



Image credit: David Eastwood, *Collage (detail)*, 2016, oil & acrylic on polyester, 38 x 51 cm. Courtesy the artist.

Conference Program and Abstracts

The Material Image

1 - 3 November 2024

The 8th International Transdisciplinary Imaging Conference at the Intersections of Art, Science, and Culture

Conference Series Chair: Hon. Prof. Paul Thomas, Art and Design, UNSW Sydney
Conference Convener/Joint Chair: Dr Chelsea Lehmann, National Art School, Sydney
Joint Chairs: Dr Ben Denham, National Art School, Sydney
Dr Elizabeth Pulie, National Art School, Sydney

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The Material Image conference organisers acknowledge the Gadigal people of the Eora nation as the traditional custodians of the land on which we meet and work. We pay our respects to Elders past and present and extend this respect to all Aboriginal and Torres Strait Islander people. Sovereignty never ceded.

The Material Image

In recent years, the material turn has gained increasing prominence across diverse disciplines. Simultaneously, the advent of new imaging technologies has transformed our understanding of what it means to make, view, and interpret images, calling into question their 'materiality'. The Material Image, the 8th International Transdisciplinary Imaging Conference at the Intersections of Art, Science, and Culture to be held at the National Art School from 1-3 November 2024, aims to actively engage with these developments by exploring the diverse materiality of images, particularly in relation to art. It seeks to understand how these images and practices reflect and influence societal values, communication dynamics, and the formation of collective ideas and identities in our visually saturated world.

Against this backdrop, new materialist theories have gained traction, emphasising the dynamic nature of matter and embracing aesthetics characterised by vibrancy, flux, and flow across vastly differing scales. These perspectives offered an optimistic view of the interconnectedness between humans and non-humans. However, in today's global context, marked by a pandemic, military conflicts, the rise of neo-fascism, the rapid infiltration of AI into daily life, and the escalating climate crisis, it is timely to reassess various forms of materialisms and materialities. These challenges prompt a critical examination of theories such as new materialism and their implications in addressing current issues and shaping future images. This reassessment is centred on recognising the critical role of art and creative practices in deepening our understanding of materiality within image discourses.

Conference registration

The registration fee for The Material Image Conference grants you access to all presentations and keynote sessions during the three-day event (1-3 November 2024), whether you attend online or in person. This registration also allows you to participate in Q&A sessions with presenters for each session. If you choose online attendance, a direct link will be sent to the email address you provided during registration one day before the conference begins.

Register for The Material Image 2024 here via [Eventbrite](#)

Conference Program by day:

DAY 1: FRIDAY 1ST NOVEMBER 2024	3
DAY 2: SATURDAY 2ND NOVEMBER 2024	5
DAY 3: SUNDAY 3RD NOVEMBER 2024	7

Conference Program

**Times according to local Sydney time/ Australian Eastern Daylight Time
(UTC/GMT +11 hours)**

DAY 1: Friday 1st November 2024	
9.15 - 10.30 am	9.15: Acknowledgement of country: Akala Newman 9.20: Introduction to conference and keynote speaker by Chelsea Lehmann 9.30: Keynote presentation – Professor Lisa Slade. <i>The Mother of all Matter.</i> 10.20: Discussion
10.30 - 10.45am	Break
10.45am - 12.00pm	Session 1: <i>Human and Non-human Entanglements</i> Session Chair: Dr Elizabeth Pulie
10.45am	Presentation 1: Joyce Lubotzky. Artist Talk. <i>The Construction of the Symbolic In-Between: Curating the ‘Aesthetic Object’ in a New Materialist Practice.</i> Abjection, plastic pollution, discard studies, new materialism
11.00am	Presentation 2: Dr Vic Mcewan. <i>Atmospheric Potential: Embedded Lens-Based Image Making and the Quest for a New Materialist Aesthetic.</i> New materialism, aesthetics, lens-based, photography, socially engaged
11.15am	Presentation 3: Fiona Henderson. Artist Talk. <i>What Remains: Still-life photography and material kinship.</i> Non-human agency, bushfires, still-life photography
11.30am	Presentation 4: Dr Carolyn Mckenzie-Craig. <i>Sites of Infection: Materiality, Image, Power.</i> Interspecies, power, materiality
11.45am	Presentation 5: Dr Michael Chew. <i>Eyes, Hands, Feet: The Materiality of Environmental Photovoice Across Borders.</i> Photovoice, participatory action research, relational materialism, multi-sited ethnography, environmental engagement
12.00pm	Discussion
12.15 - 1.20pm	Lunchtime Presentation: Performing Materialities Time: 12:20pm - 1:20pm Artist: Mike Parr Chair: Dr. Ben Denham <i>This session will feature excerpts from four videos of performances by Mike Parr, followed by an artist talk and Q&A.</i>
1.20 - 2.30pm	Session 2: <i>Intersecting Views: Photography, Representation, and Experience</i> Session Chair: Alex Kershaw
1.20pm	Presentation 1: Darren Tanny Tan. <i>By A Thousand Cuts: Wounding the Lingchi Photographs.</i> Photography, history, iconoclasm, representation

1.35pm	Presentation 2: Dr Alex Kershaw . <i>The Photographic Effect: Post-Representation in Police Photography</i> . Police photography, affect, photographic event, transducer
1.50pm	Presentation 3: Cailyn Forrest . <i>Ritual and Re/Production: Material and Self Affirmation</i> . Ritual, reproduction, performance, photography
2.05pm	Presentation 4: Dr James Rhodes . Artist talk. <i>The Photograph as a Material Object</i> . Photography, materiality, experimental, social space
2.20pm	Discussion
2.35 – 2.45pm	Break
2.45 – 4.00pm	Session 3: Latent Materialities Session Chair: Lea Simpson
2.45pm	Presentation 1: Dr Fiona Davies . <i>Contextualising medical image making in the practice of UK artist Liz Orton</i> . Medical, image, context, Liz Orton, data visualisation
3.00pm	Presentation 2: Dr Deirdre Feeney . Online. <i>Materialities of optical image making</i> . Material image, optical image, image-making, optical device, cross-disciplinary practice, optical-image artwork.
3.15pm	Presentation 3: Katie Paine . <i>On Fugitive Images: Cities of Glass, a Fallible Excavation and Invisible Topographies</i> . Semiotics, spectral, optics
3.30pm	Presentation 4: Johanna Ellersdorfer . <i>Writing Glass Landscapes: Narrative Representations of Imagined Futures</i> . Glass, narrative hunger, materiality, absence, landscape
3.45pm	Discussion
4.00 - 4.15pm	Break
4.15 - 5:30pm	Session 4: Tangible and Digital Materialities Session Chair: Dr Elizabeth Pulie
4.15pm	Presentation 1: Dr Natalie O'Connor . Artist Talk. <i>The Enigma of Redness: Place and the Materiality of Colour</i> . Redness, colour, pigment
4.30pm	Presentation 2: Dr Elizabeth Rankin . Artist Talk. <i>Material Practices of Uncanny Feminism, a Disruption to Gender-Based Power and an Interrogation of Aura and Mystique</i> . Disruption, feminism, uncanny, painting
4.45pm	Presentation 3: Glen Snow . Artist Talk. <i>Painting and the Materiality of Thought</i> . The real, non-work, embodied and extended thinking
5.00pm	Presentation 4: Sue Beyer . Artist Talk. Online. <i>The Digital Combine</i> . Interdisciplinary, visual art, digital combine, metamodernism
5.15pm	Presentation 5: Libby Hoffenberg . Artist Talk. <i>Cosmotechnics of embodiment: painting and knowing</i> .

	Body, abstraction, painting, cosmotechnics, navigation, line, geometry, digitality, materiality
5.30pm	Discussion
5.45pm	End of Day I

DAY 2: Saturday 2nd November 2024	
9.20 - 10.30am	9.20: Introduction by Dr Louise Boscacci 9.30: Keynote presentation – Janine Randerson. <i>Tainted images: The mediality of natural and unnatural phenomena.</i> 10.20: Discussion
10.30 - 10.45am	Break
10.45am - 12.20pm	Session 5: Material Ecologies Session Chair: Dr Ben Denham
10.45am	Presentation 1: Dr Molly Duggins and Dr Michael Hill. <i>Colonial Objects and Ecologies.</i> Colonial, ecology, monument, collector’s chest
11.00am	Presentation 2: Jennifer Turpin. Artist Talk. <i>Seaweed Arboretum</i> Seaweed, intra-nature dialogue, botanical environments
11.15am	Presentation 3: Dr Peter Hill. Artist Talk. <i>Adventurism: Materialising Weather and Atmosphere in Contemporary Art.</i> Psychogeography, Art and Weather, Site-Specific Exploration
11.30am	Presentation 4: Dr Louise Boscacci. Artist Talk. <i>Germinal: From a Material Image-object and its Shadow Places to Regenerative Art Practice in the Hot Planetary Turn.</i> Image-object, transmateriality, affect, shadow places, regenerative art ecologies
11.45am	Discussion
12.00 - 1.15pm	Lunchtime presentation: Digital Technology in Japan's Cultural Sites Time: 12:45pm - 1:15pm Presented by: Art Research Inc. and Advanced Imaging Technology Research Center, Kyoto, Japan. Description: Join us as we showcase the latest digital technology used in preserving and presenting Japan's most important cultural assets. This project emphasizes high-resolution, high-color-fidelity imaging. The first part of the presentation explores how state-of-the-art technology is employed to investigate historical events pivotal to Japan's modernization in 1868. In the second part, we invite you on a virtual visit to two of Japan’s most scenic temple sites. <i>This project is supported by the Japanese Cultural Agency, in collaboration with Ninnaji Temple, a UNESCO World Heritage Site, and Kongofukuji Temple in Shikoku.</i>
1.15 - 2.30pm	Session 6: Relational Materialities: Site and Scale Session Chair: Paul Thomas

1.15pm	Presentation 1: Dr Chris Henschke . Online. <i>Entangling Matter, Energy, and Expression at the Quantum Threshold</i> . Science, art, scale, threshold, perception, immaterial
1.30pm	Presentation 2: Dr Andrea Russell . Online. <i>On Perceiving Molecular Time: Computational Chemical Simulations and the Moving Image</i> . Moving image, molecular simulations, temporal representation, chronoception
1.45pm	Presentation 3: Lucie Ketelsen . Artist Talk. <i>Correlation and collapse: An ontography of bacterial iridescence</i> . Bacterial iridescence, correlative imaging, situated knowledge, image materials, ontography
2.00pm	Presentation 4: Youngsil Lee . Online. Netherlands. <i>Pheno-data: Using Tomatoes to Rethink Data and Data Practices for Ecological Worlds</i> . Pheno-data, living organisms, planetary livingness, ecological imagination
2.15pm	Discussion
2.30 - 2.45pm	Break
2.45 - 4.00pm	Session 7: Material, Immaterial, Re-materialisation Session Chair: Lorraine Kypiotis
2.45pm	Presentation 1: Dr Mark Titmarsh . <i>Opting Out: The perilous passage from Conceptual Art through Postmodernity to Contemporary Art</i> . Conceptual, post conceptual, contemporary, image, rematerialisation
3.00pm	Presentation 2: Lorraine Kypiotis . <i>Smashed to Smithereens: The Fragmentary Nature of Plaster</i> . Plaster, fragment, original copy
3.15pm	Presentation 3: Dr Daniel Jewesbury . Online. Sweden. <i>Reframing the Materiality of Artists' Experimental Moving Image Through the Archive</i> . Artists' film, artists' moving image, analogue-digital hybrids, artists' moving image archives, materialities of making, materialities of moving images
3.30pm	Presentation 4: Dr Michael Garbutt, Dr Soheil Ashrafi, Dr Nico Roenpapel . Online. Germany/ Kyrgyzstan. <i>Materialising the Immaterial: The paradoxical relationship between the material and immaterial in museum art experience</i> . Museums, embodied experience, visual art
3.45pm	Discussion
4.00 - 4.15pm	Break
4.15 - 5.15pm	Session 8: Art and Technology: Exploring Contemporary Practices (panel) Session Chair: Paul Thomas Digital Art, cultural heritage, computational art, transdisciplinary practice, materiality
4.15pm	Presentation 1: Matt Attard . Online. Italy. <i>I Will Follow the Ship</i> .
4.30pm	Presentation 2: Francesca Franco . Online. Canada. <i>Vera Molnar's Icône 2020</i>
4.45pm	Presentation 3: Paul Thomas . <i>The Molecular Material Image</i> .
5.00pm	Discussion
5.15pm	End of Day 2

DAY 3: Sunday 3rd November 2024	
9.20am - 10.30am	9.20: Introduction by Dr Elizabeth Pulie 9.30: Keynote presentation – Christiane Paul. Online. <i>Art and the Material Image – From Post-Digital to Transmediality.</i> 10.20: Discussion
10.30 - 10.45am	Break
10.45am - 12.15pm	Session 9: Material and Form: Drawing, Systems, Space Session Chair: Dr Elizabeth Pulie
10.45am	Presentation 1: Dr Linda Matthews. <i>Re-viewing the digital city: The recomposition of the architectural drawing.</i> Qualitative, pixel, atmospheric, representation, data
11.00am	Presentation 2: Haocheng Zhang and Weichen Cui. Artist Talk. <i>Choreography of Thought: Exploring the Confluence of Movement, Culture, and Image.</i> Interdisciplinary, symbiotic, metaphorical
11.15am	Presentation 3: Dr Nina Walton. Artist Talk. <i>Temporal Grids.</i> Installation, systems, grid, open work, aura
11.30am	Presentation 4: Matt Ellwood. Artist Talk. <i>Expanded Drawing and the Gallery as Site: From the Drawing Lesson to the Pensive Image/object.</i> Drawing, photorealism, pensive, subversive, art/fashion
11.45am	Presentation 5: Belinda Yee. Artist Talk. <i>Sound as Form: Exploring Percussive Drawing and the Material Dynamics of Auditory Mark-Making.</i> Drawing, sound, mindset, performance
12.00pm	Discussion
12.15 - 1.15pm	Lunchtime Presentation: Two Wrapped Trees Time: 12:30pm - 1:15pm Panelists: Juundaal Strang-Yettica, Dr. Ben Denham, Ian Millis, Dr. Jodi Edwards, Lucas Ihlein. Chair: Dr. Ben Denham <i>A conversation about the materiality of trees, their decolonising role in cultural institutions, and the Wrapped Trees Project's broader implications for artistic practice.</i>
1.15 - 2.15pm	Session 10: Image Narratives and Ecologies (panel) Session Chair: Malcolm Smith Urban narratives, architectural photography, advertising, material practice, image ecology, Indonesian culture, social identity, affective power, family photography.
1.15pm	Presentation 1: Christina Deluchi. <i>Image Narratives and Our Urban World.</i>
1.30pm	Presentation 2: Malcolm Smith. <i>Tanah Impian (Dream Land): An Ongoing Krack Studio Project.</i>
1.45pm	Presentation 3: Khoiril Maqin. Online. Indonesia. <i>Family Photography and Affective Power in Indonesian Everyday Culture</i>

2.00pm	Discussion
2.15 - 2.30pm	Break
2.30 – 4.00pm	Session 11: <i>Hybrid Materialities: Analogue and Digital Interactions</i> Session Chair: Dr Chelsea Lehmann
2.30pm	Presentation 1: Dr Amber Boardman . Artist Talk. <i>Materialising the Imaginary</i> . Studio process, materiality of paint, 3D modelling, digital maquettes, imagination
2.45pm	Presentation 2: Dr David Eastwood and Karen Kriss . <i>The Mutant Material Image</i> . Mutant material, intermateriality, painting, 3D digital modelling, digital animation
3.00pm	Presentation 3: Annabelle McEwen . Artist Talk. <i>The Body as Data: Using photography, printmaking, digital technologies and material output to explore how algorithmic surveillance and categorisation of the body impacts user's autonomy, identity and reality</i> . Body, technology, photography, printmaking, algorithm
3.15pm	Presentation 4: Rebecca Beardmore . Artist Talk. <i>Taking Pictures/Making Pictures: Slowing vision through material encounter</i> . Print media, Photography, Perception, Seeing, Landscape.
3.30pm	Presentation 5: Sarah Eddowes . <i>Digital Drip: Materiality as a gateway between sculpture and computer-generated simulation</i> . Tactility, digital, analogue, exchange
3.45pm	Discussion
4pm – 4.15pm	Break
4.15pm - 5.30pm	Session 12: [MYTH]COMMUNICATION: 'Crises of meaning in the age of the (im)material Image' (panel) Ghosts, haunting, immaterial, image, data Session Chair: Chris Speed
4.15pm	Presentation 1: Chris Speed . <i>The Story Exhaustion Generator and other ghost stories</i> .
4.30pm	Presentation 2: Mike Phillips . Online. UK. <i>Ectoplasm in the fulldome – Infinity and beyond</i> .
4.45pm	Presentation 3: Leigh-Anne Hepburn . <i>All that remains: Participatory placemaking and ghosts of the past</i> .
5.00pm	Presentation 4: Peter J Baldwin . Online. UK. <i>Ethereal Encounters: (Im)material Images</i> .
5.15pm	Discussion
5.30 - 6pm	Plenary Session/Finissage (refreshments)
6pm	End of Conference

Keynote Speakers

9.30am Friday 1st November 2024
Professor Lisa Slade

Professor Lisa Slade is the Hugh Ramsay Chair in Australian Art History at The University of Melbourne's School of Culture and Communication. This role, established through Patricia Fullerton's endowment, bridges the academic program with the arts community and fosters public engagement. Previously, Slade was Assistant Director of Artistic Programs at the Art Gallery of South Australia (2015-2024), overseeing the Curatorial, Public Programs, and Education departments. She earned her PhD in Art History from Monash University in 2017, with her thesis, "Curating Curiosity: An Antipodean Doubling," shaping her curatorial approach. At AGSA, Slade curated major exhibitions including *HEARTLAND: Contemporary Art from South Australia*, and co-initiated Tarnanthi: Festival of Aboriginal and Torres Strait Islander Art. Her projects include *Vincent Namatjira: Australia in Colour*, the 2019 Venice Biennale's *Living Rocks: A Fragment of the Universe*, the 14th Adelaide Biennial of Australian Art: *Magic Object*, and national tours of *Quilty* (2019-2020) and *Kungka Kunpu (Strong Women)* (2022-2024).

9.30am Saturday 2nd November 2024
Associate Professor Janine Randerson

Janine Randerson is an artist, film and video maker and writer based in Tāmaki Makaurau Auckland, New Zealand. A strong thread in her research concerns art-based mediation in ecological systems, in collaboration with scientists, activist citizens and Tangata whenua and Tangata Tiriti. Janine is currently a curator of Te Tuhi's programme for the International World Weather Network platform that brings artists and writers together on topics of climate change. She often works with environmental scientists, collaborating with urban meteorologists at the University of Auckland, satellite meteorologists at the Bureau of Meteorology (Australia) and climatologists the National Institute of Environmental Research (Denmark) and NIWA in Aotearoa New Zealand (2022-2023). She is interested in issues of weather, water, ecological politics and art practices on whenua (land) and ecological art practice. Janine's book "Weather as Medium: Toward a Meteorological Art" (MIT Press, 2018) examines artworks that offer possible engagement with our future weathers, while creating openings for immediate action in the present. She values and promotes Indigenous, feminist and gender non-binary approaches to ecology in her research. She is the co-host of the Auckland LASER talks (Leonardo Art-Science Evening Rendezvous).

9.30am Sunday 3rd November 2024
Christiane Paul

Christiane Paul is curator of Digital Art at the Whitney Museum of American Art and Professor Emerita in the School of Media Studies at The New School. She is the recipient of the 2023 Media Art Histories International Award and the Thoma Foundation's 2016 Arts Writing Award in Digital Art, and her books are *Digital Art* (Thames and Hudson, 2003; 4th ed. 2023); *A Companion to Digital Art* (Blackwell-Wiley, May 2016); *Context Providers – Conditions of Meaning in Media Arts* (Intellect, 2011; Chinese edition, 2012); and *New Media in the White Cube and Beyond* (UC Press, 2008). At the Whitney Museum she curated exhibitions including *Harold Cohen: AARON* (2024), *Refigured* (2023), *Programmed: Rules, Codes, and Choreographies in Art 1965 - 2018* (2018/19), *Cory Arcangel: Pro Tools* (2011) and *Profiling* (2007), and is responsible for *artport*, the museum's portal to Internet art. Other curatorial work includes *Chain Reaction* (feralfile.com, 2023), *DiMoDA 4.0 Dis/Location* (travelling show: VRE Rome; Gazelli Art House, London; ZKM, Karlsruhe, Germany; Ruhr University Bochum, Germany; 2021-2023), *The Question of Intelligence* (Kellen Gallery, The New School, NYC, 2020), and *What Lies Beneath* (Borusan Contemporary, Istanbul, 2015).

Abstracts

DAY I:

Friday 1 November 2024 – Timezone: AEDT (UTC/GMT +11 hours)

Keynote presentation – Lisa Slade. *The Mother of all Matter.*

9.30 – 10.30am Friday 1 November 2024 – Timezone: AEDT (UTC/GMT +11 hours)

The surprising etymology of 'matter' – a word linked to both wood and to mother in its derivation – has prompted this discussion of the arboreal and the maternal in Australian art. In this keynote, curator and art historian Lisa Slade will focus on works of art by First Nations artists for whom the tree represents the mother of all matter.

Professor Lisa Slade is the Hugh Ramsay Chair in Australian Art History at The University of Melbourne's School of Culture and Communication. This role, established through Patricia Fullerton's endowment, bridges the academic program with the arts community and fosters public engagement. Previously, Slade was Assistant Director of Artistic Programs at the Art Gallery of South Australia (2015-2024), overseeing the Curatorial, Public Programs, and Education departments. She earned her PhD in Art History from Monash University in 2017, with her thesis, "Curating Curiosity: An Antipodean Doubling," shaping her curatorial approach. At AGSA, Slade curated major exhibitions including HEARTLAND: Contemporary Art from South Australia, and co-initiated Tarnanthi: Festival of Aboriginal and Torres Strait Islander Art. Her projects include Vincent Namatjira: Australia in Colour, the 2019 Venice Biennale's Living Rocks: A Fragment of the Universe, the 14th Adelaide Biennial of Australian Art: Magic Object, and national tours of Quilty (2019-2020) and Kungka Kunpu (Strong Women) (2022-2024).

Session 1: Human and Non-human Entanglements

10.45am - 12.00pm Friday 1 November 2024 – Timezone: AEDT (UTC/GMT +11 hours)

Joyce Lubotzky. Artist Talk. *The Construction of the Symbolic In-Between: Curating the 'Aesthetic Abject' in a New Materialist Practice.*

My practice as an artist is an evolving investigation into the abject materiality of discarded plastic consumer waste. Through the process of gleaning, photographing, archiving, curating, and installing the waste itself in the gallery space, my role as artist-as-intervener allows me to redefine the destiny and materiality of these abject/objects, as symbols of our material culture.

This talk explores my process of reimagining found discarded objects, guided by a theoretical examination of the 'aesthetic abject', object-oriented ontology, vibrant materialism, and the multidisciplinary field of Discard Studies. Through a range of artistic transformations, I work to establish a new material condition, that of the aesthetic abject, a symbolic in-between state that challenges the delineations made between 'life' and 'matter', 'animate things' and 'passive objects'. In doing so, my work attempts to contend with systems of consumption, object devaluation and ecological pollution.

Can redefining the destiny of a trash object's material condition bring visual attention to the abject reality of our nature/culture disconnection? This talk explains how the very process of an artist at work can challenge systems of object (de)valuation, consumer behaviour and capitalist ideology while working to revalue the offerings of environmental art within the consumer-centric art world itself. Can an exploration of materiality-as-becoming offer us a new way to see ourselves through the objects we have tried (and failed) to throw away?

Joyce Lubotzky is a multidisciplinary artist working on Gadigal land. Her artistic practice explores the materiality and ontology of discarded consumer waste, particularly object agency, nature/culture entanglements, and the material stewardship of ecofeminist praxis. She has recently completed her master's degree at the National Art School, where she explored the reinterpretation of the "found object" by examining its own material journey, its place in her personal discovery through the act of gleaning, and then its transformation into a state of representational becoming.

Dr Vic McEwan. *Atmospheric Potential: Embedded Lens-Based Image Making and the Quest for a New Materialist Aesthetic.*

In this paper I explore the dialectic tensions between art's autonomy and its intra-active potential, proposing a shift from the 'me-centred subjectivity' of studio-based art practice, to an 'other-centred subjectivity' created within socially engaged and material practices. I examine creative relationships that bring together communities of people and ephemeral environmental conditions such as clouds, fog, water and bushfire smoke. Through these interactions, I reveal how the performative act of projecting images onto atmospheric conditions enables the fundamental elements of digital imagery, such as pixels, to blend with weather elements, such as water droplets, to create images that blur the boundaries between digital media and the environment. This approach goes beyond the act of overlaying images onto a surface, instead creating a canvas of atmospheric potential.

In this practice, environmental conditions become active participants in meaning making, challenging traditional subject-object dualisms and highlighting the agency of both human and non-human actors. This approach aligns with Karen Barad's concept of agential realism, which emphasises the co-constitution of entities through intra-action. As such, this exploration of material-discursive practices, brings together art, environments, and the people who interact with them, aiming to contribute to a 'new materialist aesthetic' characterised by process, relationship, politics, ethics and embeddedness.

By investigating the entanglement of human perception, materiality, and agency, this work transcends mere representation, embodying the emergent and dynamic interplay between the visible and invisible and the actual and virtual. In doing so, it nurtures new forms of relational, cognitive, affective, aesthetic, and material engagements. This work serves as both an ethical and a poetic exploration of the interconnectedness and co-constitution of human and more-than-human worlds.

Dr Vic McEwan is a contemporary artist whose practice involves sound, photography, video, installation and performance. He explores socially engaged and site-specific art, with a deep interest in the creation of cross-sector partnerships. Vic is the Artistic Director of the Cad Factory, an artist run contemporary arts organisation based in Narrandera, NSW, and with a satellite studio in Sydney. He sits on the Arts and Health Network NSW/ACT and is a board member of Music NSW. Vic was recently awarded his PhD from the University of Sydney, becoming the first artist to graduate from the Faculty of Medicine and Health.

Fiona Henderson. Artist Talk. *What Remains: Still-life photography and material kinship.*

While working for my Doctor of Fine Art, I have reflected on the materiality of both the things I use to create an image and of the image itself. In my experience as an artist, they are inextricably tangled. My work began with the Australian bushfires of 2019/2020. After the fires I travelled and collected domestic objects that were transfigured by the fires. I use them to create still life photographs that explore trauma, fragility, destruction and beauty. To assist me to offer interpretations of my images I have employed some of the theories under consideration by this conference. I apply concepts derived from new materialism, not only to the final aesthetic artifacts, but also to the things used to create the artifact, to help me grasp the wider meanings and entanglements of my photographs. Theories of vibrancy and agency also provide me with a framework to describe my embodied experience of working with the bushfire artifacts. Each artifact carries entanglements and has relational agency and subjectivity. Theoretically, as the artist, it is up to me to decide which of those entanglements and agencies to carry into the final artifact. However, my lived experience is that non-human materials have strong agential capacity. They actively work to guide and dictate the form and shape of the final artifact. Only when I work to make kin with the non-human material do I find the form of the final artifact.

Fiona Henderson is an artist working across various mediums and presently working for her Doctor of Fine Art at National Art School. She has exhibited in various galleries in Sydney, Adelaide and Bologna. She has been a finalist in the Canberra Contemporary Photographic Prize and the Macquarie Emerging Artist Prize. In June this year she spoke at the CIHA “Matter and Materiality” conference in Lyon, France as part of a panel discussing “The becoming of technical artifacts: material life and non-anthropoc existences”. She has also worked at the Sydney Fringe Festival as Visual Arts Coordinator.

Dr Carolyn Mckenzie-Craig. *Sites of Infection: Materiality, Image, Power.*

"We can only come into being through contact and exchange with other bodies – as lodgers, hosts, parasites, guests, and fellow travellers, swept up in the tides of each other’s oceans."
—Astrida Neimanis (2017, 88)

This paper will discuss two bodies of work that consider material knowledge as a set of unfolding and indeterminate relations between both human and non-human actants. The works discussed imagine an alternate aesthetics of affect that respond to the temporal flux of image production and an era of declining resource extraction. The works—*Sites of Extraction* and *Bacterial Nervosa*—reflect on the writings of Astrida Neimanis and Karen Barad to consider the way capitalism leaks and dispels its angst and excess as porosity to stain our dependent ecologies. *Sites of Extraction* uses processes of replication, amplification, and echo to consider the sonic traces of late capitalism. The work develops a visual exchange (a co-operative dialogue) between data noise/verbal abuse and algae to think about the systems our porous bodies are dependent on, contribute to, and extract from. I generate a living ecosystem that operates as an image in flux—one witnessed in the gallery as artefact, and one returned to biological being in the studio to be used as an unstable photo emulsion. This unfolding and aesthetic becoming offers a productive mode of inter-relational affect by working collectively with agents outside of art-theoretical mechanisms of control. This paper will discuss this work in relation to current theories of relational materiality and the temporal image.

Carolyn McKenzie Craig: My practice wrestles with the way power is embedded in material exchanges (between bodies, objects and at a quantum level) and the flow of ideation and images. I hold a PhD from the Queensland College of Art (2018) and teach at the National Art School (Sydney, Gadigal land). I am a current Director of Frontyard projects (ARI) and SYRUP Contemporary (a hybrid commercial project space) both spaces that intersect aesthetic economies with political relationalities.

Dr Michael Chew. *Eyes, Hands, Feet: The Materiality of Environmental Photovoice Across Borders.*

This practice-based research explores the materiality of digital photovoice methods through their role in visualising and influencing environmental engagement in a multi-sited context. Mainstream environmental advocacy photography tends to either draw uncritically from grand utopic wilderness, dystopic ruins, or green-tech, neglecting the material basis of local communities. While photovoice methods engage with these community perspectives, an exclusively-local focus can neglect the global dimensions of environmental justice. Online photovoice, while engaging the global, still lacks a genuine material engagement.

This research responds by integrating multi-sited dimensions into local photovoice methods through design-based participatory action research approaches with youth in cities across Bangladesh, Australia, and China. It explores three experimental orientations – adapt, visualise, and influence, corresponding to the creation, analysis, and audience engagement with environmental photo-stories, respectively. Embodied participant engagement through physical workshops was crucial for photo-story creation that can cross digital divides. Physically bringing cameras across borders, being led by participants through their urban environments, holding and passing around photographs by hand, grounded the image-making in the participants' lived material experiences.

The presentation draws upon methods, photo-stories, and lessons learnt from these explorations, emphasising how materiality shapes the visualisation of environmental engagements depicted in the photo-stories. Furthermore, it explores the influence of these images on environmental engagement through participatory audience engagement activities, such as community exhibitions, photo-response interviews, and fostering peer-to-peer connections across North-South divides. By prioritising material engagement, this research underscores the profound impact of embodied processes in creating meaningful locally grounded environmental stories.

Dr Michael Chew is a participatory designer and social ecologist whose practice-led work explores participatory processes in social and environmental contexts. He draws from interdisciplinary perspectives with degrees in Participatory Design, Mathematical Physics, Critical Theory, Art Photography and Social Ecology, and has run community storytelling projects across the Asia-Pacific region. His design-based action-research PhD explored how participatory photography and other creative practices can inspire youth environmental behaviour change across cities in Bangladesh, China and Australia, and he recently completed a Rotary Peace Fellowship at Chulalongkorn University investigating distributed co-design processes with youth and environmental storytelling. Design project archive - <https://www.ecoimagine.org/projects>

Lunchtime Presentation: Performing Materialities

Time: 12:20pm - 1:20pm

Artist: Mike Parr

Chair: Dr. Ben Denham

This session will feature excerpts from four videos of performances by Mike Parr, followed by an artist talk and Q&A.

Session 2: Intersecting Views: Photography, Representation, and Experience

Session Chair: **Alex Kershaw**

1.15 - 2.30pm Friday | November 2024 – Timezone: AEDT (UTC/GMT +11 hours)

Darren Tanny Tan. *By A Thousand Cuts: Wounding the Lingchi Photographs.*

This paper serves as an accompaniment to a project in which I examined the so-called “lingchi photographs” and the vexed relationship they have with history. The lingchi photographs were a set of historical photographs that depicted the extreme punishment referred to as lingchi—better known by its misnomer, “death by a thousand cuts”—that was practiced in China until the early 20th century. The historical and political aspects of lingchi within the Chinese legal system—as accounted for by historians Timothy Brook, Jerome Bourgon, and Gregory Blue in *Death by A Thousand Cuts*—serve as the cornerstone of this paper. By comparing their findings and disparate readings of the lingchi photographs proffered by Georges Bataille, Susan Sontag, and James Elkins, my central claim is that the explicit content in the images leads the photographs to be read in a certain trajectory. The paper argues that their readings are collectively too skewed towards the abject, the anecdotal, and the apocryphal, and thus overlook a bias that has pervaded the Western imagination. While drawing reference to an artwork I created, I posit in this paper that the artistic implications of iconoclasm—a process I refer to as “wounding”—can be substantiated as a manner of reworking the images, which in turn engenders an alternative understanding of the lingchi photographs beyond their sheer, explicit horror.

Darren Tanny Tan is a Singapore-born artist based in Melbourne/Naarm. His practice at once examines and betrays notions of history, the body, and their representations. Central to his approach are unorthodox image-making processes that result in the rupturing and obfuscating of images. He holds a Bachelor of Photography and a Master of Contemporary Art.

Dr Alex Kershaw. *The Photographic Effect: Post-Representation in Police Photography.*

This paper frames the camera as an ‘agent’ in police photography; drawing on fieldwork and interviews with the Scientific Investigations Division of the Los Angeles Police Department. It connects photographic history and theory with scholarship spanning new materialism, anthropology and media studies to challenge our understanding of photography as axiomatic with the viewer’s interpretation of images. Instead, photography is situated via the “photographic event”—a theatrical mise-en-scène and a mode of non-representational thinking, where the medium performs as corporeal technology. This paper studies police photographer’s practices from the studio to the crime scene, rather than rehearsing the now well-established role that images perform in state apparatuses as a means to power. As a corollary to existing scholarship, this paper asks—what happens if we approach police photography ‘back-to-front’, so the practices that produce the archive are foregrounded, rather than remaining obscured behind images? By making a distinction between the camera and the filing cabinet, this study underscores the camera’s agency in authoring “photographic events.” I argue that the camera has a “thing-like” status for the way it exceeds its function as a technology of representation, as well as being “object-like” for the way it transduces interpersonal relationships between photographers and their subjects. Conceptualized as a transducer, the camera performs as a technology of affect, facilitating exploratory processes of “photographic doubt,” producing somatic effects on photographers and their subjects, as well as affording police photographers the ability to moderate empathy for the victims and perpetrators of crime they photograph.

Alex Kershaw uses video and photography to mediate intercultural exchange with specific communities, both adjacent to and outside his own culture. He works with people whose identity is largely constituted through their relationship to the natural world. The subjects of his work become participants and collaborators in the production of the work. Participation generates the content of the work, where the camera is used as a way of thinking—negotiating the lived experience of Kershaw’s participants and his artistic re-imagining of place. Thus, it is the social body that is his primary medium.

Cailyn Forrest. *Ritual and Re/Production: Material and Self Affirmation.*

The tasks performed in the darkroom are a considered conversation between the body and the materials as the body responds to the material characteristics. These prescribed gestures establish structure and intentionality in the process, creating space for embodied actions. The darkroom then becomes a site of bodily, not mechanical, production and performance, where the labour involved in developing prints is echoed through ritual processes, the mundane, cathartic acts embedded as traces within the images. Photography is reproductive, time is slowed and thickened through its processes. Reproduced in multiples, my body reflects this thickness, appearing as the content of the image and marking its presence through the actions that create it. Through reproduction, the body is diffused, not present for the male gaze or to represent a feminine code. The body is made equal to materials, connected through its ritual labour.

My research considers feminist approaches to performance and photography from the 1970s onwards to investigate the potential of the darkroom as a feminist performance space, aiming to dismantle the aura and mythologies of creative genius through these practices. Jill Orr's practice engages her body in ritual performances. In *Laundry* (2019), Orr is a conduit for history, creating a photographic performance at the Abbotsford Convent. Lindy Lee's practice engages reproductive mediums to create temporally thick works. Her work *Waves chatting to other waves* (1996) uses photocopying as a space of experimentation and intimacy with the past. Examining how the body and material intertwine in the image, this paper delineates a space between photography and performance, centring the darkroom as a critical space for this intersection.

Cailyn Forrest lives and works on unceded Gadigal land and is a Doctoral candidate in her final year at the National Art School, Sydney. Her research and practice focus on analogue and alternative photographic processes, using these traditions as a way to explore the relationship between her body and the material labour of image production. She looks to the darkroom as a site of bodily introspection and performativity and the image as a trace of this performance.

Dr James Rhodes. Artist talk. *The Photograph as a Material Object.*

In my artist talk I will delve into the often-overlooked idea that photography is a material object, rather than merely an image-based medium. I believe that by considering the materiality of photographs, artists can significantly enrich their work and the audience's experience. Photographs, as tangible objects, can be influenced by and contribute to the 'social space' they occupy. By understanding this, artists can actively shape the audience's interpretation, going beyond the limitations of a two-dimensional image. This approach encourages a deeper conceptual understanding, allowing for ambiguity and multiple interpretations. Historically, photography has been moving towards a more image-based medium, which, while accessible, can hinder an artist's ability to convey complex concepts. By focusing on the physical form of their work, artists can engage in more experimental methods, pushing the boundaries of their conceptual ideas.

In my own photographic work, I employ concepts usually reserved for painting and sculpture that examine how the physical aspects of the work influence the understanding of the piece. This leads to unique artworks that I will discuss. In my talk, I will discuss how considering the theory of space influences the materiality of the photographic object and how it, in turn, influences the audience's reading of the work. This interplay between the physical and the conceptual can lead to a more engaging and thought-provoking artistic experience.

James Rhodes is a multi-disciplinary artist based in Newcastle NSW who works with photo media, painting, and sculpture. In 2022, Rhodes earned a Ph.D. that examined the meaning of materiality in photographic practice. His artistic practice investigates the inherent illusion embedded in the memetic arts. A nuanced exploration that reveals his unique perception of the world. Rhodes achieves his conceptual goals by hand colouring silver gelatin prints of the Australian landscape. Rhodes has been a finalist in many art prizes including the Waverly Art Prize (2024) Gosford Art Prize (2023), Muswellbrook Art Prize (2022), and Kings School Art Prize (2021).

Session 3: Latent Materialities

Session Chair: **Lea Simpson**

2.40 – 4.00pm Friday | November 2024 – Timezone: AEDT (UTC/GMT +11 hours)

Dr Fiona Davies. *Contextualising medical image making in the practice of UK artist Liz Orton.*

In response to the provocation to reflect on the implications of material and immaterial images in screen-based cultures this paper will focus on two examples of image making within the practice of medicine - the bedside monitor and the diagnostic representation of the patient's body through scanning processes such as Xray, CT and MRI and how these image formation systems have been circulated within the art practice of Liz Orton, in her 2019 project, Every Body is An Archive.

The medicalised material image of a body produced by the processes of Xray, CT or MRI has become a significant means of diagnosis in the practice of medicine. The body of the patient is scanned to create a data visualisation. Increasingly there is a disconnect between direct observation of the patient and surveillance of that patient through medical imaging. The severely unwell patient can look comfortable. Radiologists, who are the key interpreters of scanned images, very rarely meet patients and the use of these images can produce gaps and disconnections as the process strips away context.

Liz Orton's process of image creation will be contrasted with the images generated by bedside medical monitors, which continuously visualise real-time data. These monitors create a constantly updated archive of patient surveillance, compared against established norms for specific medical parameters. This comparison highlights the broader context of how such knowledge is produced.

Fiona Davies is an Australian visual artist whose practice incorporating object, video, photography, projection, installation and performance, is a trans disciplinary investigation into the systems, materials and processes of the patient/hospital interaction and specifically medicalised death. She has been awarded a practice led PhD by the University of Sydney and holds a B.Sc, (UNSW), a Bachelor of Visual Art (UWS) and a MFA from Monash University. She supports her practice through international and national residencies, performative events, and exhibitions.

Dr Deirdre Feeney. Online. *Materialities of optical image making.*

This paper explores materialities of optical image making. It relates how the practical and transdisciplinary development of a series of optical image artworks- *Depth of Field*, *The Hidden Image Life of Lenses* and *Hallway*- investigated different ways in which to materially generate a projected moving image. In contrast to the technologies of screen-based images, shrinking in scale and visibility, this paper discusses how exposing the material apparatus can bring renewed critical awareness to our experience of the mediated image. By establishing a triangulation between the material device, image and viewer, this paper questions if revealing the histories and materialities of image-making can critically engage audiences with the constructions and fictions of mediated images. Additionally, it discusses the materialities and methods underpinning the image system artworks. It unfolds how *The Hidden Image Life of Lenses* emerged from an encounter with Christiaan Huygens' seventeenth century telescopic lenses and how *Depth of Field* and *Hallway* incorporate a nineteenth century image system of optical mechanics. Finally, this paper relates how the hybrid devices producing the optical images apply old and new fabrication techniques- resulting in scenarios where attention is no longer focused exclusively on the image, but also on the viewer as an active participant in the overall system producing the image.

Deirdre Feeney is a transdisciplinary artist exploring and developing optical image systems as perceptual tools for generating awareness of technologically mediated experience. Deirdre engages in collaboration with physicists and engineers to develop bespoke optical components for her work, which also engages with the history of optics, light, (re)materialities of image-making and media archaeology. Her creative works are hybrid systems incorporating old and new technologies and technological ideas, from Renaissance natural magic to nineteenth century optical mechanics. She uses materials such as glass and mirror to develop image systems that physically and emotionally engage the viewer. Deirdre's work has been exhibited nationally and internationally.

Paine. *On Fugitive Images: Cities of Glass, a Fallible Excavation and Invisible Topographies.*

This paper builds upon my recent Masters research on what I term the ‘fugitive image’ and how this term functions within my studio practice. Within my research, I characterise the ‘fugitive image’ as an image that resists being seen. This paper discusses three recent exhibition outcomes that explore narratives surrounding the ways in which the surface of a mirror struggles against being looked at, the filming process as an act of fallible divination and lidar scanning as a means of documenting an invisible sub-marine topography. The paper shall discuss three exhibitions: *A Spectral Congregation* at Fiona and Sidney Myer Gallery, *Windows* at Metro Arts and *Currents* at tcb Art Inc. I shall discuss a video made during a residency in Venice in 2023 focusing on the history of Murano mirrors, and briefly touch upon early modern notions of optics. The video tells of a fiction in which mirrors are feared and treacherous objects, considering the mirror’s surface as a metaphoric device. Additionally, I shall discuss the filming process for another video work in which, during post-production, the footage was not visible to the naked eye; exploring the fallacies of vision, likening the act of filming to the act of scrying or clairvoyance. Finally, I shall discuss a project which attempted to give poetic visual form to the hidden labyrinth of submarine fibre optic internet cables beneath Blairgowrie peninsular on Boon Wurrung country. This paper will consider recalcitrant, elusive images; an onlooker’s eyes cannot find a safe place to rest within the plane of representation.

Katie Paine is a Naarm-based artist and writer. She recently completed her MFA at the VCA, for which she received a Graduate Research Scholarship, the Peter Redlich Prize, and a Cranbourne Scholarship. Her practice includes installation, video, narrative fiction and photography, focusing on the fallacies of institutionalized knowledge and the poetic spaces within miscommunication and failure. Her recent work explores semiotics, hauntology, archival politics and science fiction. Paine has exhibited at galleries including Metro Arts, Composite Moving Image, Lon Gallery, ACMI, and others, with upcoming shows at Bundoora Homestead, TCB Inc and Firstdraft. She contributes to publications like *Performance Review*, *Vault Magazine*, *Art + Australia*, *un Magazine*, *Running Dog*, *Runway Journal*, and *Art Almanac*.

Johanna Ellersdorfer. *Writing Glass Landscapes: Narrative Representations of Imagined Futures.*

Ross Gibson describes 'narrative hunger' as the feeling experienced when an image fails to disclose "reliable cues...to prompt a satisfying story" (2014, 257). Faced with this, he writes, viewers "may respond with utterance" (2014, 257). Reflecting on an essay from my creative writing PhD dissertation, entitled 'The Lake', I consider a collection of glass slides from the 1910s depicting proposed topological plans and landscape views of the lake that would be constructed in Canberra. Initially used to accompany a series of lectures given prior to the construction of the city, they present visions of an imagined place that is half-tone, transparent and brittle.

In lieu of cues from the images themselves, now separated from the narrative of the lectures, I prioritised the materiality of glass and its intersections with landscape as a focal point. Drawing on Helen Holmes' notion of material affinities, which are "the active connections with other people, places and times any object enables" (2024, 4), I consider the glass slides in the context of other optical devices for mapping and representing landscape including Claude glasses, satellites and smartphones, attending to glass as boundary and interactive surface.

This presentation considers how these devices can inform narrative techniques that function as 'utterance' in response to 'narrative hunger', while also considering writing as a mode of representation that is "uniquely suited to tell stories of elision and erasure" (Wasserman 2022, 66).

References:

Gibson, Ross. 2014. "Narrative Hunger GIS Mapping, Google Street View and the Colonial Prospectus." *Cultural Studies Review* 20, no. 2 (September): 250-265.

Holmes, Helen. 2024. *The Materiality of Nothing: Exploring our Everyday Relationships with Objects Absent and Present*. Routledge.

Wasserman, Sarah. 2022. "Representation." *The Cambridge Handbook of Material Culture Studies*, edited by Lu Ann De Cunzo and Catharine Dann Roeber, Cambridge University Press.

Johanna Ellersdorfer is a PhD candidate in creative writing at the University of Sydney. Her research sits at the intersection of material culture studies, object writing and contemporary art writing practices. She has an academic background in art theory, literature and cultural materials conservation.

Session 4: Tangible and Digital Materialities

Session Chair: **Dr Elizabeth Pulie**

4.10 - 5:30pm Friday 1 November 2024 – Timezone: AEDT (UTC/GMT +11 hours)

Dr Natalie O'Connor. Artist Talk. *The Enigma of Redness: Place and the Materiality of Colour.*

This talk delves into the profound connections between our personal histories, place, and the artist's palette. Drawing from extensive practice-based research, I explore the materiality of red pigments, offering fresh insights into their historical and contemporary significance. By examining red coloured pigments, I reveal transformations in artistic practices since the nineteenth century, highlighting the historical construction of pigments and their role in the artist's palette.

My practice integrates autoethnographic accounts, historical analysis, and observational studies. My place-based research takes me to the unique environment of Lake Mungo, NSW, where I investigate the interplay between the eroding Lunette stratum and material colour. Through this lens, I challenge traditional perceptions of the artist's palette, urging a reconsideration of how artists engage with place, its colour, and its histories.

My work underscores the importance of understanding the inherent qualities of pigments (Field, 1835), moving beyond digital representations to a sensory engagement with material colour. By referencing the notebooks of nineteenth-century chemist George Field and archives of the commercial colour maker W&N, I bridge historical practices with contemporary issues, advocating for a renewed appreciation of the materiality of colour.

I invite you to engage with the substance of colour, emphasising the interconnectedness of people and the environment in the creative process. My reflective and immersive approach encourages a deeper understanding of material colour, enriching contemporary painting practices and fostering a reflective connection to place.

Natalie O'Connor is an artist, researcher, and educator whose practice is informed by her extensive experience in the international colour manufacturing industry. She holds a Bachelor of Education, a master's degree, and a PhD from UNSW, with her thesis titled *The Nature of Redness - A Practice-Based Research into Red Pigments to Offer a New Understanding of Material Colour*. Specialising in the materiality of colour, O'Connor explores the collaborative dialogue between artists and scientists, resulting in innovations in the artist's palette. Her time-based installations, "The Gol Gol Layer Colour Observations," investigate red pigments in the Australian context, particularly in the ancient red layer of the Mungo Lunettes in the Willandra Lakes World Heritage Area. www.natalieoconnorartist.com

Dr Elizabeth Rankin. Artist Talk. *Material practices of The Feminist Uncanny, a disruption to gender-based power and an interrogation of aura and mystique.*

My practice is a sensual collision of overlaying forms that use the materiality of cloth, paint, domestic items and fabrications of the light and movement of animation. My work utilises two key aspects – the uncanny and the aesthetics of noir – to give voice to women affected by violent crime with presence and agency. My process is diverse and uses strategies of the uncanny to invert the semiotic codes that underwrite the visual order. I examine the construction of the femme fatale in narratives of crime and haul back the unrepresentable into the position of a culturally productive object using diverse material such as an ironing board or oil paint which bring their own embedded cultural histories. In this practice, I am strongly influenced by the research of Alexandra Kokoli in her monograph *The Feminist Uncanny* (London, 2016) which analyses a new uncanny and its presence in contemporary art.

The aura and mystique of my work is present in its physicality, but subversive as an aggressive material challenge and an archaeology of domestic crime. The work is confronting. It does not propose healing, cleansing, grieving, knitting or weaving as a solution. Each image advocates for radical change. Hence, slate images of corpses consider their options, men are transformed into bedspreads in an alternative reality and giant embroidered femme fatales rise up from tapestries in a fantasy of Badlands.

References:

- i. Elisabeth Bronfen “Femme Fatale: Negotiations of Tragic Desire”, *New Literary History*, Vol. 35, No. 1, (Winter, 2004): 103-116. The vamp was an archetype of literature or art, almost supernatural in her ability to enchant men into deadly traps. Femmes fatales were always morally ambiguous.
- ii. Alexandra Kokoli, *The Feminist Uncanny in Theory and Art Practice*, (London and New York: Bloomsbury Academic, 2016).
- iii. Badlands is a noir term also common in Westerns. It refers to a borderless and lawless place associated with the end of order, dangerous and threatening.

Dr. Elizabeth Rankin is an artist and scholar whose work centres on feminist perspectives and psychological approaches to visual and material culture. Born in Bilpin to a soldier settler family on a small orchard, she was raised by her grandmother, a Presbyterian, which shaped her early experiences. After navigating a coercive relationship, she now enjoys an equal partnership. Elizabeth has always had a passion for drawing and pursued her studies at the National Art School after leaving her teaching career. She holds both a Doctor of Fine Arts and a Master of Fine Arts from the National Art School. Currently residing in Sydney, Elizabeth has also spent time on the Channel Islands. She maintains an active art practice and regularly exhibits her work in artist-run initiatives and commercial galleries.

Glen Snow. Artist Talk. *Painting and the Materiality of Thought.*

Using examples of my own artwork, I will focus on the idea of painting as an object, simply phrased as the *paintingobject*, since it participates in a realm of pictures, but is far more substantial than an image in bringing attention to what makes it concrete. It is, so to speak, 'more than a picture,' and more material than image. Such a painting is focused on its matter as a way of distinguishing its framing from within the broad practice of abstraction. There is no depiction as such, no image for the imagination to mentally run away with, but it becomes the thing to be pictured before us, the object itself. As such, this *paintingobject* may appear particularly mute and raise the old spectre of painting as a 'dumb,' process medium. However, the painting construed as an object, pared to its bare constituents, is, on the contrary, in an excellent position to reveal the workings of an embodied thinking. Painting, as a medium in which to think, being differently organised to language as the default medium of thought, can therefore tell us something about thought beyond what Western philosophical traditions have supposed. Taking its trajectory from the early ideas of Robert Ryman and Eva Hesse, regarding notions of a 'real' work and material 'non-work,' I consider how recent cognitive science supports art's work as embodied, embedded and extended thinking. This presentation follows the PhD research I've been undertaking, borrowing its title from that thesis.

Glen Snow lives and works in Tāmaki Makaurau, Auckland, having gained an MFA from Elam School of Art, University of Auckland and a BFA (Hons) Painting from University of the Arts London, Camberwell College of Arts. Glen is a current PhD candidate at the University of Auckland. He has curated group exhibitions, such as *Materialised* at Two Rooms Gallery, and been selected for curated exhibitions such as *Grid / Colour / Plane* at Malcolm Smith Gallery. He has been commissioned for work at the Project Wall, Te Tuhi and been a finalist on touring exhibitions of the Arts House Trust.

Sue Beyer. Artist Talk. Online. *The Digital Combine.*

The advent of blockchain smart contracts and Non-Fungible Tokens (NFTs) have not only given visual artists an alternative channel to sell their work, but a new medium to use as part of their art practice. In this paper the new genre of digital combines, first coined by artist and educator Claudia Hart in 2021, will be discussed. Like Robert Rauschenberg's Combines made from 1953 to 1964, digital combines are made up from a fusion of discordant objects. Physical, digital, and virtual mediums and objects are joined together using instruction placed in the metadata of an NFT, housed on a blockchain. The NFT acts as a type of conceptual glue holding the piece together, and like an instruction-based artwork, the metadata tells us how the object works and how it is to be sold or not sold.

Examining this new genre through a metamodern lens enables us to see how digital combines work using a type of ontological oscillation, between mediums and objects, the material and the immaterial, and different points of time of art history, consecutively in the one object. It is in this oscillation that a structure of feeling, or affect can be found. This structure of feeling is highlighted as a type of confusion, where the stuff holding the object together is not readily apparent and cannot be seen until you follow the QR code link to the record on the blockchain that holds the metadata.

Sue Beyer is an interdisciplinary artist who focuses on ideas relating to Instruction-based Art and the in-between and is currently a doctoral candidate in Visual Arts at Griffith University. Sue has exhibited internationally and received support through cultural agencies such as Australia Council, Creative Victoria, University of Melbourne and the Sidney Myer Fund & The Myer Foundation. Sue has been a finalist in multiple prizes, and part of numerous corporate and public collections including the Australian Government's Artbank. Sue is a Sessional Lecturer with the School of Design at RMIT and is based in Melbourne and New York.

Libby Hoffenberg. Artist Talk. *Cosmotechnics of embodiment: Painting and knowing.*

My artist talk centres the body and its relation to abstract knowledge. I began my art practice as a figurative painter and pursued this practice while studying the history and philosophy of medicine, lines of inquiry that intersected in my research into medical imaging. I discuss my grappling with the aesthetic excess of the medical image, and my research into so-called “alternative” medical knowledges. Touching on my practice and research in Chinese medicine and yoga, I explore how these alternative medicines point towards constellations of meaning that challenge canonical art-historical concepts of figuration, form, abstraction, and materiality. Incorporating my research in the philosophy of technology, I use Yuk Hui’s notion of cosmotechnics to conceptualize technology as techniques of orientation. I present current paintings, which explore geometry, diagrammatics, and line through the material language of oil paint, colliding pictorial histories of painting with schematic abstractions of science and technology. Drawn to scientific images and map-making as navigational technics, I explore the virtuality operative in the perception of these idea-forms, how paintings can mediate between phenomenon and concept in processing abstract ideas through the body. I discuss my incorporation of computation, design, and measurement into paintings, exploring the stakes and meanings of this transdisciplinary practice. I return to medicine as I sketch my current approach to making paintings as healing machines – tools of orientation that operate through perception of subtle movements across material and immaterial worlds. This practice proposes the imagination of the body as a site to resist presumed compatibilities between digital networks and selves.

Libby Hoffenberg is a painter and writer whose work explores the interdependence of conceptual and material worlds as they are linked through the perceiving body. Libby graduated from Swarthmore College, where she studied Studio Art and the History and Philosophy of Science, Medicine, and Technology. Libby has studied Chinese and Chinese Medicine in Taiwan and completed a fellowship with Transformations of the Human in California. She is currently completing a certificate in Art and Curatorial Practice at the New Centre for Research and Practice and will begin her MA in Painting at the Royal College of Art in 2024. Libby’s work can be found at libbyjennifer.com.

DAY 2

Saturday 2 November 2024 – Timezone: AEDT (UTC/GMT +11 hours)

Keynote presentation – Associate Professor Janine Randerson

Tainted images: The mediality of natural and unnatural phenomena.

Contemporary image-makers are increasingly working with the mediality of the natural and unnatural world, including signals from the hydrosphere, atmosphere and biosphere. A once bucolic image may have gone slightly *off*. Through a close reading of artists' image-making processes amongst socio-ecological crises and a mélange of anthropogenic forcings, I investigate how images are enriched or corrupted by biogeochemical processes. Images inflected by residues of radioactivity in seawater, fabrics sensitive to photo-chemical smog, or meteorologically-driven video-edits reveal the deterritorializing flux of planetary heating and the ongoing legacy of colonial toxicity and militarism. We see a return to early image-making techniques where works are generated by biochemical or physical agents, assisted by human makers; from nascent heliography, the weathering of Marcel Duchamp's Readymade *Malheureux* (1919) to contemporary works such as Filipino and Taiwanese-American duo Enzo Camacho and Ami Lien's *Compostlight* (2023-2024). Yet we also see aggregated data images produced by machinic perception and continuous streams of environmental information, mediated by artists in multi-dimensional forms. I consider the implications of the *invisible* image of the cosmos and bios where remote-sensed or electron microscope images transform seeing into counting (Parikka, 2023), creating an upgraded (or degraded) alter-environment through synthetic tampering. The common meaning of the tainted implies the contaminated and the suspect, however one word of Latin origin *tingere*, tinged or dyed, conjures an image with colourful hues, where visual pleasure might spill into urgent politics.

Janine Randerson is an artist, film and video maker and writer based in Tāmaki Makaurau Auckland, New Zealand. A strong thread in her research concerns art-based mediation in ecological systems, in collaboration with scientists, activist citizens and Tangata whenua and Tangata Tiriti. Janine is currently a curator of Te Tuhi's programme for the International World Weather Network platform that brings artists and writers together on topics of climate change. She often works with environmental scientists, collaborating with urban meteorologists at the University of Auckland, satellite meteorologists at the Bureau of Meteorology (Australia) and climatologists the National Institute of Environmental Research (Denmark) and NIWA in Aotearoa New Zealand (2022-2023). She is interested in issues of weather, water, ecological politics and art practices on whenua (land) and ecological art practice. Janine's book "Weather as Medium: Toward a Meteorological Art" (MIT Press, 2018) examines artworks that offer possible engagement with our future weathers, while creating openings for immediate action in the present. She values and promotes Indigenous, feminist and gender non-binary approaches to ecology in her research. She is the co-host of the Auckland LASER talks (Leonardo Art-Science Evening Rendezvous).

Session 5: Material Ecologies

Session Chair: **Dr Ben Denham**

10.45am - 12.00pm Saturday 2 November 2024 – Timezone: AEDT (UTC/GMT +11 hours)

Dr Molly Duggins and Dr Michael Hill. *Colonial Objects and Ecologies*

Responding to the material turn in art history, this paper re-thinks visual histories of Australia by delving into the intersections of objects, environments, and cultures. Focusing on a civic monument and a collector's chest, it invokes an environmental perspective to foreground the natural and cultural ecosystems of such objects typically relegated to art historical narratives of colony and empire. Australia's first public sculpture of Governor Richard Bourke, erected in 1842, serves as a springboard for an analysis of the *Casuarina glauca*/Guman trees employed as a backdrop for the monument against Sydney Harbour. This species was not only integral to local coastal ecology and Eora ceremony, but also was an important resource for the early colony, its bark employed to roof Sydney's built environment.

Like the *Casuarina glauca*/Guman, the *Toona ciliata*/Kolai wood used in the carcass of the Macquarie collector's chest was transformed into a product of economic botany that sustained the colonial timber industry. Commissioned by Captain James Wallis, Commandant of the Newcastle penal settlement from 1816 to 1818, the chest features drawers of preserved flora and fauna displayed alongside a suite of landscape panels depicting the Newcastle/Mulubinba region. Intended as an object emissary of empire, the chest's discrete subjects exceed their frame. Integrating methodologies from art history, material culture studies, and the environmental humanities with indigenous knowledge systems, this paper presents both the chest and monument as material images enmeshed in place.

Dr Michael Hill is Head of Art History at the National Art School, where he has lectured for over twenty years. His research has roamed over diverse areas, including classical architectural theory, the Italian Baroque, modernist art criticism, and Australian sculpture. Michael is also the national artistic advisor to *Sculpture by the Sea*.

Dr Molly Duggins is a lecturer in Art History and the Academic English Coordinator at the National Art School. Her research encompasses nineteenth-century art, craft, and natural history in the British world. Molly is currently at work on an edited volume that traces the unsettled histories of the Australian object.

Jennifer Turpin. Artist Talk. Seaweed Arboretum.

In this artist talk, Jennifer Turpin will discuss *Seaweed Arboretum*, her project with Michaelie Crawford, exhibited at Manly Art Gallery in 2021. The exhibition was held in conjunction with the Seaweed Forests Festival and provided immersive marine botanical environment for the month-long program of talks, workshops and events.

The installations draw upon the seaweed forests of Australia's Great Southern Reef: *Forest* is an aerial canopy of giant bull kelp; *Flora* a series of pressed seaweeds collected from the shores; *Float* suspends seaweeds gathered from Sydney beaches. The installations honour the integrity of the plants themselves. Throughout the process of collecting, sculpting, and installing the works, the seaweeds exerted a defining and determining influence. The poetics of this intra-nature dialogue imbued the festival program. Talks, discussions and workshops were held beneath and within the installations - and explored our interconnected relationship with seaweed through the manifestations of science and climate change; Indigenous culture and knowledge; food and health; art, dance and music. The exhibition and festival developed out of a long-term collaboration with marine ecologist, Dr Adriana Verges, Associate Professor at the School of Biological, Earth and Environmental Sciences, UNSW, and the Sydney Institute of Marine Science. In sharing scientific research within these poetic and sensory art environments, separate systems of knowledge are cross-fertilised to foster a more open understanding for all.

Jennifer Turpin is a public artist who has made site specific sculptural artworks at the interface of art, science, environment, and community for the past 35 years. Many of the artworks 'collaborate' with nature's elemental energies of water, wind, tide, and sunlight to become playful kinetic performances in the everyday life of our cities. The dynamic relationship between place, people and the natural environment underpins the artworks that are in a constant state of flux. Permanent or temporary, the artworks invite empathetic responses and offer ways to connect to the awe and wonder of nature. Jennifer is a Churchill Fellow and an Adjunct Associate Professor in the School of Biological and Earth Sciences University of NSW, Sydney.

Dr Louise Boscacci. *Geminal: From a Material Image-object and its Shadow Places to Regenerative Art Practice in the Planetary Turn*

A material image is always already (im)material. Matter is a matter of transmateriality. Agential realist Karen Barad's diffracted insights from quantum field theory, clipped here, transform what the material image is, and might become, already moved beyond a singular frame of the pictorial to more than visual sense making and value. Add the electric multisensory body in encounter and its after-affects, and the 'material image' held between fingers and thumb is a spark of praxis, a flow of e-motion, a generative site in transdisciplinary art practice situated in ecocritical times. This paper discusses the ongoing trace and becomings in practice and research of a vintage picture postcard and its embodied affectivity embraced, beyond image alone, as a material image-object. Via one key becoming, the investigative shadows trace of material provenance and extraction ecologies across Countries, oceans and atmospheres in *Wit(h)nessing Zinland* (2019, 2022), I introduce the project, *Geminal 2023–2030*: a regenerative AERI, or artist environment run initiative, seeded at NAS in Gadigal Sydney and extended in 2024 to a rainforest relationscape in Nywaigi northern Queensland. This is close to where the affective postcard encounter and its durational trace began more than a decade ago. Implications and possibilities for creative transmaterial pedagogy in the ecology of the contemporary art school emerge.

Dr Louise Boscacci is an interdisciplinary artist and researcher who brings contemporary art into conversation with the decolonising, feminist environmental humanities. As Head of Ceramics at the National Art School, Gadigal land, her creative and critical interests reframe tradition to include topics and questions of time and clay, investigative shadow traces of materials, future archaeology, queer geology, affect and embodied thinking and making with/in the more than human world. Her work is published in exhibitions, books, book chapters, journal articles, online blogs and sound platforms, conferences, and in teaching outcomes. Recent publications and projects include the book, *100 Atmospheres: Studies in Scale and Wonder* (2019; with the MECO Network); *Wit(h)nessing* (2018); *Call and Response Writing on Water* (2022; in *Water Lore: Practice, Place, Poetics*); *Clay as Country* (2021-4); the international collaboration, *Postcards from the Anthropocene: Unsettling the Geopolitics of Representation* (2022); *Relationscapes of Extinction, and More Life* (2022); *Particular Planetary Aesthetics* (2022); and *Pangea seeder, Geminal series* (2023). Louise lives and works between unceded Gadigal Country and Gundungurra Ngurra, Australia.

Dr Peter Hill. Artist Talk. *Adventurism: Materialising Weather and Atmosphere in Contemporary Art.*

This paper will synthesise current thinking on Art, Weather, and Psychogeography, presenting new knowledge on a tendency the speaker has termed “Adventurism,” based on his essay in the ArtLink journal titled “Superfictions and Adventurism” (1 December 2016).

The speaker will present case studies on the artworks of Nancy Graves, Franziska Furter, James Geurts, Clare McCracken, Janet Cardiff, and Georges Bures Miller, along with his own Adventurist projects. These case studies will illustrate how contemporary artists materialise weather, climate, and atmosphere through their creative practices. Graves’ work translates scientific data into tangible forms, while Furter and Geurts evoke the transient qualities of weather and environmental conditions. McCracken’s installations replicate atmospheric conditions using mist and light, and Cardiff and Miller manipulate soundscapes and spatial dynamics to highlight atmospheric qualities.

The speaker’s own Adventurist projects push traditional boundaries by incorporating site-specific explorations of weather and landscape through his fifty-year engagement with the Situationists and Psychogeography. The speaker will reflect on the dilemmas of practising globally and attempting to leave a low carbon footprint, but this will not be the main focus of the presentation.

Dr. Peter Hill is a Glasgow-born artist, writer, and independent curator currently serving as an Enterprise Professor at the VCA, University of Melbourne. He has exhibited in prestigious venues, including the Biennale of Sydney and The Museum of Modern Art Oxford. His book *Stargazing: Memoirs of a Young Lighthouse Keeper* won Scotland’s Saltire Award in 2004. Hill is completing two forthcoming books, *Curious About Artists: Encounters with 50 Contemporary Artists* and *Art in Australia, from Perspecta to Dark Mofo: 1990 to 2020*. His Superfiction artworks blend installation art and literary fiction, often utilizing psychogeographic strategies. In 2019, he presented a pop-up project called *WORD OF MOUTH* at the Venice Biennale, featuring 25 artists from Australia, Scotland, and Singapore. Hill has contributed to numerous art journals and written over 100 catalogue essays, in addition to serving as an art writer for various publications, including *The Age*, *The Sydney Morning Herald*, and *The Scotsman*.

Lunchtime presentation: *Digital Technology in Japan's Cultural Sites*

Time: 12:45pm - 1:15pm

Presented by: Art Research Inc. and Advanced Imaging Technology Research Center, Kyoto, Japan.

Description: Join us as we showcase the latest digital technology used in preserving and presenting Japan's most important cultural assets. This project emphasizes high-resolution, high-color-fidelity imaging. The first part of the presentation explores how state-of-the-art technology is employed to investigate historical events pivotal to Japan's modernization in 1868. In the second part, we invite you on a virtual visit to two of Japan’s most scenic temple sites.

This project is supported by the Japanese Cultural Agency, in collaboration with Ninnaji Temple, a UNESCO World Heritage Site, and Kongofukuji Temple in Shikoku.

Session 6: Relational Materialities: Site and Scale

Session Chair: **Paul Thomas**

1.15 - 2.30pm Saturday 2 November 2024 – Timezone: AEDT (UTC/GMT +11 hours)

Dr Chris Henschke. *Entangling Matter, Energy, and Expression at the Quantum Threshold.*

Working at the scale of the subatomic is conceptually and materially at the thresholds of materiality, moving into a space beyond the limits of representation, towards what is called “the quantum floor”, the most fundamental form of physical reality, but in a way that is firmly grounded in material experimentalism. In the liminal space created in experiments with subatomic phenomena, such as the “entanglements” device I created, through interaction with the apparatus and its entangled subatomic particles, for an instant, we the observers may become materially as well as conceptually entangled in the experiment.

Projects such as this express the relationships between matter and energy, materiality and immateriality, knowledge and being, in ways that are experimentally rigorous, both scientifically and artistically. In developing such works through collaboration with particle physicists, the processes and outcomes are sometimes at a threshold of transdisciplinary. And in both science and art, representations of quantum phenomena reach what I call ‘the threshold of abstraction’.

The projects I am developing at CERN are a collaboration with both the physicists and the apparatuses, using data from particle events, not as a means of analysis but as a means of expression, as a kind of ‘liminal realism’ which expresses a form of ‘primary reality’ more fundamental than the meanings we ascribe to it. Materially, such projects are not just representations of particle physics and the quantum realm, they interact with and manifest subatomic phenomena, playing upon the emergent entity realism of the phenomena expressed through the art.

Chris Henschke works with analogue and digital media, using methods and materials from experimental science. He has undertaken experimental interdisciplinary collaborations with scientists since 1991, and has a Doctor of Philosophy from Monash University, comprised of on-site practice at the CERN, through the ‘art@CMS’ collaboration program. Residencies include the National Gallery of Australia, 2004; two ANAT residencies at the Australian Synchrotron, 2007 and 2010; and an ANAT Synapse residency with the CSIRO in Clayton, 2018-2019. He has written a book on art, science and alchemy, titled “Mudstone”, part of the Lost Rocks series, released by A Published Event in 2021.

Dr Andrea Russell. Online. *On Perceiving Molecular Time: Computational Chemical Simulations and the Moving Image.*

The perception of time undergoes a radical shift between the human scale and the nanoscale. In an age of rapidly evolving media and scientific technologies we need to understand how these impact human perception and visual culture. This paper explores computational molecular simulations through the lenses of temporal media theory and moving image practice. Emerging from a creative fellowship with a physical chemistry research group, I focus on two moving image works that depict crystalline structures. One is a nanoscale computational simulation of soot formation, the other, a durational video artwork showing the dissolution of sugar. Computational molecular simulations are shown to produce a feeling of time by smearing an extremely short duration across a longer perceptible duration. This analysis uncovers how the awareness of media as a construct troubles our chronoception (perception of time), while unexpectedly, the screen becomes complicit in scientists' expert temporal understanding. The videos present vastly different spatial and temporal scales, and have different chronoceptive effects: one gives a sense of being within time, the other, across time. Ultimately, computational simulations emerge as isomorphic media that have explicit aesthetic properties that connect us to the implicit, abstract energetics of chemical reactivity.

Andrea Russell is a filmmaker, media artist and interdisciplinary researcher in science art. Working in nanoart — artforms that engage with nanoscience and nanotechnology — she creates experimental films and moving image installations that explore technological mediation and the perception of the nanoscale realm. She is a Forrest Foundation Creative Research Fellow at the Curtin HIVE (Hub for Immersive Visualisation and eResearch).

Lucie Ketelsen. Artist Talk. *Correlation and collapse: An ontography of bacterial iridescence.*

This talk looks at how the materials and methods of microscopy relate to the phenomena they investigate, with a specific focus on the phenomenon of bacterial iridescence as it manifests through correlative imaging practice. I reflect on correlative imaging since bacterial iridescence is a form of structural colouration; both colour and structure are key to understanding the phenomenon, yet in practice they represent distinct, disconnected epistemological and ontological domains. Correlative imaging synthetically constructs and links diverse image materials yet is typically iconoclastic insofar as it leads to an erasure of the image. My practice seeks to address this tendency in scientific imaging by exploring an ontography of correlation, using iridescence as a diagnostic tool.

In this talk I will introduce and unpack the core imperative of correlation in scientific imaging: to 'align a sample to itself'. In practice this imperative is both resolutely technical and unavoidably philosophical. The question as to what it means to align something with itself must be posed though the processes of making image materials situated within practice, rather than an interpretation of resolved image artefacts from outside. I argue for the importance of situated knowledge in microscopy and feminist objectivity in science more broadly; to develop new understandings of microscopy practice and the phenomena it simultaneously generates and investigates through its image materials.

Lucie Ketelsen is a designer and practice-based researcher. She holds a Master of Design (Textiles) from RMIT Melbourne, Master of Computational Design (MaCAD01) IAAC, and is currently working towards a PhD following the precedent of art-science investigations established by SymbioticA at the University of Western Australia (UWA). Lucie's work reimagines the role of aesthetics and craft in processes of technological mediation, inscription, and translation. Currently, her research involves extensive practical experimentation in laboratory and microscopic imaging protocols to develop a theory of aesthetics adequate to current microscopy practices.

Youngsil Lee. Online. *Pheno-data: Using Tomatoes to Rethink Data and Data Practices for Ecological Worlds.*

Western industrialized societies often construct and imagine a world through a vision of data that prioritizes economic, social, and technological advancement for some humans. This perspective frequently neglects the autonomous and agential power of other-than-human organisms and nature, essential to planetary living. In this research, I will present three ecological narratives involving tomatoes grown in a greenhouse, a local garden, and the wild.

By exploring the diverse forms of data and knowledge that influence how tomatoes are engineered, cultivated, and evolve, I critically and tangibly review current data concepts. I also explore the potential of an alternative data form for ecological imaginations that incorporate other-than-human organisms' knowledge from vibrant 'material practices of knowing and becoming'. This is manifested through design approaches using 'Pheno-data'.

Pheno-data refers to observable data representing the material manifestations of living organisms within their environments. The term combines the prefix "Pheno-", derived from "phenomena" and "phenotype", with "data", symbolizing the entanglement of the lifeworld through their attributes, bodies, responses, and evolutions across times and spaces. The goal is to reframe data notions and practices to reconnect us with nature and restore our attentiveness, responsiveness, and carefulness towards more-than-human ecologies.

Youngsil Lee is an ecological action designer and a Marie Skłodowska-Curie PhD fellow at Design Informatics, University of Edinburgh. Her research focuses on rethinking data practices through design, with an emphasis on sustainability and ecology. She is passionate about exploring the entanglement of data, human knowledge, and nature within the realms of economy, culture, and the environment.

Session 7: Material, Immaterial, Re-materialisation

Session Chair: **Lorraine Kypiotis**

2.45 - 4.00pm Saturday 2 November 2024 – Timezone: AEDT (UTC/GMT +11 hours)

Dr Mark Titmarsh. *Opting Out: The perilous passage from Conceptual Art through Postmodernity to Contemporary Art.*

In his foundational texts on Conceptual Art, Ian Burn countered the idea that the work he and his collectives were doing was in any way a de-materialisation of the image. Rather, it was a re-materialisation, moving away from modernist formalist practices and market-based criticism, towards an artist-driven, reflexive discipline that expanded the idea of images to include language, the immaterial, and a mixture of wider political forces.

In this paper, I will explore recent investigations of Conceptual Art as the basis for understanding new materialisms in contemporary art through the ideas of Peter Osborne and Terry Smith. I aim to show that, regardless of medium, for any art of today to be contemporary, it will directly or indirectly be relational to Conceptual Art. As Osborne puts it, 'all contemporary art is post-conceptual.'

Building on this in the Australian context, I will critique and develop Ian McLean's argument about a secret agreement between global post-conceptual practices and what he characterises as '40,000 years of conceptual art' done by Indigenous artists, who pre-empt and reconfigure attempts by Western disciplines to move across cultures into expanded notions of discipline.

Mark Titmarsh (born 1955, Ingham, Australia, PhD, UTS, 2009) is a visual artist working in painting, video and writing. His current work executed under the rubric of 'expanded painting' is painting about painting or painting that dissimulates into objects, videos and critical texts. His published writings also consider the ethical considerations of artists and designers working in settler colonial contexts. He is currently a tenured, part time lecturer in the Faculty of Design, Architecture and Building, University of Technology, Sydney. His artworks are held in the collections of the National Gallery of Australia, QAG, NGV, AGWA, AGNSW and in private collections overseas.

Lorraine Kypiotis. *Smashed to Smithereens: The Fragmentary Nature of Plaster.*

“...we have...as it were...only a shadowy outline of the subject of our desires remaining. But this arouses so much the greater longing for what is lost, and we examine the copies we have with greater attention than we would if we were in full possession of the originals” (i)

The notion that a copy may play a part in longing for an original, especially in the case where the original has been lost, is not new. This is a salient point where not only the full cast copy may generate desire for the original, but what of fragmented casts which are parts of the whole? Many of the plaster casts in the National Art School lie in a state of fragmented incompleteness and this very state strengthens their claim to validity as cultural objects that in their partial or damaged state not only recall the bodily presence of the whole but makes one long for it. This paper argues further however: that in an aesthetic appreciation of the fragment and the fragmentary, where each small piece bears meaning through its link to some greater thing, it is within the parameters of the artists’ practice that the fragment itself finds greater conceptual and creative meaning in its autonomous state.

References:

i. Johann Joachim Winckelmann, *History of the Art of Antiquity*, trans. Harry Francis Mallgrave (Los Angeles: The Getty Research Institute, 2006), 351.

Lorraine Kypiotis is the Head of Undergraduate Studies at the National Art School where she also lectures in the Department of Art History and Theory. She holds a Master of Arts degree in Renaissance Studies at the University of Sydney. She has recently completed her PhD in Art History, entitled *Castaways: Picking up the pieces of the plaster cast collection of the National Art school, Sydney*. Lorraine is also a frequent and popular guest lecturer at the AGNSW and is the regular art historian on ABC Radio National’s Nightlife program.

Dr Daniel Jewesbury. Online. Sweden. *Reframing the Materiality of Artists’ Experimental Moving Image Through the Archive.*

There have been numerous approaches to defining the materiality of artists’ experimental moving images. Many have prioritised the physical tangibility of analogue film, leaving the material qualities of video and digital video in a somewhat ambiguous position. This is particularly problematic in an age when many artists working with analogue film are editing and exhibiting it digitally: the materiality of analogue-digital hybrids goes unexplored by formalists focused on the chemical properties of light-sensitive materials on a polyester base. Some criticism attributes political implications to choices of media, for instance by associating digital video with the age of dematerialised, surveillant social media and finance capital.

The craft qualities of film and video, as understood by experimental filmmakers engaged with the material properties of colour and light, the timespace of the cut, the collision of sound and image, and the framing potential of narrative, have arguably been somewhat neglected in recent discussions of the materiality of moving images. This paper introduces a project which will set out to investigate this area.

Moving image archives are extremely valuable resources for such studies. Far from being static repositories of once-living works, they are always waiting to be newly activated, through curation and exhibition.

Filmform, Sweden’s national distributor of artists’ film and video, maintains an archive comprising nearly a century of such work. This project will use Filmform’s diverse archive as source material, investigating the materialities of artists’ experimental moving image, and how artists have uses film to question the world and remake it anew.

Daniel Jewesbury is an artist working with film and video, a senior lecturer in fine art and film, and a researcher, currently based at HDK-Valand Academy of Art & Design at the University of Gothenburg, Sweden.

Dr Michael Garbutt, Dr Soheil Ashrafi, Dr Nico Roenpagel. Online. Germany/ Kyrgyzstan.
Materialising the Immaterial: The paradoxical relationship between the material and immaterial in museum art experience.

As artworks in galleries and museums are increasingly consumed in digital forms—online and/or during museum visits mediated by interpretive apps and visitors' own digital cameras—we challenge conventional representations of dematerialization by examining the human body as the crucial site of image realisation. No image exists without a perceiving body and mind, which are themselves, always already emplaced. Our presentation explores the paradoxical relationship between the material and immaterial in museum art experience, examining how the material is realised through the mind, while the immaterial manifests through the body. By reclaiming the image as flesh, we recognise human experience as the catalyst that materialises the immaterial. This process of "enfleshing" demands conscious effort—an extension of the body in space and engagement beyond mere visual perception. Through our study of visitor embodied practices developed by the Playful Eye Project in galleries across four continents, we demonstrate practical approaches to image enfleshing, offering methods for visitors to actively engage their bodies in art experience, and for museum education and engagement staff to reimagine visitor programming. In sum, we offer a new perspective on the ontology of images in the digital age, as a consequence of the mutually imbricated relationship between body, mind, art and site.

Dr Soheil Ashrafi is the Chair of Communications and Media at the University of Central Asia, Naryn Campus, and a co-founder of Nomad Festival. As an academic, researcher and essayist his research straddles across hermeneutics and phenomenology with a focus on designing pragmatism and everyday aesthetics.

Michael Garbutt teaches experience, event, and exhibition design at UNSW Sydney, where he also conducts research in museum visitor experience and contemplative practices. With Soheil Ashrafi, he has been co-chair of the Nomad Festival of film and culture in Naryn, Kyrgyzstan 2022-24, and with Nico Roenpagel he is the co-founder of the Playful Eye project and co-author of *Mindful Eye, Playful Eye: 101 Amazing Museum Activities for Discovery, Connection, and Insight* (Smithsonian Books, 2024).

Nico Roenpagel is a 21st-century mystic and embodiment researcher, enthusiastic about novel expressions of wisdom in our collective evolution. Equipped with a doctorate in art education (UNSW Sydney) and a daily meditation practice of 20 years, he has brought consciousness practices to universities, the corporate environment, classical music, and art museums. is co-founder of The Playful Eye project and co-author of *Mindful Eye, Playful Eye: 101 Amazing Museum Activities for Discovery, Connection, and Insight* (Smithsonian Books, 2024).

Session 8: Art and Technology: Exploring Contemporary Practices (panel)

Session Chair: **Paul Thomas**

4.15 - 5.15pm Saturday 2 November 2024 – Timezone: AEDT (UTC/GMT +11 hours)

This panel, featuring Dr Matthew Attard, Dr Francesca Franco, and Hon Prof. Paul Thomas, explores how new technologies and traditional practices inform contemporary artistic creation. Matthew Attard's presentation, "I Will Follow the Ship," examines the convergence of contemporary drawing, cultural heritage, and digital technology. Attard's work draws on his exploration of AI and drawing technology, inspired by historical ex-voto ship graffiti found on chapel facades in Malta. These ephemeral etchings, crafted by seafarers, symbolize faith, salvation, and a universal maritime heritage. In her paper "Vera Molnar's Icône 2020", Francesca Franco discusses the intersection of computer art and traditional Venetian glassmaking. Initiated in 2019, this project led to the creation of "Icône 2020," a sculpture that merges computational art with glassmaking. The work embodies Molnar's fascination with the balance between order and disorder, realised through extensive material trials and innovative techniques. Paul Thomas explores his transdisciplinary art practice, which bridges art, nanoscience, and quantum theory. His research-led artworks aim to visualise the atomistic world, making the invisible complexities of quantum phenomena visible through artistic expression. Together, these presentations offer a rich dialogue on the materiality of images, the integration of digital and traditional art forms, and the role of cultural heritage in contemporary art practice.

Matt Attard. Online. *I Will Follow the Ship*.

This paper explores *I Will Follow the Ship* (Malta Pavilion, Venice Biennale 2024), a work that incorporates contemporary drawing, cultural heritage and digital technology, originating from Attard's latest explorations into AI and drawing technology. This is combined with his interest in historical images of ex-voto ship graffiti, vernacular iconographies which speak of ancient local tales of faith and salvation across the Mediterranean. Located on the facades of chapels throughout Malta, it is thought that the ship graffiti, ephemeral etchings in stone, were crafted by seafarers due to the religious significance and political immunity these buildings offered. This maritime graffiti resonates with many cultures whose relationship with the sea has been—and still is—crucial. The ship remains a unifying metaphor of hope for survival.

Matthew Attard (Malta, 1987) holds a practice-based PhD from the University of Edinburgh. Matthew is the selected solo artist to represent Malta at the 60th Biennale di Venezia (2024) with *I Will Follow the Ship*. He first exhibited his work in 2014 at Galleria Michela Rizzo, Venice. Since then, he has exhibited in Venice, Rome, Valletta, Genoa, London, Beijing and Los Angeles among other cities. In 2017 he was selected for Le Latitudini dell'Arte Biennale, at the Palazzo Ducale, Genoa, while in 2018 he was awarded the Under 30 Euromobil Prize at ArteFiera, Bologna. He was selected three times to show in the context of *Ten Artists to Watch* at LACDA (Los Angeles Centre for Digital Arts) and he was recently shortlisted for the Lumen Prize 2021. *Rajt ma rajtx... naf li rajt* is one of Matthew's major solo shows (Valletta Contemporary, 2021).

Francesca Franco. Online. *Vera Molnar's Icône 2020*.

This paper explores the intersection of computer art and traditional Venetian glassmaking through the ground-breaking collaboration between Vera Molnar, a pioneer in computer art, and a team of Murano glassmakers. Initiated in 2019, this project, curated and produced by Francesca Franco, aimed to create "Icône 2020", a sculpture merging computational art with the materiality of the glass and the ancient craft of glassmaking. Inspired by Molnar's 1975 "Computer-Icône" and her earlier "Trapèzes" series, the sculpture embodies her fascination with the balance between order and disorder, now rendered in three dimensions. The paper details the extensive, multi-stage process behind "Icône 2020", which involved material trials, prototype testing, and the final creation using traditional and innovative glass techniques. The production utilized Murano glass and 24 karat gold leaf, highlighting the challenges and complexities of working with such a delicate material. The collaboration required constant dialogue to address technical hurdles and achieve the desired artistic outcome. Reflecting on the recent Venice Biennale exhibition (2022), which showcased the evolution of "Icône 2020", this paper examines how this project underscores the historical significance and ongoing vitality of computational art, illustrating its tangible materiality and the enduring craftsmanship of Murano glassmaking. By discussing the innovative synergy between digital art and traditional crafts, the paper contributes to the conference theme of understanding the diverse materiality of images and their impact on societal values and collective identities in our visually saturated world. This exploration highlights the role of art in bridging traditional and contemporary practices, and in deepening our understanding of materiality within image discourses.

Francesca Franco is an independent curator, art historian, and producer based in the UK and Italy. She has extensively published on the history of early computer art and its pioneers, with her texts translated into multiple languages. Among her recent authored books are "Generative Systems Art" (Routledge, 2018), "The Algorithmic Dimension" (Springer, 2022), and "Computer Art at the Venice Biennale" (Springer, 2025). Notable curatorial projects include "Vera Molnár: Icône 2020" at the 59th Venice Biennale (2022), "Algorithmic Signs" (Venice, 2017), and "Vera Molnár: Variazioni Icône" (Rome, 2023). Francesca is set to serve as the 2025 SIGGRAPH Art Gallery Chair.

Paul Thomas. *The Molecular Material Image.*

When atoms cluster together, they form molecules which, by combining, can produce visible matter. It may take 20 quadrillion (20,000,000,000,000, 000) atoms to create a speck of barely perceivable matter. This paper explores different ideas of materiality and the image, and artists making art related to the underlying immaterial world of atomistic and quantum phenomena in pursuit of different ways of visually expressing the world to create an alternative view to the one proposed through an objective, quantifiable scientific process. Classical materiality is caused through scale. Below a certain scale the classical world we live in does not operate in the same way. The paper examines how scale affects our understanding of materiality. When you look at a work of art are you aware of a physical sensation? Henri Bergson's philosophy suggests that you can have 'intellectual sympathy' with an object—you intuit it. Your body is controlled by an electrical system, the nervous system. Thus, bodies are sensitive to any electro-signal. Seeing photons coming from an artwork is a realisation of electrical signals as the energy that is translated by the brain. Do ideas about quantum phenomena, which were becoming part of the new zeitgeist at the beginning of the 20th Century, affect how artists represent the world? Focusing on the rise of abstraction, this paper references artists who had knowledge of this science. Through their art, they fought to materialise an intuitive translation of a shift taking place in science and culture.

Paul Thomas is an Honorary Professor at UNSW. He is the founder and series chair of the International Transdisciplinary Imaging Conference series from 2010 to 2022. Thomas's current creative practice, the 'Quantum Chaos' artwork, is based on experiments conducted in collaboration with the Centre for Quantum Computation and Communication Technology at UNSW. His publications include "Quantum Art and Uncertainty" (2018) and "Nanoart: The Immateriality of Art" (2013). Thomas is currently the editor of the Encyclopaedia for New Media Art Volume II Artists and Practice, published by Bloomsbury. His recent artworks exhibited nationally and internationally, explore nano and quantum synergies with human existence.

DAY 3:

Sunday 3rd November 2024 – Timezone: AEDT (UTC/GMT +11 hours)

Keynote presentation – Christiane Paul. *Art and the Material Image – From Post-Digital to Transmediality.*

The definitions and boundaries of an image have become increasingly porous as digital technologies allow for a “remediation” of established image forms. The so-called post-digital era highlighted the increasing convergence of digital technologies in various materialities and the ways in which this merger changed both our relationship with these materialities and our representation as subjects. AI has introduced its own paradigm shift by amplifying the instability of established categories such as text and image and enabling new relationships between visuals and the form they take. The processes of AI technologies constitute a new transmediality that functions across and beyond media-specific behaviors. Through the lens of artistic practice, the talk traces the evolution of images from the material turn of the post-digital condition to the renegotiation of boundaries between images and material forms brought about by AI. Recent AI technologies rely on classification, standardization, and optimization, using trillions of existing images harvested by corporations and operating within an echo chamber. Through a range of approaches, artists have explored and critiqued this image production and its relationship to material form. Using artworks as case studies, the talk analyzes possible connections between images and their materialities and the way we understand ourselves in relation to them.

Christiane Paul is curator of Digital Art at the Whitney Museum of American Art and Professor Emerita in the School of Media Studies at The New School. She is the recipient of the 2023 Media Art Histories International Award and the Thoma Foundation's 2016 Arts Writing Award in Digital Art, and her books are *Digital Art* (Thames and Hudson, 2003; 4th ed. 2023); *A Companion to Digital Art* (Blackwell-Wiley, May 2016); *Context Providers – Conditions of Meaning in Media Arts* (Intellect, 2011; Chinese edition, 2012); and *New Media in the White Cube and Beyond* (UC Press, 2008). At the Whitney Museum she curated exhibitions including *Harold Cohen: AARON* (2024), *Refigured*(2023), *Programmed: Rules, Codes, and Choreographies in Art 1965 - 2018* (2018/19), *Cory Arcangel: Pro Tools* (2011) and *Profiling* (2007), and is responsible for *artport*, the museum's portal to Internet art. Other curatorial work includes *Chain Reaction* (*feralfile.com*, 2023), *DiMoDA 4.0 Dis/Location* (travelling show: *VRE Rome*; *Gazelli Art House*, London; *ZKM*, Karlsruhe, Germany; *Ruhr University Bochum*, Germany; 2021-2023), *The Question of Intelligence* (*Kellen Gallery*, *The New School*, NYC, 2020), and *What Lies Beneath* (*Borusan Contemporary*, Istanbul, 2015).

Session 9: Material and Form: Drawing, Systems, Space

10.45 – 12.00pm Sunday 3 November 2024 – Timezone: AEDT (UTC/GMT +11 hours)

Session Chair: **Dr Elizabeth Pulie**

Dr Linda Matthews. *Re-viewing the digital city: The recomposition of the architectural drawing.*

Recent developments in digital visioning technologies and the ubiquitous presence of camera networks in urban spaces have expanded the quantum of qualitative data available to architects. The pixel, operating as the primary material unit of digital images, encapsulates complex numerical data about a scene's colour, brightness, and shape. This amplified capability thus shifts the determinants of image composition from the linear coordinates of the Cartesian grid to the atmospheric qualities captured within urban environments. Furthermore, the representation of the city has evolved from a singular, static event to a constantly evolving capture process occurring simultaneously across various locations and dynamic timeframes. Consequently, architectural drawing tools and techniques, traditionally foundational to the creation of new form, must now align with emerging visioning technology and digital geometric principles.

This paper proposes that the advent of algorithm-based digital imaging technology reinvigorates and enriches contemporary architectural drawing. It introduces novel representational techniques that recompose and group pixels according to ephemeral, qualitative urban patterns rather than retaining traditional linear forms. By offering unprecedented insights into the atmospheric qualities of urban spaces, this new virtual materiality acts as a generative tool and underpins a new mode of formal architectural production.

Linda Matthews is the Co-director of the UTS Visualisation Institute and an Associate Professor in the School of Architecture at the University of Technology, Sydney. Her research interests draw upon the history, politics and techniques of representation to explore new architectural and urban design methodologies that utilise the optics of digital visioning systems. The research aims to use virtual urban spaces as a source of qualitative and quantitative data to generate non-traditional modes of architectural and urban form.

Haocheng Zhang and Weichen Cui. Artist Talk. *Choreography of Thought: Exploring the Confluence of Movement, Culture, and Image.*

This research delves into the intricate relationship between Chinese philosophy and bodily choreography, emphasizing their intersection in interdisciplinary artistic creation. A central aim is to actively engage with contemporary art developments by exploring the diverse materiality of the body and its representations in images. By positioning the body as a vessel for philosophical inquiry, this study proposes choreography as a new grammar for visual art, one that blends traditional and contemporary forms of expression. Through case

studies of the performances HEY and Shan Gao Shui Chang - 山高水长, the research demonstrates how movement, when combined with materials such as water-writing paper, conductive paint, contact microphones, and electronic circuits, transforms into dynamic visual and sonic landscapes. These performances merge interactive dance, movement painting, and sound art, illustrating the creative potential of interdisciplinary collaboration. The study highlights how interdisciplinary art engages with themes of personal identity, cultural heritage, and shared human experiences, offering new insights into materiality and the role of bodily images in artistic creation. Furthermore, it explores how materiality informs image-making processes and considers the evolving role of art in visual narratives and discourse.

Haocheng Zhang, originally from China, is an international visual designer and university lecturer. Currently pursuing his PhD at VCA Design, he graduated from the Royal Academy of Fine Arts Antwerp in Belgium. Haocheng explores experimental typography and visual arts through body choreography research, earning multiple international design awards with exhibitions in New York, Tokyo, Europe, and China.

Weichen Cui, also from China, is an international movement artist and educator dedicated to the art and science of movement. Pursuing her PhD at VCA Dance, she is a graduate of NYU's Tisch School of the Arts and Fudan University in Shanghai. Weichen collaborates with international artists and has showcased her work in New York and China.

Dr Nina Walton. Artist Talk. *Temporal Grids.*

In this talk, I will discuss my installation practice, which sits inside a tradition of 'systems' in art. I create wall installations using thread and modular frames. While these works resemble paintings that sit off the wall, they cannot be moved like a painting since the frame is fixed to the wall. However, because the frame relies on a formal grid system, an individual work can be specified in the form of written instructions. Each installation therefore consists of a combination of written instructions alongside a 'frame'. I'm interested in the interaction between these two factors of the work. When the instructions take primacy, the same work can be remade and adjusted for any space, allowing for the possibility that it can exist in multiple

spaces at the same time yet maintain its uniqueness. Alternatively, if the frame remains consistent while I allow the instructions to change, a single work in the same space can take on different appearances over time. This practice which plays with the dual nature of the work's physical and conceptual make-up, and takes time as an additional ingredient, challenges the is-ness, when-ness and where-ness of the material image, seeing it as much more dynamic than is usually the case in a painting practice.

Dr Nina Walton is an Australian visual artist. Working across the mediums of textiles, painting, drawing, installation, performance and books, Nina's practice sits within a tradition of conceptual art and abstraction that uses pre-determined rules to generate work, with the grid operating as a basic organising principle. In addition to her art practice, Nina is an economist and lawyer. Living in Los Angeles for many years, she earned her PhD in Economics, specialising in Game Theory, from the University of California in Los Angeles and was a Professor of Law and Economics at the University of Southern California. Drawing from her decades of art making, studying and teaching, all of Nina's work focuses on how people deal with rules, systems and limitations.

Matt Ellwood. Artist Talk. *Expanded Drawing and the Gallery as Site: From the Drawing Lesson to the Pensive Image/object.*

This artist talk centres on my current work made within a practice-led PhD, entitled "Expanded Drawing and the Gallery as Site: From the Drawing Lesson to the Pensive Image/object." I question how academic principles of drawing can be speculated upon to produce art objects that extend the notion of the 'pensive image'. Jacques Rancière in his book *The Emancipated Spectator* (London: Verso, 2009) posits the term 'pensive' as something inherent in images that resists thought, interpretation and consensus. For Rancière, this resistance problematizes the gap between two ideas of the image: the common notion of the image as duplicate of a thing and the image conceived as artistic operation. By utilising academic drawing as a set of conditions alongside subversive methodologies such as conflation, interpolation, and redaction, I extrapolate new ideas that explore the threshold of indeterminacy and believable absurdity. I will discuss ways to quilt together differing temporalities of image, object, and body traversing the materialities of photorealism, blind contour drawing, formalist sculpture and interactive performance. The latter exploring how the 'art gallery' can be integrated as a site of production. Through expanded drawing, I aim to exemplify the process of transformation for selected subject matter, highlighting its ability to be a form of cultural and sociopolitical critique. In particular, interrogating the interrelated commercial advertising strategies of art-and-fashion by exposing their inherent contradictions whilst simultaneously celebrating the act of drawing and being a community of practice.

Matt Ellwood is an artist and educator with 30 years of experience in the arts sector. He is currently Head of Fine Arts at Whitecliffe - a private tertiary education provider in Auckland, NZ, and a PhD candidate. He has been a high school Head of Art, national Chief Examiner, and NZ Qualifications Authority advisor for Visual Arts. Ellwood is an award winning artist, most recently receiving highly commended at the 2019 Parkin Drawing Prize, and has been curated into important exhibitions such as the Govett Brewster's review of contemporary art and Headlands Sculpture on the Gulf. He is represented in Auckland by Melanie Roger Gallery.

Belinda Yee. Artist Talk. *Sound as Form: Exploring Percussive Drawing and the Material Dynamics of Auditory Mark-Making.*

SOUND AS FORM / Percussive Drawing is a research project exploring percussive sound as a medium for drawing. Through a collaborative workshop with a percussionist, which culminated in a live performance at DRAW Space Gallery (Eora/Sydney), this project challenges traditional views of drawing and complicates the idea of the 'material image.' Underpinning this research is the hypothesis that drawing characteristics – such as repetition, tone, duration, speed, direction, and contrast – have equivalence in sound which can be

experienced through the body or mind as a trajectory of intertwining lines or, as anthropologist Tim Ingold describes drawing, 'lines in time.' The research is contextualised within broader artistic practices by discussing historical and contemporary precedents and investigating the parallels between sound improvisation and the compositional logic of drawing, as described by theorist Norman Bryson. A key finding of this research is the idea of a drawing mindset, a primed perceptual position enabling the required abstraction from visual to sound-based drawing. The resolution of any sound-drawing requires a collaborative conjuring between the artist and the audience. This phenomenological engagement with the sensory and haptic experience of sound invokes a transformation between modalities, creating an "image" that is unstable and ephemeral. By exploring the equivalence of characteristics across sound and drawing in the context of a drawing mindset, this paper argues for a redefinition of drawing and the material image that encompasses both visual and auditory modalities.

Belinda Yee is an interdisciplinary artist living on Gadigal land, where her practice includes drawing, painting and installation. She has an MFA from the National Art School, a BVA from Sydney College of the Arts and a Bachelor of Industrial Design (honours) from the University of Canberra. Belinda has exhibited in Australia, Hong Kong, and France, and her work is in the National Art School and Capella Sydney collections. Belinda is a co-founder and director of DRAW Space, an artist-run initiative focused on experimental drawing. Belinda has a curatorial practice and has curated exhibitions with significant local and international artists.

Lunchtime Presentation: *Two Wrapped Trees*

Time: 12:15pm - 1:15pm

Panelists: Juundaal Strang-Yettica, Dr. Ben Denham, Ian Millis, Dr. Jodi Edwards. Chair: Dr. Ben Denham

When the Art Gallery of New South Wales added Christo's work *Two Wrapped Trees* (1969) to its collection it did so without discussion of the artist's colonising impulse to sacrifice and subsume the life of two young eucalypt trees into his art. The trees were donated by John Kaldor after he provided the textile used by Christo and Jeanne-Claude in their work *Wrapped Coast, One Million Square Feet, Little Bay, Sydney, Australia, (1968–69)*. This work by Christo and Jeanne-Claude can now be seen in the context of other historic and contemporary land art projects that reproduce colonial practices in their disregard for indigenous ownership and forms of relation to the land.

The goal of the *Wrapped Trees* Project, initiated by Yugambeh-Bundjalung and Kannakan artist Juundaal Strang-Yettica, is to have the trees wrapped by Christo de-accessioned from the Art Gallery of NSW collection so that they can be returned to country, and once again be part of the material cycles from which they came. This will be a structured conversation between the participants in which we reflect on what the trees are materially, our relationship to them as a decolonising force in our cultural institutions, and the broader resonance of the *Wrapped Trees* Project for our respective practices. The trees live in our conversations and the thinking that we do with them. Conversation is an important medium and material in the *Wrapped Trees* Project in this way the form of the panel discussion will reflect our subject and the project.

Ben Denham grew up in the Blue Mountains and studied visual arts at the University of Western Sydney. He currently lives near the Cooks River, at the intersection of Gadigal, Gameygal and Wangal lands. These geographical locations are part of a series of performance video works in which Ben reflects on his relationship to where he lives. He is currently working with synthesizers to listen to the atmosphere and create kinetic sculptural works, drawings, and installations. He sees this as a form of expanded synthesis that can help us to understand the broader cultural significance of the synthesizer and its relationship to art, science, and philosophy.

I am **Juundaal Strang-Yettica**, a Yugambeh-Bundjalung and Kannakan woman living on Wodi Wodi Country of the Dharawal nation. As an emerging artist with a disability, my approaches to art are underpinned by learning and determination, with my mentors playing an integral role in the foundation of my practice. My work explores enduring themes of identity, Indigeneity, failure, fragility, and the entangled,

challenging, and complex relationships that arise from them. I am particularly interested in how these themes intersect and create barriers within the context of our environmental crisis. My art practice functions within the discomfort of decolonisation frameworks, aiming to strengthen the relationship between non-Indigenous and Indigenous peoples. I seek to negotiate meaningful, respectful spaces for the revitalisation of Indigenous knowledges and cultures, viewing these elements as crucial for responding to the multi-species devastation caused by humans. One of my primary goals is to facilitate socially engaged, collaborative projects that instigate, investigate, and challenge multiple environmental and socio-political objectives and processes simultaneously.

Dr Jodi Edwards is a Yuin woman with Dharawal kinship connection who has dedicated her life to Community, Culture, education and Language. Jodi was awarded her PhD from Macquarie University's Department of Indigenous Studies in 2021 for her thesis "Weaving the past into the future: The continuity of Aboriginal cultural practices in the Dharawal and Yuin Nations". An author and advisor, Dr Edwards has published 4 local Dharawal Dreaming Stories. As a D'harawal language speaker and advocate, she is passionate about awakening the language. She is a Curriculum Reform Advisor for Aboriginal Education with the NSW Education Standards Authority, providing expertise and advice to support the curriculum reform and delivery process. Jodi is also a Research Fellow at RMIT and a tutor at the Faculty of Arts and Social Sciences at the University of Sydney. Jodi has great love and respect for Yuin Country and the local Community who continue to teach and nurture her.

Lucas Ihlein is an Australian artist whose work explores the relationship between socially engaged art, agriculture and environmental stewardship. He is a founding member of artists' collectives SquatSpace, Big Fag Press, Teaching and Learning Cinema (TLC), and Kandos School of Cultural Adaptation (KSCA). Lucas works at the University of Wollongong as Senior Lecturer in Contemporary Arts, in the School of the Arts, English and Media.

Ian Milliss has long argued that art is the process of constant cultural adaptation, usually occurring as work that is not seen as art, produced by people not seen as artists. By 1971 Milliss' early participatory conceptual work became cultural activism beyond the conventional art world in the green ban and resident action movements, squatting, prison reform, and trade unions. In 1969 he worked on Christo and Jeanne-Claude's *Wrapped Coast* and assisted on the *Wrapped Trees*. In 2019 he was one of four artists commissioned to produce new work celebrating the 50th anniversary of Kaldor Public Art Projects at the AGNSW.

Session 10: Image Narratives and Ecologies (panel)

1.15 - 2.15pm Sunday 3 November 2024 – Timezone: AEDT (UTC/GMT +11 hours)

Session Chair: **Malcolm Smith**

Urban Narratives, architectural photography, advertising, material practice, image ecology, Indonesian culture, social identity, affective power, Family photography.

This panel examines the role of images in shaping culture, communities, and urban spaces. For instance, Yogyakarta-based Krack Studio's *Tanah / Impian* project uses an archive of newspaper advertisements to explore how Indonesia's middle class has navigated issues of class, nationalism, and sexuality. Similarly, Khoiril Maqin investigates aspirational self-representation through Independence Day studio portraits in an Indonesian context. Christina Deluchi's paper considers how certain image-based narratives come to dominate, referencing artists like Taryn Simon, Stephen Shore, and Zoe Leonard to explore the material impact of images in shaping urban spaces.

Christina Deluchi. *Image Narratives and Our Urban World.*

The naturalisation of the consumption of images positions them as essential, material tools for critically examining the image-based narrative practices shaping our urban world. Like traditional narrative structures following a linear, temporal order to connect episodes or parts from the perspective of a "master" agent, images are crucial in the construction of "grand" narratives. Explicit forms of cultural narration, images traverse historical, conceptual, political, and material territories, causing them to be mobilised in the production of dominant and/or popular accounts of our urban context. But how do some image-based narratives gain dominance over others? Do we examine the gaps between narrative parts? What are images not telling us?

Guided by theories for looking and seeing—such as Lorraine Daston and Peter Galison's examination of the 'disciplinary eye' and Peter Burke's 'testimony of images'—this paper studies images by interdisciplinary artists and avantgarde architectural photographers as objects for analysis and as a means examining others. The work of Taryn Simon, Stephen Shore, Zoe Leonard, Bas Princen, Gili Merin and others, will be used to demonstrate how typology, concept, and style underscores the extent at which images hold traditional narrative qualities, or whether they hold their own narrative structures and genres. Ultimately, this paper testifies for the need to expand upon methods of image-based narrative enquiry to evaluate the material impact that images have on the production of dominant narratives that form the perception of our urban world.

Christina Deluchi is a lecturer at the School of Architecture at the University of Technology Sydney (UTS) and is a PhD Candidate at the University of Melbourne. Her current research examines the relationship between architecture, politics, and images to explore how they participate in the production of urban identities. Christina has recently published a book chapter in *The Routledge Handbook of Architecture, Urban Space and Politics* (2023), and in the academic journals *Revista de Arquitectura*, *Interstices*, *idea journal*, and *Interiority*, and has exhibited her work at the Chicago Biennial, the Taubman College of Architecture, and UTS Gallery.

Malcolm Smith. *Tanah Impian (Dream Land): An Ongoing Krack Studio Project.*

This presentation proposes a model for understanding the role images play in the formation of communities and subjectivities. It argues that each community to which we are subjected must have a dynamic image ecology, or "collective imaginary". Some of these images may come from the artworld, but they equally come from other places. Krack Studio's ongoing *Tanah / Impian* project references a database of several thousand advertising images since the 1890s, organised chronologically, that allow us to observe how the values and aspirations of Indonesian consumer subjects have changed across the 20th century. Over the past decade, Krack has

produced three exhibitions based on this ever-growing archive. The first, “Tanah Impian” (Dream Land) 2014, was a historiographic project that observed the discrepancies between Indonesia’s monolithic national narratives and its diverse realities. The second, “Obat Kuat” (Strong Medicine) 2016, looked at the key role pharmaceutical ads played in the production of a consumer subject, equivocating between pleasure and productivity. The third exhibition, “Kelas Menengah” (Middle Class) 2023, considered how middle-class-ness was imagined through advertisements since Indonesian independence; and how this middle-class imaginary continues to evolve today. Whereas Art History tends to take a humanist standpoint and situates the artist/creator as the agent of the discourse, the importance of Krack’s “Tanah Impian” research is that it situates the image as the affective agent within the discourse. In this sense it is “post-humanist” and “new-materialist” and is perhaps better situated within the field of Visual Culture studies than Art History.

Malcolm Le Smith is an Australian artist and art manager who lived in Yogyakarta from 2010 to 2020. He currently lives in Sydney where he is a sessional lecturer and Doctorate candidate at the National Art School. He has a Master’s degree in Cultural Studies from Universitas Sanata Dharma in Yogyakarta. Before Krack, he worked as an art manager at various Australian contemporary art spaces, including the Australian Centre for Photography, The Australian Centre for Craft and Design and the Northern Centre for Contemporary Art (Darwin).

Khoiril Maqin. Online. Indonesia. *Family Photography and Affective Power in Indonesian Everyday Culture.*

Prominently displayed on walls or preserved in albums, Indonesian families often feature photographs of their children participating in 17th August Independence Day carnivals, cosplaying as professionals such as doctors, soldiers, policemen, and midwives. These photographs, typically taken by school photographers or family members during the carnivals and printed at local print shops accessible to the general populace, are framed and displayed in common household settings. Even as children grow up to pursue careers such as artists, journalists, or street vendors—professions not typically celebrated at the carnival—these photos remain on display, shared with guests, and embedded in everyday family life.

These photographs shape how families see themselves and how they are perceived by others, operating not only as representations of children’s dreams (*cita-cita masa kecil*) but also as embodiments of familial hopes and the nurturing of middle-class aspirations within their social milieu. The practice of preserving and displaying these photos becomes an everyday ritual, rather than lamenting the divergent realities of their subjects’ futures. As a material practice, family photography extends beyond merely documenting fleeting fantasies during carnival moments; its affective power evokes feelings of hope, pride, and aspirations for the future, deeply intertwined with the rhythms of daily life. This article explores the material practice of family photography and addresses the central questions: What “work” do photographs perform as objects? What possibilities do family photographs create?

Khoiril Maqin is a writer and editor for several independent publishers based in Yogyakarta, Indonesia. His writing revolves around the politics of everyday life, aesthetics, and education. He joined the School of Improper Education run by KUNCI Study Forum & Collective in 2016. Since then, he has collaborated with them on various projects, including Kunci Copy Station and the Ufuk — Publishing the Future project at the Jakarta Biennale in 2021.

Session 11: Hybrid Materialities: Analogue and Digital Interactions

Session Chair: **Dr Chelsea Lehmann**

2.30 - 4.00pm Saturday 2 November 2024 – Timezone: AEDT (UTC/GMT +11 hours)

Dr Amber Boardman. Artist Talk. *Materialising the Imaginary.*

My wonky representational paintings occupy a middle zone between the imagined and the observed. My process begins with murky mental images which get fixed into loose and gooey paint. After years of a studio practice involving purely imagined paintings, boredom began to set in. The images felt too fanciful, too imagined. I wanted to ground them, to nudge them in the direction of the observed. I wanted to be able to step back and view my imagination from all angles.

For centuries, artists have been constructing maquettes as reference tools for their paintings. This approach in my own work felt too reliant on the laws of gravity. In order to create reference models for the impossible spaces in my mind, I began reconstructing my paintings in the 3D software program Maya. After a year spent learning this software, I developed a rapid, back-and-forth process that suits the speed of my painting process and imagination. I commence a painting from imagination, then build a 3D computer model in which I can move a light source around to decide how to shape the shadows. The shadows observed from the model are introduced into the painting, and I make numerous adjustments to both the model and the painting in an iterative process that continues until the work is finished. As technical and fussy as this process is, it has allowed me the greatest freedom in my work to date. Technology augments the imagination, generating a productive tension with the analogue process of painting.

Amber Boardman is an American-born, Sydney-based artist. Her exhibitions of interconnected paintings serve as anthropological visual essays that explore facets of the internet from different angles. Boardman holds a PhD in Fine Art and has lectured in art and animation at leading universities in the US and Australia. She has founded shared studio/exhibition spaces in both Brooklyn NY and Sydney Australia and continues to facilitate the exchange of ideas between artists internationally with her Virtual Studio Visit events. Her work is represented by Chalk Horse in Sydney, Sophie Gannon Gallery in Melbourne, and Sandler Hudson Gallery in Atlanta.

Dr David Eastwood and Karen Kriss. *The Mutant Material Image.*

This paper discusses creative exchanges between the analogue imaging processes of painting and the digital techniques of computer-generated modelling and animation. Contextualised by the co-authors' current and ongoing creative collaboration, the material nature of images is tested across divergent visual formats and media. Curator Christiane Paul (2007, 252) observes that although the creation and interpretation of digital art is intrinsically linked to immateriality, 'this immateriality cannot be separated from the material components of the digital medium.' Similarly, art historian Michael Yonan (2011, 239) observes, 'Even the most detached, phantasmic postmodern product, the digital image that can be experienced virtually anywhere, still requires a material means of conveyance—a laptop, a phone—to be seen'. Critically reflecting on the relationship between the virtual and material, this project contributes to contemporary painting practices that subsume materials and processes typically considered 'foreign' to the discipline, stretching medium specificity beyond its conventional limits. Understood as a form of intermateriality that could be described as 'hybrid' or 'mutant material' (Lange-Berndt 2015, 20), the creative practice analysed here demonstrates transmutations of materiality across painting and computer-generated models, examining the correspondences to be found between the material facture of a painted image and the rendering of related content in digital formats.

References:

Lange-Berndt, Petra (2015). "Introduction". *Materiality*, ed. Petra Lange-Berndt. Whitechapel Gallery; The MIT Press. p.12-23).

Paul, Christiane (2007). "The Myth of Immateriality – Presenting and Preserving New Media". *MediaArtHistories*, ed. Oliver Grau. Cambridge, MA: MIT Press, p.251- 274.

Yonan, Michael (2011). "Toward a Fusion of Art History and Material Culture Studies". *West 86th: A Journal of Decorative Arts, Design History, and Material Culture*, Vol. 18, No. 2 (Fall-Winter), p.232-248.

Dr David Eastwood is an artist and academic whose practice is primarily situated in drawing and painting. He employs model-making to produce hypothetical objects in both analogue and digital formats, which he uses as tools to inform imaging practices. His work frequently draws upon the interior as a genre through which to construct composite images that reconfigure spatio-temporalities, reevaluating relationships across historical periods and locations. Eastwood is represented by Robin Gibson Gallery in Sydney and is a Senior Lecturer at UNSW Art & Design, where he teaches in the Fine Arts program and is Director of Higher Degree Research.

Karen Kriss is an artist, animator, and senior lecturer at UNSW Art and Design. With over 10 years in the Animation and Visual Effects industry, she has held roles like Head of Production Management and Visual Effects Producer. Recently, she chaired the 35th Annual Society for Animation Studies Conference and was the SIGGRAPH ASIA 2023 Computer Animation Festival Producer. Karen's research bridges disability studies and animation, using techniques such as motion capture and 3D animation to create inclusive, collaborative art projects that represent diverse individuals while exploring art practices that move between digital and physical realms.

Annabelle McEwen. Artist Talk. *The Body as Data: Using photography, printmaking, digital technologies and material output to explore how algorithmic surveillance and categorisation of the body impacts user's autonomy, identity and reality.*

As content circulates and technology extracts resources, the body has become a commodified data asset. Drawing on insights of theorists like Kate Crawford and Legacy Russell, I interrogate the surveilled body and speculate on how its extraction is shaping epistemological shifts in our technological-milieu and future. I commence by photographing my body. The self-portrait references the surveilled and extracted biometric information, and the multitudes of other data-tracking accumulated by corporations. I then employ methods of intervention to mimic the mediation encountered online, for example, repeatedly filtering a self-portrait through social-media editing software, fabricating a compression artefact. Implementing computer optics as methodology, the resulting distortions are visual metaphors for the impact of digital mediation on the body, self and reality.

Material examination is an indispensable form of interrogation. I materialise the output of my visual experiments onto and into physical objects. Printing into substrates like plaster transposes data into a physicality as an antithesis to the luminosity of screens. Material constructions replicate the grandeur and significance of the overlooked corporeal body in the narrative of virtual spaces. The infrastructure of the internet is embodied by workers. The data fuelling algorithms come from embodied experiences. Yet corporate narrators exclude the body from their rendering.

Annabelle McEwen is a multidisciplinary artist on Gadigal Land with a Masters of Fine Art in Printmaking. They were a finalist in The National Photographic Portrait Prize at The National Portrait Gallery, among many others. McEwen is a director at Schmick-Contemporary. They were published with *Image Transfer* and *The Virtual Gaze* in *Imprint Magazine*. Recent exhibitions include solo-show *The Smartest Horse* in the World at Ethan Frome and *DISRUPTION* at KMITL, Thailand. Their work is in collections including The National Art School and The City of Sydney. McEwen has taught at institutions including The National Art School and UNSW ADA.

Rebecca Beardmore. Artist Talk. *Taking Pictures/Making Pictures: Slowing vision through material encounter.*

Printmaking and photography share a common relationship to technologies of image production. But where photography is often seen as a transparent conduit to its subject or message, printmaking's identity is bound to its mode of production—a master of mimicry with multiple guises developed to produce faithful copies for mass distribution. From books to billboards, digital PDFs to the delicate deckle on a sheet of fine art paper, printmaking has always engaged the materiality, surface or context of the image encounter. Reflecting on the ways in which I engage with the photographic in my own print-based practice, this talk will examine the relationship between the photographic and the reprographic, focusing on the material means by which photographic artworks communicate and exist in the world. I am interested in the value of printerliness at a time when the very materiality of the printed image is being called into question. Digital technology proposed the disappearance of paper, in favour of faster and more fluid forms of visual media. These same digital innovations have, conversely, expanded the ontology of printmaking, providing new scope for material production and contextual frameworks. This period of transformation and convergence has necessitated a space for reflection on the function of print and the art of printmaking in relation to the image as object, as artefact, as archive. This talk will highlight the link between the histories of photography and printmaking and speak to notions of presence and impermanence, materiality and context, loss and retrieval in a post-digital age.

Rebecca Beardmore is an artist and lecturer at Sydney College of the Arts, The University of Sydney. In 2010, she won the Fremantle Art Centre Print Award, Australia's most prestigious printmaking award, a prize she was invited to judge in 2017. Rebecca's work explores the relationship between seeing, perception and understanding. Melding the printed image and the reflected scene, her works unearth habitual modes of perception while uncovering deeper residues of expectation and awareness. Her prints are both highly tactile and philosophically speculative, seeking to express the gaps between first, seeing and understanding, and second, technologically mediated habit and subjective desire.

Sarah Eddowes. *Digital Drip: Materiality as a gateway between sculpture and computer-generated simulation.*

Faced with ever-evolving digital tools, contemporary artists must reconcile the material experience of artmaking in both digital and analogue spaces. Artists such as Rachel Rossin and Jacolby Satterwhite reveal connections between the two spaces by translating and layering visuals between analogue and digital media. However, while these artists focus on visual translations, there is potential to explore materiality as a gateway between tools. This paper questions how material experience translates between digital and physical space, and how this fosters a generative dialogue for artmaking.

This paper, as part of my PhD practice-based research, demonstrates how a framework of knowledge through action and reflective practice can allow a dialogue between digital and physical media to emerge from an intuitive and non-linear making process. I employ photogrammetry*, 3D dynamic material simulation, ceramic and silicone sculpture and 3D printing. The artworks were developed by translating processes and forms between media, responding to the inherent capacities and limitations of the materials and tools. Through the research, a sense of layered and interconnected forms of materiality emerged. Three forms of materiality were observed; "Captured materiality"; as in a photogrammetry scan, "simulated materiality", as in 3D dynamic simulation, and "exposed materiality", as in the imperfections and limitations of specific media. The artworks are a materialisation of the space in between digital and physical media, through which, this paper exposes a particular way of engaging with the digitally-infused reality of contemporary artmaking.

*Photogrammetry is a technique for creating a 3D digital replica of a physical object.

Sarah Eddowes is an interdisciplinary artist and current PhD candidate at UNSW. She has completed a Bachelor of Fine Arts (painting) (UNSW), a Masters of Animation (UTS) and a Master of Fine Arts by research (NAS). She has completed residencies in Beijing, Paris and Central Australia. Her current practice-based PhD research explores the potential for a generative exchange between digital and physical space through tactile artmaking. Her experimental practice incorporates sculpture, stop motion and 3D animation, digital fabrication, photogrammetry and virtual reality.

Session 16: [MYTH]COMMUNICATION: 'Crises of meaning in the age of the (im)material Image' (panel) 4.15pm - 5.30pm Sunday 3 November 2024 – Timezone: AEDT (UTC/GMT +11 hours)
Session Chair: **Chris Speed**

Often seen as the primary output of our critical and creative endeavours, for architects, as with many creative disciplines, the image has long been understood as a communicating object. As, or perhaps even more, important than the spoken word, images, and in particular the syntactically codified communicative constructs that we so reductively referred to as 'drawings', form a paradoxically public, private language. A structure(al/ed) system for the articulation and manifestation of designerly intent for an audience both external and internal. Yet, like any other language, drawings are an imprecise tool of expression and translation, these imperfect vessels allow meaning to escape, creating ambiguity and uncertainty. This porosity, however, is not unidirectional; just as meaning leaks out, so too does it leak in. When in the introduction to his seminal text 'The Architectural Uncanny' English architectural historian and critic Anthony Vidler, conceptualises the irreconcilable dialectical tension(s) that underpin any (given) linguistic structure, as the 'unheimlich', he also alludes to the haunting presence and persistence of the implicit and inherent opposition, and the representational consequence of the phantoms of connotation and ghosts of etymological antecedents.

As the post-literate age dawns and the nature and production of meaning shifts, these communicative spectres loom ever larger, yet there has been precious little disciplinary discussion of the inevitable implosion of meaning that will soon follow. Building on a recent publication (AD: Ghost Stories), this panel frames a set of ongoing conversations about the (disciplinary) implications of the emergence of this hauntology of the image.

Chris Speed. *The Story Exhaustion Generator and other ghost stories.*

As Vallor reminds us, AI systems such as ChatGPT do not provide us with spontaneous machine intentions, instead they return us texts that are haunted by the injustices and discrimination embedded in our own data (Vallor 2023). These systems expose our own biases reanimated in software, revealing the inherent issues within the data they process. To explore these ghostly behaviours and the representational construction of language in AI tools, the Story Exhaustion Generator was developed with digital education specialist Javier Tejera. This tool forces the Open AI software ChatGPT to replace repeated words with synonyms, challenging deterministic outputs and highlighting language's role in generating coherent statements. Large language models (LLMs) such as GPT-4, tokenize and embed words into high-dimensional vectors based on vast text data. Inspired by John Rupert Firth's principle, "you shall know a word by the company it keeps" (1957), these models learn semantic meanings from the context of word usage. The models predict the next word in a sequence either randomly or through greedy decoding, illustrating their underlying determinism. This determinism bridges both Vallor's analogy of haunted datasets, and the use of an Avery Gordon quote from her 1996 text 'Ghostly Matters: Haunting and the Sociological Imagination', for the Story Exhaustion Generator. As data-driven technologies increasingly shape the images and text that become us, they perpetuate historical assumptions about people, environments, and cultures, echoing Firth's principle in the persistence of representational frameworks.

Chris Speed FRSE, FRSA is Professor of Design for Regenerative Futures at RMIT, Melbourne, Australia, where he collaborates with a wide variety of communities and partners to explore how design provides

methods to adapt toward becoming a regenerative society. Chris has an established track record in directing large complex institutions, grants and educational programmes with academic, industry and third sector partners, that apply design and data methods to social, environmental and economic challenges.

Mike Phillips. Online. UK. *Ectoplasm in the fulldome – Infinity and beyond.*

The Fulldome oozes with ectoplasm – chromatic aberrations and fleeting ghostly glitches in the viewer’s peripheral vision, flicker around the immersive spherical perspective of the architecture previously known as the Planetarium. Now more of an omniarium providing sensory experiences through a transdisciplinary tool for displaying both material and imaginary worlds. This shared virtual reality environment allows audiences to travel from the edge of the observable universe through interactive data-scapes to microscopic and nano-scale landscapes. This transcaler transition, from the smallest to the largest things possible, is increasingly being enabled by Artificial Intelligence that can process huge amounts of raw data to visualise the universe for us - looking up and down, and possibly sideways. The development of algorithmic entities within the immersive environment of the Fulldome architecture are contaminated with its mythological, theological, astronomical, and astrological origins. The modern planetarium's emergence coincided with the discovery of the Hertzian dimension, characterized by radio waves and magnetic forces, which initially promised communication with the dead. Current telecommunications technologies, born from these paranormal aspirations, now facilitate interactions with algorithmic entities that understand our collective deepest yearnings. This presentation focuses on media archaeological efforts by the author to virtually recreate paranormal instruments within the Fulldome to create interactive experiences with algorithms, termed "algorithms." This work draws on the paranormal theories of the astronomer Dr Percy Seymore and the work of Professor Gustav Adolf Schwaiger, who, in the 1930s, constructed Hertzian instruments to explore ectoplasm from the infamous Austrian medium Rudi Schneider. Interactions with these virtual instruments suggest that ghosts persistently seek to communicate with us, historically through psychoactive substances, rituals, talismans, and Hertzian devices, and now through artificial intelligence fuelled by our data and desires.

Mike Phillips is Professor of Interdisciplinary Arts at the University of Plymouth, and the Director of Research at i-DAT.org. His R&D orbits a portfolio of projects that explore the ubiquity of data ‘harvested’ from an instrumentalised world and its potential as a material for revealing things that lie outside our normal frames of reference - things so far away, so close, so massive, so small and so ad infinitum. He manages the Fulldome Immersive Vision Theatre (www.i-dat.org/ivt/), a transdisciplinary instrument for manifesting (im)material and imaginary worlds and is a founding Partner of FullDome UK.

Leigh-Anne Hepburn. *All that remains: Participatory placemaking and ghosts of the past.*

Participatory design seeks to enact and enable a person’s civic right to be involved in the design of objects, services, systems, and experiences near to them. As a design practice, it engages with the intersectional epistemologies that advantage and disadvantage, empower and disempower, construct and deconstruct the lives of people within civic society, seeking to assemble a configuration of individuals bound by common matters of interest or concern. In this way, design in public spaces may be reimagined as participatory placemaking, a prompt or provocation that can invoke a demonstration of public engagement and agency, akin to what Chantal Mouffe refers to as agonistic pluralism. It's important to note too that participatory making of public space rarely starts from tabula rasa. It builds upon the historical, cultural, relational, and material; the remains of embodied forces that surface in stories shared, lives recounted, and in images, apparitions and physical reminders. However, as we shift towards reconceptualising new public spaces digitally, enabled by technologies such as virtual reality, we must also consider the potential for loss. Where does this leave the ghosts of public spaces past, and the material remains of place-based histories? This presentation explores a role for participatory design in enabling the continued haunting of place.

Leigh-Anne Hepburn is associate professor and head of design in the Sydney School of Architecture, Design and Planning at The University of Sydney. Her work utilises co-design and participatory design approaches at the intersections of industry, academia and community, informing new models of

transdisciplinary collaboration across communities, organisations, health, and government. Most recently, Leigh-Anne has been exploring spaces of mental health at the intersection of design, architecture and urbanism.

Peter J Baldwin. Online. UK. *Ethereal Encounters: (Im)material Images.*

Beguiling and beautiful, confusing, confounding, and seductive, the socio-cultural melange, the tangled tapestry of pluralistic presents, future fragments, and historic hauntings that we so reductively refer to as the city, has long held a privileged position within the artistic and architectural imagination. Owing to its inherent complexity the city defies traditional representational practices, and forms of knowing, documenting, and understanding. Whilst plans may document the general arrangement of streets, blocks or zonings, the orthogonal occupation of a (horizontal) surface, they do little to address the histories, temporalities, and politics of a space, similarly montages and sketches may capture a moment, but offer little in the way of an explanation of the histo-topographic drivers for these events. In his essay, the ‘Soluble City’, British artist and art historian Roger Cardinal attempts to negotiate this inherent ambiguity, viewing the city through a hexadic matrix of intersecting metaphysical metaphors. Yet even the complex ontological conjunctions of the ‘sixfold’ city of Cardinal’s conjecture is an insufficient tool, reliant on imparted abstract(ed) knowledge and conceptualisation rather than a more intimate experiential knowledge that might be garnered through a more sensuous form of understanding. Seeking, this, (forbidden) knowledge, my ongoing experimental design project *Filigreed Gods – Diaphanous Bodies and Sacred Vessels* (2019 -) attempts to explore these ambiguous territories through the introduction of a set of practices and processes that allow for the free association of fragments, the emergence of (un)intentional choreographies and the forfeiture of absolute compositional control.

Peter James Baldwin is an Architect, artist and educator known for his experimental drawings and critical commentary on contemporary representational practices. Currently based at Loughborough University, Peter has taught and lectured at schools of architecture across the UK and internationally. Peter was invited to exhibit at the Yale School of Architecture “In Memoriam” Exhibition (2019), his research has been published in, *DRAWING: Research Theory, Practice* (Intellect Books 2022) and AD “A Sublime Synthesis: Architecture and Art” (Wiley September 2023). Peter recently Guest Edited AD “Ghost Stories: Architecture and the Intangible” (Wiley July 2024).