RECHARGE

EXPERIMENTA
Foreword

Suzanne Davies
Director and Chief Curator, RMIT Gallery

RMIT Gallery is delighted to partner with Experimenta 6th International Biennial of Media Arts. 2014 marks the second occasion RMIT Gallery has joined forces with Experimenta, Australia’s leading media arts organisation dedicated to commissioning, exhibiting and touring some of the world’s most compelling contemporary media art.

Experimenta’s vision is auspiciously aligned with the trans-disciplinary focus of RMIT Gallery within RMIT University, sharing as they do a global orientation and commitment to exploring the innovative possibilities of media and technology. With developments in computer technology as progenitor of media art, there is an almost uncanny symbiosis of focus and innovative approach across all teaching and research disciplines at RMIT that are aligned with and employed by artists in this exhibition.

Experimenta Recharge provides a perfect opportunity to draw on resources and capacities across RMIT University. In this iteration, these include RMIT’s International Artist in Residence

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future we will see the outcomes of artists working with other sciences and engineering as well as imaginatively exploring the eResearch capacities of the Virtual Interoperational Test Laboratory.

Experiencing artworks selected by Artistic Director Jonathan Parsons and Associate Curators Elise Routledge and Lubi Thomas in *Experimenta Recharge* will challenge and enchant diverse audiences visiting RMIT and throughout the exhibition’s tour.

The success of the partnership between Experimenta and RMIT was the result of exemplary communication and mutual commitment to realising a vision and I warmly thank Experimenta’s team and as always, the RMIT Gallery team, Peter Wilson Installation Manager, Helen Rayment Exhibition Co-ordinator, Evelyn Tsitas Media and Public Programmes Manager and Amelia Winata Administration for their outstanding professional contribution and initiative.

Suzanne Davies, Director and Chief Curator RMIT Gallery
For over twenty-five years, Experimenta has fostered fresh approaches to art by supporting the work of artists who employ, critique and experiment with media and technology. In Experimenta Recharge, our 6th International Biennial of Media Art we have selected 20 exemplary projects. The exhibition’s thematic and title, Recharge, speaks to both the role that artists play in our culture and the function of the best biennials. By listening, watching, thinking and making, artists recharge knowledge and meaning systems, reinvigorating these systems or radically transforming them. And by documenting current practices, biennials can ferment future developments for the artistic community and entice renewed curiosity for art in audiences.

Many of the artist’s in Experimenta Recharge have created work that is inspired by and entangled with the past. Recharge asks: does knowledge change when it is presented in different technological forms and cultural contexts? Through processes of experimentation,
and by producing unconventional perspectives, can artists illuminate knowledge for new generations? Can an artwork lead us to new modes of consciousness? There are also a number of sub-themes, including portraiture, the ownership of knowledge, archiving of information and understandings of time – scientific, spiritual and bodily.

Media art was born from developments in computer technology that gave us the personal computer and thus made possible for artists a far wider interplay between disparate technologies and disciplines due to computer processing power. For this reason, media art is inherently multidisciplinary. The exhibition includes works by more than 20 Australian and international artists, and five new works commissioned for the biennial. As the only Australian touring Biennial, we are dedicated to taking this experience on the road and will travel through Victoria, New South Wales and Queensland over the next 18 months.

Thanks goes to my associate curators Elise Routledge and Lubi Thomas for their rich conversations and enlightening debates. This curatorial work would not have been possible without the hard work of the Experimenta staff, volunteers and Board and I thank them for their support. I also want to thank our key presenting partner RMIT Gallery, whose staff led by Suzanne Davies have been wonderful collaborators. I’d also like to acknowledge the generous support of Experimenta from our federal, state and local government partners as well as the trusts, foundations, private patrons, cultural and venue partners who share our vision and commitment to presenting the best artwork – a very big thank you to you all.

Finally we thank the artists for their creativity, energy and ideas, which have made *Experimenta Recharge: 6th International Biennial of Media Art*.  

Jonathan Parsons, Artistic Director
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Experimenta biennials are always a curious admixture of reflection and anticipation. They represent a theatre of memory for an audience unaware of its pasts, as well as a dÈ tourne mob of the unexpected for those who have followed them over the past twentyfive years. Like hot ticket art world extravaganzas such as Venice, the annual techno jamborees Ars Electronica Festival and International Symposium on Electronic Art (ISEA), Experimenta biennial does the work of providing a comprehensive snapshot of technologically in¯ected art of the present. In this sense it is always in time, what the poetasters of cultural theory call synchronic.

But Recharge is also refreshingly out of sync, like a shadow moving independently of the body it re¯ects. There is an acute self∞ inspection at work here that rethinksn pasts as well as a dÈ tourne revisit, revising history. As with other interventions in Recharge it engages with historical crises in the history of ideas. When Shakespeare’s Caliban raged at not seeing his face in a mirror a counter tradition irrupted into the human psyche to do with the nature of re¯ection. Accordingly many of the works in Recharge revisit, dislocate and otherwise distort the classical ideal of gazing. As with other interventions in Recharge it engages with historical crises in the history of ideas. When Shakespeare’s Caliban raged at not seeing his face in a mirror a counter tradition irrupted into the human psyche to do with the nature of re¯ection. Accordingly many of the works in Recharge revisit, dislocate and otherwise distort the classical ideal of gazing.

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Accordingly, code blurs into the textbooks of biology, anatomy and medicine as another name for matter, a substance that can be cultivated in a petri dish as in Svenja Kratz’s The Contamination of Alice: Instance #8 (2014). Here we cautiously gaze upon a neoplasm on speed. But rather than weird science it is a malignant pretzel logic that troubles our understanding of the physis of materiality, for in her physical absence Alice’s cells continue to grow as a perverse organ without the need of a host. This work metaphorically presumes a new philosophy of somatic organisation as bios, pixels and polymer.

Anaisa Franco’s Frustration (2012) updates this motif for the age of interaction, whereby it fractures the unshakable philosophical bond between thing and essence. This mystical equivalence of the material world and its unseeable ideals underlies the Platonic notion of mimesis that has made phantoms of us all for more than two millennia. With its echoes of Oscar Wilde’s The Picture of Dorian Gray (1891), Frustration becomes a sensory feedback loop in which the portrait image is responsive to the gaze of the onlooker, for
gravity, an unseen force at work in the world around us that weighs heavily on our bodies and determines our interactions in the world. These are eerily captured in Garry Stewart’s *Collision Course* (2014), in which time is slowed down to an inhuman scale of apprehension verging on entropy. Experiencing something intimately human that challenges our tolerance of duration is sonically evoked in Masha Tupitsyn’s *Love Sounds* (2014), a four-hour paean to the acoustics of *lí amor* in cinema.

Such entanglement in the algebra of time is typical of the hustle with Gordian knots and other enigmas of change that artists in *Recharge* prompt, cajole or otherwise dare us to disentangle. Similar binaries of old and new, pre≠ and post≠ are traced in the cycle of innovation and renovation that drives the relentless machine of technoculture as a state of constant change. One consequence is a breakdown in communication between old and new media. The all too common first world problem of the ‘upgrade’ is cannily expressed in Ei Wada’s *Toki Ori Ori Nasu: Falling Records* (2013) with its dystopian enactment of the impossibility of a lingua franca capable of surviving the dazzle of time, technological change.

whom it resembles a cracked mirror with a conscience of its own. In returning to the philosophical origins of art as imitation Francoí s and other artists work here demonstrates how the language of transparency has been dramatically reframed and recoded in the post≠ digital age. This is cannily explored in Alex White and Emma Ramsay’s curated *Tele Visions Afterlude* (2014), a talking cure for the psychopathology of a lucky country that has been glued to the tele for more than half a century. Having mutated into the ubiquity of public screens now indelibly such a part of the streetscapes of international cities, the experience of gazing at someone gazing back at you explains the narcissism of forgetting that Marshall McLuhan once described as a narcosis, an inevitable condition of our internalisation of media. Like fish in water we forget that we are immersed in the stuff, to such an extent that we are numb to the dizzying speed of change.

Such incisive critique of self≠inspection troubles the idea of surface and depth. This rupture is explored in Khaled Sabsabi’s *70,000 Veils* (2014), in which the minutiae of the artist’s memory is a material fabric seeking communion with the immaterial essences beyond human experience as spoken by the Prophet Mohammed. Inspired by recent scientific eavesdropping on the beginning of everything Korinsky similarly takes us deep into the enigma of quantum ruminations on the ineffable. In RL2000 (2014) they prompt us to imagine what it would be like to hear all the sounds of the past and present and how that would change our perceptions of time and death. Such an inconceivable tense is a mind fuck that we are comfortable to know at least someone like Stephen Hawking understands or the artist Maree Clarke whose *Born of the Land* (2014), a moving artwork about the natural cycle of birth, death and mourning reveals how in the present we are still connected to the people and stories from the past. But more anxiously who knows when the universe will end? This is a speculative yet mathematically feasible nightmare that is animated in Michaela Gleave’s visually plotted *Model for the end of the universe* (2013). Similarly teamLab’s *100 Years Sea* troubles our sense of longevity by projecting time’s arrow forward in time to map predictions in the Earth’s rising sea levels. The dateline for the work—2009–2109—is an unnerving alpha and omega. While we still have time to do so we can reflect on
and misunderstanding. One can only imagine what civilizations to come would make of a 78rpm shellac record or an iPhone. This futuristic Babel is the imagined audience of The SKOR Codex (2012), which like the ancient Egyptian Rosetta Stone is a translation device for another inscrutable code that we humans are still trying to crack. But for that matter any intelligent terrestrial or cosmic life is an implied reader of this book containing the history of the Dutch arts organisation the Foundation for Art and Public Domain, scripted by the aptly named Dutch collective La Socië tÈ  Anonyme.

To recharge is to go forward in time as well as back, to refresh as well as review. Brook Andrew in De Anima (2014) prompts reflection on the inner psychic workings of historical imagery and the narratives and myths they mandate, particularly the preterite of colonisation in the visual archive of Australian history. Animus or life force is also explored in Stuart Macfarlane, Darrin Verhagen, and Toby Brodel’s fascination with the miscellaneous stuff of everyday experience that is garnered and startled into uncanny vibrance before our eyes. Provocatively titled A series of small wire objects (many of them uninteresting) (2014) this work tingles with an idea of what life could be. A similar derive through the ordinary is Raymond Zada’s Acknowledged (2014), a psychogeographic tour of Adelaide that focuses attention on the streets of today, prosaic recent markers that bury longstanding Kaurna pathways. A palimpsest of past and present, the signs Baker virtually through space like ghosts remind us that like people buildings, street signs and monuments fade into history. But deeper and more ancient histories have been communicated orally as stories and visually as art and now as animation. In Cannibal Story (2013) Martu elder Yunkurra Billy Atkins takes us underneath the troubled waters of Lake Disappointment in Western Australia to commune with the restless dead that dwell there. Collaborator Sohan Ariel Hayes’s arresting animation that draws on Yunkurra’s unnerving visual style brings them to life for an audience inhabiting a different time and place.

Emergence, longevity and passing. As with organisms media are haunted by their half-lives as an inevitable and creeping process of decline into obsolescence. But unlike biological life media is like unseen radiation in the atmosphere. Computers, like cars or clothing don’t get old, they become vintage and acquire a new life in a different age, a different context. This inevitable co-presence in our lives of the old and new, analogue and digital is choreographed in Christy Denae’s Magister Ludi (2014). Here an old school desk is the dynamic screen for immersion in the ludic entanglement of escape room puzzles, the avant-garde of gaming culture. Also riffs off a vestigial medium Leisa Shelton’s Mapping Australian Media Art (2014ñ2016) is deliciously apt for an exhibition whose title asserts the promise of return and regeneration. Like the map within the territory of ancient heraldry, self-reflecting mirrors in 16th century Flemish painting or postmodern cinema about cinema, bureaucratic survey forms invite visitors to respond to the very exhibition in which they exist as an artwork. Such a reflexive feedback loop makes Recharge a subject of Recharge. As with the inevitability of noise in cybernetics or the fuzzy logic of chaos, we can associate the effects of our presence from experiencing the exhibition as if they are two separate things. To ensure that the mysterious quotient of this loop is complete our written responses are placed in an elegant reliquary in which they can be tantalisingly glimpsed. Looking through a glass darkly we peer reverently, straining to see the antique remains of a saint, prophet or dead medium awaiting its resurrection.

Darren Tofts is a cultural critic and Professor of Media & Communications at Swinburne University of Technology. He is the author of Interzone: Media Arts in Australia (2005).
Interview conducted by Experimenta Administration Coordinator, Angela Barnett with Experimenta Recharge Artistic Director, Jonathan Parsons and Associate Curators, Elise Routledge and Lubi Thomas.

**ANGELA BARNETT** Please tell us about the Biennial theme.

**JONATHAN PARSONS** The Biennial looks at the way knowledge and meaning are handed on and the role of contemporary technologies within that.

**LUBI THOMAS** It was really interesting to think about both the cyclic nature of knowledge, history and storytelling. There is something really compelling about bringing our history back into the now with new technologies, new ways of communicating.

**ELISE ROUTLEDGE** I responded to the Biennial theme of Recharge by considering how media art is currently framed and understood. I was interested in expanding an understanding of what media art is.

**JP** When you were selecting the artists, what were the particular qualities you were looking for?

**LT** We’re presenting the exhibition in a very collaborative way.

**ER** It’s been a very open curatorial process, which reflects the medium that we’re working with. Media artists have to be very collaborative in the way they produce their work. They often need to draw on external expertise, for example, working with programmers, scientists or technologists.

The artists whose works I was interested in bringing to the exhibition intelligently bring together the conceptual concerns of their work and the technology they engage with. For example, *Tele Visions Afterlude* (2014) was a live television broadcast. This *liveness* brought so much to how the work was understood and interpreted by audiences. When it was broadcast in Sydney’s innerwest at the end of 2013 *Tele Visions* was an unexpected intervention in the medium of analogue TV, and a one-off opportunity for artists to mark the end of one of the most influential and ubiquitous cultural products of recent history. However, the presentation of *Tele Visions Afterlude* in the Biennial is in digital form in a gallery environment, which changes the meaning of the project again. In this context, the project draws attention to what television has become in its current digital format. The technology and the artist’s concerns are integrated, complex and expansive.

**AB** Considering the way technology is becoming so integrated into daily life, what is the most compelling relationship between technology, media and art right now?

**LT** I think one of the most compelling relationships between technology, media and art right now, is that there is a relationship between those things. The focus is no longer just on technology. There’s a maturity occurring, we’re seeing mature works and mature practices where artists truly integrate their technological tools into their work, as opposed to them being an add-on or being a cool new way to express. Svenja Kratz’s work is a bio-artwork that’s incredibly complex yet we are not bogged down in the technical processes that she had to go through to make that work.

**ER** The instability of technology and media, and how artists engage with that instability is very compelling. Media and technology changes incredibly rapidly, and digital files are not a stable medium. Digital technologies degrade and change, and technologies become redundant very quickly. It’s fascinating how artists work with these factors and consider this aspect of the medium and its relationship with commerce. For example, in their 2012 project *SKOR Codex*, La Socié t Anonyme decided to document the website of a defunded arts organisation in printed code presented in a book and donated to libraries around the world. They used the language of computer technology (code), but positioned their faith in the media of ink and paper and in the bookshelves of...
Arguably, teamLab have come not so much from an arts background, but from design and technology industries. They have now structured their organisation to produce arts projects as well as working in a commercial context.

**AB**: You have just spoken about two artworks that come from very distinct cultures. Raymond Zada, who is an indigenous Australian, and teamLab from Japan. How significant is cultural identity to the theme of the exhibition?

**JP**: The diversity of the exhibition is a direct response to the diversity of the world that we live in. Any exhibition that we're creating should be diverse if we're truly about being responsive to current culture and society. You may make an exception if you're doing an exhibition that's looking specifically at a particular culture identity, but that's a different curatorial premise to this exhibition.

It was also important to have this broad range of voices because there are always cultural dimensions to knowledge. I was certainly very curious to see how artists who come from different cultural backgrounds would approach the theme of the exhibition.

**LT**: If we are having a global conversation about a global discourse, then you've got to have a global representation. So there are some very key distinctive cultural languages in these artworks within the Biennial. It talks about the local vernacular and the global vernacular, the two are present at the same time.

The exhibition is very deliberately, rebelliously diverse both culturally and artistically. There are artists who come from academic backgrounds, underground arts scenes; who are very established within the visual arts sector; who are gamers, writers, performance artists and sound artists. The exhibition isn't embedded in any particular scene; it's a bit anti-establishment, or hard to pin down.

**AB**: Do you consider media art to be male dominated?

**ER**: The gender balance is very equal in the exhibition.

**JP**: Well, two things: one, it's very evident that there's a lack of documentation and knowledge about Australian media arts practice beyond certain specialists. So there's a need to facilitate education about the history of media art in Australia. Curatorially it links to the thematic. I was really interested in how memory, oral histories and sharing stories transfer knowledge, and that's at the heart of Lisa's project.

**AB**: What impact do you hope this year's Experimenta biennial will have?

**LT**: I'm going to go back to the question of what is art? What small conversation? I hope the exhibition red flags borders that separate what is perceived as art or not.

**ER**: I hope the exhibition provokes hearty discussions about what media art is right now and how curators and organisations like Experimenta can support artists who engage with media and technology in their practice.

**JP**: I hope that it will elicit curiosity, surprise and delight to various audiences, introducing them to artists and creative practices that they're not familiar with.
THE ARTISTS

TEXTS BY ANGELA BARNETT, AMY PRCEVICH, ELISE ROUTLEDGE AND JONATHAN PARSONS

BROOK ANDREW
YUNKURRA BILLY ATKINS & SOHAN ARIEL HAYES
CAKE INDUSTRIES
MAREE CLARKE
MAITHA DEMITHAN
CHRISTY DENA
ANAISA FRANCO
MICHAELA GLEAVE
KORINSKY
SVENJA KRATZ
LA SOCI T ANONYME
STUART MCFARLANE & DARRIN VERHAGEN WITH TOBY BRODEL
KHALED SABSABI
LEISA SHELTON
GARRY STEWART WITH AUSTRALIAN DANCE THEATRE AND CARMELO MUSCA CM FILM PRODUCTIONS
teamLab
TELE VISIONS: EMMA RAMSAY & ALEX WHITE
MASHA TUPITSYN
EI WADA
RAYMOND ZADA
De Anima was first presented as part of The Cinemas Project, Bendigo Art Gallery in 2014, curated by Bridget Crone. Presented as part of Experimenta Recharge, De Anima is recontextualised through a program led by Brook Andrew in collaboration with RMIT Design Hub researchers. While the film component is a new medium for Andrew, the work’s thematic concerns are not. Several of his previous works reframe colonialis imagery and artefacts to both acknowledge and reposition their gaze.

Entering the installation, visitors become lost in between worlds of fictions and truths, challenging and blurring the space between photography, sculpture, video and performance. De Anima pressures the visitor to be immersed in its midst by donning a costume and being ready to experience a new view as the small eyes in a forest, and perhaps understand why this world seems awkward for some and a revelation for others.

The text by Aristotle to which the work refers translates as ‘On the soul’ and is renowned for its suggestion that the soul is inherent to all living things. Andrew explains, for me, making the work was about me trying to figure out how the human ego and gaze operates and the complexity of that, because nothing ever is.

People have complex understandings of themselves in the world, which are not part of the dominant doctrine, which is often a hard road to travel. Andrew, who is of Wiradjuri and Celtic descent, set about creating a montage that explores the complex complicity of human interrelationships.

De Anima includes an ambitious new video with score composed by Theodore Wohng, performed by Benny Dimas and Justin Shoulder and collaging found archival film footage, alongside a series of photographic images and sculptural forms. Dimas, as part of the performance, sings a suite of lullabies his Javanese grandmother once sang, each of which have a particular bearing to colonial contact.

De Anima offers us an immersive environment to ponder human ego, time, historical facts and our responsibility to linking thinking and feeling.

CATALYST: Katherine Hannay Visual Arts Commission.
A NETS Victoria exhibition curated by Bridget Crone for The Cinemas Project.
YUNKURRA BILLY ATKINS AND SOHAN ARIEL HAYES
(AUSTRALIA)

Kumpupirntily (Lake Disappointment) is the dangerous heart of Martu country in the Western Desert, in the Pilbara region of Western Australia. Martu elder Yunkurra Billy Atkins is the great animator of the dark narratives that score this country, and his beguiling paintings have intrigued and challenged art lovers for many years. He is a Martu elder steeped in the knowledge of important Martu sites and their stories. He describes Kumpupirntily as follows: “It’s dangerous, that country. I’m telling you that that cannibal mob is out there and they are no good.” The principal Ngayurnangalku (cannibal) narrative centres on two distinct groups of ancestral people, one that wishes to maintain the Ngayurnangalku practice of cannibalism, while the other is vehemently opposed to it.

In Cannibal Story Yunkurra Billy Atkins has collaborated with Sohan Ariel Hayes, an award winning animator based in Perth, to retell an ancient story as a startling digital animation that gives sound and movement to Yunkurra’s striking paintings and effectively opens the door to the past for a new generation of audiences.
Cake Industries’ Simulacrum reinstates the sense of occasion and significance of aged, slow processes of portraiture that have become disposable in the digital world. Jesse Stevens and Dean Petersen of Cake Industries use additive manufacturing, otherwise known as 3D printing, to create portraits of fifteen invited subjects to represent the artist’s community in Melbourne. 3D scanning and printing technology is a process that involves careful and time-consuming preparations by both the subjects and artists to ensure a successful outcome. The 3D portraits are placed in custom built frames and structures designed to light, stylise and animate the individual sculptures.


Cake Industries are inspired by the stories of travelling daguerreotypists whose visits to communities across Australia were celebrated as significant events in the life of the community. As Experimenta Recharge tours nationally the portrait process is repeated. In each new community visited by the exhibition, fifteen new subjects will be selected to represent the host community resulting, by the tour’s end, in a unique portrait of communities across Australia.
This work evokes the spirit of my Ancestors and draws on the traditional mourning practices of the past to tell new stories about the history of Aboriginal resilience in southeast Australia. The viewer can see, hear and feel my story, which challenges notions that Aboriginal people from southeast Australia are no longer here. The work is one of juxtapositions, as I move from the past to the present, standing strong on the Country of my Ancestors to reveal contemporary representations of who I am and where I come from. Branches from along the Murray River frame my story, offering a natural element from my Ancestral lands, in contrast with the artificial video installation. All these elements together provide another lens through which to view the many different ways of being Aboriginal. As Aboriginal people we are connected to place, yet we may live away from place; we are connected to stories and people from the past, yet they continue to resonate in our lives today. All these things and more inform my work, as I create and reclaim my cultural heritage as a contemporary Aboriginal artist.

Maree Clarke, 2014
Young Emirati artist Maitha Demithan began in 2009 working with scanography, the art of using a flatbed scanner to create her luminous images. Of her scanography, Demithan says, “The human figure has always been of interest to me, and this unusual way of looking at it, especially with the absence of depth of field and 3D form, I have found it to be like a form of documentation, as if the figure was a document. A flatbed scanner is normally used for the reproduction of two-dimensional images/documents or to make a copy from an original. In my pieces I have scanned figures in parts and then reconstructed the images digitally. The composite result is both an objective and mechanical record of the figures but also through pose, body language and particular scan quality also includes an emotional statement.”

Demithan considers this process a method of painting with light. The layers of construction and deconstruction as the work deepens and develops are a contrast to our prevailing Instagram culture. In these three works she represents through portraits of her family Emirati culture, a culture undergoing rapid change in the fast paced development of the United Arab Emirates.

Ajjal (2012) is portrait of her brother with a falcon, a traditional hunting animal in the Emirates. A second figure in the background supporting her brother’s arm is her father. To the Moon (2009) and Sanawat (2010) are portraits of her nephew and nieces.
Christy Dena’s Magister Ludi draws on the escape room phenomenon that is sweeping contemporary gaming. The escape room is a computer game where the player must use objects and clues to escape from a virtual room. Escape Room games have now been produced in real time and place, where players are physically locked in a room and have a set amount of time to escape. The premise of the game dates back to a 1988 text based computer game called Behind Closed Doors.

In Magister Ludi Dena reimagines her escape game inside a vintage school desk. The title is indicative of the gaming experience: in Latin Magister means master or teacher, while Ludi refers to both game and school. Magister Ludi invites the audience to click through image clues to escape. Dena plays with notions of escapism as the audience must lock themselves in the room to try and get out. A calming narrative voice questions the audience as to the true nature of why they are there. Why do you keep putting yourself in situations that you need to escape? What is it you are trying to learn? What is it you need to learn?

Through the virtual dialogue Magister Ludi leads the audience to questions their own attachment to the imagined experience of escape, and the real-life forces they need to escape from.

CHRISTY DENA
MAGISTER LUDI
DETIAL & INSTALLATION VIEW 2014

game, ipad, vintage school desk, chair
dimensions variable
© the artist

The nature and mechanics of Franco’s work may hint at a lack of intimacy, however her work draws us to link the mind and the body, highlighting the potential of the digital to reconnect us with latent human emotions.

Fusing sculpture with software development, *Frustration* uses an interactive digital mirror to break the viewer’s body into a smattering of shards, while *Paranoia* is a reactive sculpture taking the form of a malleable mouth which screams or smiles upon the approach of a viewer. *Emanating Happiness* is a floor sculpture that invites a playful, physical response and rewards the viewer with a pulsing rainbow of light.

**ANAISA FRANCO**

(ABOVE: Frustration (Installation View) 2012)

sensitive sculpture

110 x 70 x 25 cm

**LEFT: Paranoia 2010**

reactive sculpture

15 x 11 x 20 cm

**RIGHT: Emanating Happiness (Installation View) 2014**

interactive sculpture, wood, LED neon ± sq

15 x 100 x 100 cm

© the artist
Like Korinsky’s installation RL200, which imagines all the sounds of the universe being heard at once, Michaela Gleave’s series of images, Model for the end of the universe (1-4) (2013) position human imagination and creativity as central in forming an understanding of astrophysics and scientific phenomena.

Model for the end of the universe (1-4) depicts four possible scenarios for the end of the universe. Drawing from current scientific hypotheses and presented as ‘scores’ implying a performance or musical composition ‘circular motion/big crunch/big freeze/heat death/multiverse/false vacuum/singularity/big rip’re the options offered for the end of everything. Gleave’s cartoon-like diagrams use humour to draw attention to our attempts to understand and communicate the most complex of ideas. (on the artist’s website, the series is described as ‘based on current scientific thought as filtered through a wiki understanding of cosmology’. The lightness of presentation belies the artist’s sophisticated understanding of astronomy and astrophysics, and invites audiences to question how perceptions and knowledge are formed.

MICHAELA GLEAVE
(AUSTRALIA)
Imagine that sound never fully disappears and is present in our universe forever. What would it sound like to hear all the sounds of the past and present? How would it change our perceptions of time and death? Sound artist collective Korinsky’s immersive installation is inspired by a recent announcement from researchers at the Harvard-Smithsonian Centre that they had documented sound waves from the Big Bang soon after the birth of our universe. It is an astrophysical reality that sounds do not disappear from our universe, but we are incapable of hearing their cumulative racket. Korinsky have leant their audio nous to this phenomena by imagining what this phenomena might sound like, producing an intricately composed installation of womb-like, occasionally violent and soporific sounds. Running on an endlessly random sequence, their composition includes three-second pauses of sound and darkness—three seconds being the scientifically hypothesised time for which humans can experience the present moment.

RL2000 invites audiences to place themselves in a situation where perceptions of time, space and place might be disrupted and reimagined.

Korinsky’s work has been developed during a residency with Experimenta as part of the EMARE AUS CDN Move On Exchange (European Media Artists in Residence Exchange with Australia and Canada). This program is supported by the Culture 2013 Programme of the European Commission and the Goethe Institut. Hosted by RMIT School of Art International Artist in Residence Program.

KORINSKY
RL2000 INSTALLATION VIEW 2014
sound and mixed media installation
dimensions variable
© the artist
Svenja Kratz began to explore working with cell and tissue culture in 2007 at the Queensland University of Technology’s Institute of Health and Biomedical Innovation (IHBI). The Contamination of Alice: Instance 8 (2014) is her latest work and is part of an ongoing investigation that has produced a series of installations collectively titled The Absence of Alice. The series explores contemporary biomedical technologies through the intersection of art, science and life experience. The title refers to working with Saos-2 cells, a cell line originally isolated in 1973 from the bone cancer lesion of an 11 year old girl the artist has named Alice. Through their commodification into a research material routinely used in laboratory investigations, these cells continue to populate, and through Kratz’s art she continues to unhinge and reconfigure the young girl’s story, remaking it inside each new aesthetic and conceptual surface.

In this work an agar-agar facial impression of an 11 year old girl, referencing the donor of the Saos-2 cell line, sits in a custom built glass chamber. The agar-agar has the addition of DNA from the Saos-2 cell line and gradually cultivates a delicate and fecund growth of mould and fungus in response to the particular conditions of the gallery environment. Below this a projection provides context for the processes at work in the sealed chamber through time lapsed footage of fungal growth.

The artwork comments on the transformative capabilities of Alice’s cells, as well as the uncanniness of Saos-2 cells as living fragments of an absent human body.

The Contamination of Alice was developed in a creative partnership between the Creative Industries Faculty and The Institute of Health and Biomedical Innovation at Queensland University of Technology, Brisbane. The custom projection system and Agar housing components were developed in collaboration with microelectronics engineer Michael Maggs. Sound design was developed in collaboration with Carly Dickenson (Anise).

Throughout history, archiving has played a significant role in defining collective memories of nations, cultures, movements, and people. Over the past few decades, archiving has moved towards electronic means. Recently, this has begun to be problematic as servers around the world are reaching their limits and can no longer withhold the accumulation of data and information. Media art in particular is in danger of losing detailed information due to limited capacity and inconsistent technology systems. Dutch organisation SKOR (Foundation of Public Art and Domain) closed its doors early in 2013 due to funding cuts to the arts in the Netherlands.

Media art collective La Société Anonyme, (Dušan Barok, Danny van der Kleij, Aymeric Mansoux, and Marloes de Valk) responded by creating a printed book The SKOR Codex. The SKOR Codex is a collection of binary code from sound and image media art files from the SKOR archives. Preserved in a format that is independent of digital technology, the printed book is intended to last well beyond the years of present-day technological systems—potentially for extra-terrestrial life forms. The book maintains the black and white square structure of binary code format, allowing it to be visually appealing and translatable. While SKOR Codex portrays the abandonment of an important art institution and speaks of the implications of budget cuts on the cultural memories of a nation, it is best seen as a time capsule and a statement rather than an attempt to preserve SKOR for future art historians. This work speaks to the challenges of archiving in the digital age where twenty-one complete copies of the Gutenberg Bible are still in existence but no examples of the first websites produced exist. La Société Anonyme have printed eight copies of SKOR Codex, which have been collected by significant libraries and archives around the world. At the conclusion of Experimenta Recharge, the copy of SKOR Codex in the exhibition will be donated to the State Library of Victoria.
Sound provides information about the world in which we live, involving a continuous, 360° summary of surrounding events, ordered, shaped and prioritised by our experience and expectation. In science fiction sound information can be cautiously divided between two poles. At one level, there is the allegedly objective ‘exterior’ soundscape of the presented environment; and on another, there is the subjective ‘interior’ sonic fields of our perception. Through the practice of sound design, where audio is woven into the fabric of the film world, a sense of danger can be crafted by presenting the believable threat of the former, whilst sowing seeds of suspicion about the identity, stability or authenticity of the latter. Through spatial and timbral cues, we can be convinced that there might be something ‘wrong’ with the landscape of the world we are hearing. In these instances, sound’s ‘added value’ materialises images, projecting a believable reality into environments and events that are alien, unstable, monstrous, or spectacular. But there is an alternative to this process of audio authentication. Through sonic dematerialisation and disorientation indicate a different form of danger, however. They have the capacity to undermine the certainty of our perspective, positioning the audient as other¹, perhaps a clueless observer, or worse through diminished or seemingly damaged faculties a potentially unreliable witness to a particular unhinged moment in space and time.

Excerpt from Darrin Verhagen, A&E Lab, RMIT, ‘Science Fiction: What’s Wrong? The Sounds of Danger Versus Hearing Dangerously’, Leon Marvell, Sean Redmond (Editors), Endangering Science Fiction Film, Routledge, 2015 (Series: AFI Film Readers)

The title of Khaled Sabsabi’s work originates from the Prophet Mohammed’s teaching that there are 70,000 veils of light and darkness separating the individual from the divine. In 70,000 Veils (2014), Sabsabi explores the depths of this teaching, exploiting the infinite possibilities of digital image rendering and media technology to contemplate its spiritual essence and application within a lived reality. Sabsabi’s installation takes the form of a 13 metre wall built with a single angle intended to reflect an open book, or set of hands. This configuration allows the audiences to walk into a contemplative, multisensory space that emanates gentle heat, vibrates with a rumbling soundscape and offers 3D imagery on 100 surrounding screens.

Each of the 100 screens in Sabsabi’s installation plays an individual file of 700 photographs composited over the top of each other. Each file plays for 700 seconds each before repeating, producing a random installation of 70,000 everyday photographs taken over the last 10 years of the artist’s career. They include photographs of streetscapes, architectural features and media propaganda taken during the artist’s travels to the Middle East.

70,000 Veils conjoins everyday media and technology with the discipline and labour required to achieve both spiritual and artistic outcomes. It also offers no easy or comforting solution to the complex political situations faced by communities in the Middle East or indeed any conflict, internal or international. Sabsabi’s practice draws from Islamic Sufism and its teachings about the infinite, but takes a transgressive stance by refusing religious doctrine in favour of more expansive, complicated approaches.

70,000 Veils is supported by the Australia Council for the Arts

© the artist
In Mapping Australian Media Art, Leisa Shelton responds to a perceived lack of knowledge about the history of media art in Australia. As a teacher in the tertiary sector, Shelton noticed that many of her students had acute knowledge of international practitioners, with little knowledge of local histories and artists. In this participatory project, Shelton attempts to address this imbalance and encourage audiences to share memories of Australian media art.

During Experimenta Recharge and its national tour, Shelton sits at a table in the gallery inviting individuals to join her in a conversation about significant encounters they have had with media art in Australia—be it the artists that have made an impression on them and marked us as a culture. Notes from each conversation are documented on individual archive cards, stamped and signed, and placed in a handcrafted archive box that will be sealed and locked. Individual cards will never be displayed and will only ever be accessed by the artist into the future. Shelton’s archive is ironic. It is unable to be accessed by future researchers, placing the artist in a position of power as the holder of knowledge. It also acts as a counterpoint to pervasive contemporary ideas that nothing is private in the digital world and everything is accessible. While seemingly contradictory, Shelton’s archiving project places emphasis on the rhizomatic spread of knowledge initiated through conversations and informal networks.

Mapping Australian Media Arts builds a serendipitous history of media art across Australia as it travels on the Experimenta Recharge national tour in 2015-16.

Mapping Australian Media Arts honours the handmade and the individual and shifts significance beyond the tangible material produced, marking conversations and collective remembering as vital, conceptually rich outcomes.

LEISA SHELTON
(MAPPING AUSTRALIAN MEDIA ART)

LEISA SHELTON
MAPPING AUSTRALIAN MEDIA ART
(PERFORMANCE STILL) 2014-16
performance, desk, chairs, archive cards, rubber stamps, stainless steel archive boxes, custom built plinth
90 x 236 x 38 cm
archive box installation designed and fabricated by James McAlistern/ARMOUR and Tom Burless/TOMIKEH
© the artist
Collision Course is a large-scale study in movement. It involves a series of bodies colliding in mid-air captured in extreme slow motion at 1500 frames per second. This results in a one second event being stretched in time to last approximately one minute so that the smallest gesture becomes monumental. The video shows 48 different collisions sequentially over 33 minutes. In each collision we witness in vivid detail the enormous elasticity of the body's flesh and collagen as faces, limbs and bodies collide against each other. Through technology we see well beyond what can be perceived in real time and are drawn into the secret world of the physics of our bodies in full flight and under stress. Collision Course represents a diverse array of body types shaped by their training regimes to master different physical disciplines such as martial art, rugby, gymnastics, contemporary dance, athletics, wrestling, capoeira, boxing and jive. The project involves around 100 cast members drawn from the West Australian community. The accompanying soundscape created by Perth based composer Samantha Ray is designed to reinforce the monumentality of the action.

Collision Course was funded by the Western Australian Government’s Department of Culture and the Arts.

The presentation of this work has been made possible with the support of Federation Square.

AUSTRALIAN DANCE THEATRE
COLLISION COURSE
(PERFORMANCE STILL) 2011
(vide installation) (33 mins)
Image courtesy Australian Dance Theatre, Adelaide
Founder and Director of teamLab, Toshiyuki Inoko sees no clear-cut boundaries between art, science, technology and design. He and his team explore the application of Japanese notions of spatial recognition, perspective and related cultural tropes. He contends that Japanese pictorial space allows for left-to-right movement and thus the world moves parallel to the viewer’s gaze whereas in Western art’s use of perspective the viewer’s gaze is fixed. It is no accident that the pioneers of side-scrolling video games came from a company, Nintendo, based in Kyoto, the ancient Japanese capital. Inoko also believes that Japanese spatial recognition blurs the subject and object while in the Western tradition the self and the outside world is separate. He speculates on what would happen if this Japanese approach became predominant, “before long the boundaries between man and his environment would stop making sense, and we might create a new kind of society and culture. That is a bit hyperbolic on my part, but that is the kind of artwork we’d like to create at teamLab.”

100 Year Sea draws on the traditional Yamato-e style and animates the 2009 prediction by World Wildlife Fund for Nature (WWF) that sea levels will rise by 120cm by the end of this century. The animation began on the 10th of December 2009 and runs for 100 years. In Experimenta Recharge and its national tour one and a half years of this project are present to Australia audiences.

The presentation of this work has been made possible with support of Digistor and Autodesk.

Tele Visions was an experimental intervention of the TV medium in the last days of analog TV in Australia. The project was a temporary pop up TV channel that broadcast from the 28th of November to the 3rd of December 2013 on analog TV transmission: 681.25 MHZ in the UHF band in Sydney’s inner west, and streamed online. Tele Visions was programmed 24 hours a day with screen-based and live televisual art specifically for and about TV.

Tele Visions insists upon viewing the shutdown of analog TV services as a seminal moment in Australia’s history, noting that it represents the endpoint of 57 continuous years of the most pervasive and dominating mass media platform to date. Rarely have artists been allowed the possibility of producing work for this broadcast medium; this was our last chance to occupy and pull apart the cultural and technological phenomenon of TV in its dying moments.

Tele Visions Afterlude presents these works in a new installation context where a number of self-generating TV channels continuously schedule and reshuffle the documented live TV pieces and selected screen works from the original Tele Visions broadcast. Viewers can navigate through the works by changing channel and rewinding or fast forwarding through each piece. It is at once a solution to presenting a large volume of screen works in a gallery context, and a reference to what TV has become.

Artist Statement by Tele Visions: Emma Ramsay and Alex White

televisionsproject.org

Tele Visions was developed with support by the Interarts Board at the Australia Council for the Arts, Community Broadcasting Foundation, Metro Screen, Performance Space and TVS Community TV. Tele Visions was presented by performance Space as part of the You’ll History 30th Anniversary season.
With Love Sounds, Masha Tupitsyn has gone the full otaku, building an enormous 24-hour database of audio clips covering the whole English-speaking history of the talkies, organising it by relationship categories. Love Sounds is closer to what Hiroki Azuma would call a database than a narrative understanding of media. It's a sort of epic forensic device for hearing what the whole mythic structure of the cinema era was, but breaking it down into its affective audible granules, and recomposing those granules by type rather than arranging them in narrative sequence. But it is not just a work about cinema. It's another media for another life. In the voice, one can hear at one and the same time the possibility of disarmament, of love; but also all the wars, over who owns who, of who is whose property. To listen, rather than look, at cinema, is to hear the struggle over the script itself, over which words are meant to matter, and which are mere convention. It's a struggle over whether love is real. It's one continuous dialogue on whether love, like God, is dead, and who killed it.

In the morning, the banging of a drum reverberates through the back alleys. It is in fact not a drum though, but the sound of the rice dealer’s own way of repairing his malfunctioning rice mill by banging against it every morning. Today everyone in town knows the sound of this wake-up call, and before long the rice dealer’s mill even came to be used as a drum in the street carnival.

It was around the same time that they unearthed a rotary magnetic recorder as it was used for sound recording back in the 20th century. People with a great interest in the phenomenon of accumulated time turning into volume have erected a giant tower of electronics in the square.

Electronics what the electronics that human civilization once created morphed into, casting away the manual, and draping itself in a smell of new culture instead.

In the evening hours, the magnetic material starts falling down as it rotates and plays music, drawing shapes and patterns with time.

Look, the 20th century is falling down! Down like a waterfall...

This is how people scream in the face of this sound and scenery.

Electronics Fantasticos

Ei Wada, 2013

The presentation of this work has been made possible with support from the Japan Foundation, Australia.
Raymond Zada’s work speaks to the erasure of Kaurna history and culture in his hometown of Adelaide. While documenting the monuments and statues that adorn the streetscapes of Colonel Light’s City (as Adelaide is often referred to) he began to take notice of the more prosaic markers of the city — its street signs. In this installation these signs have been stripped of their physical reference and hypnotically float towards the viewer across Adelaide’s central square. The animation is installed above a perspex container with Adelaide’s CBD street grid laid over the red earth of Kaurna country. Whilst Adelaide City Council adopted an Indigenous acknowledgement to be used at all official functions in 2002 (and was one of the first councils to do so in Australia), only its central square bears a Kaurna title in the dually named Tarndanyangga/Victoria Square. It is this square that Zada’s disembodied signs float over, and he has placed the words of the City Council’s acknowledgement around the centrally located statue of Queen Victoria.
**BROOK ANDREW**  
Brook Andrew works across mediums to challenge cultural and historical perceptions and comment on issues regarding race, consumerism and history. He draws inspiration from institutional and found archive collections, and works with communities and museum collections to comment and create new work on historical object display and perception.  

**YUNKURRA BILLY ATKINS & SOHAN ARIEL HAYES**  
Yunkurra is a senior Martu artist and lawman from Western Australia known for his paintings and carvings. Yunkurra grew up in the country around Wiluna and holds significant knowledge about important Martu places and culture. When he was a child, Yunkurra narrowly escaped being stolen by missionaries, while his sister was taken away and her story told in the 2002 film, Rabbit-Proof Fence. He has been instrumental in the establishment of Martumili Artists, a collective that showcases the diversity, integrity and strength of Martu culture. Yunkurra’s work was ‘Highly Commended’ at the 2003 Telstra National Aboriginal and Torres Strait Islander Art Award. He has held solo exhibitions at the Courthouse Arts Centre and Gallery, Port Hedland, WA and William Mora Galleries, Melbourne. In 2005 he participated in an artist’s exchange program through the Wilin Centre, Victorian College of the Arts, Melbourne. His work is held in the collections of the National Gallery of Australia and National Gallery of Victoria.

Sohan Ariel Hayes works in the fields of expanded and interactive cinema, pervasive games, systems theory, locative media, animation, public art, and large-scale site-specific video installations. His practice is distilled by the ability to open up pockets of wonder within the world while pushing boundaries to engage with darker sensibilities.  
Hayes has worked with Perth-based pvi collective and received mentorship from British media art group Blast Theory. His work has been broadcast nationally and exhibited at the Museum of Contemporary Art, Sydney; Fremantle Arts Centre, Fremantle, WA; Perth Institute of Contemporary Arts (PICA), Perth; Goddard de Fiddes Gallery, Perth; Pimossil Gallery, Hobart; Jerwood Gallery, London, UK; TAV Gallery, Taiwan; and the Post Museum, Singapore. He has received awards from Laval Virtual, France (2011); the Freespace Independent Game Awards, Australia (2010); the British Multimedia Industry Awards (2002);; Atom Awards, Australia (2002). In 1997 Hayes received a nomination for Australian Business Arts Foundation, Most Outstanding Patron of the Arts® Western Australia.
Christy Dena: Born 1972 Melbourne, Australia. Lives and works Brisbane, Australia.

Christy Dena is a writer, designer and director who has worked on award-winning pervasive games, films, digital and theatre projects. Dena is a Games Design Lecturer at SAE Creative Media Institute, Brisbane; a member of the International Academy of Television Arts and Sciences; Board Member of the Entertainment Technology Press, and Professor Adjunct at Creative Industries, Queensland University of Technology (QUT). Christy was granted Australian $150K Digital Writing Residency at The Cube, QUT, one of the world’s largest digital learning and display spaces, for her project Robot. Her auto/directed app AUTOMATIC IN ALL CAPS won the 2014 Western Australian Premier’s Book Award for Digital Narrative at the 2014 Australian Writers’ Guild award for Interactive Media and a prototype of the app was shortlisted for Best Writing in a Game at the 2012 Freestyle Independent Gaming Festival Awards. Christy Dena is also currently making a physical party card game.


Maitha Demthlan works across photography, scenography, drawing, painting and photo transfer to weave together scans of her fellow citizens, traditional cultural imagery and contemporary practice. In perfecting the technique of using a 3D scanner to take multiple images of her subjects, Demthlan combines the mechanical with the emotional in her deconstructed portraits. These portraits depict people known to the artist, including family members, highlighting the strength of familial and cultural ties and the delicate nature of collaboration and artistic process.

Maitha Demthlan has exhibited her work at the Brisbane Biennial, Brisbane; Shanghai World Expo, Shanghai, China; United Nations HeadQuarters, New York, USA; Emirates Palace, Abu Dhabi; United Arab Emirates; and Sotheby’s London, UK. Her 3D solo exhibition, Mutajadad opened in February 2014 at Tanjoreel, Dubai.

Anaisa Franco: Born 1981 Sao Paulo, Brazil. Lives and works Berlin, Germany.

Anaisa Franco works with robotics and low-cost electronics to produce interactive sculptures and installation that connect mechanical processes with the subconscious human mind. Inspired by psychology, dreams and the possibilities inherent in DIY electrical engineering, Franco animates objects with behaviours and feelings to blur the boundaries between body, mind and machine.

Graduating with a Masters in Digital Art in 2007 from the University of Plymouth in England, UK, Franco has developed digital work at Medialab, Prado (2008) and currently works as a New Media artist at Applied Future Studio, Berlin. She has exhibited extensively including at ARCO Fair Madrid, Spain (2011); Europalia, Brussels, Belgium (2012); Lee Aromo, Museum of Contemporary Art, Taipei, Taiwan (2013); Museum of Brazilian Art in Sao Paulo, Brazil and the 5th Seoul International Media Art Biennale, Seoul, Korea. Franco also exhibited at the Moscow Art Fair, Russia (2013) and has been awarded residencies at CIDES internationales des Arts, Paris (2012), Hangar, Barcelona (2010) and Tapei Artist Village, Taiwan (2009).


Michaela Gleave is an installation and performance artist whose practice investigates the physicality of perception and interrogates the systems and structures through which we construct our image of reality.

Gleave has participated in residency programs in New York, Tokyo, Berlin, Iceland and regional Australia, including being resident artist with the CSIRO Astronomy and Space Science division during 2013-2014. Her recent exhibitions include Trace: Performance and its Documents at the Gallery of Modern Art, Brisbane (2014). A Day is Longer than a Year at the Fremantle Arts Centre, Western Australia (2013); Our Frozen Moment at Performance Space, Sydney, 2012; We Are Made of Stardust (solo) as part of Art Futures at the Hong Kong Art Fair, 2012; Octopus 1.2: The Matter of Art at Gertrude Contemporary, Melbourne, 2011; A Perfect Day to Chase Tornadoes (White) at the Kunsthistorisches Museum, Vienna, 2011; and Primavera 09 at the Museum of Contemporary Art, Sydney, 2009.

Korinsky is a sound collective of three brothers whose work concentrates on the emotional and physical effect that directional sound has upon listeners. Using custom-developed software called ‘‘ابل數據’’ and sound synthesis, they produce rich, multi-layered auditory and visual illusions, often in unique architectural locations.

Korinsky is the recipient of numerous prestigious awards and commissions, including the Mediainstallation Kunst Award (2014) and Young European Artist Trieste Contemporanea Award (2013). The collective has exhibited work in international festivals, exhibitions and locations including ISEA (International Symposium on Electronic Art), Dubai; United Arab Emirates (2014); the Berlin Cathedral, Berlin (2014); the Biennale Festival, Copenhagen, Denmark (2013); Kraftwerk Milla, Berlin (2013); Ars Electronica, Linz, Austria (2012); Art, Science and Industry, Kunsthaus Potsdam, Potsdam, Germany (2012); and Sound Art in City Spaces, Vilnius, Lithuania (2011). In 2012 Korinsky was sponsored by the Federal Department of Commerce and Technology, Germany and the European Union.
SVENJA KRATZ
Born Johannesburg, South Africa. Lives and works Brisbane, Australia.

Svenja Kratz is an interdisciplinary artist who utilises traditional and experimental biodegradable practices to explore the impact of new technologies and scientific advances on concepts of the self and the body. For the past seven years, she has worked with the Tissue Repair and Regeneration (TRR) Group at the Institute of Health and Biomedical Innovation, Queensland University of Technology, Brisbane. Kratz trained in cross-disciplinary practice at the Griffith University School of Art where she completed a Bachelor of Creative Arts majoring in Contemporary Art and Creative Writing.

In 2009, Kratz received the Cliburns in New Media Art and produced a range of site-specific interactive video installation titled META≠EVOLUTION. She has exhibited nationally and internationally at venues including Metro Arts, Brisbane; The QUT Art Museum, Brisbane; Spectrum Project Space, Perth; Science Gallery, Dublin, Ireland; and the Powerhouse Museum, Sydney. She holds a PhD in Contemporary Art and Biotechnology from Queensland University of Technology, completed in a creative partnership between the Creative Industries Faculty and Institute of Health and Biomedical Innovation in 2013.

LA SOCIÈ TÈ ANONYME
Dusan Barok: Born Slovenia. Lives and works Norway.

La Sociètè Anonyme is an artist’s collective born from the ashes of the Dutch 2013 funding cuts to the arts. They are an avant-garde art collective with a corporate twist à la lettre. La Sociètè Anonyme launched its first work in July 2012. The SKOR Codex, a book preserving the legacy of one of the Netherlands’ pervasive art organisations for the distant future. Adopting an experimental model of artistic corporative, La Sociètè Anonyme responds to the commodification of culture by searching for alternative ways to make, promote and sustain art. La Sociètè Anonyme is represented by Dusan Barok, Darryn van der Kleij, Aymeric Mansoux, and Marko de Valk. The SKOR Codex won a New Face Award at the Japanese Media Arts Festival 2014, and is currently archived at the Royal Library. The Hague (NL); The Rietveld Academy Archive, Amsterdam (NL); Bibliotheque Nationale, Paris (FR); The Open Data Institute, London (UK); The National Art Center, Tokyo (JP); and the State Library of Victoria (AU) (2016; at the conclusion of the Experimenta Recharge national tour).

STUART MCFARLANE & DARRIN VERHAGEN WITH TOBY BRODEL
Stuart McFarlane: Born 1975, Geelong, Victoria, Australia. Lives and works in Melbourne, Australia.

Stuart McFarlane is a Melbourne based designer who works across a variety of design disciplines. His unique perspective often blends typology, functionality and materiality while allowing clarity and balance to preside. After graduating from Industrial Design from RMIT in 2003, Monument Architectural Journal nominated Stuart McFarlane as the No. 1 Australian Design Graduate. In 2007 the City of Melbourne appointed McFarlane as the Ambassador for Melbourne Design in Milan. In 2008 McFarlane opened his design studio working with clients including Sneaker Freaker and Moruki Multimedia to produce a range of projects including interiors, edition furniture and lighting. He was a top list in the Bombay Sapphire Design Discovery Awards in 2006 and his works are held in a number of public and private collections including the Powerhouse Museum, Sydney.


Darrin Verhagen is a musician, composer and sound artist, working in dance, theatre, computer games, screen and installation. Darrin’s wide-ranging experience influences his installations, manipulating perception and emotion in relation to light, movement and subjective narrative construction.

Verhagen has composed sound works for artists Patricia Piccinini and Gina Czarnicki (2006); sound scores for theatre including the Sydney Theatre Company, Bell Shakespeare, Chamber Made Opera, Melbourne Theatre Company, the Malthouse, and Daniel Schlusser Ensemble; and sound scores for dance performances ChunkyMove, Australian Dance Theatre. Lucy Guerin, and Sue Healey. Verhagen’s most recent installations include the Audokinetic Jukebox 2; National Gallery Victoria (2014); Music of the Spheres, White Night Festival (2014); DeltonoSound, Deltonosound.org (2014); and the Audokinetic Jukebox 3; Liquid Architecture (2013). Verhagen is a member of the EyeTracking and the Moving Image Research Group, and currently runs the Audokinetic Experiments (IAME) Lab at RMIT University, where he explores creative applications for integrated sound, vibration, movement and light.

Toby Brodel: Born 1990, Devonport, Tasmania, Australia.
Lives and works in Melbourne.

Tobias Brodel is a performing artist, instrumentmaker and programmer. His work combines improvised musical performance with generative software to produce syncretic audiospatial experiences. As a composer Tobias has collaborated with Gamelan DanAndaí¢s Gong, Keybar ensemble as well as programmed generative scores for Melbourneï¢s Blow Hand Organ and the Federation Bellrs at Birrarung Marr. He is also part of drone improvisation group Eye, a member of noise duo L’eft Hand Path and performs solo guitar sets as Toby Jamesloy. This year Tobias has exhibited his interactive audiospatial instruments, Instrument Machine (2014), as well as performed an extensive audiovisual work documenting the Feetscray docks, Sleuth on the Lightbub (2014).

KHALED SABSABI
Born 1965, Tripoli, Lebanon. Lives and works Sydney, Australia.

Khaled Sabsabi’s practice spans video, sculpture and painting, though he is most recognised for his multi-screen immersive and site-specific installations. Sabsabiï¢s work transgresses borders and encourages cross-cultural dialogue, focusing critical attention on experiences related to conflict, ideologies and spirituality throughout his career. Sabsabi has worked with a range of communities in Western Sydney and beyond to explore the social and political issues that people face living on the margins of society. Sabsabi is a recipient of the Blake Art Prize (2011); Helen Lempriere Traveling Art Scholarship (2010); and an Australia Council for the Arts Community Cultural Development Fellowship (2001). Sabsabi has also exhibited in more than forty solo and group exhibitions around the world including the Marrakech Biennale 5; Marrakech, Morocco, 2014; Sharjah Biennial 11; Sharjah, United Arab Emirates, 2013; 18th Biennale of Sydney, 2012; SoundLAB 3rd Digital Art Festival, Rosario, Argentina, 2017; and The Beulah Arts Festival, Lebanon 2004.

LEISA SHELDON
Born 1964, Warwick, Queensland, Australia. Lives and works Melbourne, Australia.

Leisa Sheldon is a performative artist, maker and curator whose practice foregrounds collaboration and advocacy for new Australian transdisciplinary work. Her practice concentrates on developing new frames for the presentation of performance alongside greater sustainability within arts practice. In 2009, Sheldon founded Fragment13, a multidisciplinary collective focusing on contemporary performance practice. Shelton has directed and collaborated on productions with Arts House & Malthouse Theatre, Melbourne; Performance Space; Sydney Theatre Company and has performed with the Sydney Theatre Company. She is also part of drone improvisation group Eye, a member of the Audokinetic Experiments (IAME) Lab at RMIT University, where she explores creative applications for integrated sound, vibration, movement and light.

Leisa Sheldon is a guest collaborator with Century Contemporary Dance Company and has performed with the Sydney Theatre Company. She has also performed with the Sydney Theatre Company. She has performed with the Sydney Theatre Company.

GARRY STEWART WITH AUSTRALIAN DANCE THEATRE AND CARMELO MUSCA CM FILM PRODUCTIONS

Garry Stewart has been the Artistic Director of the Australian Dance Theatre since 1999. Stewart studied at the Sydney City Ballet Academy (1983) and the Australian Ballet School (1988-1985). He has danced with the Australian Dance Theatre, the Queensland Ballet, Expressions Dance Company and The One Extra Dance Company and has performed with the Sydney Theatre Company. Garry Stewart began his dance training in 1983 and in 1997, founded the dance company Trunkac. Alongside his role as Artistic Director of Australian Dance Theatre, Stewart pursues an active interest in audiovisual works. These works are created in partnership with the dancers of Australian Dance Theatre and national and international collaborators.

TeamLab

TeamLab was founded by Toshiyuki Inoko in 2001, and has been at the forefront of digital innovation and art since. teamLab is a technologist company of engineers, mathematicians, architects, CG animators, web designers, graphic designers, artists, editors and more. In their creative practice, teamLab produce a range of polished media art works spanning locative media, robotics, interactive sound installations and immersive environments. teamLab has exhibited extensively, including at: National Museum of Emerging Science and Innovation (Miraikan), Tokyo (2014-2015); Garden of UnEarthly Delights: Works by Media, Tennyouya & teamLab, Japan; National Museum of Emerging Science and Technology, Tokyo, Japan (2013); Ultra Subjective Space, Pace Gallery; New York, USA (2014); Outliving Senses: A Journey through Art and Technology in Asian Contemporary Art, Hong Kong Art Centre, Hong Kong (2013); If the World Changed, Singapore Biennale (2011-2012); We are the Future, National Taiwan Museum of Fine Arts, Tachung, Taiwan (2012); and Kansai Bussan Design Exhibition, Les Musées des Art des Décors, Paris, France (2008).
TELE VISIONS: EMMA RAMSAY & ALEX WHITE


Emma Ramsay works across music and art collaborations, exploring the satisfaction and disappointment of the audience/artist experience in different music and art environments. Drawing up spaces of ideas and situations that tackle these sentiments with other artists that would not have happened otherwise.

Emma Ramsay was a founding Collектор and curator of live arts festival Tiny Stadiums and has exhibited and performed in spaces such as 55 Tyrwhitt Rd, Marrickville, Sydney. Artspace, Woolloomooloo, Sydney, and Museum of Contemporary Art, Sydney. As one third of experimental dance-band Holy Balm, Ramsay has had releases on US label Not Not Fun. Australian labels RIP Society Records, Hustle Muscle & Near Tapes. Holy Balm has toured in Australia and the US. Current projects include an online radio intervention with fellow Holy Balm band member and Sydney artist Anna John, which incorporates local community news, riot recordings and wider art and music sound.

Alex White: Born 1976, Melbourne, Australia. Lives and works Sydney, Australia.

Alex White is an artist, producer and curator. White creates art in the form of sound, video, and interactive audio visual installations using custom software patches and hardware based modular synthesis systems. He performs as Nadir with Ben Byrne. White’s interest in intersections between technology, community and culture which has led him to leadership roles with Serial Spaces such as 55 Sydenham Rd, Marrickville, Sydney; Artspace, Sydney; and Museum of Contemporary Art, Sydney. White is the founder of the current position as Digital Learning Coordinator at the Museum of Marrickville Youth Resource Centre, Marrickville, Sydney; and community empowerment via technology, including roles at Community Broadcasting Association of Australia, Sydney; and the Community Broadcasting Association of Australia, Canberra; Museum and Art Gallery of the Northern Territory, Darwin; and Art Gallery of South Australia, Adelaide. His work is held in the collections of the National Gallery of Australia, Canberra; Museum and Art Gallery of the Northern Territory, Darwin; and Art Gallery of South Australia, Adelaide.

MASHA TUPITSYN


EI WADA

EI WADA is a musician and artist who uses a combination of old electronic and acoustic instruments to create multi-channel performance arrangements.

Since 2009, EI Wada has performed in the collaborative Open Reel Ensemble, which combines the use of reel-to-reel tape decks and modern technology to create a musical instrument. Working with Open Reel Ensemble, EI Wada was awarded the Best Performance Prize at the Japan Media Arts Festival for the one-man performance installation Braun Tube Jazz Band 42 – work made of Braun Tube Monitors. He has performed at the Agency for Cultural Affairs, Tokyo, Japan; European Media Art Festival, Osnabrueck, Germany; Side Bar, Barcelona, Spain; MIMusic, Zurich, Switzerland; Transmediale, Berlin, Ars Electronica. Linz and most recently at the 17th Japan Media Art Festival.

RAYMOND ZADA

Born 1987 Tokyo, Japan. Lives and works Tokyo.

Raymond Zada is an emerging artist working primarily with photography, video, and digital design. He is also an award-winning radio broadcaster with 13 years’ experience in production, presentation, and technical operation. Raymond Zada grew up in Port Augusta and Mannum, South Australia. He is Aboriginal with Afghan and Scottish heritage.

In 2013, Zada won the New Media category of the 30th Telstra National Aboriginal & Torres Strait Islander Art Award for his piece, Sorry (2013). In 2017, he won the Works on Paper category of the 29th Telstra National Aboriginal & Torres Strait Islander Art Award for his piece, Racecoat (2012). In 2010, Raymond was a writer, producer and performer in OutBlak Adventures, which won a Ruby Award for Community Impact Under $100,000. Zada has exhibited his work at Tandanya National Aboriginal Cultural Institute, Adelaide; Counihan Gallery, Melbourne; and Feast Festival Hub, Adelaide. His work is held in the collections of the National Gallery of Australia, Canberra; Museum and Art Gallery of the Northern Territory; Darwin; and Art Gallery of South Australia, Adelaide.
## LIST OF WORKS

**BROOK ANDREW**

- De Anima 2014
  - mixed media installation, video, performances with Justin Shouder and Mama Alto
  - dimensions and durations variable
  - De Anima is a CATALOGUE Katherine Hamley Visual Arts Commission and a NITV Victoria exhibition, curated by Bridget Cree for The Cinema Project. De Anima is presented in Experimenta Recharge in partnership with RMIT Design Hub. The project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.

**YUKUNRA BILLY ATKINS AND SOHAN ARIEL HAYES**

- CANNABIL STORY 2013
  - digital animation
  - 6:52 mins

**CAKE INDUSTRIES (DEAN PETERSEN & JESSE STEVENS)**

- SIMULACRUM 2014
  - 3D printed portraits, frame, LED lights, motors
  - 92 x 130 x 25 cm

**MAREE CLARKE**

- BORN OF THE LAND 2014
  - sculptural video installation
  - dimensions variable
duration: 3:48 mins video produced by SW Productions

**MAITHA DEMITHAN**

- AIYAL 2012
  - scanography
  - 142 x 170 cm

**SANAWAT 2010**

- scanography
  - 180 x 144 cm

**TO THE MOON 2009**

- scanography
  - 180 x 122 cm
  - All works are exhibition prints.

**CHRISTY DENA**

- (CHRISTY DENA IN COLLABORATION WITH MARIGOLD BARLETT, TREVOR DIKES, AND CAMERON OWEN)
  - MAGISTER LUDI 2014
  - game, ipad, vintage school desk, chair
  - dimensions variable

**ANAISA FRANCO**

- FRUSTRATION 2012
  - sensitive sculpture
  - 110 x 70 x 25 cm

**PARANOIA 2010**

- reactive sculpture
  - 15 x 11 x 20 cm

**EMANATING HAPPINESS 2014**

- interactive sculpture, wood, LED neon
  - 15 x 100 x 100 cm

**SVENJA KRATZ**

- THE CONTAMINATION OF ALICE: INSTANC #9 2014
  - plasters, glass, steel, NEN, diffused LED lighting, Raspberry Pi micro-computer, Agar agar, nutrients, Saos cells, DNA, perspex, sand, mini projector, video, sound
  - 153 x 103 x 75 cm

**MICHAELA GLEAVE**

- MODEL FOR THE END OF THE UNIVERSE 1: CIRCULAR MOTION/BIG CRUNCH 2013

**MODEL FOR THE END OF THE UNIVERSE 2: BIG FREEZE/NEAT DEATH 2013**

**MODEL FOR THE END OF THE UNIVERSE 3: MULTIVERSE/FALSE VACUUM 2013**

**MODEL FOR THE END OF THE UNIVERSE 4: SINGULARITY/BIG RIP 2013**

- All works are ever-changing score. Lambda print on photographic rag paper, 29.7 x 42 cm (paper), Edition 2/4.

**KORINSKY**

- RL2000 2014
  - sound and mixed media installation
  - dimensions variable

**KORINSKY**

- A work has been developed during a residency with Experimenta as part of the EMARU AUS CDN Move On Exchange (European Media Artists in Residence Exchange with Australia and Canada). This program is supported by the Culture 2013 Programme of the European Commission and the Gastei Institute. Hosted by RMIT School of Arts, International Arts in Residence Program.

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**LESA SHELTON**

- MAPPING AUSTRALIAN MEDIA ART 2014
  - 16
  - performance, desk, chair, archive cards, rubber stamps, stainless steel archive boxes, custom built plinth
  - 90 x 236 x 38 cm

**GARRY STEWART WITH AUSTRALIAN DANCE THEATRE**

- COLLISION COURSE 2011
  - video installation
  - 33 mins

**SKLERR LAB**

- teamlab

**LO SALTI ANONYME**

- SKOR CODEX 2012
  - book, prints
  - 21.6 x 27.9 cm
  - prints: 84.3 x 119.0 cm

**STUART MACARLANE AND DARRIN VERNAGEN WITH TOBY BRODEL**

- A SERIES OF SMALL WIRE OBJECTS. MANY OF THEM UNINTERESTING.
  - OBJECT 2 2014
  - dimensions variable (2 mins)
  - sound: light, code, plinth, black box curtains, AVE (Audiovisual Experimental Laboratory-RMIT).

**KHALED SABSABI**

- 70,000 VEILS 2014
  - 100 channel digital video, 100 LCD monitors, 3D glasses, sound
  - dimensions variable

- 70,000 Veils is supported by the Australia Council for the Arts.

**LEISA SHELTON**

- MAPPING AUSTRALIAN MEDIA ART 2014
  - 16

**RECORDS 2013**

- reel to reel tape decks, pedestals, sound
  - 410 x 70 cm each side

**TELEVISIONS: EMMA RAMSAY AND ALEX WHITE**

- TELEVISIONS AFTERLIFE 2014
  - digitally archived analogue television broadcast, remote control, table dimensions: variable and expanding duration until the end of time
  - Table interface developed by Samuel Bruce.

**MASHA TUPITSYN**

- LOVE SOUNDS 2014
  - digital/video, sound
  - 4:07:27

**EI WADA**

- TONI ORI ORI NASU: FALLING RECORDS 2013
  - reel to reel tape decks, pedestals, sound
  - 410 x 70 cm each side

**RAYMOND ZADA**

- ACKNOWLEDGED 2014
  - plinth, parapet, soil, culture, digital animation
  - 41 x 170 x 70 cm

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ACCOUNTING INFAMOUS EXPERTS

EXPERIMENTA STAFF
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Executive Director: Amelia Bartak
Program Manager: Elise Routledge
Marketing and Development Manager: Bettina Garnier
Administration Coordinator: Angela Barnett
Registrar/Tour Manager: Lynn Mowson
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EXPERIMENTA BOARD OF MANAGEMENT
Vito Giudice, President
Ian de Gruchy, Vice President
Sarah Masters, Treasurer
Emma Parker, Secretary/Public Officer
Brodie Woodland
Duncan Collins

EXHIBITION PRODUCTION TEAM
Installation Team:
Dave Nelson & Simone Tops
Volunteers & Interns:
Lucinda Barnett, Christopher Jones, Aymeric Perret, Amy Prcevich, Vera Schomers MacAlpine

DONORS 2013-2014
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TOUR PARTNERS
Arts Mildura: Mildura Wentworth Arts Festival, Mildura, Vic.
The Lockup Cultural Centre, Newcastle, NSW
The Block, Creative Industries Precinct, Queensland University of Technology, Brisbane
Cairns Regional Gallery, Cairns, Qld
Warrnambool Art Gallery, Warrnambool, Vic
Albury Library Museum, Albury, NSW

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Hidden in the gaps and cracks of the city there are hundreds of unique Melbourne experiences to enjoy that you never knew existed. Sip an espresso in between buying a bouquet at Flower Temple or share cocktails with friends between skyline views at Loop Roof. Discover more inspiring and unexpected Melbourne moments around every corner at melbourne.vic.gov.au/whatson

**FLOWER TEMPLE**

**LOOP ROOF**

Please drink responsibly.
RMIT Gallery

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