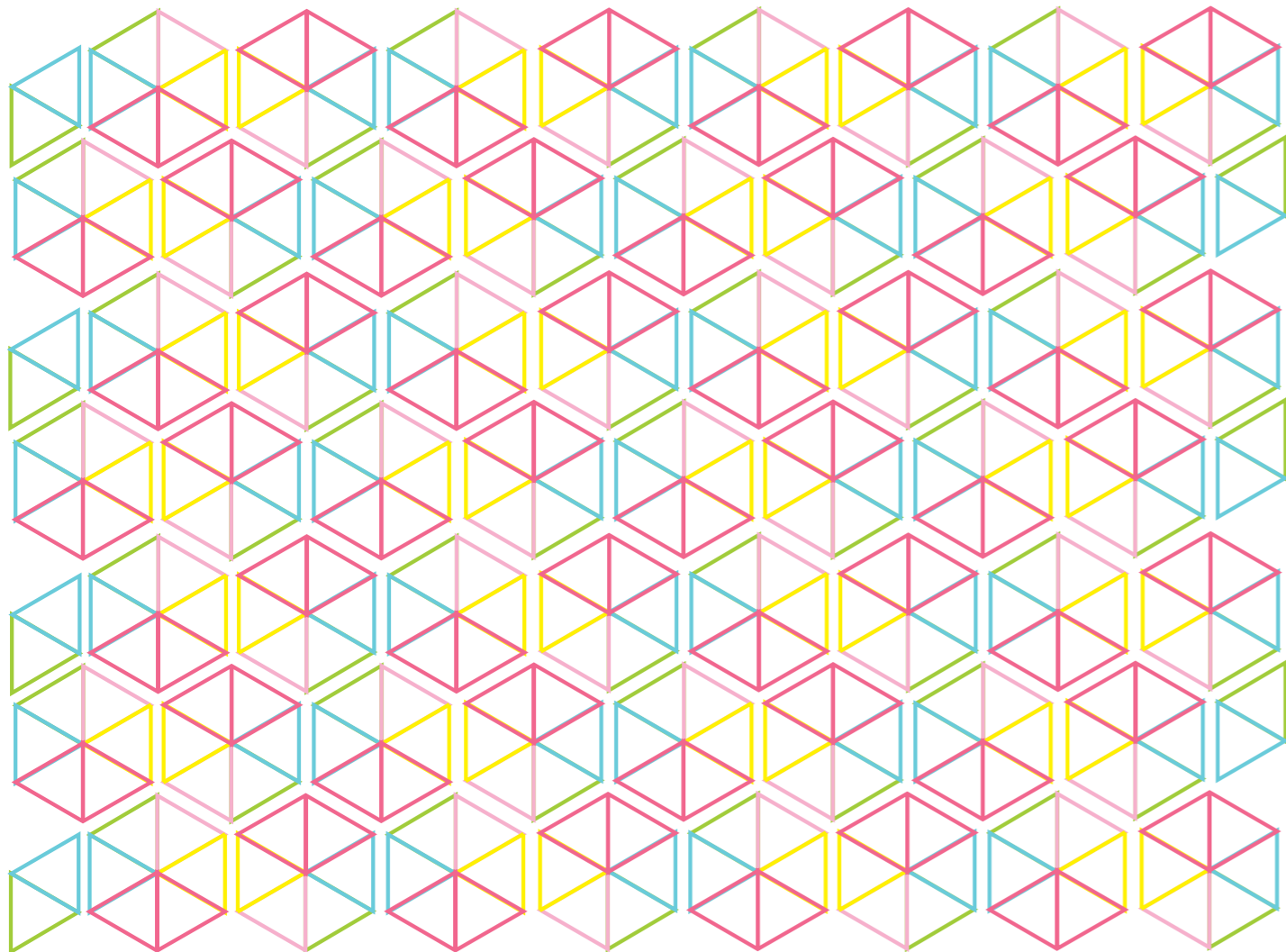SYSTEMATIC

SYSTEMATIC

Tega Brain
Ian Burns
Bill Hart
Jacob Leary
Nadège Philippe-Janon
Patrick Pound
Tricky Walsh
Laura Woodward

Curated by Dr Eliza Burke

Language is a process of free creation. its laws and principles are fixed, but the manner in which the principles of generation are used is free and infinitely varied. Even the interpretation and use of words involves a process of free creation.

Bill Hart, *Dialectic Seepage,* 2008
generative animation (software) and digital display (still)
dimensions variable

Reflections on Systems, Organisation and How Things Work

'Let's face it, the universe is messy. It is nonlinear, turbulent and chaotic. It is dynamic. It spends its time in transient behavior on its way to somewhere else, not in mathematically neat equilibria. It self-organizes and evolves. It creates diversity, not uniformity. That's what makes the world interesting, that's what makes it beautiful, and that's what makes it work.'

Donella Meadows, *Dancing with Systems*, 2002

When we consider the number of systems we negotiate every day, we can compile quite a list: communication systems mediate our social interactions; transport systems move us about our cities and towns; economic systems structure our consumer relations; information systems filter our access to knowledge and data, and so on. In fact, the presence of systems could be said

Ian Burns, *Circle*, 2016
fans, latex gloves, table, air, timing system
165 x 157 x 157cm

to be ubiquitous in the modern world to the extent that they structure our daily lives in invisible and, at times, insidious ways.

Due to this invisibility, systems can be a source of both frustration and curiosity. They are structured in ways that are purpose-driven, their parts are co-ordinated to fulfil certain functions and create particular effects and they can often feel like they have a mind of their own, driven by interactions that favour the whole over the part.

In the West, our understanding of systems has largely been defined by the sciences. Stemming from early observations of the interactive nature of organic systems, systems approaches challenge reductionist views that focus only on 'the part', analysing instead the relationship of the part to the whole (see Von Bertalanffy 1968). Systems science impacted the practices of science itself, but it also helped to define systems concepts in several other areas, particularly cybernetics and communication technologies, but also outside the sciences in the social, political and environmental arenas. Across many domains, systems are defined as interactive structures, dynamic within themselves but also within their specific environments and complex entities with both contained and emergent properties.

In the arts, the influence of systems science was first seen in the 1960s when systems artists began exploring relationships between organic and technological systems and exploiting the organisational structure of systems for creative effects. Across a range of media including painting, performance, video, installation, music, and sculpture, systems artists created works based on concepts of organisation and order, inter-relatedness and connectivity and devised 'systematic' methods involving repetition and variation, change and adaptation. As part of the broader movement of conceptual art and its more political concerns, systems artists challenged the autonomy of the art object by suggesting its purpose and meaning was mediated by the systems in which the artist was positioned, and through which it was produced. Significantly, systems art defined the art object as an inter-related entity, subject to external influences and implicated in a broad network of social, technological and cultural relations. In what Jack Burnham identified as a transitional moment at the end of the '60s, systems practices marked a 'transition from an object-oriented to a systems-oriented culture' and a shift in emphasis where 'change emanates, not from things, but from the way things are done' (Burnham 1968).

In recent times, such emphasis on 'the way things are done' and questions of 'how things work', has peaked again as we face the increasing inter-relatedness of modern systems and the sheer complexity of the networks and problems that they, and we, create. In response to what Barry Richmond (1993) has identified as a 'tightening of the web of interdependencies' between modern systems, systems thinking is currently being heralded as a survival tool for navigating the multiple territories of exchange and influence underpinning twenty-first century systems and the density of their operations. As the sophistication of modern technologies produces more complex relationships between human and non-human systems, 'the way things are done' has emerged as a constant question amidst a diverse and, at times, troubling field of variables.

Systematic is a response to these histories and a chance to reflect on our contemporary relationships with systems and their operations. It brings together eight Australian artists whose works invite us to view principles of organisation and interconnectivity at a dynamic level, and witness 'the system' as a field of play. The artworks explore 'how things work' as an imaginative proposal, sharing concerns with boundary

concepts, and addressing the complexity of the system as both generative principle and object. In their activation of multiple components and assembled parts, the artworks in Systematic critique systems as much as they stage their operations, at times rendering them unfamiliar and mysterious. Through the interplay of technological, sculptural and visual techniques, they ask us to find traces of the human amidst the hum and buzz of electrical circuits and intricate machines.

Despite their differences, the works in Systematic relate through several binding interests loosely grouped under what might be termed an aesthetics of organisation. Whilst they all allude to the organisational structure of systems, they critique these structures through resisting direct cause and effect relationships, replacing formal frameworks with holistic arrangements of dynamic parts, and generating meaning through their connection to other things and systems. On a conceptual level, the works engage with organisation, not as the foregone conclusion of progress, but as a way of querying the relationships between systems and the role of humans in their production and effects.

Throughout the exhibition, there is a focus on the nature of interactivity both as a reference to the traffic

of ideas and effects across conceptual, material and perceptual boundaries, and as an energy in and of itself. Manifesting in kinetic movement and the generative processes in the works, interactivity is explored in various ways from the optical kinesis of Leary's paper-cuts and Walsh's vibrant geometric paintings and the interplay of meanings between images in Pound's and Brain's photographic assemblages, to the physical energies of Philippe-Janon's, Burns' and Woodward's works and the animations of Hart's 'intelligent' machines.

Throughout Systematic there is an abiding sense of the shifting dynamics across different categories of practice and of boundaries being 'put into play' to observe interactive effects. In 'Small World' (2007) Patrick Pound explores formal boundaries between 'collection', 'assemblage' and 'system' to query the different ways we can create meaning and order. 'Small World' references something of all these categories - the prints are reproduced selections from Pound's collection of photographs, but they are assembled in such a way as they challenge our ideas of taxonomy or systematic organisation, proposing a world organised not by identifiable categories or traceable histories, but by associative connections across various visual and conceptual phenomena in the present. Reworking

ideas of the photograph as a 'trace' Pound's work is less concerned with the past or identifying the origin of each photograph, and more focused on capturing the unsettled dynamic of the trace and its potential for multiple meanings. In the playfulness of 'Small World', these dynamics belong not only to the interplay of meanings between photographs, but to an overall sense of exploration within the work, conveyed through various images of flight, exploration, travel or the player of a game of chess, contemplating his next move. In the conceptual play across elements, 'Small World' highlights the points of connection where meaning is made, inviting us to piece together our own view of the world through photographs displaced from their origins, or, as Roland Barthes called them, 'message(s) without a code' (see Barthes 1961).

Tega Brain's techno-ecological work 'Keeping Time' (2018) also explores ideas of taxonomy and assemblage through the medium of photography. Exploiting the internet as an open source platform, Brain sources vernacular photographs of particular

Patrick Pound, *Small World*, 2007
photographs on paper (detail)
dimensions variable

species of flowering plants uploaded by the public to the 'Flickr' database since 2002. Exploring historical tensions between the traditions of scientific observation and the impact of visual technologies on our ability to document the natural world, the work playfully explores the connections between public documentation of plants and the ways in which this activity impacts on our perception of natural phenomena and informs our knowledge of ecological processes. Like Pound's work, 'Keeping Time' emphasizes the dynamics of categories of collection and documentation, refusing singular modes of organization and highlighting rather the 'complex ecology of relationships connecting changing climactic conditions, biological response, the cultural value associated with phenological events, the decisions made by photographers, the classification of information, the design of algorithms within…software' (Brain and Miller, 2014). In reworking her earlier version of 'Keeping Time' (2014), Brain has included photographs of Cherry Blossom in Kyoto in the 2018 version, highlighting its broad visual history as one of the most photographed flowering plants in the world and the subject of the oldest written biological record.

This sense of interconnection between multiple platforms and influences on our attempts to organise
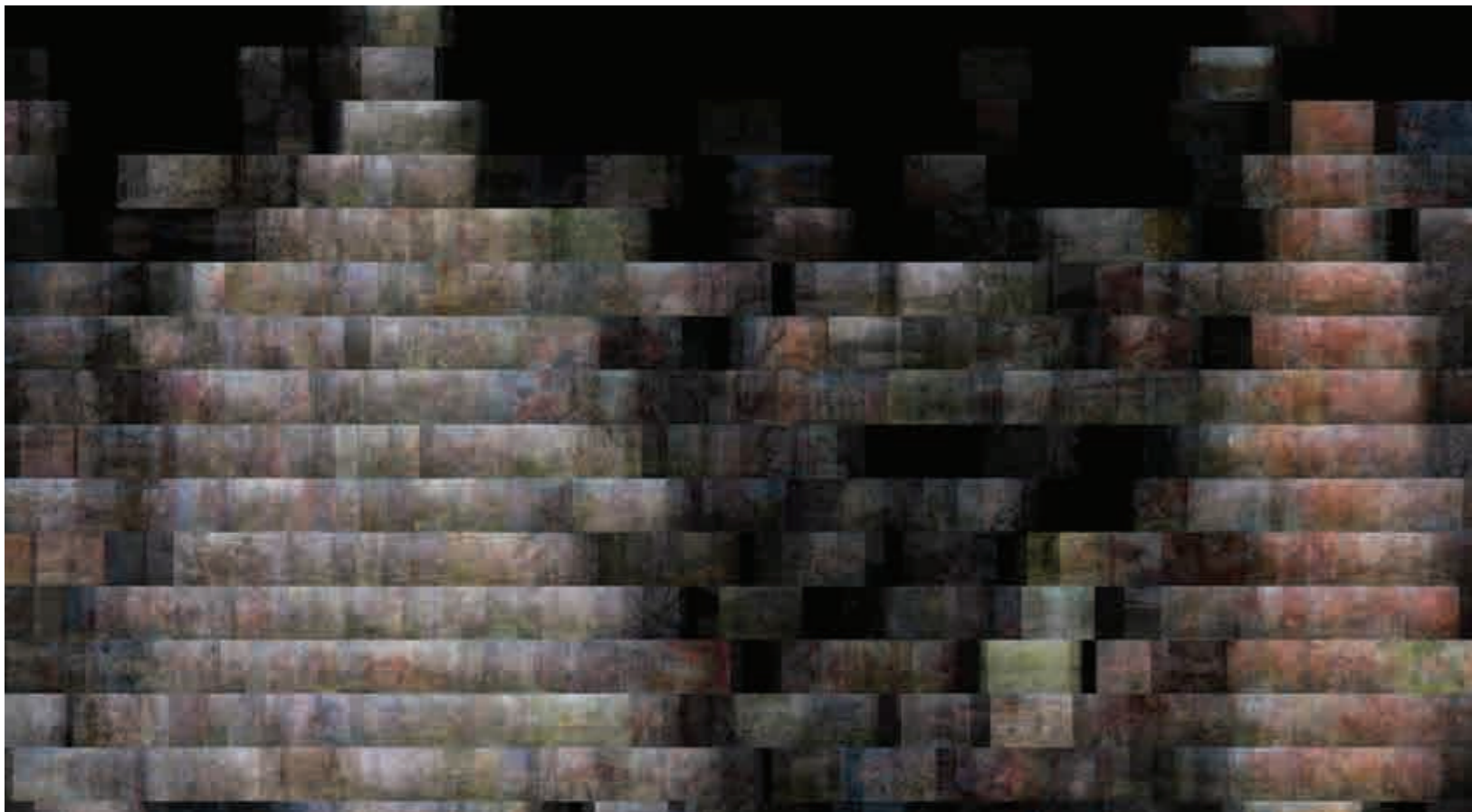
information can also be found in Bill Hart's 'Dialectic Seepage' (2008). Exploring language as both a natural and formal phenomenon, Hart's animation presents it as both 'hard-wired' and creative, capable of being performed by human and machine. Taking the instability of meaning within language as his focus, Hart subjects two quotes expressing opposing views on language (Chomsky and Peck 1987; Harris 1998) to the algorithms of Yahoo's translation program. Translating the words through several different languages and back into English, the translation process animates the instability of language, creating a screen of floating signs that move through different states of cohesion and dissolution. Conveying a sense of how meaning seeps or 'escapes' from language, Hart's animation explores how the translation process destabilises the organised system of language. As we scramble to identify the individual words, we too may feel like translators, attempting to fix meaning to each element and work out how they fit together to make sense.

Hart's 'Prototype for a Philosophical Prosthesis' (2018) proposes a different set of relationships between

Tega Brain, *Keeping Time (Cherry Blossom in Kyoto)*, 2018
print and video (detail)
dimensions variable

language and technology, creating a dialogue between the problem of human consciousness and the algorithms of his writing machine. 'Re-writing' fragments from philosophical texts about consciousness in handwritten script (eg. Ryle 1949; Nagel 1974; Dennett 1991), Hart's 'prosthesis' queries the intelligence of the machine, exploring relationships between machine and human organism, and the boundaries of consciousness. Through the metaphor of a prosthesis, Hart's machine invites such as questions as – how is human consciousness mediated by external influence? Is consciousness only human? And, if we attribute agency to machines, can they be programmed to have consciousness too? The reproduction of fragments of text also evokes ideas about consciousness as the partial expression of the self. If, as Gregory Bateson has argued 'consciousness is necessarily selective and partial' is our consciousness only a part of what we can fully perceive, 'a distortion of the truth of some larger whole'? (Bateson, 1967).

The dynamic relationships between words and technology are also explored in Tricky Walsh's painting series 'Playable Conjunctions' (2018), in which Walsh posits various verbal conjunctions as proposals for speculative thought. Within a rich colour field, Walsh puts the operations of geometry into full-swing, creating multi-

dimensional visual effects and a sense of movement through time and space. Referencing the visual and mechanical histories of pinball machine design, Walsh seduces us into the contained world of the game, where each conjunction offers a possible narrative or sequence of actions required to keep the ball in play. In these works, pinball provides a metaphor for geometry-in-action, and a way of exploring its energetic potential. Through their complex interconnections of colour and line, 'Playable Conjunctions' highlight geometry as a system dependent on the principles of connectivity, and an aesthetic code that produces its own dimensionality. Harnessing the creative potential of geometry, Walsh invites us to play a game of space-time across a unique spectrum of mathematical and mechanical histories.

In a more sculptural framework, Jacob Leary's 'the object compendium (as/sets)' (2018) explores the inner dimensions of objects through six sets of paper stacks contained within six cubes. Generated via algorithmic processes in software programs such as Adobe Photoshop, Leary's objects are ambiguous in

Tricky Walsh, *Playable conjunction 7 (no sooner than),* 2018
gouache on paper (detail)
96 x 76cm (framed)

design, resembling the stratified contours of geological forms but with the precision of high-tech objects. Creating optical movement through the illusion of the infinity mirror, Leary pushes the spatial dimensions of each object into the expanded realm of the mirrored surface – they are finite forms within an infinite area, like the space of a galaxy or a parallel dimension. At one level, Leary's objects seem to refuse any connection with each other, existing as isolated entities within their own territories like abstract cells within artificial environments. At another level, they constitute components within Leary's compendium of spatial knowledge, each object and each box playing its part in a system of inter-objective relations formed from the combined energies of hand and machine.

The sense of containment and circulation of energy between parts, can be found in all the kinetic works in the exhibition. Nadège Philippe-Janon's 'At the Core is Another' (2018) is an animated installation where the interaction between objects and elements is dependent on the careful organisation of energetic forces. Resembling more an assemblage than a natural environment, Philippe-Janon's work is, 'composed of heterogeneous elements that may be human and non-human, organic and inorganic, technical and

natural…where an emphasis is placed on fragility and provisionality; the gaps, fissures and fractures that accompany processes of gathering and dispersing' (Anderson and McFarlane 2011). Exploring concepts of environmental intelligence, the work depends on the operation of imperceptible elements that make it move and breath, creating kinetic patterns and sequences through feedback and re-generation and reflecting ideas of evolution in the title. Through her use of fragments from material culture, 'At the Core is Another' explores human relationships to things beyond their original or designated function. Like Pound's photographs, their significance relates less to their origin and more to how they continue to connect to us and to other things, generating new relationships through which their meanings evolve and their function transforms.

In contrast to the delicate assemblage of Philippe-Janon's work, Ian Burns' 'Circle' (2016) exploits the purpose of everyday objects, abstracting industrial energy for sculptural and kinetic effect. Through the combination of twenty electric rotary fans, an umbrella,

Nadège Philippe-Janon, *At the Core is Another* (detail), 2018 various materials inc. salt, glass prisms, motors, animation, sound dimensions variable

and two inflated latex gloves, Burns' work constitutes a dancing system in its own right, absurdist in tone but playful in effect. Through the interaction between elements, 'Circle' is a system of several contrasts – air creates a sense of both lightness and futility; consumer objects built for purpose are re-contextualised to function only in relation to each other; inflated, levitating latex gloves serve as both a game and reminder of the political handling of human beings and the sanitized practices of industry. Through its sequenced timing system, the durational and spatial dynamics of the work reference circulation processes of various kinds such as goods in a commodity market or air currents between environment and industry, but it is also an object of wonder and curiosity, a mesmerizing kinetic concoction, seductive in its interplay of predictable and unpredictable effects and uncertainty of purpose.

This sense of abstract energy is also explored in Laura Woodward's kinetic sculpture 'Writhe' (2015). Inspired by environmental forms and processes and the fluid dynamics of water, Woodward's sculpture is a hybrid sculpture, blending mechanical and organic elements and displacing the purpose of water from the natural environment. Suspended within the gallery space, the kinetic and acoustic qualities of the work create an

acute sense of activity and rhythm, a self-regulating system working to stay alive. Like Burns' work, the interaction between industrial components is critical to managing the flow of natural elements but there is a sense of material fragility in Woodward's work as water moves through pumps, tubes and vessels, and energy is tentatively shifted and weight is transferred. Like all hybrid forms, the work is busy negotiating boundaries, and performing continuity and responsiveness in a bid to maintain equilibrium. Despite its clean, engineered aesthetic, perhaps what we recognize in 'Writhe's kinesis is a biological rhythm, that like our own, moves through various stages of flux depending on the input and output of energy. In its abstraction however, Woodward registers a level of distance and detachment, perhaps as a way of critiquing our scientific view of natural environments as systems, and the need to look for new ways of connecting to their kinetic force. As with the other works in *Systematic,* 'Writhe' references the 'human' only by proxy, as a connection amongst many others, and one whose definition is also in flux.

Whilst anxieties about the effects of disconnection and isolation may still remain across systematized cultures, a shift in emphasis has perhaps occurred at the macro level away from the panic of the last century, and towards more expansive views on how to approach new processes of change and adaptation. Perhaps, as the works in *Systematic* suggest, this testifies to the emergence of a more advanced critique of systems and the nature of their interactions, leading to a 'systems ethics' that might build on the foundations of Burnham's systems aesthetics and generate new approaches to the 'way things are done'. With this emerges an awareness of the mechanics and complexities of our own actions and connectivity, and not only how we create systems, but are critically implicated in how they work. All of the systems to which the works in *Systematic* refer will continue to evolve across time and space as we continue to work out different ways of understanding our relationships to them, the nature of their interactions and densities, and the complex effects that they produce. *Systematic* is as much a celebration of these complexities as it is a space for witnessing their interactions.

Laura Woodward, *Writhe,* 2015
water, acetal, acrylic, fasteners, motors, (detail)
dimensions variable

Dr Eliza Burke – September, 2018

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Bill Hart, *Prototype for a Philosophical Prosthesis* (detail), 2018
bespoke hardware and generative software
dimensions variable

PATRICK POUND

'To collect is to gather your thoughts through things.
I collect vernacular photographs and other things to
see how they might be found and made to hold
ideas differently.

Instead of taking photographs I buy them on the internet.
I collect according to categorical constraints and search
for apparent alignments and connections. Some things
have nothing in common until you put them together.
My work treats the world as if were a puzzle to be solved.
It seems to say: if only we could find all the pieces we
might solve the puzzle. It's a tragicomic folly of course.'

Patrick Pound, *Small World,* 2007
photographs on paper, (detail)
dimensions variable

TEGA BRAIN

'Keeping Time' is an ongoing series of work made by scraping the internet for images of particular plant species. Vast quantities of images are uploaded to online platforms daily and many of these include observations of other species. Each work in 'Keeping Time' is produced from several thousand photos of Jacaranda, Sturt's Desert Pea, Cowslip Orchid and Cherry Blossom in Kyoto, uploaded to the Flickr database from 2002 to the present day. The results for each species are laid out and composited according to their time stamp. Photographs are arranged into rows according to year, and ordered across each row according to date. This process reveals phenological patterns of the plant species being observed across the annual cycle.

Phenology is the study of the timing of recurring biological events in animals and plants such as flowering, budding and fruiting. It provides a sensitive indicator of the response of the biosphere to a changing climate, with species flowering earlier due to warmer weather.

What is revealed in 'Keeping Time', are patterns of species visibility. Observing the number of photos taken throughout each year, it becomes clear that plants only become visible to us at particular charismatic moments in their life cycles - when a species flowers or when its leaves colour during autumn. The messy nature of online platforms also means 'Keeping Time' is full of seemingly unrelated images of babies, weddings and restaurants. However this noise in the data gives a rich glimpse of the socio-cultural relationships, showing that many of these plants have significance as people's names, the names of places or within festivals.'

Tega Brain, *Keeping Time (Jacaranda)* (detail), 2018
print and video
dimensions variable

BILL HART

'For the past seventy years computers have been teaching us much about what it means to be human, often through their failure to be able to do many of the tasks we take for granted as humans. In recent years though, there has been a surge in the capacity of computers to imitate human capacities in ways that we thought they would never be capable of. Technologies to understand speech, to translate between languages, to read emotion on human faces, to mimic your voice, or mannerisms, or even your handwriting.

But still computers have as yet shown no signs of creative intelligence.

These works explore the use of these new technologies in playful ways to probe the frailties of both humans and machines. Is a machine a more absurd philosopher than a human? Where does the meaning lie in language, and how does it drift and shift through the processes of communication.'

Bill Hart, *Prototype for a Philosophical Prosthesis* (detail), 2018
bespoke hardware and generative software
dimensions variable

TRICKY WALSH

'My painting practice has a focus on hard edge and geometry. These four works expand on an earlier series of paintings that examine both formal and chaotic geometric relationships. The paintings use compositional elements inspired by a broad palette of early twentieth century pinball design through to mechanical devices and both synthetic and non-Euclidean geometries.

'Playable conjunctions' (5 through 8) are definitively speculative, in both aesthetics and content. Each work is individually drafted according to a basic classical compass-and-ruler construction, and uses a fundamental geometric form as its starting point, before introducing colour as an additional dimension to construct discrete idealised architectural forms and optical patterning.

The use of language within each work provides a starting point for a possible narrative or conversation with the viewer. The conjunctions themselves provide a kind of entry for common speculative or science fiction literary tropes. "…Although…" "…Hardly when…" "…No sooner when…" "…Wherever…" Where they may lead is anyone's guess.'

Tricky Walsh, *Playable conjunction 5 (although)*, 2018
gouache on paper
96 x 76cm (framed)

JACOB LEARY

'This work is part of a larger series of papercut-based works exploring the production of pictorial space with algorithmic processes. Fusing the mechanical language of algorithms with subtler handcrafted modes of production, the work aims to produce an artistic vocabulary synthesising the hand and the system — a particular creative collaboration with non-human forces capable of producing aesthetic effects.

The works start as two dimensional shapes or 'territories' but grow into worlds based on patterns and algorithmic systems which inform the artistic process. Underpinning this approach is a fascination with the nature of organization, its different systems and processes.

The foundation for the work is defined by technological processes within programs such as Adobe Photoshop and how these digital tools can be used to create imaginary worlds which can become real. By combining the algorithmic process with an organic or intuitive artistic approach, the works grow into extruding and submerging three-dimensional worlds.

The infinity mirror box elements have emerged as part of new research exploring the idea that objects have a hidden 'withdrawn' depth to their inner life. The boxes produce an inter-objective schema exploring the ways that objects evade definitive meaning'.

Jacob Leary, *the object compendium (as/sets)* (detail), 2018
boxes, mirrors, light and paper
dimensions variable

NADÈGE PHILIPPE-JANON

'Nadège Philippe-Janon draws from science, nature, culture and personal narrative to explore our physical and learned ways of perceiving, with a particular focus on anthropocentric associations with the non-human world. Philippe-Janon's works investigate the imperceptible forces that exist within everyday experiences - gravity, electromagnetic energies, the strange seduction of a certain worn object - to emphasise the interconnected and multi-faceted qualities of our relationships with our surrounding environments, decentring humans from the worlds they construct and inhabit.

Imbued with an awareness of the art-making and exhibiting process, her works are frequently site specific and makeshift, retaining a fragility and transparency that leads the viewer to recognise their coexistence in the space, and invoking a sense of instability and transience within human ecologies. Her creative process explores the possibilities of manipulating physical materials as well as animation, video, light, technology, and sound.

Philippe-Janon's interests have led her across a diverse range of mediums and modes of art making. Her studio acts as laboratory where experiments with materials and mechanisms locate connections and blur lines between heterogeneous elements, between organic and artificial, climate and culture, macro and micro, chaos and control.'

Nadège Philippe-Janon, *At the Core is Another* (detail), 2018
various materials including salt, glass prisms, motors, animation, sound
dimensions variable
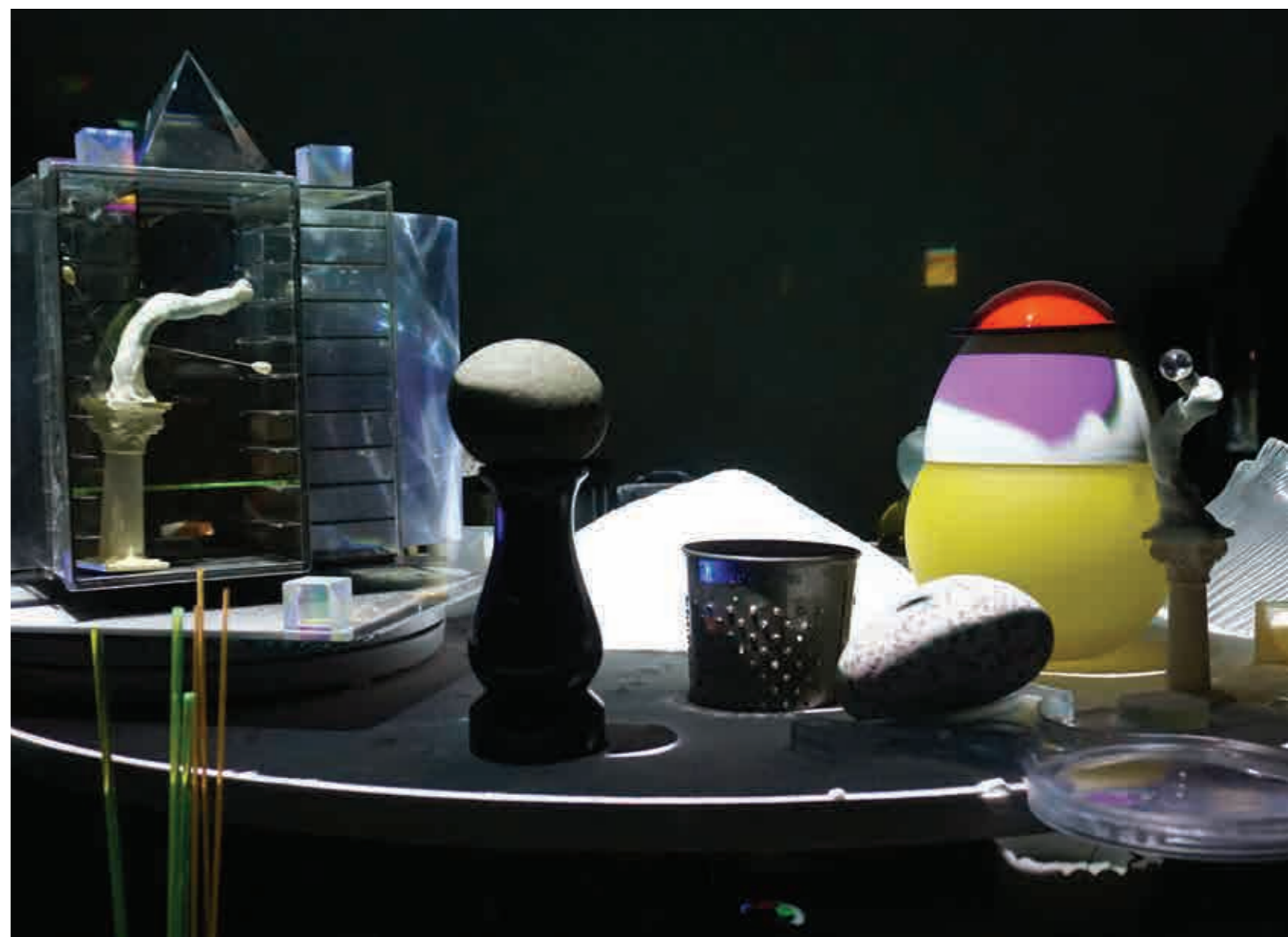
IAN BURNS

'Attempts at spectacle are of interest not for their
capacity to succeed, but rather for the clarity found
in their failures. Satisfaction renders us passive.
Desire heightens the senses. I concur with those
enlightenment-era thinkers who placed curiosity as the
first of all passions.

The richest contemporary sublime is found in
disappointment. It exists in nostalgia for the ability of
the manufactured display to make presentation of
the un-presentable.

I invent processes and forms that subjugate the
expectations and clichés of art viewing to supporting
roles in the creation of forms and systems that privilege
the unique experiences of physicality, investigation and
awareness to be found on that thin line between the
poetic and the ridiculous.'

Ian Burns, *Circle* (detail), 2016
fans, latex gloves, table, air, timing system
165 x 157 x 157 cm

LAURA WOODWARD

'Inspired by Ararat's surrounding landscape, 'Writhe' comprises nine identical mechanical units (each then comprising dozens of small mechanical components) which respond to and affect each other to contribute to the installation's larger ongoing kinetic system. Water pulses throughout the space, flowing, at times changing direction, and in doing so continuing the system's operation.

The installation draws together several strands of enquiry in my work: my ongoing fascination with water-powered mechanisms; the potential of shadows generated by viewers and kinetic components; integrating site-specificity and architectural-responsiveness; and the continual development of the ongoing, circularly-causal systems that drive my installations. 'Writhe's suspended sculptural form generates vast and dynamic patterns of movement which emerge and dissolve as the system continues.

The timelines within 'Writhe' are generated by the movement of water between and within components.

This movement creates changes in the system that speak more of a relationship between gravity, friction and weight than to any sense of measured time. The time it takes for one unit to change state varies from unit to unit, and it is affected by differences in the components. One unit may have more friction; another's pump turns slightly faster; a hose may be a few centimetres longer; a unit may hang in such a way that it tips more readily than another. All these material factors contribute to the duration of processes and cycles in the work.'

Laura Woodward, *Writhe* (detail), 2015
water, acetal, acrylic, fasteners, nylon hose, santoprene hose, motors
dimensions variable

LIST OF WORKS

BILL HART

Title: *Dialectic Seepage*
Medium: Generative animation (software) and digital display
Date: 2008
Dimensions: Variable

Title: *Prototype for a Philosophical Prosthesis*
Medium: Bespoke hardware and generative software
Date: 2018
Dimensions: Variable

IAN BURNS

Title: *Circle*
Medium: Fans, latex gloves, table, air, timing system
Date: 2016
Dimensions: 165 x 157 x 157 cm

JACOB LEARY

Title: *the object compendium (as /sets)*
Medium: Boxes, mirrors, lights and paper
Date: 2018
Dimensions: Variable

LAURA WOODWARD

Title: *Writhe*
Medium: Water, acetal, acrylic, fasteners, motors
Date: 2015
Dimensions: Variable

Created by invitation for Ararat Regional Gallery, *Writhe* was assisted by the Australian Government through the Australia Council, its arts funding and advisory body, with a New Work Grant.

NADÈGE PHILIPPE-JANON

Title: *At the Core is Another*
Medium: Various materials inc. salt, glass, prisms, motors, animation, sound
Date: 2018
Dimensions: Variable

PATRICK POUND

Title: *Small World*
Medium: Photographs on paper
Date: 2007
Dimensions: Variable

TRICKY WALSH

Title: *Playable conjunction 5 (although)*
Medium: Gouache on paper
Dimensions: 96 x 76 cm (framed)
Date: 2018

Title: *Playable conjunction 6 (hardly when, scarcely when)*
Medium: Gouache on paper
Dimensions: 96 x 76 cm (framed)
Date: 2018

Title: *Playable conjunction 7 (no sooner than)*
Medium: Gouache on paper
Dimensions: 96 x 76 cm (framed)
Date: 2018

Title: *Playable conjunction 8 (whenever wherever)*
Medium: Gouache on paper
Dimensions: 96 x 76 cm (framed)
Date: 2018

Patrick Pound, *Small World* (detail), 2007
photographs on paper
dimensions variable

Nadège Philippe-Janon, *At the Core is Another (*detail), 2018
various materials inc. salt, glass prisms, motors, animation, sound
dimensions variable

ARTIST AND CURATOR BIOGRAPHIES

TEGA BRAIN

Tega Brain is an artist and environmental engineer making eccentric engineering. Her work intersects art, ecology and engineering, addressing the scope and politics of emerging technologies. It takes the form of online interventions, site specific public works, experimental infrastructures and poetic information systems.

In recent years she has exhibited at the Victoria and Albert Museum, London, Haus der Kulturen der Welt, Berlin, the Science Gallery Dublin and Eyebeam in New York City. Her work has been widely discussed in the press including in *The New York Times, Art in America, The Atlantic, NPR, Al Jazeera* and *The Guardian* and in art and technology blogs like the 'Creators Project' and 'Creative Applications'.

Tega is an Assistant Professor of Integrated Digital Media, New York University. She is an affiliate at Data & Society and works with the Processing Foundation on the Learning to Teach conference series and p5js project. She has done residencies at Eyebeam Art and Technology Center, New York City, GASP Public Art Park, and at the Environmental Health Clinic, New York University. In 2013 she was awarded an early career fellowship from the Australia Council for the Arts.

IAN BURNS

Ian Burns has had numerous solo exhibitions in venues in the United States, Australia, Spain, Ireland, France and Austria. His work has also been exhibited in major galleries and museums in Germany, the United Kingdom, New Zealand, the United States, Slovenia, Norway, Italy and the United Arab Emirates.

His works are included in major public collections including the Museum für Moderne Kunst, Frankfurt am Main, Germany, the Museum of Contemporary Art, Sydney, the National Gallery of Victoria, Melbourne, the Art Gallery of South Australia, and the Australian Center for the Moving Image as well as many important private collections such as the 21C Museum, Kentucky, USA, the Jumex Collection, Mexico, the Berge Collection, Spain, the Detached Collection, Australia and the Chartwell Collection, New Zealand.

His work has been reviewed and featured in major international art magazines including *Frieze Magazine, Flash Art, ArtForum, Art Review, Sculpture Magazine, Art in America, Modern Painters, ArtNews, The New Yorker* and *Tema Celeste* as well as in major newspapers including *The Sunday Times, The Irish Times, Der Standard, The Age, The Sydney Morning Herald, The Australian* and *The New York Times.*

Ian Burns is based in Queens, New York.

PATRICK POUND

Patrick Pound is a Melbourne-based artist and Senior Lecturer in Art at Deakin University.

In 2018 *Patrick Pound: On Reflection* saw Pound's collection-based works installed with 82 works from Te Papa Tongarewa at the City Gallery in Wellington in a vast palindrome of a display. 2018 also saw *The Point of Everything* collection-based intervention as part of the Adelaide Biennial of Australian Art at the Art Gallery of South Australia. In 2017 the National Gallery of Victoria staged *Patrick Pound: The Great Exhibition,* a major survey of Pound's collection-based works, including interventions with the collections of the NGV across the entire ground floor of the NGVA (Federation Square). As part of Melbourne Now (2013), *The Gallery of Air* was an installation at the NGV of hundreds of things each of which held an idea of air, and is now in their permanent collection.

Pound has also been included in numerous group exhibitions including *The Photograph and Australia,* Art Gallery of New South Wales, Sydney, 2015; *Melbourne Now*, National Gallery of Victoria, Melbourne, 2014; *Episodes - Australian Photography Now,* Dong Gang Photography Museum, Korea; *The Small Infinite*, John Hansard Gallery, UK, 2014; *Inside Running,* Fremantle Arts Centre (2013); *Liquid Archive*, Monash University Museum of Art, 2012; *Present Tense*, National Portrait Gallery, Canberra, 2010; and *Photographer Unknown,* Monash University Museum of Art, Melbourne, 2009.

His work is held in numerous public and private collections including National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales, Art Gallery of South Australia, Te Papa Tongarewa, Auckland Art Gallery, and the Dunedin Art Gallery. Pound is represented by Station, Melbourne, Darren Knight Gallery, Sydney, Hamish McKay Gallery, Wellington and Melanie Roger Gallery, Auckland.

BILL HART

Bill Hart is Head of Discipline, Art and Lecturer in Time Based Media at the University of Tasmania's School of Creative Arts where he teaches and lectures in topics around moving image, animation and interactivity, and the general problem of how to make art with technology. He studied physics and mathematics and later visual art at the University of Tasmania. He has explored the uses and applications of computing for over 30 years in theoretical physics, oceanography, system and network design, scientific visualisation, digital imaging and software art. As an artist he works through a deep engagement with technology to explore the application of new technologies to the visual arts through digital image making, robotic drawing, animation with generative systems. He believes art can be both serious, complex and philosophical, but also accessible, sensuous and engaging.

TRICKY WALSH

Tricky Walsh works both collaboratively and in a solo capacity. Their* projects focus on both spatial and communication concerns and while they use a diversity of media (architecture, painting, drawing, sculpture, installation, sound, film, comics, radio) it is foremost the concept at hand that determines which form of material experimentation occurs within these broader themes.

They have been awarded a Qantas Foundation Art award and won the 2009 Hobart Art prize for their sculpture *The Wasp project*. They have been commissioned to make works for Monash University Museum of Art, the Tasmanian Museum and Art Gallery and the privately funded Detached Cultural Organisation and were included in the 2013 Mona Foma festival, organised by the Museum of Old and New Art. They have been a recipient of Australia Council and Arts Tasmania funding, and have undertaken residencies in London, New York, Jogjakarta and Paris and China. They are represented by Bett Gallery, Hobart, Tasmania, and MARS Gallery in Melbourne and have exhibited extensively throughout Tasmania, Australia and overseas.

*Tricky Walsh is a non-binary artist whose preferred pronoun is 'their'.

JACOB LEARY

Jacob Leary is a multi-disciplinary artist with a practice spanning a range of mediums including painting, sculpture, prints, video and installation. His recent creative outputs emerge from his current PhD research (University of Tasmania) and its particular focus on 'object essences' as outlined by aspects of speculative realism. His research into the ontological foundations of the 'as-structure' of art has produced a logic with which to see art objects as a manifestation of an alien presence with their own form of agency, a contingent and contradictory force.

In 2018, Leary was highly commended in the Glover Prize for landscape painting and commissioned to produce *Paint Dreamz* for Moonah Arts Centre Haveago gallery, and a new body of work for Melbourne Art Week as part of *Subterrain - The Organic Sublime in Contemporary Practice*. In addition to *Systematic* and a solo show, *Very* (Private Projects) in 2018, Leary's work will appear in *The Field Revisited (still)* at Contemporary Art Tasmania. In 2017 Leary presented his second solo show *Something Terrain* at Flinders Lane Gallery and has recently undertaken a range of commissions through Arts Tasmania and Mona Foma. In 2016, Leary exhibited in *Brainstorm* at the Tasmanian College of the Arts as part of DarkMofo and at Contemporary Art Tasmania as part of their 'Artist to Artist' program. Leary has won numerous awards for his work, including the John Fries Memorial Prize (2012), a national award for emerging visual artists and he was a finalist in the Redlands Art Prize (2016). He has been the recipient of multiple grants including a Contemporary Art Tasmania Studio in 2012 and an Australia Council grant for emerging artists in 2013. Leary's work has been collected by Artbank, University of Tasmania, Justin Art House Museum, RACT Collection, Tasmanian Government, Islington Collection and Ormond College. He is represented by Flinders Lane Gallery (Melbourne) and Private Projects (Hobart).

NADÈGE PHILIPPE-JANON

After commencing her studies in Environmental Science, Nadège Philippe-Janon went on to study Fine Art at the Queensland College of Art and received First Class Honours at the Tasmanian College of the Arts. Since then she has been awarded numerous grants and residencies including a Marie Edwards Traveling Scholarship to support self-directed research at the Citè International des Arts, Paris, and an Asialink grant to create new work and conduct research in Hokkaido, Japan.

In 2018 Nadège was awarded a Claudio Alcorso travelling scholarship to participate in an intensive residency exploring sustainability with SOMA in Mexico City. Recent exhibitions include: *Mock Sun* Contemporary Art Tasmania (2017), *Real Life Fantasies,* West Space VIC (2017), *New Alchemists*; touring – Salamanca Arts Centre, TAS; University of Queensland Art Museum, QLD; Devonport Regional Gallery, TAS; Flinders University City Gallery, SA (2017/18), and *Sound Traces,* Tenjinyama Gallery, Japan (2016). Nadège was the 2017 recipient of the *Shotgun* program, a partnership project between Contemporary Art Tasmania, Detached Cultural Organisation, and the Museum of Old and New Art (Mona).

LAURA WOODWARD

Laura Woodward lives and works in Melbourne, Australia. She has been creating sculptural kinetic installations for several years, exhibiting in solo and group exhibitions throughout Australia. Woodward's works focus on the potential of system-based kinetic installations which develop through the inter-receptive relationship between materials, movement, time and the artist's hand.

Solo exhibitions include *Resonate*, Airspace Projects, Marrickville and Stockroom Gallery, Kyneton, 2016; *Writhe,* Ararat Regional Gallery, Victoria, 2015; *Introverted,* Margaret Lawrence Gallery, Southbank, Melbourne, 2013; *The Saltus* at Place Gallery, Richmond, Melbourne, in 2011; and *Underwing,* Linden Centre for Contemporary Arts, St Kilda, Melbourne in 2010. Completed public commissions include *Voices* at Craigieburn Central Shopping Centre, and *Murmer* at Docklands, Melbourne, both in collaboration with Jem Freeman.

Woodward's work has been recognised through numerous grants, prizes and exhibitions including an Australia Council Emerging Artist New Work Grant in 2010 and Australia Council Mid-Career Artist New Work Grant in both 2013 and 2014. In 2018 her work was shortlisted and exhibited in the international Aesthetica Art Prize in York, UK. Woodward teaches Sculpture and Spatial Practice at the Victorian College of the Arts. She owns Ironside Studios and co-owns the design and fabrication business Like Butter in Melbourne.

DR ELIZA BURKE - CURATOR

Dr Eliza Burke is an independent curator and writer based in Hobart. Her work is fuelled by an interest in the creative potential of hybrid and collaborative forms across the arts and sciences, and inter-disciplinarity as both a concept and practice. She holds a PhD in Comparative Literature and Cultural Studies (2004) and an MFA in Art Theory (2015) and has held a variety of project co-ordination, research and teaching roles across the arts, social sciences, health and education sectors. Solo-curated exhibitions include *Full Void* (Tasmanian Museum and Art Gallery, 2017), *Ghost Biologies* (Contemporary Art Tasmania, 2016) and *Trace* (Rosny Barn and Schoolhouse Gallery, 2010) with other recent curatorial roles in *Broken Bodies* (Plimsoll Gallery, 2017) and *Tempest* (Tasmania Museum and Art Gallery, 2016). Her critical writing includes catalogue essays and articles, reviews and essays in publications such as *Artlink, Art Guide Australia, Feminist Media Studies,* and *Australian Feminist Studies.* She currently teaches, researches and curates in the interdisciplinary field of Arts and Health at the University of Tasmania.

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IMAGE CREDITS
Tega Brain: Courtesy of the artist.
Ian Burns: Courtesy of the artist and Anna Schwartz Gallery, Melbourne.
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Bill Hart: Courtesy of the artist.
Tricky Walsh: Courtesy of Bett Gallery, Hobart and MARS Gallery, Melbourne.

Jacob Leary: Courtesy of the artist.
Nadège Philippe-Janon: Courtesy of the artist.
Laura Woodward: Image by Laura Woodward and Jem Selig Freeman, courtesy of the artist.

CURATORIAL ESSAY
Dr Eliza Burke

ARTIST STATEMENTS AND BIOGRAPHIES
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