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SPECTRAvision

Episode 6 POSTSCRIPT

ONLINE
ACADEMIC ENQUIRY INTO THE FUTURE
Friday, 6 May, 2022
10am – 5pm, AEST

PRESENTATIONS BY:

Alinta Krauth;
Andrew Goodman, Erin Manning,
Lone Bertelsen and Andrew Murphie;
Andrew Styan; Deirdre Feeney;
Grayson Cooke and Dugal McKinnon;
Hannah Hallam-Eames; Jill Scott;
Jo Law, Agnieszka Golda and Aaron Burton;
Karen Ann Donnachie and Andy Simionato;
Kate Little; Matthew Walsh;
Nathan Thompson, Guy Ben-Ary and
Sebastian Diecke; Paul Boyé;
and Rebecca Najdowski.

MODERATED BY
VANESSA BARTLETT
LEAH BARCLAY
ZENA CUMPSTON

HOSTED BY **ZAMARA ROBISON**

CO-CURATED BY
DAVID PLEDGER, ZAMARA ROBISON AND ROBERT WALTON

PRODUCED BY DEARNA NEWCHURCH
AND ZAMARA ROBISON

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EPISODE 6: POSTSCRIPT

SCHEDULE

PANEL

10:00am

Acknowledgement and Introduction

Zamara Robsion and David Pledger

Collective Fabulations: Propositions for Social Dreaming

Andrew Goodman, Erin Manning, Lone Bertelsen and Andrew Murphie

DATA AND ALGORITHMS

11:00am

Satellite Images of Clouds in the Planetarium

Grayson Cooke

Seeing and Sensing Nature Through Machine Learning Art

Rebecca Najdowski

Hybrid Assemblages

Kate Little

An algorithmic approach to the musification of bioelectric signals

Matthew Walsh

Moderated Discussion with Vanessa Bartlett

LUNCH BREAK

TRANS-DISCIPLINARITY

1:00pm

Art-science and materialist concerns

Jo Law

Industries of Excess

Hannah Hallam-Eames

Indifferent Technology and Emergent Material Regimes

Paul Boyé

Computational Unknowing and Generative Art

Karen ann Donnachie and Andy Simionato

Bricolage

Nathan Thompson

Moderated Discussion with Leah Barclay

BREAK

SPECULATIVE FUTURES

3:00pm

Multispecies Interactive Art Practices

Alinta Krauth

You Are Here

Andrew Styan

Still mirror-mirror Time

Deirdre Feeney

The Aftertaste of Food 4.0

Jill Scott

Moderated Discussion and Closing Questions with Zena Cumpston

EPISODE 6: POSTSCRIPT
PRESENTATIONS

PANEL

Andrew Goodman, Erin Manning, Lone Bertelsen and Andrew Murphie
Collective Fabulations: Propositions for Social Dreaming

This panel discussion will focus on the recent interactive quilt project by Manning and Goodman, 'Collective Fabulations: Propositions for Social Dreaming' (2019-), in order to explore speculative ideas of more-than-human ecologies. Drawn from a short story by Ursula Le Guin, 'The Social Dreaming of the Frin', the project imagines the possibility of the co-composition of dreams across more-than-human planes as an ecosophic practice that challenges the humanist subject.

DATA AND ALGORITHMS

moderated by Vanessa Bartlett

Grayson Cooke and Dugal McKinnon
Satellite Images of Clouds in the Planetarium: the Path 99 project

This presentation will discuss 'Path 99' – an art-science project for fulldome planetarium projection by Grayson Cooke and Dugal McKinnon. This presentation will demonstrate the way the project brings together scientific and artistic concerns and methods. It will argue for and present a way of working creatively with scientific data that uses aesthetic criteria to present and explore the objects, materials and concerns of the earth and atmospheric sciences.

Rebecca Najdowski
Seeing and Sensing Nature Through Machine Learning Art

What might imagery generated through machine learning teach us about the Anthropocene? This presentation looks to creative projects that contend with what we call 'nature' and proposes that artistic approaches to datasets and machine learning models can offer more-than-representational modes of rendering nature. In both overt and subtle ways, art that uses neural networks to confront ideas and encounters of nature are expressions of algorithmic interpretation of the Anthropocene.

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Kate Little

Hybrid Assemblages: An Interdisciplinary Exploration of Grid-Based Generative Art Systems

Trained in both art and science, Kate Little examines the experience of deliberately traversing boundaries of traditionally separate grid-based disciplines (including mathematics, textiles, music and painting). Materials, technologies and skill sets are used as exchangeable, functional parts to explore concepts of assemblage in the creative process of generative art. Clashes in values between disciplines are explored, and the social roles of the interdisciplinary self, specialisation, tools, technologies, and transfer are questioned.

Matthew Walsh

An algorithmic approach to the musification of bioelectric signals

In this presentation an approach to the musification of biological signals will be presented along with a short semi improvised performance. The performance will utilise EEG and ECG recordings from a patient undergoing a seizure.

TRANS-DISCIPLINARITY

moderated by Leah Barclay

Jo Law, Agnieszka Golda and Aaron Burton

Art-science and materialist concerns

In SPECTRA 2018, we introduced an interdisciplinary collaboration between a materials scientist, two contemporary artists, and a paleoclimatologist that resulted in Spinning World – a multi-sensory experience of climate change through art at the Museum of Applied Arts & Sciences, Sydney, Australia (2018 – 2019). The present paper continues this story by delving deeper into this ongoing collaboration between materials science and the practices of art focusing on the 2021 exhibition Alchemical Worlds.

Hannah Hallam-Eames

Industries of Excess: A Transdisciplinary Exploration of Materiality in Contemporary Art

This project addresses the research and completion of my installation Industries of Excess through an MFA by research at Monash University, in October 2021. This talk will cover how the installation was produced through the adoption of STEMM methodologies at the School of Biological Science and The School of Geography, Earth and Atmospheric Sciences at Monash University. Furthermore how the research methodology is transdisciplinary, transmogrifying themes within scientific, philosophical, and artistic disciplines.

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Paul Boyé

Indifferent Technology and Emergent Material Regimes: On SymbioticA's AgTech Intervention

This presentation will look at the concept of 'indifferent technology': large-system technological use and automation that operates at a scale indifferent to ecological arrangements, both human and nonhuman. I will be exploring how artistic practice can act as a vector of intervention on indifferent technology by cultivating novel material regimes. SymbioticA's artistic appropriation of Ag-Tech aesthetics and devices will be addressed as an exemplary form of this type of possible intervention.

Karen ann Donnachie and Andy Simionato

Computational Unknowing and Generative Art

The Center for Computational Unknowing (CCU) is a speculative organisation for interdisciplinary theory and practice of philosophies of nihilism in human-nonhuman systems of artistic and cultural production. The CCU also functions as a macro-project within which reside Donnachie and Simionato's automated-art-systems, some of which are outlined in this presentation. The CCU tests notions of complicit coagency, and explores the sometimes uneasy, often absurd, relationships emerging through our deepening engagement with AI driven machines and systems.

Nathan Thompson, Guy Ben Ary and Sebastian Diecke

Bricolage: Exhibiting Alien Aliveness

Bricolage created by Nathan Thompson, Guy Ben-Ary and Sebastian Diecke, is a kinetic biological artwork. The artists used cutting edge stem cell technologies to create automatons from human heart muscle cells. These living entities were hosted in an incubator suspended from the ceiling and were visible to gallery-goers. This presentation considers how the unmediated assemblage, animation and performance of the living automatons highlights questions around the conceptualisations and perceptions of life, duration and 'aliveness'.

SPECULATIVE FUTURES

moderated by Zena Cumpston

Alinta Krauth

Multispecies Interactive Art Practices: Enrichment as a model for more-than-human aesthetic registers

My work investigates interactive art/experiences as vehicles for nonhuman animal and interspecies enrichment. I will discuss practices of making enriching interactivity with and for flying foxes in a rehabilitation care facility, and the ways in which the reactions of another species can guide us towards creative practices that decentre the human viewer, and the human creator. I will discuss how practices aimed at enrichment can develop their own sense of aesthetics, care ethics, and collaboration.

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Andrew Styan

You Are Here: a collaborative platform for developing whole-of-earth system literacy

This presentation introduces a project for using immersive and exploratory geospatial data visualisations to correlate our lived experience with the human and planetary systems that sustain us. In the 'proof-of-concept' iteration of the project live trajectories of individual breaths interact with global weather patterns, rainfall, and national borders. The project goal is to promote a 'whole-of-earth' systems literacy and invites collaboration with artists, scientists, and cultural researchers with diverse sensitivities well beyond these initial concepts.

Deirdre Feeney

Still mirror-mirror Time

This paper presents a working methodology of Deirdre Feeney's 2020 ANAT Synapse Residency, which she undertook in collaboration with quantum optical physicist Dr Geoff Campbell at the ANU Research School of Physics. Through an intermingling of art, physics, nano-fabrication, ideas and mathematics, this project explores an innovative application of optics to develop a projected moving image system, with the purpose of bringing about renewed awareness of mediated perception and time.

Jill Scott

The Aftertaste of Food 4.0

AFTERTASTE is a sound installation and a film about the future of food and gut-health based on Sci/Art research. The sound installation explores how families of plant molecules combine to stimulate our senses, our brain, and our health. The film compares bio-chemists' motivations to genetically edit these molecules and explores debates about agriculture, plant cell culture and medical production. The combined aim is to cause reflective, lateral, and critical thinking about the future of food.

**We gather together across many different unceded countries
for Episode 6 of ANAT SPECTRA 2022 :: Multiplicity.**

ANAT acknowledges and pays respects to the First Nations peoples of the land we call Australia. Aboriginal peoples are the Traditional Custodians and we recognise their continued cultural, spiritual and technological practices.

We also acknowledge and pay respects to all First Nations peoples beyond Australian shores. As the very first storytellers, we understand that First Nations peoples hold invaluable knowledge and perspectives that are vital in the research, interrogation and development of traditional and emerging technologies, across both our physical and digital realms.

EPISODE 6: POSTSCRIPT

BIOGRAPHIES IN SCHEDULE ORDER

[ANDREW GOODMAN](#) is an artist and writer with an interest in participation, science fiction, technologies, process philosophy and ecology amongst other things. He is a collaborator with a number of other artists and with the Senselab/3 Ecologies Institute, teaches visual art and environmental humanities at La Trobe University.

[ERIN MANNING](#) is professor of fine arts and philosophy at Concordia University. Recent books include 'For a Pragmatics of the Useless' (2020) and 'Out of the Clear' (forthcoming). She works at the intersection of the three ecologies – the environmental, the conceptual and the social – with an emphasis on the aesthetico-political.

[LONE BERTELSEN](#) is a researcher and writer. She works across the fields of feminist and activist thought and praxis with an emphasis on rethinking the nature of the social. She collaborates with the 3 Ecologies Institute and was a postdoctoral fellow on the Immediations: Art, Media, Event project.

[ANDREW MURPHIE](#) works on process philosophies, politics, and questions of difference and organisation.

[DR VANESSA BARTLETT](#) is a curator and researcher who explores links between technology and wellbeing. Her exhibitions at international arts spaces, such as FACT (Foundation for Art and Creative Technology), UNSW Galleries and Furtherfield, have been seen by over 40,000 people and have featured in The Guardian, Creative Review and BBC Radio 4.

[GRAYSON COOKE](#) is an interdisciplinary scholar and media artist, Associate Professor of Media at Southern Cross University. Grayson has exhibited and performed at galleries and festivals internationally, and published widely in academic journals. He holds an interdisciplinary PhD from Concordia University in Montreal.

[DUGAL MCKINNON](#) is the Deputy Director of the New Zealand School of Music and Co-Director of the Lilburn Studios for Electronic Music. He is a composer and sound artist whose output encompasses electronic, acoustic and text media. He holds a PhD from the University of Birmingham (UK).

[REBECCA NAJDOWSKI](#) is an artist and Lecturer in photography at RMIT University. Her work engages with the implications of representing nature through photographic technologies. Using experimental photography, 3D modelling, and machine learning, Rebecca speculates on the ways that humans, technology, and more-than-human nature are entangled.

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[KATE LITTLE](#) is a painting and textiles artist based in Adelaide. Prior to becoming an artist, she studied and practiced medicine; commencing post graduate study in bioinformatics. Little has also worked in craft publishing. She is currently a PhD candidate in Contemporary Art at the University of South Australia.

MATTHEW WALSH is a neuroscientist, software engineer and musician. Currently he is interested in the potential of turning biological signals and data into music. He also leads the Melbourne based band 'Your Creepy Ex'.

[DR LEAH BARCLAY](#) is a sound artist, designer and researcher who works at the intersection of art, science and technology. Barclay's research and creative work over the last decade has investigated innovative approaches to recording and disseminating the soundscapes of terrestrial and aquatic ecosystems to inform conservation, scientific research and public engagement. Barclay is the Discipline Lead of Design at USC Sunshine Coast.

[AGNIESZKA GOLDA](#) and [JO LAW](#) have been collaborating for the past 7 years with an impressive track record of exhibitions that engage the public in climate stories. They work with environmental and materials scientists on combining traditional techniques, novel technologies, and science to create large-scale artworks. Their projects: Twilight States (2016), Spinning World (2018-9), and Alchemical Worlds (2021) enjoyed extensive public exposure and enthusiastic response.

[AARON BURTON](#) is a lecturer in Media Arts, Digital Media, and Media Communications. He has wide-ranging industry experience from independent filmmaking to producing digital content for daily news to art installations and exhibitions. His creative media-arts practice includes numerous prizes and exhibitions.

HANNAH HALLAM-EAMES is a transdisciplinary installation-based artist based in Melbourne. Her research has explored the morphogenesis, production and formation of crude oil that occurs beyond the limitations of human organisation. She is also half of the multimedia installation-based collective Red Slyme Incubator (RSI), with artist and writer Samuel Jackson.

[PAUL BOYÉ](#) is a researcher living and working in Boorloo. Currently working on: PhD at UWA School of Design and Cool Change Contemporary. Their research interests include the history of art in the 21st century, planetary technology, ethics of caring and sharing in digital space, embodied and libidinal creative practices.

[KAREN ANN DONNACHIE](#) and [ANDY SIMIONATO](#) have worked exclusively together in the expanded fields of computational art and design since 1990. Recently their work received the Tokyo TDC Award for two consecutive years, the Cornish Family Prize for Art and Design Publishing, and the Robert Coover Award for Electronic Literature.

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[NATHAN THOMPSON](#) works with Dissipative Systems and is interested in the possibilities of man/machine interaction, sentience, agency and the relationships arising from the connections developed when we allow these new techno-objects/entities into our lives. He manipulates life to question humanity's position in the contemporary environment.

[GUY BEN-ARY](#)'s main research areas are cybernetics, soft-robotics and the cultural articulation of Bio-technologies. Much of Ben-Ary's work is inspired by science and nature. His artworks usually utilize motion, growth and big data to investigate technological aspects of today's culture and the re-use of biological materials and technologies.

[SEBASTIAN DIECKE](#)'s research is focusing on generating clinical grade induced pluripotent stem cells and how to apply stem cell technologies to potentially rescue highly endangered animals like northern white rhinoceros (NWR).

[ZENA CUMPSTON](#) is a researcher, writer and storyteller who also sometimes works as a curator and consultant. She is a Barkandji woman with ancestral connection to western New South Wales, and she is also of Afghan, English and Irish heritage. She is passionate about plants and particularly in the many ways they elucidate the ingenuity and scientific knowledge of Aboriginal and Torres Strait Islander peoples. In 2022 the exhibition she curated, Emu Sky, can be seen at the Old Quad, University of Melbourne Parkville campus. In late 2022 her book 'Plants' will be released as part of the First Knowledges series.

[ALINTA KRAUTH](#) is a new media artist and creative technologist with her agency EphemeralLab. She is also a researcher of interactive art for more-than-human relations. Her current focuses include the potential for interactive art as enrichment of other species, combining fields of interactive art, animal-computer interaction, and multispecies studies.

[ANDREW STYAN](#) is a visual artist and PhD candidate at the University of Newcastle developing approaches for promoting broader engagement with social and ecological issues. Formerly in the steel industry, his practice uses coding, visualisation, interactivity, and mechatronics to create installations noted for their ability to make complex issues visible.

[DEIRDRE FEENEY](#) is a trans-disciplinary artist with an interest in optical image systems as perceptual tools for generating awareness of technologically mediated experience. She engages in cross-disciplinary collaborative projects to explore and realise her ideas. Deirdre is a Lecturer of Contemporary Art at the University of South Australia.

[DR JILL SCOTT](#) is Professor Emerita (Zurich University of the Arts). She began their Artists-in-Labs Program and currently directs LASERZurich, Leonardo – a platform for art and science discussions. She has published 6 books on these subjects. Her own 40 year art-research spans feminism, neuroscience, ecology, and media art.