparatus and Method for Time Displacement* investigates how we sense time. The first device is a clock set to the wearer's personalised perception of time. The wearer is invited to press a button when they sense a minute has passed and the clock adjusts its calculations accordingly. Worn face-down around the leg or arm, the device displays the wearer's unique time on the floor next to them as they peruse the gallery. The second device is a headset with a screen that streams video of the gallery space, recorded from different points in time.

Time can be sped up, slowed down or compressed, visually morphing the past and present. The third wearable device records sound and plays it back through a headset at a displaced time. The wearer can set a short delay. In doing so, they intimately experience the sound of moments just past.

TIME CAN BE SPED UP,  
SLOWED DOWN OR  
COMPRESSED. VISUALLY  
MORPHING THE PAST  
AND PRESENT.

AN EXPERIMENTA AND AUSTRALIA NETWORK FOR ART AND TECHNOLOGY (ANAT) COMMISSION

### Antoinette J. Citizen

#### *Apparatus and Method for Time Displacement (DEVICE 001)* 2017

Arduino, electronics, plastic  
100 x 50 x 30mm  
Edition of 10 plus 3 Artist Proofs

#### ➤ *Apparatus and Method for Time Displacement (DEVICE 002)* 2017

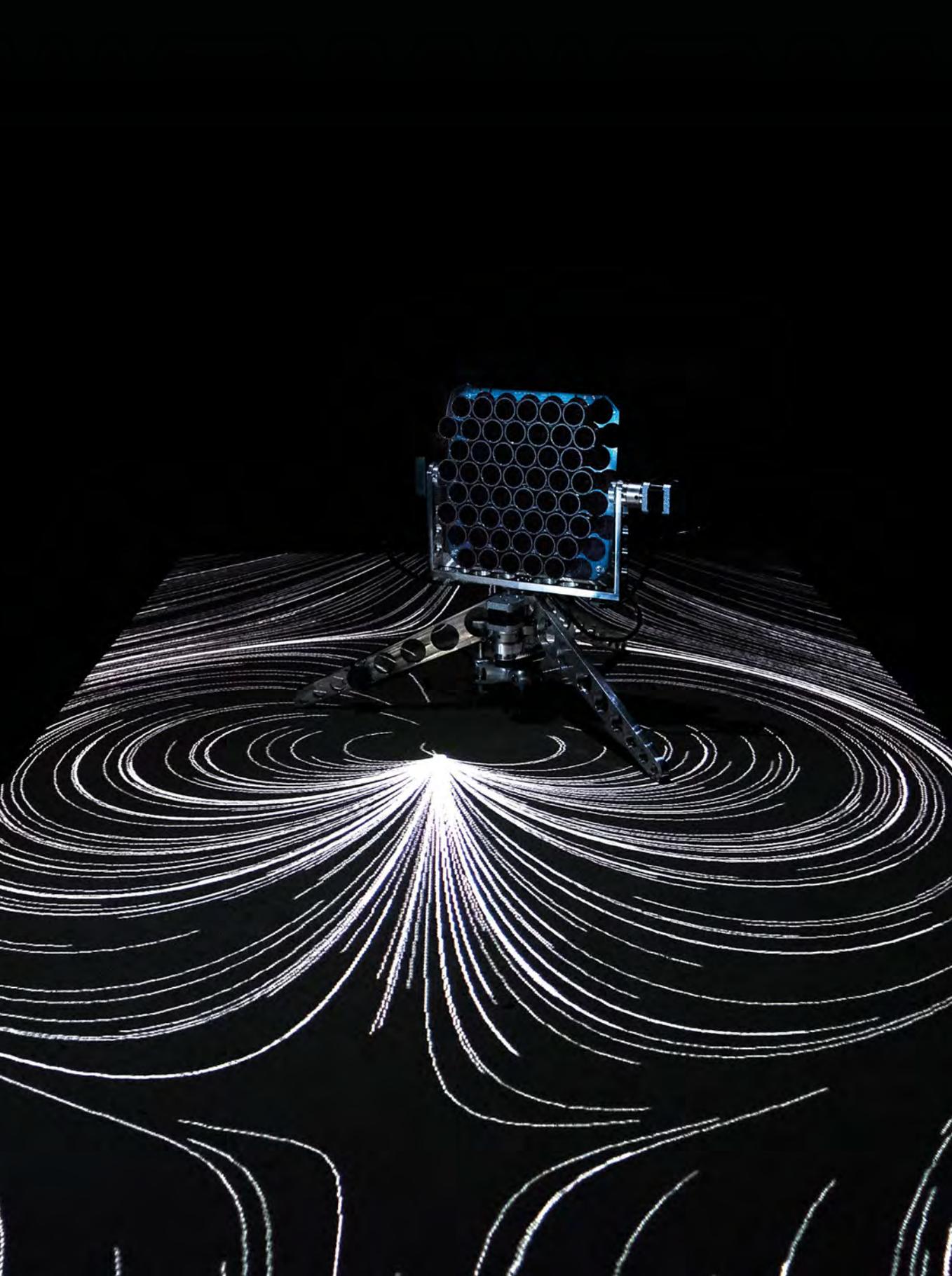
Unity, generative video, Arduino, electronics, plastic  
Dimensions variable  
Edition of 1 plus 1 Artist Proof

#### ➤ *Apparatus and Method for Time Displacement (DEVICE 003)* 2017

Raspberry pi, 2-channel audio, microphones, speakers, electronics, plastic  
200 x 230 x 100mm  
Edition of 3

IMAGES COURTESY THE ARTIST © THE ARTIST





# ADAM DONOVAN AND KATRIN HOCHSCHUH

*CURIOUS TAUTOPHONE –  
TENSOR FIELD ONTOLOGY*  
AUSTRIA/AUSTRALIA/GERMANY

The name *Curious Tautophone* derives from projective auditory tests developed by psychologists Saul Rosenzweig and David Shakow and is based on Skinner's verbal Summator tests.

The original *Tautophone* can be thought of as an Auditory Rorschach Inkblot where a sequence of vowels was repeated trying to trigger the understanding of an actual word hidden in the subconsciousness of the listener. The robot's name is thus composed of the Greek syllable *tauto-*, meaning "repeating the same", and its curious nature as a philosophical as well as scientific instrument of art and music, psychology and physics.

*Curious Tautophone - Tensor Field Ontology* is ultimately about the concept of lenses and focusing.

The robot controls a sound beam which also sculpts the projection of a vector field, creating its audible and visual environment. Normally sound is intangible and the forces of electromagnetism are invisible. The unusual nature of hearing focused sound can be experienced as something unnatural and evokes a sense of uncanniness in the human observer.

The role of the robot is to recalibrate the cognitive tissue that connects man and machine.

THE ROLE OF THE ROBOT  
IS TO RECALIBRATE THE  
COGNITIVE TISSUE THAT  
CONNECTS MAN AND MACHINE.

---

← **Adam Donovan and Katrin Hochschuh**  
*Curious Tautophone – Tensor Field Ontology* 2017  
Robotics and responsive projection  
60 x 60cm (robot) with variable projection  
PHOTO COURTESY THE ARTISTS © THE ARTISTS

# LAUREN EDMONDS

## *I DUN GOOD* AUSTRALIA

*I dun good* is an interactive artwork that reveals the uncomfortable conditions underlying political and social action performed online.

Social media's promise – to transform production relations, re-connect a fragmented society and distribute more power to the public – makes it an appealing platform for protest. This appeal, in combination with the commercial pairing of multimedia technology with ideas of enhanced personal agency, has resulted in heightened expectations of the power and effectiveness of online participation, 'protest' and social action. Recent history has demonstrated that the internet can be used effectively in organising mass political action, spurring real-world change.

However, these events have been effective when social media is used, not to replace real-world action but to co-ordinate it. Developing out of an Honours thesis of the same title, *I dun good* uses elements of montage, astonishment and humour to disrupt and distance participants from the work. In doing so, it begins to expose the conditions of online 'action'.

SOCIAL MEDIA'S PROMISE  
– TO TRANSFORM  
PRODUCTION RELATIONS,  
RE-CONNECT A  
FRAGMENTED SOCIETY  
AND DISTRIBUTE MORE  
POWER TO THE PUBLIC –  
MAKES IT AN APPEALING  
PLATFORM FOR PROTEST.

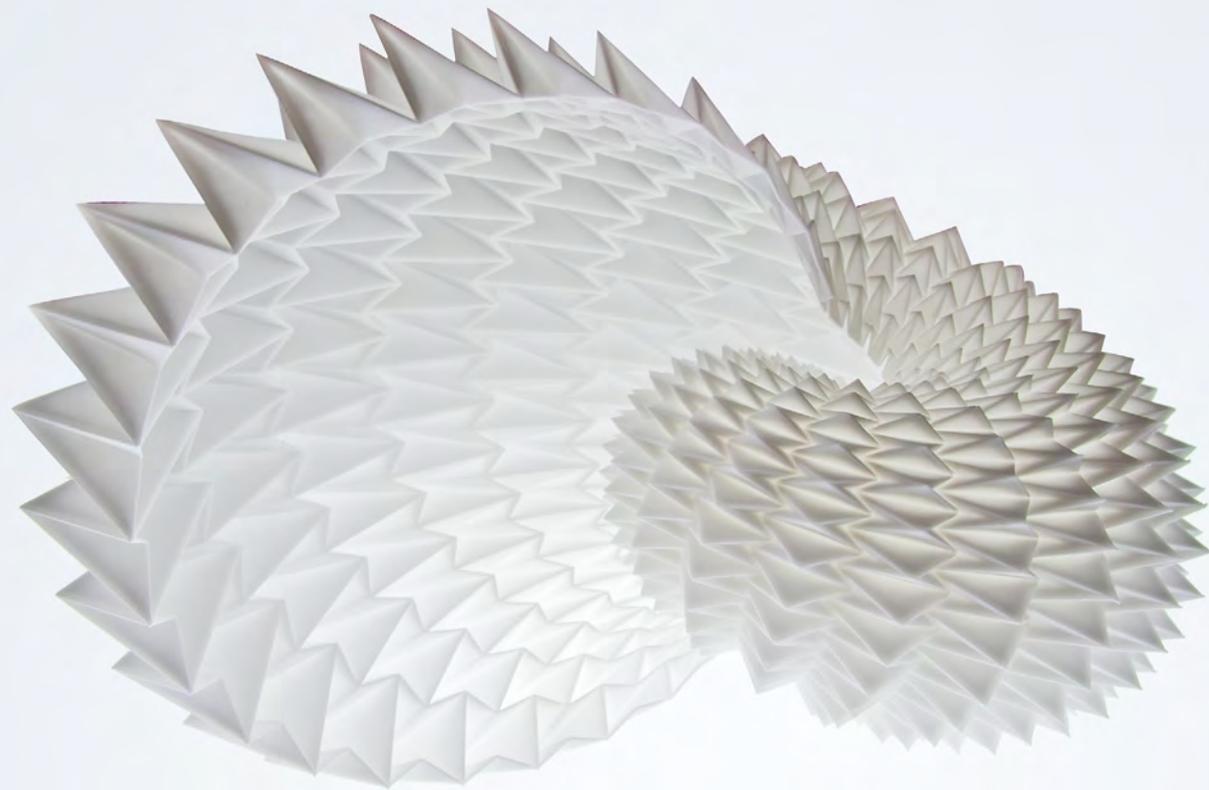
→ **Lauren Edmonds**

***I dun good* 2015**

Mixed media, Interactive object: tablet, app, stylus pen, recycled cardboard, self-inking stamp, string, wood, paper  
Including plinth: 115 x 77 x 30cm

PHOTO COURTESY THE ARTIST © THE ARTIST





# MATTHEW GARDINER

## THE FOLDED GEOMETRY OF THE UNIVERSE

AUSTRALIA/AUSTRIA

Science currently theorises that approximately 85% of the universe, known as dark matter, is folded like an origami sheet. How might we imagine something that is not only invisible, but can only be inferred by mathematics?

*The Folded Geometry of the Universe* attempts to make sense of nature through the study of folding and technology. According to recent theories of physics, the universe began when separate dimensions folded into one, resulting in the Big Bang. Expansion commenced instantly and space-time came into being. Using folding as its metaphor, the sculpture imagines the infinite shape of a continually expanding universe. In this analogy, unfolding is expansion or time flowing forward. Each single fold represents a new space-time entity. They are infinite, an ever-cascading flow of intricately connected events. Time flowing in reverse is contraction, the reduction of folds and events, back to nothing.

*The Folded Geometry of the Universe* is a static moment, a singular present but it invites audiences to imagine their own folded universes. The sculpture is a provocation to contemplate an infinity of folds, to follow the endless spiral geometry – infinitely large and infinitely small – of a universe breathing as time oscillates between being and nothingness.

THE FOLDED GEOMETRY OF THE  
UNIVERSE IS A STATIC MOMENT,  
A SINGULAR PRESENT BUT IT  
INVITES AUDIENCES TO IMAGINE  
THEIR OWN FOLDED UNIVERSES.

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← **Matthew Gardiner**  
***The Folded Geometry of the Universe*** 2016  
3D nylon print  
65 x 70 x 30cm  
PHOTO BY NICKY PASTORE © THE ARTIST

# JANE GAUNTLETT

## IN MY SHOES: INTIMACY

UNITED KINGDOM

*In My Shoes: Intimacy* is a 360-degree experience which explores the power of human connection. Put aside your inhibitions, sit down with another person and look into their eyes. Let the VR characters guide you through their impromptu, unconventional and intense moments of intimacy.

*Intimacy* is a first-person documentary designed for two people to experience three encounters from six very different perspectives. It tells the stories of two strangers, two comrades and two lovers. It explores the importance of intimacy in survival, relationships and sexuality from a first-person perspective.

*Intimacy* forms part of *In My Shoes*, an internationally recognised empathy project. *In My Shoes* is an ever-expanding collection of first-person, documentary style interactive performances, which guide participants through the beautiful, the challenging, the mundane and the surreal aspects of being human. *In My Shoes* is a fusion of documentary, education and theatre.

IN MY SHOES: INTIMACY  
EXPLORES THE IMPORTANCE  
OF INTIMACY IN SURVIVAL,  
RELATIONSHIPS AND  
SEXUALITY FROM A  
FIRST-PERSON PERSPECTIVE.



THE PRESENTATION OF THIS WORK HAS BEEN MADE POSSIBLE WITH SUPPORT FROM THE BRITISH COUNCIL

→ **Jane Gauntlett**

***In My Shoes: Intimacy*** 2017

2-channel 360 Film, Samsung Virtual Reality headsets, 2 seater couch

Duration 16 mins.

PHOTO COURTESY THE ARTIST © THE ARTIST





# LIZ MAGIC LASER

## THE THOUGHT LEADER

UNITED STATES OF AMERICA

In *The Thought Leader*, a young actor delivers a monologue adapted from Fyodor Dostoevsky's *Notes from the Underground* (1864), but using the format of the increasingly popular TED Talk.

TED (Technology, Entertainment, Design) is a global series of motivational speeches with the mission to promote 'the power of ideas to change attitudes, lives and ultimately, the world.' TED Talks, primarily viewed as online videos, have promoted a forceful and inspirational presentation style across a wide spectrum of professions. Speakers propose idealistic solutions to contemporary issues but are often criticised for failing to offer tangible steps for achieving their utopian visions.

*The Thought Leader* insinuates the Underground Man's views into the TED Talk format, applying Dostoevsky's attack on the socialist ideal of enlightened self-interest to its contemporary capitalist incarnation.

SPEAKERS PROPOSE IDEALISTIC SOLUTIONS TO CONTEMPORARY ISSUES BUT ARE OFTEN CRITICISED FOR FAILING TO OFFER TANGIBLE STEPS FOR ACHIEVING THEIR UTOPIAN VISIONS.

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← **Liz Magic Laser**  
***The Thought Leader*** 2015

Single channel video

Duration 9:22 mins.

Featuring actor Alex Ammerman

VIDEO STILL COURTESY THE ARTIST © THE ARTIST

# JON MCCORMACK

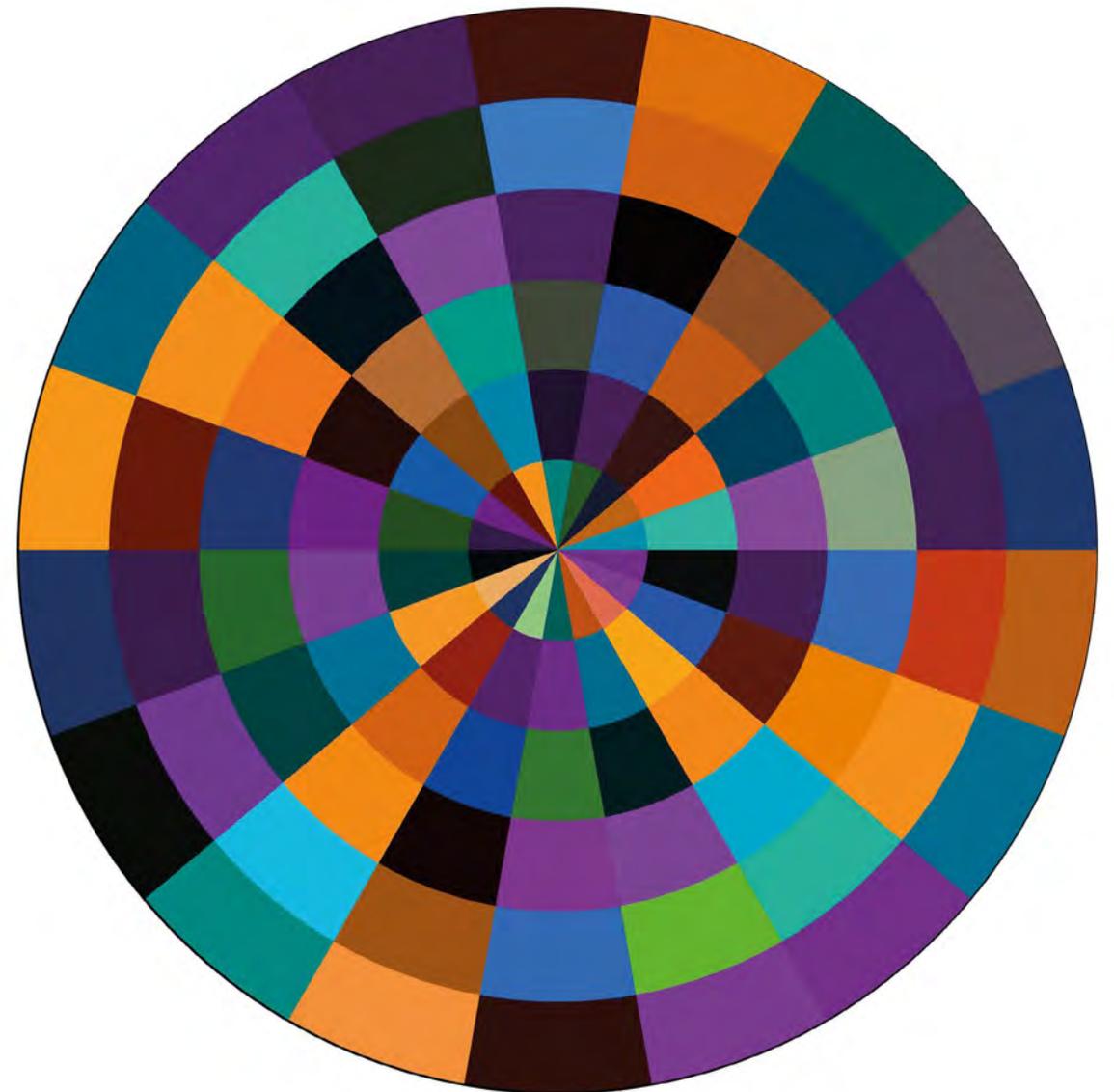
## COLOURFIELD LUX AUSTRALIA

*Colourfield Lux* is a new iteration of *Colourfield* (2009/2010), a generative ecosystem of artificial life agents that form symbiotic and stigmergic relationships based on their perceived colour.

Originally inspired by scientist and environmentalist James Lovelock's Gaia hypothesis – that organisms and their environment form a synergistic, self-regulating and self-supporting complex system – *Colourfield* creates an ever-changing, miniature model world of relationships based on individual colour. Over long periods of evolution, the simulation displays many of the features of real ecosystems: symbiosis, co-dependency, mimicry and predator-prey relationships. In this new iteration of the work, real environmental dependencies are introduced into the virtual simulation. Light and colour are sensed from the environment immediately in front of the work, which feeds back into the virtual ecosystem. Changing colour forces the agents to become adaptive to both their simulated and real environments. The evolutionary adaptive nature of the simulation allows the work to display complex dynamics over long time periods, rewarding extended engagement. It generates a self-renewing, never-ending and never-repeating sequence through its internal logic that is directed by the environment in which it operates, and so is unique to any environment.

A circular screen surrounded by a black frame hangs on a wall like a discrete painting. However, this painting is always 'looking back' at the viewer and responding to them over time. *Colourfield Lux* forms a mediation on technology, the environment, the self, and the connection between them.

COLOURFIELD CREATES  
AN EVER-CHANGING,  
MINIATURE MODEL WORLD  
OF RELATIONSHIPS BASED  
ON INDIVIDUAL COLOUR.



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→ **Jon McCormack**

***Colourfield Lux* 2017**

Generative computer installation

40 x 40 x 5cm

GRAPHIC REPRESENTATION COURTESY THE ARTIST © THE ARTIST



# LUCY MCRAE

## THE INSTITUTE OF ISOLATION

UNITED KINGDOM

What happens on a mission to Mars when four people are travelling for decades in a very, very small space? What physiological and mental impacts will these harsh environments have on the bodies of those who spend more permanent time in space?

*The Institute of Isolation* is an observational documentary that contemplates whether isolation, or extreme experience, might be used as a gateway to training human resilience. Set in a near future reality, *The Institute of Isolation* is a fictional research and training ground, offering alternative methods to condition the body and adapt fundamental aspects of human biology. The film references genetic engineering, space travel, sensory deprivation and the changing relationship the body is forming with technology. If the body can be resolved in an environment of isolation, would we be more resilient, faster to adapt and more buoyant when faced with the obstacles of life beyond Earth's edge?

The film's protagonist (played by artist Lucy McRae) moves through a series of sensory chambers, spending time in an anechoic chamber examining the psychoacoustics of silence, and in a microgravity trainer conditioning the body for possible life in space. These fictional locations are used to make architectural inquiries into the role buildings could have on altering human biology on an evolutionary scale.

THE INSTITUTE OF ISOLATION WAS COMMISSIONED BY ARS ELECTRONICA AND SPARKS WITH THE SUPPORT OF KEW GARDENS

← **Lucy McRae**  
***The Institute of Isolation*** 2016  
4 channel video work, custom sound seat  
Duration 3:30 mins.

PHOTO BY JULIAN LOVE © THE ARTIST

IF THE BODY CAN BE RESOLVED  
IN AN ENVIRONMENT OF  
ISOLATION, WOULD WE BE MORE  
RESILIENT, FASTER TO ADAPT  
AND MORE BUOYANT WHEN  
FACED WITH THE OBSTACLES  
OF LIFE BEYOND EARTH'S EDGE?

# GAIL PRIEST

## SONOLEXIC

### AUSTRALIA

*SonoLexic* is a sound driven installation that explores how we process, communicate and generate the listening experience through language. Proposing a new variant of synaesthesia, or 'ideathesia', *SonoLexic* considers the intimate cross-modal association of sound and words.

In a darkened room, a soundscape plays through standard speakers. At the same time a voiceover, meditating on the act of listening, is delivered via an ultrasonic hyper-directional speaker, which allows it to hover in a defined space. In the distance a glowing plasma tube – a proto hologram – displays liquid images of sonic visualisations and text. Sounds are seen at the same time as they are heard, the physical yet invisible nature of the aural realm captured in this ghostly image.

*SonoLexic* seeks a language of listening, exploring how we speak to ourselves and to others about what we hear. It also questions the extent to which a description of sounds can stimulate sonic imagining.

SONOLEXIC SEEKS  
A LANGUAGE OF  
LISTENING, EXPLORING  
HOW WE SPEAK  
TO OURSELVES AND  
TO OTHERS ABOUT  
WHAT WE HEAR.

AN EXPERIMENTA AND AUSTRALIA NETWORK FOR ART AND TECHNOLOGY (ANAT) COMMISSION

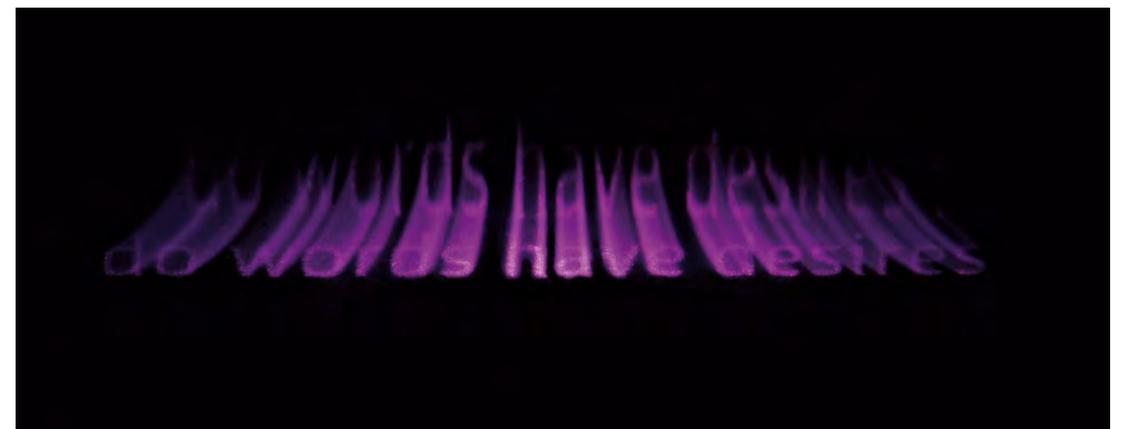
→ **Gail Priest**

***SonoLexic*** 2017

Mixed media installation, video, three channel sound (stereo + ultrasonic speaker), mild steel, wood, perspex tube, liquid  
Object design and fabrication by Thomas Burless (tomikeh)  
1.5 x 2 x 4.5m

Duration 25 mins.

PHOTO COURTESY THE ARTIST © THE ARTIST





# SCALE FREE NETWORK

## A HIERARCHY OF EDDIES

### AUSTRALIA

*Big whorls have little whorls  
Which feed on their velocity,  
And little whorls have lesser whorls  
And so on to viscosity.*

Lewis Fry Richardson,  
1881 – 1953.  
English mathematician, physicist,  
meteorologist, psychologist and poet.

A hallmark of turbulence, eddies (also known as vortices or whorls) can form in unpredictable ways, so much so that turbulence is considered one of the greatest mysteries of science. *A Hierarchy of Eddies* invites audiences to keep pace with these mesmerising patterns as they form, collapse and reform.

Part scientific-model, part black-box theatre, *A Hierarchy of Eddies* is an art-science experiment in staging the phenomenon of turbulence. Comprising two axial fans and ten litres of polystyrene balls enclosed in a chamber, this kinetic work enacts a constantly changing system, analogous to fluid flows everywhere: from inside our bloodstream, to rivers, tornadoes, rising smoke from a cigarette or cyclones on the surface of Jupiter. Framed by a proscenium, the moving balls act like pixels, drawing the currents of air as they circulate the chamber. Their actions reveal how higher levels of energy within the large-scale swirling structures, cascade into smaller and smaller scale structures. This dissipation of energy creates what is known as 'a hierarchy of eddies'.

... THIS KINETIC WORK ENACTS A CONSTANTLY CHANGING SYSTEM, ANALOGOUS TO FLUID FLOWS EVERYWHERE: FROM INSIDE OUR BLOODSTREAM, TO RIVERS, TORNADOES, RISING SMOKE FROM A CIGARETTE OR CYCLONES ON THE SURFACE OF JUPITER.

AN EXPERIMENTA COMMISSION. THIS PROJECT IS SUPPORTED BY THE CITY OF MELBOURNE ARTS GRANTS PROGRAM

← **Scale Free Network**  
**A Hierarchy of Eddies** 2017

Custom-built welded steel frame and form-ply chamber, steel fan base, pre-fabricated pedestal fan and light fixtures, polystyrene balls, electrical components

250 x 240 x 360cm

Duration variable

PHOTO ZAYLEE SAINT JAMES TURNER © THE ARTIST

# ANDREW STYAN

## CATCH YOUR BREATH LIFE SUPPORT SYSTEM AUSTRALIA

Two works use air as a medium to address the complex social and ecological challenges of our time at the global and the personal scale.

Every atom of the air we inhale has been part of the life cycle of another organism, the natural processes of the Earth's systems, and the man-made processes of our economic systems. With the origins of our contemporary crises lying in the relationship between these global systems of nature, humanity and economics, *Life Support System* presents a model for visualising them at a human scale. Two vessels, symbolising nature and humanity, inflate and deflate with rhythms suggesting breathing and the cycles of nature. They are enclosed within another sphere that symbolises the economy and is inflated to a pressure governed by live share market data. The operating parameters and flow within the model are displayed on a screen mimicking a medical vital signs monitor.

At another extreme *Catch Your Breath* contemplates the intimacy of our breath, making this visible through the action of blowing a bubble in a tank of water and freezing it with

high-speed flash photography. The resulting image promotes an understanding of the unique beauty of our own breath. Measuring the shape of our breath — 'profiling' in the language of forensics and marketing — allows us to compare it with those of others and to perhaps better appreciate our collective breath.

EVERY ATOM OF THE AIR  
WE INHALE HAS BEEN  
PART OF THE LIFE CYCLE  
OF ANOTHER ORGANISM.

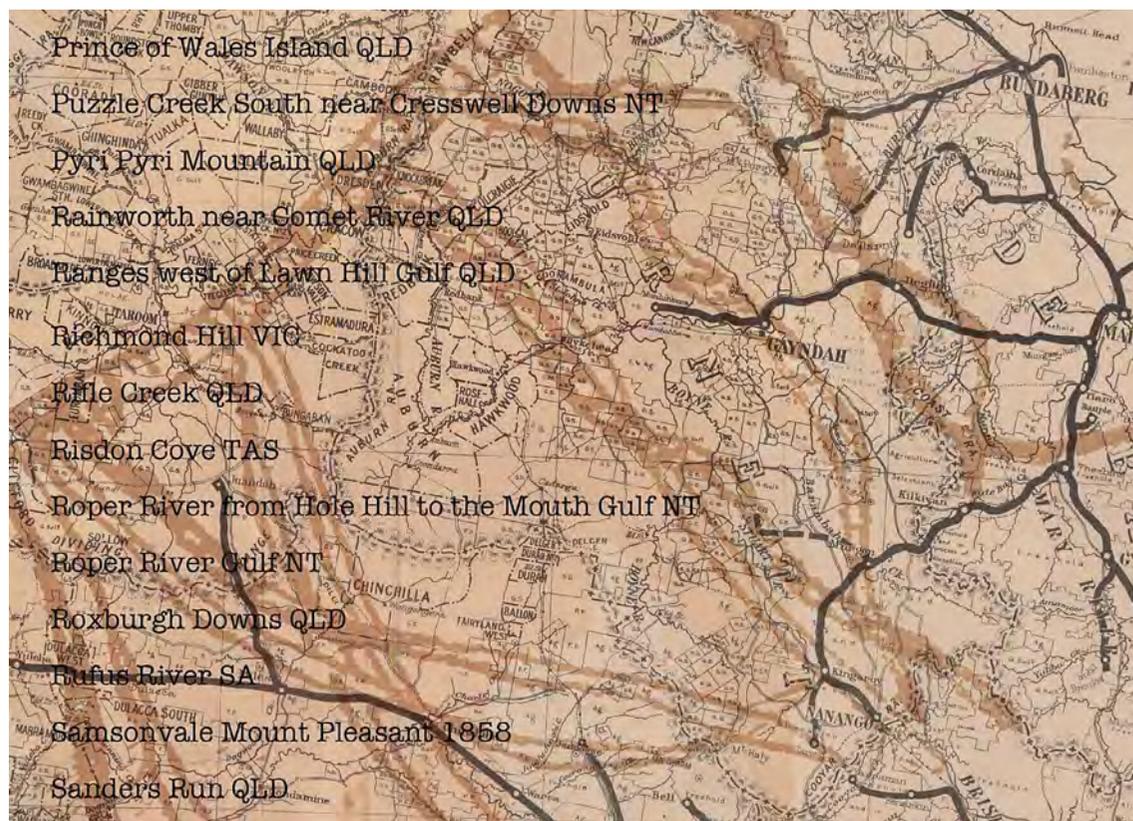
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### Andrew Styan

↗ **Catch Your Breath** 2017  
Interactive photographic installation  
Dimensions variable  
IMAGE COURTESY THE ARTIST © THE ARTIST

↘ **Life Support System** 2016  
Interactive inflatable sculpture  
350 x 300 x 300cm  
PHOTO BY REBECCA CAREY © THE ARTIST





# JUDY WATSON

## THE NAMES OF PLACES THE KEEPERS

### AUSTRALIA

Two recent video works document hidden histories, touching on themes of repatriation, responsibility and recognition.

*the names of places* presents a research-based mapping of Aboriginal massacre sites across the country. A significant aspect of the project is an invitation to the Australian public to contribute their own knowledge of any such massacres, to be incorporated into a database and website ([www.thenamesofplaces.com](http://www.thenamesofplaces.com)) that form part of the evolving project. *the names of places* creates a space where anybody can contribute their knowledge of massacres of Aboriginal people in Australia, so that the places, names and details of such events can become part of our collective consciousness.

*the keepers* is a video work that follows the journey of a 'behind the scenes' viewing of the Indigenous Australian collections held in the stores of the British Museum. The video conveys both the sensation of viewing the Indigenous collections (a privilege which artist Judy Watson knows few of her fellow Countrymen and women can afford), and what it is like for the objects themselves to be located Out of Country, waiting for their return. The title given to the Curators of Collections in the British Museum are The Keepers.

TWO RECENT VIDEO WORKS  
DOCUMENT HIDDEN HISTORIES,  
TOUCHING ON THEMES OF  
REPATRIATION, RESPONSIBILITY  
AND RECOGNITION.

#### Judy Watson

##### ▹ *the names of places* 2016

Single-channel HD video

Duration 21:59 mins.

VIDEO STILL COURTESY THE ARTIST © THE ARTIST

##### ▹ *the keepers* 2015

Single-channel HD video

Duration 9:15 mins.

VIDEO STILL COURTESY THE ARTIST © THE ARTIST

# KATARINA ZDJELAR

SHOUM  
NETHERLANDS

*Shoum* starts with a blank screen. There is no image, only the sound of Tears for Fears' 1984 mega hit 'Shout'. Finally, there appears an iPod, a sheet of paper and the hands of two men from Belgrade, holding pens.

Over the course of the next seven minutes, *Shoum* depicts two attempts of deciphering the lyrics of 'Shout' as though they contained a coded message. The two men speak no English and so they phonetically transcribe what they hear, based on their own vocabulary and capacity to vocally interpret the unfamiliar. Cut off from the lingua franca of a globalised world, these two men create something of their own, something that lies between the foreign and the familiar.

CUT OFF FROM THE  
LINGUA FRANCA OF  
A GLOBALISED WORLD,  
THESE TWO MEN  
CREATE SOMETHING  
OF THEIR OWN,  
SOMETHING THAT LIES  
BETWEEN THE FOREIGN  
AND THE FAMILIAR.

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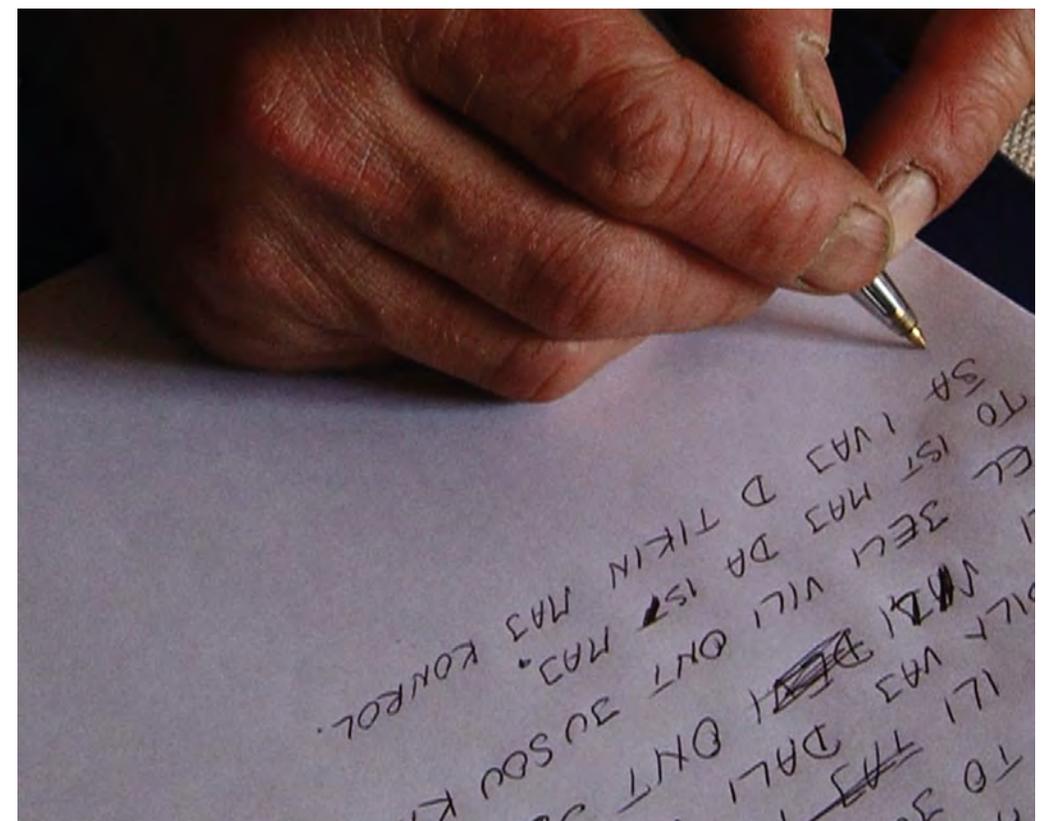
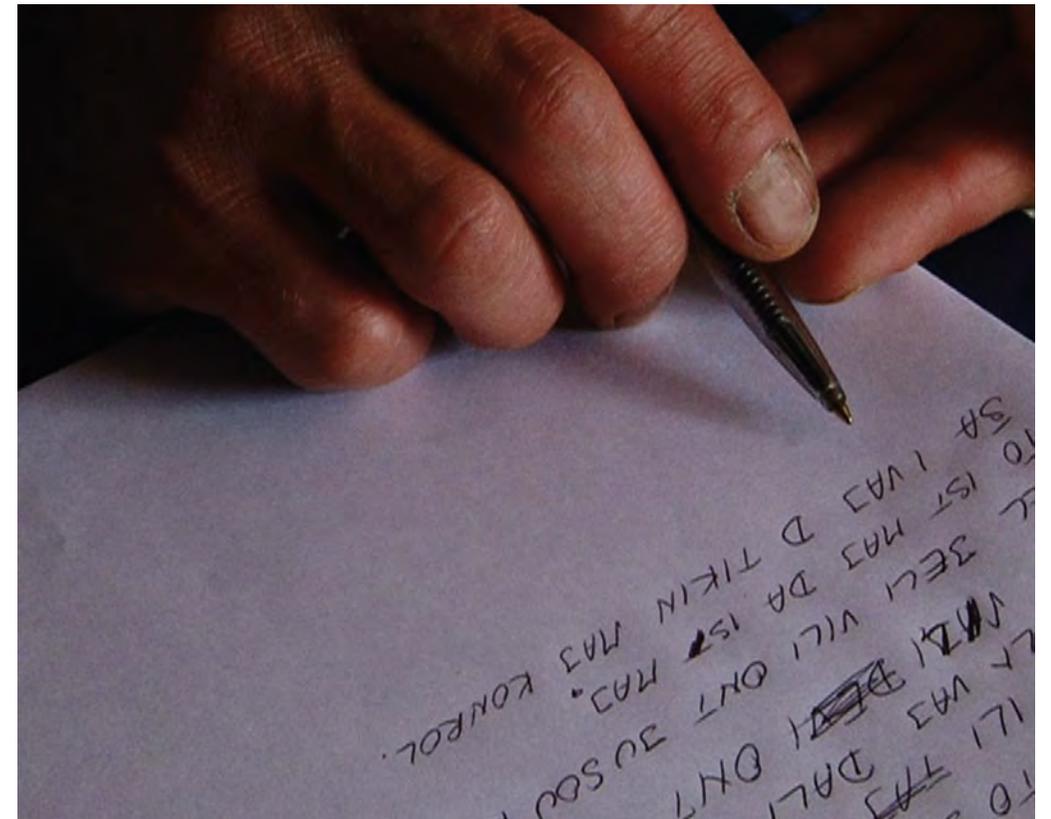
→ **Katarina Zdjelar**

***Shoum*** 2009

Single channel video

Duration 7 mins.

VIDEO STILL COURTESY THE ARTIST © THE ARTIST



# ARTIST BIOGRAPHIES

## ROBERT ANDREW

WORK FEATURED PAGE 24

Robert Andrew is an Indigenous artist and descendant of the Yawuru people of the Rubibi (Broome) area West Kimberley, Western Australia. Andrew's installation-based practice explores his Australian Indigenous history.

Born in Perth in 1965, Andrew relocated to Brisbane in 2000. He completed a Bachelor of Contemporary Australian Indigenous Art in 2012 at the Queensland College of Art (QCA), accepting his Fine Art Honours in 2013. He is currently completing his doctorate in Visual Arts at QCA, Griffith University. Andrew has exhibited widely throughout Australia including TarraWarra Museum of Art (2016); National Gallery of Victoria (2015); Cairns Regional Gallery (2014); and a solo exhibition at Museum of Brisbane (2017). His work has been acquired by the National Gallery of Victoria for the 2015 exhibition *Indigenous Art: Moving Backwards into the Future*. He was the recipient of the Graduate Art Show and Survey Room Award (2013) and the St Andrew's War Memorial Hospital Art Prize (2013), and a finalist in the Geelong Contemporary Art Prize (2016) and the R&M McGivern Painting Prize (2016).

## KEITH ARMSTRONG WITH LUKE LICKFOLD AND MATTHEW DAVIS

WORK FEATURED PAGE 27

Keith Armstrong is an experimental artist motivated by issues of social and ecological justice. His participatory practice encourages audiences to imagine collective pathways toward sustainable futures. Specialising in collaborative and experimental approaches, Armstrong's work incorporates innovative performance forms, site-specific electronic arts, networked interactive installations, alternative interfaces, art-science collaborations, and socially and ecologically engaged practice. His research asks how insights drawn from scientific and philosophical ecologies can help us to better invent experimental art forms, in the understanding that art practitioners must also seek to act as powerful provocateurs and social catalysts. Using radical research methodologies, he has created over sixty major art works which have been shown extensively in Australia and overseas, and supported by numerous grants from the public and private sectors. Armstrong is the Artistic Director of *Eremocene (Age of Loneliness)*.

Luke Lickfold is a sound designer, control programmer and interactive systems designer exploring fresh approaches to interactive system design and sound spatialisation. His work embraces collaboration, with a strong emphasis on the dynamic integration of sound, visuals, robotics, lighting, performance and audience participation. Recent key works (with Keith Armstrong/Lawrence English) include *Light of Extinction*, *Dark Cartographies* and *Nightrage /Nightfall*. Lickfold is the Sound and System Designer for *Eremocene (Age of Loneliness)*.

Matthew Davis is an experimental musician and artist interested in performance authenticity. His group Trendy Nightingale explore the relationship between traditional instrumentations and experimental electronic technologies. He has developed many different electronic musical instrument and installations, including a movement-based Grey Lady synthesizer shown at the Ableton University Tour (2014), virtual graffiti environment *Paint by Light // Made by Light* (2015), and *Igneous' Fluidata Installation* (2015). Davis is the Interactive Vision Designer for *Eremocene (Age of Loneliness)*.

## ELLA BARCLAY

WORK FEATURED PAGE 28

Ella Barclay makes installations in sound and light that channel the techno-romantic. With shape-shifting bodies floating in misty seas, nano visuals of fibre optics, and large-scale server networks, Barclay brings to light the physical spaces that data occupies and speculates a future of human-machine relationships.

Barclay's 2016 exhibitions include *That Which Cannot Not Be*, Vox Populi, Philadelphia; *I Had to Do It*, UTS ART, Sydney; *Bodies Go Wrong*, Orgy Park, New York; *Almost*, Instant 42, Taipei; and *Light Geist*, Fremantle Arts Centre. Her 2015 exhibitions include *Elemental Phenomena*, Griffith University Art Gallery, Brisbane; *Subject to Ruin*, Casula Powerhouse; and *If You Dream You Are Naked, You Are Not Aware That You Are Dreaming*, 55 Sydenham Rd, Sydney. In 2016 Barclay was a resident artist at the Australia Council Studio, London; Instant 42, Taipei; and Casula Powerhouse, Sydney. She holds a BA (Honours) from the University of New South Wales, an MSc Digital Media from the University of Edinburgh and is currently a PhD candidate at the University of Technology, Sydney.

## ARTIST BIOGRAPHIES

### MICHELE BARKER AND ANNA MUNSTER

WORK FEATURED PAGE 31

Michele Barker and Anna Munster have collaborated for over twenty years. Their most recent work focuses on experimental cinema and responsive media environments as a way of exploring perception, embodiment and movement. Their work has been included in Vidarte, the Mexican Biennale of Video Art; MOCA, Taipei; The Photographer's Gallery, London; FILE Festival, Sao Paolo; Museum of Art, Seoul; and the Art Gallery of New South Wales.

Following a residency at Eyebeam in New York, Barker and Munster developed the award winning multi-channel work *Struck*, which was exhibited in Australia, the US, China and Taiwan. Recent works include *évasion* (UTS Gallery, Sydney, 2014), an 8-channel responsive installation working across dance, performance and the moving image; and the multi-channel interactive work *HokusPokus* (Watermans Gallery London, 2012), which explores the relations between perception, magic and early moving image technologies. This work was chosen to represent Australasia as part of the International Festival of Digital Art and the Cultural Olympiad in London (2012).

### BRIONY BARR

WORK FEATURED PAGE 32

Briony Barr is a conceptual artist whose work explores pattern-formation and emergence. Comprising rule-based drawing, participatory installation and scientific experimentation, Barr regularly collaborates with fellow artists, scientists (typically microbiologists and physicists), and large groups of people.

She has staged collaborative drawing experiments at galleries, schools, universities, science institutions, art museums, civic art studios and conferences, involving the public, artists, primary and secondary students, physicists and astronomers. Through the application of different rules and boundaries (often designed in collaboration with physicist, Andrew Melatos), these artworks have explored scientific ideas such as complex adaptive systems and self-organisation, sociological themes such as group dynamics and cooperation, and artistic themes such as playfulness, risk-taking and innovation. Sometimes, all at the same time.

Barr earned her BA (English) from The University of Queensland, BFA from the School of Visual Arts in New York City, and MFA from the Victorian College of the Arts in Melbourne. She has exhibited in solo and group shows in Australia, Mexico, America and South Korea, and is an honorary fellow of The University of Melbourne's School of Physics. Barr is also co-founder of art-science collaborative Scale Free Network.

### STEVE BERRICK

WORK FEATURED PAGE 35

Steve Berrick an artist and creative coder. With a degree in Computer Science, his work focuses on software and technology. Berrick creates software-driven experiences for interactive systems and performances. His collaborative practice has been presented in galleries, theatres, museums and the street.

Berrick is an artist with the ololo art collective, Graffiti Research Lab Perth and pvi collective. Recent collaborative works included *StickMan* (2017, with Stelarc); *Rewired/Remixed* (2016, with Stelarc); *The Automobile Lab*, City of Stirling (2016, with Sam Price and Chris Nixon); *Alter*, 2016 Festival of Live Art, (with Tamara Saulwick and Peter Knight); *The Naked Self*, Arts House, Melbourne (2016, with Michele Lee and Tanya Dickson); *deviator* (2012, with pvi collective); and *ReFace*, 2009 Perth International Arts Festival (with ololo and WBMC).

### ANTOINETTE J. CITIZEN

WORK FEATURED PAGE 36

Antoinette J. Citizen is a visual artist based in Melbourne. Combining disparate technologies and performance strategies, Citizen works across emerging technologies, computer programming, electronics, paper-based works, kinetic sculptures and installations.

Citizen holds a BFA (Honours) from the Queensland University of Technology. In 2015 Citizen was awarded a PhD in Visual Art from RMIT University for research on the quantified self. Citizen has exhibited in solo and group shows around Australia including at the Gallery of Modern Art, Brisbane; Monash University Museum of Art, Melbourne; Artspace, Sydney; West Space, Melbourne; Institute of Modern Art, Brisbane; Casula Powerhouse, Sydney; Linden Centre for Contemporary Arts, Melbourne; and in international exhibitions in Luxembourg, Germany, the United Kingdom, Italy and New Zealand.

## ARTIST BIOGRAPHIES

### ADAM DONOVAN AND KATRIN HOCHSCHUH

WORK FEATURED PAGE 39

Adam Donovan and Katrin Hochschuh met through a mutual network of artists, architects and researchers during the installation of one of Donovan's pieces at the Museum of Digital Art in Zurich, Switzerland. Discovering their mutual interest in the complex combination of multiple fields of art and multiple fields of science, they realized that their different backgrounds and competences merge very well and allow themselves to go deeper into these fields than one could alone. Donovan is highly specialised in the field of scientific acoustics, researching focused acoustics and acoustic lenses in multiple fields of his artistic practice. Hochschuh has an architectural background in digital design and robotic fabrication, exploring architectural geometries, algorithms, swarm simulation and interactivity.

Their works and machines invoke an otherness or timelessness that is only present in the here and now.

### LAUREN EDMONDS

WORK FEATURED PAGE 40

Lauren Edmonds is a multimedia artist living and working in Brisbane, previously based on the Sunshine Coast. She completed a Bachelor of Fine Art (Class I Honours) at the Queensland College of Art, Griffith University in 2015. Dealing with socio-political subjects, Edmonds seeks to incite critical engagement with audiences and participants.

Edmonds works in a variety of media including drawing, animation, installation and object making. More recently, she has become interested in making interactive artworks. She won two awards in the 2014 Sunshine Coast Art Prize New Media category and was a finalist for the 2015 prize, which is open to artists nationally. In 2014, she was a finalist in the Marie Ellis Prize for Drawing. Edmonds has held two solo exhibitions, in 2009-2010 at Butter Factory Arts Centre, Cooroy and 2012 at Tree Frog Gallery, Maleny.

### MATTHEW GARDINER

WORK FEATURED PAGE 43

Matthew Gardiner is a pioneer of 'Oribotics', a field of art/science that explores the convergence of origami, folding and robotics. Gardiner's works portray an altered future where folding forms are the fundamental fabric of life. His artistic process explores the concept of folding as code for matter, by creating works that exhibit material intelligence.

A graduate of the Victorian College of the Arts, Gardiner has worked on individual art projects and collaboratively with commercial and research organisations. His practice incorporates aesthetic and interactive experience design, manufacturing, rapid prototyping, expert-level origami and code. Gardiner is a researcher at Ars Electronica Futurelab in the field of functional aesthetics. Recent exhibitions include: *ORI\*LAB*, Ars Electronica 2016; *ORI\* Coding for Matter*, Kyoto; *Project Genesis*, Ars Electronica Linz; *Surface to Structure*, New York; and *Artists As Catalysts*, Bilbao. His current activities include doctoral work on folding and technology, and a major new project supported by the FWF's Program for Arts-Based Research: *ORI\* On the Language and Aesthetics of Folding and Technology*.

### JANE GAUNTLETT

WORK FEATURED PAGE 44

Jane Gauntlett is a writer, designer and producer of interactive experiences. She has spent more than ten years working in interactive theatre, film and games. Her narrative-driven works explore the capacity for technology to intensify audience experience.

In 2009 Gauntlett began working with audio technology and video goggles (Vuzix). She has since gone on to design experiences for Oculus Rift DK2 and Samsung Gear. She has worked as an artist and speaker for a diverse range of organisations and commercial companies including the Royal Shakespeare Company, Watershed Pervasive Media Studio, the UK's National Health Service, Unilever, Saatchi & Saatchi, and with technology developers working in the fields of virtual reality, augmented reality, artificial intelligence and haptics.

## ARTIST BIOGRAPHIES

### LIZ MAGIC LASER

WORK FEATURED PAGE 47

Liz Magic Laser is a video and performance artist based in Brooklyn, New York. Her videos and performances intervene in semi-public spaces such as bank vestibules, movie theatres and newsrooms, and have involved collaborations with actors, surgeons, political strategists and motorcycle gang members.

Laser earned a BA from Wesleyan University (2003) and an MFA from Columbia University (2008). Her work has been the subject of solo exhibitions at Kunstverein Göttingen, Germany (2016); Mercer Union, Toronto (2015); Wilfried Lentz, Rotterdam, the Netherlands (2015); Various Small Fires, Los Angeles (2015); Paula Cooper Gallery, New York (2013); the Westfälischer Kunstverein, Münster, Germany (2013); DiverseWorks, Houston, Texas (2013); and Malmö Konsthall, Malmö, Sweden (2012). Her work has also been shown at Swiss Institute (2016); Museum of Contemporary Art, Cleveland (2016); The Whitney Museum of American Art (2015); the Moscow Museum of Modern Art (2012); the Performa 11 Biennial, New York (2011); the Biennial of Graphic Arts, Ljubljana, Slovenia (2011); and MoMA PS 1, New York (2010).

### JON MCCORMACK

WORK FEATURED PAGE 48

Jon McCormack is a Melbourne based artist working at the nexus of art, technology and society. His experimental practice is driven by an enduring interest and research in computing. McCormack is a hybrid artist whose creative practice emerges from an amalgam of education pathways, with an Honours degree in Applied Mathematics and Computer Science, a Graduate Diploma of Art (Film and Television) and a PhD in Computer Science.

McCormack's practice incorporates generative art, sound, evolutionary systems, computer creativity, visualisation, virtual reality, interaction design, physical computing, machine learning, L-systems and developmental models. Inspired by the complexity and wonder of the natural world, his work is concerned with electronic 'after natures': alternate forms of artificial life which, due to unfettered human progress and development, may one day replace a lost biological nature. He is currently the director of SensiLab at Monash University in Melbourne.

### LUCY MCRAE

WORK FEATURED PAGE 51

Lucy McRae is a sci-fi artist, film director and body architect, placing the human body in complex, futuristic scenarios that confound the boundaries between the natural and artificial. Trained in classical ballet and interior design, her approach is to influence culture by exploring scientific breakthroughs relating to health and the human body, while providing a feminine point of view on emerging technology.

McRae's award-winning science fiction artworks have been developed in collaboration with leading institutes including NASA, MIT and Ars Electronica. Her work has been exhibited at the London Science Museum, Centre Pompidou and the Venice Biennale. McRae has consulted with companies such as Procter & Gamble, Unilever, Intel and Aesop on the cultural impacts that emerging technologies will have on future lifestyles. She has also spoken and taught masterclasses on these themes at events around the world including TED Talks, WIRED Health, the Royal College of Art, Central St Martins, RMIT University, and most recently at MIT's *Being Material* conference in 2017.

### GAIL PRIEST

WORK FEATURED PAGE 52

Gail Priest is a Sydney-based artist whose practice features sound as the key material of communication and investigation. She has exhibited sound installations and performed electro-acoustic compositions nationally and internationally including at ISEA2016, Hong Kong; Werkleitz Festival, Germany; the Sonoretum, Kapelica Gallery, Slovenia; Tokyo Wonder Site, Japan; Artspace, Sydney; and Performance Space, Sydney. She has undertaken several commissions for ABC Radio and released five albums. She is also a curator of concerts and exhibitions, and writes factually and fictively about sound and media arts, in particular for *RealTime* magazine.

In 2015-2016 Priest was the Australia Council Emerging and Experimental Arts Fellow, developing a body of ficto-critical work exploring what art will sound like in the future. Her upcoming projects explore an 'ideasthesia' of sound and text by developing a hybrid form of 'sound-writing'.

## ARTIST BIOGRAPHIES

### SCALE FREE NETWORK

WORK FEATURED PAGE 55

Scale Free Network is a Melbourne-based, art-science collaborative founded by conceptual artist Briony Barr and microbial ecologist Dr Gregory Crocetti. Since 2007, SFN have developed their interdisciplinary methodology through workshops, participatory installations, exhibitions and publishing projects, created in collaboration with artists, scientists, writers and educators. SFN projects aim to visualise and imaginatively engage with the invisible majority (microbial communities, physical systems and forces beyond human perception), to question the human-scale lens through which we relate to the world.

SFN have presented their work in a diverse range of contexts nationally and internationally, including art galleries, museums, science institutions, festivals, conferences and schools. The list includes the Museum of Modern and Contemporary Art, Seoul; South Australian Health and Medical Research Institute; the National Gallery of Victoria; the Royal Institution of Australia; Gertrude Contemporary; A Centre for Everything; ArtPlay; Counihan Gallery; Ipswich Art Gallery; World Science Festival, Brisbane; OtherFilm Festival; the Environmental Health Clinic; and the International Symbiosis Society Congress.

### ANDREW STYAN

WORK FEATURED PAGE 56

Andrew Styan is an emerging new media artist interested in developing strategies for shifting public engagement with the challenge of climate change. Using electronics, computer coding, interactivity and electromechanical devices to create installations, videos and kinetic objects, his practice makes visible the underlying causes of climate change. These conceptual and material concerns reflect a former career in industrial research as a metallurgist in the steel industry, and lifelong interests in nature, photography and science.

Styan has exhibited widely locally and nationally and in 2015 he was awarded the University of Western Australia's prestigious Dr Harold Schenberg fellowship for graduating artists. His recent theoretical and practical research focuses on the socio-economic origins that are common to all crises of ecology, equality and democracy. He is interested in the psychology behind the individual and collective inability to tackle these crises, and the social agency of contemporary art practices and institutions.

### JUDY WATSON

WORK FEATURED PAGE 59

Judy Watson's Aboriginal matrilineal family are from Waanyi country in north-west Queensland. Working from stories and memories, Watson reveals Indigenous histories, following lines of emotional and physical topography that centre on particular places and moments in time.

Watson co-represented Australia in the 1997 Venice Biennale, was awarded the Moët & Chandon Fellowship in 1995, the National Gallery of Victoria's Clemenger Award in 2006 and, in the same year, the Works on Paper Award at the 23rd National Aboriginal and Torres Strait Islander Award. In 2011 her exhibition *waterline* was shown at the Embassy of Australia, Washington DC. In 2012, she featured in the Sydney Biennale. Her work is held in major Australian and international collections including the National Gallery of Australia; all Australian State Art Galleries; the MCA, Sydney; Taipei Fine Arts Museum; the British Museum, London; the Tate, London; Library of Congress, Washington DC; Kluge-Ruhe Aboriginal Art Collection, University of Virginia; as well as important private collections. She has exhibited widely over the past twenty-five years.

### KATARINA ZDJELAR

WORK FEATURED PAGE 60

Katarina Zdjelar is a Belgrade-born artist based in Rotterdam. Katarina graduated from the University of Arts in Belgrade and received an MFA from the Piet Zwart Institute of the Willem de Kooning Academie in Rotterdam, The Netherlands. Her audiovisual works focus on the performative powers of speech with a particular focus on the limits of language, on its vulnerability and malleability. Zdjelar's videos work as some form of backstage to the ideological imaginary of these changing, dynamic, and accelerated times of ours. She consistently deals with alternative chronogeographies, denouncing the flaws of the ideological acceleration, while unearthing its unrepresented realms.

Her practice consists of working with moving image, sound, performances, book projects, and creating different platforms for speculation and exchange. Zdjelar's work has appeared in exhibitions and film festivals across Europe, the US and the UK.

# LIST OF WORKS

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## ROBERT ANDREW

### *Moving from the Binary* 2017

Aluminium, sandstone rocks, blue stone tiles, stainless steel wire, electro-mechanical motors, video monitor

245 x 40 x 70cm

Duration 3 hours (looped)

EXPERIMENTA AND ANAT COMMISSION

[FEATURED PAGE 24](#)

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## KEITH ARMSTRONG WITH LUKE LICKFOLD AND MATTHEW DAVIS

### *Eremocene (Age of Loneliness)* 2017

Glass, fibre optics, electronics, computer, water, lighting, mechanics, five channel sound

Dimensions / Duration variable

SUPPORTED BY QUEENSLAND UNIVERSITY OF TECHNOLOGY, CREATIVE LAB RESEARCH CENTRE, AND EMBODIEDMEDIA. THIS PROJECT HAS BEEN ASSISTED BY THE AUSTRALIAN GOVERNMENT THROUGH THE AUSTRALIA COUNCIL FOR THE ARTS, ITS ARTS FUNDING AND ADVISORY BODY.

[FEATURED PAGE 27](#)

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## ELLA BARCLAY

### *Access Remote Fervour* 2017

2 channel looped video with sound by Nick Wilsdon, acrylic, water, electronics, aluminium

2 tanks each 230 x 20 x 90cm

Duration 6 and 7 minutes

Edition: 1/3

[FEATURED PAGE 28](#)

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## MICHELE BARKER AND ANNA MUNSTER

### *pull* 2017

Multi-channel audiovisual installation

Dimensions variable

Duration 6:56 mins. continuous loop

EXPERIMENTA AND ANAT COMMISSION

[FEATURED PAGE 31](#)

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## BRIONY BARR

### *Drawing on Complexity (Experimenta Series)* 2017

Electrical tape, ply materials and rule station, participating agents

Dimensions variable

[FEATURED PAGE 32](#)

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## STEVE BERRICK

### *Hello Future Self* 2017

Custom software, custom ply scanning station, camera, pencils & paper, interactive projection

Dimensions variable

EXPERIMENTA AND ANAT COMMISSION

[FEATURED PAGE 35](#)

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## ANTOINETTE J. CITIZEN

### *Apparatus and Method for Time Displacement (DEVICE 001)* 2017

Arduino, electronics, plastic

100 x 50 x 30mm

Edition of 10 plus 3 Artist Proofs

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### *Apparatus and Method for Time Displacement (DEVICE 002)* 2017

Unity, generative video, Arduino, teletronics, plastic

Dimensions variable

Edition of 1 plus 1 Artist Proof.

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### *Apparatus and Method for Time Displacement (DEVICE 003)* 2017

Raspberry pi, 2-channel audio, microphones, speakers, electronics, plastic

200 x 230 x 100mm

Edition of 3

EXPERIMENTA AND ANAT COMMISSION

[FEATURED PAGE 36](#)

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## ADAM DONOVAN AND KATRIN HOCHSCHUH

### *Curious Tautophone – Tensor Field Ontology* 2017

Robotics and responsive projection

60 x 60cm (robot) with variable projection

[FEATURED PAGE 39](#)

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## LAUREN EDMONDS

### *I dun good* 2015

Mixed media, interactive object: tablet, app, stylus pen, recycled cardboard, self-inking stamp, string, wood, paper

Including plinth: 115 x 77 x 30cm

[FEATURED PAGE 40](#)

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## MATTHEW GARDINER

### *The Folded Geometry of the Universe* 2016

3D nylon print

65 x 70 x 30cm

[FEATURED PAGE 43](#)

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## JANE GAUNTLETT

### *In My Shoes: Intimacy* 2017

2-channel 360 film, Samsung virtual reality headsets, 2 seater couch

Duration 16 mins.

BRITISH COUNCIL

[FEATURED PAGE 44](#)

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## LIZ MAGIC LASER

### *The Thought Leader* 2015

Single channel video

Duration 9:22 mins.

Featuring actor Alex Ammerman

COURTESY OF VARIOUS SMALL FIRES, LOS ANGELES AND WILFRIED LENTZ, ROTTERDAM.

[FEATURED PAGE 47](#)

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## JON MCCORMACK

### *Colourfield Lux* 2017

Generative computer installation

40 x 40 x 5cm

[FEATURED PAGE 48](#)

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## LUCY MCRAE

### *The Institute of Isolation* 2016

4 channel video work, custom sound seat

Duration 3:30 mins.

THE INSTITUTE OF ISOLATION WAS COMMISSIONED BY ARS ELECTRONICA AND SPARKS WITH THE SUPPORT OF KEW GARDENS.

[FEATURED PAGE 51](#)

## LIST OF WORKS

### GAIL PRIEST

#### **SonoLexic** 2017

Mixed media installation, video, three channel sound (stereo + ultrasonic speaker), mild steel, wood, perspex tube, liquid  
Object design and fabrication by Thomas Burless (tomikeh)  
1.5 x 2 x 4.5m  
Duration 25 mins.

EXPERIMENTA AND ANAT COMMISSION

FEATURED PAGE 52

### SCALE FREE NETWORK

#### **A Hierarchy of Eddies** 2017

Custom-built welded steel frame and form-ply chamber, steel fan base, pre-fabricated pedestal fan and light fixtures, polystyrene balls, electrical components  
250 x 240 x 360cm  
Duration variable

EXPERIMENTA COMMISSION, SUPPORTED BY CITY OF MELBOURNE ARTS GRANTS PROGRAM

#### SCIENTIFIC CONSULTANTS:

PROFESSOR ANDREW MELATOS  
PROFESSOR ANDREW OOI  
TONY ZAHTILA

#### FABRICATORS & TECHNICIANS:

SIMONE TOPS  
BRIAN SCALES  
HUE SMITH  
PIERRE PROSKE (SENSORY EMPIRE)  
KATHY HOLOWKO (ASSISTED WITH BUILD OF PROTO-HUMAN SCALE PARTICLE CHAMBER)

FEATURED PAGE 55

### ANDREW STYAN

#### **Life Support System** 2016

Interactive inflatable sculpture  
350 x 300 x 300cm

#### **Catch Your Breath** 2017

Interactive photographic installation  
Dimensions variable

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### JUDY WATSON

#### **the names of places** 2016

Single-channel HD video  
21:59 mins.

ARTIST JUDY WATSON. SOUND COMPOSITION AND IMAGE COMPOSITING: GREG HOOPER. VIDEO COMPOSITING: JARRARD LEE.

#### **the keepers** 2015

Single-channel HD video  
Duration 9:15 mins.

ARTIST: JUDY WATSON. CO-DIRECTORS: JUDY WATSON AND ALEX BARNES. CO-PRODUCERS: JUDY WATSON AND ALEX BARNES. EDITOR: ALEX BARNES. CAMERA: LASSE JOHANSSON AND ALEX BARNES. SOUND DESIGN: GREG HOOPER AND ALEX BARNES. ACKNOWLEDGEMENTS: GAYE SCULTHORPE, JILL HASELL, RACHAEL MURPHY BRITISH MUSEUM, LONDON; WAANYI LANGUAGE COURTESY OF AIATSIS, GAVAN BREEN COLLECTION, ITEM BREEN\_G04 - 005115  
COURTESY THE ARTIST AND MILANI GALLERY

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### KATARINA ZDJELAR

#### **Shoum** 2009

Single channel video  
Duration 7 mins.

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## SUPPORTERS

### PRESENTING PARTNER:



### EXPERIMENTA MAKE SENSE IS SUPPORTED BY:



Experimenta gratefully acknowledges the support of Daniel Besen.

# ACKNOWLEDGEMENTS

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Tweed Regional Gallery and Margaret Olley Art  
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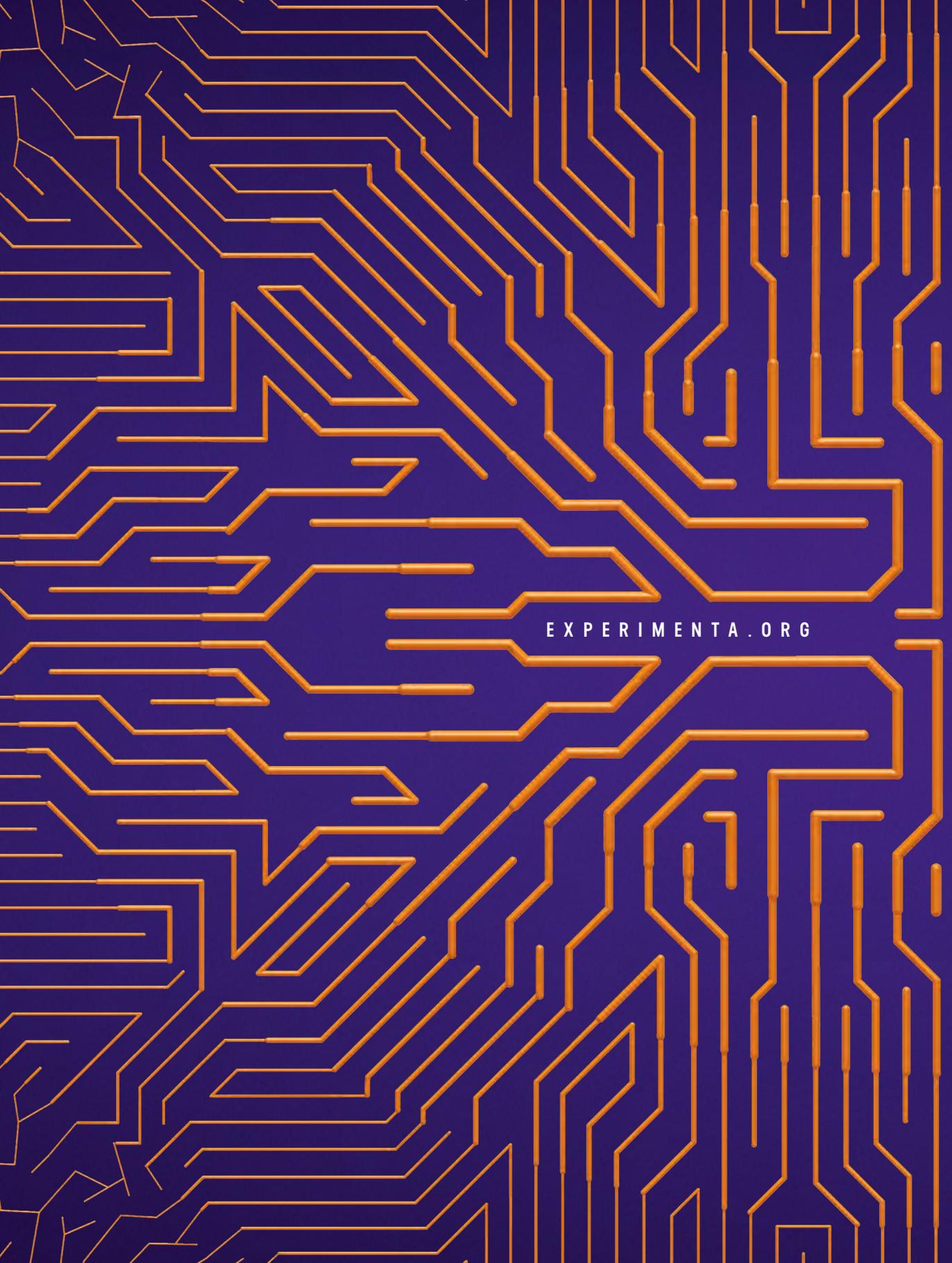
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Installation: Simone Tops  
and Dave Nelson

## BIG THANKS

Suzanne Davies, Helen Rayment, Evelyn Tsitas,  
Megha Nikhil, Nick Devlin, Peter Wilson, Lynn  
Mowson, RMIT Gallery volunteers, Milani  
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