

NIEA EXPERIMENTAL ARTS CONFERENCE 2011 POSTGRADUATE CONFERENCE ABSTRACTS & BIOGRAPHIES

DAY ONE: WEDNESDAY 17 AUGUST

KEYNOTE

TERRY SMITH

Experimentality: Theories and Practices

A recent conference at Lancaster University (UK) addressed a number of questions of pressing relevance (July 2010). Some of them may be rephrased for our purposes as follows.

Is experimentality becoming a key trope of contemporary society? Is it taking new forms, and if so with what implications?

How do notions of experimentality intersect with other conceptions of change in contemporary societies, such as societal reflexivity, postmodern liquidity, globalizing capitalism, decolonial transition, cosmopolitanism, complexity and contemporaneity?

What can we learn from the differences between the modes of experimentality operating within science, the arts, politics and the wider culture?

This paper will take up these issues with special reference to ideas of experimentality as they have inspired the work of artists and theorists in Australia and elsewhere, and how they might continue to do so.

BIOGRAPHY

TERRY SMITH, FAHA, CIHA, is Andrew W. Mellon Professor of Contemporary Art History and Theory in the Department of the History of Art and Architecture at the University of Pittsburgh, and Distinguished Visiting Professor, National Institute for Experimental Arts, College of Fine Arts, University of New South Wales. He is the 2010 winner of the Mather Award for art criticism conferred by the College Art Association (USA), and is the 2010 Australia Council Visual Arts Laureate. During 2001-2002 he was a Getty Scholar at the Getty Research Institute, Los Angeles, and in 2007-8 the GlaxoSmithKlein Senior Fellow at the National Humanities Research Centre, Raleigh-Durham. From 1994-2001 he was Power Professor of Contemporary Art and Director of the Power Institute, Foundation for Art and Visual Culture, University of Sydney. He was a member of the Art & Language group (New York) and a founder of Union Media Services (Sydney). He is the author of a number of books, notably *Making the Modern: Industry, Art and Design in America* (University of Chicago Press, 1993; inaugural Georgia O'Keeffe Museum Book Prize 2009); *Transformations in Australian Art*, volume 1, *The Nineteenth Century: Landscape, Colony and Nation*, volume 2, *The Twentieth Century: Modernism and Aboriginality* (Craftsman House, Sydney, 2002); *The Architecture of Aftermath* (University of Chicago Press, 2006), *What is Contemporary Art?* (University of Chicago Press, 2009), and *Contemporary Art: World Currents* (Laurence King and

Pearson/Prentice-Hall, 2011). He is editor of many others including *In Visible Touch: Modernism and Masculinity* (Power Publications and the University of Chicago Press, 1997), *First People, Second Chance: The Humanities and Aboriginal Australia* (Australian Academy of the Humanities, 1999), *Impossible Presence: Surface and Screen in the Photogenic Era* (Power Publications and the University of Chicago Press, 2001), with Paul Patton, *Jacques Derrida, Deconstruction Engaged: The Sydney Seminars* (Power Publications, 2001, Tokyo: Iwanami Shoten, 2005), *Contemporary Art + Philanthropy* (University of NSW Press, 2007), and *Antinomies of Art and Culture: Modernity, postmodernity and contemporaneity* (with Nancy Condee and Okwui Enwezor, Duke University Press, 2008). A foundation Board member of the Museum of Contemporary Art, Sydney, he is currently a Board member of the Andy Warhol Museum, Pittsburgh. See www.terryesmith.net/web/

EXPERIMENTAL IDENTITY/AUDIENCE

CHRISOULA LIONIS

Reaching the Punchline: Humour as National Narrator

The Israel-Palestine conflict is one of the undoubtedly great wars of representation within our age, raising critical questions about the narration of experience and the production collective identity. In global views of this conflict, Palestinians have often found themselves confined to telegenic representation where their voice and experience are at once, writ large yet ultimately fragmented and alienated by sound byte form and news headlinecopy. In spite of this, a number contemporary Palestinian artists are currently gaining recognition whose works serve to destabilise conventional representations of the Palestine/Israel conflict.

This paper will discuss the work of artist Emily Jacir and the films of Elia Suleiman, focusing on the way these works open the passage for an alternative narration of the Palestinian national narrative. Drawing upon the history of Palestinian cultural output, this paper will elucidate the role of art and film in the construction of a new Palestinian identity and national construction, This construction of 'Palestinianess' will be discussed a having two important roles - the first to create a cohesive national understanding for Palestinians, and the second to function as a cultural export of Palestinian visibility globally.

Drawing on Jacques Ranciere's conception of the distribution of genres, my paper will discuss the deficiencies of past Palestinian cultural output, to show how more recent artists and film-makers employ a distinctively Palestinian cultural humour in their work as the means to create an innovative and experimental form of national narration. Departing from didactic national narrations of the past, the work of Emily Jacir and Elia Suleiman reveal a unique potential for humour to renegotiate the boundaries of national identity whilst forging a radically experimental form of national narration and nation building.

BIOGRAPHY

Chrisoula Lionis is a PhD candidate at the Centre for Contemporary Art and Politics, UNSW. Completing her undergraduate degree with honours in Art Theory at the College of Fine Arts, UNSW in 2006, Chrisoula maintains an active interest in contemporary art centred on postcolonial studies, trauma and memory studies and humour. Her PhD thesis, entitled *Disoriented Laughter*, locates its focus on the relationship between collective trauma and ethnic humour.

NEIL BRANDHORST

Make Perceive: Perception as Pattern Recognition

My interest in understanding our human capacity to experience has led to phenomenological installations and sculptural projects that deliberately explore our perceptual limits and capabilities. This paper will explore my audience's response to my most recent project entitled, 'Horizon', an installation that challenges the viewer's passive and familial methods of perceiving through the use of an illusion.

'Horizon' presents viewers with a false horizon, created by shining a horizontal plane of light through a dark smoke filled room. As the audience navigates the space this false horizon imperceptibly tilts from front to back and from side to side. Naturally viewers remain perpendicular to the horizon, a horizon that appears to be static, but is in fact moving. This causes the normally homogeneous vestibular, proprioceptive, and visual sense data to conflict and confuse the viewer. In this way the viewers, through a personal experience, are acquainted with the automatic and non-conscious biological processes that underlie their response to the environment. Forcing them to resort to a conscious and enactive exploration of their environment.

This is a transdisciplinary approach to aesthetics based on scientific theory and tested through my audience's personal experience with the artwork entitled 'Horizon'. This paper will propose that experiences are dependant upon a perceptual system that derives 'meaning' from the patterns established through previous experiences. It will reveal how new and perplexing experiences allow us to establish new perceptual patterns, so that successive reencounters with similar situations are no longer consciously and actively perceived, but become part of our unconscious and automatic perceptual language.

BIOGRAPHY

Neil Brandhorst is a PhD candidate at the College of Fine Art in Sydney, Australia. He received his Bachelor of Fine Arts Degree in Sculpture from the Alberta College of Art and Design in Calgary, Canada. He lived in rural Alberta, Canada for 28 years before moving to Sydney in 2006. His recent phenomenal sculptures and installations challenge the automatic and often-unconscious process of perception, and encourage a conscious and active exploration of the environment.

JEONG GREAVES

Visual Symbols in the Deployment of National Identity: The Statue of Liberty in American Political Memory

The Statue of Liberty simultaneously represents individual freedom and collective identity; both acceptance and xenophobia; total political and cultural exceptionalism, as well as the unbreakable bond with the opposite side of the Atlantic. The Statue is at once the perfect republic and the empire in denial. Lady Liberty is “not like the brazen giant of Greek fame”, and at the same time it is impossible to ignore that she is both Libertas and Helios. She is utterly historical- and yet the iconography of the Statue of Liberty undeniably incorporates a myth of historical autonomy, and is inextricable from the development of American exceptionalism. The Statue’s symbolic value served as an integral component in the early assertion of national identity, and continues to shape, as well as be shaped by, the international image of American political identity. The writing of the Statue’s meaning can be identified in the examination of the state of its symbolism immediately following its erection in 1886, and in the conspicuous branding present in the use of the Statue as backdrop for both Ronald Reagan’s Labor Day speech in 1980 and George Bush’s speech on the first anniversary of September 11. It is possible to suggest that the ‘original’ sentiment present in the Statue of Liberty as monument is not merely one that is continually deployed throughout history as a distinct image of America and American identity, but rather that it is continually reconstructed over time. Due to the statue’s historical nature, however, this is tantamount to the rewriting of the historical image of America as well as the imaging of contemporary identity. Thus, in an enquiry into the deployment of the Statue of Liberty as visual symbol, there is scope for the exploration and critique of American exceptionalism and of the discrepancy between representation and reality in the making of national identity.

BIOGRAPHY

Jeong Greaves is currently engaged in research at the College of Fine Arts, UNSW. She has completed a Bachelor of Art Theory from the same institution, and is affiliated with the Centre for Contemporary Art & Politics. Her research is presently focused upon the role of the mythologising of monuments and political figures in the construction of national identity, as well as the manipulation of political memory through imagery.

EXPERIMENTAL FRAMING 1

ANDREW NEWMAN

The Poetics of Content Analysis

The question or questions which have to be asked are: “What types of knowledge are you trying to disqualify when you say that you are a scientist? What speaking subject, what discursive subject, what subject of experience and knowledge are you trying to minorize when you begin to say: ‘I speak this discourse, I am speaking a scientific discourse, and I am a scientist.’ What theoretico-political vanguard are you trying to put on the throne in order to

detach it from all the massive, circulating, and discontinuous forms that knowledge can take?" (Foucault 2003)

The recent conception of art as research within academic institutions has been problematic. As Adam Geczy noted, art is not research, art is art. He states that this 'is not some gratuitous solipsism, for it recognises the discourses about what art means, which are a whole lot more venerable, productive and accurate than the definition that art is research' (Geczy 2009). Framing art with the term research, a term that has been, perhaps unjustly, bound by a scientific method that requires the acquisition of new knowledge through observable, empirical and measurable evidence (Newton 1687), conceptually limits the unique ability of art to transcend boundaries of discourse. Despite this, the propagation of a 'research culture' within universities has compelled the art colleges subsumed by these academic institutions to adopt the terminology. Although the introduction of this terminology within the art college may have been instigated primarily by financial incentives, it cannot and should not be carelessly discarded as nought but the necessary newspeak required to function within the institutionalised art realm. Research provides a new operative mode in which artists can practice, and is best approached as a new medium that artists can use, rather than an all encompassing framework that artistic practice should be subject to. Art itself already is a thoroughly tested all encompassing framework. Geczy is correct to proclaim that art is not research, it isn't. Yet research can be art.

This paper explores how typical research methods adopted from the social sciences can be used poetically within an artistic practice. It investigates how poetic devices such as hyperbole, euphemism, metaphor, allusion and metonymy can be used within the empirical research methods of content analysis to create conceptual art.

BIOGRAPHY

Andrew Newman is an artist and researcher. His performative art practice poetically utilises methodologies from the communication sciences to examine value construction in contemporary culture. He is currently researching the application of Joseph Beuys' concept of social sculpture to economic markets and is exploring the existential elements of the economic theory of Andre Gorz. He is currently undertaking his PhD at the University of New South Wales.

JOSHUA HARLE

The Archivist and the Artist

Latour's declaration of the Experimental Age suggests we are in an era of experimentation beyond the laboratory. This paper suggests a bifurcation of the experimentation defining the contemporary world, informed by Michel de Certeau's account of the tactical and strategic, into inventive and analytical experimentation. It positions analytical experimentation as extending the

laboratory out into the world, using a collection of rationalizing technologies that translate the world into something indexable and archivable, closely following de Certeau's account of the mechanisms of the strategic: [T]he eye can transform foreign forces into objects that can be observed and measured, and thus control and 'include' them within its scope of vision. The creative arts, around an exploration of the poetic and metaphorical, are identified as predominantly tactical practices of inventive experimentation. This paper extends an analysis of a shifting perception of geographical and anthropological space through technologies of mediated space.

Augmented Reality (AR) is an emerging field of technology that provides computer-mediated views of the world, via Internet-enabled mobile devices. In contrast to Virtual Reality, which attempts to create an entirely simulated reality, AR is a "Mixed-Reality environment", which offers an augmentation of the real world. AR systems sit within a wider class of technologies that bring the collaborative data-sharing model of Web 2.0 into the physical world, and which are becoming more pervasive as location-aware mobile phones gain ubiquity. The process of translating geographical and anthropological space into an digital abstract representation homogenises and rationalises our world, bringing it into the control of strategic territory. The paper focuses on the author's critical spatial practices – in particular the Herein series of installations - which attempt to generate tactical, inventive experimentation within an Augmented Reality platform; a medium that predominantly operates in strategic experimentation. In doing so it explicates issues New Media artists may have engaging with systems optimised for strategic processes, and frames an awareness of these difficulties.

BIOGRAPHY

Joshua Harle is a PhD candidate working between School of Design, COFA , and the Faculty of the Built Environment, UNSW . He is a member of the Real-time Porosity lab, directed by Professor Richard Goodwin and Russell Lowe, researching Phenomenology and Politics of Space.

BILJANA JANCIC

Art as Prop (Proposition, Proposal, Property)

...actual moving peopled events like the play... are comparable as much to a lab experiment activity as to other art. John Latha

The prefix 'prop' can be considered as a stand-in for the triad of connected ideas: proposition, proposal and property, all of which position art in the realm of experimental contingency. The abbreviation 'prop' refers colloquially to 'theatrical property,' or an object which is used to aid a dramatic performance. In itself the object is not as important as the dramatisation and action which it enables. Taking its cue from this notion, this paper will contemplate the position of art as an arena in which 'reality' can be called into question through negotiation, staging and performativity.

Following the now famed assertion of Walter Benjamin that mechanical reproduction destroyed, for better or worse, the aura of the artistic object, I

will consider the 'aura' of art that now surrounds not the artistic object but the event of art. As the Fluxus artist John Latham pointed out in the quote above, the event of art is a space for setting in place conditions for an experiment, which will produce unpredictable images and conclusions. The production of art which takes mystique out of the art object instead turns the art object into a prop that is an arrow which points beyond itself. What is important in the experiment of the artistic event is what this arrow points to.

The politics of the artistic event will be contextualised through the writings of Boris Groys, Brian O'Doherty and Robert Morris. Further, I will consider the implications of these ideas for artistic practice through discussing my own practice. My most recent has involved appropriating vernacular design and rendering, otherwise useful design, functionally suggestive but use-less. In removing the functionality of technologies such as lasers, aluminium flashing, barrier tape and industrial garbage bags my aim has been to experiment with the formal potential of these materials in order to create a stage or a scene that anticipates un-proscribed action from un-knowing actors (audience.)

BIOGRAPHY

Biljana Jancic is a Doctor of Philosophy Candidate in Visual Arts at University of Sydney- Sydney College of the Arts.

EXPERIMENTAL FIELDS

AARON BURTON

The Distance of a Whisper: notes from the field, Sri Lanka 2011

In the late 1970s my mother and father made a series of anthropological films in Sri Lanka. Three decades, a civil war, and a 'post-colonial' review later, I decide to attempt my own filmmaking in Sri Lanka.

I hear my mother was born Sinhalese in a past life. Four women, some fishermen, and a group of dancers were her 'subjects', and mates. What has become of Them? Their children? Are They, like Me, morphing through heredity?

This paper explores the conceptual significance of provenance in experimental documentary, as it influences my own ambitions to produce a new Sri Lanka series. Reaching the half-way point of my field research these notes from the field reflect on my progress and reconsider my hypothesis.

BIOGRAPHY

Aaron Burton is a documentary filmmaker, photographer, and emerging visual artist. Over the last few years he has been specializing in combining digital photographs and video into personal documentary narratives. His work intends to traverse the boundaries of documentary, visual anthropology, and video art.

Aaron holds a first class honors degree in documentary photography from Queensland College of Art, Griffith University. In 2009 he was awarded the inaugural Jeremy Hynes Award by the Institute of Modern Art, Brisbane, for his body of video-based documentaries. Aaron is currently a candidate of the Media Arts PhD program at the College of Fine Arts, University of New South Wales.

LISA JANE HARMS

'conversations in ellipsis: an exercise in affect & association, or, time & (e)motion studies, or, things unsaid'

Conversations in ellipsis is an experimental curatorial project that will be staged across several venues mid 2012 as part of the SASA Kaurna gallery exhibition program. The project examines the lingering after-affect that an art-work, an image, an object, or a word may exert, as well as the potentially generative nature of its mis-translation, or transformation in the material, or materialised language of critical and collaborative creative engagement. Each curated work/text has been chosen and will be developed through an extended process of call and response as part of an accumulating 'material conversation'. The resulting installation will disperse from the Kaurna gallery into related off-site satellite works, with accompanying textual artefacts that require time and the recall of the viewer, incorporating a sense of loss and recovery into the fabric of the experience. The works will suggest the fragility of the territorial boundaries between self and other, self and environment: allegorising the contours of the body with the collapsed ruins of medieval fortifications. Satellite installations will displace and mirror a sense of environmental vulnerability, depicting the greenest of captured and dissipating landscapes, the most beautiful of natural details in modular painting collages, jewellery, sculptural and video installations: each an intimate expansion of domestic, or personal memory into (impossibly) verdant recalled or imagined landscapes suspended in time like a held breath.

The paper will present visual and textual fragments drawn from this developing experimental project and consider them in light of recent Deleuzian scholarship, exploring the poetic and political implications of 'the virtual' as it arises... sensually, silently... in the spaces between 'things'.

BIOGRAPHY

Lisa Jane Harms is an artist/writer, currently a doctoral candidate with the University of South Australia and a senior lecturer at Adelaide Central School of Art. Over the past ten years I have presented installations (in collaboration and as curator) in a diversity of architectural sites...recently experimenting with participatory projects, online spaces and mobile devices.

JULIA FEATHERSTONE

Beneath Horizons: Psyche and the Australian Desert.

My desert experiments and video installations map transient shadowlines across the desert floor enabling exploration of the 'desert as void' and the

'desert as disappointment' in the Australian psyche. By experimenting with the desert floor, my work disrupts and subverts Western visual habits of linear perspective, with its vanishing point and horizon line. Linear geometry shrinks rectangles to points and trapezoids; and provides clues of relative distance and size in Western art and architecture.

What happens when these visual clues are missing, or rendered minimal in the frame? Gibson's Compass was created in the southern salt lakes of the Simpson Desert during the 2010 rains. A trapezoid table was carried across a flat, soggy saltpan, leaving behind deep footprints, as the table shrinks on screen. In 1874, explorer Gibson offered to search for water. He took the expedition leader's compass with him, but did not know how to use it! Gibson was never seen again. The Gibson Desert is named in his memory. This work symbolizes Australia's psyche and attitude to the desert. Shadow of the Flesh is a stopframe installation of my shadow crossing five desert sites, as I walked from Lake Eyre in the east, to Lake Disappointment in the west.

These two salt lakes are significant in the Australian psyche because both white discoverers, John Eyre and Frank Hahn, found the lakes dreary and cheerless and were disappointed at not finding water. Desert Triad is a photographic triptych series showing 3 perspectives from a particular spot in the landscape. The first perspective is a wide shot of the landscape, to just below the horizon line. The second perspective looks directly at the ground, with my boots in frame. The third perspective is a macro ground view, from my boot's perspective. These multiple perspectives of the landscape deleting the sky and horizon, challenge Western linear perspective landscape art and photography.

BIOGRAPHY

Julia Featherstone was the photographer and illustrator for *Don Dunstan's Australia*. For this publication she visited the Pitjantjatjara settlements of Amata and Ernabella. She went on to be the first female photographer at the Sydney Morning Herald. In 2007 she completed her Masters of Art and is currently undertaking her Masters of Fine Arts at COFA.

EXPERIMENTAL TECHNOLOGY 1

MEGG EVANS

Semi-Living Architecture: where architectural imagination meets biological possibility

Semi-Living Architecture, a PhD research project I am completing at RMIT with the aid of a residency at SymbioticA in Perth, concerns itself with the application of biological techniques, insights and materials in the creation of 'semi-living' architecture. It is informed by the work of Ionat Zurr and Oron Catts and their "Semi-Living Worry Dolls" (2000) and "Victimless Leather Jacket" (2004) which brought tissue culture techniques to art. For this project, however, I am interested in considering the possible opportunities, and problems, that might occur when the architectural arts have access to biotechnologies.

To a degree this project knocks on the door of science fiction, and the project will take up some formal residence in this area, however the project work performs two pivotal tasks – firstly to make real the actuality of the fictional possibility, and secondly, to provide a canvas for the critical reflection and analytical interpretation of the work in light of the burgeoning biotechnological era. It intends to bring public awareness, through exhibition and publishing, to developments in biotech materials and design products, the issues surrounding the patenting of life and what implications this may have on society and culture, and the ethical concerns biological development within the field of architecture may have on the globe and our biosphere.

Although I am in the shallows of this project (still within my first semester), I hope to present some interesting points, share my research, and hear from others who are working with experimentation, design and art as part of their creative practice. I ask you to give me that opportunity.

BIOGRAPHY

Megg Evans, a Masters graduate of RMIT, is currently researching her PhD on Semi-Living Architecture in Melbourne and at SymbioticA in Perth. She has been an educator in design for both RMIT and Monash Universities for the past 9 years and has taken up projects and collaborations in both Australia and Europe. Her scholastic interests have seen her publish in the areas of spatial poetics, the psychology of space, social theory and the responsibility of architecture, and more recently the perplexities of biotechnology on design and design ethics.

GRACE KINGSTON

Bodies in Flux

My practice congeals at the point where bodies encroach on technology and investigates the new aesthetics produced from a culture operating on an increasingly cyber-based identity. Responding to the last decades of Posthumanist discourse, I invert the notion of the Cyborg, i.e. a body modified by the addition of technology, and consider instead how the body doctors and influences technology itself.

I will discuss my body of work produced in the last twelve months, the first year of my MFA candidature and the influential texts that informed their production, namely N. Katherine Hayles' *How We Became Posthuman*, Victoria Pitts' *In the Flesh: the Cultural Politics of Body Modification* and Fiona McGregor's *Strange Museums*. The discussion of my practice will focus on my findings from a recent piece performed at *Plump Gallery*, Enmore where I investigated how much of my own blood it would take to permanently damage an iPhone. *Bloody Machine* is an endurance performance piece where I was cannulated with a lead from a vein in my arm that 'plugged into' the iPhone. The aim being: as I bleed, the device sustained damage to its hardware and I weakened from blood-loss, creating a race to see who passed-out/shut-down first. I will also provide an overview of my non-

performance pieces exploring the notion of embodiment and disembodiment: *Disembodied Bondage* and *Embodied Facebook*.

BIOGRAPHY

Grace Kingston is a conceptual artist based in Sydney. She primarily works within the realm of painting and multi-media installation, including soft sculpture, photography and painting. Thematically her work is based around notions of the flesh and abstractions of the body, specifically at the arena where the online body and the modified one compete for attention. She is currently a Masters of Fine Art candidate at COFA.

TYNG SHIUH YAP

Refigure : Experimentation in the rehabilitation of body functions for Augmented Reality

Conventional use of the body appears to reaffirm the idea that the body structures or filters perception of the world, with its single-fronted vision and bipedal frame. However, when the circumscription of the body is expanded, perception alters accordingly; just as the body re-adapts itself when conditions in the environment change. We know the body has certain flexibility or plasticity for expansion and refiguration. The body constantly actively refigures itself to enable actions. Perception as such does not begin and end with the body, rather it is a contiguous process between the body and the external.

Using Augmented Reality as experimental platform, the malleability of screen materiality is employed, to explore the potential of a trans-spatiality between the embodied screen space and the actual space. So as to conceive environments that are not bounded by the physical laws and structures that the body is accustomed.

This paper discusses the conception of perception and body function as reconfigurable and porous, and explores the body capacity to adapt and inhabit such altered environments.

BIOGRAPHY

Tyng ShiuH Yap is a PhD candidate at COFA UNSW. Her research is focused on the augmentation of perception in spatial navigation, and the resultant altered logic of movement and spatio-temporality. She will be discussing the notion of an "Augmented Movement Vision" in a paper presentation this September at the International Symposium of Electronic Art - ISEA2011.

EXPERIMENTAL FRAMING 2

BETTINA BRUDER

Betwixt and between – work in progress presentation

The ongoing discourse and interest to define and sharpen terms and definitions underpin the role of the experiment in creative practice. The discourse proves the hypothesis and my observation that we encounter a diffusion of perceived orders and structures. Boundaries of meanings and definitions are blurred, flexible interpretations can be found, heterogeneous needs and expectations can be discovered in most different areas like sciences, law, art, philosophy, communication, economics as well as academia. An increased interest in pragmatism, improvisation and experimentation occurs in some of these areas and it seems to be an essential basic principle in order to be viable and capable for a progress. An agreed understanding exists in the acceptance of error and failure in an experiment. Errors are valued and contribute to production and development of knowledge. However, it is a crucial question who is analysing the outcome of an experiment and who evaluates its meaning.

Latour's quote points to the sociological aspects of experimentation. It is not about a possible setup, it is about the current situation per se and about a collective construction of reality without a unitary, common goal other than the everyday life. Therefore the outcome of our experimental action is not relevant, it is about the practical process itself. Latour's investigation and description of knowledge production shows, that the system of practices crosses fields and disciplines. We will think no longer only in terms like »subject« versus »object« or »social« versus »natural«. Through this openness new insights and structures become possible, new interpretations can be made. I can find a relation between Latour's concept of ANT, Kuhn's paradigm shift in scientific revolution and 'mode 2' - an idea of knowledge production from Gibbons et al. All theories identify an increasing interest in the application, socialisation and transdisciplinarity of apprehension.

My own work oscillates in this stress field of human culture. Human culture exists as an idea of different worlds that are based on models of the interpretation of our perceptions. This is an artistic research, exploration and reflexion on the basis of several interdisciplinary, experimental projects to be able to approach and investigate my idea of relativity within this diverse and heterogeneous culture and to develop a methodology for the question: How to set up experiments which look into current cultural areas of instability and flux and take into account that we are part of constantly changing, flexible networks with an increasing dilution of structures, meanings and definitions. This artistic research is questioning conventions and standards. It looks into alternatives and possible strategies for future systems of communication on a metalevel. I am trying to provoke different perspectives and subtle destabilizations. There is no such thing as accuracy and exactness. Instead, the inaccuracy gives room for development and innovation. I am interested in the processes of conditioning, the development of meaning, language and translation. In the further progress, I want the study be informed by an evolutionary-biological perspective of culture as a human-specific construction or interface between and between our evolved nervous system and a changing environment. Questions and results of biological research can have meaning for areas like cultural studies and media arts. Several Gedankenexperimente will be presented.

BIOGRAPHY

Bettina Bruder is currently a PhD candidate at the University of New South Wales, COFA.

JANIS LANDER

Designs for the Mapping of Consciousness

As experimental activity, meditation practices could not be more abstract or more personal, and yet the discipline is systematically outlined in classic guides by acknowledged masters in the domain in India, Tibet, Europe and Americas, offering standard practices and mapping the punctual steps to the achievable goal of 'altered' states of consciousness, defined as freedom from the limitations of material identity. Such guides are framed within an established terminology developed from field research into consciousness itself, and emerging from individual experiences of consciousness as a discreet energy, while at the same time identifying energies as types of consciousness. The visual arts, as well as music, literature, performance, and motion, are all transdisciplinary tools used in the future technology of developmental consciousness, a research domain that consistently reasserts itself in all cultures at all times. Meditation as a "technology" has been presented by 20th century teachers in the field as a speculative initiative designed to radically change the way we perceive ourselves, the world, and ourselves in the world. "Experimental art" in the domain of "meditation technology" is designed to record perceptions of consciousness in a dense visual language, and also to promote altered states of consciousness in the viewer, by using visual "triggers" designed to make the viewer conscious of conscious-ness. The visual artefact, whether real or remembered, provides a focus for attention, thus enabling the viewer to remain awake during the experience, and map the path extending into a future evolution of consciousness.

In this paper I will review transdisciplinary attempts in the visual arts in mapping consciousness. I will address the question of how visual aids used in the domain have changed in response to imaging in the digital universe of virtual reality, FX technology in cinema, string theory and quantum physics. I will review specific examples such as the investigation into the design of seashells in 9 spatial dimensions, as an illustration of 11 dimensional strata consciousness, and the potential for the visual arts.

BIOGRAPHY

Janis Lander is currently editing a doctoral thesis in Art Education at the College of Fine Arts, UNSW, under the supervision of Emeritus Professor Neil Brown, co-director of i-Cinema. The thesis researches visual art used strategically in education within spiritual systems, where 'spiritual' is defined in terms of energy and consciousness, and taking note of Georg Feuerstein's comment: that "to enter a new conceptual world always means to learn a new language". While researching her thesis Janis has taken on the role of contributing editor of The College Voice, an arts ezine.

Janis Lander is an artist, writer and teacher. She is represented in collections in Australia and overseas, including Germany, France and U.S.A. She has hung in selected and curated shows in the US, in Thailand, and in Australia.

DAVID HOMEWOOD

The Administration of Cooperation- Pinacotheca, 1972

In 1970 the director of Pinacotheca Bruce Pollard, in need of a break from the gallery, suggested that the gallery be run as a cooperative, with represented artists contributing equally to its day to day running. In reconsidering this often cited yet under-researched period in the history of this influential gallery, I argue that the alternative commercial and organisational structures adopted by Pinacotheca during this period set an important precedent for the subsequent proliferation of alternative gallery structures in Melbourne during the seventies and into the eighties, a legacy still very much alive today. A defining feature of conceptual art practice in the late sixties was a rethinking of the autonomous identity of the art object, and with this, a heightened awareness to the relationship between the object and its environment.

Already instrumental in introducing Melbourne audiences to international conceptual art in 1969 through the Ian Burn, Mel Ramsden and Roger Cutforth exhibition in 1969, Pinacotheca's cooperative phase stands as a fascinating example of an extended experiment with art's institutional frame—the broader social, cultural and economic systems to which it was connected. Although not an aesthetic decision in itself, it suggested a new kind of intimacy between the artwork and its surrounding environment, and, most importantly, demonstrated the malleability of both. I argue that this administrative reshuffling at Pinacotheca—everything from the scheduling of committee meetings, to communal decision-making, to the delegation of tasks—provides us with valuable insight into both the possibilities and limitations of this sort of alternative structure.

BIOGRAPHY

David Homewood is a Ph.D. candidate in Art History at the University of Melbourne. He is researching the archival turn in art during the late sixties and early seventies: how the collection, organisation and display of the photographic image reformulated the relation between the artwork and memory.

DAY TWO: THURSDAY 18 AUGUST

EXPERIMENTAL SPACE

JONI TAYLOR

Urban Provocations – In Between the Masterplan

The paper will explore the curating of speculative/utopian architectural scenarios and urban provocations. It will also present the results of a series of interventions undertaken on the building site of COFA in 2011.

This building site - the in-between phase of a building becoming something else - offers up a plethora of opportunities to experiment with speculative and imaginary built environments. This fluid state offers a momentary gap in which to present ideas that fit somewhere between the ruin of the past and the intentions of the future. It forges new ways of playing with design and experiencing what a building could be. This space is at once a memory of what was and a chimera of what it will become. This Utopian dream lies not in the impossible non-place, but the possibility of a new and better future by design.

I have invited artists and architects to conduct architectonic experiments on the building site of COFA. The projects incorporate what I see as the key issues in planning new urban spaces – the merging of Utopia and Dystopia and the emphasis on the natural, the dirt, the decay and the contingent in order to address time and transformation in the city.

The interventions explore the Utopia/Dystopia of the ruin and the demolition, presenting ephemeral and temporary works that directly intervene with the building and its status. The works will intervene using the act of architecture and design, and express something about the power of urban transformation to imagine and speculate.

I will present my findings as well as discuss their relevance to my own research on historical utopian city design.

BIOGRAPHY

Joni Taylor is a researcher and curator with a focus on the urban environment. In her own work she aims to present radical ways of envisioning and responding to our landscapes. She worked in Berlin for five years as a journalist and has contributed book chapters on architecture, locative media and land art. She curated "DIY Urbanism" for The Right to the City exhibition in 2011 and the "Wildlife in the City" Safari for "In the Balance: Art for a Changing World" at the Museum of Contemporary Art in 2010. She has a degree in Art History and Theory from the College Of Fine Arts (UNSW) and is currently undertaking a Masters of Research on utopian city design in the school of Design at the same institution.

WICHIAN LATTIPONGPUN

Criticism Kills Creativity: Case Study of Artistic Creativity in the 2004 Athens Olympic Games Opening Ceremony

Art is often solely associated with creativity in which human perception and emotion are the two focal aspects of artistic creativity. Therefore originality and novelty are essential values of creativity which bring forth ideas. Indeed, this artistically creative attempt is a communication process from creators' minds to the minds of his or her audience. This experimentation of creativity also involves peers, experts and policy makers. However, the given idea could possibly be disvalued, unappreciated and discouraged by the policy makers, who often determine and judge the idea based on his or her experience and knowledge through criticism. This emphasis is evident in the case study of artistic creativity in the Athens 2004 Olympic Games Opening Ceremony. The author employed semiotics and theories of creativity to analyse interview data collected from Dimitris Papaioannou, ceremony director. The study shows that the more critical thinking is used, less originality and novelty will be evident, while the more creative thinking is used, the less repetitious the ceremony will be. Arguably, criticism could kill creativity.

BIOGRAPHY

Wichian Lattipongpun is PhD Candidate in the Department of Media, Music, Communication and Cultural Studies at Macquarie University. He used to work as a creative producer and a project manager for event management firms in Bangkok, Thailand for several years before decided to pursue a Doctoral degree at Macquarie University, Sydney, Australia. He produced a number of live events involving stage productions and live performance such as exhibitions, annual corporate events and celebrations, fashion shows, gala dinners, award ceremonies and new product launches. Besides that, he also worked as a radio announcer for spots and documentaries. Live productions and knowledge of creativity are his research interests. His PhD research project focuses on artistic creativity in the production of Olympic Games Opening and Closing Ceremonies.

EXPERIMENTAL TECHNOLOGY 2

DAVID CORBET

TIME | LAPSE: THE IPHONE PROJECT

This project is one of several components of a MFA (Research) final exhibition / installation at Kudos Gallery from 21 June-2 July 2011 and is presented as a two-channel multi-field video projected onto semi transparent gauze screens, approximately 3 x 2.5 metres each.

Like most of us I take a lot of photographs, some of high aesthetic merit, some not. It is the 'nots' that interest me here. For years I have been 'carelessly' capturing low-res images with an early model iPhone. These strike me as the digital equivalent of Polaroids, and I have grown to love their unique quality. Many of these are sequences of blurred and abstracted lights and other impressionistic images – people, faces, body parts, artworks, environments. Rather than discard most of these, I have retained them, building up a substantial body of 'frames' that can be

run together using digital tools. I have also intermittently pursued a series of studio portrait sessions under more controlled conditions, until quite recently using traditional film, which has then been digitally scanned. These result in sequences of another kind – sometimes involving movement, but more often small changes of facial expression – producing high resolution images which accumulate meaning from their multiple nature.

These series, along with numerous other sequences drawn from different bodies of work, are incorporated into *Time | Lapse: The iPhone Project*. My interest lies in the juxtaposition of multiple language systems, randomised using digital algorithms of various kinds, to produce an artwork that is a synthesis of all the work I have done over the research period. One might call it the culmination of the work, or another experiment in how language systems change and mutate by context and aggregation.

BIOGRAPHY

David Corbet is an artist, writer and independent curator living in Sydney. Following graduate studies at the University of the Arts London, he recently completed an MFA(R) at UNSW COFA. His hybrid practice encompasses installation, new media, environmental, print and broadcast design. He is principal of the consultancy dna creative, and supports a contemporary project space at dna's Chippendale studios. He writes for contemporary art journals and blogs, is a member of the Design Institute of Australia (MDIA) and a Museum of Contemporary Art Ambassador."

GAIL KENNING

Playing with Polar Roses and Irish Lace: exploring new sites for creativity using an experimental art approach.

Digital media and new technologies are ascribed a seminal role in the increase of DIY culture, the production of user-generated media content, and user-led participatory practices. There is also a noticeable increase in domestic craft-based DIY activities such as sewing, knitting, crochet, and weaving. Mass media including television programs, books, and magazines encourage and promote such activities by providing 'how to' articles, templates and patterns, and instructions for 'personalised' craft projects.

However, rather than promoting creative exploration, many pre-designed DIY craft and 'how to' projects are artefacts of commodification designed to increase audience numbers, sell materials or prefabricated parts for self-assembly, and emerge from a culture of copying and remaking. Such projects equate creativity with the customisation or individualisation of 'prescribed' forms. In such instances, creativity is located with the object and is measured by the extent to which it is a customisation of that from which it is modelled.

This paper argues that experimental art research can offer new possibilities for craft-based activities. It reports findings from an experimental art project to produce games and software in relation to craft-based textile activities. The project addresses an audience, ageing females, often neglected by software and games developers.

BIOGRAPHY

Dr Gail Kenning is a UK-born practice-based arts researcher. She has worked with visualising data and information in industry, and in her art-practice and research. She creates programmed animations and data visualisations and exhibits online, nationally and internationally (including in the forthcoming Lovelace: Lace Awards exhibition at the Powerhouse Museum, Sydney 2011). She was awarded a PhD Art theory from the College of Fine Arts, University of New South Wales (UNSW 2009) for her work exploring evolutionary patterns and code in relation to craft-based textile forms.

KYLIE BANYARD

Staged Alternatives: Discovering Critical Agency in outmoded Forms

This paper explores the convergence of figurations of the outmoded within my practice-based research and examines the role of obsolescence within other contemporary art and hybrid cultural practices - questioning why there appears to be an emergent interest in these forms today. Although in a contemporary context, the majority of innovation and experimentalism seems to emerge from the realms of new media and digitally aligned artistic practice, this paper investigates the experimental potential of cultural forms that operate through alternative channels. By focusing less on technological advancement and more on those technologies that fall into disuse, my research proposes innovation through a rekindling of the past to investigate possibilities for the future: revealing critical purchase in anachronistic, disregarded and marginal forms that do not mirror prevailing systems.

Fostering a different visual mode that signifies a world before and beyond the latest technologies, is not an adversarial response to new media, rather, it represents an interest in alternatives – exploring the imaginative and speculative agency of images and objects when they are stripped of what is now the familiar form of digital technology. Drawing on the implicit historical and cultural issues associated with Walter Benjamin and Theodor Adorno's well-documented formulations of obsolescence, where the unfashionable status of an obsolete form registers a liberating potential as it offers a perspective outside what may be viewed as "the totalising ambitions of each new technological order" (October100, p3). My research makes the claim that contrary to some postmodernist criticism, the symbolic role of the outmoded and anachronistic persists as a site with the potential to re-frame this symbolic outside, offering critical context and renewed cultural value to overlooked, discarded and marginal forms. The paper will elaborate on how my studio practice adopts this strategy of re-use/ re-invention, comparing my process to that of other contemporary artist's who work with a similar premise. These examples will then be used to investigate and question whether the obsolescent form may be re-cast as a critically engaging experiment, and an ultimately empowering strategy for contemporary artist's intent on entering the discourse surrounding our current ecological concerns.

BIOGRAPHY

Kylie Banyard is a practicing visual artist, casual academic and current PhD candidate from COFA. To date she has worked across a variety of media, she has exhibited in Sydney, Hobart, Broome and Wollongong and her work can be found in public and private collections. Kylie is also a passionate environmentalist/activist who completed an advance permaculture certificate with permaculture co-founder David Holmgren in 1993. She is presently working towards a creative process that consolidates her interest in ecological issues and art.

EXPERIMENTAL ENVIRONMENT

LAURA WOODWARD

The Introverted Kinetic Sculpture

The paper will discuss research undertaken to date within the PhD, elucidating upon the role of in-studio experimentation in the development of the concept of an introverted kinetic sculpture. Research undertaken during the first eighteen months of the PhD has been primarily studio-based.

A methodology was employed in which the in-studio research was positioned to drive the project. This methodology is similar to the idea of the 'smart bomb' asserted by Lincoln and Guba in *The Naturalist Paradigm*, in which the human being (in this instance the researcher) is described as an open-ended adaptive instrument, which, like the 'smart bomb', "can identify and wend its way to (purposefully sample) the target without having been precisely pre-programmed to strike it." (Lincoln, Y. & Guba, E. 1985. *Naturalistic Inquiry*. Sage Publications: Newbury Park, California. p.42.)

This methodology has enforced the project as practice-led, where artistic processes including experimentation, failure and intuition have been combined with diligently reflecting through a visual diary, in order to ascertain what the work is actually doing. This openness to the work has led to the formulation of the concept of an introverted kinetic sculpture, which has become the central focus of the project. The introverted kinetic sculpture has a logic that comes from within. The system, motion and form are crucial elements of the introverted sculptures and, in the most introverted, are totally inseparable from each other. This logic both produces and is generated by the introverted sculpture. From the research undertaken through making these artworks, I have found that introversion appears to be most apparent when the work develops via an experimental process, resolving in an artwork that is in essence a manifestation, or display, of that process.

BIOGRAPHY

Laura Woodward lives and works in Melbourne. Solo shows include "Underwing" at Linden Centre for Contemporary Arts, St Kilda, and "Shimmer" at Place Gallery, Richmond, both in 2010, as well as "Pulse" at Bus Gallery in 2008. Group exhibitions include the upcoming Lorne Sculpture 2011; the 2007 and 2010 "McClelland Sculpture Survey and Award", McClelland Gallery and Sculpture Park, Langwarrin; "Tips for Anxious Gardeners", the Library Artspace,

Fitzroy, 2009; and "Convergent at 9 Yarra", commissioned as part of the State of Design Festival, 2009. Laura received an Australia Council Emerging Artist New Work Grant in 2010; was the winner of the Agendo Prize for Emerging Artists in 2009; and received both the Vulcan Steel Postgraduate Tutorship Award and a Freedman Foundation Travelling Scholarship Award in 2007. Laura completed a Masters of Fine Art at the Victorian College of the Arts, the University of Melbourne, in 2008, and is currently undertaking a Doctorate of Philosophy at the same institution.

COLIN BLACK

Sonic Media Art: A Proposal

This paper explores the possibilities and past experiments of an aural centric field of media art practice called sonic media art. Sonic media art, like media art, utilises technology by exploring the apparatus' conceptual, metaphorical and social potentials artistically but with an aural focus. Past examples within the field of sonic media art include, Hans Flesch's 1924 thematic call for a networked multi-user radio space entitled *Zauberei auf dem Sender*, Max Neuhaus's 1961 extended telephonic and radiophonic "sound dialogue" entitled *Public Supply I*, and Atau Tanaka's 2002 creation of a "virtual audiovisual being" generated via Internet users entitled *Frankensteins Netz*. From this background this paper proposes suggestions for supporting and extending sonic media art into a new and experimental stage of development.

BIOGRAPHY

Colin Black is an internationally acclaimed composer/sound artist having won the 2003 Prix Italia Award and achieving the final round selection in the 2010 Prix Phonurgia Nova for his major length works. Black has received national and international commissions to create innovative major works for broadcast.

Black's curator's credits include international festival/show cases of award winning Australia acoustic art and radio art at London's Resonance104.4fm and Toronto's New Adventures In Sound Art. He is currently a PhD Candidate at the Sydney Conservatorium of Music and a recipient of the University of Sydney Postgraduate Awards (UPA) Scholarship. Black has also authored a number of conference papers and journal articles including "An Overview of Spatialised Broadcasting Experiments With a Focus on Radio Art Practices" *Organised Sound*, Volume 15 No. 3, 2010.

ELIZABETH BEVAN-PARELLA

Subsistent visual practice as ecocritical research

Leading this paper is a contemplation of the new millennium as characterised by less abundance, punctuated by more frequent catastrophic events and underscored by a vital questioning of the fate of the earth. To be part of this maelstrom, seemingly spiralling toward the second of the great extinctions (the age of the Anthropocene) is also to be part of significant geological and

cultural transformation. Placing myself in a position of accountability, I ask; how might I pursue an art practice that signifies on behalf of sustainability? This ecocritical research substantively draws upon the incentives of earlier artists in the field of ecologically inflected visual culture, whose works define an uncanny sense of temporality. These artists interrogate aesthetic experience and create alternative modes of perception. They guide me towards my immediate locale, a fragile place held in thrall by the wider terrain of globalisation. My subtle interpretations here reflect a process of re-association with an origin through the definition of liminal space. The discourse that is evoked by such imaginings traverse territory in which renewed and acute observations of precious things we share, but stand to lose, may emerge.

BIOGRAPHY

Elizabeth Bevan-Parrella is currently a Masters by research candidate at the University of South Australia. Her current work extends her Honours thesis in history and theory in which a concept of sustainability was developed based upon the realities of climate change in relation to the Australian art context. Her developing thesis serves as a narrative template for the production of studio-based works whereby the author intends to pursue an art practice that signifies on behalf of sustainability. Her background is in interior architecture and visual art and she tutors in art, architecture and design theory.

EXPERIMENTAL MEMORY/LANGUAGE

PAMELA SALEN

The Novel Encounter

I wasn't looking for aging photographic paper when I visited a country antique centre, but I bought several unused boxes and began to experiment by constructing versions of the rooms I had once lived in. As the paper is sensitive to light, I watched them transform and adopt a silhouette form of the "room" placed on top of one another. The ephemeral casts of cut-out windows, doors and walls projected onto the sequential room created the conceptual direction I was looking for: namely memories are impressions, recall is spontaneous and the past is constantly being created in the present. In the darkroom I fixed these images. I then digitally photographed various points-of-view of these rooms, color laser printed the images on acid-free white bond paper and have made hundreds of small paper sculptures each with a hand-written space-specific memory to be publicly exhibited. This experimental process has enabled me to retrieve and visually articulate memory and domestic space through the combination of chance, material and technology. The exhibited visual narratives have invited the viewer's remembrance into their own rooms of past or current dwelling.

This paper will address the cultural value of exploring ways the transmission and vehicle of personal stories become the collective record of how we remember. Memories and the space in which we live are naturally endowed with imagination, context, narrative, and navigation. I will be referencing

memory and dwelling through notable contributions made in literature by Marcel Proust in his narrative insights of sensory triggered 'involuntary memory'; in philosophy by Martin Heidegger's explorations into dwelling and being; and in neuroscience by Dr. Gerald M. Edelman for his Theory of Neuronal Group Selection, a biological explanation as to how we perceive, conceptualize and remember.

How can we as image-makers and researchers create a collective living memory by building on each other's memories within the context of dwelling? How can a fusion between traditional material and methods with current digital and print technologies foster the emergence of a new spatial visual language? How might this language invite collaborative personal memory projects?

BIOGRAPHY

Pamela Salen holds a Bachelor of Fine Arts in Graphic Design from the Minneapolis College of Art and Design as well as an associate degree in Visual Communication from the Minneapolis Community and Technical College. She is currently a Masters by Research candidate at Monash University, Faculty of Art & Design and currently teaches as a visiting lecturer in the Visual Communication program.

Pamela's work explores the narrative links that bind space and memory together, and is currently focusing her postgraduate studies on the intimacies of domestic space from birth to adulthood. She has participated in numerous exhibitions in the United States and at the Glen Eira Local Artist Exhibition earlier this year.

SOHEIL ASHRAFI

A New Determination of Language Dimensions

The visual symbiotic composition of languages (e.g. written words) or interplay of visual elements of two orthographic systems is the extension of visual platforms on which written words come into being and perceived by reader. It is a new experience in visual representation of language, which is not merely a simple juxtaposition of visual elements; rather it is a symbiotic interrelationship within which orthographic elements combined.

The aim of this project is to explore a visual grammar that provides all necessary rules to fuse languages visually and spatially. However, dissecting the visual structure of language regardless of any typographic manipulation is vital and helpful to understand the visual characteristics shared amongst languages. It is in search of the "shared territory" (Bakhtin 1981), which provides a dialogical platform within visual representation of languages. This dialogism, which is supported by that of the symbiotic construction of languages, takes place through physical and mental connection of viewer with composition. Substantially, it coincides with the notion of "I see myself through the eyes of another" by Bakhtin (1981). In other words, I read my language through the language of another. Viewer simultaneously apprehends and completes the composition by occupying a position in

which orthographic elements of two languages complement one another. The viewer's act reveals the shared territory, which extends the linguistic consciousness by eliminating his inconspicuous linguistic borders toward the world.

Viewers with different language backgrounds (e.g. English and Persian) are able to decode the visual characters only through the written words of other language. In other words, those of written words have been simultaneously designed in an interconnected structure in which visual forms follow each other. The text reads as an English phrase (e.g. "All human beings are born free") and SIMULTANEOUSLY as a Persian or Hebrew texts, with exactly the same meaning.

In political perspective democratization connotes fair distribution of access to power (power of people). In the realm of language, which is the privileged means of communication amongst human beings, it can be argued that the concept of democratization can apply to the distribution of linguistic communication capability in the contemporary world, which is mostly dominated by English.

Calligraphy and typography could be part of the project. Calligraphy is based on pre-established aesthetic rules and typography is mostly limited to typeface. While in my approach English written forms constitute and rule Persian ones, and vice versa. Therefore there are no pre-established rules or any typeface involved in this project and it seems like visual improvisation that is founded on two planes representing two different orthographic systems.

In spoken language the combination of phonetic signs, which are special in each language carry the meanings. In other words, speech produced through the natural function of larynx and vocal cords while writing calls for a specific skill and tools. Those skills and tools would be equally and fairly shared within human society if we changed the means of production of written words and design process.

BIOGRAPHY

Soheil Ashrafi was born in 1981 in Tehran, Iran. He completed his bachelor of visual communication in 2005 at the University of Science and Culture in Tehran. He was awarded Masters in Design at Raffles College of Design and Commerce in Sydney in 2010. He is currently a member of research committee and casual lecturer at Raffles College and research candidate at College of Fine Arts (COFA) in the University of New South Wales (UNSW).

KEYNOTE

DAVID CROSS

New Adventures in Public Art: One Day Sculpture in New Zealand

This paper will examine the loose amalgam of practices that have as their focus a dynamic negotiation of the public sphere with a very particular reference to the specificity of place. Using as a case study the One Day Sculpture series that took place across five cities in New Zealand in 2008/9 featuring the work of Rirkrit Tirivanija, Paola Pivi, Thomas Hirshhorn and Bik van

Der Pol, it will examine not simply why artists are increasingly enamored with the particularities of locales and communities, but how such work can steer a course between a politically dexterous engagement with place, the economic imperatives of event culture, and the advanced aesthetic regimes of post-medium art. Developed by Litmus Research Initiative at Massey University, One Day Sculpture was significant as a university-based research project and this paper will also examine the role of academic research strategies within the context of the project.

BIOGRAPHY

David is an artist, writer and research leader of the Litmus Research Initiative. He recently co-directed with Claire Doherty One Day Sculpture, a series of temporary public sculptures across New Zealand.

In his artistic practice David is interested in the construction of the body in visual arts practice and cultural studies. He has focused on investigating performativity, in particular the relationship between pleasure, the grotesque and the phobic. His often large-scale performance installations have sought to incorporate and extend contemporary theories of participation, linking performance art with object-based environments. He also writes extensively on contemporary art for local and international journals.