

DIGITAL:

How artists use 'the digital' to talk about being human

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Digital: How artists use 'the digital' to talk about being human

curated by Sue Beyer

for more information visit: <https://www.suebeyer.com.au/>

Held at Sandbox Studios 3rd - 14th December 2022

in Naarm/Melbourne, Australia, on unceded Wurundjeri Country

An essay by Sue Beyer

Introduction

As a practicing interdisciplinary artist with a strong connection to painting, programming and electronics, during the Covid lockdowns in Melbourne I began to notice more artists who use traditional mediums like painting on canvas referencing 'the digital' in style and concept. The use of digital data as a basis for art making has been occurring since Vera Molnar and Manfred Mohr began making algorithmic art in the 1960s, but I began to really take note because at that moment I actually had the time to stop and look around a bit. During lockdown, people were forced to connect socially and professionally online, and artists seemed to thrive having uninterrupted opportunity to focus on making work. All of this extra time, combined with an increased use of social media and computers during this period highlighted for myself, a strong connection between the digital and our human need to connect with others for our wellbeing. These concepts, which at first seem to contradict each other, create meaning through an oscillation or as van den Akker et al (2019) explains, 'a movement between (opposite) poles: not a binary so much as a continuum that stretches from one to the other, not a balance but a pendulum swinging between various extremes'. The common association

of detachment or, 'dehumanizing tendencies of the computer', (Taylor 2014) at first can seem cold and clinical, but in hindsight can reveal aspects of being human that may not have been obvious to us before, by showing them in a different light.

The works in this exhibition all use 'the digital' to express personal interests, ideas, feelings, hopes and dreams and draw upon a metamodern affect. This affect or a metamodern structure of feeling, relates to the dimension of being human (Timmer 2017), or what it is to be in the world. Cunff (2019) agrees when they describe the a metamodern structure of feeling that refers to, 'genuine connection, empathy, and community'. Terms like post-internet, post-digital and post-analogue apply to the work in the exhibition because they are all of these things, but don't necessarily talk about them as subject matter.

Ironic sincerity, which makes up part of a metamodern structure of feeling, combines postmodern cynicism with modern enthusiasm. This metamodern oscillation between opposing ideas gives artists room to explore and express sincere personal opinion and issues through the use of irony.

Timmer (2017) talks about ironic sincerity as being useful to artists, ‘especially for those who were brought up on a steady diet of post-structural theory,’ because sincerity, ‘for a long time seemed secluded, off-limits, almost unimaginable and certainly intangible’.

An example of this is ironic sincerity and the contradictory nature of these ideas, can be found in one of the works create by Sam Leach that utilises machine learning object detection to establish if the viewer is a polar bear, to talk about the metacrisis of the collapse of our environment, power imbalances and control, and how AI is beginning to shape our world. While in another piece by Danny Jarratt, viewers are encouraged to have fun by playing a computer game that explores being ‘the other’, or an ‘error’ or failure in the heteronormative game of life. The artist in this case is expressing his feelings and personal experience of being ‘the other’, as a gay man in Australia.

Post-analogue art making and the New Aesthetic
It isn’t just about the concepts or tools we are using that are reflected in art, but the way digital culture has affected the way we think, do and look at things. The wonky pixelated aesthetic of lines drawn with a finger on a smartphone screen, the Algospeak used on TikTok beginning to permeate everyday language, and bright artificial screen colours, that are evident in the work in this exhibition, all contribute to post-analogue art making practices and how the synthesis of, new technologies of mass production that have had a profound impact on everyday life and new technologies of distribution have transformed domestic life. (Stallabrass 2003)

Seen through a post-analogue lens, the Impressionist painter Seurat’s use of coloured dots, are comparable to pixels and screens due to the use of repetition to build up the image, however the works made by him and the impressionists retain the aspect of being human through imperfection. Similar in technique is the work of Michelle Hamer, who builds up an image using small embroidery stitches, following a diagram or instructional and is endowed with humanness through this process and the texture of the wool. This is also comparable to the Instruction Based Art made by Sol LeWitt, a member of the Conceptual Artists from the 1960s, that involved following a simple set of instructions, similar to an algorithm, that could be understood and translated differently by each person. Irene Barberis, an Australian artist whose mentor was Sol LeWitt, makes work that has been strongly influenced by him since the 1970s.

Seen through a Metamodern framework an ‘oscillation between analogicity and digitality’, (Hoy 2017) can readily be found when looking back on the process of making work used by these artists. The transformative nature of instruction based art reveals the in-between, as part of the process of making these works, where errors, like glitches could appear as a result in each interpretative rendering. These glitches created as part of the physical process of making the work, expose the materiality of the digital file, a subject that Corina Bernt is exploring in her work Text(ure) Map II that uses an app that converts 2D images into a 3D space. Fitting under The New Aesthetic first articulated by James Bridle in 2011, this process of transformation, when looked at closely, also uncovers the abstract nature of work made through the use of data, and like the process used by the impressionists, the 3D image is made up from smaller abstracted forms in order to create the image.

Tommy Mintz creates work that is also made using a multiple of layered images in order to create the work. The artist employs an algorithmic time-lapse to create a collage described as an Automated Digital Photo Collage. These works are then transformed into Non-Fungible Tokens (NFTs) and housed virtually on a blockchain for viewing and selling. This relatively new medium has opened up a different and interesting way of looking at what an object actually is from an ontological point of view. Claudia Hart (2021) likens this link to the cloud that the code creates as an agnostic version of ‘heaven representing the ephemeral, metaphysical space of mind’, and that it ‘endows NFTs with a magical cultural power’.

These abstracted concepts are also evident in the work of Linda Loh who makes virtual worlds stored on the cloud and built for exploration using a virtual reality (VR) headset like Oculus Quest. VR requires the involvement of the viewer as active participants because the work doesn’t exist physically and requires the participation of a person using a VR headset to activate the work and make meaning. When talking about participation and affect as part of a metamodern structure of feeling, Atkinson (2013) says that, ‘art needs human participation because the art is in the reaction’.

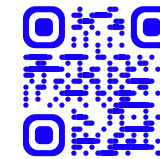
The ideas presented here reflect a transhistorical shift in contemporary art through the genres of post-analog and post-digital art making, as the work has characteristics most commonly associated with electronic and especially computerised technology and tackles ideas associated with the intersection of technology and the human hand. The Digital isn’t just a tool—our entire culture is mediated by new technologies, and this is reflected in this exhibition.

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Thank you to all the artists who enthusiastically participated in this exhibition.

Sanfransico Screaming, 2021
QR Code, Audio



Aaron Hoffman

Bio

Aaron Hoffman is an Australian (Naarm) artist - a graduate of Monash University and the Victorian College of the Arts. Employing a minimal aesthetic utilising installation, performance, sculpture and digital media Hoffman's practice examines the human condition and contradictions of our contemporary society, focusing on identity and the human body. He has exhibited in Australia and internationally in solo and group shows and has been the recipient of several art prizes and bursaries and his work was selected for Hatched, a nationally curated exhibition of graduates. He is currently undertaking a PhD at Deakin university.

Statement

San Francisco- Screaming refers to the iconic pop song 'If you're going to San Francisco' by Scott McKenzie, emblematic of the hippie free-love era. Drawing on a personal history of sexuality and religion, my project evokes flower power as its starting point albeit one of contradistinction. Paying homage to the ideological position of 'freedom' through sexual liberation, aural manipulation and suspended release of pent-up sounds - generates distortions in time making it too slow to sing along to, confounding ideologies intrinsic to the songs.

Chlorine Tree, (detail) 2021
Digital print on dibond, Edition 1 of 3
150 x 52.7cm

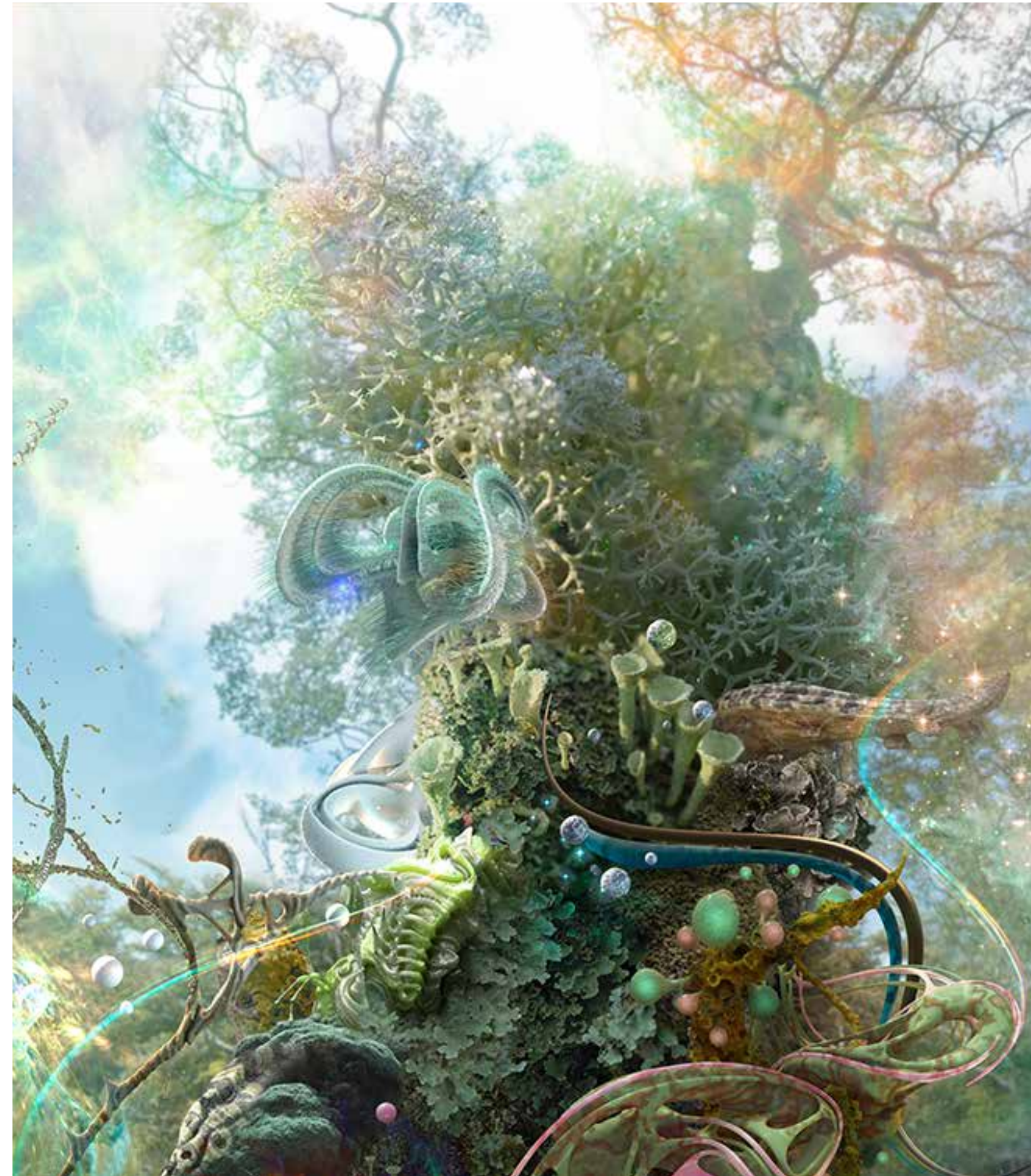
Andy Thomas

Statement

Over the last two decades Andy Thomas has developed an iconic visual language that is uniquely his own. Using a combination of digital technology and photography, Thomas' work is a symbolic representation of nature's collision with technology.

Inspired by the beauty of nature and extensive travel to some of the world's most ancient rainforests, Thomas fuses together images of flora and fauna into evolved abstract forms. Intricately layered compositions of plants and animals make a strong statement of technology's impact on planet earth and how advancements in society are affecting the natural systems of life.

In recent years Thomas has begun to experiment with digital audio software, initiating a new branch of his practice. This new series of animated video installations visually represent the voices of nature and create an eerie environment of sound and light. Through this new path of artistic investigation Thomas once again finds a way to create works in which nature and technology



Second Chance, 2022
Single channel video and audio
4m16s HD video 720p

Anne Scott Wilson

Bio

Anne Scott Wilson's work investigates the relationship between the body and phenomena, and uses video, performative photography and installation to test the thresholds of light, data and transcendence.

She has worked extensively nationally and internationally. Originally trained as a dancer, she has won several Australia Council grants and residencies, has been a finalist in national art prizes and has shown her work pre covid in Venice, Italy, Linz, Austria and Berlin, Germany. She has received several commissions including the Museum of Brisbane, Geelong Council, ARS electronica and White Night and works collaboratively with Cameron Bishop in curation and public art projects. Currently a senior lecturer in art and design at Deakin, Anne sustains an academic profile.

Statement

I choreographed the video scene keeping the human as central to the edit. Shot at sunset during peak hour traffic, the constant amidst moving vehicles is the human, whose gesture is caught between stepping forward or back, located on the grassy island between lanes. She holds her balance for as long as she can and moves out of frame in her own time. Meanwhile trucks and cars around her provide a context and framing of her stillness. By splitting the scene vertically and cutting the footage based on her exits from frame the video edit and choreography privileges the human.

I make this work asking the question 'is there a second chance through digital time and space at challenging mortality?' or 'Is our sense of time and duration only bookended by the lifecycle of our bodies?'

The other video shows portraits of musicians before or after they play in a musical group. Caught between time, the video glitches as if unable to hold their stillness intact. The two videos are opposites in how the human is imaged drawing attention to the influence of digital aesthetics on meaning.

With thanks to Alexander Harrison and Dance House and Aphids.



The Historicity of Data, 2022
Oil, found postcards, collage, and screen print on canvas
60.3 x 40.3cm

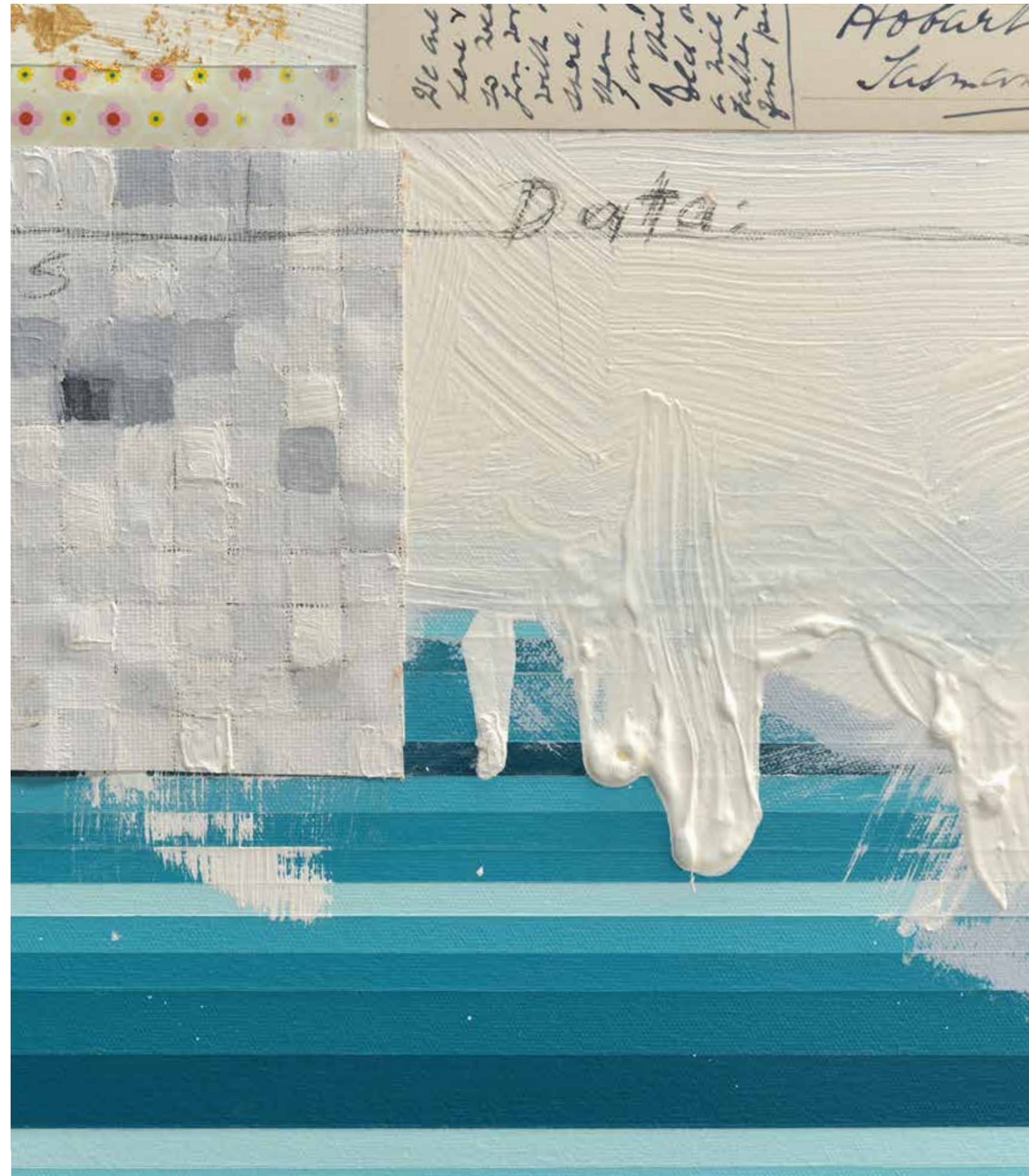
Area 39 [Tammy Honey and Shaun Wilson]

Bio

Area 39 is a collaborative amalgam of the artists Tammy Honey and Shaun Wilson exploring metamodern tropes through allegorical investigations of data and history. It also takes its name from a part of the brain assigned to data processing.

Statement

The death of history is a philosophical question raised by Hegel and others dependent on teleological structures of reason. Yet in a twenty-first century context, these structures have become less relevant to society as we move into a period known as the death of the death of history. Like oscillations of data brought about by a structure of feeling, such reason then transcends structures in numerous ways - the data of numbers, the data of words, and the data of historicity. This painting presents a working model of this structure by assembling an array of data structures, including a 104 year old found postcard and a barcode that if scanned reveals another artwork contained in EAN databanks.



It'll just be a minute (detail), 2020
Video installation, visual programming, 5:13 loop, Edition 1 of 3
Size variable

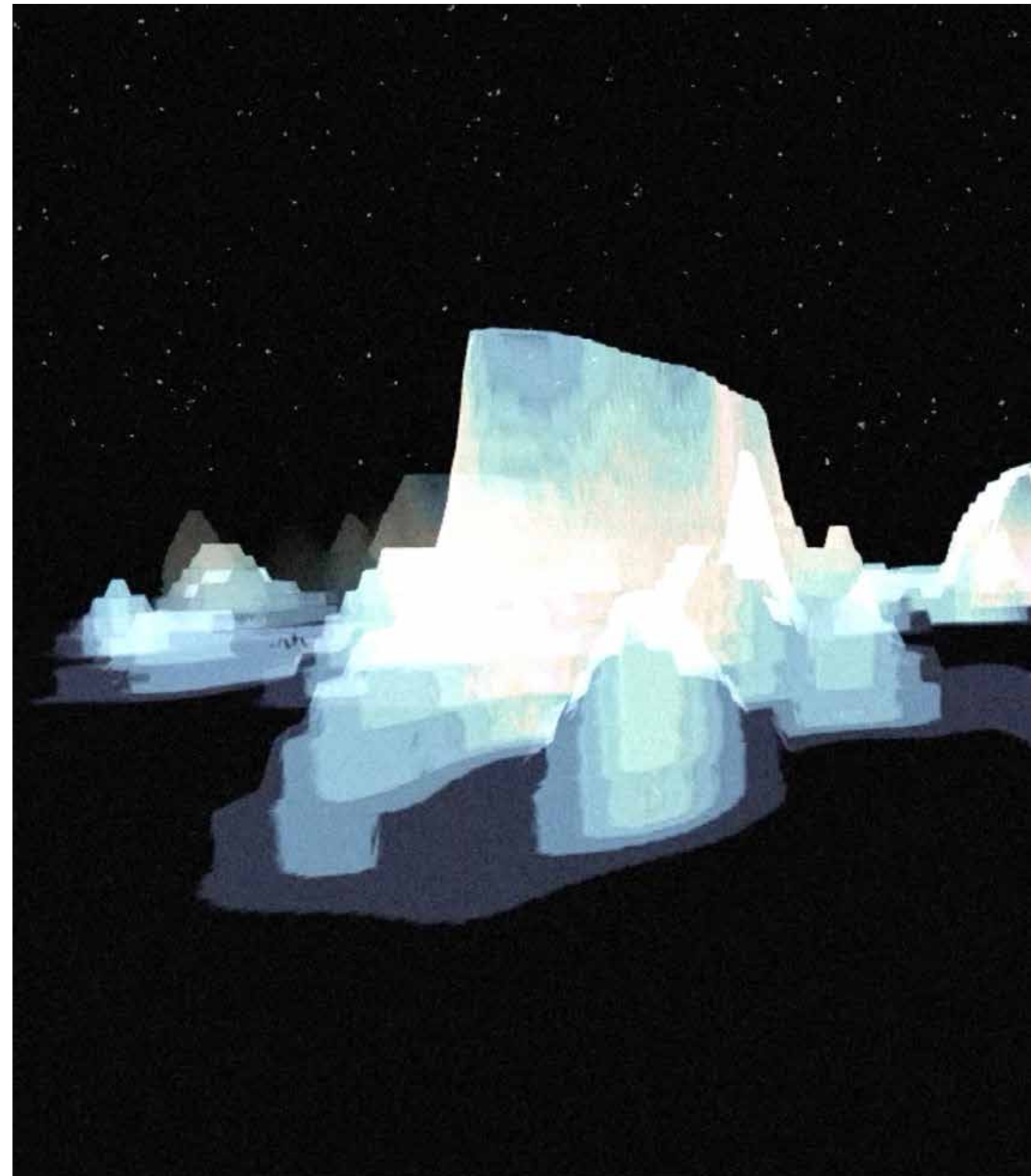
Brandon Gellis

Bio

Brandon S. Gellis is a digital artist, educator, and maker. His work is concerned with how people construct individual and community identities & develop networks rich with cultural memory. He wants to challenge the status quo to change viewers' perceptions and perspectives.

Statement

It'll Just Be a Minute is a recorded-generative animation. The scene is constantly regenerated and never repeated the same way twice. The scene was designed in TouchDesigner, a visual programming software, and references my feelings of loneliness and disparity, and waiting during this pandemic. The speed, transparency, color, darkness, and perspective speak to my feeling of driving-full speed directly into life.



A Thread of Light-Compilations, (detail) 2022
HD Animation
1920x1080 HD screen

Carter Hodgkin

Bio

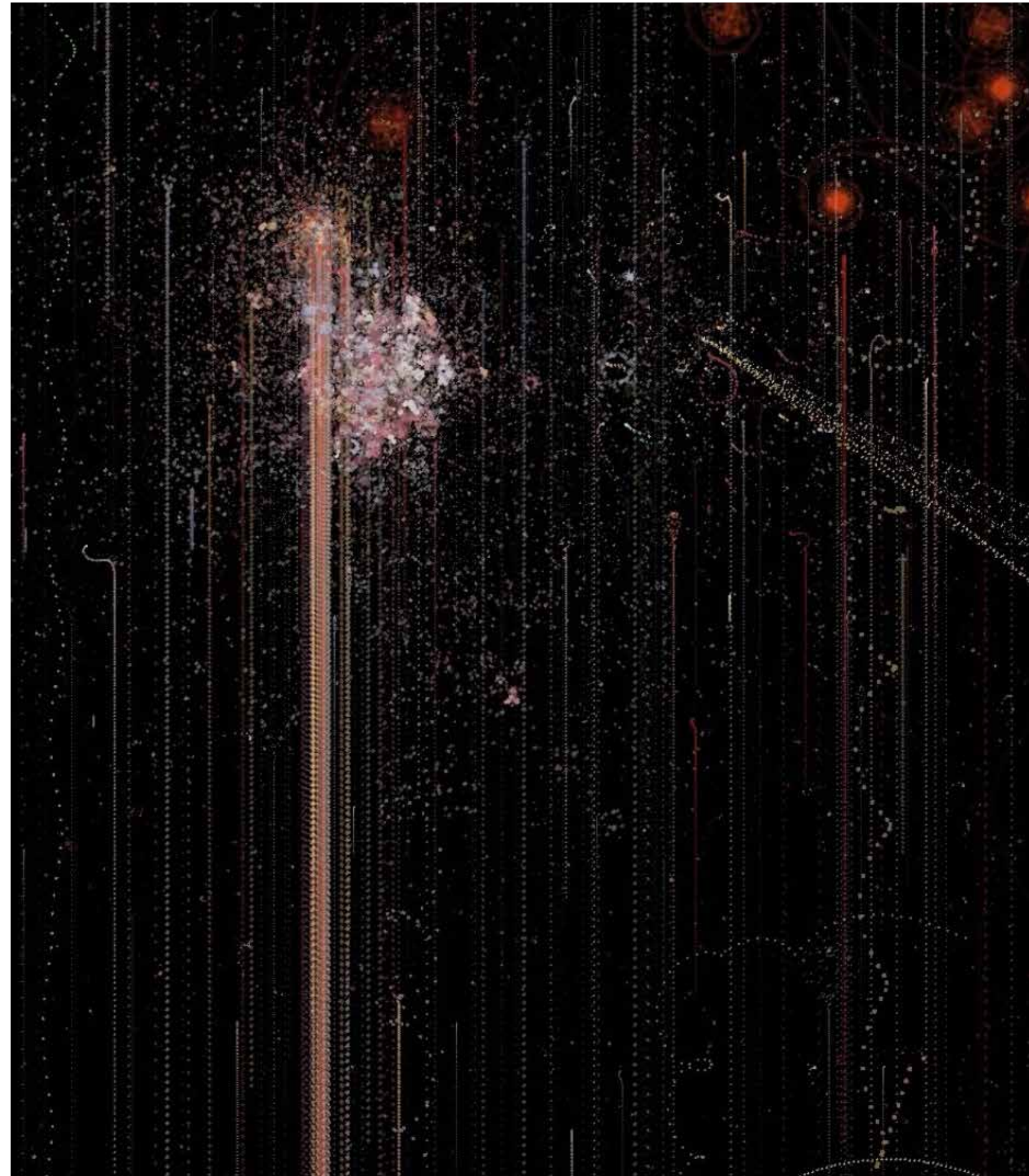
Carter Hodgkin fuses art, science and technology to explore a new language of abstraction. Approaching the modification of code as a drawing tool, she generates atomic particle collisions to create animated forms which visualize energy. Her working process is an interplay between digital means woven into traditional media with an emphasis on the hand. She utilizes a range of media from animation and programming to drawings, paintings and large-scale mosaics. Her work has been exhibited in the US, Europe & Asia. Awards include the Pollock Krasner Foundation, the Gottlieb Foundation and New York Foundation for the Arts. Americans for the Arts cited her permanent public art project, “Electromagnetic Fall” as one of the best public art projects for 2010. Articles and reviews have appeared in Artforum, Art in America, The New Yorker and Art+Science Now. Her work appears in public and private collections including the ZKM Center for Art & Media Karlsruhe, Germany, Jane Voorhees Zimmerli Art Museum, the Basil Alkazzi Foundation, U.S. Art in Embassies Program, and the U.S. Library of Congress. She lives and works in New York.

Statement

The works shown here are compilations of animations circa 2010 interspersed with current shorter works shown as NFTs and Instagram ‘stories’.

The animations draw inspiration from nature; specifically the process of flowering as well as the spatial relationships of bifurcating stems and blossoms on wildflowers and weeds. To create an animation, I manipulate computer code, generating forms from atomic particle collisions. This manipulation becomes a drawing process where parameters are set and random moments of collision are captured. Assembling collisions together to form moving compositions becomes, to me, like drawing in time.

In these works, I aim for a visual experience of flux – where color, line, and form simultaneously coalesce and break down. The forces at work in these animations mirror nature in its ephemeral process of growth and dissipation.



Sunday at Sunset, (detail) 2015
Pigment print mounted on acrylic sheet, edition of 12
12.7 x 17.8cm

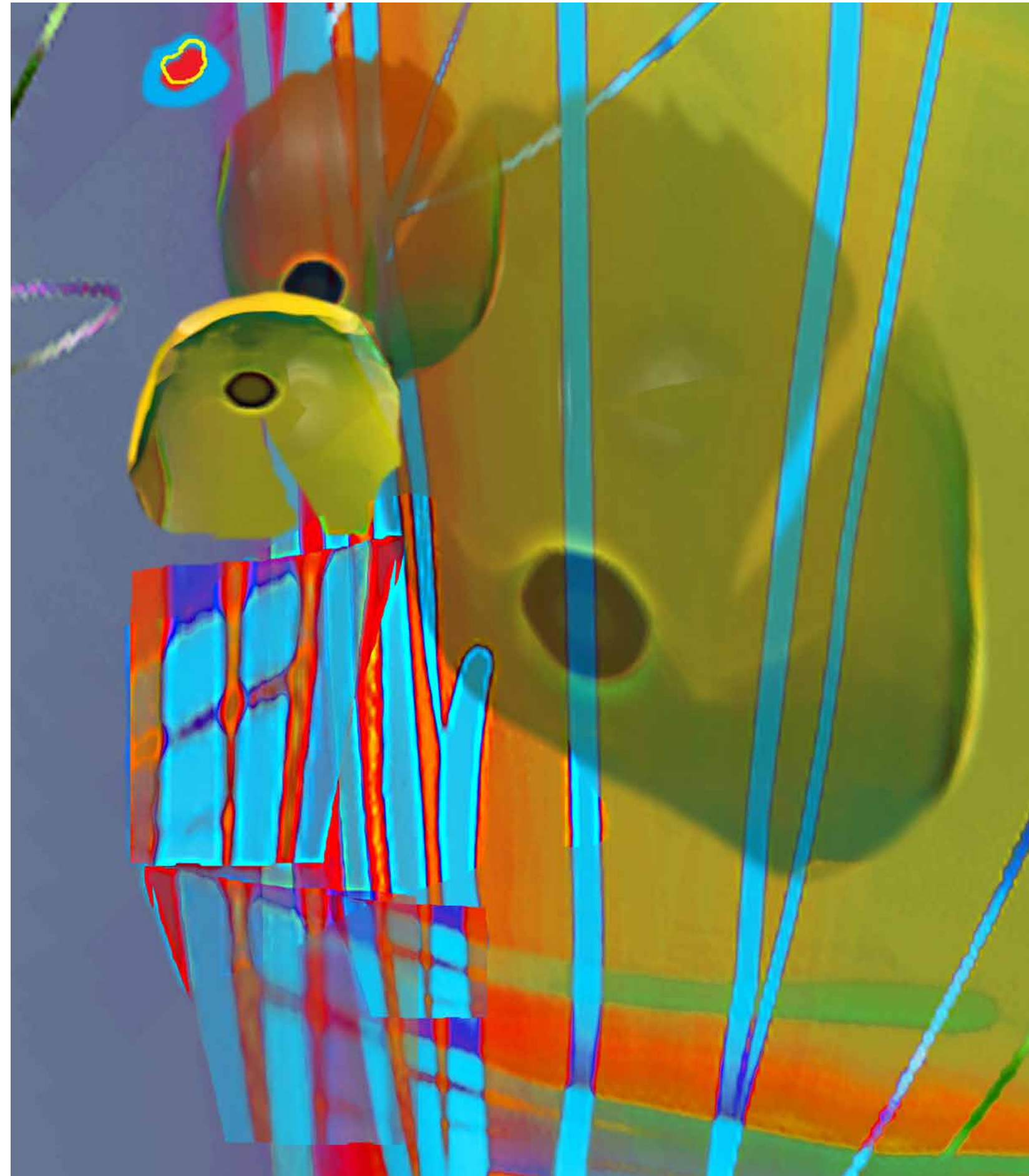
Chalda Maloff

Bio

Chalda Maloff uses art software to create images evoking emotion, sensuality, and spirituality. Combining her two passions for art and technology, she has worked entirely in the digital medium for 20 years. Her art has been exhibited throughout North and South America and in Europe. She holds a doctorate in Human Ecology, and she lives in Austin, Texas, USA.

Artist statement

My art reflects my abiding optimism and faith in the order of our world. I work shapes and colors towards an expressive whole that will have the power to evoke emotion, sensuality, and spirituality. I employ the suggestion of backlighting or inner glow, which I believe elicits a near-universal response of warmth and gratification. My artist's lexicon of transparency, juxtaposition, and spatial ambiguity poses a bid for viewer involvement.



Corinna Berndt

Bio

Corinna Berndt is a visual artist who lives and works in Naarm/Melbourne, Australia, on unceded Wurundjeri Country.

Her practice incorporates digital media, video installation and collage. Influenced by her background in sculpture and spatial practice, her work addresses pre-conceived notions surrounding embodiment, materiality, and disembodiment, when navigating the digital realm. Through experimenting with glitched media, poetics and fabulations, Berndt explores the various personal and often mythologised relationships that appear to continuously resurface between physical matter and seemingly intangible, digitalised information. Berndt is currently undertaking a PhD at the Victorian College of the Arts, Melbourne. Her research reflects upon dominating generational perceptions of the potentialities and implications of digital technologies.

Statement

Between 2019-2021, I recorded approximately 300 palm-sized objects via a mobile phone photogrammetry app. Photogrammetry describes the process of digitally joining a series of 2D images of an object, to digitally construct the object's spatial information. When exported as a digital file, the object that might have once appeared as static in a photograph can now be rotated, examined and indefinitely reproduced as a 3D printed shape. Notably, the photogrammetry process produces a curious new materiality that emerges when objects become transformed into a computerised 3D model, while also producing a 2D map of the object's surface. American postmodern literary critic N. Katherine Hayles points out in relation to media specific computational data, that materiality 'occupies a borderland—or better, performs as connective tissue—joining the physical and mental, the artefact and the user.'¹ In this case, when I recorded my collection of items, many of the objects became obscured and glitched artefacts, as well as illegible maps. By becoming partially illegible information, they resist being classified as belonging to a specific taxonomy, consequentially also opening themselves up to new interpretations by the viewer.

¹ N. Katherine Hayles. 2004. "Print Is Flat, Code Is Deep: The Importance of Media-Specific Analysis". *Poetics Today* 25 (1): 67–90.

Text(ure) Map II, (detail) 2021
Inkjet print on cotton/linen blend
100 x 200cm



NEO GLITCH CITY (Neo Glitch City), 2022
Video Game
size variable

Danny Jarratt

Bio

Danny Jarratt, is an emerging artist who utilises painting and post-painting methods to explore the relationship between queerness and video games.

Jarratt's practice explores how video games can be read as a queer space, often existing outside heteronormativity with different laws and social norms. They explore these topics using painting, which is often associated with seriousness, historical authority, and often has preconceived notions as a low-grade form of commercial entertainment. Painting is chosen because of the dichotomy of these overlapping concepts. Jarratt creates seriously considered paintings, informed by queer academic theories, using cartoonish video game motifs.

The artist graduated from the University of South Australia with a Bachelor of Art & Design (Honours) and recently completed artist residencies at George Street Studios and Praxis Artspace. He has exhibited at FELTspace, MOD., Praxis Artspace, Fontanelle Gallery and The Adelaide Festival Theatre, and more recently at Seventh Gallery in Victoria. In addition Jarratt's work has had international features in group exhibitions in Greece, North America and England, and I am a finalist in the STARV'D Art Prize in Singapore.

Statement

Neo Glitch City is Danny Jarratt's newest exploration into (expanded) painting and game design. Within this exhibition, he explores the potential of the glitch as a space of escape. While video games can seem utopian, they often carry the same othering normative violence, that others anyone who does not fit one specific niche, which is usually white, straight and cis-gendered. Taking cues from queer theorists like Judith Butler and Judith Halberstram, Jarratt aims to create a fun videogame arcade/art exhibition environment that encourages casual conversation about queerness, representation, the glitch and escapism without the intimidation of queer academics.

Goodbye heteronormativity, hello NEO GLITCH CITY



Spiritual Savagery, 2022
Embroidery on Stained Canvas
33 x 37cm

Evangeline Cachinero

Bio

I have exhibited my work throughout Australia, the US and Europe, including large festivals like Print Screen and Electrofringe. My work was chosen to be displayed at projects run in major museums including MoMa and the Tate Britain. I have appeared in publications including Frankie Magazine and participated in public speaking events on radio, gallery talks and panels. I have been a finalist in various art prizes, most notably The International Art Textile Biennale, The Lake Art Prize, The Alice Prize, Maritime Art Award, Heysen Prize and the Sunshine Coast Art Prize as well as winning highly commended at the Wangaratta Contemporary Textile Award in 2021. My works are held in numerous private collections internationally.

Statement

As an Australian-born artist who spent the majority of my childhood in Spain and the US, my work negotiates a culturally elusive dialogue between integration and detachment. I am most comfortable living within this ambiguity, navigating the diametric tension of the space between things: student/teacher, pre/post, figuration/abstraction, harmony/discordance, art/craft, order/chaos, earthly/metaphysical, joy/anxiety. By leaning into the in-betweenness of disparate ideas, I tap into an active energy that connotes a certain tension. But perhaps my most obvious in-betweenness is that space that my work occupies between the physical and the digital.



Ingmar Apinis

Bio

Ingmar Apinis is a Naarm/Melbourne, Australia based artist who has exhibited in solo and group exhibitions at a number of galleries including C3 Contemporary Art Space, Rubicon ARI, Kings ARI, Arterial Gallery, and Linden New Art. He has a Bachelor of Fine art from the VCA, and in 2020 completed a Masters of Contemporary Art also at the VCA.

Ingmar's creative practice explores the role of the internet in everyday life. Working in a range of mediums that spans paint, screen printing, plaster and water transfer printing (an industrial production process also known as hydro-dipping) Ingmar's work poses questions about online subcultures, future histories, queerness, and representations of the virtual and physical body. In 2020 Ingmar was awarded the Ursula Hoff Printmaking Award.

Artist Statement

My work has long revolved around media portrayals of queerness, queer history, and gender (particularly notions of what it might mean to be masculine). As the internet took over the world, I increasingly became interested in the role of the web on these topics, as well as the changing role of the art object in an increasingly online world. My most recent body of work investigates Chiron's Rising, a gay fanzine/magazine that was independently produced and distributed globally in the 1990s at the height of the AIDS epidemic. Chiron's Rising celebrated body positivity before it was a thing, and built up a community of men around the world who communicated with each other through the magazine. The only record of this piece of queer history now is an online archive of scanned pdf copies that someone has lovingly built and continues to manage. The images within Chiron's Rising have bounced from physical media into digital facsimiles, and back into physical objects that I have created. They have lost resolution and mutated on their journey back and forth between the IRL and virtual worlds, like the 'poor images' that Hito Steyerl first defended back in 2009.

Cygnus (v2), (detail) 2022
Plaster, mesh, water transfer print
40 x 30cm



Ellipse Series 1: Compositions and Intervals; Sol Lewitt Studio, (detail) 2019 - 2022
Polyester film, Italian tempera paint, Artists tape
100cm x 110 cm

Irene Barberis

Bio

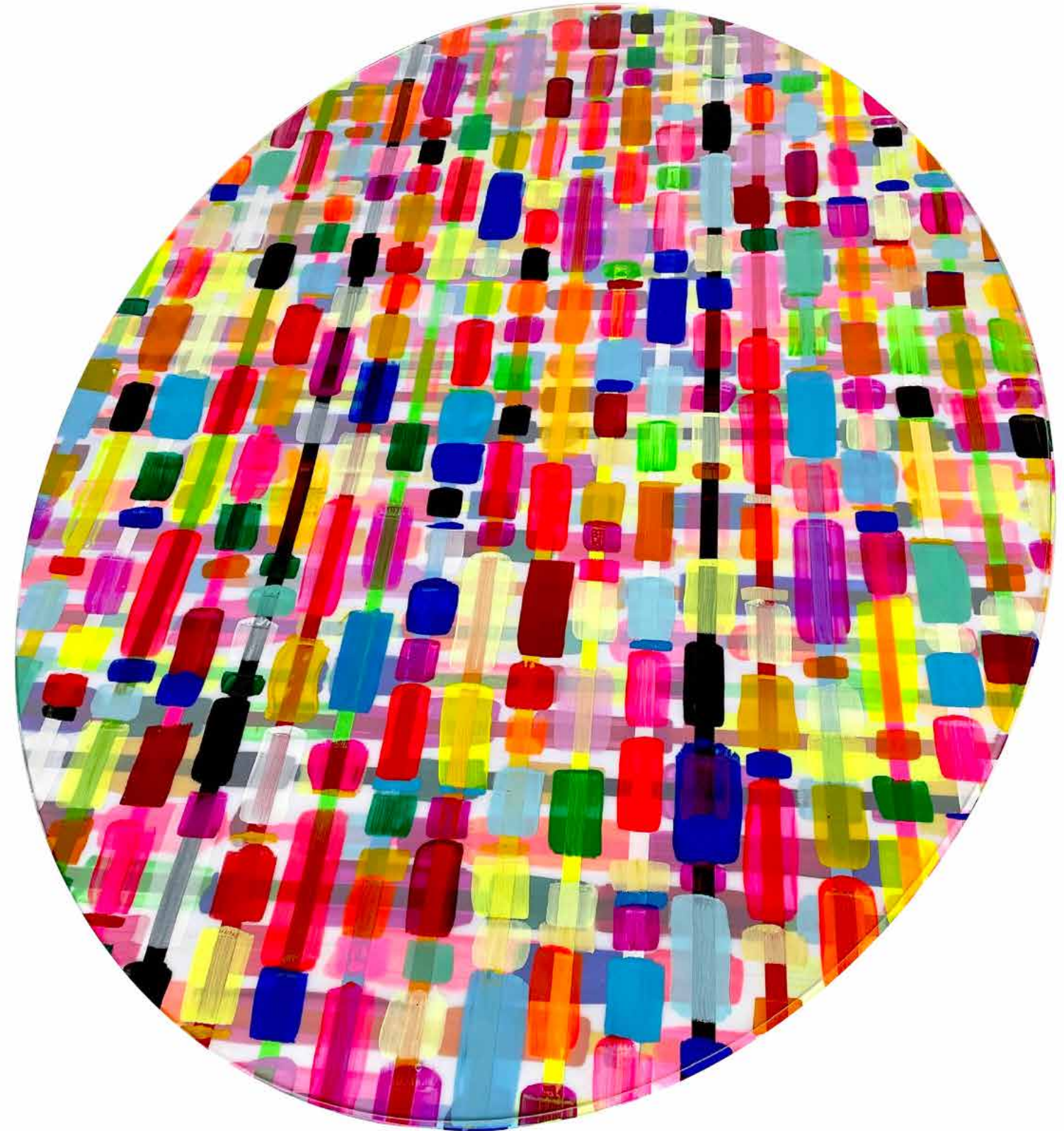
Born in London, Australian-British artist Irene Barberis has been exhibiting since the mid-seventies and internationally since the early eighties. She works as artist, curator and academic.

Inventing, making, curating and generating projects, exhibitions and platforms around the globe, Barberis' initiatives span countries and borders throughout Europe, UK, USA, the Middle East and the Far East, often incorporating smaller more intimate intercultural dialogues and exchanges within the international University system. She has had tenure at RMIT University in Melbourne for two decades and has worked offshore in Hong Kong for much of this time.

In 2006, Barberis established Metasenta®, a nimble and flexible international arts research hub that links Universities, artists and the wider global arts community, creating 'safe spaces' for arts dialogue and exhibitions in all forms across the world.

Known for her provocative high-chroma works and installations utilising cutting edge materials, she is a painter, installation and new media artist working also with performative drawing and spatial kinesthetics. Minimal and conceptual systems and structures undergird her practice encapsulating in part the notion of painting and drawing as a flux, an organically growing and poetic tectonic. She has completed major commissions, is collected in both public and private collections internationally and continues to push the boundaries through her research into the history of ideas, faith and the female and global drawing. Her doctorate for the millennial crossover explored the abstract and figurative elements of the Apocalypse and its representations throughout history.

Her latest major projects and artworks involve Art and Science. 'The Tapestry of Light', a 36 x 3.2meter jacquard tapestry of the Apocalypse is the only known full cycle of the Apocalypse in tapestry form by a female artist. Collaborating with scientist David E. Mainwaring, inventor of a new nano-particle phosphorescent pigment



embedded into fibre, Barberis incorporated the new material into the design and weaving of the artwork, allowing layers of imagery within the narrative to be visible separately at various times. The same science is utilised in her new work, 'The LeWitt Tapestries' which are projected to be completed and exhibited at the 60th Venice Biennale, Italy together with 'The Tapestry of Light'.

The LeWitt/Barberis Project explores the thirty-five-year friendship between Sol LeWitt and Irene Barberis from 1974, and his influence on her work and thinking. These influences are investigated on location in each of his three studios, the Chester studio in the USA, the Mahler LeWitt studios and the Praiano studio in Italy and are the pivot for ongoing solo exhibitions. LeWitt's influence on a wider selection of artists from around the world are curated into a set of international group exhibitions, recorded in a two-volume publication, catalogues and a series of Metasenta® small books.

Statement

Choreographing Color #4: Color and Structure
The Elliptical Form (#1/20) : Compositions and Intervals;
Sol Lewitt Studio, USA, 2019 –2022, Polyester film, Italian tempera paint, Artists tape, 100cm x 110 cm.

Structure: 30" square, two diagonals, half radius, 30" interval between ellipse + square

Immersed in Sol LeWitt's Chester studio for almost fourteen hours a day for three months, reflecting and identifying synergies and confluences of processes that developed over a thirty-year friendship and mentorship.

Choreographing Color #4 presents two ideas: *Color and Structure*

Color: A painted choreographic response in color to the thirteen music tapes Sol LeWitt left in his Chester studio in 2007.

Structure: A geometric structural response to these choreographies, made in artists tape on the wall in random variations.

These works incorporate conversations and visual dialogues between Irene Barberis, Sol LeWitt, Robert Hunter (Australian painter) and Adrian L. Page (Australian Sculptor) from 1973 onwards. Layers of separated and overlaid grid structures, playfully and intensely interrogate perceptions of the serialisation, systems and modular units each of the above artists developed and utilized across their practice.

Allegro: Color and Structure is a brisk movement between the painterly response to classical music and random improvisations of color within the designated structural

square, and its breakdown. The works reflect and extend the lineages of thought in Barberis' 1978 thesis titled 'The Breakdown of Space and the Build-Up of Color', VCA, 1978

Color and Structure

Barberis' rectangles of color are made with intensely hued Italian tempera and tape, interspersed with intervals of white space. These are controlled gestures yet the collective results are kinetic. Motion in her square compositions is forward, the way we perceive time—left to right, the direction in which Western text and musical scores are read. Her circular compositions seem poised on the brink of spinning counter-clockwise. The vitality and tempo of these works recall Barberis' sixteen years of classical ballet training, and a comparison to choreography is apt. The optics of bright and pulsating fluorescent colors read like urgent coded messages, replete with blinking lights. Conversely, the movement in LeWitt's *Broken Bands of Color* circulates within closure, a paradoxically animated stasis.

Neither LeWitt's nor Barberis' pieces contain text. In Barberis', the color becomes the language, carrying meaning in an evocative rather than denotative way, as somatic rather than intellectual information. LeWitt's hand-drawn plans for *Broken Bands of Color* combine precisely drawn structure with coded text indicating color. The plan is integral to the realization of the piece by the drafters, making the instructional text inseparable from the result. In considering Barberis' attraction to the color wheel, it may be instructive to note how the principles of medieval color wheels are present in LeWitt's early *Location Drawings*, including *wall Drawing 299A*, which Barberis installed in

1977. *The wall is divided vertically into four equal parts, each with a different color. A 6-inch (15 cm) grid covering the wall. First part: On yellow, white lines from the center to points on the grid. Second part: On red, white lines from midpoints of each side to points on the grid. Third part: On blue, white lines from the corners to points on the grid. Fourth part: On black, white lines from the center, midpoints, and corners of the wall (The number of lines and their length are determined by the drafter.)*

LeWitt always listened to classical music while working. Of his vast collection of cassette tapes, thirteen were left in the studio, indicating what he had been listening to when he became too ill to continue. Barberis listened to these tapes over and over while she worked, spending particular time with Bach's *St. Matthew's Passion II*. Bach was LeWitt's favorite, and the intellectual correlations are clear. Though we can certainly speculate, less clear is the somatic effect music had on LeWitt and how that informed his work on an intuitive level. Due to her sixteen years of classical dance training, Barberis "carries the resonance [of moving to music] in [her] body". The act of creation, for her, naturally involves kinesthesia, and the somatic is a vehicle for intuition."

Excerpt from Janet Passehl's essay on Irene Barberis' residency at the Chester Studio in 2019, *Sol LeWitt, Irene Barberis: Exploring the Chester Studio. A Visual Documentation*. Volume One, Metasenta Publishing, 2022. (p.203)

John Aslanidis

Bio

Aslanidis has exhibited his work internationally and throughout Australia. His works are in significant public and private collections including Queensland Gallery of Modern art, Heide museum of Modern art, Bendigo regional gallery, Simpfendorfer collection Wiesbaden Germany.

Significant Solo exhibitions include: 2003 *Sonic* at Tobey Fine Arts New York, 2013 *Sonic Network no.13 collaboration with Brian May*, Gallery 9 Sydney, and 2016 *Singing into Sonic New Wave* at Ethan Cohen Gallery, New York.

Significant group exhibitions include 2002 *Good Vibrations, The Legacy of OP Art in Australia* Heide Museum of Modern Art, 2012 *Emergence and structure* Lafayette College Easton Pennsylvania, MDC Freedom Tower Gallery Miami Florida, University Gallery school of Fine Arts Gainesville Florida USA, 2014 *Colour/Music*, Curated By Anthony Oates Drill Hall Gallery Australian National University Canberra.

Major commissions include: 2012 *Sonic Network no. 11*, Hamer Hall the Arts Centre Melbourne Australia, 2017 *Sonic Network no. 18*, Longchamp Maison Omatesando Toyo Japan.

Residencies and significant grants include: 2011 International residency Program Location One, New York.

USA, 2016 International Studio and Curatorial Program Australia council Residency New York, 2003 Pollock Krasner Art Foundation grant, 2010 and 2106 Skills and Development Grant Australia Council for the Arts.

Circular sonic fragment no.2, (detail) 2022
Oil and acrylic on canvas
40cm diameter

Statement

My intention is to create imagery where there is no starting or finishing point, capturing a fragment of infinity. In this regard my work has a strong correlation with emergence theory, where complex patterns emerge out of simple interactions.

This systematic and interdisciplinary approach has a strong correlation with music, mathematics and sound physics. The vibration created by the kinetic resonance of the sonic network series occupies a sensory dimension, which exists between sound and vision.

Conceptually, I am not trying to illustrate sound but, rather, give a visual expression to its physicality. My concern is with the physical reaction the viewer has to my paintings. A perceptual and serialized approach with conceptual and systematic underpinnings.

My art embraces optimism, in a society devoid of optimism dysfunctionality becomes the default setting, aesthetics encoded with optimism embody social change.

Courtesy of Metro Gallery Melbourne and Gallery 9 Sydney



An essay by Shaun Wilson

The affordances of digital aesthetics

Digital aesthetics have undergone a transformative shift in the way that interdisciplinary approaches to art have, on the one hand, recontextualized cultural paradigms through what we now understand is a metamodernity, and on the other hand galvanised new networks and digital currencies that intersect aesthetics within a multi-modal epistemology. While there is an argument in current debates of metamodernism that considers a structure of feeling to be a mechanism that conveys sincerity and meaningfulness within the subject, the failing of such in a structural case proliferates a cultural protocol of determinism without acceptable levels of predefined critical structures gated within an epistemological structure. If metamodernism is examined as a cultural paradigm, these suggested frameworks are without predefined theory, in contrast to, for example, what defines postmodernism, which removes a singularity of definition empowered by the mechanical understandings as we have had, say, in other more pronounced eras of modernity. If one was to take modernism, for example, and by the structural architecture of its design, it is most explicit in determining what is and what is not modernism, in the same effect as the distrust of this singularity by postmodernism, proliferated by and from a necessity of facsimile when questioning the authenticity of modernist

structures. Yet modernism and postmodernism both share a similarity in that they are either pre-determined by a structure of reason not apparent in a metamodernist sense, because a structure of feeling is not defined by singularities alone, nor is it akin to a predetermined structure in the same way as its former cultural periods were built on, and functioned within. Digital aesthetics in this regard are a different kind of mechanism when imbued through metamodernism, as the basis of such has no predetermined outcome through its primordial effect.

In this assumption, digital aesthetics play a transformative role in contemporary art because it can exist outside of a formalism otherwise regulated by its postmodern ancestry. In doing so, it accentuates a dichotomy away from formalism simply because in metamodernism there is no formalism within or outside of its structure of feeling. The liberation of such comes with both adjunctive and reductive agencies for the subject, where, in an adjunctive sense, digital aesthetics works much better in propelling the subject when embodied in a critical theory not predetermined by the constructs of formalism, and thus orientates with more social visual logics attuned to emotive feelings adapted by and for the audience. The reductive consequential agencies that move away from a structure

of feeling destabilise a more efficient workflow of critical thinking, because there are no boundaries gated by an order of pseudo-manifesto; it is by and large detached from emotion and meaningful intent.

In conceptual art of the 1990s, and in particular the paintings of Hume and Hirst, formalism played an important role in defining the separation of emotion and intellect, which we've seen time and time again as a predetermined influence for digital aesthetics. In many works of this era, the emotional feelings and trappings of meaningfulness have no consequential value to the ironic and distrust of aesthetic positivity. In the same ways, we now see the scenario reversed, with formalism and irony considered a negative and disharmonious barrier against the proliferation of meaningfulness in art. Therein exists the Achilles heel of metamodernism, with formalism attested through irony, which has no concern for thoughtfulness and emotiveness in any way, shape or form. In fact, through formalism, emotion as a structure of feeling is more or less defunct if not ignored altogether. Of course, a knock off in such an effect influences digital aesthetics in both the subject and the way in which the subject has a mechanical relationship, none other than what we experienced during the COVID-19 pandemic.

The identity of, and within, digital aesthetics during the pandemic has seen a very different emergence of agency that society has not become accustomed to, since the more destructive instances of bubonic plague in cases of, for example, the Great London plague, and before that, the Black Death plague. But like any pandemic of great magnitude, the era preceding a pandemic has historically been archetypal through hardship, war, and disruption, leading to an Enlightenment period after the fact. We saw this with the early modern period's rise to the Renaissance, the English Enlightenment, and the reconstruction of London after its great fire. We have also seen this in the

immediate years after the Spanish Flu in the early 1920s, albeit short lived thereafter. Digital aesthetics during the current pandemic have attested back to a search for meaningfulness through the subject, as we've seen in the proliferation of NFT art, most notably in the work of Bleep, Damien Hirst, and Bored Ape Yacht Club. These aesthetics seek not to question structures within a formalism, but instead to imbue a structure of feeling and branding based on the social neediness of communities, hardships and anxieties towards power structures, wealth inequality, and the distrust of political and institutional entities. Where postmodernism was a formalism to question truth through modernist structures, the pandemic has universally prompted collective questionings of formalism in a reversal, not so much to find truth in historicity, but rather to replace it altogether in an enlightenment connected to feelings of social togetherness and affordances of collective aesthetic comforting.

This sudden reversal for digital aesthetics is embedded with meaningfulness at its core based on the social needs and emotive insecurities of a global populace in crisis, manufactured with barriers that attest a reckoning of the natural balance of power, the natural world, and social equity. For example, digital aesthetics in the 1990s were limited to the technologies available at the time for a society not enveloped in a constant mindset of crisis, and the consumers who drove this aesthetic consumption through hard and soft media. Technologies such as virtual reality, augmented reality, and internet art, had already been in service through a handful of artists, yet there were still no mass delivery systems to enable gigascale accessibility to the likes of what we saw in the rise of social media, where everybody suddenly had aesthetic tools to communicate through the digital without the barriers to geography and software expertise, as it was even at the start of the 2000s. Therein lies an argument that digital aesthetics are predetermined by the technological accessibility of mass society, with the immense pressure of gigascale participatory determinism circumventing the limitations of technology when this accessibility is restricted, and consequentially, impacting on the accessibility of aesthetic epistemology. A comparison between, say, the work of Matthew Barney in the Cremaster Cycle (1994-2002) and Bleep's Everydays: the first 5000 days (2001) are disparate within the subject, because the Cremaster Cycle was made for cinematic experiences as a singular object - a 35 mm film reel, a DVD, or a Blu-ray disc purposed for an immediate analogue of audience engagement - and Everydays... as a multiplicity - an NFT token and accompanying JPEG

made for trading within a crypto network. And it's this network aspect where born-digital artefacts have become networked artefacts as a network in itself; 'network' taken as a system of databases connected to a financial exchange. We can see here that the system, or in Beeple's case, the cryptocurrency network, becomes part of the digital aesthetic, where the distribution of the artefact and the encrypted network is just as important for digital aesthetics as the artefact itself. In effect, networks are meta. Moreover, in the case of a Beeple's NFT artwork, the work is as much to do with the network it trades within, as it visually looks like forsaken in its epistemology determined by a network within an aesthetic. At no point in western art has the system of distribution been so integrated within the aesthetic of an artefact, whether this be born-physical or born-digital, as it is in the digital aesthetics realm of crypto art.

What can be drawn together from this assumption is that the system and visuality are the same thing in contemporary digital aesthetics. This divisive statement may be seen as a polarising proclamation, but the logic of its inquiry is implicit in the way that audiences who consume and drive demand for digital aesthetics engage with the artefact, insofar as its barriers, which attest to the redundancy of digital aesthetics and its interference with the proliferation of scaled markets. In a pre-digital age, this thought may have been incomprehensible based on the small scale operations of the art market operating as an analogue. But since the advent of NFT art integrated within crypto currencies, the unregulated superlatives governing the expansion of crypto art markets allowed the sheer scale of NFT art collecting to be something Chayko (2021) describes as crashing the art world. The fact is that digital aesthetics as a network dwarfs the relatively small and hokey art world analogue in comparison, bringing into question the redundancy of the art world as we know

it simply because of the financial weight and classifiable branding of minting, like ISBN branding of books and text based works, that cryptocurrencies expedite irrespective of issues that control the physical art world based on supply and demand. The rarity of an artwork is based on its own singularity of the artefact itself, but in the case of digital aesthetics unleashed in the crypto world, rarity has nothing to do with the singularity of an object, but more so with the uniqueness of its binary form. So what we can see here is that the binary form and physical singularity are at odds, and so too are the markets which define their trade as a digital aesthetic. My point here is that digital aesthetics is the artefact and also the network of the artefact; it's now both.

To look at demographics in this context, a known fact of the art world is that digital aesthetics is more inclined to influence younger audiences because of their dependence on the digital as an essential service, which currently measures over half of the world's population. So in the aspect of scale, the legitimacy of digital aesthetics will be shaped and influenced by younger audiences, who are the people most engaged through its accessibility and consumption. This is an aspect that is rarely discussed through digital aesthetics, and it's something that needs

to be further explored, as the consumption of aesthetics mediates a higher demand for digital born-artefacts as they become integrated within a system within an audience who in themselves is so closely intertwined within a networked system affecting every facet of their daily lives, but without digital immediacy relinquished into an objectivity quite removed from the subjectivity of social connectedness. It's this connectedness in itself that defines digital aesthetics in a contemporary setting, more so than any other time in the history of the digital, because the network and the aesthetic are one of the same, not one from the other nor one of another, and so forth.

If these comparisons are understood in a visual way, then the collective reasoning for digital aesthetics creates a structure of reason for an audience tightly integrated within a network within itself. How can digital aesthetics survive when such close integration of its audience depends on an amalgam of branding and social collectiveness, when the participants of such consider themselves a brand within the identity of ethnographic groups, sharing little differences between the subjectivity of human agency and objective artefacts speculative to branding as a digital data binary necessity? There could be no separation in this association for the viewer, as it leaves little in the way taking into account the sustainability of the image. If the weight of collective branding in an uncontrollable networked space renders the authenticity of digital aesthetics in a perpetual state of multiplicity, then how can such multiplicity have an authenticity relative to universal truth or at least, a speculative truth? If such truth via digital

aesthetics is merely a brand hierarchy governed by identity within a network system, then this, of course, brings about a consideration for digital aesthetics that is no different to the dilemmas of, say, the printing press during the early Gutenberg years, when handwritten manuscripts gave way to mass produced printed books. The market for the sale of books, which we can term an analogue network, heavily influenced the stylistic determinism of writing, which would quickly become commodified in what we now know as genres, which are, in its purest forms, a classification or indeterminably, a formalism shaped and influenced by branding. When artworks were reproduced in the same way as books, we saw the same effect come into play through genres manifested within western art, which also acted as predetermined values conceived, produced, and consumed by audiences. In relation to digital aesthetics, technological advances in the 2000s and 2010 had a direct impact on what these aesthetics looked like, but also on how we feel about these forms in the way they intersect with our daily lives thanks to the networks of mass deliverance.

What can be concluded from this perspective is that digital aesthetics are an interface between the subject and the audience. However, the communication logic of understanding audiences manifests the digital aesthetic through their symbiotic branding of collectiveness, which impacts on the way imagery is contextualised through the virtues of form, and from this, a formalism. One might argue that digital aesthetics has made a transformative integration into a networked collective that yields a definition beyond the artefact itself, and into a mirror that reflects who we are as a society, our strengths and insecurities, and the predetermined anxieties which can erode and abate the sustainability of the image in both triumphs of data proliferation and the mono-textual failures of socio-emotional fragility.

John Cox

Bio

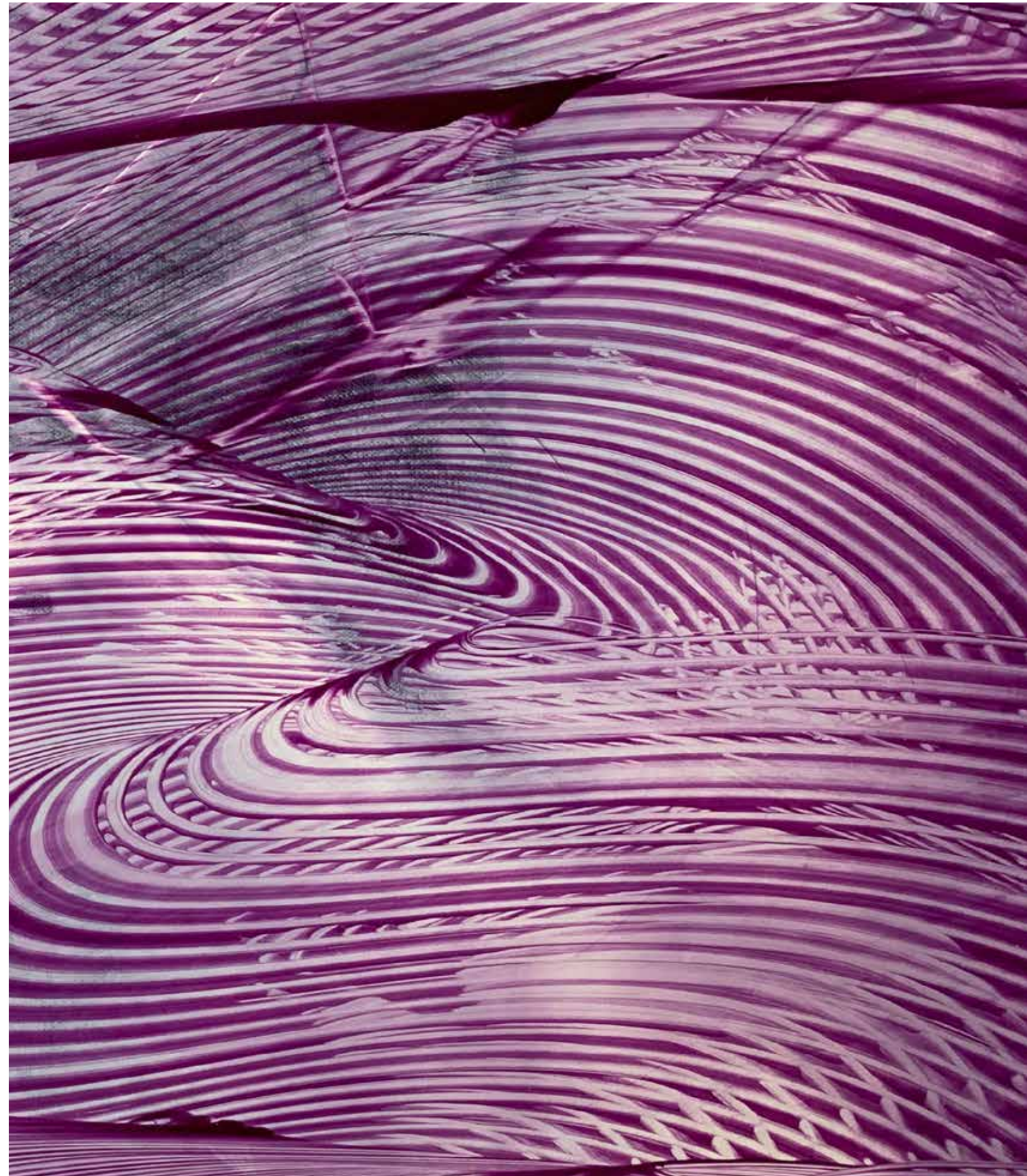
John Cox is an abstract painter based in Croton-on-Hudson, NY. He earned his Bachelors of Fine Art in Painting, in May 2002 from the Maryland Institute College of Art. Afterwards, John moved to New York City where he attended Hunter College and earned a Masters of Fine Art with a concentration in painting in May of 2006. His work embraces technological glitches by employing machine customized tools to translate experienced digital disorder into gestural marks that imprecisely mimic wave patterns.

Statement

As the speed of information alters how we interpret the world, the glitch becomes a break in the stream. Glitches hover at the edge of what is perceived, passing at speeds that limit contemplation. My work explores these technological glitches by employing machine customized tools to translate experienced digital disorder into gestural marks that loosely mimic wave patterns. Composed of perfunctory and repetitive pulls of paint, my work points towards the irregularities and accidents evident in countless mass produced objects. The blemishes preserved in each layer of paint reaffirm the man made aspects of an overtly mechanical application of paint.

Drawing initially from TV static and garbled video game graphics, the focus of the work has broadened to include the formal elements inherent to color, composition and application. My marks skip and stutter across the surface. Layered transparent glazes manufacture depth and space. The actions create a language of glitches in paint. The work captures those fugitive moments of interference and converts them into the indelible medium of painting, rewarding a slow read of the image and laying the foundation for meaning in the shared experience of observation.

Coming Down 01, 2019
Acrylic on Canvas
30.5 x 40.6cm



Agog (still), 2021
a VR experience on the Oculus Quest (Meta) headset
<https://sidequestvr.com/app/4023/agog>

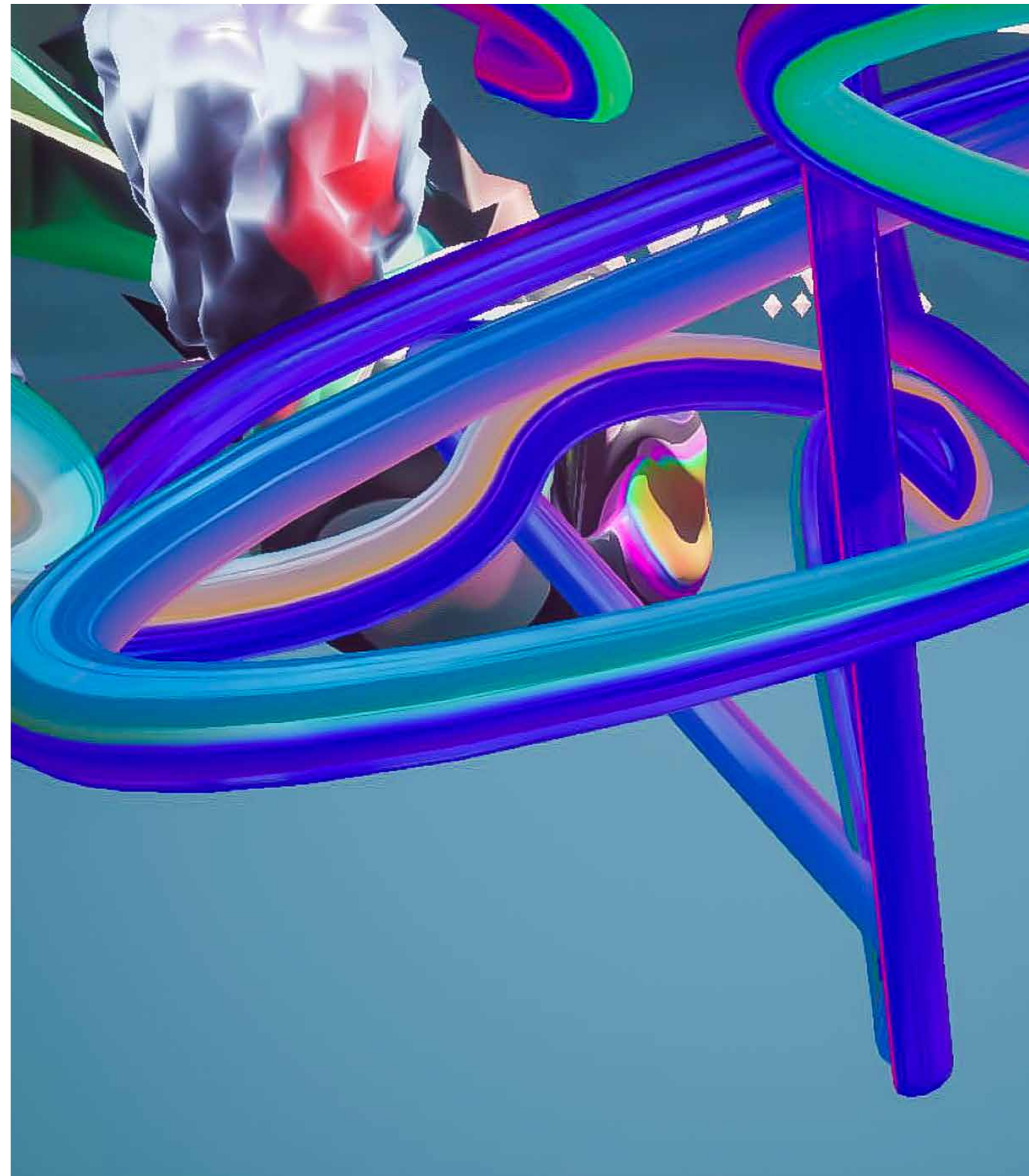
Linda Loh

Bio

Linda Loh is an Australian visual artist working between New York City and Melbourne. Her multimedia works navigate the elusive form and materiality of digital space with transformed sources of light. In 2012 she received a Bachelor of Fine Art (Expanded Studio Practice) from the Royal Melbourne Institute of Technology (RMIT) University. She has had solo and group exhibitions around Australia and in the USA, with works curated into projection festivals, public LED billboard projects, online events, screenings, art galleries and more. She has undertaken several artist residencies around the world, including NARS in New York City, in 2018. In 2021 she completed a Master of Fine Art in Computer Arts, at the School of Visual Arts in New York City. Since then she has participated in many exhibition projects, in both physical space and online, in Australia and the USA, as well as Switzerland and UK. In 2022 she was engaged in an innovative, international, blockchain based curatorial project, with a decentralised community called Lonely. Rocks DAO. It culminated in an exhibition at Unlimited Miami, part of Miami Art Week (Art Basel), in December 2022.

Statement

Agog is an exploratory VR art experience built for the Oculus Quest. It is an abstract, speculative world with luminous and color-saturated structures towering above, and strange forms and “non-forms” around. The visitor is invited to embark on an adventure, a journey of curiosity and awe in a sublime “landscape”. The visitor navigates around the environment by teleporting with the hand controllers. There is no goal or end point apart from losing oneself exploring, discovering, looking around, and absorbing the immersive visual and sonic experience. Interactive encounters with diamonds and spheres may lead to small surprises.



Lucie Rosická

Bio

Lucie Rosicka is a multidisciplinary artist born in the Czech republic and currently based in New York City due to her Artist residency. She is still a student at the Academy of Fine Arts in Prague. She spent a semester at scenography studio at Academy of Performing Arts in Prague and she has worked as an intern in modern art gallery (CRAG gallery) in Turin, Italy.

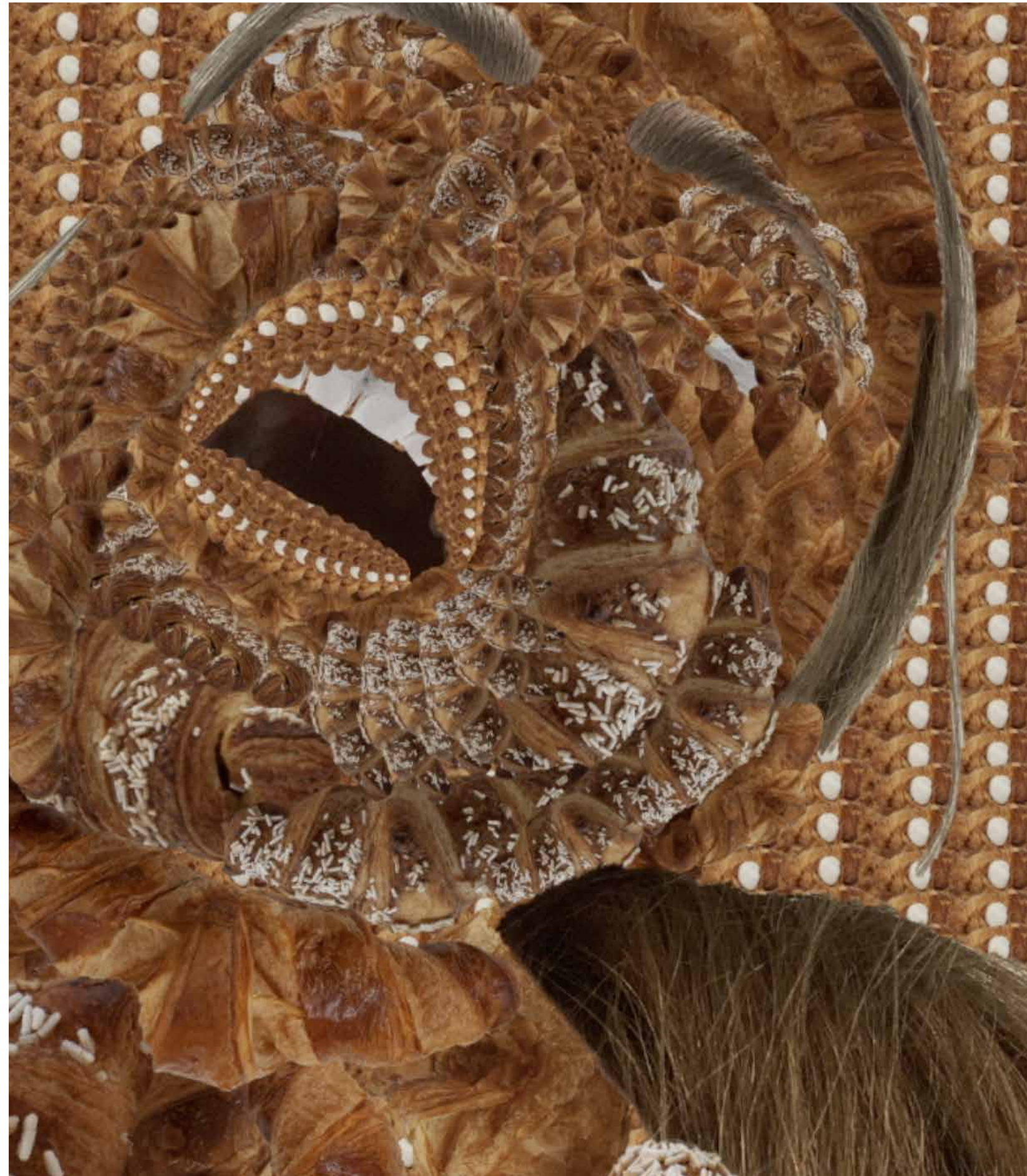
Her most recent and most significant art show was in Warsaw called *Stop history or* and in New York at Southampton Arts Center, *Digital and Beyond*.

Statement

I am still a student at Academy of Fine Arts in Prague. But now I have a possibility to spend three months in NYC at residency. While living in NYC, I learned and focused more on smaller details. You are captivated by the city's size, on the other hand, you are instantly transported to a different world when you look at the small floral details made of iron on the handles of doors, on people's clothes, jewelry, etc...

Initially, in my work, I was obsessed with different body types, skin, and defects of a body. I worked with food disorders, which I was able to overcome in my teens; I used the corset as a symbol which associated me with this intense period. Following that, I started focusing on feminine attributes, such as polished nails, to empower women's energy and beauty. Through my experiences in New York, my work and research for these themes were shown in a different light. New York's diversity in people, clothes, materials, etc is unique in comparison to other cities. I feel that for me, daily observations of my surroundings and situations are naturally creating "inner" stories which then transform into my art. New York contains everything I have ever dreamed of and the energy of the city itself is indescribable.

What my croissant sees every morning (detail), 2021
Digital graphic collage
Size variable



Explain (hands where i can see them) (detail), 2022
Fibre tipped pen on cotton paper
97 x 74cm

Madeleine Joy Dawes

Bio

Madeleine Joy Dawes is a Melbourne based artist whose practise focuses on durational repetitive drawing. Dawes holds a Bachelor's degree with Honours from RMIT, completed in 2019. The principal theme in Dawes' work is iterative mark making as a site to record measured and psychological time. This emphasis upon time and repetition allows her to mediate rather than mirror the world; an attempt to coordinate thought and stabilize quotidian disorder. Underpinned by the language, intimacy and tactility of textile-based craft, work that initially masquerades as digital is subverted from by subtle nuances and imperfections in mark making. Dawes collaborated with label Alpha60 on a capsule collection in 2021, has been a selected finalist in numerous contemporary art prizes (winning the Lyn McCrea Memorial Drawing Prize, 2021), and was a 2022 recipient of a Chalk Hill Artist Residency. Her work is held in the NGV collection, where she will be showing in the 2023 exhibition, Melbourne Now.

Statement

My drawing 'explain (hands where i can see them)' was made in response to the extended Victorian lockdowns, as I found, like many of us, a tension in renavigating relationships and intimacy after these mandates were lifted. With time in solitude being axiomatic, it seemed unavoidable during this period to spend time assessing the relationships existing in my life. What were those that nourished and sustained, compared to those that did not? Concurrently occurring, the question of how I too could carry myself in the future, to better nurture those held close.



Connecting Series (DC) 49 - Red Sea (detail), 2021
Digital art print on Hahnemuhle archival photo rag , Edition - A/P - 1/6
76.2 x 30.5cm

Malavika Mandal Andrew

Bio

Malavika Mandal Andrew (b.1971) is an artist whose practice includes mix media, digital collage and digital art, tapestry and other fibre art. She received her Bachelors of Fine Art in Textile Designing in 1993 and her Masters of Fine Art in Textile and Tapestry 1995 from Kala Bhavana, Vishva Bharati University, Santiniketan.

During her time at Kala Bhavana she was awarded the National Scholarship by the Govt. of India, Ministry of Human Resource Development and did her training under Riten Mozumdar. In 2012 the artist was awarded "The Pollock Krasner Foundation" grant under which she worked with Warli artists from Talasari, Maharashtra to create mix media paintings. In 2021, Malavika became the first Indian artist to be listed in the Techspressionist Artist Index.

In August 2021, she founded Collaborative Art Space, an international art organization that conducts collaborative art projects. She has participated in numerous solo & group, national & international shows.

Artist statement

"Inspiration of my creations is "Elements of Life" and along with this us. All are linked and depend on each other along with our sixth element that is technological development.

Planning never works very smoothly in my life and at same time this unsuccessful planning takes me to reach to next. The emotional or mechanical experiences, thoughts, relations and responsibilities gave me multiple expressions, dreams and desire to live ahead. These layers of links which were sometimes from known or unknown sources got blended so well that it becomes difficult to get the trace of from when and how it happened. Movement of life through different ups and downs, smooth and sharp path taking our all conscious, unconscious and subconscious together gets transformed in my work."

Photography, Scanned images of drawing and Computer techniques are involved in expressing my thought process.



Michael Pierre Price

Bio

Michael Pierre Price was born in 1954 and grew up in northwest Indiana amid the towering presence of oil refineries and steel mills. He earned a degree in physics and did three years graduate work in theoretical astrophysics. He has been published in the American Journal of Physics.

He left academia to pursue a 30-year career in game design. Michael has worked on more than 75 games and entertainment products, including several high-profile titles, like Dungeons & Dragons.

While in his 30s, Michael began a spiritual quest that eventually took him into Canada where he studied with a number of Indigenous elders. His spiritual practices and beliefs are a major influence on his artwork today, as are his related interests in neuroscience, psychology, and Buddhism.

In 2010, Michael left the game industry to trailblaze his own path as a digital artist. Since then, he has developed and refined his unique artistic perspective. Michael creates his original fine art prints based on his own specialized algorithmic and AI processes, combining his inspirations from mathematics, physics, neuroscience, and spirituality. Michael is a prominent member of *Techspressionism*, a world-wide community of artists using technology to create a new generation of art.

How artists use 'the digital' to talk about being human

Homage To The Bird Gods #1, 2022
Digital Art, Archival Pigment Print
45.7 x x 81.2cm

Statement

The world is not as it seems...
I am a heretic...
Nothing is sacred...

These three truths are at the heart of who I am, and the foundation of my art.

We go about our daily lives within a very limited range of existence that too often hinders our appreciation for the fractal-like tapestry of reality beyond our senses. To truly comprehend the universe, we need a profound shift away from narrow and skewed perspectives of old notions.

My artwork presents just such a shift; integrating elements of chaos theory, quantum mechanics, cosmology, neuroscience, dreams, along with Indigenous and Buddhist wisdoms into a cohesive artistic framework.

My digital art prints represent the long tradition of artists reflecting and projecting the human struggle to understand. My pixels are my Lascaux; animals on cave walls are now neural network induced marks deciphering modern physics. My sigils calling in the powers of the gods are found in the underlying code of software programs that inspire my creativity. My art is about contemplation; of seeing our humanity in the abstract and surreal beauty of a universe too often beyond our imagination. A beauty in subatomic collisions, a crawling ant, and a spiral galaxy.



Increased Frequency, (detail) 2022
Generative HD video, Single edition NFT

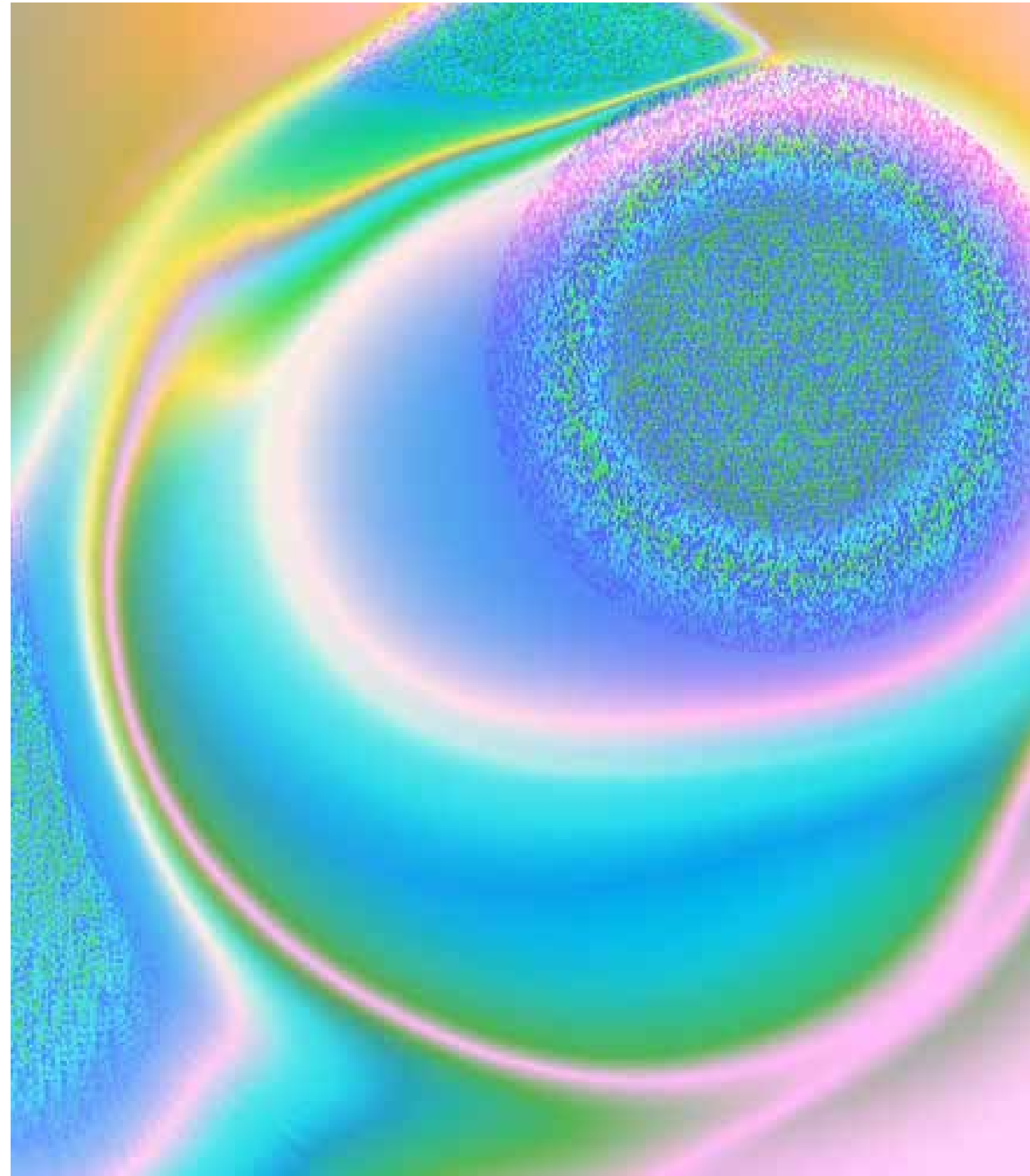
Michelle Brown

Bio

Michelle Brown is a Brisbane based new media artist focused on emerging creative technologies. As an artist, designer and spatial thinker, her work explores the combined digital and physical space by creating site-specific relationships between virtual media and the environment. Michelle's work has been featured at Sundance Film Festival, SXSW, Cannes XR, Toronto New Wave Festival, Github Universe and she has worked with Snapchat, Google, Brisbane Festival, Curiosity plus many more.

Artist Statement

Increased Frequency is a new video piece by Michelle Brown created using climate data to generate feedback to manipulate colour and movement. The work focuses on highlighting the increase in Natural Disasters, specifically major floods, over the last twenty years and their effect on human habitation. The chaotic movement of the film aligns with the dramatic changes to the climate and the colour contrasts mimic biological organisms.



Friday Night Lights (detail), 2020
Hand-stitching, mixed yarn on perforated plastic
66 x 153cm

Michelle Hamer

Bio

Michelle Hamer's darkly humorous and familiar hand-stitched, drawn, LED and video works explore the language around us. Based on her own photographs and collected text she reveals the complexities of messaging, the ways it can define space and reflect personal and global beliefs. Her works oscillate between fast and slow; analogue and digital and become markers of rarely captured but revealing moments of 'everyday' fears and aspirations.

She has had thirty solo exhibitions (including 14 institutional shows) and partaken in numerous group and prize finalist shows. Her work features in the NGV publication 'She Persists' (2020); MoCA London director Michael Petry's 'The Word is Art' (2018); Stephen Banham's book 'Characters' (2011) exploring a history of signage in Melbourne; Luke Feireiss' 'Imagine Architecture' and Barry & Jobson's 'The Craft Companion'.

Permanent collections and commissions include the NGV; City of Melbourne; Artbank; Warrnambool Art Gallery; TAMA; Metro Tunnel Project and private collections in Melbourne, Sydney, Brisbane, New York, Chicago, Los Angeles, London, Copenhagen and Auckland. Residencies include Millay Colony of the Arts, New York; Australian Tapestry Workshop & Fintona Girls' School & Poland Artist Residency. Recent exhibitions include 'Wheel Of Fortune', Federation Square, Contextile Biennial, Portugal; and Lodz Tapestry Triennial, Poland (2022).

Statement

'Friday Night Lights' reflects on our language and behaviour particularly on nights out. Whilst Friday night marks the end of the working week, a time to let loose and feel free, it can also be the time people are also most loose with their language and behaviour as they ignore the signs from others.

Friday Night Lights is part of a series called 'Are You Having a Good Night?' which explores threatening language embedded within our environment, particularly towards women. The series included three triptychs, each referencing at least one actual sign within its 'naturally' occurring surrounds, alongside declarations made by other signage and men. The series highlights the prevalence of language of 'non-threat' threats in what appears safe, and even idealised, environments.

The LED screens highlight the way each stitch mirrors a pixel. The repetition of the base layout allows for translation of the work into GIFs taking the work from digital, to manual and back to digital format as the flickering of the sign within the GIF mimics the nature of LED signage.



Architectures of the Latent Space #1 (Beta) (detail), 2022
AI-driven HD Video

Patrick Lichty

Bio

Patrick Lichty is a media “reality” artist, curator, and theorist who explores how media and mediation affect our perception of our environment. He is best known for his work as a principal of the virtual reality performance art group Second Front, and the animator of the activist group, The Yes Men. He is a CalArts/Herb Alpert Fellow and Whitney Biennial exhibitor as part of the collective RTMark. His recent book, *Variant Analyses: Interrogations of New Media Culture* was released by the Institute for Networked Culture, and is included in the Oxford Handbook of Virtuality.

Statement

Architectures of the Latent Space

The use of Artificial Intelligence in the arts exploded in the 2020’s. However, much of the work has a sameness about it, as in seemingly cut from the cover of a 1960’s science fiction novel. In this body of work, I attempt to explore the idea of the “latent space” in machine-learning based imaging by avoiding figures, landscapes, architecture, and so on. As the algorithm tries to make sense of my oblique/obscure prompts, Abstract structures/designs emerge. To expand on these, sequences of trials are also time stretched with AI-based software to animate the processes between the different generations of image. In some ways, this is an attempt to explore the subconscious of image-based AI.



Lumina # 202204, 2022
Chromogenic Print Face-mounted 4.5mm Matte Plexiglas Box, Edition: 1/3
1700 x 85 x 100mm

Paul Snell

Bio

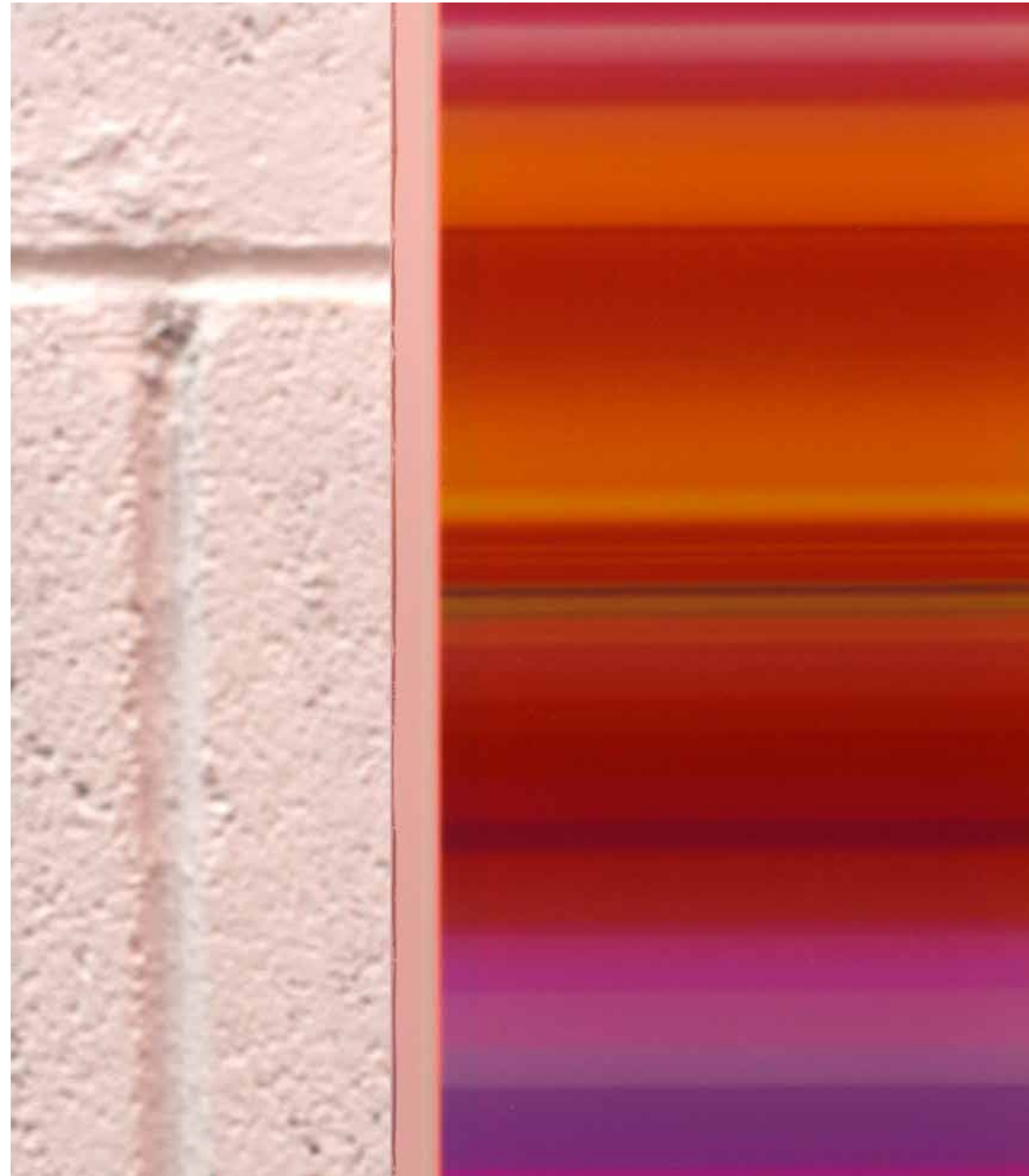
Snell has exhibited in solo and group exhibitions across Australia and internationally. In 2016 he presented his major solo exhibition, *Liminal*, at the Queen Victoria Museum and Gallery in Launceston and was finalist in the Josephine Ulrick & Win Schubert Photography Award at the Gold Coast City Gallery. In 2015 he was winner of the Whyalla Art Prize. Snell is a graduate of the Tasmanian School of Art and was awarded his Master of Creative Arts from the University of Tasmania in 2011. He is represented in the collections of ArtBank, Devonport Regional Gallery, Burnie Regional Gallery and the Justin House Museum.

Courtesy of Gallery 9, Sydney, Studio Gallery Melbourne, Ideelart International, Bos Fine Art, The Hague

Statement

The pause, the gap and the omission are increasingly significant in our saturated image driven society.

Through this work the daily saturation is replaced by selective sensitisation, these pieces continue my exploration of non-representative forms and examines the possibilities of abstraction and minimalism in photo-media. The work investigates the transformation of photographic modes of production and the manipulation and exploitation of data to invent new visual forms. By rhythmically repeating, pairing, overlapping, reversing and sequencing through the investigations of specific colour relationships, I seek a sensory understanding of the physical object. These pieces are not representations of certain realities; they are their own reality.



Sam Leach

Bio

Sam Leach completed a PHD at RMIT, is an adjunct research fellow at the University of South Australia and a member of the RMIT AEGIS research group. Sam Leach's paintings and installations draw on the history of visual representations of science and are informed by art history and philosophy. The artist draws connections between figuration, data visualisation techniques such as maps and graphs and formalist abstraction. Leach's recent work has involved the use of machine learning to develop new compositions from the analysis of visual data.

A major book on Sam Leach's work was published in 2015 with essays by Andrew Frost and fiction writer Tim Winton. In the same year, he completed an Art OMI Australia Committee Fellowship Residency in New York. In 2010, Leach won both Wynne and Archibald Prizes at the Art Gallery of New South Wales and was a finalist for the Royal Bank of Scotland Emerging Artist Award in 2009. Leach's work has been extensively exhibited nationally and internationally and his work is held in the National Portrait Gallery, the Art Gallery of South Australia, South Australian Parliament and numerous regional gallery and university collections.

Courtesy of Sullivan+Strumpf

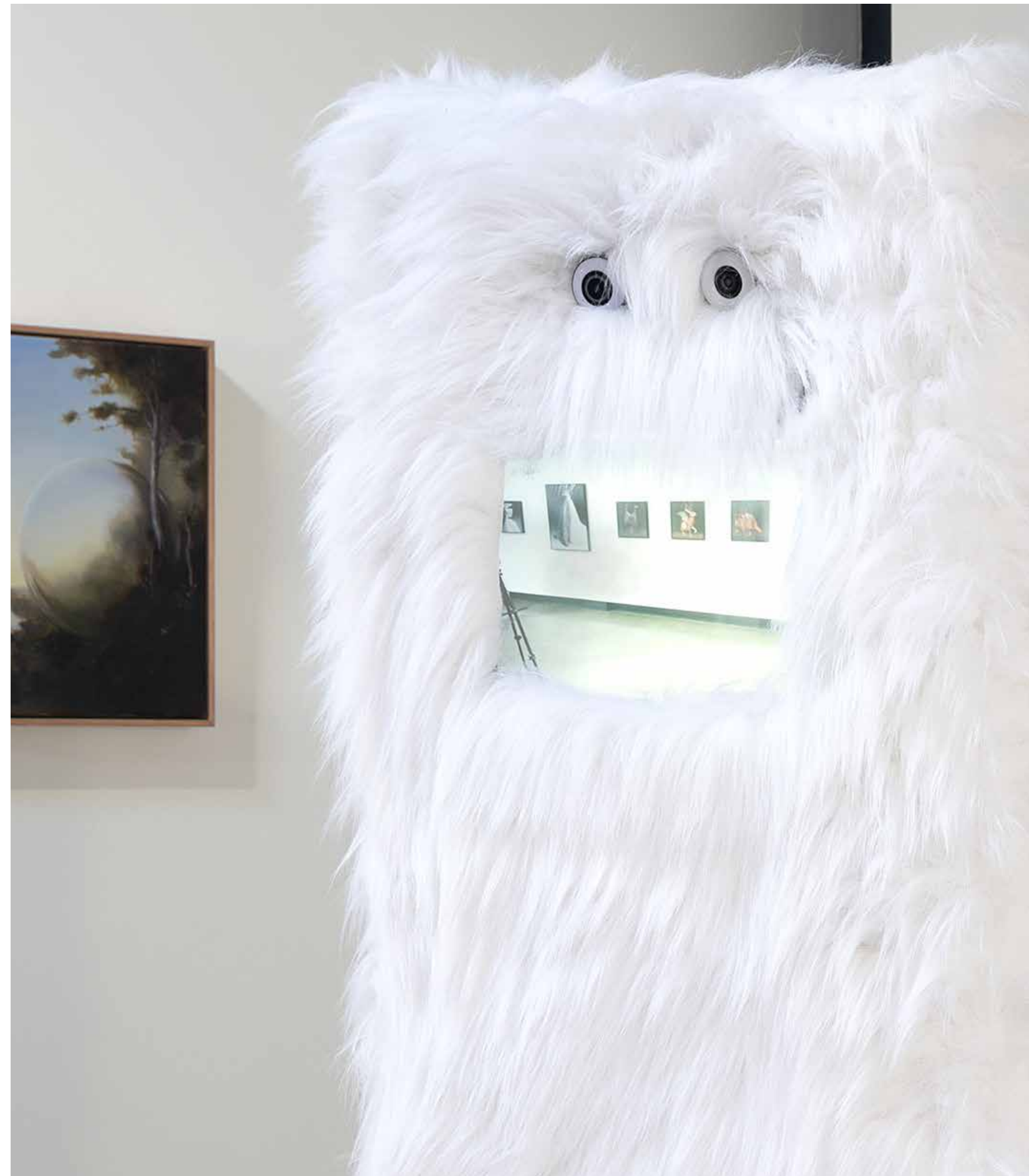
Statement

AI is notorious for its tendency to entrench the prejudice and bias in datasets. The biggest datasets are combed from the billions of daily internet users, so whatever mistakes those people make are being picked up and repeated. The way these systems make decisions is opaque to the end user, so they tend to be viewed as authoritative. My project intentionally confuses and mis-trains commonly available AI models into thinking everything is, to some degree, a polar bear.

The motif of the polar bear was suggested by an AI image generating algorithm and seemed apt as an avatar for climate change and the problematic relationship between humans and non-humans. Training large AI models, such as GPT3, can release as much as three hundred tons of carbon, which is about the same footprint as a rocket launch. In addition, the growing range of applications for AI means that processors are being installed in more and more devices—all of which consume resources, especially rare minerals, which are linked to incredibly destructive mining practices, and exploitative labour practices.

Recent efforts to further improve machine learning techniques have focused on animal studies for alternate approaches to understanding cognition, learning and embodiment. There is an irony in animals being used as a “steppingstone” for the advancement of AI, even as these systems increase pressures on non-human animals. My work is an argument that AI developments must consider non-human animal viewpoints and interests rather than continuing to exploit and diminish the non-human biological world.

Courtesy of Sullivan+Strumpf
Polar bear test (detail), 2022
Mdf, faux-fur, electronics
180cm x 60cm x 20cm
NFS



Steven Rendall

Bio

Steven Rendall's work is littered with fragments of technology, art history, science fiction, horror movies and pop music. Materials, images, and meanings are scavenged and rearranged via various methods involving painting, sculpture and video.

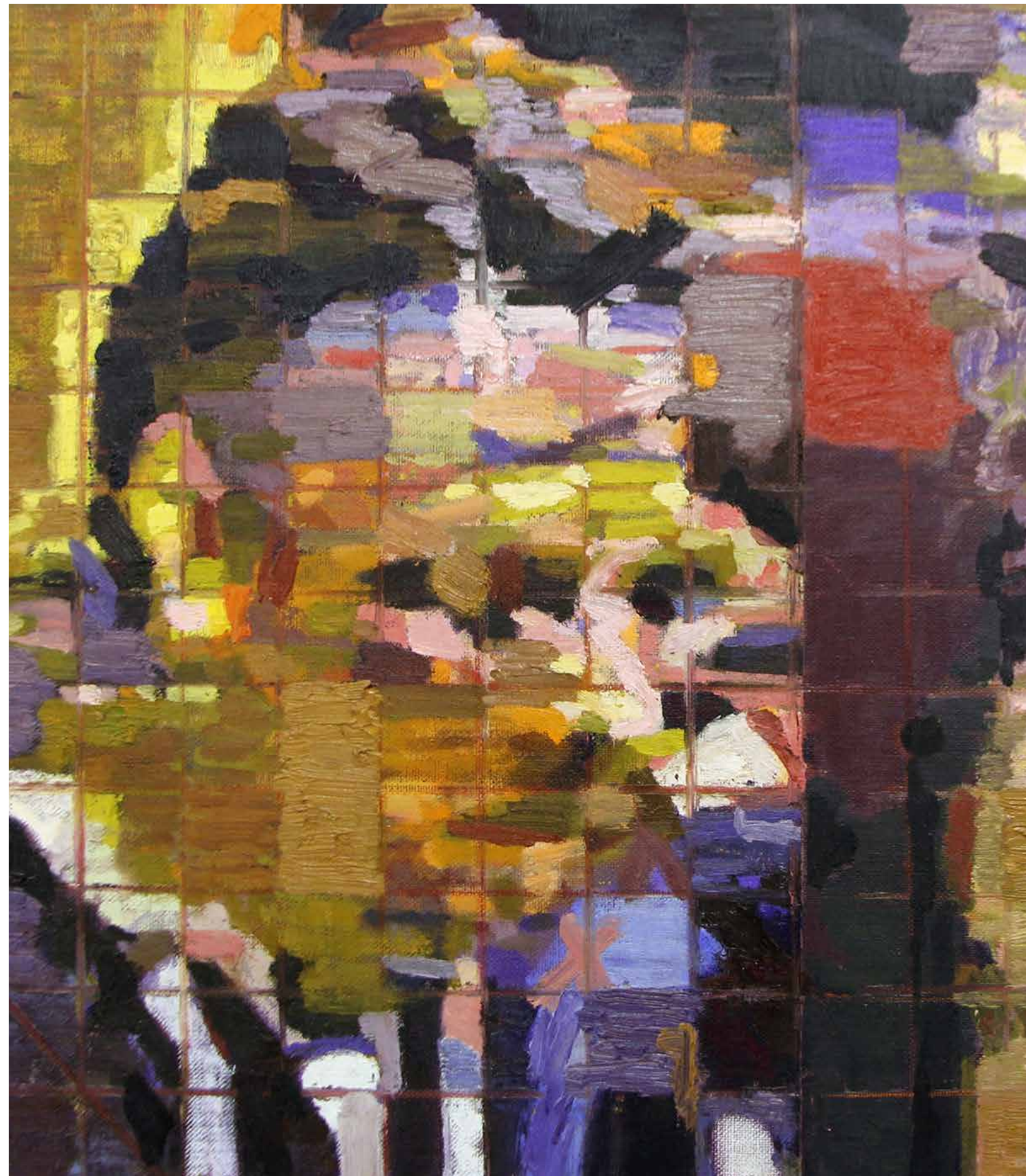
Rendall was born in the UK in 1969. He moved to Melbourne in 2000 where he currently lives and works. Steven Rendall is a lecturer in the School of Art at RMIT University. He completed a Bachelor of Visual Art (Honours) at DeMontfort University in Leicester, undertook post-graduate studies at the Royal Academy Schools in London and, despite adverse conditions, completed a PhD at Monash University in 2015.

Rendall has staged numerous exhibitions in Australia and the UK. His work is in various collections including The National Gallery of Victoria, The Monash University Collection, Artbank, RMIT University Art Collection, The City of Melbourne, St. Vincent's Hospital, Melbourne and St. Helier Hospital, London.

Capture & Loss (detail), 2016 - 2022
Oil on linen
51 x 61cm

Artist statement

The painting is an excerpt, a fragment, a leftover from another time and space. It originated from a series of works that linked the closed circuits of surveillance cameras with methods of painting (Image Capture & Video Loss at Niagara Galleries in 2016). It was started in 2016 & has had subtle amendments ever since. The image is taken from a newspaper roundup of criminal activities – small (barely a centimetre square) images extracted from CCTV feeds are printed in these columns. I grid these to translate them into a painting. It is a double portrait except that the subjects are unknown to me. To complicate subject and author relations further I fed a jpg of the painting into a free online AI image generator. It returned a dubious gift of a more expressive looking rendition complete with a Gustonesque eye and some kind of arcane writing. For the exhibition curator Sue Beyer loaded this AI image onto a wall mounted iPhone to accompany the painting and further question its place in time and material.



Data Streaming, (detail) 2022
Synthetic polymer paint on canvas
101 x 80.7cm

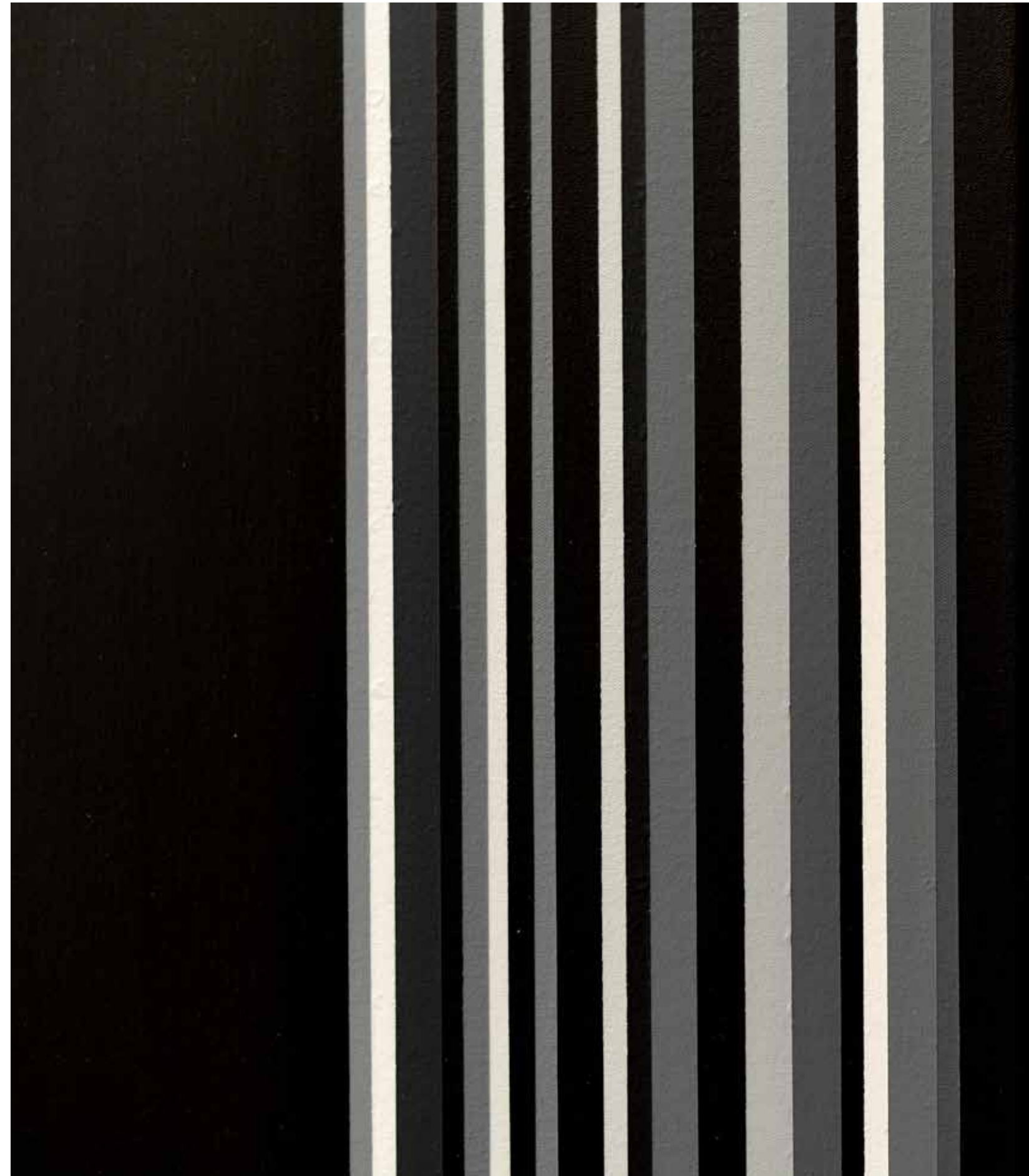
Tammy Honey

Bio

Tammy Honey is an Australian artist who for the past 25 years has made work about memory and place framed as a Metamodernist approach of oscillation between meta and social issues represented through painting, video art, and installation. Within this structure, she works in a method of long-term, ongoing series of works that address a particular thematic situated in collecting and translating data through localities as memory

Statement

Memory and place informs my practice through a continued relationship of data (locations) and meta (memories). As an ongoing investigation into these oscillations, this long-term series explores painting by considering a metamodern framework that becomes introspective into the crossroads and junctions of streaming memory.



Tina Douglas

Bio

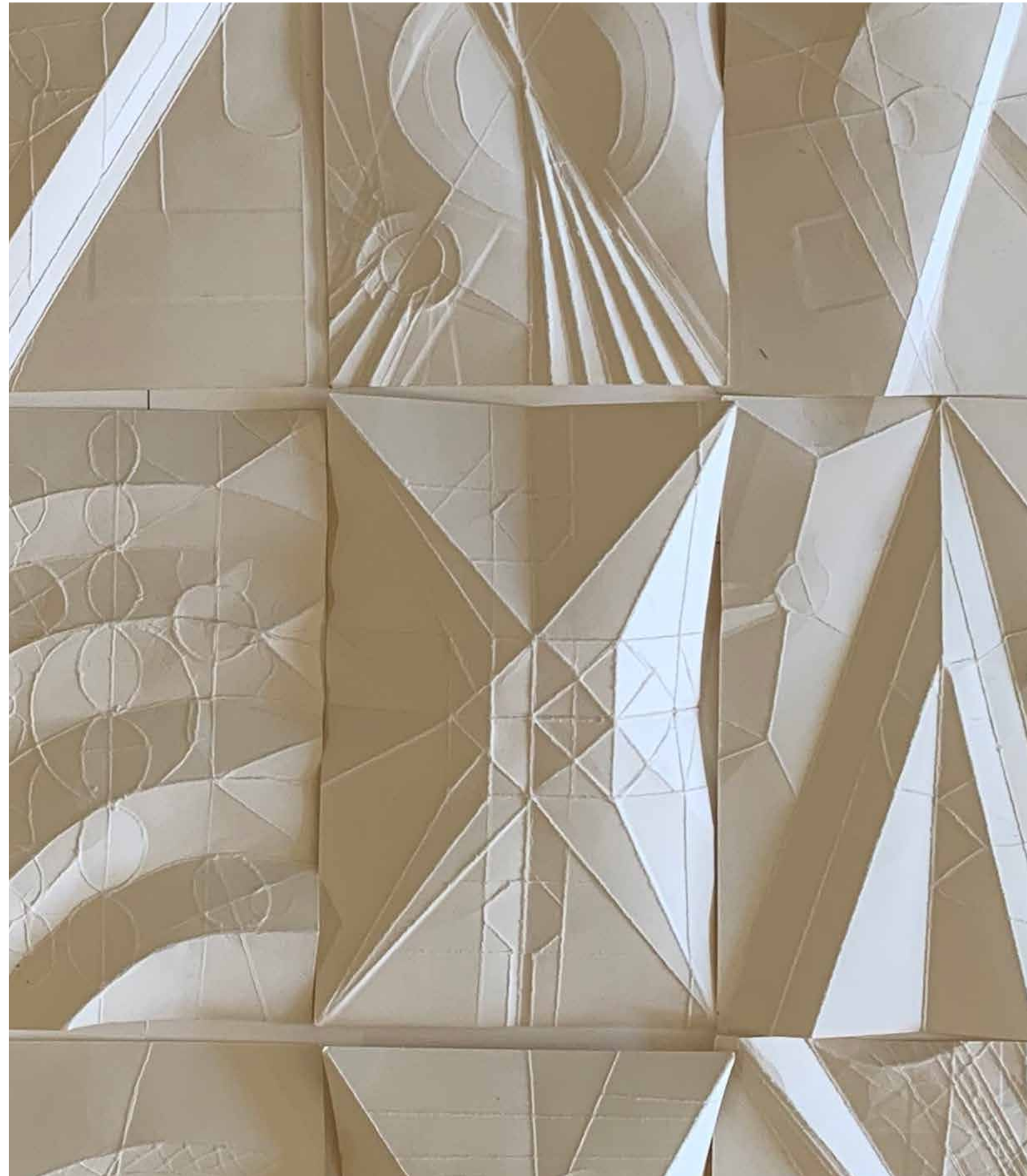
Tina is a multi-disciplinary artist with an emphasis on painting. Explorations have included large-scale paintings, DIY conductive painting, constructed works, improvised sound via interactive conductive paintings, visual scores, felt & woven works, 3D printed sound, sound reactive video, and digital works.

Her work is process-based, using improvisational and intuitive methods, and individualized tools. Lately she has been investigating modular synths.

Statement

The limitations of human senses mean a large part of the natural world is not part of our conscious experience. Technology and science can play a role in making us aware of these gaps. My recent works are attempts to some how to-and-fro between these worlds.

20 More speaker tests (LFOs) (detail), 2022
1970s folded, scored card
approx. 82 x 65 cm, each 20 x 12.5cm



Wrapping Teddy, NYC, (detail) 2022
Animated Algorithmic Digital Photography
26 frames

Tommy Mintz

Bio

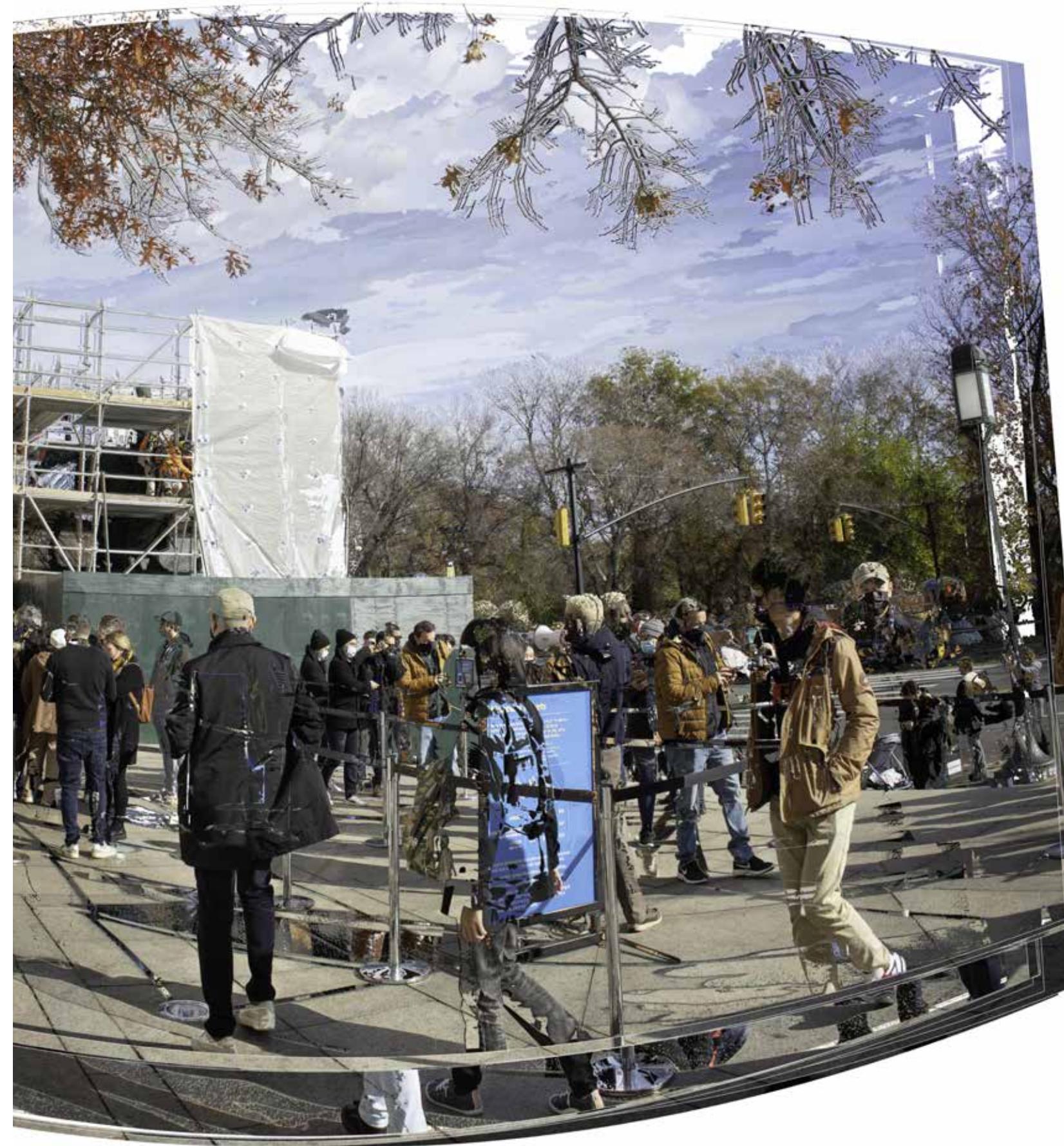
I am an artist and Associate Professor of Photography at CUNY Kingsborough Community College. From New York City, I grew up in the West Village and currently reside in Chelsea with wife, two kids and two cats. I earned an MFA from Queens College in 2005 and a BA from Sarah Lawrence College in 1999 with a concentration in photography. I have exhibited in galleries locally, nationally and internationally. I am an urbanist of the Jane Jacobs school of thought.

Through my work, I seek to engage in a conversation about how her ideas of what make a vibrant urban landscape are important to consider in this moment of worldwide and neighborhood change. I am interested in the rapid pace of construction, displacement, and efforts of preservation, both in the physical world and the digital world, where there are interesting parallels in our anxiety of the increasing amount of information being retained or, possibly worse, lost. I am also a member of the Institute for Wishful Thinking, a loose collective of artists whose work focuses on social issues.

Statement

I'm interested in our evolving tension with the digital world - particularly digital photography and its effect on our understanding of ourselves. How do our individual memory and collective understanding change through spending increasing amounts of time interacting with digital images? By exploring novel algorithmic photography in both the landscape and street traditions, I hope to raise questions of our understanding, perception, and memory of contemporary spaces.

The Automated Digital Photo Collage (ADPC) is an algorithm for creating a time-lapse collage. The ADPC compares a sequence of photographs, pixel by pixel, for areas of change. Pixel areas that are detected as different are layered on top in the image. Layering areas of its own choosing, the ADPC creates a decidedly nonhuman view, which intrigues with its logic and strange algorithmic humor. The ADPC echoes our human struggle to remember in this moment in the inception of digital augmentation. The familiar gaps parallel our own fragmented perceptions.



Visakh Menon

Bio

Visakh Menon is an artist from India, currently living in New York. His interdisciplinary practice spans drawing, video, installations, & media art with a focus on human machine interaction. He received his M.F.A from the Maryland Institute College of Art in 2007. Menon currently also works as an independent art director & interactive designer and is an adjunct faculty with the Communications Design Department at NY City College of Technology (CUNY).

Artist statement

How does human machine interaction impact perception? This has been the key area of exploration in my interdisciplinary practice over the last decade.

My current series of abstract drawings and paintings are inspired by the visual language of digital artifacts and the aesthetics of glitch, error and noise. The term “aesthetic failure” plays a crucial role in how I think about my work, alongside elements of chance and randomness. I am interested in the collapse of expectation within digital media & images; what happens when the expected process starts to malfunction. Upload errors, Hardware errors in graphic cards, ROM corruption in games, broken LCD displays etc. often lead to unexpected visuals that cannot be planned or controlled; this is the space I like to frame my work within conceptually. The algorithmic aesthetics of these works pushes into focus both the functional (generative) and dysfunctional (glitch) nature of code as a tool for expression.

The Interferenceseries of paintings & drawings are driven by the notion of repetitive mark making as an act of meditation. These abstract works aim to create a visual space derived from algorithmic aesthetics with the repetitive lines creating optical & spatial shifts referencing screen space.

Interference 18L (detail), 2021-22
Acrylic, & inks on wood panel
40.5 x 40.5cm

