



**EXPERIMENTA**

**SPEAK  
TO ME**

**5TH INTERNATIONAL  
BIENNIAL OF MEDIA ART**



First published on the occasion of the  
5th International Biennial of Media Art  
*Experimenta Speak To Me*  
14 September – 17 November 2012

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NATIONAL LIBRARY OF AUSTRALIA  
CATALOGUING-IN-PUBLICATION DATA:

Author: Experimenta Media Arts  
Title: Experimenta Speak To Me  
ISBN: 978-0-9581597-7-7  
Subjects: Experimenta Media Art  
(Melbourne, VIC) – Exhibitions. Media (Art) –  
Exhibitions. Technology in art – Exhibitions.  
Communication – Exhibitions. Art,  
Contemporary – 21st century – Exhibitions.  
Art, Media – 21st Century – Exhibitions.  
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Catalogue Design: Hayman Design  
Printer: Imago

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**FORE-  
WORD  
JEN  
MIZUIK**

For the past 25 years, Experimenta has fostered innovation in screen culture, media art and technology by providing a creative context for its presentation, promotion and production. *Experimenta Speak to Me* is our 5th International Biennial of Media Art and sees us focusing on our strengths as an organisation; commissioning new work and fostering strong partnerships. This exhibition presents thirty-two artworks, eighteen of which are being premiered to Australian audiences and six of which are brand new artworks commissioned specifically for this Biennial. Our new key presenter – RMIT Gallery – is hosting our Biennial. We also have significant projects presented at ACMI; City Village; Federation Square; NGV; RMIT Project Space; SIGNAL; Sofitel Melbourne on Collins; West Space; The Wheeler Centre: Books, Writing, Ideas; Faculty Gallery, Monash University as well as public works in the Melbourne CBD and a range of supporting education and public projects. Following our Melbourne exhibition season, *Experimenta Speak to Me* embarks on a two-year national tour across Australia.

The exhibition is an invitation to consider what it means, at this time, to be together. Our ability to communicate with each other anywhere, all of the time – ultimate interconnectivity – has been with us for some time. We have seen previously impermeable boundaries become redundant to an extent that relationships can now exist in a parallel universe, a second life. As this capacity for connectedness becomes more integrated into our lives, it affects our daily actions and the way we engage with the physicality of place. In a rapidly changing technological field, how do we now consider these new relationships to the world, technology and each other? What does this connectedness offer us?

We hope visitors and participants will be inspired to investigate this question as they enjoy the work in the Biennial.

A thank you to our curator Abigail Moncrieff and the wonderful Experimenta staff, who, although times are tough and budgets are tight, have managed to bring this Biennial to life. It also must be said that Experimenta could not do what it does without the support of our Federal, State and Local Government Partners. To the Trusts and Foundations and our Private Patrons who show us such passionate and encouraging support, and to our Project and Venue Partners who share our vision and commitment to our art form – a very big thank you.

And lastly, we thank the artists for their creativity, energy and ideas and for being part of our 5th International Biennial of Media Art, *Experimenta Speak to Me*.

“ARTISTS OFTEN BEGIN AT THE PLACE WHERE LANGUAGE IS MOST LIMITED, IDENTIFYING ITS GAPS AND USING THE TECHNOLOGICAL VERNACULAR OF OUR TIME TO UNPACK AND INVESTIGATE SYSTEMS OF LANGUAGE AND CULTURAL MEANING.”

What do we seek in connectedness? As our lives have become more culturally diverse and interconnected, it is timely to reconsider our relationships to the world, to technology and to each other. No longer constrained by locality, participation in online culture and social media offers us the ability to connect with each other, anywhere, all of the time. Vast numbers of people across the world are connected by a dizzying array of devices and social media platforms<sup>1</sup> and the ability of the Internet to form new, online communities<sup>2</sup> is undeniably powerful. Recent data, however, suggests a more complex story, with statistics showing an increased use of Facebook is coupled with an upswing in loneliness.<sup>3</sup> So at a time when we are more networked than ever before, it is claimed that loneliness and isolation are increasing. This paradox is part of a zeitgeist of sorts; as Canadian political philosopher and social theorist Brian Massumi observed in the catalogue for the 2012 Biennale of Sydney – why do we feel a thirst for relation when we have an excess of it?... What would the characteristics of that relation be?<sup>4</sup>

Massumi goes on to say that: “There is an activity of coming into relation that has to be tended to, and that activity is the relation – relation is a coming to go together, not a being together already.”<sup>5</sup> Artists’ thinking about ways to communicate and connect with audiences has led some to undertake collaborative works and introduce exchange and participation in their works. Nicolas Bourriaud is one of the key thinkers around the introduction of the social space into the gallery. He writes that relational art encompasses “... a set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context, rather than an independent and private space”.<sup>6</sup> By shifting the focus from the art object to the viewer and the relations between people, artists bring the role of the art object itself into question. This shift also interrupts the notion of the singular author, with artists finding ways to communicate with audiences that are participatory, collaborative and interactive. This has been in tandem with radical developments in communications technology; a social media landscape is now in play where content, opinion and information merge.<sup>7</sup> Everyone is now a potential author and a new generation of artists and audiences are informed by online culture and its shared creativity, multiplicity of meanings and pluralism.

Presented across a number of venues in the Melbourne CBD before touring nationally, *Experimenta Speak to Me* 5th International Biennial of Media Art has a fluid structure, with multiple entry points to the artworks. The exhibition brings together works that offer multiple perspectives as to how we form connections with others and how we negotiate intimacy in our lives. The

exhibition features significant Australian and international artists, and has a focus on the Asia Pacific region.

Much is made of networked culture, and its contingency – attendant to this is the power of the digital interface’s role in shaping language and thought.<sup>8</sup> Artists often begin at the place where language is most limited, identifying its gaps and using the technological vernacular of our time, to unpack and investigate systems of language and cultural meaning. Language and its codes are markers of place and a moment in time.

Brisbane-based artist Grant Stevens uses video to interrogate the methodologies and structures of language. By manipulating and distorting these systems and tropes such as clichés, or visual conventions, he shows how easily these structures can be altered and how unstable meaning can become as a result. *If Things Were Different* (2009) depicts a couple in the midst of a break up. Visually referencing daytime television soap conventions in the visual language of the scene, the artist has manipulated the couple’s dialogue through the editing process, playing with timing and synch until, at times, they appear to be mouthing each others words. The emptiness of their discussion is highlighted by its dislocation in time; the couple appears to be saying nothing and their words become a disembodied abstraction. The depicted scene is nevertheless painful to watch. As Stevens says: “It’s always this fine line between sentiment and formula, where clichés and conventions both enable and haunt heartfelt (if still self-conscious) expressions.”<sup>9</sup>

Based in South Korea, artist collaborators YOUNG-HAE CHANG HEAVY INDUSTRIES similarly work with language and its systems. *YOUNG-HAE AND MARC ARE IN A TOWN FOR A FEW DAYS DOING SOMETHING OR OTHER, IF YOU’RE INTERESTED* is a site-specific work commissioned for *Experimenta Speak to Me*. Their stark animations usually feature a presentation that is visually stripped of all elements but the movement of black and white text across the screen. Their work displays an almost voluptuous enjoyment and immersion in language, offering witty and astute social and political commentary. Variation and inflection in their work is produced through the juxtaposition of language, the timing of the text as it moves across the screen and its relationship with the soundtrack. The narratives often move at a rapid-fire pace, almost too fast to read. This strategy creates a desire – goading us to catch the fleeting narrative – but also articulates a sense of an elusive and shifting perspective, a sensibility compounded by the artists’ use of multiple languages. Their use of the internet as a primary means of distribution provides a

direct and unmediated engagement with their audience.

Sylvie Blocher is a French artist who frequently travels the world and participates with people of different classes, ethnicities and locations to produce her artworks. Site-specific and sensitive, her work unpacks social dynamics and questions of agency around speech and expression. Her 2010 single channel video work *Ten Minutes of Freedom 2* depicts a collaboration between the artist and a group of 100 teenagers from the middle school la Pléiade in Sevrans Beaudottes, one of the poorest cities in France. The work is a vertical projection that, at 2.5 metres tall, renders the teenagers much larger than life. The artist asks the teenagers to make public the one thing they cannot speak or that they keep secret; they then appear before her camera with this self-devised sentence inscribed across their T-shirt. The work is an articulation of the terrifying power of language. Freed from the binds of society's conventions, the teenagers are provided with a temporary liberation through the artwork. French philosopher Jacques Rancière was writing about Blocher's work *Je et Nous* when he wrote these words. Here, they may act as an invocation:

"The danger is not that each of us can express ourselves, but that each of us can expose the secret usually hidden behind the social order: the secret that words, thoughts and the power to give them from actually belong to everyone. It is in this sense then, that we can say that everyone is an artist."<sup>10</sup>

A number of works in the exhibition emphasise sensory interactions with the world. Privileging everyday experience and a psycho-geographical relationship to space, Australian artist Charlie Sofo's work, *Touch (Dunedin)*, is a gesture of appreciation. Made on the occasion of a visit to New Zealand, the artist's hands and fingers occupy the centre of the screen, caressing a variety of familiar and everyday surfaces: a piece of gum marked with the imprint of an unknown person's shoe, the bark of a tree, the surface of a green leaf. Less focused on singular experience, French artists Scenocosme use touch and intimacy in a broader, interactive context. *Lights Contacts* is a bold installation in which the bodies of the audience participating

in the work are transformed. By touching one another, audience members are able to activate an array of sound and light responses in the work. Differentiation in sound and light responses are mediated by the pressure and placement of another's touch. By putting the audience in potentially awkward proximity to each other and activating the fear of being touched by a stranger, this work asks questions about physical boundaries and engagement.

Kyoto-based artists Ryoko Aoki and Zon Ito collaborate to create hand-drawn animations that reference traditional Japanese arts, such as shodo calligraphy or kimono embroidery, as well as contemporary sources like anime. Their work is typified by a seemingly never-ending stream of images that successively meld into one another, creating an evolving web of connections and transformations. Stopping short of passing the page between them as they draw, the interconnectedness of each of the images requires a deep collaboration between the two artists. Presented across a number of screens, projections and customised surfaces, including wood panels, table-tops and gallery walls, this multi-channel work opens up a multiplicity of dimensions and constitutes a kind of layering of meaning and a fluidity of experience.

Australian artist Katie Turnbull's *Modern Vanitas* also draws upon a mix of analogue and digital technologies and a concern with materiality in its physical presentation. Commissioned for *Experimenta Speak to Me*, her work is a 'remix', an interactive installation that layers old and new techniques, with a participatory sensibility that fixes it firmly in a contemporary context. The work is a revision of a pre-cinema toy, the phenakoscope, which harnessed the human eye's natural 'persistence of vision' to create an illusion of motion. Used in the 19th century as educational toys or indoctrination tools, their function in society was akin to a domestic television set, used to transmit narratives pertaining to religion, humorous events and aspects of life cycles. Deconstructing the analogue mechanisms of the phenakoscope, Turnbull's work replaces persistence of vision with a digital interface, employing the progressive scan mode of a digital video camera. The viewer can move the camera across the surface of spinning images in order to see them

THE ARTIST ASKS THE TEENAGERS TO MAKE PUBLIC THE ONE THING THEY CANNOT SPEAK OR THAT THEY KEEP SECRET; THEY THEN APPEAR BEFORE HER CAMERA WITH THIS SELF-DEvised SENTENCE INSCRIBED ACROSS THEIR T-SHIRT. THE WORK IS AN ARTICULATION OF THE TERRIFYING POWER OF LANGUAGE. FREED FROM THE BINDS OF SOCIETY'S CONVENTIONS, THE TEENAGERS ARE PROVIDED WITH A TEMPORARY LIBERATION THROUGH THE ARTWORK.

animated on a screen above. By introducing a digital interface to the piece, Turnbull is able to develop the mode of engagement and involve the viewer in the experience of constructing the work.

Australian artist Wade Marynowsky builds upon his previous work in performative robotics to create *The Acconci Robot*, commissioned for *Experimenta Speak to Me*. Firmly located in art history, the work draws its inspiration from Vito Acconci's *Following Piece* of 1969 and is constructed in the form of a packing crate, an everyday object that is makeshift and volatile. *The Acconci Robot* follows an unsuspecting audience member only once their back is turned and is a cheeky and subversive reworking of interactivity and participation. It is an interesting counterpoint to another robotic work in the exhibition. Japanese artist Hiroshi Ishiguro's *Telenoid* is an empathetic device that crosses the boundaries of science, robotics, design and telecommunications. Ostensibly a telephone that operates through Skype mechanisms, *Telenoid* offers a substitute to physical intimacy; the robot nods and hugs, mimicking human movement. Designed as a therapeutic device for the elderly, it also proposes a way of bridging the gap for those separated by distance.

User-generated content, such as that found on YouTube, is something that we can all participate in; creating a new online community, we are drawn together by our ability to upload our own private videos or comment on those of others. Artists' use of the Internet, including user-generated content, enables them to draw upon a growing archive of contingent material and also provides them with access to a kind of collective consciousness due to the Internet's high levels of participation.

US-based artist Natalie Bookchin presents a dazzling work, *Mass Ornament*, which amasses YouTube clips of people dancing alone in their homes. The artist has edited these solo clips to form an ensemble dance sequence, set to a soundtrack drawn from two 1935 films, Busby Berkeley's *Gold Diggers* and Leni Riefenstahl's *Triumph of the Will*. By creating an ensemble out of performers who are separated by time and geography, the work is both a portrait of isolation and of connectivity.

Belgian artist Johan Grimonprez also uses existing footage to make profound work about social or historical events. His now iconic *dial H-I-S-T-O-R-Y* was made for Documenta X in 1997, and featured a video mash-up of archival images of hijacking and terrorism, overlaid with text from American author Don DeLillo. *I may have forever lost my umbrella* (2011) references this earlier work but, some fifteen years later, utilises different devices, with a whole new world of content coming into play. Filmed by the artist on his iPhone from YouTube, the work is composed of selected imagery from the March 2011 earthquake and tsunami in Japan, imagery that dominated the Internet at the time of its making. Like *dial H-I-S-T-O-R-Y*, this work employs a literary voice-over to construct a narrative: *The Book of Disquiet* by Portuguese writer and poet Fernando Pessoa. Pessoa had a number of invented identities and was fascinated by the idea of heteronyms, a literary term that extends beyond the idea of a pseudonym to encompass invented personalities with detailed biographies and interweaving histories. Grimonprez's use of YouTube footage equates the concept of heteronyms with the world of the Internet, where endless invented and interweaving histories and narratives abound. Looking at these works together is an opportunity to reflect on Grimonprez's practice as an artist over time. His use of the digital vernacular over the fifteen years between the making of these works is an interesting measure of the way in which history is embedded in technology and the way in which technology can mark our place in history.

*Experimenta Speak to Me* features artists' whose approach to materials is often tactile and embodied and who utilise language and text as a medium in their artwork. Deploying artistic strategies such as collaboration and participation, *Experimenta Speak to Me* is a presentation of artworks that emphasise individual experience and our engagement with culture, history and ultimately, with each other. In the context of the open exchange and the multiple communication platforms that characterise globalised, networked culture, *Experimenta Speak to Me* opens up dialogues and is an invitation to consider the ways in which we negotiate intimacy in our lives, and how we choose to be together.

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1. According to Andreas Kaplan and Michael Haenlein there are six types of social media: collaborative projects (e.g. Wikipedia), blogs and microblogs (e.g. Twitter), content communities (e.g. YouTube), social networking sites (e.g. Facebook), virtual game worlds (e.g. World of Warcraft), and virtual social worlds (e.g. Second Life). Technologies include: blogs, picture-sharing, vlogs, wall-postings, email, instant messaging, music-sharing, crowdsourcing and voice over IP, to name a few. Social media network websites include sites like Facebook, Twitter, Bebo and MySpace.
  2. Roy Ascott and Edward A. Shanken (ed.), *Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness*, University of California Press, Berkeley, CA, 2003.
  3. Stephen Marche, 'Is Facebook Making Us Lonely?', *The Atlantic Magazine*, May 2012, [www.theatlantic.com/magazine/archive/2012/05/is-facebook-making-us-lonely/8930/](http://www.theatlantic.com/magazine/archive/2012/05/is-facebook-making-us-lonely/8930/)
  4. Catherine de Zegher and Gerald McMaster (eds.) 'A Conversation: Michael Hardt, Craigie Horsfield, Erin Manning, Brian Massumi and Andrew Murphie,' in *18th Biennale of Sydney: all our relations, 2012*. First edition, published by the Biennale of Sydney, p. 53.
  5. Catherine de Zegher and Gerald McMaster (eds.) 'A Conversation: Michael Hardt, Craigie Horsfield, Erin Manning, Brian Massumi and Andrew Murphie,' in *18th Biennale of Sydney: all our relations, 2012*. First edition, published by the Biennale of Sydney, p. 54.
  6. Nicolas Bourriaud, *Relational Aesthetics*, Les presses du reel, Dijon, 2002, p.113.
  7. Lev Manovich, 'Art after Web 2.0', in *The Art of Participation, 1950 to Now*, San Francisco Museum of Modern Art, San Francisco, 2008, p.74.
  8. Roy Ascott and Edward A. Shanken (ed.), *Telematic Embrace: Visionary Theories of Art, Technology, and Consciousness*, University of California Press, Berkeley, CA, 2003.
  9. Nick Garner, 'Grant Stevens interview (with Nick Garner)', in *Das Superpaper 4*, March 2009 : vol. 10.
  10. Jacques Rancière, 'The Common Place', in *Sylvie Blocher: What Is Missing*, Museum of Contemporary Art, Sydney, 2010, p.33.



Film, literature and the visual arts are all practices that are informed by narrative. Life and the everyday are also filled with narratives that are influenced by our upbringings – from the behavioural (“cover your mouth when you yawn”) to the formalities of written language (“I before E except after C”). Of course, the word we commonly use for this conditioning of our lives through narrative – “culture” – is the same word we use to describe the aforementioned art practices. Cultural theory constantly refers to narrative as an important trope in a philosophical understanding of society. We mirror – or mediate – ourselves in these narratives, imagining ourselves in the eyes of the world. This program looks at some of the narratives that inform our everyday, and their relationship to the self and others, as part of the dialogues of *Experimenta Speak to Me*, our 5th International Biennial of Media Art.

With his work *In Meditation on Violence Rotoscope*, artist Tristan Jalleh reworks footage found on YouTube from Maya Deren’s 1948 experimental film *Meditation on Violence*. The original film features a performer practising the ancient Chinese martial arts of the Wu-Tang. Nowadays, the language and iconography of the Wu-Tang Clan is best known in popular culture through the American hip-hop group of the same name, who frequently appropriate Shaolin and Wu-Tang martial

arts references in their music. Jalleh uses the animation technique of rotoscoping to trace the movements of the performer’s hands, and we are left with a trail of abstracted forms gliding across the screen. By undertaking a formal deconstruction of his source material in this way, Jalleh alters and explores the initial investigation by Deren into the physical language of the performer, and with it the original film’s meaning and narrative. Like game of wordplay through rearranging letters, Jalleh plays with the visual language of Deren’s work, considering its historical context. Jalleh’s computer-generated representation of the moving hands as a seemingly unbroken, infinite construction is analogous to the performer’s attempts at achieving perfection through martial arts.

Reflecting this exploration of self is another performative portrait, *Pretend* by Dominic Redfern, which talks directly to the language of video art making. This work is a self-portrait of the artist, seen through a mirror that is gradually shattered by the artist live on camera, and then pieced back together again. The video features the artist candidly, but self-consciously, singing The Platters song *The Great Pretender*, while he breaks the mirror through which he stares at himself. There is, in *Pretend*, a multiplicity of mediation through which we view an interpretation of the artist: that of the camera (the recorded image), the screen, the mirror (which becomes a fragmented

abstract representation) and the artist’s performance as a mediated identity. The work is a near-literal presentation of the notion of ‘media as mirror’, and is concerned with how our reading of video art is affected by video’s history in interpreting and revising selfhood.

*The Popular Front* by Soda\_Jerk re-edits Bob Dylan’s influential 1965 music film clip for *Subterranean Homesick Blues*. In the original clip, Dylan famously held up cue cards featuring key words from his lyrics in time with the song. The clip has had a significant pop cultural impact and has been appropriated numerous times in satire as well as art. In Soda\_Jerk’s witty reworking, the artists highlight the people-driven popular movement and language of the Internet by substituting Dylan’s lyrics with Internet memes and lexicon. Soda\_Jerk’s piece is a demonstration of mediated togetherness, investigating how narrative and language spread in the development of popular movements. It is poignant, in a time where the Internet is heralded as a progenitor of social change, to observe an historical thread to the visual language of popular movements.

For Eugenia Lim’s *Nest* the artist engaged butoh dancer Yumi Umiumare to enact the myth of *Amaterasu*, the Japanese sun goddess, as a metaphor for hikikomori, or ‘shut in’ syndrome. Hikikomori is a phenomenon where individuals live extremely reclusive, socially withdrawn

lives, often needing to be cared for by others to provide basic needs. Hikikomori are known to spend hours playing video games and consuming popular cultural media such as anime. The work draws together numerous Japanese cultural signifiers and narratives, highlighting how they inform one another as part of a larger cultural whole. *Nest* is a demonstration of popular mythology and its intersection with contemporary life, as well as an examination of how the generational communication of literary and mythological genres continues to inform narrative in our everyday lives. Another Japanese cultural phenomenon often linked to the hikikomori is *otaku*, which denotes individuals with obsessive interests, particularly anime and video games. For otaku these cultural interests offer a way into an understanding of our world – passed on through the narratives of others. So, while there is certainly solitude in the life of the hikikomori, we might consider the over-simplicity in relying on physical proximity to understand the idea of ‘togetherness’. The narrative lives of others are constantly invited into our own, and are consumed by us, in our adoption and further development of our worldviews.<sup>1</sup>

In *The foreignness of language*, Nina Ross uses performance to examine language, communication and the process of cultural conditioning. The artist, whose first language is English, reads out Norwegian

words that are written on small pieces of paper. With each word, an off-camera voice instructs her in the correct pronunciation. Ross then places each scrap of paper into her mouth, making it increasingly difficult for her to read each, slightly more complicated, word. By addressing the physical, mental and cultural inhibitions of learning a second language, Ross’s work unravels the cultured narratives of language we bear.

The artists featured in this video program reveal how the sharing of narrative – be it stories, worldviews or tropes – informs a shared sense of selfhood. They also highlight the way in which the complexity of language informs our many selves: whether that is our view of ourselves in our own eyes; the self reflected back at us in the eyes of others; or the varied personas we might adopt and mould according to circumstance. Our understanding of ourselves is, ironically, tied to the narrative constructions of others. It is here, through our cultured experience, that we see our inescapable togetherness with others.

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1. Hiroki Azuma, *Otaku: Japan’s database animals*, trans. Jonathan E. Abel and Shion Kono, Minneapolis: University of Minnesota Press, 2009, p. 31.

**NARRATIVE  
THREADS**  
**JARED  
DAVIS**



# EXPERIMENTA SPEAK TO ME COMMISSIONED ARTIST INTERVIEWS

## JESS MACNEIL

**Q: Will you tell us a little about the process of shooting the work?**

Because this work was filmed in a public space and involved the use of a fair amount of equipment, there was an extensive period of planning as well as preparation and negotiation leading up to the shoot. The City of Paris administer the ice-rink site and their generous support of the project was critical, as was the willingness of the skaters involved to be filmed. I visited Paris several times in the months prior to the shoot in order to coordinate. We built a 3D model of the rink and pre-visualised different equipment set-ups so that we could eventually find something simple and affordable enough to pull off, safe and unobtrusive enough to suit the site, which would do the job we needed. We ended up using Sony NEX FS100 cameras elevated on customised heavy-duty lighting rigs.

When we finally made it over to Paris there was a crew of seven in total. Myself, three cameramen, two assistants and a translator, most of whom travelled over from London to Paris on the Eurostar, with a couple based in Paris. Dan Kripac (my husband and primary assistant for the whole production) and I drove the half tonne of gear I had hired from our flat in London to the apartment I rented for the week in Central Paris. We had to weigh everything (including ourselves) before we packed it and check against the maximum load weight of our car to make sure we wouldn't bust an axle or anything like that, which got pretty down to the wire. But other than a raised eyebrow and an extra search by customs on the ferry crossing each way, everything went smoothly.

We filmed three nights out of the five that the full crew was there, and during the days prepared for the evenings' shoots and reviewed the footage, as well as any troubleshooting and tweaks to the next night's plans. The people who ran the ice-rink were very welcoming and helped facilitate our filming each evening. Each shoot took a day's preparation in the flat before heading out, then three and a half hours of onsite set-up, followed by an hour of filming before a hurried half hour of packing up before driving home and unpacking, carrying the gear back up the three flights of stairs to the apartment and tucking in to a delicious late dinner and unwind. It was very cold, and the temperature got colder day-by-day – from minus 2 degrees Celsius down to minus 7 (which makes pressing the buttons on pieces of equipment a numb fingered challenge), but my team were excellent and we got what we needed. We also had a really, really fun time doing it.

**Q: You utilise a poetic strategy of absence and presence in your work—will you speak to us about this?**

In this work I've removed people from the image, but kept visible the traces of their being; their effect on the surface of the ice, their shadows, and the outline of the figures of the skaters as they pass between the rest of the scene and the camera... The spaces and ideas opened up by the players' removal bring possibilities for interpretation. The visual image itself is abstracted by the removal of the figures; something familiar presented as unfamiliar. Compared to what a 'complete' picture would suggest; it invites alternate modes of contemplation and different aspects of the image become visible.

These interrelated displacements of ice, light and image reveal the person's presence as well as their now emphasised absence – they act as evidence both of this particular person's being, and of their being gone. A continual oscillation between perceiving absence and perceiving presence comes into play.

Like the idea of 'nothing', it's not possible to definitively separate absence from presence. Once something is removed, something else becomes present to take its place – in this case the area where the figures were contains the ground: the ice, lines, and shapes. At the same time we understand that when something has so obviously been 'removed' or is known to be 'missing', it remains present as an idea. This idea is a completely different order of thing than the person or object that is gone, but has a presence nonetheless.

The patterns of convergence of the shadows with one another, and the shapes of the spaces left between them now stand out, creating rhythms of appearance and disappearance, visibility and invisibility. These patterns articulate the dynamics and nuances of the relationships between and amongst the skaters and the space they move within. Alongside this study of the subtle interactions and repercussions human presence brings, the shadows and traces imply a ghostly sense of how temporary our passing is, with implications of mortality and loss.

In memory, and over time, the weightings of presence and absence evolve. Some occurrences return to us again and again, while others are lost. Memories are regained, or become changed. With the medium of video the moment of the real-time occurrence filmed is returned to us again and again, but can never be presented as it was. Instead it is always a representation, echoing repetition, recollection, and loss, presenting a moment and place now absent.

## YOUNG-HAE CHANG HEAVY INDUSTRIES

**Q: You have been in Melbourne for four days now and will be staying for another ten. What do you anticipate might happen here?**

We like Aragon's formulation, L'aventure est au coin de la rue [Adventure is just up the street].

**Q: Your work utilises text – could you talk about your interest in using this?**

One perk is that explaining our work, as in an interview, becomes superfluous.

**Q: You present your work in a number of languages – why does it interest you to do this?**

For two reasons. One, because more people can read it. Two, because we're invited by art institutions around the world to make work in the local language, which we enjoy doing.

**Q: Is there any connection between your use of languages and your usage of the internet to distribute your work?**

Yes. We assume we're embracing not the default language (English) but the true ethos of the World Wide Web.

**Q: Why did you choose to be digital artists, what did this offer you?**

Compared to other kinds of artists, we hope we're being more cost effective and leaving a smaller carbon footprint: studio in a laptop, storage space calculated not in square feet or meters but in pocket sizes and gigabytes, and, artworks not crated, insured, and transported halfway around the world but up- and downloaded. We also hope that, relatively speaking, we're doing things the easy way – which, as you may recall, is what the digital lifestyle is all about.

## WADE MARYNOWSKY

**Q: Will you briefly describe *The Acconci Robot*?**

*The Acconci Robot* links to my research into European notions of the uncanny – whether an apparently animate being is really alive – or conversely, whether a lifeless object might be in fact animate. An example of this would be the impression that waxwork figures, ingeniously constructed dolls and automata create when we look at them.

The Japanese word 'karakuri' means a mechanical device to tease, trick, or take a person by surprise. The word implies a hidden magic, or an element of mystery; an aspect I was keen to bring to *The Acconci Robot* project.

**Q: How did the form of the robot develop over time?**

During the development process of the work, the look of the object has changed. It began as an ornate cupboard, became an ordinary household cabinet and from there, I found the final form of the work – a shipping crate. Essentially I wanted it to be discrete and made from everyday materials to the point of being makeshift.

I wanted it to be something that Vito Acconci may have found lying around in the street, a discarded or ignored object.

**Q: What is it like working with a number of other people to produce your works? Do you consider them collaborators?**

I call my collaborators 'the wizards'; electrical engineering genius Aras Vaichas and 19 year-old programmer Dougall Johnson have both gone beyond the call of duty to make my nightmarish dreams become reality

**Q: How is *The Acconci Robot* a departure from your previous robotic artworks?**

In previous robotic works we reached a stage of development in which a reactive autonomous system was created, it could be argued that because the robots 'avoided' humans and other objects, they were interacting with their environment. This is the basis of 'subsumption architecture', coined by Rodney Brooks in 1986.

*The Acconci Robot* takes my research a step forward by allowing the robot to 'see' through a Kinect camera.

## KATIE TURNBULL

**Q: Will you tell us a little about the process of making the work?**

There have been two parts to the process of making this work, the conceptual elements, including image making and animating, and then the fabrication of the installation. The process of creating the images was inspired by the Victorian era 'peep show', as well as the traditional animation technique of layering glass under camera, animating different elements on each layer. I've created animations using this process before and found myself more interested in the process than the final product. I wanted to share this process and the experience of seeing images come to life using the form of a phenakoscope combined with the layered images. I tested out each image by printing out the layers and mounting them in slide cases, the idea was to slice an object into cross sections and re-layer it creating a whole. When viewed from different angles, the object warps and de-aligns. From there I animated the sequences and did many test prints on layers of acetate before finalising the animations. As an animator, the fabrication has been quite challenging, as I'm using materials and processes that are unfamiliar to me and not necessarily built for the purpose I'm using them for, so, this has been a bit of a learning curve.

**Q: How have you benefited from the commissioning process?**

The commission has allowed me to realise a larger scale work. Experimenta acted as facilitator, funder and technical supporter, which in turn allowed me time to experiment with ideas and make a more ambitious work. I've used new mediums and methods of fabrication allowing me to further explore my interest in the physical manifestation of animation.

## CHRISTOPHER FULHAM

**Q: We know you spent hours filming people and public spaces for this artwork – what surprises you most about the people you see?**

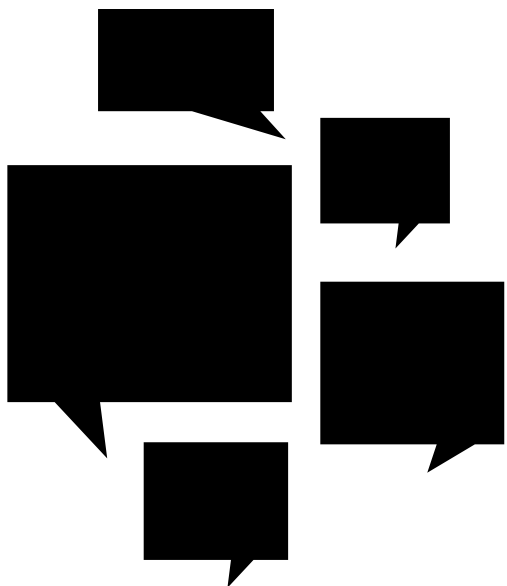
We are a weird and astonishing species, and I am always surprised by the beauty and melancholia of the everyday and commonplace. I am fascinated by the way most of us move through public spaces with scant regard or awareness of the places we inhabit or the people we share them with. Seeing what I have captured on camera enables me to see beyond the moment itself, expanding the original meaning in new ways. Sometimes it seems I can only truly see what's out in the world through capture and playback.

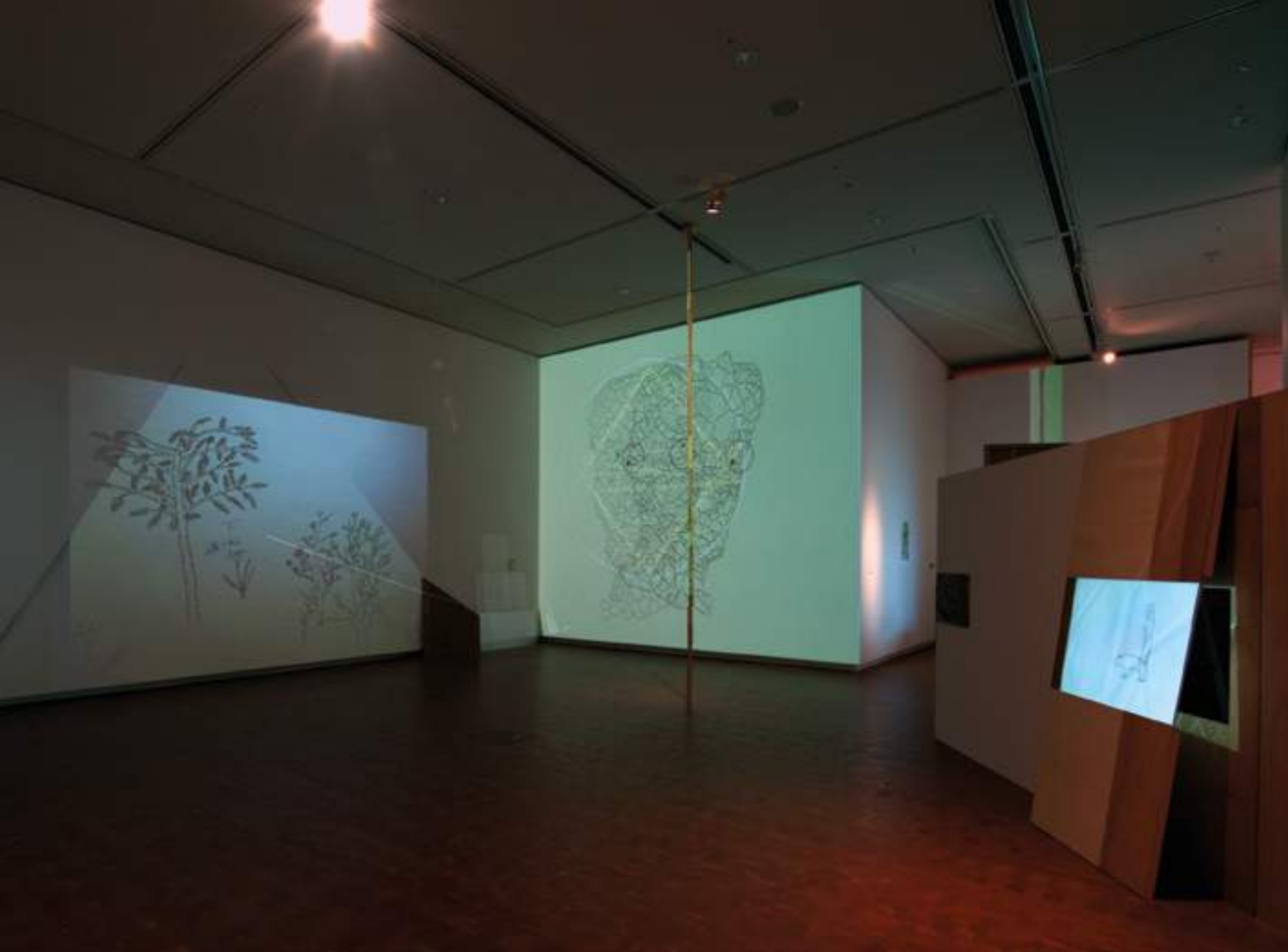
**Q: What fascinates you most about technology?**

The burgeoning democratisation of technology is extraordinary and I am fascinated by the possibilities this offers and how technology opens up new directions and aesthetics. I am particularly interested in how technology influences those using it shaping the work we make through its use. *Milieu* was filmed on a RED 4K digital cinema system that was not even plausible five years ago. This is the highest resolution and longest duration work I have yet been able to produce.

**Q: Will you tell us a bit about the process of creating *Milieu*?**

*Milieu* exists following months of location research, filming tests, and the design and customisation of my camera system. Culminating in a month-long capture process during which I filmed in morning and evening shifts and moved closer and closer each day to the final shot. As is often the case for me, the final shot was captured on the very last day of shooting.





## RYOKO AOKI AND ZON ITO

*THE STATE ONE REACHES BY AGE OF 9,  
AND THE SUNSHINE OF THOSE DAYS 2011*

Ryoko Aoki and Zon Ito's collaborative animation and installation practice is an analogy for early childhood development.

Humans use more than 400 bodily muscles in order to stand up. Kiyoshi Oka, a Japanese mathematician, describes this unity between the many elements within our bodies as a natural representation of the number 1. It is said that after birth we strive towards this sense of unity; as we grow we then begin to acknowledge time and space, identify our sense of self amongst others, and make ourselves human as we leave behind the more animalistic behaviours of our early years. Until the age of 9, we are at our most uninhibited in expressing our thoughts and imaginations.

The way a series of drawings becomes animated and begins to move is very similar to how humans learn to stand up and begin walking. Drawings also grow and develop, reaching a certain stage of maturity over time.

We are reminded, in the aftermath of the 2011 tsunami and earthquake in Japan, to reflect upon elements of our natural lives that have been disregarded. This work aims to reveal what we have lost from our childhood imaginations through the learned inhibitions of adulthood.

Ryoko Aoki (b. 1973) received a Master of Arts from Kyoto City University of Arts in 1999. She has exhibited extensively internationally, including at the Hammer Museum at UCLA, Los Angeles, in 2008; the Museum of Contemporary Art Tokyo; Museu de Arte Moderna de São Paulo, Brazil; the Watari Museum of Contemporary Art, Tokyo; and at 'documenta 12', Kassel, Germany.

Zon Ito (b. 1971) graduated from Kyoto City University of Arts with a Bachelor of Arts (Conceptual and Media Art) in 1996. He has exhibited work at such institutions as Museum of Contemporary Art Taipei; the Toyota Municipal Museum of Art, Aichi; and the Watari Museum of Contemporary Art, Tokyo. Ito's work is included in such public collections as the Museum of Contemporary Art, Tokyo; The National Museum of Art, Osaka; and the Walker Art Center, Minneapolis. As an artist collaboration, Ryoko Aoki and Zon Ito have exhibited at the Taka Ishii Gallery, Kyoto and The National Museum of Art, Osaka.

## SYLVIE BLOCHER

### 10 MINUTES OF FREEDOM 2 2010

Sylvie Blocher's *Living Pictures* series, which began in 1996, reflects on diverse themes such as identity, migration, wealth, poverty and gender. Engaging with diverse migrant communities living in France, Sylvie Blocher filmed *10 Minutes of Freedom 2* with 100 teenagers from the middle school la Pléiade in Sevran Beaudottes, one of the three poorest cities in France. The artist has invited the participants to write a sentence that is normally kept secret or unspoken. The teenagers then appear before her camera wearing this self-devised sentence inscribed across their T-shirts. Temporarily free from the binds of their community and convention, this act is a liberated moment of self-expression. The statements by these teenagers loom large in the exhibition space as a 2.5-metre-high vertical projection.

Born in France, Sylvie Blocher is based in Saint-Denis, just outside Paris. In 1991, following on from her manifesto *Disappointed*, the bride got herself dressed again, Blocher conceived of the term *Je Nous Sommes (I We Are)* and the idea of *ULA (Universal Local Art)*. These concepts are made manifest in her continuing video series *Living Pictures*. In 1997 she and architect and urban planner François Daune founded the collaborative art and social action group Campement Urbain, which received a 2002 Evens Foundation International Prize for Art Community Collaboration. She is represented in international collections such as the San Francisco Museum of Modern Art, MUDAM Luxembourg and Centre Georges Pompidou, Paris. Blocher exhibits in museums worldwide and participates regularly in international exhibitions.

SYLVIE BLOCHER (FRANCE)  
10 MINUTES OF FREEDOM 2 (STILL) 2010  
HD VIDEO INSTALLATION, SOUND  
41'00"  
IMAGE COURTESY AND © THE ARTIST





## NATALIE BOOKCHIN

### MASS ORNAMENT 2009

*Mass Ornament* is a video installation in which hundreds of clips from YouTube of people dancing alone in their rooms are edited together to create a large dance with waves of synchronised movement. The dance recalls historical representations of synchronised mass movements of bodies in formations, from the Tiller Girls and Busby Berkley to Leni Riefenstahl.

*Mass Ornament* looks at how the YouTube dancer, alone in her room, performing a dance routine that is both extremely private and extraordinarily public, is, in its way, a perfect expression of our age. Just as rows of spectators once sat in theatres and stadiums watching rows of choreographed bodies moving in formation, today millions of viewers sit alone in front of their computers watching individual dancers unknowingly moving in formation, alone in their rooms. In the face of their disappearance in the disembodied, isolated online environment, the dancers seem to make small claims for embodiment and public-ness.

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Natalie Bookchin's videos and installations explore new forms of documentary, addressing conditions of mass connectivity and isolation and exploring the stories we are telling about ourselves and the world. Her work has been exhibited widely, including at MoMA PS1, the Whitney Museum and Creative Time, New York; the Generali Foundation, Vienna; the Centre Georges Pompidou, Paris; MOCA Los Angeles; and The Tate, London. She has received numerous grants and awards, including from Creative Capital, the Guggenheim Foundation, the Durfee Foundation, the Rockefeller Foundation, California Community Foundation, a COLA Artist Fellowship and, most recently, two awards from The Center for Cultural Innovation. In 1999–2000 Bookchin organized '←net.net.net→', an eight month series of lectures and workshops on art, activism and the Internet at CalArts, MOCA in Los Angeles, and Laboratorio Cinematek in Tijuana. She lives in Los Angeles, where she is in the faculty of the Photography & Media Program at CalArts.



FROM TOP:

NATALIE BOOKCHIN (UNITED STATES)  
MASS ORNAMENT (INSTALLATION VIEW) 2009

SINGLE-CHANNEL HD VIDEO INSTALLATION,  
 5.1 SURROUND SOUND  
 IMAGE COURTESY AND © THE ARTIST

NATALIE BOOKCHIN (UNITED STATES)  
MASS ORNAMENT (STILL) 2009

SINGLE-CHANNEL HD VIDEO INSTALLATION,  
 5.1 SURROUND SOUND  
 IMAGE COURTESY AND © THE ARTIST

## PRISCILLA BRACKS AND GAVIN SADE

### *E. MENURA SUPERBA* 2009

*e. Menura superba* is an interactive work that melds the art of taxidermy with the notion of virtual pets. It explores the complex relationship between humans and the animal world, noting where on one hand the exotic is fetishised, at the same time harm is brought upon many animal species through human exploration and 'progress'. Antique and contemporary aesthetics are fused with refined post-consumer waste materials to create a simulacrum lyrebird – one that is attracted by colourful clothing. The bird sings and changes the colour of its plumage to mimic clothing worn by people. Its intricate, clear polycarbonate plastic plumage is illuminated by 35 tri-colour LEDs. Fitted with facial recognition software and a video camera, *e. Menura superba* is able to recognise a face and study a person's clothes to create a kaleidoscope of colourful plumage.

Priscilla Bracks (b. 1973) is a visual artist working in photography, illustration, installation and media art. Gavin Sade (b. 1971) is a designer in the field of interactive computational media, with a background in music and sonology. Bracks and Sade have been collaborating as Kuuki since 2005 to make interactive, illuminated and, sometimes, kinetic sculptures. Their work explores the contemporary human experience, and human relationships with the environment, using data (real time or historical) from sources relevant to the work's subject matter, location, or community. They also use sensors and computer vision techniques to capture audience activity data to generate the aesthetic experience of an artwork.

Kuuki exhibited at the International Symposium of Electronic Art in Istanbul in 2011 and Belfast in 2009; and at 'Experimenta Play ++', Singapore, 2007. They also created the exhibition 'LUMIA: Art Light Motion' for the State Library of Queensland in 2011 and exhibited as part of 'Wonderlands: Contemporary Art from Australia', at Museum of Contemporary Art Taipei in 2012. The artist duo is currently based in Brisbane.



PRISCILLA BRACKS & GAVIN SADE (AUSTRALIA)  
*E. MENURA SUPERBA (INSTALLATION VIEW)* 2009

INTERACTIVE ILLUMINATED INSTALLATION  
PHOTO BY PRISCILLA BRACKS  
IMAGE COURTESY THE ARTISTS © PRISCILLA  
BRACKS AND THE ARTISTS

## PHILIP BROPHY

### KISSED 2008

*Kissed* is a live score to Andy Warhol's silent film series *Kiss* (1964), composed and performed by Philip Brophy. Presented in quadraphonic sound and based around a series of Brophy's recorded and processed acoustic drum recordings, *Kissed* creates a pulsating rhythmic dialogue with the film's kissing couples.

*Kissed* combines thumping with humping, accentuating the film's morbidly voyeuristic thrill and engulfing the audience in a heady swirl of lip-smacking beats. The score for *Kissed* employs a fixed ensemble palette (drums, fretless bass, electric piano, synth embellishments and occasional sampled strings) in order to chart the erogenous rise and fall of each couple's sexual performance.

Whereas cinema soundtracks usually dance around the performers as they exchange dialogue, *Kissed* sculpts dramatic arcs and shapes by 'reading into' the actors' internal states of mind. The screen clinically depicts their kiss, but it simultaneously hides all that they might be feeling both emotionally and physiologically, leaving the accompanying score to invent a passage for their interaction.

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In 2012, Philip Brophy (b. 1959) performed *Stadium* live for the Adelaide Festival and *I Am Piano* live in Tokyo and Osaka for the 'Click Clack Project'. He delivered two lectures from his *Colour Me Dead* project for the 12th Biennale of Australian Art in Adelaide; had his video *Northern Void* installed at RMIT Gallery, Melbourne; exhibited his quadraphonic interactive animation *The Body Malleable* in the Museum of Old and New Art (MONA) collection, Hobart; and exhibited his latest *Stadium* video in the 'Sexes' exhibition at Performance Space, Sydney. He published an overview of post-tsunami Japanese visuality for 'Frieze', London; an essay on Human Centipede 2 for RealTime, Sydney; and a chapter on the sound of nightclubs in cinema for the 'Oxford Handbook of Audio-Visual Aesthetics', Oxford. A monograph on his work was published by IMA, Brisbane, and he spent three months working in Paris as a recipient of the Art Gallery of NSW's Cité Internationale des Arts residency.



PHILIP BROPHY (AUSTRALIA)  
KISSED (PERFORMANCE STILL) 2008  
LIVE QUADRAPHONIC SCORE TO ANDY WARHOL'S  
KISS (1964)  
PHOTO BY JO BELL  
IMAGE COURTESY THE ARTIST AND ANNA  
SCHWARTZ GALLERY © THE ARTIST



## IAN BURNS

### ANYWHERE AND HERE 2012

An ACMI commission presented in partnership with Experimenta.

Experimenta have partnered with the Australian Centre for the Moving Image (ACMI) to present a new work from New York based, Australian artist Ian Burns. Burns' live video and sculptural installation *anywhere and here* (2012) harnesses the power of curiosity. By provoking the investigative impulse of the viewer there is scope to challenge their expectations and self-awareness. Contemporary technology has made it all too easy to devour moving images, and to move on quickly. Ian Burns' work subverts this viewing efficiency, by deconstructing and exposing viewer expectations, frustrating their desire to sit back and wait for a narrative to resolve.

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In recent years Ian Burns has held solo exhibitions in Dublin, Vienna, St. Louis, New York, Melbourne, Paris and Madrid. Group exhibitions include 'Liege Biennial' in Belgium, 2012; Anne Landa Award, Art Gallery of NSW, 2011; and 'Housebroken', Flux Factory, New York, 2010. Burns' work is included in a number of public collections, including Museum fur Moderne Kunst, Frankfurt am Main; National Gallery of Victoria, Melbourne; Museum of Contemporary Art, Sydney; Berge Collection, Spain; Chartwell Collection, Auckland; and 21C Museum, Louisville, Kentucky. Burns is a current recipient of a Queensland College of Art, Griffith University Post-Doctoral Research Fellowship.

Ian Burns is represented by Anna Schwartz Gallery, and mother's tankstation, Dublin.



### IAN BURNS (AUSTRALIA/UNITED STATES)

#### ANYWHERE AND HERE (DETAIL) 2012

COMMISSIONED BY, AND COLLECTION OF THE AUSTRALIAN CENTRE FOR THE MOVING IMAGE (ACMI). PRESENTED IN PARTNERSHIP WITH EXPERIMENTA

IMAGE COURTESY THE ARTIST AND ANNA SCHWARTZ GALLERY © THE ARTIST



## CHRISTOPHER FULHAM

*MILIEU 2012*  
*AN EXPERIMENTA COMMISSION*

Christopher Fulham is interested in perception, awareness and attention as well as how they contribute to our experience of life and time. The artist explores these ideas through his artworks and by his own engagement with the world around him. With the video camera he records and reveals a time-based perspective of life, and the captured moments themselves guide and shape the final form and structure of his artworks.

*Milieu* depicts people in an inner-city urban setting as they move through public space. Through strategies of random filming, extended duration high resolution recordings, altered time and reductionism, Fulham aims to create a moment for us to re-experience everyday urban situations from a more mindful and conscious perspective. The work asks us to reconsider our own personal connection to the physical world we share with others.

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Christopher Fulham is a Canberra-based artist working across a range of time-based media, including digital video and photography. Fulham's work is an exploration of the environment around him; transforming everyday moments into sublime and engaging works that promote a sense of reflection.

His work has been exhibited both in Australia and internationally, including *Experimenta Utopia Now*, International Biennial of Media Art, 2010-2012. In 2011 Fulham delivered commissions for the ARC Cinema at the National Film & Sound Archive and Calvary Hospital, Canberra. He has been shortlisted for the Josephine Ulrick and Win Schubert Photography Award, Gold Coast, 2011, the John Fries Memorial Prize, Sydney, 2010 and the Phoenix Art Prize, Canberra 2009. Other exhibitions include 'Selectively Revealed', Experimenta/Asialink Partnership Exhibition, Asia 2011-2012; Gradations of Light, CarriageWorks, Sydney, 2009; Urban Screens 08, Melbourne, 2008; International New Media Arts Festival Kuandu Museum of Fine Arts, Taiwan, 2007. Fulham works as a lecturer in Video and Internet Art at the Australian National University, Canberra.

CHRISTOPHER FULHAM (AUSTRALIA)  
*MILIEU (STILL) 2012*

SINGLE-CHANNEL HD VIDEO  
IMAGE COURTESY AND © THE ARTIST  
COMMISSIONED BY EXPERIMENTA



## JOHAN GRIMONPREZ

### I MAY HAVE FOREVER LOST MY UMBRELLA 2011

In the spring of 2011, during the Photomonth in Krakow, the artist collective Adam Broomberg and Oliver Chanarin invited Belgian artist Johan Grimonprez to be part of 'Alias', an exhibition that asked artists to inhabit alternate personas and then create artworks as that non-existent third person. The outcome was that none of the artists in the exhibition existed, as the fictional characters took over the creative process. Grimonprez was assigned to inhabit the renowned Portuguese writer Fernando Pessoa.

Pessoa wrote much of his oeuvre under multiple, alternative identities. Not so much pseudonyms or aliases but what he termed 'heteronyms' – invented personalities with detailed biographies and interweaving histories. Pessoa's *The Book of Disquiet* then became the departure point for Grimonprez's film project *I may have forever lost my umbrella*.

All the footage was shot on iPhone, recapturing selected details from YouTube's endless growing archive, a world where 'heteronyms' abound. Images of the earthquake and tsunami that hit Japan in March that year resonated quietly with the world of disquiet Grimonprez was envisioning. In addition, the artist imagined adding a female voice to Pessoa's many male heteronyms, whilst also wishing to stay true to the original language of *The Book of Disquiet*. So, Grimonprez invited Portuguese writer Isabel Sobral Campos to narrate the select passages.

Johan Grimonprez's award winning films include *dial H-I-S-T-O-R-Y* (1997) and *Double Take* (2009). Travelling the main festival circuit from the Berlinale to Sundance, they have garnered several Best Director awards, the 2005 ZKM International Media Award, a Spirit Award and the 2009 Black Pearl Award at the Abu Dhabi Film Festival. They have also been acquired by NBC Universal, ARTE, and BBC Channel 4.

His curatorial projects have been exhibited at museums worldwide, such as at the Hammer Museum (US), the Pinakothek der Moderne (Munich) and the MOMA (NY). His works are part of the permanent collections of major museums, including the Centre Georges Pompidou (Paris), the Kanazawa Art Museum (Japan) and Tate Modern (London).

In 2011 Hatje Cantz Verlag published a reader on his work entitled "It's a poor sort of memory that only works backwards" with contributions by Jodi Dean, Thomas Elsaesser, Tom McCarthy, Hans Ulrich Obrist and Slavoj Žižek. His distributors are Soda Pictures and Kino Lorber International.

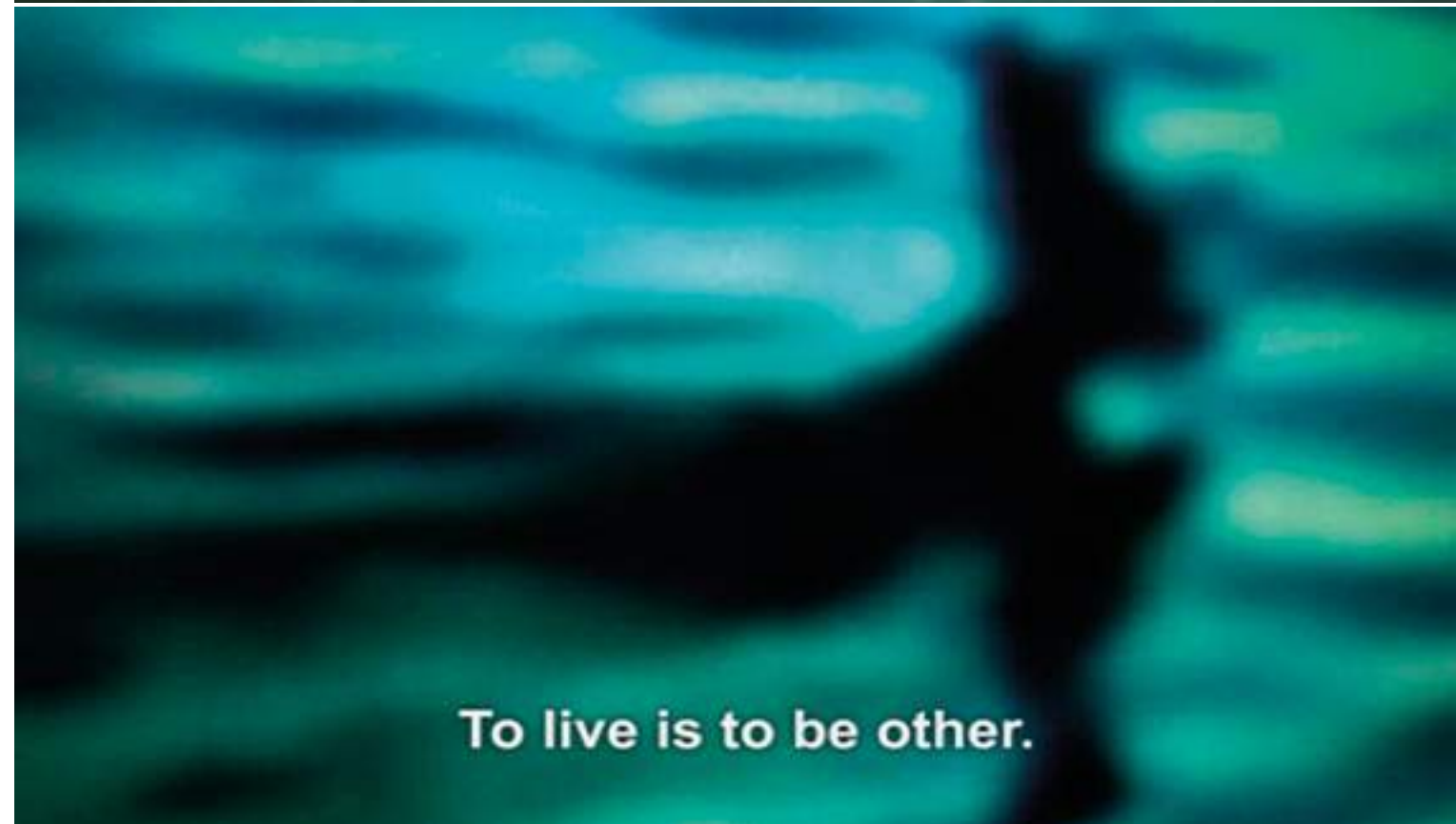
Grimonprez currently divides his time between Brussels and New York, where he studied at the Whitney Museum Independent Study Program, and where he now lectures at the School of Visual Arts. His next film project *The Shadow World: Inside the Global Arms Trade* by author Andrew Feinstein, was awarded a development grant from the SUNDANCE INSTITUTE.

JOHAN GRIMONPREZ  
(BELGIUM/UNITED STATES)  
I MAY HAVE FOREVER LOST MY  
UMBRELLA (STILL) 2011

EXPERIMENTAL FILM, FILMED ON HD  
CAMERA AND IPHONE CAMERA  
2'54"  
IMAGE COURTESY AND © THE ARTIST



If the heart could think,  
it would stop beating.



To live is to be other.



## SHIH CHIEH HUANG

### *SLIDE TO UNLOCK 2012*

Shih Chieh Huang creates site-specific installations that feature eco-systems populated with seemingly organic 'living things'. Fabricated out of common, store-bought materials such as household appliances, zip ties, lights and cheap motorised toys, the works also use dissected and disassembled electronics to create interactive 'living' environments and sculptures. Huang's work features mundane objects such as Tupperware repurposed to create a skeletal system, or computer cooling fans repurposed for locomotion. The phosphorescent installations he creates explore the unusual evolutionary adaptations undertaken by creatures that reside in inhospitable conditions.

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Taiwanese-born Shih Chieh Huang (b. 1975) has exhibited his sculptures and installations at the Busan Biennale, Korea; Aichi Triennial, Japan; 52nd Venice Biennale Taiwan Pavilion, Italy; ZERO1 Biennial, San Jose, California; Biennial Cuvée in Austria; the ARC Biennial, Australia, the New Museum of Contemporary Art in New York and the Museum of Contemporary Art Shanghai. His solo exhibitions have been held at Smithsonian National Museum of Natural History, Washington; RISD Museum of Art, Rhode Island; Beall Center for Art and Technology, University of California; and the Museum of Contemporary Art, Taipei. Huang's awards include an Artist Research Fellowship from the Smithsonian Institution, a Creative Capital Grant and a Rockefeller Foundation New Media Arts Fellowship.

SHIH CHIEH HUANG (TAIWAN/UNITED STATES)

*EX-DD-06 (INSTALLATION VIEW) 2006*

MIXED MEDIA, 74 SQUARE METRES  
IMAGE COURTESY AND © THE ARTIST

## HIROSHI ISHIGURO

### TELENOID 2010

*Telenoid* is a tele-operated android, a communication device that aims to bridge the gap between humans separated by distance. The *Telenoid* device mimics the facial expressions and voice of the operator, conveying a sense of the physical presence of the operator and a more 'embodied' connection to the receiver.

Ishiguro's previous robot, *Geminoid*, is strangely lifelike and refers to uncanny valley theories, which hypothesise that the more lifelike a robot is, the more repellent it is to humans. *Telenoid* is a departure from this; minimal in its appearance, *Telenoid* can be perceived or interpreted equally as male or female, old or young.

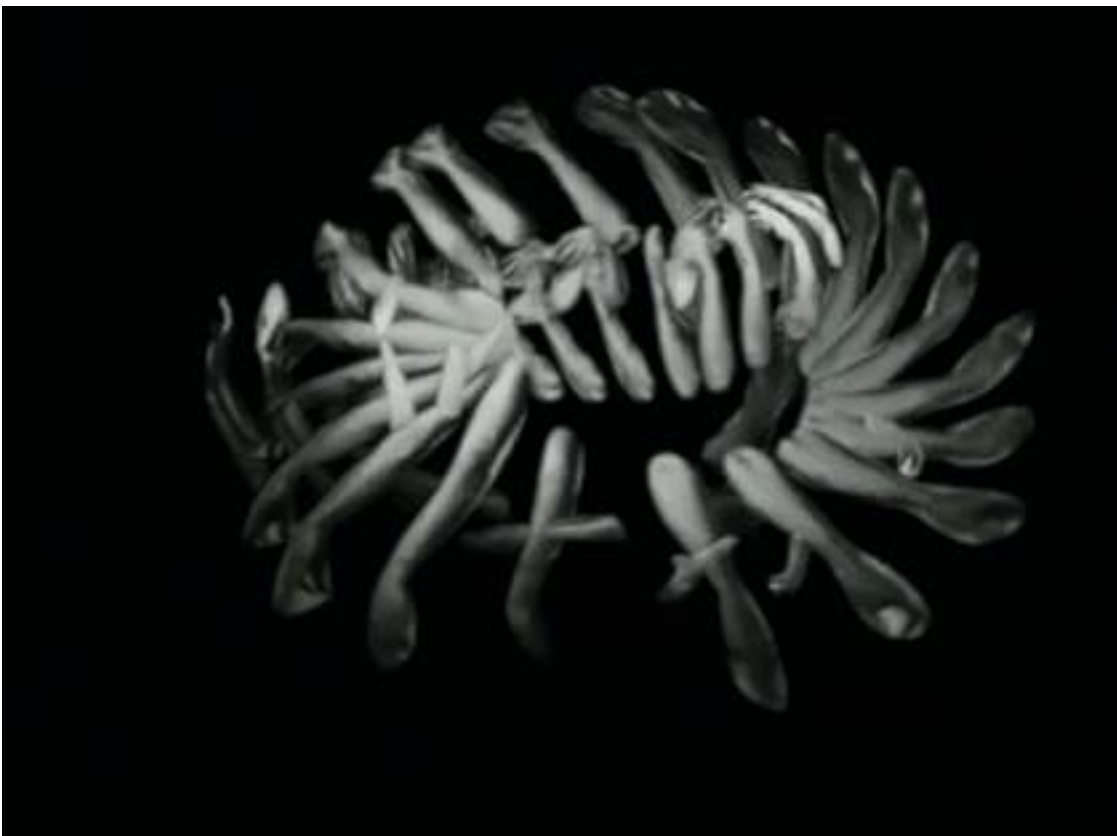
The *Telenoid* project is a collaboration between Osaka University and Japan's Advanced Telecommunications Research Institute International, known as ATR, which aims to investigate the essential elements for representing and transmitting a humanlike presence.

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Hiroshi Ishiguro received a Doctor of Engineering in Systems Engineering from Osaka University, Japan, in 1991. He is currently Professor of Department, Systems Innovation, in the Graduate School of Engineering Science at Osaka University (2009-) and Group Leader (2011-) of Hiroshi Ishiguro Laboratory at the Advanced Telecommunications Research Institute International (ATR). His research interests include distributed sensor systems, interactive robotics and android science. He has published more than 300 papers in major journals and conferences, such as Robotics Research and IEEE PAMI. He has also developed many humanoids and androids, called *Robovie*, *Repliee*, *Geminoid*, *Telenoid* and *Elfoid*. These robots have been reported many times by major media, such as Discovery Channel, NHK, and BBC. He has also received the Best Humanoid award four times at the international robotics competition RoboCup. The Synectics Survey of Contemporary Genius 2007 selected him as one of the top 100 geniuses alive in the world today.



HIROSHI ISHIGURO (JAPAN)  
*TELENOID (DETAIL) 2010*  
TELE-OPERATED ANDROID  
IMAGE COURTESY AND © ATR HIROSHI ISHIGURO  
LABORATORY AND OSAKA UNIVERSITY



## TRISTAN JALLEH

*IN MEDITATION ON VIOLENCE*  
*ROTSOPE 2012*

Tristan Jalleh's hallucinatory reworking of Maya Deren's seminal 1948 experimental film *Meditation on Violence* uses a digital technique called rotoscoping to reflect on the meditative qualities of repetition, and the life of Deren at the time of the original work's production.

Deren, who was known to have been experimenting with amphetamines and sleeping pills at the time of the film's production, disagreed with the beliefs of the film's star, Chao Li Chi, who was shown attempting to embody the philosophy of the Wu-Tang, a Chinese martial arts form. Nowadays, the language and iconography of the Wu-Tang Clan are better known through the American hip-hop group of the same name, who appropriate Shaolin and Wu-Tang martial arts references heavily in their music.

The distorted images of a slowly turning, computer-generated diamond, and the final abstract form created by the performer's forearms, are analogous to Chao Li Chi's original pursuit of perfection and enlightenment.

*In Meditation on Violence Rotoscope is exhibited as part of Narrative Threads, curated by Jared Davis*

Tristan Jalleh is a Melbourne-based video and installation artist who has shown work locally and internationally. He applies digital animation techniques to footage from YouTube to create objects characterised by the form and pressure of motion. Futurism, consumerism and obsolescence are recurring themes in his work. He also co-curates TwentyByThirty art space in Melbourne.

TRISTAN JALLEH (AUSTRALIA)  
*IN MEDITATION ON VIOLENCE*  
*ROTSOPE (STILL) 2012*

SINGLE-CHANNEL VIDEO, SOURCE FOOTAGE FROM YOUTUBE, SOUND  
4'56" LOOP  
IMAGE COURTESY AND © THE ARTIST

# MEIRO KOIZUMI

## MY VOICE WOULD REACH YOU 2009

Dislocation and the fetishisation of relationships underlie the work of Japanese artist Meiro Koizumi. His work *My Voice Would Reach You* is a video documenting a performance of sorts, in which a male protagonist makes an idealised telephone call that falls on deaf ears.

The man pours out his thoughts and emotions to his mother, amidst a backdrop of a busy Tokyo street, but on the other end of the line a call centre employee is revealed to be desperately trying to make sense of what she is hearing. Reflecting on both the estrangement of life in the city and the complexity of modern familial relationships, Koizumi contrasts humour with heartfelt emotion to create an absurd scenario. Here, and in his other work, he uses video to document performances, conversations and constructed scenarios in order to explore the psychology of urban relationships and modern living.

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Meiro Koizumi lives and works in Yokohama, Japan. He studied at the International Christian University, Tokyo (1996–1999), Chelsea College of Art and Design, London (1999–2002), and Rijksakademie van beeldend kunsten, Amsterdam (2005–2006). His solo exhibitions include 'Stories of a Beautiful Country', Centro de Arte Caja de Burgos – CAB, Spain, 2012; 'Defect in Vision', Annet Gelink Gallery, Amsterdam, 2012; 'Broken Hero, Beautiful Afternoon', Artspace, Sydney, 2011; and 'MAM Project 009', Mori Museum, Tokyo, 2009. He has participated in numerous group shows, such as 'Invisible Memories', Hara Museum, Tokyo, 2011; Liverpool Biennial, United Kingdom, 2010, Media City Seoul, Korea, 2010; and Aichi Triennale, Japan, 2010. His works are included in the collection of the Museum of Contemporary Art in Tokyo.

### MEIRO KOIZUMI (JAPAN) MY VOICE WOULD REACH YOU (SINGLE SCREEN VERSION) (STILL) 2009

SINGLE-SCREEN HD VIDEO INSTALLATION, SOUND  
16'45"  
IMAGE COURTESY AND © THE ARTIST



## EUGENIA LIM

### NEST 2011

Part bedroom, part cave, *Nest* explores the Japanese phenomenon of hikikomori or 'shut-in syndrome'. After experiencing a social trauma, hikikomori confine themselves to their bedrooms for days, months and, in extreme cases, years on end, existing on a diet of anime, manga, gemu (video games), online chats and forums. An estimated 3 million hikikomori exist in Japan, with at least that number of family members supporting, feeding and clothing their reclusive (and typically male) child.

In *Nest*, Lim collaborated with renowned butoh performer Yumi Umiuare in an improvised performance as Amaterasu, the sun goddess. According to ancient Shinto mythology, Amaterasu plunged the world into darkness when she retreated into a cave after a dispute with her brother Susanoo. While hikikomori are unique to Japan, *Nest* also draws from memories of seminal teenage angst and the sanctuary and solitude of a 'room of one's own'.

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*Nest* is exhibited as part of *Narrative Threads*, curated by Jared Davis

Eugenia Lim is a Melbourne-based artist who works across video, performance and installation. In 2012, Lim exhibited at West Space gallery as part of 'Stay Home Sakoku: The Hikikomori Project' and she performed *Narcissus* at Kings ARI, both in Melbourne. Her work is held in a number of private collections and has been exhibited and screened at institutions such as the Tate Modern, London; Gallery of Modern Art, Brisbane; Australian Centre for the Moving Image, Melbourne; HUN Gallery, New York; and FACT Liverpool. She has been awarded a number of Australia Council for the Arts grants and residencies.

Lim is an Honours graduate of Media Arts at RMIT University, Melbourne, and Creative Arts at the Victorian College of the Arts. A founding member of temporal art collective Tape Projects, Lim is currently a sessional lecturer in video art at RMIT University.



FROM TOP LEFT:

**EUGENIA LIM (AUSTRALIA)**  
**NEST (PRODUCTION STILL) 2011**

SINGLE-CHANNEL HD VIDEO, SOUND  
10'25"  
IMAGE COURTESY AND © THE ARTIST

**EUGENIA LIM (AUSTRALIA)**  
**NEST (STILL) 2011**

SINGLE-CHANNEL HD VIDEO, SOUND  
10'25"  
IMAGE COURTESY AND © THE ARTIST



WADE MARYNOWSKY (AUSTRALIA)  
*THE ACCNCI ROBOT (PRODUCTION STILL) 2012*  
INTERACTIVE ROBOT  
IMAGE COURTESY AND © THE ARTIST  
COMMISSIONED BY EXPERIMENTA



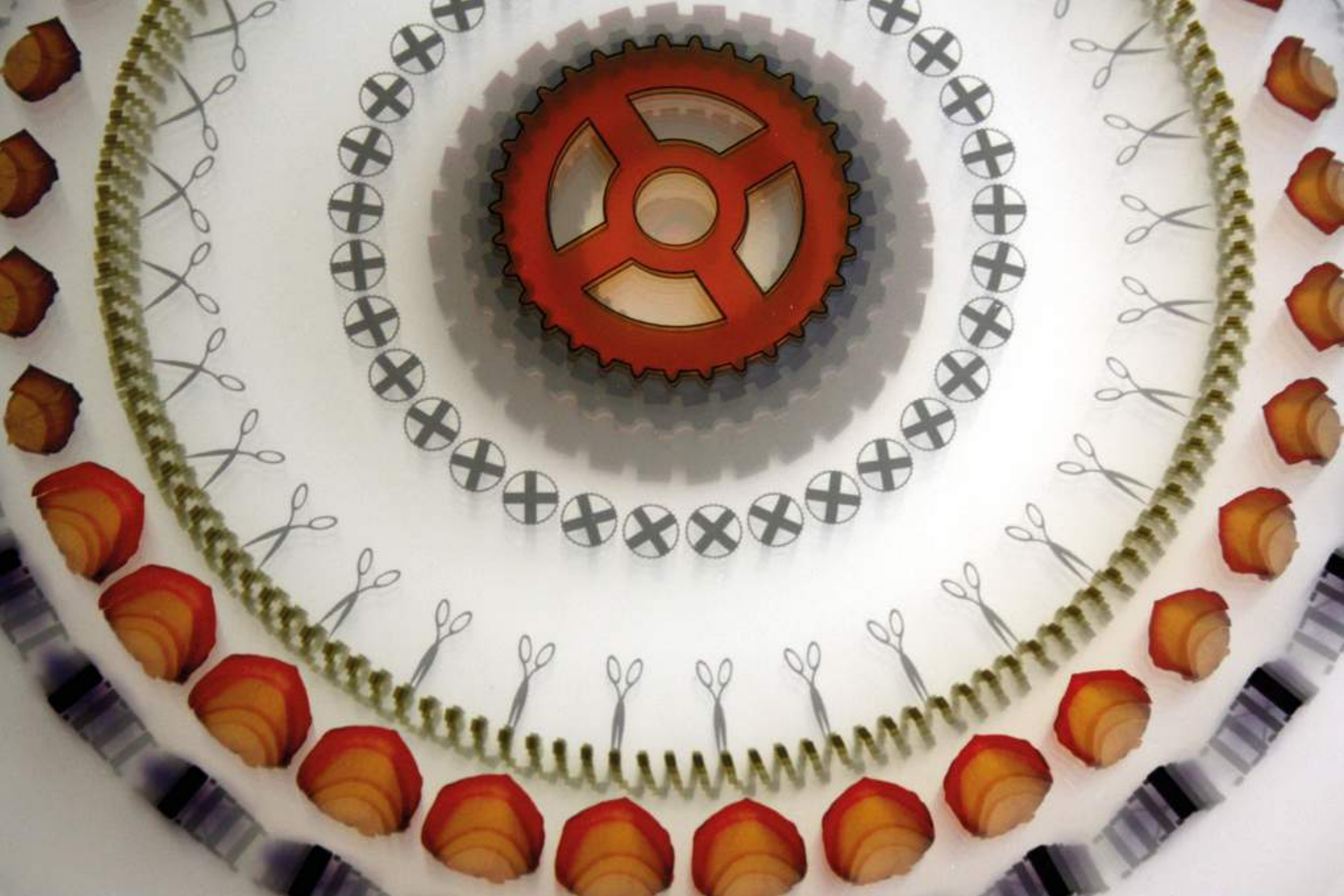
JESS MACNEIL (AUSTRALIA)  
*SPARROWHAWK (STILL) 2011*

MULTI-CHANNEL HD VIDEO, SOUND  
IMAGE COURTESY AND © THE ARTIST  
COMMISSIONED BY EXPERIMENTA



SYLVIE BLOCHER (FRANCE)  
*10 MINUTES OF FREEDOM 2 (STILL) 2010*  
HD VIDEO INSTALLATION, SOUND  
41'00"  
IMAGE COURTESY AND © THE ARTIST







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**KATIE TURNBULL (AUSTRALIA)**  
***MODERN VANITAS (DETAIL) 2012***

ANIMATION INSTALLATION AND SINGLE-CHANNEL  
PROJECTION  
DIMENSIONS VARIABLE  
IMAGE COURTESY AND © THE ARTIST  
COMMISSIONED BY EXPERIMENTA

OPPOSITE & BELOW

**GRANT STEVENS (AUSTRALIA)**  
***IF THINGS WERE DIFFERENT (STILL) 2009***

SINGLE-CHANNEL DIGITAL VIDEO, SOUND  
IMAGE COURTESY THE ARTIST AND GALLERY BARRY  
KELDOULIS, SYDNEY © THE ARTIST





CHRISTOPHER FULHAM (AUSTRALIA)  
*MILIEU (STILL)* 2012  
SINGLE-CHANNEL HD VIDEO  
IMAGE COURTESY AND © THE ARTIST  
COMMISSIONED BY EXPERIMENTA

## JESS MACNEIL

SPARROWHAWK 2012  
AN EXPERIMENTA COMMISSION

Each winter, outside the Hôtel de Ville in Paris, the game Sparrowhawk — a version of British Bulldogs — is played on a seasonal ice rink. Jess MacNeil's immersive video installation presents an abstraction of this fast and volatile game. The tension between presence and absence, a motif often used in MacNeil's previous works, continues in *Sparrowhawk*. In this work the skaters' bodies are digitally erased and their presence revealed by traces of their movement and shadows across the ice.

*Sparrowhawk* depicts the spare beauty of the ice rink surface in its subtly dynamic movements, reflecting weather, light, architecture and people. Momentarily, the bodies of skaters flash visibly when they make physical contact with one another, punctuating the work and heightening the sense of disorientation and aesthetic tension. These interactions become analogous to other social exchanges, leading us to question what is at stake by making this contact.

.....  
Jess MacNeil has exhibited widely in Australia and internationally. Her work was included in 'Primavera' at the Museum of Contemporary Art, Sydney, and the Samstag Museum of Art, Adelaide, in 2008 and was presented at the Tokyo Metropolitan Museum of Photography, the Museum of Contemporary Art, San Diego, as well as the Museum of Contemporary Art, Sydney, in 2009, and the '18th Biennale of Sydney: all our relations in 2012'.

She was awarded the Anne & Gordon Samstag Scholarship, the Fauvette Louriero Memorial Artists Travel Scholarship, and an Australia Council Grant in 2006 and completed a Graduate Affiliate Program at the Slade School, London, in 2008. In 2009 she won the Primavera Veolia Acquisitive Award. Her work is held in public collections including the Museum of Contemporary Art, Sydney, and the Australia Council for the Arts as well as numerous Australian and international private collections. Jess MacNeil lives and works between London, United Kingdom, and Sydney, Australia. Jess MacNeil is represented by Gallery Barry Keldoulis, Sydney.



JESS MACNEIL (AUSTRALIA)  
*SPARROWHAWK (STILL) 2011*

MULTI-CHANNEL HD VIDEO, SOUND  
IMAGE COURTESY AND © THE ARTIST  
COMMISSIONED BY EXPERIMENTA



## WADE MARYNOWSKY

THE ACCONCI ROBOT 2012  
AN EXPERIMENTA COMMISSION

Wade Marynowsky's *The Acconci Robot* expands upon his previous investigations into performative robotics. The artist's robotic works combine artificial life and live art, creating a system of programmed parameters that allow the work to continually unfold and evolve.

*The Acconci Robot* is an interactive robot that follows you unawares. Appearing as a shipping crate of minimal design, the robot is mute and motionless as a viewer approaches. But when the audience member turns away, and starts to leave, the robot begins to follow. If the audience member turns to look back at the robot, it stops in its tracks. In this cheeky and playful work, the artist inverts our expectations of the direct engagement and reciprocal exchange typical of interactivity, by creating a work that only responds when the audience is most disengaged from it.

The work draws inspiration from a 1969 performance work, *Following Piece* by Vito Acconci, in which the artist followed unsuspecting individuals in an urban setting as far as he could. Acconci's investigations of the body in public space are recontextualised by Marynowsky in a gallery context, re-examining interaction and audience participation by drawing parallels between 60's conceptual performance art and art in the age of interactivity.

Wade Marynowsky is a Sydney-based media artist working across robotics, immersive and interactive installation, performance, music and video. Marynowsky has exhibited and performed extensively since 1998. Recent exhibitions include 'Universal Remote', UTS Gallery, Sydney, 2012; and in 2011 the 'John Fries Memorial Prize Finalists', Sydney; 'The Hosts: A Masquerade Of Improvising Automaton', John Buckley Gallery, Melbourne, and 'Dorkbot Sydney' group show at Serial Space, Sydney. Marynowsky also undertook an Artspace Sydney and Arts NSW International Residency at the Darling Foundry, Montréal, and the Banff Centre, Alberta, Canada. Highlights in 2010 include being highly commended in the Premier of Queensland's National New Media Art Award, Gallery of Modern Art, exhibiting in the International Biennale of Contemporary Art, 'Mediations Biennale', Poznan, Poland and performing at 'SuperDeluxe', 17th Biennale of Sydney.

Wade Marynowsky is represented by John Buckley Gallery, Melbourne.



WADE MARYNOWSKY (AUSTRALIA)

THE ACCONCI ROBOT (PRODUCTION STILL AND DETAIL) 2012

INTERACTIVE ROBOT  
IMAGE COURTESY AND © THE ARTIST  
COMMISSIONED BY EXPERIMENTA

KINELEXIC TOKYO 2012

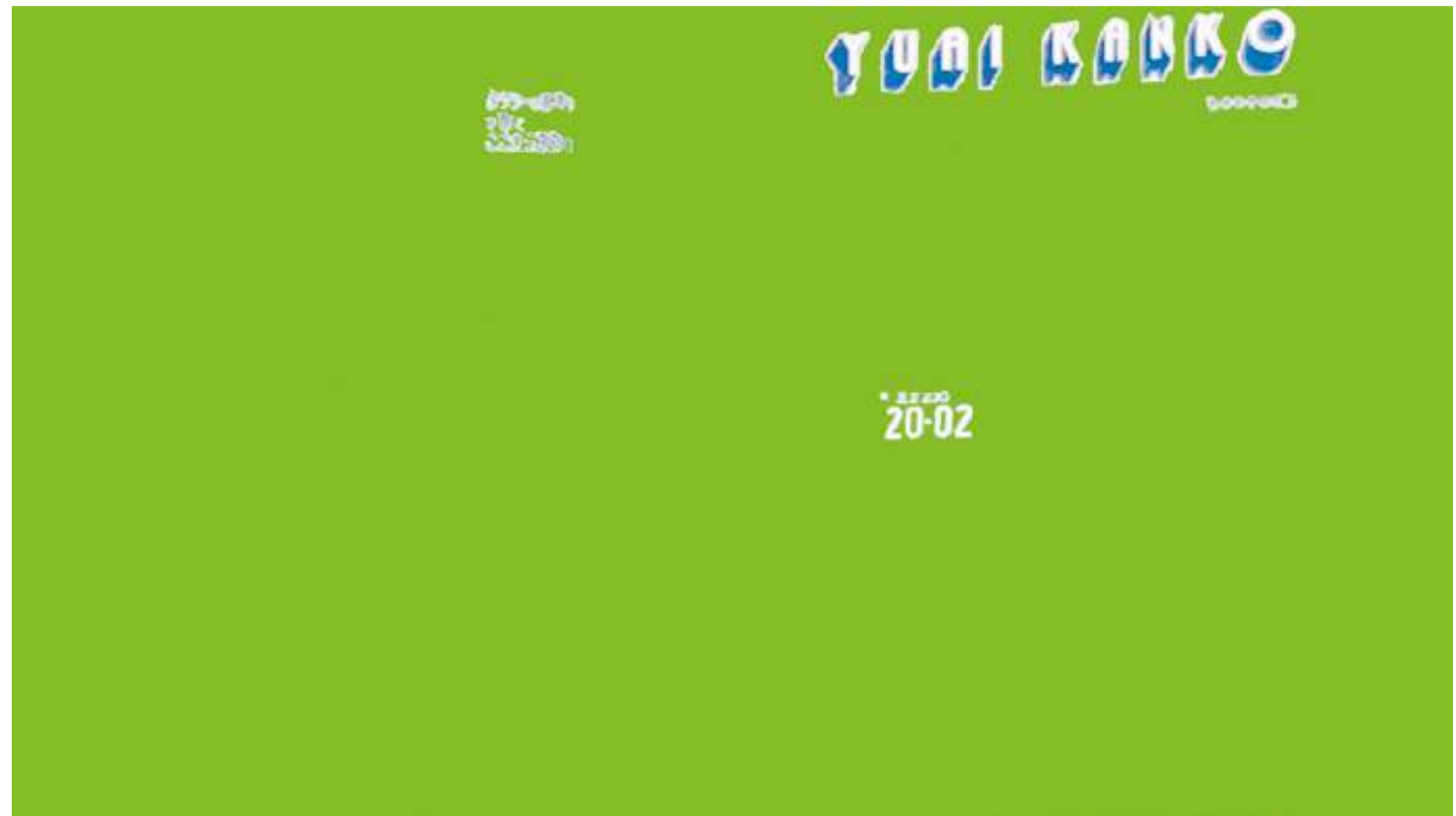
Archie Moore uses a wide variety of media in his work, depending on the subject. Words have fascinated the artist for a long time, particularly “their conceptual creation in the meaning of the mind, their generation phonetically in the mouth, and their social meaning over time.”<sup>1</sup>

For *Experimenta Speak to Me* the artist has made a digital video work that documents a journey through the city of Tokyo. The work references Russian filmmaker Andrei Tarkovsky and his 1972 film *Solaris*. A key concept of Tarkovsky’s film is the inadequacy and limitations of communication between human and non-human species. In *Kinelexic Tokyo*, the artist removes everything from the image but language or text. The remaining signs, shopfront names, billboards and car license plates become moving text on screen, from which it is possible to glean such information as a sense of location, of history, of values and also of prior ownership.

Archie Moore (b. 1970) works in a variety of media, from paper sculptures and audio/visual works to installation and drawing, to explore the constructs of language and history, particularly as they relate to Aboriginal experience in Australia.

Archie Moore graduated from the Queensland University of Technology with a Bachelor of Visual Arts in 1998. In 2001 he was awarded The Millennial Anne & Gordon Samstag International Visual Arts Scholarship, and subsequently studied at the Academy Of Fine Arts Prague, Czech Republic. In 2010, he won the Woollahra Small Sculpture Prize. He has also won the People’s Choice Award in the Prospect Portrait Prize and a Judge’s Commendation in the 1998 Eddie Hopkins Memorial Drawing Competition. Moore has been shortlisted for the Telstra National Aboriginal and Torres Strait Islander Award five times since 2004. He has exhibited extensively in Australia and internationally, including in the recent ‘Light from Light’ project at the National Library of China, 2011. Moore has received a number of public commissions and his work is held in the private and public collections nationally. Archie Moore is represented by The Commercial, Sydney.

1. PAGE 79, ARCHIE MOORE: DEPTH OF FIELD, BY DJON MUNDINE OAM, PUBLISHED IN ‘MAKING IT NEW: FOCUS ON CONTEMPORARY AUSTRALIAN ART’, EXHIBITION CATALOGUE, MUSEUM OF CONTEMPORARY ART, SYDNEY, 2009.



ARCHIE MOORE (AUSTRALIA)  
*KINELEXIC TOKYO (STILL) 2012*  
DIGITAL VIDEO  
IMAGE COURTESY AND © THE ARTIST



# KATE MURPHY

## THE APPOINTMENT 2009

Kate Murphy's video practice examines the interplay between portraiture and the various forms and traditions of documentary, including film and television, reality TV and home video. Her single and multi-channel video installations explore a multiplicity of viewpoints – that of the subject, the camera, the observer and the viewer – and continue to investigate how these unfold in video portraiture.

*The Appointment* is a video installation that takes the viewer into a psychologist's session with a patient. The single shot shows the note-taking psychologist directing questions to the viewer; his authoritative stance has the potential for making us uneasy or uncomfortable. His questions are followed by a long silence that places the viewer in dialogue with the work. The work is an experiment in the viewer's trust, considering when and how we choose to speak.

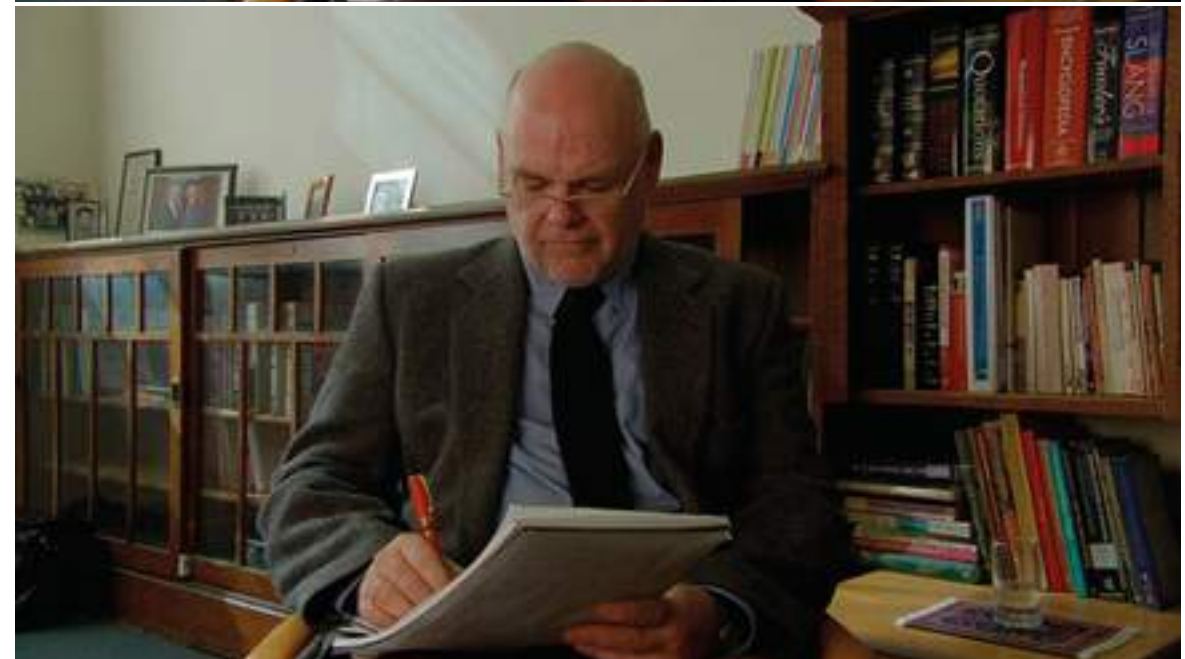
.....  
Kate Murphy (b. 1977) graduated with First Class Honours and was awarded the University Medal from the Canberra School of Art, Australian National University in 1999 and completed a Master of Fine Arts at the College of Fine Arts, UNSW, Sydney, in 2005.

Murphy has exhibited at numerous national and international art spaces including: Museum of Contemporary Art Australia, Sydney, 2012; Pallas Projects, Dublin, 2011; TarraWarra Museum of Art, Victoria, 2010; Performance Space, Sydney, 2010; Art Gallery of NSW, 2009; Museum of Contemporary Art, San Diego, 2009; and Gallery of Modern Art, Brisbane, 2008. Murphy won the 2004 Helen Lempriere Travelling Art Scholarship and has been the recipient of numerous grants and residencies. Murphy currently lives and works in Sydney and is represented by BREENSPACE, Sydney.

### KATE MURPHY (AUSTRALIA) THE APPOINTMENT (STILL) 2009

SINGLE-CHANNEL HD VIDEO INSTALLATION,  
STEREO SOUND  
9'37"

WRITER: PADDY MURPHY  
IMAGE COURTESY THE ARTIST AND BREENSPACE,  
SYDNEY © THE ARTIST



## DOMINIC REDFERN

### *PRETEND 2011*

*Pretend* is a work centred on the pretence, performance, fragmentation and reflection of contemporary identity.

Simulation theory has made claims that what is on screen has become more real than what is not. We see examples of this in popular culture, where reality TV programming no longer simply offers us a chance to be famous, but rather offers many of us a validation of existence. Video is a live medium and the aesthetics of narcissism that have dogged the history of video are intrinsically linked to this fact. *Pretend* addresses the notion that as an artform video continues to embody our self-obsession and our capacity for the endless re-invention of self, through the electronic witness of the camera.

*Pretend* is exhibited as part of Narrative Threads, curated by Jared Davis

Dominic Redfern (b. 1970) has dedicated his professional life to the study, practice and promulgation of video art culture in Australia. He creates video works at the intersection of site, screen and identity, which give critical expression to the complexity of screen-mediated experience.

Dominic's work has been seen around the world at venues including the Tate Modern, Norwich Gallery and Bristol's FACT in the UK; Te Tuhi Centre for The Arts, New Zealand; the Gallery of Modern Art in Brisbane; in the US at the Art Institute of Chicago, the Museum of New Art, Detroit, and Art in General in New York; Sparwasser HQ, the Interface Festival and Hamburger Bahnhof in Berlin; Kunstnernes Hus, Oslo; at the Bangkok Experimental Film Festival; at Alternative Space LOOP, Seoul, as well as Gallery Minami, Tokyo Wonder Site, and Remo Gallery in Japan. Dominic is the chair of the board at West Space Gallery and he works as a senior lecturer in video art at RMIT University, Melbourne.



### DOMINIC REDFERN (AUSTRALIA)

#### *PRETEND (STILL) 2011*

HD VIDEO, SINGLE-CHANNEL VERSION, STEREO  
SOUND  
IMAGE COURTESY AND © THE ARTIST

THE FOREIGNNESS OF LANGUAGE 2011

Nina Ross' self-portrait performance video draws on the artist's efforts to learn Norwegian and explores how second-language acquisition influences and disrupts identity. Learning another language requires us to learn how to participate in another culture. The process of learning a second language also involves adapting and adjusting to knowing – or not knowing – oneself in an unfamiliar tongue. *The foreignness of language* investigates this duality and examines the tension of being caught between two worlds and two identities. The artist's physical performance serves as a metaphor for the learning process and its impact on our sense of self.

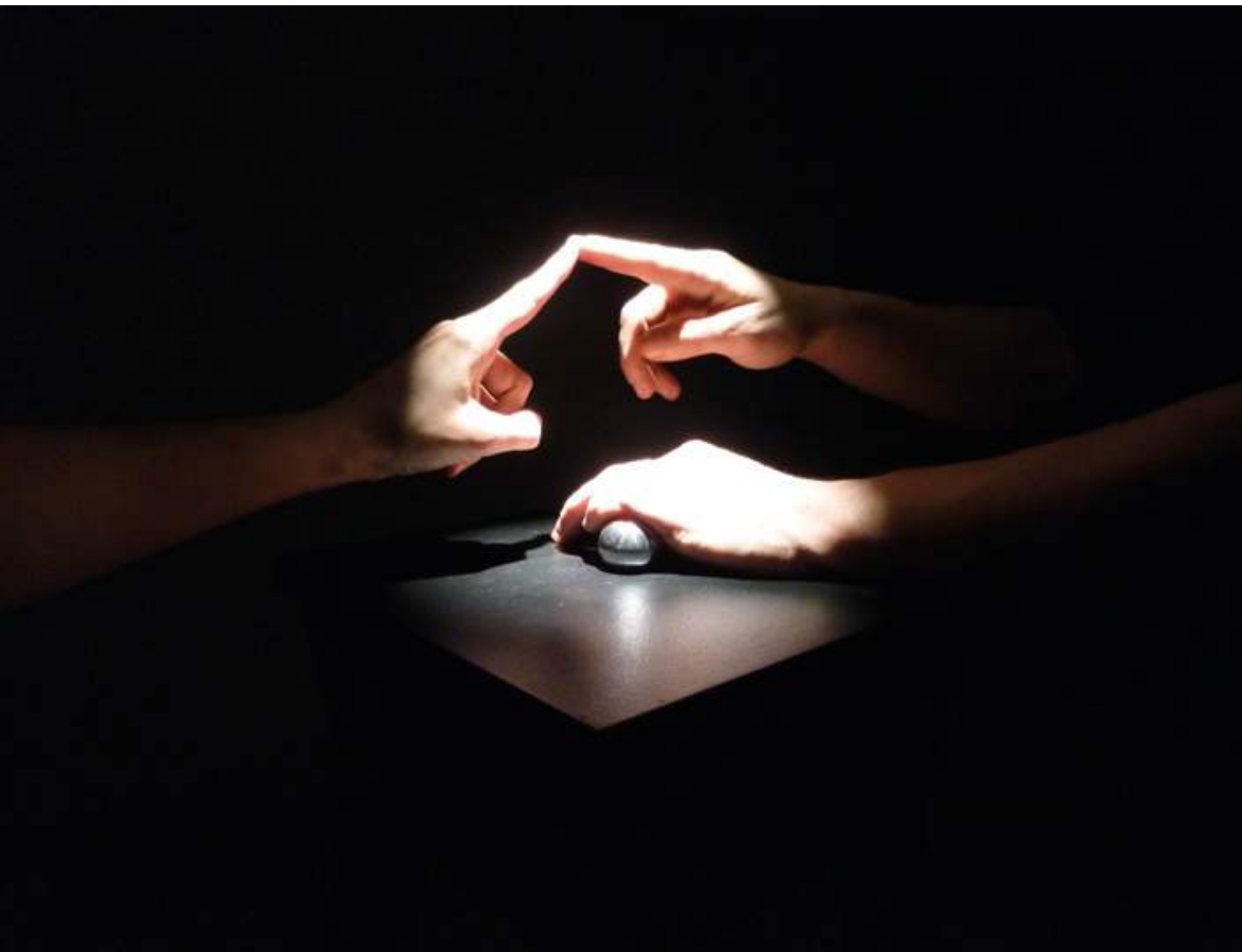
.....

*The foreignness of language is exhibited as part of Narrative Threads, curated by Jared Davis*

Nina Ross (b. 1982) is a Melbourne-based photography and video artist who is currently a Master of Fine Art (Research) candidate at Monash University. Ross received a Bachelor of Arts (Media Arts) at RMIT University in 2004 and in 2006 completed an Honours degree in Fine Art, also at RMIT. She has exhibited throughout Australia, including at Peloton, Sydney; Queensland Centre for Photography; Screen Space, Melbourne; the National Gallery of Canberra and has received various grants including the City of Melbourne Young Artist Grant.



**NINA ROSS (AUSTRALIA)**  
THE FOREIGNNESS OF LANGUAGE (STILL) 2011  
SINGLE-CHANNEL HD VIDEO, SOUND  
8'24"  
IMAGE COURTESY AND © THE ARTIST



## SCENOCOSME

### LIGHTS CONTACTS 2010

The interactive installations of artists Grégory Lasserre and Anais met den Ancxt (Scenocosme) offer moments of meeting and exchange, immersing the spectators in favourable spaces via daydream-like experiences, stimulated by significant experiments with the body.

*Lights Contacts* is a joyful and surprising interactive artwork, designed for participation by two people or more. This sensory installation is tactile, luminous and sound based. Human bodies position themselves under a light filled dome and touch a ball in the middle of the installation; their bodies are transformed into a human instrument. The audience is then required to stroke, caress or touch one another's skin to evoke a range of colour and sound responses from the work, inviting us to reconsider our physical boundaries and intimacies with each other.

Grégory Lasserre and Anais met den Ancxt are an artist duo that collaborates as Scenocosme. They design interactive artworks and choreographic collective performances where spectators engage in shared sensory experiences.

Scenocosme have exhibited their interactive installation artworks at ZKM Karlsruhe Centre for Art and Media, Germany; the Art Gallery of Nova Scotia, Canada; Villa Romana, Florence, Italy; Bòlit – Centre d'Art Contemporani, Girona, Spain; and in many international biennials and festivals including Art Center Nabi – INDAF, Seoul; *Experimenta Utopia Now*, International Biennial of Media Art, Australia; BIACS 3 – Biennial International of Contemporary Art of Seville, Spain; National Art Museum of China – TransLife – Triennial of Media Art, Beijing; C.O.D.E, Canada; Futuresonic, United Kingdom; WRO, Poland; FAD, Brazil; the International Symposium on Electronic Art, Belfast and Istanbul.

# NOBUHIRO SHIMURA

*RED CARPET 2010, RED SHOES 2009  
& DRESS 2012*

Nobuhiro Shimura is a projection artist who delights in presenting his work in public space. Reconfigurable and site-specific, his playful projections often repurpose everyday sites into exhibition spaces. His projections draw upon everyday materials and objects, such as paperclips, matches, buttons and sneakers. Seen both in galleries and public spaces, Shimura's work has been projected onto ribbons, water, public walls and walkways.

Nobuhiro Shimura (b. 1982) graduated from the Musashino Art University in 2007 with a Master's degree in Imaging Arts and Sciences. He has participated in numerous exhibitions and art projects, including in 2012: 'Similarities and Differences', BEXCO, Busan; Roppongi Art Night 2012, Roppongi Hills, Tokyo; 'Michiko Nakatani + Nobuhiro Shimura + Hirofumi Masuda', Hiyori Art Center, Miyagi; and 'RYUGU IS OVER!', 'RYUGU BIJUTU RYOKAN', Yokohama. In 2011 Shimura exhibited at spaces such as: YUKA TSURUNO, Tokyo; TERATOTERA Festival, Harmonica Yokocho, Tokyo; Setagaya Catholic Church, Tokyo; Kogane-cho area, Yokohama; and Yokohama Civic Art Gallery, Azamino, Yokohama. He also exhibited at the Aichi Triennale 2010 in Nagoya.

Shimura has won numerous awards for his works, including the 2007 NHK Digital Stadium Digista Award Grand Prix in the Interactive/Installation category and the 2011 Koganecho Bazaar Award, chosen by the local community.

NOBUHIRO SHIMURA (JAPAN)  
*RED CARPET (INSTALLATION VIEW) 2010*  
VIDEO PROJECTION  
PHOTO BY YASUYUKI KASAGI  
IMAGE COURTESY OF THE ARTIST  
© YASUYUKI KASAGI AND THE ARTIST



## SODA\_JERK

### THE POPULAR FRONT 2011

*The Popular Front* reworks the iconic film clip that accompanied Bob Dylan's 1965 track 'Subterranean Homesick Blues'. By reinscribing Dylan's hand-held placards with the titles of popular internet memes, a connection is engineered between the viral nature of Dylan's clip and the dynamics of proliferation and mutation that characterise contemporary internet practices. Although the political orientation of '60s counterculture seems at odds with the whimsicality of internet memes, both these social movements bear witness to the emergence of vital new modes of communication and connection. By creating a virtual proximity between the youth cultures of the 1960s and the present, *The Popular Front* gestures towards the radical reordering of social infrastructure that characterises these two eras. It is a snapshot of the contemporary moment viewed through the lens of the 1960s.

.....

*The Popular Front* is exhibited as part of *Narrative Threads*, curated by Jared Davis

Soda\_Jerk is a two-person art collective from Sydney that works with found material to challenge existing formulations of cultural history. By strategically reimagining historical trajectories, the artists are interested in producing counter-mythologies of the past that could open new possibilities for the present. Primarily taking the form of video installations and video performance lectures, their archival image practice merges the zones of research, documentary and speculative fiction. As the recipients of the 2011 Helen Lempriere Travelling Art Scholarship, Soda\_Jerk are currently undertaking a 12 month studio residency at Flux Factory in New York.



### SODA\_JERK (AUSTRALIA) THE POPULAR FRONT (STILL) 2011

SINGLE-CHANNEL DIGITAL VIDEO, B&W, SILENT  
POST-PRODUCTION WITH SAM SMITH  
IMAGE COURTESY AND © THE ARTISTS  
COMMISSIONED BY ARTBANK



## CHARLIE SOFO

### TOUCH (DUNEDIN) 2011

*Touch (Dunedin)* is a short, single-channel video made by the artist during a residency in Dunedin, New Zealand in 2011. It is composed of short moments of contact, where the artist filmed himself touching objects, materials, buildings and spaces he traversed. Intimate and humorous, *Touch (Dunedin)* is a psycho-geographical mapping of space and a documentation of a performance.

.....

Charlie Sofo (b. 1983) grew up in Canberra and is now based in Melbourne. In 2012 he exhibited in 'NEW12', Australian Centre for Contemporary Art, Melbourne; 'Volume One: MCA Collection', Museum of Contemporary Art, Sydney; and 'New Work' at Craft Victoria, Melbourne. In 2011 Sofo exhibited in 'Unguided Tours', Art Gallery of NSW, Sydney; 'Tell Me, Tell Me: Australian and Korean Art 1976-2011', National Museum of Contemporary Art, Seoul; and 'Sudden gestures or noises', Artspace, Auckland, New Zealand.

FROM TOP

### CHARLIE SOFO (AUSTRALIA) TOUCH (DUNEDIN) (INSTALLATION VIEW) 2011

SINGLE-CHANNEL DIGITAL VIDEO, SOUND  
IMAGE COURTESY THE ARTIST AND DARREN KNIGHT  
GALLERY, SYDNEY © THE ARTIST

### CHARLIE SOFO (AUSTRALIA) TOUCH (DUNEDIN) (STILL) 2011

SINGLE-CHANNEL DIGITAL VIDEO, SOUND  
IMAGE COURTESY THE ARTIST AND DARREN KNIGHT  
GALLERY, SYDNEY © THE ARTIST



## GRANT STEVENS

### *IF THINGS WERE DIFFERENT* 2009

Grant Stevens' work, *If Things Were Different*, indicates the pitfalls and ambiguities of language. Depicted sitting at opposite ends of a couch are a couple in the midst of a disintegrating relationship. As they converse and the gaps in their communication widen, the audio dialogue between them slips further and further out of sync with the filmed image. Eventually sync and meaning unravel completely until the actors appear to be mouthing each other's words. The screen language of the work mimics daytime soap-opera conventions. These conventions or clichés enable us to empathise with this scenario, and subsequently deconstruct the language tropes of a couple thwarted in their attempts to communicate.

.....

Grant Stevens (b. 1980) is an Australian artist currently based in Brisbane. Working predominantly with video, as well as sculpture, photography, drawing and installation, his art practice explores how the verbal and non-verbal 'languages' of popular screen culture interface with contemporary subjectivity. He has held numerous solo exhibitions in Australia, as well as in Italy, New Zealand, the United Kingdom and the United States. His work has been exhibited in many group shows, including at the Art Gallery of NSW, the Queensland Art Gallery, the National Gallery of Victoria, the Museum of Contemporary Art Australia (Sydney) as well as internationally. Stevens received his PhD from the Queensland University of Technology (QUT) in 2007. He is currently Lecturer in Visual Arts at QUT and is represented by Gallery Barry Keldoulis, Sydney.

GRANT STEVENS (AUSTRALIA)

*IF THINGS WERE DIFFERENT (STILL)* 2009

SINGLE-CHANNEL DIGITAL VIDEO, SOUND

IMAGE COURTESY THE ARTIST AND GALLERY BARRY  
KELDOULIS, SYDNEY © THE ARTIST



# KENJI SUZUKI

## COLOLO+ 2011

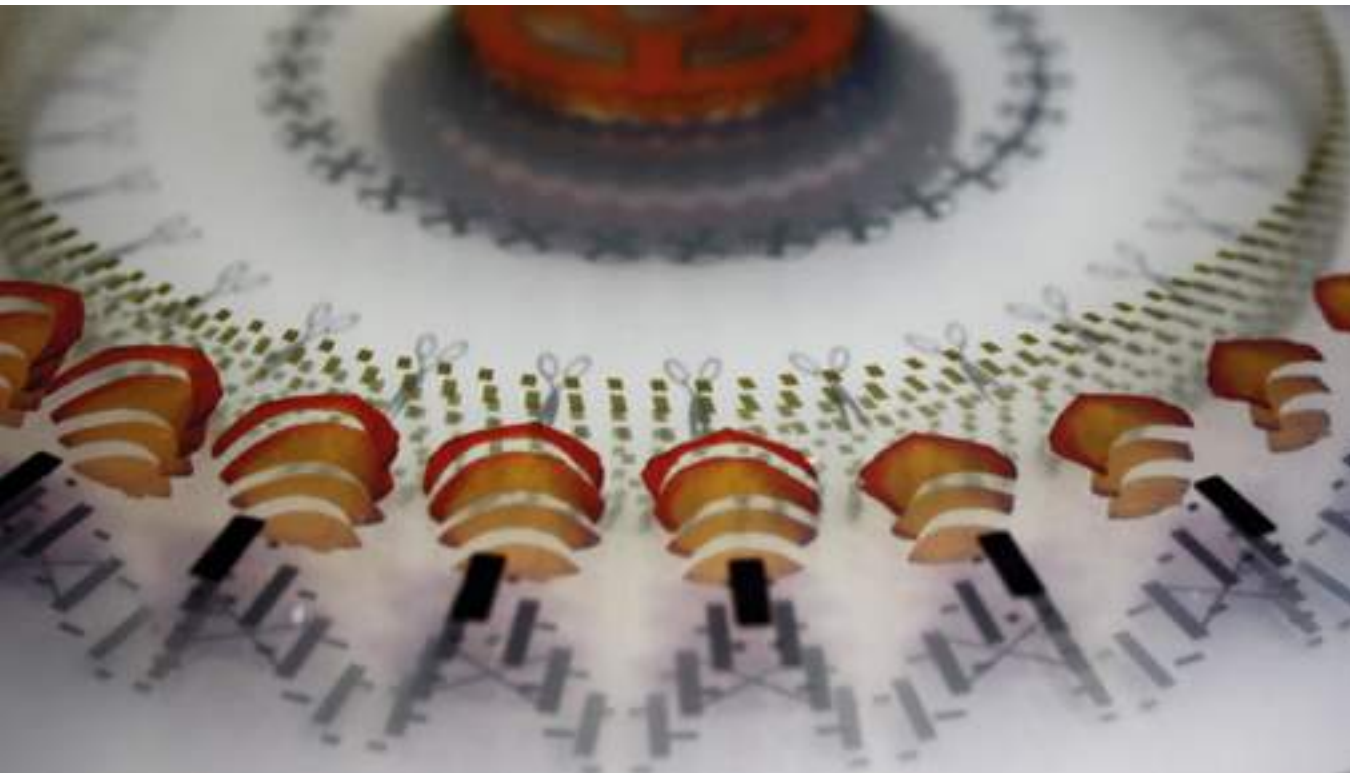
**COLOLO+** is a unique mobile-size interface, which enables a simple and seamless remote interaction for users of all ages. It was initially developed for toddlers, elderly and disabled people to communicate with others in distant places. Using this interface, people can feel more engaged with the person they are communicating with through the lights, movement and vibration of the device, but are also able to feel a sense of connectedness through the active call and response actions of the user. A new non-verbal, human to human interaction is suggested through this simple one-bit signal device.

.....

Kenji Suzuki is currently an associate professor of the Faculty of Engineering, Information and Systems, and also Principle Investigator of Artificial Intelligence Laboratory, University of Tsukuba. Also he is a JST PRESTO Researcher, Japan Science and Technology Agency. He received the B.S. in Physics, M.E. and Dr. Eng. in Pure and Applied Physics from Waseda University, Tokyo, Japan, in 1997, 2000 and 2003 respectively. He was a visiting researcher at the University of Genoa, Italy, and at the College de France, Paris in 1998 and 2009. His research interests include Cognitive Robotics, Assistive Robotics, Human Computer Interaction, Affective Computing, and Cybernics.

KYOHEI UCHIDA, MAKIKO HOSHIKAWA,  
FUMITOSHI OGAKI, TOSHIAKI UCHIYAMA  
& KENJI SUZUKI (JAPAN)  
COLOLO+ (INSTALLATION VIEW) 2012  
INTERACTIVE INSTALLATION  
IMAGE COURTESY AND © THE ARTISTS





## KATIE TURNBULL

MODERN VANITAS 2012  
AN EXPERIMENTA COMMISSION

Katie Turnbull's *Modern Vanitas* is a digital, contemporary version of a pre-cinema toy, the phenakiscopes. Based on a technique that utilised persistence of vision, these optical toys were early entertainment, akin to a domestic TV set. Often used as educational toys or indoctrination tools, phenakiscopes used a process of mystification in which the audience were passive recipients of narratives pertaining to religion, humorous events and aspects of life cycles.

Turnbull has updated this device, depicting within the animations contemporary symbols of life, death, time and communication. Activated by the viewer, *Modern Vanitas* reworks the passive mechanisms of a traditional phenakiscopes and introduces participation and interactivity into the device. A complex and charming installation, the work is a blend of digital and analogue technologies that is a timely contribution to conversations around perception and engagement.

.....

Katie Turnbull is an Australian artist working primarily in animation and interactive design. Since completing her Masters of Creative Media at RMIT University in 2010, she has exhibited at Federation Square, Medium Artspace and also at RMIT, all in Melbourne. Her graduating work *WonderTrove Remixer* has won several awards, including a Recognition Award for Interactive Design, School of Creative Media, RMIT, in 2010 and Best Interactive Work and Best Concept in any Genre at the Centre for Animation and Interactive Media (AIM) awards, RMIT, in 2009.

KATIE TURNBULL (AUSTRALIA)  
MODERN VANITAS (DETAIL) 2012

ANIMATION INSTALLATION AND  
SINGLE-CHANNEL PROJECTION  
DIMENSIONS VARIABLE  
IMAGE COURTESY AND © THE ARTIST  
COMMISSIONED BY EXPERIMENTA

# YANDELL WALTON

*HUMAN EFFECT 2012*  
*PRESENTED BY EXPERIMENTA IN*  
*ASSOCIATION WITH MELBOURNE FESTIVAL*

Yandell Walton most often works in the area of projection installation. For this work she has collaborated with animator Tobias Edwards and software developer Jayson Haebich to develop an interactive projection.

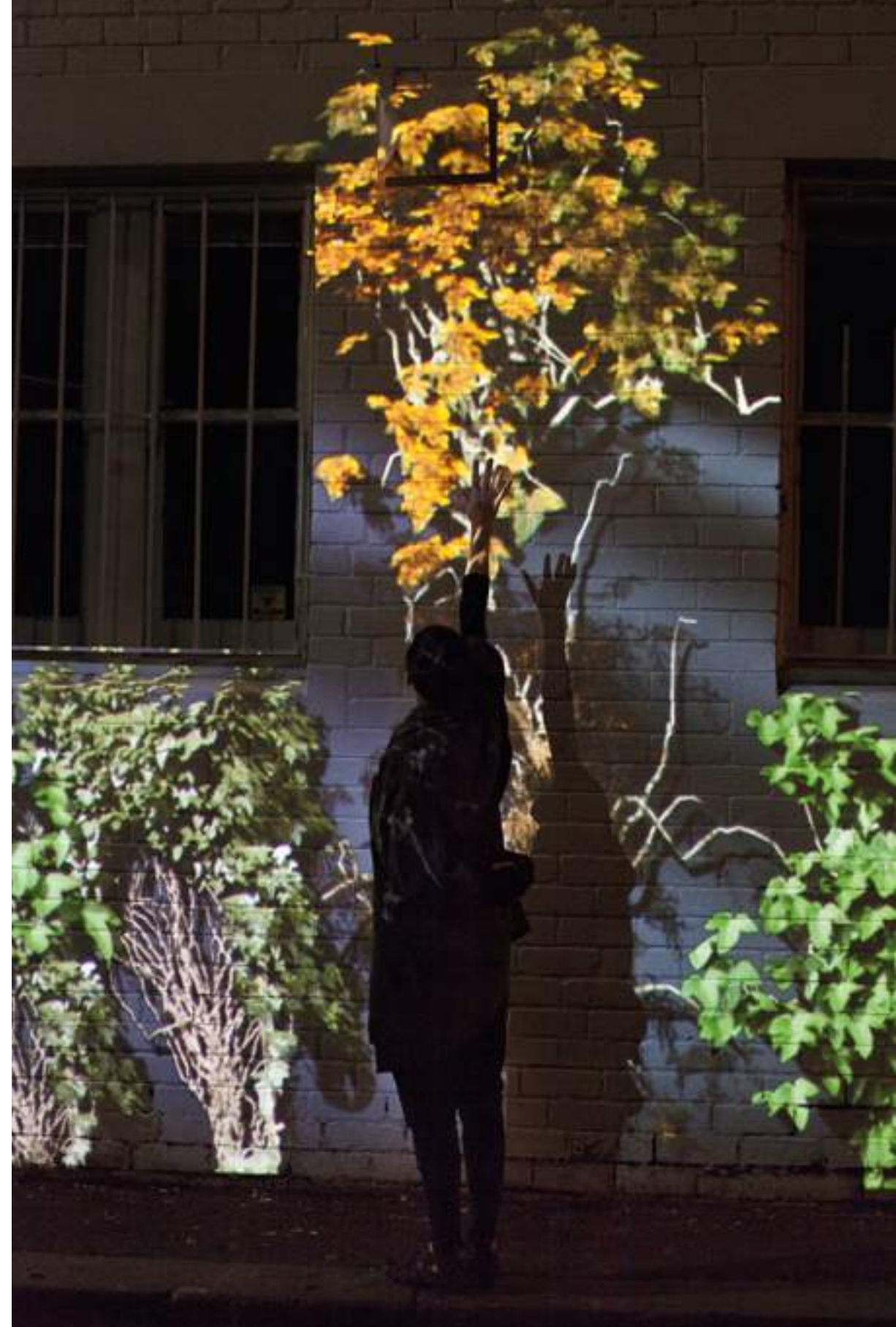
Mapping the contours of an urban laneway, Walton repurposes it as a canvas for a series of vibrantly animated projections, creating a paradise of verdant growth. Flowering vines twine up pipes, moss and ferns spread across the walls, while vividly coloured butterflies alight on window ledges.

Echoing ages before human habitation, this scene entices viewers to move closer: an approach that sees the new life wither and slowly die, destroyed by the human presence. The habitat is renewed once more in a riot of foliage and motion as viewers move away.

.....

Yandell Walton is an accomplished projection installation artist exhibiting regularly in galleries and non-traditional public spaces both in her home country, Australia, and internationally. Yandell combines moving images, three-dimensional spaces and objects in her projection art. Walton has recently exhibited at Dianne Tanzer project space, Melbourne, in 2011 and the 2010 Digital Graffiti projection festival at Alys Beach in Florida where she was awarded Most Innovative Work. In 2009, Walton created a site-specific video installation for The Gershwin Hotel in New York and won a People's Choice Award at the 2010 Gertrude Street Projection Festival in Melbourne.

YANDELL WALTON (AUSTRALIA)  
*HUMAN EFFECT (PROCESS IMAGE) 2012*  
INTERACTIVE PROJECTION INSTALLATION  
IMAGE COURTESY AND © THE ARTIST



## TAKAYUKI YAMAMOTO

NEW HELL, AICHI, WHAT KIND OF HELL  
WILL WE GO TO? 2010

Takayuki Yamamoto draws from his life experiences in his art making. A former teacher, Yamamoto often 'co-creates' art installations with primary school children., exploring subjects such as fortune telling, spoon bending and other tricks.

In his *New Hell* project he has worked with school children to build cardboard dioramas of their personal hells. The artist then makes an accompanying video in which these children are seen standing in front of the dioramas they have created. Speaking directly to camera, the children talk us through their idiosyncratic representations of hell. The contrast between these keenly imagined hells, often malevolent and vengeful in their intent, with the innocent faces of the children, is a reminder of the febrile and complex nature of children's imaginations. The cruelty and delight the children take in articulating these visions of hell challenges our adult understanding of childhood innocence.

.....  
Born in 1974 in Nagoya, Japan, Yamamoto obtained a Master of Arts at Chelsea College of Art and Design in London and he has been active internationally ever since. Recent solo exhibitions include 'Novi Pakao-New Hell', Max Artfesta, Zagreb, Croatia; CAMAMOTO (collaboration with Hoang Duong Cam), Japan Foundation Gallery, Hanoi, Vietnam; Himming Art Centre, Toyama, Japan; and Art & River Bank, Tokyo, Japan. His extensive list of group exhibitions includes galleries and museums in the Netherlands, Japan, Greece, the United Kingdom, Germany and the United States.



TAKAYUKI YAMAMOTO (JAPAN)  
NEW HELL, AICHI, WHAT KIND OF HELL  
WILL WE GO TO (STILL) 2010

SINGLE-CHANNEL DIGITAL VIDEO, SOUND  
IMAGE COURTESY AND © THE ARTIST

AND IF YOU  
COULD GIVE A  
DAMN, THAT'S  
O.K., TOO.

THEY'RE  
ARTISTS.

JUST  
ARTISTS.

AND IT'S  
JUST ART.

**YOUNG-HAE  
CHANG  
HEAVY  
INDUSTRIES**

*YOUNG-HAE AND MARC ARE IN TOWN FOR  
A FEW DAYS DOING SOMETHING OR OTHER,  
IF YOU'RE INTERESTED, (STILL) 2012*

*Commissioned by Experimenta and  
Federation Square*

Seoul-based artists YOUNG-HAE CHANG  
HEAVY INDUSTRIES (YHCHI) occupy  
a unique place in the art world, being  
amongst the first artists to employ  
the Internet as a platform in the mid-1990s.  
Their work for *Experimenta Speak to Me* is  
a new work commissioned by Experimenta  
and Federation Square, Melbourne. Making  
use of a single-channel, text-based flash  
animation synchronised to an original  
jazz soundtrack, the work of YHCHI is  
typified by humour, sharp socio-political  
consciousness and acute sense of timing.

The work of YHCHI is accessible in its  
design and use of technology. Almost  
didactic in its delivery, and minimising  
the use of graphics, photos and colour,  
their text-based work is most commonly  
delivered with punchy black Monaco  
typeface on stark white backgrounds.

.....  
YOUNG-HAE CHANG HEAVY INDUSTRIES  
is yhchang.com. It is also Young-hae Chang  
(South Korea) and Marc Voge (United  
States). Based in Seoul, YHCHI has done  
its signature animated text set to their own  
music in 20 languages and shown much  
of it at some of the major art institutions in  
the world, including Tate, London; Centre  
Georges Pompidou, Paris; and the Whitney  
Museum and New Museum, New York.  
Chang and Voge are 2012 Rockefeller  
Foundation Bellagio Center Creative  
Arts Fellows.

YOUNG-HAE CHANG HEAVY INDUSTRIES  
(SOUTH KOREA/UNITED STATES)  
*YOUNG-HAE AND MARC ARE IN A TOWN FOR A FEW  
DAYS DOING SOMETHING OR OTHER, IF YOU'RE  
INTERESTED (STILL) 2012*

HD QUICKTIME MOVIE  
ORIGINAL TEXT AND MUSIC SOUNDTRACK  
IMAGE COURTESY AND © THE ARTISTS  
COMMISSIONED BY EXPERIMENTA AND  
FEDERATION SQUARE

# LIST OF WORKS

RYOKO AOKI & ZON ITO (JAPAN)  
*THE STATE ONE REACHES BY AGE OF 9,  
AND THE SUNSHINE OF THOSE DAYS* 2011  
MULTI-CHANNEL ANIMATION AND  
MIXED MEDIA INSTALLATION

SYLVIE BLOCHER (FRANCE)  
*10 MINUTES OF FREEDOM 2* 2010  
HD VIDEO INSTALLATION, SOUND  
41'00"

NATALIE BOOKCHIN (UNITED STATES)  
*MASS ORNAMENT* 2009  
SINGLE-CHANNEL HD VIDEO INSTALLATION,  
5.1 SURROUND SOUND

PRISCILLA BRACKS & GAVIN SADE (AUSTRALIA)  
*E. MENURA SUPERBA* 2009  
INTERACTIVE ILLUMINATED INSTALLATION

PHILIP BROPHY (AUSTRALIA)  
*KISSED* 2008  
LIVE QUADRAPHONIC SCORE TO  
ANDY WARHOL'S *KISS* (1964)

IAN BURNS (AUSTRALIA/UNITED STATES)  
*ANYWHERE AND HERE* 2012  
COMMISSIONED BY, AND COLLECTION OF THE  
AUSTRALIAN CENTRE FOR THE MOVING IMAGE  
(ACMI). PRESENTED IN PARTNERSHIP WITH  
EXPERIMENTA

CHRISTOPHER FULHAM (AUSTRALIA)  
*MILIEU* 2012  
SINGLE-CHANNEL HD VIDEO  
COMMISSIONED BY EXPERIMENTA

JOHAN GRIMONPREZ (BELGIUM/UNITED STATES)  
*I MAY HAVE FOREVER LOST MY UMBRELLA* 2011  
EXPERIMENTAL FILM, FILMED ON HD CAMERA  
AND IPHONE CAMERA  
2'54"

SHIH CHIEH HUANG (TAIWAN/UNITED STATES)  
*EX-DD-06* 2006  
MIXED MEDIA, 74 SQUARE METRES

HIROSHI ISHIGURO (JAPAN)  
*TELENOID* 2010  
TELE-OPERATED ANDROID

TRISTAN JALLEH (AUSTRALIA)  
*IN MEDITATION ON VIOLENCE ROTOSCOPE* 2012  
SINGLE-CHANNEL VIDEO, SOURCE FOOTAGE  
FROM YOUTUBE, SOUND  
4'56" LOOP

MEIRO KOIZUMI (JAPAN)  
*MY VOICE WOULD REACH YOU  
[SINGLE SCREEN VERSION]* 2009  
SINGLE-SCREEN HD VIDEO INSTALLATION,  
SOUND  
16'45"

EUGENIA LIM (AUSTRALIA)  
*NEST* 2011  
SINGLE-CHANNEL HD VIDEO, SOUND  
10'25"

JESS MACNEIL (AUSTRALIA)  
*SPARROWHAWK* 2011  
MULTI-CHANNEL HD VIDEO, SOUND  
COMMISSIONED BY EXPERIMENTA

WADE MARYNOWSKY (AUSTRALIA)  
*THE ACCONCI ROBOT* 2012  
INTERACTIVE ROBOT  
COMMISSIONED BY EXPERIMENTA

ARCHIE MOORE (AUSTRALIA)  
*KINELEXIC TOKYO* 2012  
DIGITAL VIDEO

KATE MURPHY (AUSTRALIA)  
*THE APPOINTMENT* 2009  
SINGLE-CHANNEL HD VIDEO INSTALLATION,  
STEREO SOUND  
9'37"  
WRITER: PADDY MURPHY

DOMINIC REDFERN (AUSTRALIA)  
*PRETEND* 2011  
HD VIDEO, SINGLE-CHANNEL VERSION,  
STEREO SOUND  
NINA ROSS (AUSTRALIA)  
THE FOREIGNNESS OF LANGUAGE 2011  
SINGLE-CHANNEL HD VIDEO, SOUND  
8'24"

SCENOCOSME (FRANCE)  
*LIGHTS CONTACTS* 2010  
INTERACTIVE INSTALLATION

NOBUHIRO SHIMURA (JAPAN)  
*DRESS* 2012  
VIDEO PROJECTION ON RIBBONS

*RED CARPET* 2010  
VIDEO PROJECTION

*RED SHOES* 2009  
VIDEO PROJECTION

SODA\_JERK (AUSTRALIA)  
*THE POPULAR FRONT* 2011  
SINGLE-CHANNEL DIGITAL VIDEO, B&W, SILENT  
POST-PRODUCTION WITH SAM SMITH  
COMMISSIONED BY ARTBANK

CHARLIE SOFO (AUSTRALIA)  
*TOUCH [DUNEDIN]* 2011  
SINGLE-CHANNEL DIGITAL VIDEO, SOUND

GRANT STEVENS (AUSTRALIA)  
*IF THINGS WERE DIFFERENT* 2009  
SINGLE-CHANNEL DIGITAL VIDEO, SOUND

KYOHEI UCHIDA, MAKIKO HOSHIKAWA, FUMITOSHI  
OGAKI, TOSHIAKI UCHIYAMA & KENJI SUZUKI (JAPAN)  
*COLOLO+* 2012  
INTERACTIVE INSTALLATION

KATIE TURNBULL (AUSTRALIA)  
*MODERN VANITAS* 2012  
ANIMATION INSTALLATION AND SINGLE-CHANNEL  
PROJECTION  
DIMENSIONS VARIABLE  
COMMISSIONED BY EXPERIMENTA

YANDELL WALTON (AUSTRALIA)  
*HUMAN EFFECT* 2012  
INTERACTIVE PROJECTION INSTALLATION

TAKAYUKI YAMAMOTO (JAPAN)  
*NEW HELL, AICHI, WHAT KIND OF HELL WILL  
WE GO TO* 2010  
SINGLE-CHANNEL DIGITAL VIDEO, SOUND

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HD QUICKTIME MOVIE  
ORIGINAL TEXT AND MUSIC SOUNDTRACK  
COMMISSIONED BY EXPERIMENTA AND  
FEDERATION SQUARE.

**EXPERIMENTA GREATLY ACKNOWLEDGES THE SUPPORT OF**



**KEY PRESENTER**



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**TECHNOLOGY PARTNER**



**ACCOMMODATION PARTNER**



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**BIG THANKS**

Timothy Allan, Anna Schwartz Gallery,  
Eleni Arbus, Kym Elphinstone & Gabrielle  
Wilson (Articulate PR), Arty Mums, Bayleaf  
Catering, Peter Boulis, Cake Industries,  
Julie Cotter, Claire Beynon, Suzanne  
Davies, Annie Dawson, Rachel Elliot-Jones,  
all our fantastic Experimenta Volunteers,  
Dale Fairbairn, Gallery Barry Keldoulis,  
Vanessa Gerrans, Simon & Jane Hayman,  
John Buckley Gallery, Andrew Wilson,  
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Quest on Collins, Simon & Justine Roach,  
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