

EXPERIMENTA

# EMERGENCE — NATIONAL TOUR OF MEDIA ARTS



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<https://theeducationshop.com.au>

<https://metromagazine.com.au>

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**STUDY  
GUIDE**



# Summary

<b>Title</b>	<i>Experimenta Emergence</i>
<b>Organisation</b>	Experimenta is Australia’s leading organisation dedicated to commissioning, exhibiting and touring contemporary art driven by ideas and shaped by technology.
<b>Category</b>	Touring media arts exhibition
<b>Curator</b>	Lubi Thomas
<b>Tour dates</b>	<ul style="list-style-type: none"> <li>• Noosa Regional Gallery, Tewantin, QLD. 14 June – 17 August 2025</li> <li>• New England Regional Art Museum, Armidale, NSW. 4 April – 17 May 2026</li> <li>• The Lock-Up, Newcastle, NSW. 29 May – 2 August 2026</li> <li>• Plimsoll Gallery UTAS, Hobart, TAS. 22 August – 11 October 2026</li> <li>• Pinnacles Gallery, Townsville, QLD. 13 February – 27 May 2027</li> </ul>
<b>Synopsis</b>	<p><i>Experimenta Emergence</i> is Experimenta’s ninth national tour of media arts. It showcases thirteen artworks by leading Australian and international artists and features a diversity of art forms including screen-based works, installations, robotics, participatory and generative art.</p> <p><i>Experimenta Emergence</i> intertwines the work of contemporary artists who critically examine and envision possible futures. Weaving seemingly disparate crises into interlocking visions, artists span shifting terrains, from emergent realities; contemplating the quantum or galactic scales to the complexities of societal and environmental upheaval.</p> <p>Please note: this exhibition contains low lighting, flashing lights and both sudden and sustained loud noises.</p>
<b>Learning areas</b>	<p>Years 5–10</p> <ul style="list-style-type: none"> <li>• English</li> <li>• Humanities and Social Sciences</li> <li>• Science</li> <li>• Technologies</li> <li>• The Arts</li> </ul> <p>Years 11–12</p> <ul style="list-style-type: none"> <li>• Art</li> <li>• Design and Technology</li> <li>• English</li> <li>• Media</li> <li>• Visual Communication Design</li> </ul> <p><i>Experimenta Emergence</i> is also suitable for students undertaking certificate and tertiary courses in Creative Industries and Digital Media and Technologies.</p> <p>Teachers are advised to consult the <a href="#">Australian Curriculum</a> and curriculum outlines relevant to their state or territory for further information.</p>



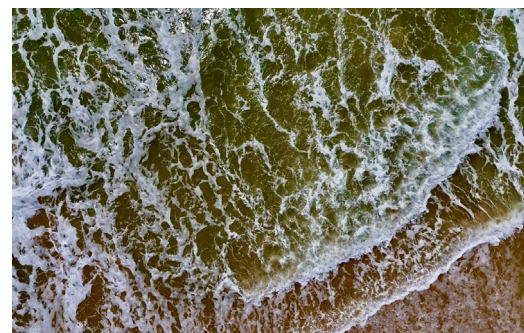
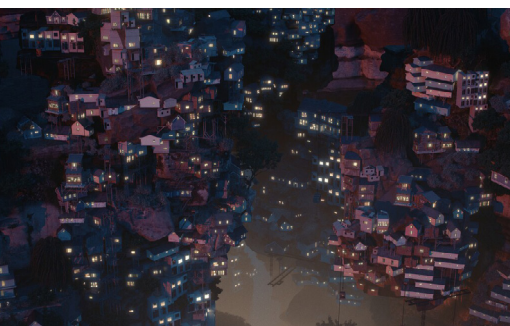
<b>General capabilities</b>	<ul style="list-style-type: none"> <li>• Critical and Creative Thinking</li> <li>• Digital Literacy</li> <li>• Ethical Understanding</li> <li>• Literacy</li> <li>• Numeracy</li> </ul>
<b>Cross-curriculum priorities</b>	<ul style="list-style-type: none"> <li>• Aboriginal and Torres Strait Islander Histories and Cultures</li> <li>• Asia and Australia's Engagement with Asia</li> <li>• Sustainability</li> </ul>
<b>Year levels</b>	<p>This study guide on <i>Experimenta Emergence</i> is aimed at primary students in Years 5–6 and secondary students in Years 7–12.</p>
<b>Key ideas and issues</b>	<ul style="list-style-type: none"> <li>• The forces shaping the future and geopolitical relationships.</li> <li>• Our relationship with technology and artificial intelligence (AI).</li> <li>• The impact of technology on the environment.</li> <li>• The impact of climate change on the planet.</li> <li>• Sustainability and ways to live cleaner.</li> <li>• Supporting health and wellness.</li> <li>• Human behaviour in a digital world.</li> <li>• Art as a tool for expression.</li> </ul>
<b>Learning intentions</b>	<p>Activities in this study guide provide opportunities for students to:</p> <ul style="list-style-type: none"> <li>• Respond to artworks presented in the exhibition.</li> <li>• Analyse artworks using subject-specific terminology.</li> <li>• Identify key ideas in each artwork.</li> <li>• Discuss important issues such as environmental changes, our relationship with technology and the future of humanity on Earth.</li> <li>• Investigate art-making practices.</li> <li>• Identify the range of media and materials available to contemporary artists.</li> <li>• Consider the issues of display, presentation and context involved in presenting media art and how these factors impact audience engagement.</li> <li>• Use works in the exhibition as a starting point for their own creative investigations and production of artworks.</li> </ul>
<b>Advice</b>	<p>Before visiting <i>Experimenta Emergence</i> it is suggested that you contact gallery staff to determine the:</p> <ul style="list-style-type: none"> <li>• Suitability of exhibition content and subject matter for the year level you plan to bring.</li> <li>• Whether staff are available to give an introductory talk.</li> <li>• Opening hours, transport and parking options, cloakroom facilities and whether admission fees apply.</li> <li>• Accessibility options including additional supports, social stories, seating and audio descriptions available at each venue.</li> </ul> <p>If possible, teachers are advised to preview <i>Experimenta Emergence</i> prior to bringing students to see the exhibition.</p>
<b>Official website</b>	<p><a href="https://experimenta.org">experimenta.org</a></p>





# About Experimenta

Experimenta is Australia's leading organisation dedicated to commissioning, exhibiting and touring contemporary art driven by ideas and shaped by technology. Through its programs, exhibitions and events, Experimenta encourages the exploration of contemporary issues through visual arts engagement and redefines what art can be. Experimenta fearlessly supports ambitious projects, commissioning new work from some of the world's most adventurous contemporary artists working at the periphery of convention: the intersection of art, technology, and society.



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# Experimenta Emergence – Ninth National Tour of Media Arts

*Experimenta Emergence* intertwines the work of contemporary artists who critically examine our world. The exhibition explores emerging societal dynamics and environmental changes, reflecting on megatrends\* – the trajectories of change that typically unfold over years or decades. These megatrends have the potential for substantial and transformative impact, and *Experimenta Emergence* asks how we might navigate shifting realities.

Weaving together voices and practices, the exhibition encourages us to ask questions of the dominant narrative. What forces are shaping the future? How do diverse perspectives expand and deepen the discourse? How might we encounter, counter or adapt to emergent ideas, technologies and discoveries of our near future? *Experimenta Emergence* invites audiences to consider how our responses – as individuals and collectively – might alter current trajectories.

*Experimenta Emergence* launches in June 2025 and will tour nationally until 2027.

**Curator** Lubi Thomas  
**Curatorial Advisor** Jody Haines

\*Curator's note: CSIRO's [Our Future World](#) report identifies seven global megatrends, a concept defined as long-term trajectories of transformative change. These megatrends typically unfold over years or decades and hold the key to the challenges and opportunities ahead. Originally released in 2012, the report was updated in 2022 to reflect recent global events and to guide Australian strategic planning.

## Using the *Experimenta Emergence* study guide

This study guide has been designed to expand and extend student learning before, during and after engaging with the *Experimenta Emergence* exhibition. Teachers and students can access information on the exhibition themes, the artists, their artworks and the technology and techniques involved in their creation. Learning activities reference all the artworks featured in the exhibition.

Teachers are encouraged to choose from the range of artworks featured in the exhibition for their students to engage with and to select those learning activities that

best meet their students' interests, developmental and learning needs, and the focus of their curriculum. Teachers are also encouraged to adapt and build upon the information and learning activities.

Observation sheets for **primary** and **secondary** students have been created to guide students' engagement with and exploration of the exhibition. Teachers are advised to make multiple copies of the relevant observation sheets before visiting the exhibition.

## What is Media Art?

Media art is a broad genre of art that encompasses all art using technology and artificial intelligence (AI). This includes digital art, interactive art, internet art, robotics, moving images, video art, computer art, sound art and animation. Media art can at various times be either wearable, interactive, immersive or balancing on the edge of science and art. Media art often involves emerging artistic practices and innovation and frequently engages the audience in active participation.

Media artists often take existing and accessible technologies such as those used at home or school

and explore and imagine new creative possibilities and applications. Media artists often come from diverse fields of expertise such as fine art, design, computer and software engineering, sound art, electronic music and science.

There seem to be endless possibilities for artists and audiences to engage with one another, to participate and interact, to respond and to transform as they grapple with ideas, create meanings and build experiences through media art.

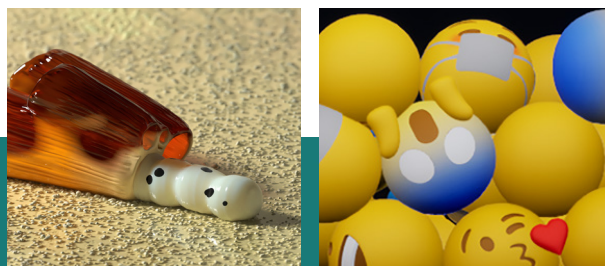


# Exploring Media Art

Some artworks don't change. The artwork is exactly the same before you arrive to examine it, and it remains the same after you walk away from it. Media art, however, may be presented in the form of an installation, an interactive installation, or it may be time-based, changing from one moment to the next.

- Make a list of the types of artworks that don't change.
- *Experimenta Emergence* features participatory art. What makes an artwork interactive? How does it make you feel to be able to touch, hear or interact with an artwork in an exhibition rather than simply look at it?
- What is an installation? Have you ever viewed an installation?
- What are screen-based artworks? List some of the ways screens might be used.
- What is meant by time-based art? Have you ever viewed a piece of time-based art?
- What is creative coding? Have you ever viewed an artwork that is made using mathematical equations?

- What is robotics in art? How do you think programmed robots can be used in art? Why do you think some artists use robots in their work?
- If an artist uses artificial intelligence to create an artwork, would you still consider it art? Can art that relies on AI be considered truly original?
- Artists can select from a variety of media and materials to represent and express their ideas.
  - What might influence an artist's choice of media, materials and artistic techniques?
  - Why do you think artists might be inspired to explore the creative possibilities of technology?
  - Make a list of the technologies used by artists in the *Experimenta Emergence* exhibition. Use a highlighter to identify technologies you use regularly at home or at school. Discuss the differences and similarities between your use of these technologies and those of the artists.
  - As a class, brainstorm different kinds of media art you could create with the technology available to you at school or at home.



## Before you visit *Experimenta Emergence*

*Experimenta Emergence* is a touring exhibition of contemporary art.

- Have you been to an art exhibition before? What do you remember about your experience? Share your experiences with a peer.

The work showcased in *Experimenta Emergence* is labelled media art and includes screen-based works, installations, robotics, participatory and generative art. The artworks depend on technology to function.

- Have you been to a media art exhibition before – especially one with interactive art? If so, how was your experience similar to or different from visits to galleries featuring more traditional artworks? If you have never been to a media art exhibition and interacted with artworks that rely on technology, what do you expect to see when you visit *Experimenta Emergence*?

*Experimenta Emergence* is about exploring the ways we engage with technology and how it affects our future.

- List everything that comes to mind when you think about art and technology.

The ninth *Experimenta* exhibition is titled *Experimenta Emergence*. The Oxford Dictionary defines 'emergence' as the fact of somebody or something moving out of or away from something and becoming possible to see.

- Brainstorm as a class what 'emergence' could mean in terms of art, technology and the future. Visit *Experimenta Emergence* online and explore the thirteen artworks showcased in the exhibition.
- Make a list of the types of media art featured in *Experimenta Emergence*.
- Choose one or two that interest you and read about the artworks.
- Write a question you have about the artwork(s). Your question could be about the artwork, the artist and/or how the artwork is exhibited.



# The Emerging Future

*Experimenta Emergence* is an exhibition about the shape of our tomorrow. The artworks imagine possible near futures, inviting audiences to engage with new realities and consider the forces responsible for change.

**Note to teachers:** The following table has been designed for students of all ages. **Primary** students can be directed to create a three-panel comic strip that defines their knowledge and understanding of the past, present and future. **Junior secondary** students can work collaboratively to fill each column with dot point notes that answer each question ▼

**PAST** What was life like 100 years ago?

**PRESENT** What is life like now?

**FUTURE** What will life be like 100 years from now?

The following prompts invite personal reflection about the concept of change and may be more suitable for middle secondary and senior students.

- *Experimenta Emergence* is an exploration of the emerging future and the trajectories of change. Take some time to think about these ideas from a personal perspective:
  - What are your hopes for the near future?
  - Do you embrace change?
  - What forces are shaping your future?

- Now take the time to apply these ideas to the world that you are growing up in:
  - What do you hope society will be like in ten years?
  - What are the challenges of our time?
  - How should we respond to these challenges?

Released in 2012 and updated in 2022, CSIRO's [Our Future World](#) report identifies seven global megatrends that will impact the way we live over the coming decades. The report is recommended reading for senior students and teachers.



# First Impressions

**Note to teachers:** At the beginning of the visit to *Experimenta Emergence*, allow students to observe the whole exhibition, interact with each artwork and make their own connections.

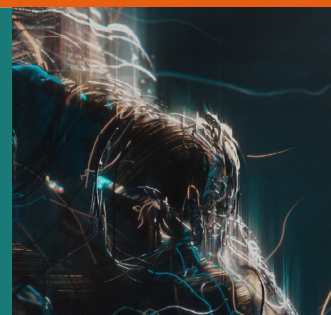
Ask students to:

- Identify how each artwork reflects the exhibition's theme.
- Observe how they interact with each artwork.
- Consider what the artworks have in common and how they differ.
- Observe how the artwork is exhibited in the gallery space.

**Suggested resources:** Artwork Bingo and Artworks at a Glance

## Artwork Bingo

Turn to **page 10** for this worksheet. Find an example of each listed category at the *Experimenta Emergence* exhibition. When you find one, write down the name of the artwork and draw a picture or write a sentence describing what it looks like.



## Artworks at a Glance

### LEAH BARCLAY AUSTRALIA

*Tidal Motion*, 2024

Materials: Audio-visual installation with four-channel live audio, tactile transducers, and single-channel video projection.

This artwork explores tidal patterns through deep listening to promote care and connection to the ocean.

### INA CONRADI and MARK CHAVEZ UNITED STATES / SINGAPORE

*Moirai, Thread of Life*, 2023

Materials: 3D animation film and sound composition.

This artwork explores quantum physics through a cultural lens using tapestry motifs to explain connections.

### SOPHIE DUMARESQ AUSTRALIA

*Stardust – Space Invaders, Double Feature*, 2023

Materials: Ocean plastics, space junk, human hair, endoscopic camera and dual-channel video.

This artwork explores the relationship between humans and robots through interactions.

### KATE GECK AUSTRALIA

*Wellness Made Together™*, 2025

Materials: Website, digital tablets and printed panels.

This artwork explores human and non-human relationships through care and speculates about a more sustainable future for humans and technology.

### AMRITA HEPI AUSTRALIA

*Scripture for a smokescreen episode 3: The invisible hand*, 2025

Materials: Video, screens and camera.

This artwork explores sousveillance and how we engage with market forces.



## **KATRIN HOCHSCHUH and ADAM DONOVAN** AUSTRALIA AND GERMANY

*Plasticity of Mirrors*, 2025

Materials: 10 × two-wheeled differential drive robots with custom PCBs (rigid and flex), microcontrollers, 2 × brushless motors with magnetic encoders, magnets, IMU (Inertia Measurement Unit: accelerometer, gyroscope, temperature sensor), distance sensor, loudspeaker, RGB Leds and 3D printed body.

Habitat: Circular platform with grey vinyl, robot positioning system, hand tracking, computer.

This artwork explores our relationship with artificial intelligence (AI) through turn-taking interactions.

## **BEN JOSEPH ANDREWS and EMMA ROBERTS** AUSTRALIA

*Gondwana*, 2022

Materials: Procedurally generative real-time digital installation – Unity, live stream virtual cameras, multi-channel generative audio, time-modulative field recordings, climate modeling database, procedural weather systems, hand-drawn digital assets, cloud-based server internet connection.

Installation: Computer, projector, speakers and installation depth camera.

VR: Computer, headset and headphones.

This artwork explores climate change using data to speculate about the future of the Daintree Rainforest in Far North Queensland.

Note: This work includes virtual reality viewing. This option might not be suitable for large school groups as it is a singular experience, and may require supervision.

## **DANIEL MCKEWEN** AUSTRALIA

*Kairos*, 2024–2025

Materials: Interactive real-time animation and computer vision system: square LCD display, custom software, computer, webcam and customised display stand.

This artwork explores our relationship with time and telling time in an increasingly distracted and busy world.

## **HAYLEY MILLAR BAKER** AUSTRALIA

*The Umbra*, 2023

Materials: Single channel film.

This artwork explores the veil between the physical and spiritual realms through a young woman and fledging spirit.

## **JONNY SCHOLES** AUSTRALIA

*ArtMinr*, 2023

Media: Interactive installation.

This artwork explores art-making and originality in a futuristic AI-dominated world.

## **CECILIE WAAGNER FALKENSTRØM** DENMARK

*SKY*, 2021– (ongoing)

Materials: Interactive bespoke artificial intelligence technology utilising machine learning, natural language processing (NLP), transformer models, GPT-J, speech synthesis (TTS) and speech recognition (STT), webapp and 3D animation, headset, speakers and microphone.

Dataset: The machine learning algorithms have been fed information from a myriad of climate-related datasets.

This interactive artwork uses artificial intelligence to discuss climate change with audiences.

## **WANG & SÖDERSTRÖM** SWEDEN

*Rehousing Technosphere*, 2022

Material: 3D animation, sound

This fictional nature documentary explores how futuristic life forms adapt and evolve on Earth.

## **LIAM YOUNG** UNITED STATES / AUSTRALIA

*Planet City*, 2020, updated 2023

Materials: Colour digital video, sound.

This artwork is about preserving the planet by imagining a world where humans live in one dense city, surrendering the rest of the Earth's surface to nature.



# Artwork Bingo worksheet

Continued from [page 8](#).

An artwork that uses **colour**

An artwork that uses **lines**

An artwork that uses **shapes**

An artwork that uses **texture**

An artwork that is **3D**

An artwork that **moves**

An artwork that makes you **smile**

An artwork you find **confusing**

An artwork that uses **sound**



# Observation sheets – Primary

**Note to teachers:** These observation sheets have been designed for use with primary school students. Given the number of artworks in the exhibition, teachers might assign students or groups of students one or two artworks to analyse in this way.

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YOU CAN COMPLETE THE  
FOLLOWING PAGES IN ADOBE

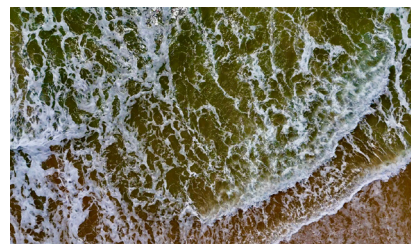




ARTIST

# Dr Leah Barclay

*Tidal Motion* (2024)



*This artwork is about our relationship with the sea.*

**I see** ... (Describe what you see and/or hear when you are looking at the artwork)

**I think** ... (Describe what you think the artist is trying to say)

**I feel** ... (Describe how the artwork makes you feel)

**I wonder** ... (Describe how you think the artist created the artwork)

Art is made up of art elements such as **line, colour, shape, form, texture, space, sound, time** and **light**. Describe how the artist has used one of these art elements.

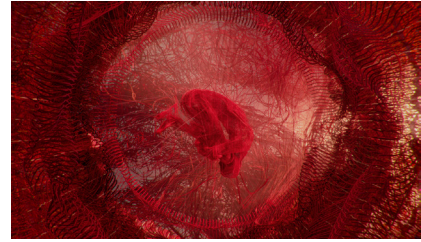
Describe how you interacted with the artwork.



ARTIST

# Ina Conradi and Mark Chavez

*Moirai, Thread of Life (2023)*



*This artwork is about our relationship  
to the universe imagined through  
connecting threads.*

**I see** ... (Describe what you see and/or  
hear when you are looking at the artwork)

**I think** ... (Describe what you  
think the artist is trying to say)

**I feel** ... (Describe how the  
artwork makes you feel)

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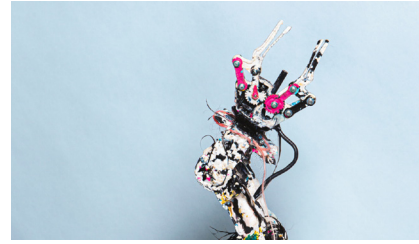
Describe how you interacted  
with the artwork.



ARTIST

# Sophie Dumaresq

*Stardust – Space Invaders, Double Feature (2023)*



*These artworks are about the boundaries between humans and non-humans.*

**I see** ... (Describe what you see and/or hear when you are looking at the artwork)

**I think** ... (Describe what you think the artist is trying to say)

**I feel** ... (Describe how the artwork makes you feel)

**I wonder** ... (Describe how you think the artist created the artwork)

Art is made up of art elements such as **line, colour, shape, form, texture, space, sound, time** and **light**. Describe how the artist has used one of these art elements.

Describe how you interacted with the artwork.



ARTIST

# Kate Geck

*Wellness Made Together™* (2025)



*This artwork is about our relationships with devices, the planet, and ourselves.*

**I see** ... (Describe what you see and/or hear when you are looking at the artwork)

**I think** ... (Describe what you think the artist is trying to say)

**I feel** ... (Describe how the artwork makes you feel)

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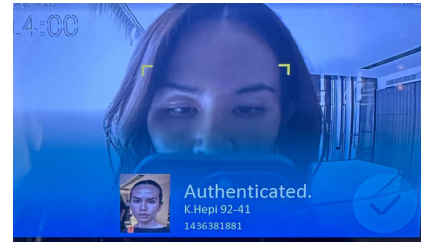
Describe how you interacted with the artwork.



ARTIST

# Amrita Hepi

Scripture for a smokescreen episode 3:  
*The invisible hand* (2025)



*This artwork is about the unseen forces  
shaping our interactions with the world.*

**I see** ... (Describe what you see and/or  
hear when you are looking at the artwork)

**I think** ... (Describe what you  
think the artist is trying to say)

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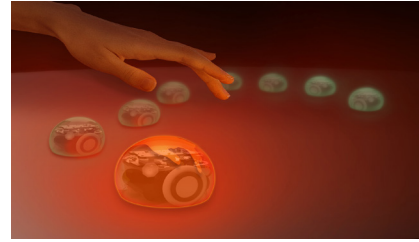
Describe how you interacted  
with the artwork.



ARTIST

# Katrin Hochschuh and Adam Donovan

*Plasticity of Mirrors* (2025)



*This artwork is about technology's influence on our lives.*

**I see** ... (Describe what you see and/or hear when you are looking at the artwork)

**I think** ... (Describe what you think the artist is trying to say)

**I feel** ... (Describe how the artwork makes you feel)

**I wonder** ... (Describe how you think the artist created the artwork)

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Describe how you interacted with the artwork.



ARTIST

# Ben Joseph Andrews and Emma Roberts

*Gondwana* (2022)



*This artwork is about the possible futures of the Daintree Rainforest in Far North Queensland.*

**I see** ... (Describe what you see and/or hear when you are looking at the artwork)

**I think** ... (Describe what you think the artist is trying to say)

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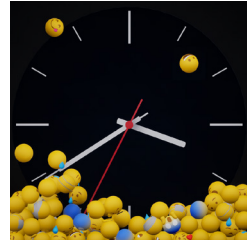
Describe how you interacted with the artwork.



ARTIST

# Daniel McKewen

*Kairos* (2024–2025)



*This artwork is about a clock that has trouble telling the time.*

**I see** ... (Describe what you see and/or hear when you are looking at the artwork)

**I think** ... (Describe what you think the artist is trying to say)

**I feel** ... (Describe how the artwork makes you feel)

**I wonder** ... (Describe how you think the artist created the artwork)

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Describe how you interacted with the artwork.



ARTIST

# Hayley Millar Baker

*The Umbra* (2023)



*This artwork is about spirits meeting in an in between space.*

**I see** ... (Describe what you see and/or hear when you are looking at the artwork)

**I think** ... (Describe what you think the artist is trying to say)

**I feel** ... (Describe how the artwork makes you feel)

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Describe how you interacted with the artwork.



ARTIST

# Jonny Scholes

*ArtMinr* (2023)



*This artwork is about what the future might be like in 2031.*

**I see** ... (Describe what you see and/or hear when you are looking at the artwork)

**I think** ... (Describe what you think the artist is trying to say)

**I feel** ... (Describe how the artwork makes you feel)

**I wonder** ... (Describe how you think the artist created the artwork)

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Describe how you interacted with the artwork.



ARTIST

# Cecilie Waagner Falkenstrøm

SKY (2021–ongoing)



*This artwork is about climate change.*

**I see** ... (Describe what you see and/or hear when you are looking at the artwork)

**I think** ... (Describe what you think the artist is trying to say)

**I feel** ... (Describe how the artwork makes you feel)

**I wonder** ... (Describe how you think the artist created the artwork)

Art is made up of art elements such as **line, colour, shape, form, texture, space, sound, time** and **light**. Describe how the artist has used one of these art elements.

Describe how you interacted with the artwork.



ARTIST

# Wang & Söderström

*Rehousing Technosphere* (2022)



*This artwork is about a future where life forms have adapted to human waste and rubbish.*

**I see** ... (Describe what you see and/or hear when you are looking at the artwork)

**I think** ... (Describe what you think the artist is trying to say)

**I feel** ... (Describe how the artwork makes you feel)

**I wonder** ... (Describe how you think the artist created the artwork)

Art is made up of art elements such as **line, colour, shape, form, texture, space, sound, time** and **light**. Describe how the artist has used one of these art elements.

Describe how you interacted with the artwork.



ARTIST

# Liam Young

*Planet City* (2020, updated 2023)



*This artwork is about a future city with a population of ten billion people.*

**I see** ... (Describe what you see and/or hear when you are looking at the artwork)

**I think** ... (Describe what you think the artist is trying to say)

**I feel** ... (Describe how the artwork makes you feel)

**I wonder** ... (Describe how you think the artist created the artwork)

Art is made up of art elements such as **line, colour, shape, form, texture, space, sound, time** and **light**. Describe how the artist has used one of these art elements.

Describe how you interacted with the artwork.



# Observation sheets – Junior and Middle Secondary

**Note to teachers:** These observation sheets have been designed for use with secondary students in Years 7–10. Given the number of artworks in the exhibition, teachers might assign students or groups of students one or two artworks to analyse in this way. Time should also be allowed for students to observe the whole exhibition, interact with all the artworks and make their own connections.

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YOU CAN COMPLETE THE  
FOLLOWING PAGES IN AROBAT





# Tidal Motion

## Dr Leah Barclay

### ABOUT THE ARTIST

DR LEAH BARCLAY, Kabi Kabi Country, Sunshine Coast, Queensland, Australia.

Dr Leah Barclay is an Australian sound artist, designer and researcher working at the intersection of art, science and technology. Her research and creative work investigates new approaches to ecoacoustics, exploring the soundscapes of terrestrial and aquatic ecosystems to inform conservation, scientific research and public engagement. She is a specialist in underwater sound with over fifteen years' experience recording marine and freshwater ecosystems across the planet.

Barclay creates complex sonic environments and audiovisual works that draw attention to changing climates and fragile ecosystems. These works are realised through live performances, interactive installations, VR/AR and site-specific experiences. Her work explores ways we can use creativity, new technologies and emerging science to reconnect communities to place and inspire ecological awareness.

Barclay is the Discipline Lead of Design at the University of the Sunshine Coast, where she is also co-leading the Creative Ecologies Research Cluster, an emerging hub for interdisciplinary research that is shaping new approaches to creative practice.

### ABOUT THE ARTWORK

*Tidal Motion*, 2024

Materials: Audio-visual installation with four-channel live audio, tactile transducers, and single-channel video projection.

Dimensions: installation 120cm × 87cm

*Tidal Motion* offers an immersive, embodied listening experience that draws attention to the planet's ecological interconnectedness. Through sound, vibration and light, this installation allows audiences to dissolve into the depths of the ocean while highlighting the balance, tension, tides and temporality of Earth's ecosystems.

Driven by real-time data from K'gari (Butchulla Country) and the Sunshine Coast in southeast Queensland, the installation explores our collective responsibility for vulnerable marine species and habitats. The live data is mixed remotely and streamed to the artwork, producing a soundscape that immerses listeners in underwater environments and shifting tides.

Part mediation, part research, the work draws on permanently installed live-streaming hydrophones from the coastline of Queensland, using real-time climate data to monitor ocean health through sound. The live audio is mixed remotely on a server and streamed to the installation location, where the listener, wearing headphones, is seated in an immersive listening pod with sonic transducers transmitting the sound through their bodies to enhance the embodiment of the binaural sound mix.

This installation seeks to inspire a collective sense of connection and responsibility for conserving vulnerable marine species and their habitats.

**Please note:** This installation is weather-dependent and responds to real-time tides. Rough seas and wind result in fragility in the audio streams, and the installation will occasionally switch to a prerecorded composition during network dropouts or extreme weather events.

### CREDITS AND ACKNOWLEDGEMENTS

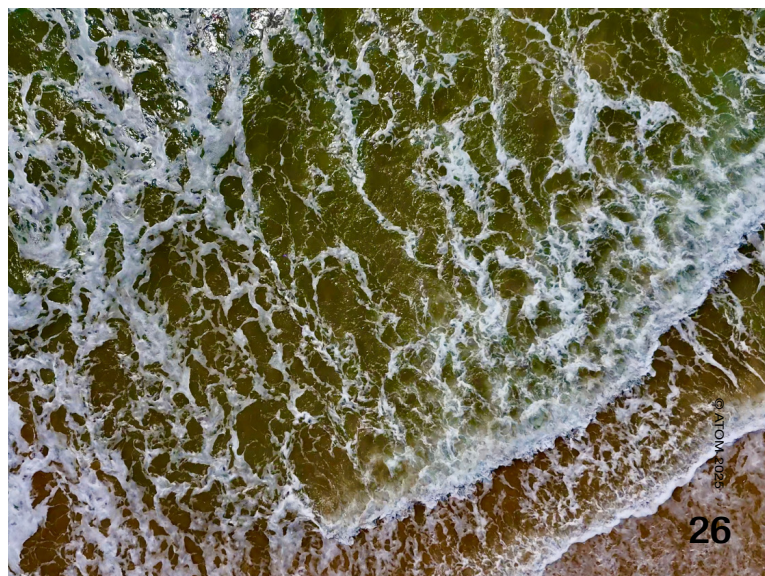
ARTIST: Dr Leah Barclay

PRODUCTION ASSISTANT: Janine Fuller

This artwork was produced in K'gari (Butchulla Country) and Kabi Kabi Country.

Supported by the University of the Sunshine Coast, K'gari Research Station.

An Experimenta commission.





YOUR NAME

## GLOSSARY

Compile a glossary of words associated with the artwork. Add dictionary definitions in the space provided.

### *Did you know?*

*It is the gravitational pull of the moon that causes the ocean to swell twice a day.*

Binaural

Ecoacoustics

Hydrophones

Responsivity

Terrestrial

▲ You can add other key words and definitions to the glossary.

## PREPARE

Complete the following tasks before you visit the exhibition:

- Read the statement about *Tidal Motion*. Make notes about the artwork, the artist and the artist's intention.
- The rise and fall of waves along the coastline are known as tides.
- Research how tides occur and write a short explanation.
- Have you ever been at the beach during high or low tide? What changes did you observe based on the tide levels?
- To record the sounds for this artwork, the artist Dr Leah Barclay used a hydrophone. Research hydrophones and explain how they work.

## EXPERIENCE

- Describe your immediate response to *Tidal Motion*. Explain your response by making specific reference to the artwork.
- *Tidal Motion* is as much about the visuals and sounds, as it is the bodily experience. Fill in the table below.

**What did you see?**

**What did you hear?**

**What did you feel?**



## YOUR NAME

- How did you feel while experiencing this artwork? Use three words to describe your response. Take the time to consider how your body responded to the artwork.
- Identify the materials and techniques used by Dr Leah Barclay to create *Tidal Motion*.
- How are these materials and techniques used to elicit an emotional response from the artwork's audience?
- Describe the way *Tidal Motion* has been installed in the exhibition space. What aspects do you think heighten your engagement?
- Unlike traditional art, this work aims to influence audiences into a meditative state to feel a greater connection to the ocean. Did you experience a meditative state while engaging with the work? Why or why not?
- Do you think immersive artworks such as *Tidal Motion* are more powerful than traditional art? Explain your answer.
- Has this artwork provided you with a different perspective of the ocean?
- Rising sea levels and global warming are both affecting aquatic lifeforms. Do you think an artwork such as *Tidal Motion* has the power to change attitudes towards climate change?



YOUR NAME

## CONNECT

- Drawing on the information provided by the wall text and your online research about *Tidal Motion*, what is the intended meaning or message of the artwork?
- Why do you think Dr Leah Barclay titled the artwork *Tidal Motion*?
- Explain how *Tidal Motion* relates to the thematic focus of *Experimenta Emergence*.
- Use the internet to research Dr Leah Barclay. Drawing on your research, explain how *Tidal Motion* is representative of her life experience and art.
- Why do you think the artist chose to express her ideas through vibrations?
- Is there another artwork that complements or challenges the ideas explored in *Tidal Motion*? Explain your response.

## MAKE

*Tidal Motion* allows audiences to experience an environment using sound and images. Using the technology available to you, record the audio sounds of an environment to create your own soundscape. You might record audio of a busy street, your walk to school, a sports oval or a park. Find images on the internet that reflect your environment and play them with your sound recording.

### Play your work to a peer.

- How did your audience respond to the artwork? Did they feel calm, stressed, energised, etc?
- How did the use of images affect your audience? Did it help them feel connected to your environment?
- If you were to do this activity again, what would you do differently to create a stronger artwork?

## LINKS

- Artist page: <[experimenta.org/artists/leah-barclay/](https://experimenta.org/artists/leah-barclay/)>
- Artwork page: <[experimenta.org/artworks/tidal-motion-leah-barclay/](https://experimenta.org/artworks/tidal-motion-leah-barclay/)>
- Artist website: <[leahbarclay.com](https://leahbarclay.com)>



# Moirai, Thread of Life

## Ina Conradi and Mark Chavez



### ABOUT THE ARTISTS

INA CONRADI and MARK CHAVEZ, Tongva Land, Los Angeles, California, United States and Orang Laut (People of the Sea), Singapore.

Conradi (Slavic heritage) and Chavez (Amerindian descent) are based in Singapore and Los Angeles. Founding faculty at Nanyang Technological University Singapore's School of Art, Design and Media (2005–present), they create short films and immersive art blending cultural archetypes with experimental interpretations of existence.

Their work incorporates a decolonial, multidisciplinary approach, leveraging Indigenous design elements to explore the intersection of quantum mechanics and abstract animated imagery. By challenging conventional perceptions of reality, they articulate intricate quantum principles through a symbolic artistic lens, uncovering metaphysical insights.

An animation veteran with numerous award-winning Hollywood films, Chavez specialises in computer animation and visual effects, focusing on emergent techniques like synthetic sculpture and real-time storytelling. Together, they integrate art and science concepts in their projects, examining AI-generated imagery for cryptoart and NFTs. Their collaborations resonate with audiences through stylised, emotive designs, innovative storytelling, and profound interpretations of the universe.

### ABOUT THE ARTWORK

*Moirai, Thread of Life*, 2023

Materials: Single-channel 3D animation film and audio composition.

Dimensions: Variable

Duration: 05:38

*Moirai, Thread of Life* is an animated art film that draws inspiration from the paradoxes of modern

physics theories such as entanglement, quantum superposition, spacetime, and wave-particle duality and their intersection with artistry, intangible heritage, meaning and aesthetics.

The work uses metaphor to express quantum theories through a visual language drawn from ancient symbolism of Southeast Asian textiles. Utilising the idea of the tapestry, the weave and the thread to express the invisible subatomic and counter-intuitive concepts found in quantum physics, *Moirai, Thread of Life*, does not seek to explain quantum physics through scientific methods, hypotheses or maths-based speculations, but rather to bring these emerging central ideas in contemporary science research to the public awareness and cultural sphere.

### CREDITS AND ACKNOWLEDGEMENTS

FILM DIRECTORS: Ina Conradi and Mark Chavez  
SCIENCE ADVISER: Professor Rainer Helmut Dumke, NTU's College of Science, School of Physical and Mathematical Sciences, Division of Physics and Applied Physics and a member of the Centre for Quantum Technologies (CQT), Singapore.  
ANIMATION: CraveFx  
SOUND COMPOSER AND PRODUCER: Tate Egon Chavez

With science advisers from the College of Science, School Physical and Mathematical Sciences, Division of Physics and Applied Physics and advisers from the Centre for Quantum Technologies.

With Professor Rainer's assistance, the team received valuable feedback on the accuracy of their original ideas and graphic storyboards, which proved invaluable to the project. During this time, the team also studied textiles and various craft traditions of Southeast Asia (Maxwell and Gittinger, 2014)\*. This research not only enriched the project's visual development but also reconnected Conradi with her decade-long background in traditional textile training and weaving. A key inspiration came from *ikat* textiles of the Indonesian archipelago, sparking the idea of using data photos to create artificial intelligence-developed artworks. AI was employed to pre-visualise several key concepts for the film. Although not used in the final production, it added intricacy and depth to the textures in the conceptual phase.

\*Maxwell, Robyn. *Textiles of Southeast Asia: Tradition, Trade, and Transformation*. North Clarendon, VT: Tuttle Publishing, 2014.



YOUR NAME

## GLOSSARY

Compile a glossary of words associated with the artwork. Add dictionary definitions in the space provided.

*Did you know? Tapestry weaving is an ancient art form that uses threads woven together to create textile designs. Some threads are skilfully hand-dyed such as the ikat textiles of the Indonesian archipelago, while others such as the songket method of Indonesia involve weaving gold or silver threads into the design.*

Cultural archetypes

Decolonial

Metaphor

NFTs

Paradoxes

Tapestry

▲ You can add other key words and definitions to the glossary.

## PREPARE

Complete the following tasks before you visit the exhibition:

- [Read the statement](#) about *Moirai, Thread of Life* and watch the [trailer](#) for the artwork. Make notes about the artwork, the artists and the artists' intentions.
- What does the term 'Moirai' refer to? Research this term and write a short explanation.
- What is quantum physics? Research the term and write a short explanation.
- What is entanglement in quantum physics? Research the term and write a short explanation.
- What is a tapestry? Find how they are made and the materials that are used.
- Find some examples of Southeast Asian textiles. What sort of symbols or imagery is used? What sorts of colours and patterns are often used?

## EXPERIENCE

- Describe your immediate response to *Moirai, Thread of Life*. Explain your response by making specific reference to the artwork.
- *Moirai, Thread of Life* is a visually rich animation with an intentional sound design. ▼

What did you see?

What did you hear?



## YOUR NAME

- Describe the sound design. How is sound used to heighten the audience's experience?
- How is colour used throughout the animation? Focus on one section and describe the colours. What is communicated through the colour choices?
- Identify the materials and techniques used by Ina Conradi and Mark Chavez to create *Moirai, Thread of Life*
- How are these materials and techniques used to elicit an emotional response from the artwork's audience?
- Analyse the use of threads as a motif or symbol. What could the idea of multiple threads coming together as one mean?
- How have references to the human body been used to explore the ideas of quantum physics?
- Describe the way *Moirai, Thread of Life* has been installed in the exhibition space. How does the placement of the artworks affect audience responses?



YOUR NAME

## CONNECT

- Drawing on the information provided by the wall text and your online research about *Moirai, Thread of Life*, what is the intended meaning and message of the artwork?
- Why do you think Ina Conradi and Mark Chavez titled the artwork *Moirai, Thread of Life*?
- Explain how *Moirai, Thread of Life* relates to the thematic focus of *Experimenta Emergence*.
- Use the internet to research Ina Conradi and Mark Chavez. Drawing on this research, explain how *Moirai, Thread of Life* is representative of their life experience and their art.
- Is there another artwork that complements or challenges the ideas explored in *Moirai, Thread of Life*? Explain your answer.
- Now that you have experienced this artwork, watch the [process reel](#) and explain one of the stages of production (storyboarding, draft drawing, generating images, etc).

## MAKE

Imagine you are the astronaut projected into an alternative reality in *Moirai, Thread of Life*. What would your tapestry of threads look like?

Consider: colour palette, cultural symbols, interests/hobbies, family/friends, significant life events.

Design your own tapestry that symbolises your connection to self, culture and science.

### LINKS

- Artist page: <[experimenta.org/artists/ina-conradi-mark-chavez/](https://experimenta.org/artists/ina-conradi-mark-chavez/)>
- Artwork page: <[experimenta.org/artworks/moirai-thread-of-life/](https://experimenta.org/artworks/moirai-thread-of-life/)>
- Artist website: <[moirai.mediaartnexus.com](https://moirai.mediaartnexus.com)>



# Stardust – Space Invaders, Double Feature Sophie Dumaresq

## ABOUT THE ARTIST

SOPHIE DUMARESQ, Ngunnawal, Ngambri and Yuin Country, Kamberri/Canberra, Australian Capital Territory, Australia.

Sophie Dumaresq is an interdisciplinary artist who brings perspectives of absurdity, queerness and humour to robotics, automata and mechanics. Working across photography, video installation, sculpture and performance, her work explores what it is to try to communicate in a universe filled with beings whose brains, existence and/or bodies are built inherently differently from that of your own. Her artistic practice explores what it means to share joy, love and laughter in our relationships with both other humans and non-humans. She seeks to bring voices of inclusion and difference to future and emerging cultures of robotics, automation and computation.

Dumaresq graduated from ANU honours first in her year in 2023, winning the Peter and Lena Karmel Anniversary Award for the most outstanding graduating body of work from the Australian National University's School of Art and Design. She was also awarded a Peter and Lena Karmel Visual Arts Honours Scholarship.

## ABOUT THE ARTWORKS

*Stardust – Space Invaders, Double Feature*, 2023

*Stardust*

Materials: Ocean plastics, space junk and human hair, endoscopic camera.

Dimensions: 53 x 45 x 40 cm

*Space Invaders, Double Feature*

Material: Dual-channel video

Duration: 01:24

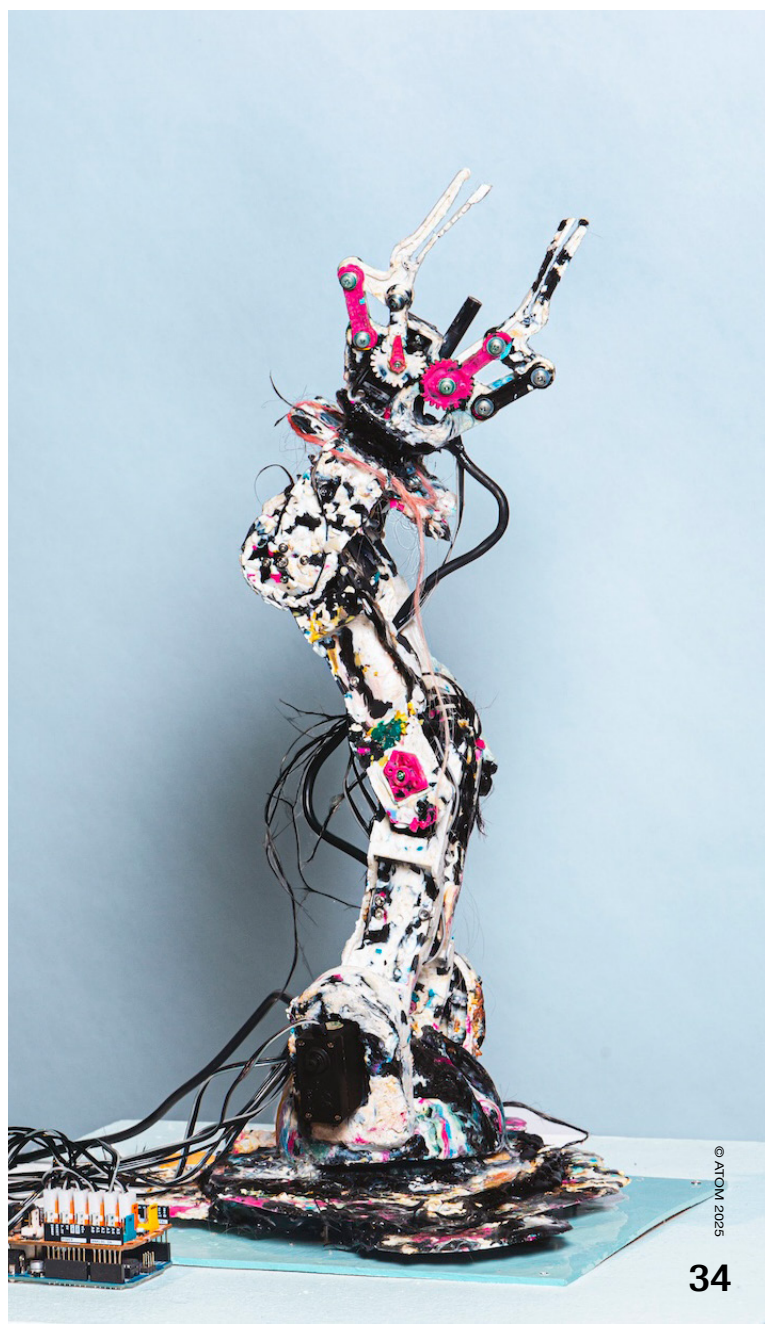
*Stardust – Space Invaders, Double Feature* reveals the absurd and sublime nature of the shifting boundaries between humans and non-humans.

*Stardust*, a hand-crafted robotic arm, was created from collected ocean plastics, space junk and human hair, which the artist reconstituted into polymers for 3D printers. The robot is equipped with an endoscopic camera that watches you examine it.

Accompanied by a two-channel video work titled *Space Invaders, Double Feature*, the robot and artist explore the absurd and sublime nature of scale and materiality within the universe when exploring terrestrial and extraterrestrial bodies.

## CREDITS AND ACKNOWLEDGEMENTS

ARTIST: Sophie Dumaresq, with thanks to the Good Will Nurdle Hunting team.





YOUR NAME

## GLOSSARY

Compile a glossary of words associated with the artwork. Add dictionary definitions in the space provided.

Absurdity

Human

Non-human

Robotics

Space junk

**Did you know?** Every day, plastic finds its way into the ocean from thousands of sources all over the world. Most plastic sinks due to its low buoyancy. Floating plastic will eventually beach on coastlines. Commonly found plastics include cigarette butts, food packaging, bottles and caps, straws, and single-use bags. Aside from the clean-up cost for coastal communities, beached plastics impact industries such as fishing and tourism.

▲ You can add other key words and definitions to the glossary.

## PREPARE

Complete the following tasks before you visit the exhibition:

- Read a statement about *Stardust – Space Invaders, Double Feature*. Make notes about the artworks, the artist and the artist's intention.
- What is an endoscopic camera? What are the most common uses of an endoscopic camera?
- What is a dual-channel video?
- How can robotics be used in art?
- Sophie Dumaesq created *Stardust – Space Invaders, Double Feature* with the support of Good Will Nurdle Hunting. Good Will Nurdle Hunting collects waste from beaches in southwest Victoria. Use the internet to research nurdles, nurdling and Good Will Nurdle Hunting.

## EXPERIENCE

- Describe your immediate response to *Stardust – Space Invaders, Double Feature*. Explain your response by making specific references to the artwork.
- *Stardust* is a robotic arm. In what ways does it resemble a human arm? How does it differ from a human arm?



## YOUR NAME

- Describe how *Stardust* is pieced together.
- Explain the purpose of the endoscopic camera. Did you feel as if you were being watched? How did the camera's presence impact your interaction with the artwork?
- What did you observe when you watched *Space Invaders, Double Feature*?
- Do you think Sophie Dumaresq intended that the audience of *Stardust – Space Invaders, Double Feature* feel uncomfortable? Why do you say this? What might motivate an artist to want to create discomfort or disquiet?
- Identify the materials and techniques used by Sophie Dumaresq to create *Stardust – Space Invaders, Double Feature*.
- How are these materials and techniques used to challenge the audience's understanding of the boundary between human and non-human?
- How are these materials and techniques used to elicit an emotional response from the artwork's audience?
- Describe the way *Stardust – Space Invaders, Double Feature* has been installed in the exhibition space. How does the placement of the artwork affect audience response?



YOUR NAME

## CONNECT

- Drawing on the information provided by the wall text and your online research about *Stardust – Space Invaders, Double Feature*, what is the intended meaning and message of the artworks?
- Why do you think Sophie Dumaresq titled the artworks *Stardust* and *Space Invaders, Double Feature*?
- Explain how *Stardust – Space Invaders, Double Feature* relates to the thematic focus of *Experimenta Emergence*.
- Use the internet to research Sophie Dumaresq. Drawing on this research, explain how *Stardust – Space Invaders, Double Feature* is representative of her life experiences and her art.
- Unlike some of the other artworks, *Stardust – Space Invaders, Double Feature* does not rely on sound to communicate meaning. Now that you are familiar with the artwork, explain the absence of sound.
- The following quote features on the *Stardust – Space Invaders, Double Feature* artwork page: *In this age of information overload, instrumental precision and mechanic acceleration, what becomes even more important is going slow, of idling, even pausing and experiencing the ambiguity of the in-between.* – Stelarc, 2024

Who is Stelarc? What connections can you make between this quote and *Stardust – Space Invaders, Double Feature*?

## MAKE

Sophie Dumaresq collected ocean plastics, space junk and human hair from beaches in southern Victoria. These materials have been used to create *Stardust*.

Working with a partner, create an artwork from found objects. Like *Stardust*, your artwork should promote interaction with the audience. If you have access to a 3D printer, consider how you can reconstitute these found objects to make the components that will form your artwork.

### LINKS

- Artist page: <[experimenta.org/artists/sophie-dumaresq/](https://experimenta.org/artists/sophie-dumaresq/)>
- Artwork page: <[experimenta.org/artworks/stardust-space-invaders-double-feature/](https://experimenta.org/artworks/stardust-space-invaders-double-feature/)>
- Artist website: <[sophiedumaresq.com](https://sophiedumaresq.com)>



# Wellness Made Together™ Kate Geck



## ABOUT THE ARTIST

KATE GECK, Wurundjeri and Boon Wurrung Country, Naarm/Melbourne, Victoria, Australia.

Kate Geck is a digital artist working with textiles, animation, machine learning, augmented reality and the internet.

Her practice tends to the connections between humans and technology, exploring ways to materialise the digital. Invoking the language of the internet, her aesthetic critiques a hyper-mediated age, creating sites of respite and resistance that think through alternative agendas for networked technologies. Her recent work explores what she calls a 'textillic' approach to creative practice with machine learning. This uses textile language and practices to examine how interconnection, materiality and shared agency might become foregrounded in exchanges between human and machine intelligences.

Kate has exhibited in Australia and abroad including major commissions and funding from a range of organisations. She is a lecturer in the Bachelor of Interior Design at RMIT University, where she co-directs the Wearable + Sensing Network.

## ABOUT THE ARTWORK

*Wellness Made Together™*, 2025

Materials: Website, digital tablets and printed panels.

Dimensions: Variable

Kate Geck's *Wellness Made Together™* is an installation of speculative wellness products exploring mutualism between humans and living technological systems. It considers how trust and care might shape technologies that foster coexistence between humans and more-than-humans.

The work challenges extractive practices, questioning whether we can continue to mine the planet for disposable devices or must instead create circular, symbiotic technologies. Using the narrative of an in-store kiosk, *Wellness Made Together™* offers 'wellness on-demand' through customised self-help products. Created by RLX:tech (Geck's speculative wellness agency), the installation envisions intelligent, living technologies that reframe our relationships with devices, the planet and ourselves.

## CREDITS

ARTIST: Kate Geck

An Experimenta commission.





YOUR NAME

## GLOSSARY

Compile a glossary of words associated with the artwork. Add dictionary definitions in the space provided.

### *Did you know?*

*The manufacture of electronic devices requires the extraction of vast amounts of minerals and metals through mining.*

Extraction

Mutualism

Self-help

Speculative

Wellness

▲ You can add other key words and definitions to the glossary.

## PREPARE

Complete the following tasks before you visit the exhibition:

- [Read the statement](#) about the artwork. Make notes about the artwork, the artist and the artist's intention.
- What is speculative art? Use the internet to research the purpose and the characteristics of speculative art. Who are the contemporary artists practising in the field of speculative art?
- What is your understanding of wellness? Do you think that contemporary society's interest in wellness is problematic? What is the wellness industry? Do you think that the commodification of wellness is problematic? Share your answers to these questions with your peers.
- Describe your relationship with your digital devices. Is it a healthy relationship? Is it a relationship that enhances your sense of self? Is it a relationship that you should trust? Now spend some time thinking about your generation's relationship with technology. How would you describe this relationship? How does it differ from that of other generations? How do you think technology will shape the lives of future generations?
- Do you think art improves wellbeing?
- On her artist's page, Kate Geck is described as a digital artist. What is digital art? Use the internet to research the purpose and the characteristics of digital art. How does digital art use technology?

## EXPERIENCE

- Describe your immediate response to *Wellness Made Together*<sup>TM</sup>. Explain your response by making specific references to the artwork.



## YOUR NAME

- Speculative art aims to provoke thought and discussion about the future. What does *Wellness Made Together*<sup>TM</sup> make you think about the future? Do you think *Wellness Made Together*<sup>TM</sup> presents a utopian or dystopian vision of the future?
- Explain the meaning of the term 'speculative wellness' as it applies to *Wellness Made Together*<sup>TM</sup>.
- Identify the materials and techniques used by Kate Geck to create *Wellness Made Together*<sup>TM</sup>.
- How are these materials and techniques used to elicit an emotional response from the artwork's audience?
- Describe the way *Wellness Made Together*<sup>TM</sup> has been installed in the exhibition space. How does the placement of the artwork affect audience response?

## CONNECT

- Drawing on the information provided by the wall text and your online research about *Wellness Made Together*<sup>TM</sup>, what is the intended meaning and message of the artwork?
- Why do you think Kate Geck titled the artwork *Wellness Made Together*<sup>TM</sup>?



## YOUR NAME

- Explain how *Wellness Made Together*<sup>TM</sup> relates to the thematic focus of *Experimenta Emergence*.
- Use the internet to research Kate Geck. Drawing on this research, explain how *Wellness Made Together*<sup>TM</sup> is representative of her life experiences and her art.
- *Wellness Made Together*<sup>TM</sup> speculates on the coexistence of humans and more-than-humans. Now that you have interacted with *Wellness Made Together*<sup>TM</sup>, what do you think is the intended meaning of ‘more-than-humans’?
- *Wellness Made Together*<sup>TM</sup> uses the spatial narrative of an in-store kiosk or popup. Drawing on Geck’s artwork as evidence, define the term spatial narrative as it applies to artworks.
- Has *Wellness Made Together*<sup>TM</sup> convinced you to reconsider your relationship with digital technology, especially the devices that you often rely on?

## MAKE

*Wellness Made Together*<sup>TM</sup> questions the extractive nature of our present relationships with both technology and the earth. Can we continue to mine the planet for disposable devices?

Design an infographic that raises awareness about the raw materials and extractive practices related to the production of digital devices and recommends a shift to non-extractive practices.

OR

Like Kate Geck, create a speculative artwork that explores your predictions about the future relationship between human society and technology.

### LINKS

- Artist page: <[experimenta.org/artists/kate-geck/](https://experimenta.org/artists/kate-geck/)>
- Artwork page: <[experimenta.org/artworks/wellness-made-together-kate-geck/](https://experimenta.org/artworks/wellness-made-together-kate-geck/)>
- Artist website: <[kategeck.com](https://kategeck.com)>



# Scripture for a smokescreen episode 3: The invisible hand Amrita Hepi

## ABOUT THE ARTIST

AMRITA HEPI, Bundjulong/Ngapuhi Territories, Victoria, Australia and Bangkok, Thailand.

Amrita Hepi is a multidisciplinary artist and choreographer based between Naarm and Bangkok. Her interest as an artist is in the idea of archive; particularly in relation to the body and how it is organised by ancestry/people/events and environment. By coalescing fact and fiction, memoir and ethnography, the local and the singular into the performance/artwork she makes.

Hepi trained at NAISDA and Alvin Ailey NYC. A critically acclaimed artist, she has twice won the People's Choice Award for the Keir Choreographic Award, was a 2018 Forbes 30 under 30 in the arts, and has shown and been commissioned both nationally and internationally.

Hepi is a Triad member of performance company APHIDS, on the board of directors and artistic associate for RISING festival and is part of the Artistic Associate group for STRUT Dance. Her commitment to collaboration and kinship are key tenets to her practice.

## ABOUT THE ARTWORK

*Scripture for a smokescreen episode 3: The invisible hand*, 2025

Materials: Dual-channel film, live feed camera and screen.

Duration: 06:20

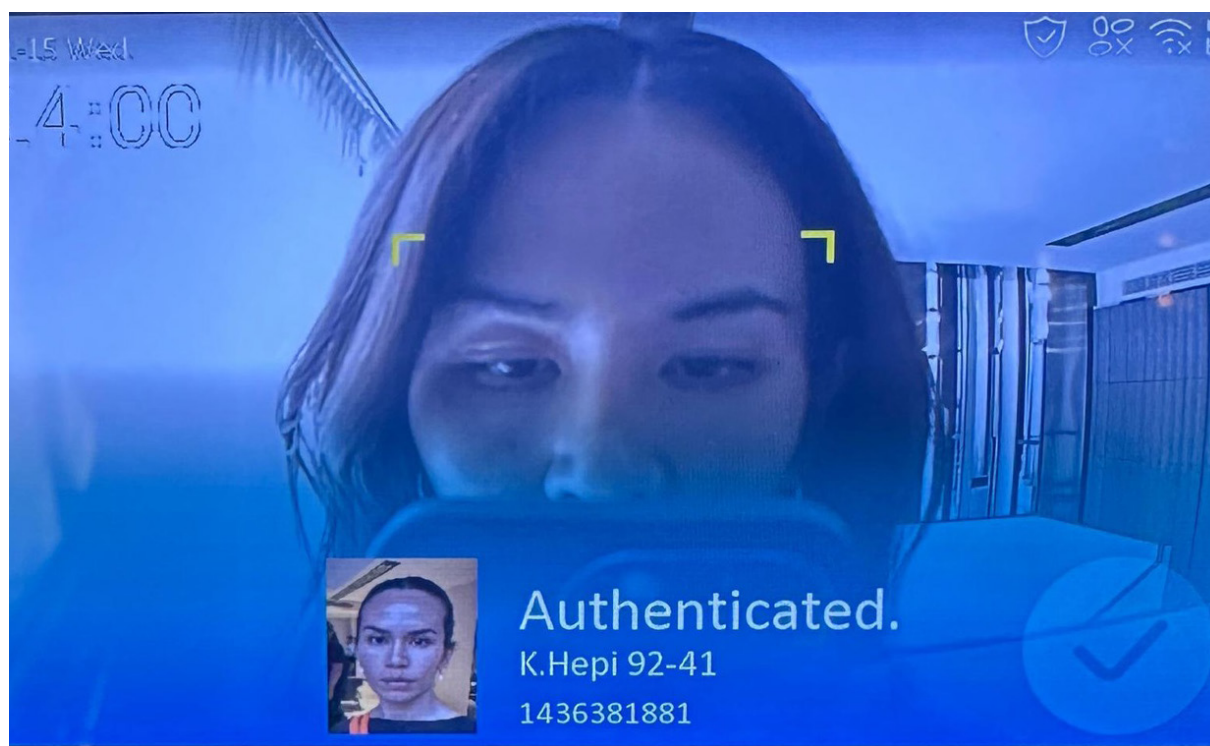
Amrita Hepi's *Scripture for a smokescreen episode 3: The invisible hand* explores the shift in power dynamics, where ordinary individuals, rather than authorities, take on the role of observers. Using small wearable technologies, the work captures first-person video footage across three places of trade: a temple exchanging cash for blessings, a dance studio teaching tip-earning techniques and a currency exchange.

Hepi examines the interplay between personal power and market forces, questioning how markets see us and how this shapes our self-perception. The work invites reflection on the role of our hands, both literal and metaphorical, in enacting market dynamics and unseen forces, challenging our responsibility within them.

## CREDITS

ARTIST: Amrita Hepi

An Experimenta commission.





YOUR NAME

## GLOSSARY

Compile a glossary of words associated with the artwork. Add dictionary definitions in the space provided.

**Did you know?** Have you ever heard the idiom 'money changed hands'? The idiom is used to describe a financial transaction. Payment leaves the hands of the buyer and goes into the hands of the seller.

Market forces

Personal power

Scripture

Smokescreen

Sousveillance

▲ You can add other key words and definitions to the glossary.

## PREPARE

Complete the following tasks before you visit the exhibition:

- Read the [statement and curator's note](#) about *Scripture for a smokescreen episode 3: The invisible hand*. Make notes about the artwork, the artist and the artist's intention.
- On the artist's page, Amrita Hepi is described as a multidisciplinary artist. What is a multidisciplinary artist?
- Cash or card? How do you pay for the things you buy?
- *Scripture for a smokescreen episode 3: The invisible hand* invites you to consider what happens when money changes hands. How do you feel when you get money? How do you feel when you spend money?
- What influences your consumer decisions? *Scripture for a smokescreen episode 3: The invisible hand* references a concept proposed by Scottish economist Adam Smith in 1759. The invisible hand is a metaphor that describes the unseen forces of self-interest that impact the free market. Use the internet to research Smith's invisible hand theory. Compile a 5Ws and 1H table to record your findings.
- What is the difference between surveillance and sousveillance?
- What is wearable technology? Make a list of common types of wearable technology. Do you use any of these types of wearable technology? What are the advantages of wearable technology? What are the disadvantages of wearable technology?

## EXPERIENCE

- Describe your immediate response to *Scripture for a smokescreen episode 3: The invisible hand*. Explain your response by making specific references to the artwork.



## YOUR NAME

- What did you observe in the three places of trade? ▼

1. The temple:

2. The dance studio:

3. The currency exchange:

- From whose perspective does the audience view the transactions?
- Make notes about the literal and the metaphoric references to hands as you watch each vignette.
- Identify the materials and techniques used by Amrita Hepi to create *Scripture for a smokescreen episode 3: The invisible hand*.
- How are these materials and techniques used to elicit an emotional response from the artwork's audience?
- Describe the way *Scripture for a smokescreen episode 3: The invisible hand* has been installed in the exhibition space. How does the placement of the artwork affect audience response?



YOUR NAME

## CONNECT

- Drawing on both the wall text and your online research about *Scripture for a smokescreen episode 3: The invisible hand*, what is the intended meaning and message of the artwork?
- Why do you think Amrita Hepi titled the artwork *Scripture for a smokescreen episode 3: The invisible hand*?
- Explain how *Scripture for a smokescreen episode 3: The invisible hand* relates to the thematic focus of *Experimenta Emergence*.
- Use the internet to research Amrita Hepi. Drawing on this research, explain how *Scripture for a smokescreen episode 3: The invisible hand* is representative of her life experiences and her art.
- Now that you have interacted with the artwork, explain how the concept of 'invisible hand' applies to *Scripture for a smokescreen episode 3: The invisible hand*.
- Is there another artwork that complements or challenges the ideas explored in *Scripture for a smokescreen episode 3: The invisible hand*? Explain your response.

## MAKE

In offering a contemporary interpretation of Adam Smith's invisible hand theory, *Scripture for a smokescreen episode 3: The invisible hand* reinforces Amrita Hepi's interest in the expansion of consumerism in both digital and material spaces.

Use your smartphone to storyboard, script and film a thirty-second film that provides a personal interpretation of the concept of the invisible hand. Upload your finished film to a class website to form an *Invisible Hand* anthology.

### LINKS

- Artist page: <[experimenta.org/artists/amrita-hepi/](https://experimenta.org/artists/amrita-hepi/)>
- Artwork page: <[experimenta.org/artworks/scripture-for-a-smokescreen-the-invisible-hand-amrita-hepi/](https://experimenta.org/artworks/scripture-for-a-smokescreen-the-invisible-hand-amrita-hepi/)>
- Artist website: <[amritahepi.com](https://amritahepi.com)>



# Plasticity of Mirrors

## Karin Hochschuh and Adam Donovan

### ABOUT THE ARTISTS

KATRIN HOCHSCHUH and ADAM DONOVAN, Australia and Germany.

Katrin Hochschuh is a media artist with an architectural background in digital design and robotic construction. Her artwork explores robotic behaviours, algorithms and interactivity, always focusing on the human, their perception and social implications of technology. Writing custom software allows her to connect deeply with technology.

Adam Donovan is a hybrid media artist working in science, art and technology. His artwork incorporates nonlinear acoustics, robotic sculpture, game engines and camera tracking. He explores the intangible aspects of physics to amplify their effects creating new media and experiences. Designing custom hardware and electronics, his creativity has no bounds in creating new robotic companions.

As a duo, Katrin and Adam amplify their strengths, combining matter and information into unexpected artworks. They perform and exhibit internationally, are part of the European Media Arts Platform EMAP and collected by ZKM Karlsruhe.

### ABOUT THE ARTWORK

*Plasticity of Mirrors*, 2025

Materials: 10 × two-wheeled differential drive robots with: custom PCBs (rigid + flex), microcontrollers, 2 × brushless motors with magnetic encoders, magnets, IMU (Inertia Measurement Unit: accelerometer, gyroscope, temperature sensor), distance sensor, loudspeaker, RGB LEDs, 3D-printed body.

Habitat: Circular platform with grey vinyl, robot positioning system, hand tracking, computer.

Dimensions:

Robot: Ø: 68mm, h: 40mm;

Habitat: Ø: 1800mm, h: 100mm (Human area +1000mm surrounding).

*Plasticity of Mirrors* is a new robotic swarm species developed to explore what a democratic creation of collective intelligence might be. The artwork offers a utopian narrative for the future of robotic-human ecosystems at this critical moment in history, as AI meets embodiment. *Plasticity of Mirrors* creates a feeling of closeness with and curiosity towards these robotic lifeforms, developed to counter the fears surrounding AI and robotics.

In a dark environment, the round, glowing, two-wheeled entities roll on a circular platform, each chirping, clicking, rumbling, creating their species' own soundtrack. Having the ability to combine translation and rotation into unexpected pathways, the lifeforms are interacting with each other and with the hands of the human observers.

In the evolution of the interaction, the swarm's own intentions emerge: to link the human into their own movements, to push, pull and dance with the human in return. We start to regard these machines as social actors and initiate questions about the influence and relationship of technologies in our everyday lives.

### CREDITS AND ACKNOWLEDGEMENTS

ARTISTS: Katrin Hochschuh and Adam Donovan

ELECTRONICS DESIGN: Richard Unger

AKA Small Robotics

Supported by the Goethe-Institut.

An Experimenta commission.





YOUR NAME

## GLOSSARY

Compile a glossary of words associated with the artwork. Add dictionary definitions in the space provided.

### *Did you know?*

*George Devol invented the first programmable robot in 1954 called the Unimate.*

Ambivalence

Dystopian

Human-centricity

Paradoxically

Utopian

▲ You can add other key words and definitions to the glossary.

## PREPARE

Complete the following tasks before you visit the exhibition:

- Read about the artwork *Plasticity of Mirrors*. Make notes about the artwork, the artists and the artists' intentions.
- What comes to mind when you think about artificial intelligence (AI)?
- How has artificial intelligence been presented to us? Find examples from media such as films, television and video games. What are some of the common ideas/fears about AI?
- The artwork statement describes how the artwork is presented to audiences. Write dot points about what you are expecting to see, or how you imagine the artwork will be installed.
- In the statement about the work, the phrase 'democratic creation of collective intelligence' is used. As a class, discuss what this could mean.

## EXPERIENCE

- Describe your immediate response to *Plasticity of Mirrors*. Explain your response by making specific reference to the artwork.
- *Plasticity of Mirrors* is an intriguing and engaging artwork that requires interaction. ▼

**What did you see?**

**What did you hear?**



## YOUR NAME

- How do you feel engaging with this artwork? Write three words that summarise your response.
- The robots are designed to make unique sounds. What do they sound like? Do you feel comfortable or uncomfortable listening to the robots? Explain your response.
- Identify the materials and techniques used by Katrin Hochschuh and Adam Donovan to create *Plasticity of Mirrors*.
- How are these materials and techniques used to elicit an emotional response from the artwork's audience?
- Did you feel that you were connecting with the robots as you engaged with the work? How and why?
- How does the dark environment heighten your experience? Do you still feel like you are in a gallery? Why or why not?
- Describe the way *Plasticity of Mirrors* has been installed in the exhibition space. How does the placement of the artwork affect audience response?

## CONNECT

- Drawing on the information provided by the wall text and your online research about *Plasticity of Mirrors*, what is the intended meaning and message of the artwork?



## YOUR NAME

- Why do you think Hochschuh and Donovan titled the artwork *Plasticity of Mirrors*?
- Explain how *Plasticity of Mirrors* relates to the thematic focus of *Experimenta Emergence*.
- How does this artwork challenge your understanding of AI? Do you feel like you are interacting with robots or something more human?
- Is there another artwork that complements or challenges the ideas explored in *Plasticity of Mirrors*? Explain your response.
- Use the internet to research Katrin Hochschuh and Adam Donovan. Drawing on this research, explain how *Plasticity of Mirrors* is representative of their life experiences and their art.

## MAKE

Write a short creative piece that explores how this new robotic swarm species was created and how their presence has led to a utopia on Earth.

Your creative writing should explain how they came to be and how humans interact or engage with them and how they engage with humans. Your piece could be from a human or robot perspective.

OR

Using the technology available to you, record either a human/robot interaction or robot/robot interaction

using the artwork *Plasticity of Mirrors*. Make sure you record multiple angles and shots to cut together.

After viewing the exhibition, edit together a short video that demonstrates the theme of the artwork. Your video should focus on how either humans interact with the robots or how the robots interact with each other. Remember this work is about exploring AI through a utopian lens.

Your video should use appropriate audio and music to set the tone for the viewer and be no more than sixty seconds long.

## LINKS

- Artist page: <[experimenta.org/artists/adam-donovan-katrin-hochschuh/](https://experimenta.org/artists/adam-donovan-katrin-hochschuh/)>
- Artwork page: <[experimenta.org/artworks/plasticity-of-mirrors-hochschuh-donovan/](https://experimenta.org/artworks/plasticity-of-mirrors-hochschuh-donovan/)>
- Artist website: <[hochschuh-donovan.com](https://hochschuh-donovan.com)>



# Gondwana

## Ben Joseph Andrews and Emma Roberts

### ABOUT THE ARTIST

BEN JOSEPH ANDREWS and EMMA ROBERTS, Wathaurong Country, Kayjup/Linton, Victoria, Australia.

Ben Joseph Andrews and Emma Roberts are a new media artist duo based on Wathaurong Country in regional Australia. Their work integrates immersive technology within audience-led installations to create live and collective experiences that instil a sense of wonder to the mundane.

Their work has been presented at Sundance Film Festival, Adelaide Festival, MIT Open Documentary Lab, Science Gallery Michigan, ACMI, Undershed, the Wales Millennium Centre and Venice Film Festival, among others.

### ABOUT THE ARTWORK

*Gondwana*, 2022

Materials: Procedurally generative real-time digital installation – Unity, live stream virtual cameras, multi-channel generative audio, time-modulative field recordings, climate modelling database, procedural weather systems, hand-drawn digital assets, cloud-based server internet connection.

Installation: Computer, projector, speakers, installation depth camera.

VR: Computer, headset and headphones.

Dimensions: Variable

Duration: Infinite

*Gondwana* is a living, breathing virtual ecosystem that invites audiences to experience the complexity, interconnectedness and sentience of the Daintree Rainforest. Created by Ben Joseph Andrews and Emma Roberts after spending five months off-grid in the Daintree, the work reflects how small humans are within the vastness of nature. The server behind *Gondwana* controls weather, seasonal changes and rare encounters, while also simulating the effects of climate change.

Each cycle presents a different speculative climate projection – some conservative, others less so – showing how the forest might change over time. The work reminds us that if we do not act urgently, we risk losing something both ancient and irreplaceable.

*Gondwana* is a meditation on deep time, a contemplation on change and loss in an irreplaceable ecosystem, and a reflection on the connectedness and role of all peoples as a positive force in this place. These ideas manifest through the audio, visual and interactions made possible with the work, through viewing and via the VR component; the more time an audience spends in *Gondwana*, the more resilient the forest becomes.

### CREDITS AND ACKNOWLEDGEMENTS

The creation of *Gondwana* is a feat of incredible endurance, sustained collective creativity and immeasurable technical wizardry.

DIRECTOR: Ben Joseph Andrews

PRODUCER: Emma Roberts

KUKU YALANJI ADVISORS: Uncle Mick 'Spooks' Kulka, Uncle Ray Pierce, Binna Swindley

LEAD DEVELOPER: Lachlan Sleight

LEAD ARTIST: Michelle Brown

GENERATIVE SOUND DESIGN: Matt Faisandier and Erin K Taylor

WET TROPICS FIELD RECORDINGS: Andrew Skeoch

In memory of Uncle Ray Pierce – a supreme storyteller and champion for Yalanji language. We'll never forget you.





YOUR NAME

## GLOSSARY

Compile a glossary of words associated with the artwork. Add dictionary definitions in the space provided.

Climate Change

Ecosystem

Sentience

Speculative

Virtual ecosystem

***Did you know?** The Kuku Yalanji people are the traditional custodians of the Daintree Rainforest. For generations, they have thrived in harmony with the land, preserving their unique culture, traditions and way of life. Kuku Yalanji knowledge and perspectives have informed and shaped Gondwana.*

▲ You can add other key words and definitions to the glossary.

## PREPARE

Complete the following tasks before you visit the exhibition:

- Read the [artists' statement](#) about *Gondwana* and [watch the trailer](#) for the artwork. Make notes about the artwork, the artists and the artists' intentions.
- *Gondwana* takes its audience to the Daintree Rainforest, the world's oldest tropical rainforest. Have you ever visited the Daintree region? If you have, share the story of your visit with the class.
- Find the Daintree region on a map of Queensland. Use the internet to research the geographic location of the Daintree region and rainforest. Write a description of the geographic location and characteristics of the Daintree region and rainforest.

- In May 2019, following the hottest summer ever recorded, the Daintree's managing body declared a climate emergency. Since then, the Daintree has experienced its most severe flooding event on record, a series of extreme heatwaves with temperatures reaching ten degrees higher than average and bushfires in places that had never been burnt before.

What is a climate emergency?

Make a 5Ws and 1H chart that explains the what, who, when, where, why and how of a climate emergency.

What actions have been taken to prevent the Daintree Rainforest from climate change?

- What is immersive art? Use the internet to research the purpose and the characteristics of immersive art. How does contemporary immersive art use technology?

## EXPERIENCE

- Describe your immediate response to *Gondwana*. Explain your response by making specific references to the artwork.



## YOUR NAME

- Each and every moment within *Gondwana* is truly unique, just like the Daintree Rainforest. ▼

### What did you see?

### What did you hear?

- What changes did you observe?
- *Gondwana* is an immersive artwork. Did you feel as if you were walking through the Daintree Rainforest?
- Identify the materials and techniques used by Ben Joseph Andrews and Emma Roberts to create *Gondwana*.
- How are these materials and techniques used to communicate information about climate change?
- How are these materials and techniques used to elicit an emotional response from the artwork's audience?
- Describe the way *Gondwana* has been installed in the exhibition space. How does the placement of the artwork affect audience response?

## CONNECT

- Drawing on the information provided by the wall text and your online research about *Gondwana*, what is the intended meaning and message of the artwork?
- Why do you think Ben Joseph Andrews and Emma Roberts titled the artwork *Gondwana*?



## YOUR NAME

- Explain how *Gondwana* relates to the thematic focus of *Experimenta Emergence*.
- Use the internet to research Ben Joseph Andrews and Emma Roberts. Drawing on this research, explain how *Gondwana* is representative of their life experiences and their art.
- While Ben Joseph Andrews and Emma Roberts are credited as the lead artists, *Gondwana* is the outcome of collective creativity. Identify and explain their decision to collaborate with others to create *Gondwana*.
- What is Greenpeace? Why do you think Greenpeace is one of the supporters of *Gondwana*?
- *SKY* is another artwork in the exhibition that is about climate change. What do the artworks have in common? How do the artworks differ?
- What was your view of climate change before you experienced *Gondwana*? How has *Gondwana* added to your understanding of the impact of climate change on Australia's unique natural ecosystems?
- Using *Gondwana* as evidence, explain how visual art can be used to address climate change.

## MAKE

*The speculative, procedurally degenerative nature of Gondwana acknowledges that we do not know exactly which way things might unfold – data changes, models are updated. But one thing is for sure: if we do not act, and act with urgency, we stand to lose something magical, something ancient, something irreplaceable.*

– Ben Joseph Andrews and Emma Roberts.

*Gondwana* uses art and technology to build a lived experience of the vitality of the Daintree Rainforest ecosystem and the real impacts of climate change on this ecosystem.

Design a climate action plan for a natural ecosystem that you feel connected to. Present your climate action plan as a slide presentation that uses words, images and sounds to convey the vitality of the ecosystem and the importance and urgency of protecting it from climate change.

## LINKS

- Artist page: <[experimenta.org/artists/ben-joseph-andrews-emma-roberts/](https://experimenta.org/artists/ben-joseph-andrews-emma-roberts/)>
- Artwork page: <[experimenta.org/artworks/gondwana-ben-joseph-andrews-emma-roberts/](https://experimenta.org/artworks/gondwana-ben-joseph-andrews-emma-roberts/)>
- Artist website: <[gondwanavr.com](https://gondwanavr.com)>

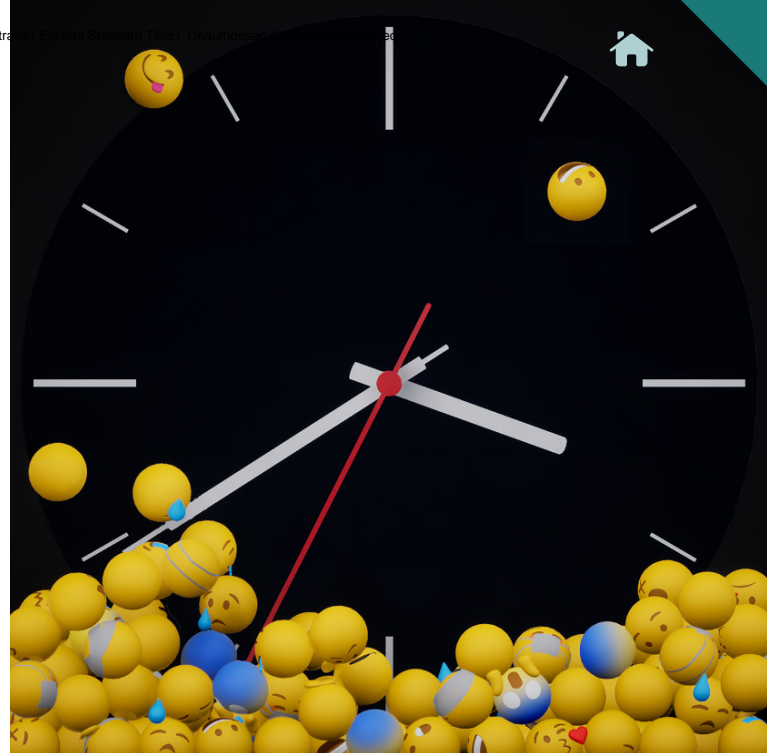
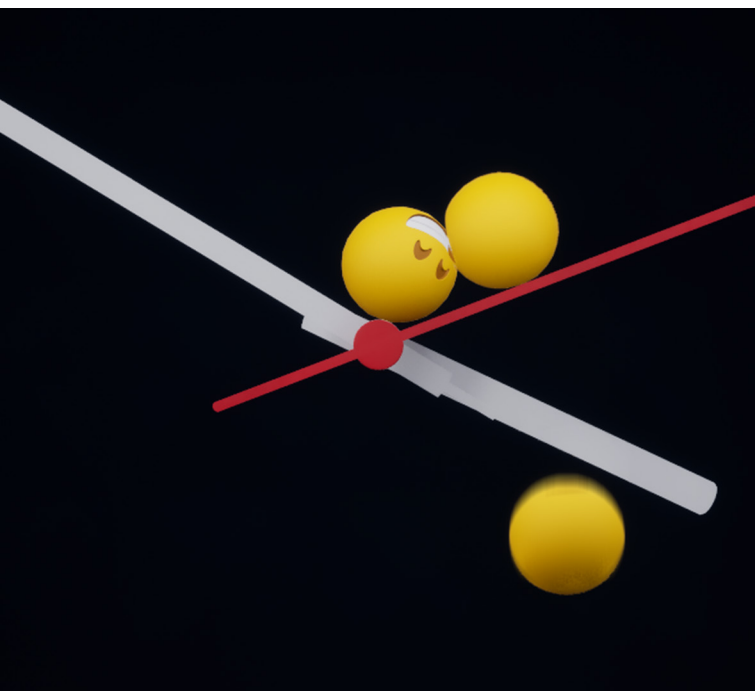
# Kairos Daniel McKewen

## ABOUT THE ARTIST

DANIEL MCKEWEN, Yagara and Turrbal Country, Meanjin/Brisbane, Queensland, Australia.

Daniel McKewen is a visual artist and educator whose practice investigates the intersections of art, screen culture, economics and politics. Working across a range of media, his work explores how these institutions, systems and structures of power inform our individual and collective imaginations. The resulting artworks reflect on how we are shaped and challenged by ideological and aesthetic conventions, and how these allow us to make sense of our social experiences.

McKewen is a senior lecturer in Visual Art at QUT where he was awarded his PhD. His artworks are held in public and private collections and have been exhibited widely including at the Art Gallery of South Australia, University of Queensland Art Museum, the Australian Centre for Contemporary Art and the Biennale of Sydney. His work is represented by Milani Gallery, Brisbane.



## ABOUT THE ARTWORK

*Kairos*, 2024–2025

Media: Interactive real-time animation and computer vision system: square LCD display, custom software, computer, webcam, customised display stand.

Duration: infinite real-time animation.

*Kairos* is an oculo-chrono-metric artwork – a seeing clock – that destabilises timekeeping by combining computer vision and real-time animation to react to viewers in the gallery. The clock does not simply tell time; it responds to being seen, creating playful emoji ‘complications’ that alter the time displayed.

When a viewer’s face is detected, the clock releases emojis that interact with the simulated hands, symbolising the way time, communication and attention are abstracted in our digital lives. These emojis represent both complications in the clock’s function and a record of the viewer’s interaction. With this ability, instead of telling time, *Kairos* destabilises its own utility as a temporal instrument.

*Kairos* critiques the extraction of time in the attention economy, exploring subjective experiences of time.

## CREDITS

ARTIST: Daniel McKewen

REAL-TIME ANIMATION TECHNICIAN: Guy Lobwein

An Experimenta commission.



YOUR NAME

## GLOSSARY

Compile a glossary of words associated with the artwork. Add dictionary definitions in the space provided.

### *Did you know?*

*Horology is the study of measuring time and making timekeeping devices.*

Chronometric

Chronos

Kairos

Oculo-chrono-metric\*

Time

▲ You can add other key words and definitions to the glossary.

\*When you have interacted with *Kairos*, add this definition to the glossary.

## PREPARE

Complete the following tasks before you visit the exhibition:

- Read the statement and curator's note about *Kairos*. Make notes about the artwork, the artist and the artist's intention.
- Make a list of the clocks that you use to tell the time.
- What does it mean to 'watch the clock'? When do you find yourself 'watching the clock'?
- When do you lose all sense of time?
- Do you use emojis? Do you have a favourite

emoji? How do emojis influence your digital interactions? Spend some time before you attend *Experimenta Emergence* researching the purpose and use of emojis.

- What is the 'observer effect'? Provide some examples from your everyday life to illustrate your definition.
- How has digital technology transformed your perception of time?
- *Kairos* relies on CV face-tracking software to drive real-time digital screen animation. Make a list of the pros and cons of facial recognition technology.

## EXPERIENCE

- Describe your immediate response to *Kairos*. Explain your response by making specific references to the artwork.
- How does *Kairos* resemble an ordinary analogue clock? In what ways is it different?



## YOUR NAME

- What happened when you interacted with *Kairos*?
- Did the participatory element of *Kairos* heighten your level of engagement? Why or why not?
- Clocks usually display hours, minutes and seconds. *Kairos* also displays 'complications'. What are the complications? How did the complications impact the clock's ability to tell the time? How did the complications impact your ability to read the time? What happened to the clock when you moved away?
- As a timekeeping device is *Kairos* reliable or unreliable? Why?
- Identify the materials and techniques used by Daniel McKewen to create *Kairos*.
- How are these materials and techniques used to elicit an emotional response from the artwork's audience?
- Describe the way *Kairos* has been installed in the exhibition space. How does the placement of the artwork affect audience response?



YOUR NAME

## CONNECT

- Drawing on the information provided by the wall text and your online research about *Kairos*, what is the intended meaning and message of the artwork?
- Why do you think Daniel McKewen titled the artwork *Kairos*?
- Explain how *Kairos* relates to the thematic focus of *Experimenta Emergence*.
- Use the internet to research Daniel McKewen. Drawing on this research, explain how *Kairos* is representative of his life experiences and his art.
- The clocks we use provide a *quantitative* measure of time. *Kairos* provides a *qualitative* measure of time. Explain the difference between these two ways of measuring time.
- Now that you have interacted with the artwork, explain how the observer effect is demonstrated by *Kairos*.
- What comment is *Kairos* making about contemporary society's relationship with time?

## MAKE

What if clocks could see? Write an imaginative narrative about a seeing clock. In planning your imaginative narrative, consider whether or not you are offering a utopian or dystopian vision of future technology.

OR

Design a clock that has a unique way of telling the time. Compile a folio that includes a design brief, research and annotated visualisations of your design. Pitch the new technology to the class.

### LINKS

- Artist page: <[experimenta.org/artists/daniel-mckewen/](https://experimenta.org/artists/daniel-mckewen/)>
- Artwork page: <[experimenta.org/artworks/kairos-daniel-mckewen/](https://experimenta.org/artworks/kairos-daniel-mckewen/)>
- Artist website: <[danielmckewen.com](https://danielmckewen.com)>



# The Umbra Hayley Millar Baker

## ABOUT THE ARTIST

HAYLEY MILLAR BAKER, Naarm/Melbourne, Victoria, Australia.

Hayley Millar Baker is a distinguished lens-based artist living in Melbourne, Australia. Her identity is deeply rooted in her Aboriginality, belonging to Gunditjmarra, Djabwurrung and Nira-Bulok Taungurung peoples through her maternal lineage, with Anglo-Indian and Portuguese-Brazilian ancestry on her paternal side. This blend of influences shapes Millar Baker's worldview and artistic vision, infusing her work with a rich sense of history, identity and spirituality. Her diverse cultural heritage is central to her sense of self and drives her creative exploration, offering a tapestry of perspectives that deeply inform and enhance the themes within her art.

Millar Baker's work intricately visualises multifaceted Indigenous feminine narratives and reflections on being, identity, spirituality and the human psyche. She portrays the profound emotional and mental depth of Indigenous women and their indomitable spirit and innate spirituality. Through her conceptual and abstract artistic vision, she uses storytelling techniques to push boundaries in photography, collage, film and video.

Her work resonates with deep emotional intensity, inviting audiences on evocative, non-linear journeys of discovery and interpretation that unfold and evolve over time.

## ABOUT THE ARTWORK

*The Umbra*, 2023

Materials: Single channel film with audio.

Dimensions: Variable

Duration: 06:24

*The Umbra* casts an ethereal light on the witching hour – that paranormal time when the veil between the physical and spiritual realms is at its thinnest and supernatural activity is heightened. It follows the astral journey of a young woman and a fledgling spirit, both taking bodily form, as they converge in the enigmatic 'in-between' – a realm that exists alongside, mirroring, yet distinct from our tangible world. Here, the boundaries of life, death and the afterlife blur. As consciousness and form transition into this state, *The Umbra* reveals the unbroken connection and dialogue between these realms, intertwining the living and the ethereal into a shared space.

As the young woman and the fledgling spirit navigate the dimly lit corridors of the house, they move with an unsettled grace, their steps hesitant yet determined. Unaware and unpractised in astral projection, they are guided only by instinct and a shared sense of curiosity. Though unsettled, neither character shows signs of fear. Instead, they exchange glances filled with apprehension and curiosity, their movements synchronising as they draw closer, as if pulled together by one another.

*The Umbra* examines non-linear time and space, and the intricately entwined temporal slippages proposed within the 'everywhere and everywhen' theoretical constructs. This interdisciplinary approach defies conventional genre boundaries, providing a nuanced contemplation of the very essence of existence.

## CREDITS AND ACKNOWLEDGEMENTS

ARTIST: Hayley Millar Barker

Commissioned by RISING: Melbourne for *Shadow Spirit*, an exhibition curated by Kimberley Moulton and produced by RISING: Melbourne.

Co-commissioned by Illuminate Adelaide.





YOUR NAME

## GLOSSARY

Compile a glossary of words associated with the artwork. Add dictionary definitions in the space provided.

Ethereal

Indomitable

Maternal/paternal lineage

Multifaceted

Non-linear

### *Did you know?*

*According to folklore, witching hour is any time between 12–3am when the division between the spirit world is at its weakest.*

▲ You can add other key words and definitions to the glossary.

## PREPARE

Complete the following tasks before you visit the exhibition:

- Read about the [artwork](#) and watch an [excerpt](#) from the film. Make notes about the artwork, the artist and the artist's intention.
- What does the term 'witching hour' mean?
- What does the term 'afterlife' mean? Discuss this concept as a class.
- *Umbra* is defined as the dark part of a shadow, where all light is blocked. How do you think ideas of light and dark will be explored in this film?
- This video artwork uses a style called film noir to tell a story. What is film noir? Research the term and write a short explanation.

## EXPERIENCE

- Describe your immediate response to *The Umbra*. Explain your response by making specific reference to the artwork.
- *The Umbra* utilises cinematic techniques to express nonlinear time and in-between spaces. ▼

**What did you see?**

**What did you hear?**



## YOUR NAME

- Why do you think this film is black and white? What could the meaning be behind this choice?
- Describe the sound design. How does it help communicate the ideas of an in-between space?
- Chiaroscuro lighting is the use of light and dark to create depth within the frame. It involves using high-contrast lighting from a light source to create shadows. Describe the lighting design in *The Umbra*.
- How is space used to communicate the relationship between the two characters?
- Are there any interesting editing techniques used in this video? How do you think the artist achieved the technique?
- Describe the eye makeup. Do you think it has a symbolic element? How does it communicate ideas of dreaming or a dream-like state?
- Identify the materials and techniques used by Hayley Millar Baker to create *The Umbra*.
- How are these materials and techniques used to elicit an emotional response from the audience?
- Why do you think the artist chose to use film noir as a style of expression for this artwork?
- Describe how the work *The Umbra* has been installed in the exhibition space. How does the placement of the artwork affect or engage audiences?



YOUR NAME

## CONNECT

- Drawing on the information provided by the wall text and your online research about *The Umbra*, what is the intended meaning and message of the artwork?
- Why do you think Hayley Millar Baker titled the artwork *The Umbra*?
- Explain how *The Umbra* relates to the thematic focus of *Experimenta Emergence*.
- Symbolism is important in this work. Write a list of all the symbolic elements and the connection to the film's theme of life, death and the afterlife.
- Is there another artwork that complements or challenges the ideas explored in *The Umbra*? Explain your response.
- Use the internet to research Hayley Millar Baker. Drawing on this research, explain how *The Umbra* is representative of her heritage, life experience and art-making.

## MAKE

Using the technology available to you, have a go at creating your own shot using chiaroscuro/low-key lighting. Chiaroscuro lighting is the use of light and dark to create depth within the frame. It involves using high-contrast lighting from a light source to create deep shadows. Your shot could be a still or moving image.

- How did you set up the shot? Explain your answer, referring to the light source, direction and camera position.
- What challenges did you encounter when undertaking this task? How did you overcome these challenges?
- What would you do differently if setting up this shot again? Explain your answer in detail.

### LINKS

- Artist page: <[experimenta.org/artists/hayley-millar-baker/](https://experimenta.org/artists/hayley-millar-baker/)>
- Artwork page: <[experimenta.org/artworks/the-umbra-hayley-millar-baker/](https://experimenta.org/artworks/the-umbra-hayley-millar-baker/)>
- Artist website: <[hayleymillarbak.com](https://hayleymillarbak.com)>



# ArtMinr Jonny Scholes

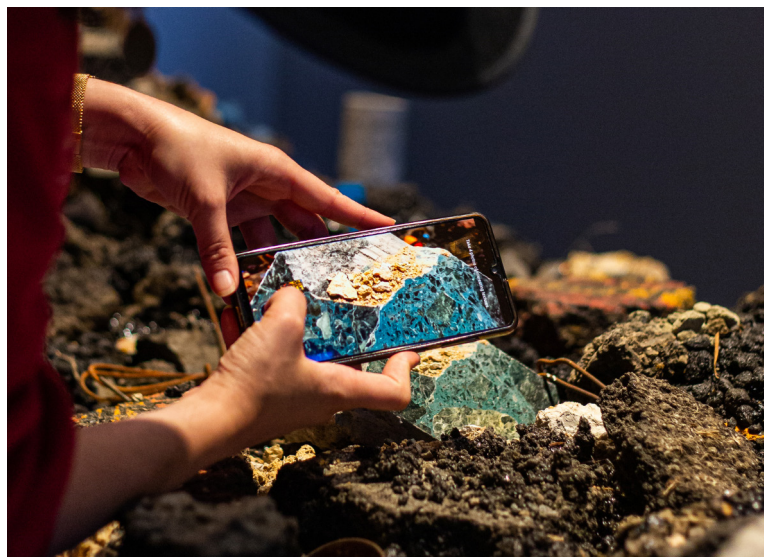
## ABOUT THE ARTIST

JONNY SCHOLES, Nipaluna Country, Hobart, Lutruwita/Tasmania, Australia.

Jonny Scholes is an emerging artist from Nipaluna, Lutruwita. His practice spans new media, street art, painting, internet art and installation. He is passionate about understanding the world, particularly in areas of geopolitics, news media, ethics, futurism and technology.

He learned to program at the age of thirteen when, after getting bored with the few computer games his parents allowed him to play, he started breaking them in ways that enabled him to do new things. A few years later he applied the same philosophy to finding urban spaces few people knew about.

Scholes' work sits at the intersection of technology and exploration of in-between spaces. He often uses his knowledge of computer systems, networks and cultures to impart an understanding of technology to his audience or to explore contemporary social issues.



## ABOUT THE ARTWORK

*ArtMinr*, 2023

Media: Interactive installation

Dimensions: Variable

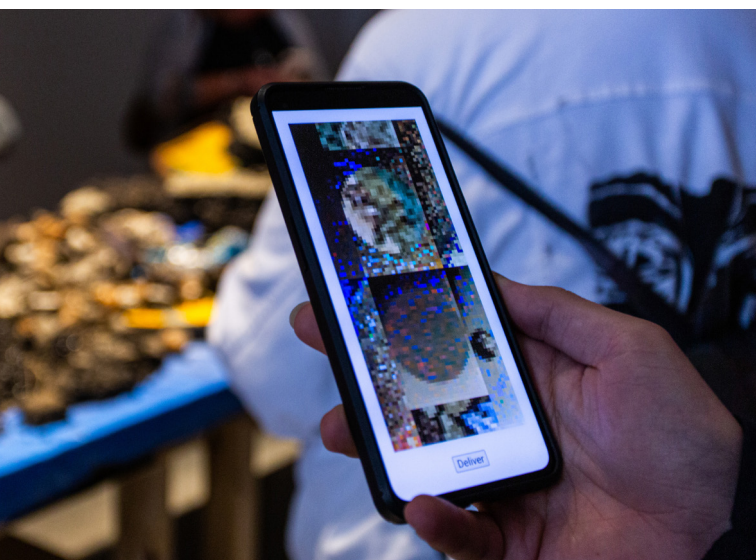
Set in 2031, and the era of The Great Enumeration brought on by the work of imagined artist Hilma Dowland, *Everything Was/Is* (2027), *ArtMinr* is set in a speculative future.

*ArtMinr* invites audiences to become workers – art miners digging through a future society's waste of forgotten materials to produce new and unique aesthetic textures for a hungry high-end influencer class of customers desperate to stand out in a homogenised and saturated marketplace.

*ArtMinr*, while being a participatory and playful work, is also a catalyst for thought. It directs our attention to a myriad of societal dialogues, prompting us to consider the types of societal systems and ecologies we desire, and the potential paths we might already be treading.

This work explores ideas of the future of work, the commodification of culture, the extractive nature of digital capitalism, and the increasing value placed on momentary uniqueness and rarity. These factors, in turn, cause hyper-consumerism and the subsequent scale of market detritus.

*ArtMinr* compels us to ponder what we might be sacrificing as we hurtle towards a potentially saturated, homogenised, hyper-commodified future.





YOUR NAME

## GLOSSARY

Compile a glossary of words associated with the artwork. Add dictionary definitions in the space provided.

*Did you know? One way to tell if an image is real or created using AI is to look closely at the hands in the image. Currently, AI struggles to correctly represent human hands.*

Commodification

Digital capitalism

Enumeration

Homogenised

Philosophy

Speculative future

▲ You can add other key words and definitions to the glossary.

## PREPARE

Complete the following tasks before you visit the exhibition:

- [Read about ArtMinr](#). Make notes about the artwork, the artist and the artist's intention.
- This artwork is a participatory installation. What do you think this means? Write down how you think people will engage with this artwork.
- Look up the term 'digital capitalism' and write a definition. Discuss the term as a class.
- Look up the term 'hyper-consumerism' and write a definition. Share your definition with the person next to you.
- Think about your own purchasing behaviour. Make a list of every clothing item you have purchased or wanted to purchase this year. Why did you want to purchase these items? Was there a particular influencer or advertisement that convinced you to want this item? How did they try to influence you to want the product?

## EXPERIENCE

- Describe your immediate response to *ArtMinr*. Explain your response by making specific reference to the artwork.
- *ArtMinr* uses the audience's curiosity and participation to demonstrate the artist's intention. ▼

**What did you see?**

**What did you hear?**



## YOUR NAME

- Did the participatory element of *ArtMinr* heighten your level of engagement? Why or why not?
- Identify the materials and techniques used by Jonny Scholes to create *ArtMinr*.
- How are these materials and techniques used to elicit an emotional response from the artwork's audience?
- Describe the way *ArtMinr* has been installed in the exhibition space. How does the placement of the artwork affect audience response?
- Is this artwork accessible to all? Think about the knowledge and technology you need to participate.

## CONNECT

- Drawing on the information provided by the wall text and your online research about *ArtMinr*, what is the intended meaning and message of the artwork?
- Why do you think Jonny Scholes titled the artwork *ArtMinr*? Make reference to the spelling of the title.



## YOUR NAME

- Explain how *ArtMinr* relates to the thematic focus of *Experimenta Emergence*.
- How does the artwork explore our relationship with AI? Is there a cautionary element to this work?
- 'The Great Enumeration', which is a fictional event within the artwork, explores the unknown power of AI.

Compare 'The Great Enumeration' to events occurring now. Are we heading towards our own significant AI event? How can we protect creativity and art-making in a world of AI?

- Is there another artwork that complements or challenges the ideas explored in *ArtMinr*? Explain your response.
- Use the internet to research Jonny Scholes. Drawing on this research, explain how *ArtMinr* is representative of his life experience and artistic intention.

## MAKE

Create an artwork that explores consumerism, consumption or influencer culture just like *ArtMinr*. Your artwork needs to include at least one brand name or product placement.

Have a go at building an interactive element into your artwork. It could involve scanning a QR code or audiences posing for a selfie with your artwork.

### LINKS

- Artist page: <[experimenta.org/artists/jonny-scholes/](https://experimenta.org/artists/jonny-scholes/)>
- Artwork page: <[experimenta.org/artworks/artminr-jonny-scholes/](https://experimenta.org/artworks/artminr-jonny-scholes/)>
- Artist website: <[jonnyscholes.com](https://jonnyscholes.com)>



# SKY Cecilie Waagner Falkenstrøm and the ARTificial Mind Collective

## ABOUT THE ARTIST

CECILIE WAAGNER FALKENSTRØM and the ARTificial Mind Collective, Copenhagen, Denmark.

Cecilie Waagner Falkenstrøm is an award-winning artist who has been pioneering the use of artificial intelligence (such as LLM and GPT) since 2016. Her works have been exhibited at Victoria and Albert Museum (V&A), Ars Electronica, The Kennedy Center, Wellcome Collection and Copenhagen Contemporary.

Notably, she created the first-ever AI and blockchain artwork in space aboard NASA's part of the International Space Station. Her contributions to digital art have been recognised by major media outlets like *Forbes* and *The New York Times*. Falkenstrøm has received numerous global awards, including the Lumen Prize for Digital Art in 2017 and 2021, an Honorary Mention from Prix Ars Electronica in 2023, and the TECHNE Award from the British Arts and Humanities Research Council.

ARTificial Mind is an art studio founded by Waagner Falkenstrøm that specialises in creating tech-art. The studio uses machine learning, blockchain, hacking and other cutting-edge technologies to create interactive artworks.

## ABOUT THE ARTWORK

SKY, 2021 (2024 iteration)

Media: Interactive bespoke artificial intelligence technology utilising machine learning, LLM, speech synthesis, speech recognition, 3D animation, speakers and microphone.

Dataset: The machine learning algorithms have been fed information from a myriad of climate-related datasets.

SKY is an AI system trained on a large language model (LLM) about all matters related to climate change. Built from millions of texts from human exchanges across the internet, SKY can only reflect different viewpoints expressed on this network; a network dominated by the Anglosphere voice.

SKY mirrors the biases embedded in information hierarchies, knowledge systems and the internet – the networked container of all this knowledge. This artwork intends to spark critical thinking and discussion about our collective human understanding of our knowledge systems, the embedded challenges of biases within our information, and our tendencies to perceive the words and voice of our machines to be somehow separate from and cleansed of the messiness that is humanity.

Examining what constitutes information, fact, objective and subjective knowledge and truth, these questions are framed in the syntax of a very real and urgent climate change debate.

## CREDITS AND ACKNOWLEDGEMENTS

ARTIST: Cecilie Waagner Falkenstrøm  
SOFTWARE ENGINEERS: Alexander Krog, Jens Hegner Strærmos and Asbjørn Olling  
ASSISTANT ARTIST: Cody Lukas

SKY is supported by the United Nations (CTCN) and the Danish Arts Foundation.





YOUR NAME

## GLOSSARY

Compile a glossary of words associated with the artwork. Add dictionary definitions in the space provided.

Artificial Intelligence

GPT

LLM

Objective

Subjective

**Did you know?** *The first known use of the term artificial intelligence was on 31 August 1955 in a proposal by John McCarthy (Dartmouth College), Marvin Minsky (Harvard University), Nathaniel Rochester (IBM), and Claude Shannon (Bell Telephone Laboratories) to establish a two-month, ten-person study of the field. In 1956, a summer workshop at Dartmouth College clarified and developed ideas about thinking machines and is considered to be the founding moment of artificial intelligence (AI) as a field of research.*

▲ You can add other key words and definitions to the glossary.

## PREPARE

Complete the following tasks before you visit the exhibition:

- [Read the statement](#) about SKY. Make notes about the artwork, the artist and the artist's intention.
- What is objective knowledge? What is subjective knowledge? What is individual knowledge? What is collective knowledge? What is AI knowledge?
- As a digital native, how do you access information? Before the internet, how did people your age access information? Have a conversation with a digital immigrant about where and how they sourced information.
- Do you trust everything you read on the internet? Share your answer to this question with your peers.
- What AI applications and tools have you used? Make a list of the advantages and disadvantages that you have encountered when using AI applications and tools.
- ARTificial Mind is an art studio founded by Waagner Falkenstrøm that specialises in creating tech-art. What is tech-art? Why do you think Waagner Falkenstrøm decided to capitalise the first three letters of her studio's name?

## EXPERIENCE

- Describe your immediate response to SKY. Explain your response by making specific references to the artwork.



## YOUR NAME

- What did *SKY* tell you about climate change? Did you find the conversation interesting? What did the conversation prompt you to think about climate change?
- How does *SKY* communicate information? Based on your interaction with the artwork, what are the limitations of *SKY*?
- Identify the materials and techniques used by Cecilie Waagner Falkenstrøm and the ARTificial Mind Collective to create *SKY*.
- How are these materials and techniques used to elicit an emotional response from the artwork's audience?
- Describe the way *SKY* has been installed in the exhibition space. How does the placement of the artwork affect audience response?

## CONNECT

- Drawing on the information provided by the wall text and your online research about *SKY*, what is the intended meaning and message of the artwork?
- Why do you think Cecilie Waagner Falkenstrøm and the ARTificial Mind Collective titled the artwork *SKY*?



## YOUR NAME

- Explain how *SKY* relates to the thematic focus of *Experimenta Emergence*.
- Use the internet to research Cecilie Waagner Falkenstrøm and the ARTificial Mind Collective. Drawing on this research, explain how *SKY* is representative of the artist's life experiences and her art.
- What comment does *SKY* make about our collective understanding of climate change?
- *Gondwana* is another artwork in the exhibition that is about climate change. What do the artworks have in common? How do the artworks differ?
- What is the United Nations? Why do you think the United Nations is one of the supporters of *SKY*?

## MAKE

Inspired by *SKY*'s use of artificial intelligence, make an artwork that generates a conversation about climate change. Alternatively, choose another issue of contemporary importance. Make an artwork that, like *SKY*, highlights how the collective understanding of this issue is shaped by objective and subjective knowledge.

OR

Cecilie Waagner Falkenstrøm regards *SKY* as an inspirational conversational partner, one that sparks critical thinking and reflection. Working with a partner, write a dialogue that fits this description.

## LINKS

- Artist page: <[experimenta.org/artists/cecilie-waagner-falkenstrom/](https://experimenta.org/artists/cecilie-waagner-falkenstrom/)>
- Artwork page: <[experimenta.org/artworks/sky-ai-cecilie-waagner-falkenstrom/](https://experimenta.org/artworks/sky-ai-cecilie-waagner-falkenstrom/)>
- Artist website: <[artificialmind.ai](https://artificialmind.ai)>



# Rehousing Technosphere Wang & Söderström

## ABOUT THE ARTISTS

ANNY WANG and TIM SÖDERSTRÖM (Wang & Söderström), Copenhagen, Denmark.

Anny Wang and Tim Söderström are an acclaimed Swedish artist duo who explore the relationship between technology, ecology and the senses on a planet in crisis. Focusing on building empathy via our senses and play, their work germinates technology as part of our sensory world through video, sculpture and immersive installations. This approach challenges conventional boundaries and offers new perspectives on contemporary issues.

Their work has been shown internationally at venues including Ars Electronica in Linz, The Design Museum in London, ArkDes in Stockholm and the Cooper Hewitt Smithsonian Design Museum in New York City. Their most recent exhibition *Techno Mythologies* in Copenhagen was recognised as one of the most extraordinary exhibitions of the year in 2024 by the Danish Arts Foundation. In 2023, they won the Lumen Art Prize and The Biennale Award of Crafts & Design and in 2021, they received the Danish Arts Foundation's three-year working grant.

## ABOUT THE ARTWORK

*Rehousing Technosphere*, 2022

Material: Single-channel 3D animation film with audio.

Duration: 05:41



Dimensions: Variable

*Rehousing Technosphere* is a speculative animated art film set in Earth's distant future.

The tone and structure are inspired by a nature documentary and offer glimpses into life's adaptation to a new planetary ecology.

Coined in the 1960s, the technosphere is an evolving and emergent physical layer – a new Earth crust. Unlike the biosphere, this layer of human-generated structures and systems is deficient in recycling and degrading materials.

This film takes us into a desert-like world, soft and colourful. New species exploit a degrading layer of the planet's crust by digging, foraging and designing new homes. What is toxic for one species is a perfect habitat for another. Among the remnants of the Anthropocene, life moves.

## CREDITS

DIRECTOR: Wang & Söderström

ANIMATION: Wang & Söderström

SOUND: Samad Boughalam, CDXQ Studio

VOICE OVER: Samad Boughalam, CDXQ Studio

TYPEFACE: 'Diagonal Grotesk', Kanon Foundry





YOUR NAME

## GLOSSARY

Compile a glossary of words associated with the artwork. Add dictionary definitions in the space provided.

Adaptation

Anthropocene

Biosphere

Ecology

Planetary

Technosphere

***Did you know?** The term 'Anthropocene' refers to a period (like the Jurassic period) that describes significant geological changes to the planet due to human activity.*

▲ You can add other key words and definitions to the glossary.

## PREPARE

Complete the following tasks before you visit the exhibition:

- [Read about \*Rehousing Technosphere\*](#) and [watch an interview](#) about the work. Make notes about the artwork, the artists and the artists' intentions.
- Research plants or animals that have adapted and evolved to thrive in a changing environment. What biological changes have they made to adapt to their environment? Describe how their environment has changed. Are the changes due to climate change, land clearing, rising sea levels or something else? Explain your answer.
- How are humans changing the planet? What pressure does this put on our ecosystems? Research some ways in which we can change our behaviour to better help the planet.
- What is a nature documentary? Have you seen one before? What are some of the elements you expect to see in a nature documentary? Make a list and share it with the class.

## EXPERIENCE

- Describe your immediate response to *Rehousing Technosphere*. Explain your response by making specific reference to the artwork.
- *Rehousing Technosphere* is a sensory-rich film. ▼

**What did you see?**

**What did you hear?**



## YOUR NAME

- How does the animation use nature documentary conventions to engage the audience?
- Describe the camera movements and shot types. How does the camerawork help the audience engage with the concept?
- What is the narrative being told in this fictional nature documentary?
- How are tension and suspense created in the final scenes of the animation?
- Analyse the soft pastel colour palette. Why do you think these colours were chosen? What could they reflect? Think about how Earth's future is often portrayed in film and television and compare colour palettes.
- Identify the materials and techniques used by Anny Wang and Tim Söderström to create *Rehousing Technosphere*.
- How are these materials and techniques used to elicit an emotional response from the audience?
- Describe the way *Rehousing Technosphere* has been installed in the exhibition space. How does the placement of the artwork affect audience engagement?



YOUR NAME

## CONNECT

- Drawing on the information provided by the wall text and your online research about *Rehousing Technosphere*, what is the intended meaning or message of the artwork?
- Why do you think Anny Wang and Tim Söderström titled the artwork *Rehousing Technosphere*?
- Explain how *Rehousing Technosphere* relates to the thematic focus of *Experimenta Emergence*.
- Is there another artwork that complements or challenges the ideas explored in *Rehousing Technosphere*? Explain your response.
- Use the internet to research Anny Wang and Tim Söderström. Drawing on this research, explain how *Rehousing Technosphere* is representative of their life experiences and their art.
- Why do you think the artists chose to express their ideas through a nature documentary?

## MAKE

*Rehousing Technosphere* is about species evolving in response to their environment. Design your own creature that would belong in the technosphere. Your creature must reference technology in some way.

### LINKS

- Artist page: <[experimenta.org/artists/wang-soderstrom/](https://experimenta.org/artists/wang-soderstrom/)>
- Artwork page: <[experimenta.org/artworks/rehousing-technosphere-wang-soderstrom/](https://experimenta.org/artworks/rehousing-technosphere-wang-soderstrom/)>
- Artist website: <[wangsoderstrom.com](https://wangsoderstrom.com)>



# Planet City

## Liam Young

### ABOUT THE ARTIST

LIAM YOUNG, Los Angeles, California, United States.

Liam Young is an Australian designer, director and BAFTA-nominated producer who operates in the spaces between design, fiction and futures. Described by the BBC as 'the man designing our futures', his visionary films and speculative worlds are both extraordinary images of tomorrow and urgent examinations of the environmental questions facing us today.

As a worldbuilder, Liam visualises the cities, spaces and props of our imaginary futures for the film and television industry. His films have been collected internationally by museums such as the Art Institute of Chicago, Cooper Hewitt, the Victoria and Albert Museum, the National Gallery of Victoria and M Plus Hong Kong. He has been acclaimed in both mainstream and design media including features with TED, *Wired*, *New Scientist*, *Arte*, *Canal+*, *Time* magazine and many more.

Liam's film work is informed by his academic research and he has held guest professorships at Princeton University, MIT and Cambridge. He now runs the groundbreaking Masters in Fiction and Entertainment at SCI Arc in Los Angeles. He has published several books including the recent *Machine Landscapes: Architectures of the Post Anthropocene* and *Planet City*.

### ABOUT THE ARTWORK

*Planet City*, 2020 (Updated 2023)

Materials: Colour digital video, sound.

Dimensions: Variable

Duration: 16:00

Humans dominate the planet. After centuries of colonisation, globalisation and never-ending economic extraction and expansionism, we have remade the world from the scale of the cell to the tectonic plate. But what if we radically reversed this planetary sprawl?

Worldbuilding and storytelling do more than visualise data; they can help dramatise data and connect us emotionally to the ideas and challenges of our future. *Planet City* is one such world – a city of provocation,

acting both as a cautionary tale and an aspirational road map of possible futures.

This artwork's inception was inspired by world-renowned biologist Edward O Wilson's 2016 proposition of a new type of global existence called 'Half-Earth', made possible by removing ourselves and systems from 50 per cent of the planet. This proposition is the starting point for *Planet City*. With a team of researchers (sociologists, systems designers, city planners, architects, environmentalists, scientists and others), it became evident that *Planet City* would occupy as little as 0.02 per cent of the planet based on the densest city level already in existence. Could we imagine reaching such a global consensus, radically reversing our existing assumptions?

*Planet City* is a conversation starter, tapping into culture, systems, engineering, city planning, health, education, work and the environment. What are we prepared to do, imagine and enact?

### CREDITS

DIRECTOR / PRODUCTION DESIGN: Liam Young

VISUAL EFFECTS SUPERVISOR: Alexey Marfin

COSTUME DIRECTOR / PRODUCER: Ane Crabtree

VISUAL EFFECTS: Case Miller, Aman Sheth, Vivian Komati and Yucong Wang

ORIGINAL SCORE: Forest Swords (Matthew Barnes)

VOCALS: EMEL

DIRECTOR OF PHOTOGRAPHY: Horacio Martinez and Pannyhire

LEAD RESEARCHER: Case Miller

RESEARCHER: Pierce Myers

UTS RESEARCH COLLABORATORS: James Melsom and Kate Scardifield

NARRATIVE CONSULTANT: Jennifer Chen

MAIN COSTUME ASSISTANT: Ela Erdogam

COSTUME ARTISTS: Holly McQuillian, Karin Peterson, Kathryn Walters (Zero Waste Weavers), Aneesa Shami (High Altitude Bot Herder), Yeohlee Teng (Code Talker), Courtney Mitchell (Beekeeper), Ane Crabtree (Nomadic Worker, Algae Diver, Drone Shepard)

FIBER ARTIST: Janice Arnold

MASK ARTISTS: Liam Young (High Altitude Bot Herder, Code Talker, Algae Diver, Drone Shepard), Zac Monday (Zero Waste Weavers)

COSTUME STILLS PHOTOSHOOT

PHOTOGRAPHY: Driely S

PRODUCER: Eva Huang

PERFORMERS: David Freeland Jr, AJ and Miguel Alejandro Lopez, Joy Brown of Jacob Jonas The Company





YOUR NAME

## GLOSSARY

Compile a glossary of words associated with the artwork. Add dictionary definitions in the space provided.

Agriculture

Colonisation

Globalisation

Planetary sprawl

Provocation

### *Did you know?*

*According to the [2025 International Union for Conservation of Nature and Natural Resources \(IUCN\) Red List](#), more than 46,300 species are threatened with extinction.*

▲ You can add other key words and definitions to the glossary.

## PREPARE

Complete the following tasks before you visit the exhibition:

- [Read about Planet City](#) and watch the [TED Talk](#) with the artist. Make notes about the artwork, the artist and the artist's intention.
- Watch the [NGV interview](#) with the artist Liam Young. What is a speculative architect? What does Liam mean when he says that 'climate change is not a technological problem, but rather an ideological one rooted in culture and politics bias'?
- Research Edward O Wilson's Half-Earth theory and write a short explanation.
- As a class, discuss what the earth could look like if humans removed themselves from 50 per cent of the planet's surface.
- Explore the [International Union for Conservation of Nature and Natural Resources \(IUCN\) website](#). What is the IUCN Red List? Why do you think it is important to track plant and animal species? What are some of the suggestions for the future to help with species extinction? Use the internet or the IUCN website to help with your response.
- Ane Crabtree worked on the costuming for *Planet City*. Research Crabtree's other films and learn about their design process. Where does Crabtree draw inspiration? How does Crabtree design or create costumes?

## EXPERIENCE

- Describe your immediate response to *Planet City*. Explain your response by making specific reference to the artwork.



## YOUR NAME

- *Planet City* is a visually rich artwork that engulfs the audience. ▼

### What did you see?

### What did you hear?

- Take a moment to observe how audiences engage with the artwork. Take note of how people interact with the work. Consider the size and scale of the work.
- Identify the materials and techniques used by Liam Young to create *Planet City*.
- How are these materials and techniques used to elicit an emotional response from the audience?
- Describe the way that *Planet City* has been installed in the exhibition space. How does the placement of the artwork affect audience engagement?
- Could you imagine a future like this? What changes do you think would need to be made to make this possible?
- In *Planet City*, the dancing figures represent a continuous 365-day loop of a festival procession. What specific festivals and cultural dress are featured? What are they and what do they mean?
- Why do you think the costume designer chose to represent humanity in this way? What might the message be about living in this shared space?



YOUR NAME

## CONNECT

- Drawing on the information provided by the wall text and your online research about *Planet City*, what is the intended meaning and message of the artwork?
- Why do you think Liam Young titled the artwork *Planet City*?
- Explain how *Planet City* relates to the thematic focus of *Experimenta Emergence*.
- How does this artwork link to Edward O Wilson's Half-Earth theory?
- *Planet City* relies on a global consensus to live together in densely populated housing. How do you think this living arrangement would impact culture and identity?
- Is there another artwork that complements or challenges the ideas presented in *Planet City*? Explain your response.
- Use the internet to research Liam Young. Drawing on this research, explain how *Planet City* is representative of his life experience and his art.

## MAKE

*Planet City* reimagines how humans could live on a smaller footprint on the Earth's surface. Have a go at reimagining your school or suburb. How would you organise people and places to live harmoniously on a smaller footprint of land? Draw your design physically or digitally.

OR

Imagine the year is 2050 and you are living in *Planet City*. Write a short creative piece that explores life in the city.

### LINKS

- Artist page: <[experimenta.org/artists/liam-young/](https://experimenta.org/artists/liam-young/)>
- Artwork page: <[experimenta.org/artworks/planet-city-liam-young/](https://experimenta.org/artworks/planet-city-liam-young/)>
- Artist website: <[liamyoung.org](https://liamyoung.org)>



# Observation sheet – Senior

**Note to teachers:** *This observation sheet has been designed for use with senior secondary students in Years 11–12. Given the number of artworks in the exhibition, teachers might assign students or groups of students one or two artworks to analyse in this way.*

## Contents – Senior section

- 79 **Task instruction**
- 80 **Personal Framework**
- 80 **Formal Framework**
- 80 **Cultural Framework**
- 80 **Contemporary Framework**
- 80 **After you visit *Experimenta Emergence***
- 81 **Curating an exhibition**
- 81 **Experimenta and *Experimenta Emergence* online**

YOU CAN COMPLETE THE  
FOLLOWING PAGES IN ADOBE





## TASK INSTRUCTION

Use the analytical framework to take notes about the *Experimenta Emergence* artworks. You will need an observation sheet for each artwork. Take your own photos or sketch images to help you remember the artwork when you return to school.

**Select one artwork from the exhibition as the focus of a detailed visual analysis.**

Artist name(s):

Title and date  
of artwork:

Personal Framework

Cultural Framework

Formal Framework

Contemporary Framework



## PERSONAL FRAMEWORK

The *Personal Framework* is used to interpret how an artist's experiences, feelings, thinking and/or personal philosophy can be reflected in an artwork. It can also be used to gain awareness of the effect of the viewer's cultural background and experience on the interpretation of the artwork.

- What relationship does the artwork have to the artist's life and experiences? What visual evidence supports this reading?
- Has the artist used a specific process or practice in creating the artwork that may reflect their personal philosophy and ideas?
- How is the artwork linked to people, places or experiences of personal significance to the artist, such as the artist's personal feelings, thinking, aspirations, beliefs, desires (conscious or subconscious) or preoccupations, or to memories, dreams or personal world of fantasy?
- How does the experience and background of the viewer affect the interpretation of the artwork?
- What are the symbols or metaphors explored or utilised in the artwork?

## FORMAL FRAMEWORK

The *Formal Framework* is used to analyse how an artwork's formal elements and principles contribute to its meanings and messages.

- How have the formal elements of line, colour, tone, texture, shape, sound, time and form including focal point and space been applied by the artist and to what effect?
- How do these qualities contribute to the meanings and messages of the work?
- What materials and techniques have been used?
- How has the use of these shaped or affected the interpretation?
- What are the distinctive stylistic qualities of the artwork and how do they contribute to meaning?
- How does the work relate to other works in a similar style or from the same historical period or cultural background?
- What physical aspects or presentation of the artwork contain symbolic meaning and use of metaphor? (This may include the use of formal art elements, the compositional arrangement of figures or objects, the medium or the technique used by the artist, and the style in which it was created.)

## CULTURAL FRAMEWORK

The *Cultural Framework* is used to identify the influences on an artwork of the time, place, purpose, cultural and political settings in which it was made. These influences may include historical, political, social, socio-economic, and religious contexts as well as aspects of ethnicity and gender.

- How do the social, political, cultural or religious contexts of the artwork contribute to its meaning?
- How have historical or contemporary events shaped the intention of the artist or our understanding of the artwork's meaning?
- How do gender values reflect the social context of the time the artwork was produced? How do these values compare to the values of today?
- How does the physical placement of artworks affect their interpretation?
- How does the cultural background of the viewer influence the interpretation of an artwork?

## CONTEMPORARY FRAMEWORK

The *Contemporary Framework* is used to examine an artwork, irrespective of when it was created, in the context of contemporary art ideas and issues. For the purpose of this study, contemporary art ideas and issues are those originating from the late twentieth century onwards.

- How have contemporary art ideas and issues challenged traditional understandings of artworks and their significance?
- How does the choice or presentation of subject matter or medium, materials and techniques reflect or challenge artistic or social traditions?
- What is the impact of dynamic media applications and other emerging art forms on the viewer such as video, digital, projection, installation, interactive, street art, sound and performance art? How do these art forms differ from traditional ideas of viewing and experiencing object-based art in museums and galleries?
- How might artworks of the past take on new or different meanings, in the context of contemporary ideas and issues?



# After you Visit *Experimenta Emergence*

After visiting *Experimenta Emergence*, spend time as a class, discussing the exhibition.

## Possible prompts:

- Did you enjoy *Experimenta Emergence*? Was it what you expected? What did you like the most or least about the exhibition? Was it like other exhibitions you have seen? What surprised you about the exhibition and why were you surprised? What shocked you and why were you shocked? What other reactions did you have? Do you think art and technology should mix? Is technology-based art still art? Has the exhibition inspired ideas for your own art-making practice?
- Contemporary art can often not make sense to a lot of people. It can be obtuse, difficult and impenetrable. Do artists or curators have an obligation to help art make sense? Were there any artworks that you didn't understand or confused you? How easily do you think audiences will be able to make sense of this exhibition? Do artists or curators have an obligation to help art make sense? Would you recommend *Experimenta Emergence* to others?
- The meaning of the exhibition's title is another starting point for a discussion of the exhibition. *Experimenta Emergence* asks questions about the forces that are shaping the future and how we might respond to emergent ideas, technologies and discoveries. Now that you have visited *Experimenta Emergence*, what connections can



you make between the title of the exhibition and the artworks? Were there any artworks that challenged your understanding of the emerging future and the forces shaping the future? Do you think art should explore subjects of societal importance? Do you think artworks like those exhibited at *Experimenta Emergence* can change human behaviour?

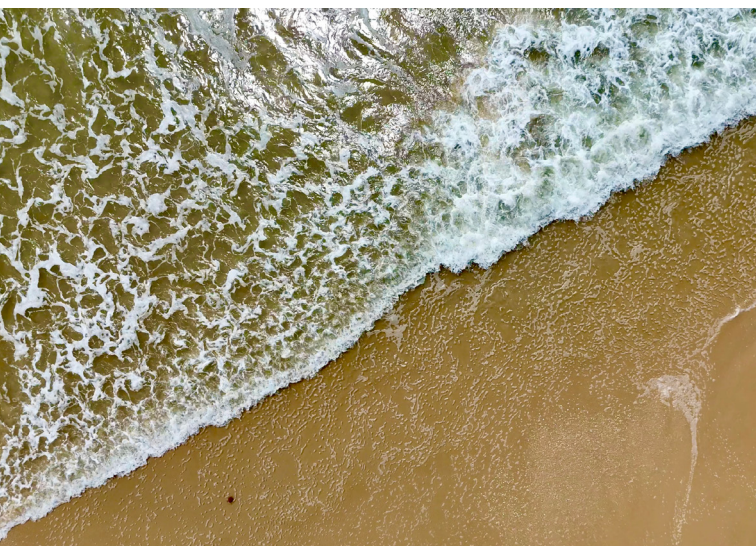
## CURATING AN EXHIBITION

Curation involves designing an exhibition that allows audiences to engage with works in a meaningful way. It is much more than simply displaying artworks. Curators work closely with exhibition designers, registrars and artists to develop a key theme or story. They consider things like sight lines, spatial relationships between works and how audiences may move within the space.

- Explore the placement of each artwork and think about how the placement of a work enhances or contributes to the audience's experience of that work.

Some questions to consider.

- Is the work near the entrance, in a separate room or placed in a particular way?
- What is near the work? How does the placement of one work in relation to other works affect your experience with each piece? Do they enhance each other or detract from one another?
- Do works that are placed near to each other have some relationship? If so, what is it?
- How and why do you think decisions were made about the placement of each work?





Take a moment to consider the space as a whole.

- Describe the gallery space. Are there walls or is it one open space?
  - How is lighting used in the space? Is it warm, cool, dim or bright?
  - Is there furniture placed in front of the artwork? What does it look like?
  - What colour are the walls? Why do you think they are this colour?
  - Is there soundproofing? Or do audiences need headphones?
- Choose three artworks from the *Experimenta Emergence* exhibition and discuss how they relate to the theme of emergence.
  - Research the roles and responsibilities of a curator. What does their job entail?
  - List criteria the curators may have used in making decisions about works to include in the exhibition. How do you think decisions may have been made about the location of works in relation to one another? Do you think the curators expected each visitor would start at the beginning and move around the exhibition in a particular order? Why or why not?

- Draw your own floor plan of how you think the artworks should be displayed. Think about how audiences engage with the themes and ideas explored in the works. Does this change the way you display the artworks?
- Artists exhibit their artworks in many countries throughout the world. In the case of media art, the exhibition of work may be quite complicated, involving the artists, curators, electricians and often other technicians. How do you think this affects where *Experimenta Emergence* can be exhibited?
- Imagine you are the curator for the next *Experimenta* exhibition. Create a brochure or catalogue for the exhibition. Your brochure or catalogue must include:
  - 3–5 artworks
  - An overview of the exhibition theme, discussing the relationship between selected artworks
  - Information about the artists' backgrounds
  - Information about the materials, techniques and processes used by the artists
  - Information about the ideas and issues explored in each artwork

Note to teachers: This could be completed as an individual or group-based project.

## EXPERIMENTA AND EXPERIMENTA EMERGENCE ONLINE

Experimenta: <[experimenta.org](https://experimenta.org)>

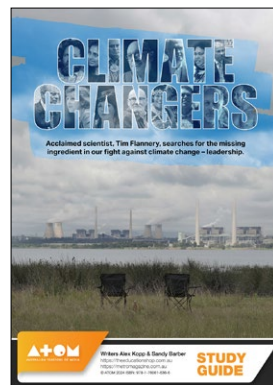
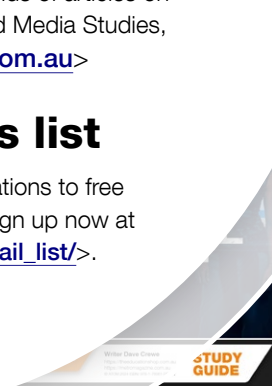
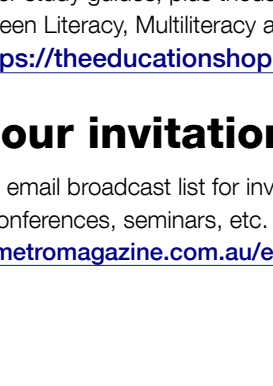
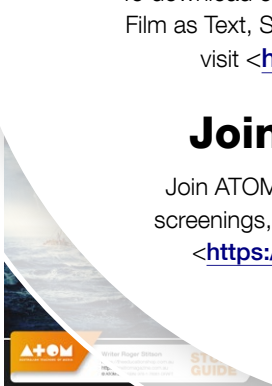
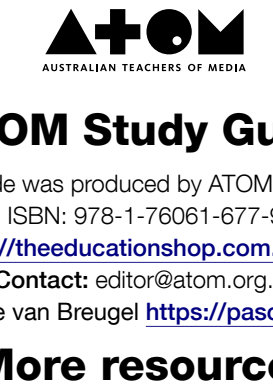
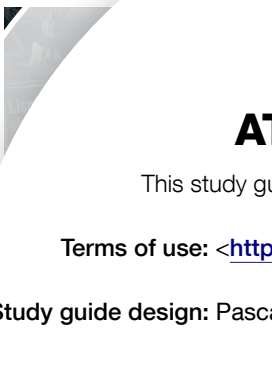
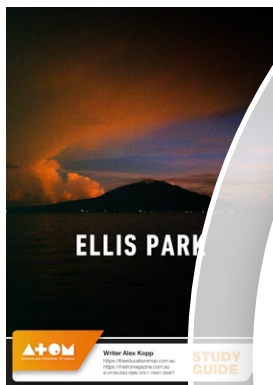
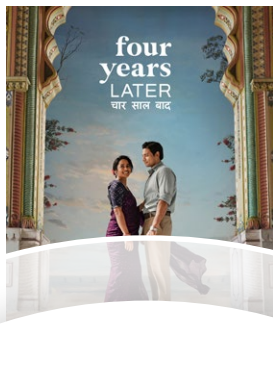
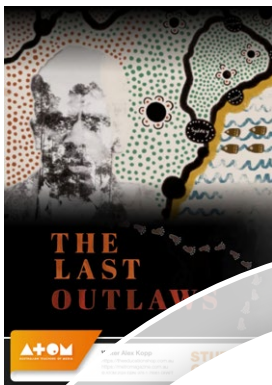
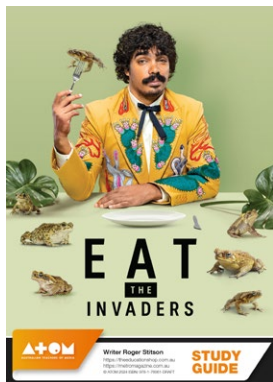
*Experimenta Emergence*: <[experimenta.org/exhibition/emergence/](https://experimenta.org/exhibition/emergence/)>

Facebook: <[facebook.com/ExperimentaMediaArts/](https://facebook.com/ExperimentaMediaArts/)>

Instagram: <[instagram.com/experimenta\\_/](https://instagram.com/experimenta_/)>

YouTube: <[youtube.com/user/emaexperimenta](https://youtube.com/user/emaexperimenta)>





**ATOM**  
AUSTRALIAN TEACHERS OF MEDIA

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