

SERIAL
SPACE

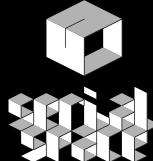
TIME
CAPSULE

2012

SERIAL SPACE
PRESENTS

TIME MACHINE

18 - 29 JULY 2012



Time Capsule

First edition
published on the
occasion of the
first presentation
of Time Machine,
a festival of
'experimental'
time-based art,
curated by Serial
Space. Time
Machine opened
to the public on
18-29 July 2012.

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SERIAL
SPACE

TIME CAPSULE

A limited edition publication
accompanying the 2012 Time
Machine festival, featuring
essays by **Rebecca Conroy,
Stephen Jones, Douglas Kahn
& Diana Smith.**

Curated by Serial Space, the inaugural TIME MACHINE festival (18-29 July 2012) presents time-based art forms encompassing performance, installation, workshops, talks, and experimental music. Time Machine showcases work by over 50 Australian and International artists, taking place across a series of venues in Sydney, Australia.

SERIAL SPACE is a collective made up of five artists dedicated to providing a platform for non-traditional art practices and artists who undertake ambitious, non-commercial and experimental projects. Serial Space is a form of praxis for the directors; it is a collective, a space, and a community.

The Great Debate, Image Courtesy of Serial Space



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A CURATORIAL INTRODUCTION TO TIME MACHINE

SERIAL SPACE

Jennifer Hamilton *in collaboration*
with Frances Barrett, Kate
Blackmore, Tom Smith &
Pia van Gelder

TRAVEL BACK TO ITALY IN 1909.

The Futurists meet up, drink too much wine and write a manifesto about the possibilities of art in the age of the machine gun and the automobile¹. Their drunken revelry is illuminated with an electric light bulb; their merriment is an expression of their lusty and violent excitement about the possibilities of art in the new technological age. They want to create art that celebrates violence, war, aeroplanes, factories and speed; they want to transcend the historical, the quaint, the embodied and the maternal, and they want to do it with their violent, dangerous and speedy art. They refuse the breast of their mothers' bodies, but they attach themselves to the bosom of the car and suck it dry. They pass out drunk. Tomorrow when they awake, these almost-thirty year old men will be hung-over and foul smelling, and they will continue to suckle at the teat of the new oil-economy and roughly penetrate the virgin orifices of the military-industrial body politic.

Forward now to California in 1991. Donna Haraway is almost fifty. She sits at her desk, tiger-skin on head, her breasts patterned with the tribal tattoos of the motherboard. The mother meets the machine and makes love to it; their body-machine baby is the cyborg. A cyborg is an ironic and irreverent machine creature who inhabits a world that is, 'from one perspective, ... about the final imposition of a grid of control on the planet, about the final abstraction embodied in a Star Wars apocalypse waged in the name of defense, about the final appropriation of women's bodies in a masculinist orgy of war. From another perspective, a cyborg world might be about lived social and bodily realities in which people are not afraid of their joint kinship with animals and machines, not afraid of permanently partial identities and contradictory standpoints'². Haraway's cyborg-world is totally connected, electrified and militarized: a cyborg world is the sci-fi fantasy realms of *Tron*, *Blade Runner*, *The Matrix* and *Avatar* married with the paranoid realisms of The Net and Hackers. But in this world, the social and fleshy nature of the body persists. The total transcendence into the machine, as desired by the Futurists, has failed: technology has not kept its promise. The cyborg suckles from both the teat of the machine and the bosom of the mother. With her long hair and sharp wit, Professor Haraway reclaimed the war machine from the Futurists who claimed it for men and progress all those years ago.

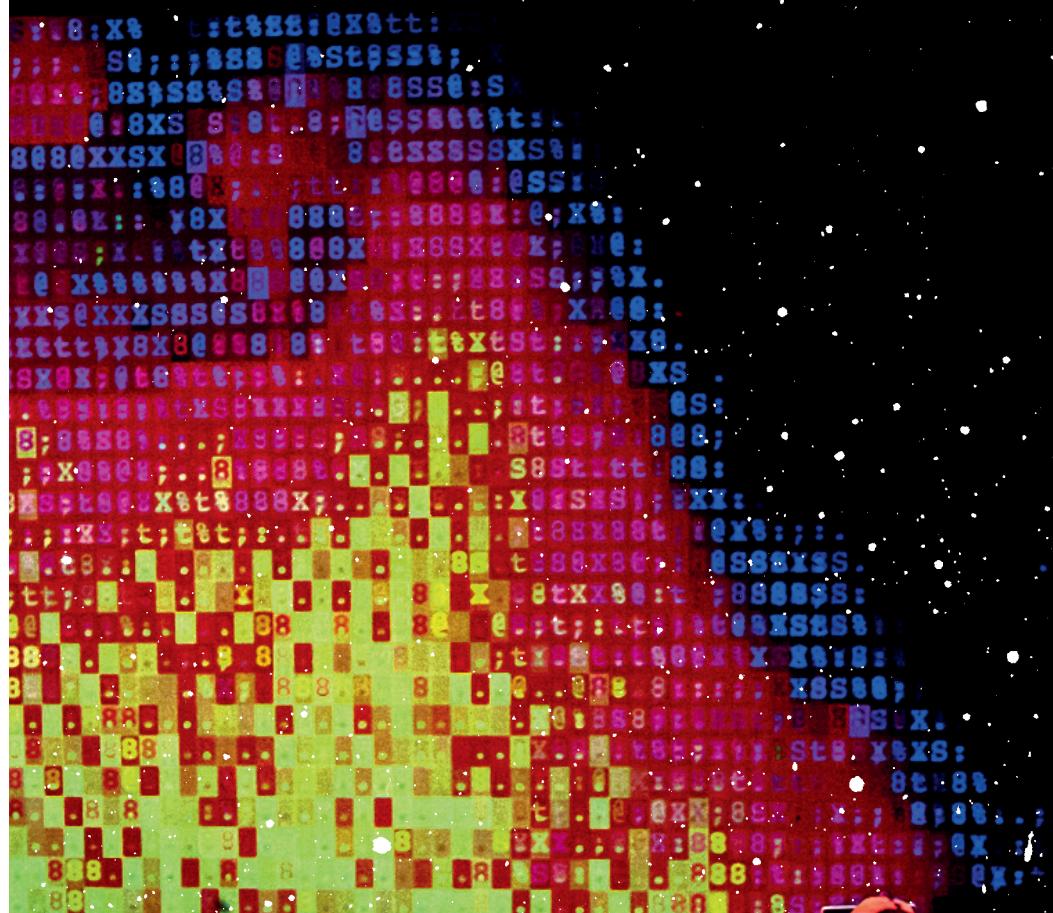
Back to the present of Sydney, 2012, where bodies are now machines and machines are now bodies. We, the five members of the Serial Space collective, are mostly almost thirty. And, like most youngish independent artist-curators, we have organised our festival Google Docs and Drop Box, while riding between each others' houses, cafes and Serial Space on push bikes; while Donna Haraway might be proud: we are all cyborgs now and whether that is an ironic and irreverent political position or just the status quo, we cannot be certain. But the drunk, smelly war-loving mongrel technophilic fascist Futurists would roll over in their graves to see how dominant our earthly bodies are, despite over a century of technological development since their drunken gas-guzzling party.

Time Machine is the product of our five distinct curatorial visions, five different aesthetic preoccupations and five different political positions forced into a single frame. Serial Space is a space for experimental practice, live art events, debate, collaboration and celebration. *Time Machine* is an attempt to force a leading idea or concept out of this multitude with no coherent curatorial mandate other than the desire to collaborate. We invite you to Serial Space doing everything it usually does over a year in two weeks, all simultaneously! We have created spaces for unilateral experimentation in time based art. We will be hacking, performing, playing, exhibiting, screening, talking, lecturing, singing, chanting, meditating and debating.

Time Capsule is at once designed as a frame for *Time Machine* and an experimental writerly extension of the festival itself. Douglas Kahn puts Nature back into the radio wave, Diana Smith reminds us of the history of ephemeral performance events, Stephen Jones reveals the internal complexity of cyborgs and Rebecca Conroy will not let us forget that, try as we might, we are all still part of a capitalist machine but that there are still ways to counter this culture.

This catalogue is also evidence of this particular creative moment. It is a record of the artists involved and their works. At some point this moment will be in the past. And, what's more, at some other point Serial Space will not be where it is now, physically demolished for apartments or a car park. So, this is our time capsule. Read it and bury it and, some-day, dig it up. In *Time Capsule* and *Time Machine* Serial Space is past, present and future.

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- 1 Filippo Tommaso Marinetti, 'The Futurist Manifesto' (1909), in Gunter Berghaus & Doug Thompson (eds.) *Critical Writings: F.T. Marinetti, Farrar, Straus & Giroux, New York, 2006.*
 - 2 Donna Haraway, 'The Cyborg Manifesto', in Donna Haraway Simians, Cyborgs and Women: *The Reinvention of Nature, Routledge, New York and London, 1991, p.151.*



RADIO MIX

Douglas Kahn

RADIO

Z is a term applied to the physical energy occupying a range of frequencies along the electromagnetic spectrum, and to technological devices associated with wireless telecommunications. For convenience, let us call the former **Z**, because **Z** is the most electrical letter, and the latter **R**. **Z** has existed forever and has been broadcasting globally long before there was a globe, whereas **R** and the modern telecommunication technologies of which it is a part are historically very recent. Modern telecommunications began near the mid-nineteenth century with the formulation of the electromagnetic principles of telegraphy, whereas **R** followed Hertz's scientific confirmation of the existence of electromagnetic waves in the mid-1880s. The legend of **R** usually begins with Marconi in the mid-1890s. Marconi's device was wireless telegraphy capable of only the dots and dashes of Morse code, not speech, music and the fuller range of sounds associated with the **R** that began broadcasting in the 1920s. Other legends of **R** begin with Tesla or individuals picked from the niche history of so-called pre-Marconi wireless; there is a similar niche history of pre-Hertzian contenders. **Z** was first heard in 1876, a decade before Hertz, two decades before Marconi, in a different telecommunications device – the telephone – when lines acted as long-wave antennas. No one knew what an antenna was and no one knew what **Z** was but, still, the line was functionally an antenna for the reception of naturally-occurring **Z**. Because the line was not a wire, the telephone was the first wireless device for listening to **Z**.

R is the generation and control of **Z** for the purposes of communication between and among senders and receivers, whether they are known to each other or not, be it for talk, exchange of data, or location. There are types of devices, like radio astronomy antennas, built to receive **Z** where no one is sending. They receive transmissions rather than communications because, to-date, the only known extraterrestrials are abiotic and without an intelligence directed at people like us. Against the backdrop of the cosmos of **Z**, terrestrial and extraterrestrial, the **Z** of **R** is just a little surface noise in the transmission, and weaker still if whole spectrum beyond **Z** is taken into account. According to some narratives, this planet, like all planets that might generate **R**, will move into **R**-silence through technological advance and/or our own species extinction.

R is just a tiny subset of **Z**, and the **Z** of **R** is *anthropogenic*. Instead of trying to understand radio through classes of devices, through a dominance of **R**, there is the possibility of understanding it through classes of energy, or through a dominance of **Z**. **R** has persisted from the old wireless to the new wireless to form the present day global architecture of ubiquitous communications, built upon the signal wings of the speed of light circumnavigating the globe in a fraction of a second. Thus, **R**-anthropogenesis correlates in scale to that of global warming, beginning in the mid-nineteenth century with their manifestation moving to the scale of the entire earth: (1) the spread of telecommunications through ever expanding national and international networks of telegraph lines and cables and (2) the first registration (through historical climatology) of the rise of the earth's temperature due to the burning of fossil fuels. Moreover, both trafficked in forms of energy that drove colonial and imperial power, and successfully locked in the political-economic powers, with a tiny portion of classes within the *anthropos*, that continue to drive the degeneration of the earth with treacherous momentum. Thinking about the anthropogenic **Z** of **R** leads ineluctably to the consideration of other mixes of energy and power¹.

One way **R** has historically assisted global environmental degeneration, i.e., apart from the administration of distant resource and labour extraction, capital circulation, military command and control, geopolitical state communications, etc., has been in maintaining an edifice that it has no nature. Following Joyee Hinterding's words that 'humans have the conceit that they authored electricity,' **R** is seen being a technological form with no nature, with neither **Z** nor any other forms of energies, materials and pollutants². But to look at it another way, just by following the juice through the power point to the point of power in Sydney we are lead, for example, to Centennial Coal, to large holes in the ground throughout New South Wales and to huge contributions of carbon into the atmosphere far beyond any border.

Yet there is a grander masking that has reduced **R** and other telecommunications and media devices to a pure sign of Technology having no nature. Nature is nature programming; histories of communications are histories of inventors, inventions, infrastructures, business models, patent disputes, demographic diffusion, programming, etc.; and even *media ecology* is a study of a menagerie of media systems, devices and effects off in their own world, with no ecology in the broader sense³. 'Social media' is redundant, in this respect, just as the absence of 'natural media' is revealing.

Artistically, the reduction of **R** to a pure sign of Technology having no nature is repeated in electronic music: violins do not fall far from the tree when compared to the instruments of electronic music. Amid all the discursive clamour of early electronic music the composers and instrument makers were muted on the topic, leaving it in 1937 to an engineer, Alfred Norton Goldsmith—one of the founders of the Institute of Radio Engineers—to most clearly argue for the nature of electronic music:

There are some ancient prejudices to shatter before electric musical instruments and the music produced on them can be generally accepted by the musical world. Tradition dies hard, and there is something intangible and impersonal to our generation about electricity as compared with the supposed intimacy of mechanical instruments. From time immemorial we have accepted the "naturalness" of music blown on a pipe or evoked from a bowed or plucked string. But electrical forces are just as natural as mechanical forces. The sparks from cat's fur or the shuffled foot in dry weather are at one end of a vast gamut which ends in the flash of lightning. And who shall say that the lightning blaze followed by the deep reverberation of thunder is not a natural music of the storm? We can and should first divorce ourselves from the thought and prejudice that electrically-produced music is less natural or further from normal human needs and expression than music produced by mechanical means⁴.

Even if Goldsmith's argument gained any traction (there is no evidence of any), it was interrupted by World War II. However, during the 1960s in the wake of the militarized science of the Cold War something similar occurred in what the composer Gordon Mumma called the *astro-bio-geo-physical application* practiced in certain quarters of live electronic music. This was accompanied more broadly at the same time in an artistic recognition that energetic activity of the electromagnetic spectrum was 'natural' and that it preceded all control devices. Now that the Cold War has morphed into the Warm War, media are immediately global, and hacking is engineering reversals back toward energies, these ideas are gaining greater currency and doing so in a multitude of ways.

Putting it in a more familiar context, certain musicians have long understood the formation, performance and reception of their music as a mix of vibrations and other energies in and among bodies, instruments, movements, interactions and spaces, very often superseding the intentions and actions of any one person; that is, they have given dominance, if not ultimate power, to various classes of energy. There are simply other bodies, instruments, movements, interactions and spaces—and their hybrids—in a developing **mix of radio.**

1 See for instance, Allison Russell, et. al., 'The Nature of Power: Synthesizing the History of Technology and Environmental History', *Technology and Culture*, Volume 52 (April 2011).

2 Joyce Hinterding, interview with the author, Riga, Latvia, August 25, 2006.

3 This is changing with books like Richard Maxwell and Toby Miller, *Greening the Media*, Oxford University Press, Oxford, 2012.

4 Alfred Norton Goldsmith, 'Electricity Becomes Music: Introducing the "Emino"', *Modern Music: A Quarterly Review*, Vol. 15, No. 1 (Nov-Dec, 1937), 17-23.

PUTTING DOGWOMAN BACK INTO HISTORY

Diana Smith

DEDICATED to experimental, ephemeral and investigative art practices, the Contemporary Art Archive (CAA) is one of a kind. This unique collection, which includes material such as artists' books, video works, experimental music, sketches and publications, has recently been given a permanent home in the old boardroom of the Art Deco Marine Services Board building at the Museum of Contemporary Art, Sydney (MCA). The current display, which is part of the exhibition *Volume One: MCA Collection*, focuses on the performance works of Australian Artists Bonita Ely, Lyndal Jones and Agatha Gothe-Snape. Walking from the stark, white gallery into the old boardroom, with its floor-to-ceiling timber paneling and parquetry floors, is a lot like stepping back in time. As I wandered around the room looking into the sealed glass cases of performance ephemera, I was drawn to one cabinet of curiosities. It contained a rolled up dingo pelt, a brown leather book, a series of slides in their packets, a figurative sculpture, part woman, part dog, part angel, and a photo frame with a rotating suite of images of women and dogs. These 'objects' were from two of Ely's political performances *Dogwoman Communicates with the Younger Generation* (1982) and *Dogwoman Makes History* (1985).

Given that I was born in 1981, I wasn't able to attend *Dogwoman Communicates with the Younger Generation* in 1982 or *Dogwoman Makes History* in 1985. My experience of these works – like all of the canonical performance art works – is constructed entirely through documentation. In the 1960s and 70s performance art developed within a particular socio-historic context, which stressed among other things, the 'democratisation' and the 'dematerialisation' of art. The focus was on the 'live' moment and the unmediated relationship between performer and spectator. As performance theorist Peggy Phelan advocated performance should be defined through disappearance. According to Phelan:

Performance's only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so it becomes something other than performance¹.

It is, in part, because of this perspective that performance art has not been well documented and why few archives like the CAA exist. The reconstruction of source material in Australia has been particularly difficult, since there were no performance art publications equivalent to *High Performance* in America and *Performance* magazine in Britain. RoseLee Goldberg's textbook *Performance Art: From Futurism to the Present* includes work by American, British and European artists, but no Australian works are documented². In the only historical survey to be published on performance art practice in Australia - *Body and Self: Performance Art in Australia 1969-92* – Anne Marsh describes her recuperative history as addressing a "major gap in Australian art history".

She notes a certain “cultural amnesia” relating to the types of art practices, such as performance and video, which extended the boundaries of the art museum in the late 1960s and early 1970s³.

The pressing question now is how can performances from the past be remembered, and how can we write a history of an ephemeral medium that has historically resisted documentation? As I stood in front of the cabinet of doggie artifacts I wondered if my absence at the ‘live’ event prevented me from being able to engage with Ely’s performances, and indeed all the performances that I haven’t been able to attend. In her essay “Presence” in *Absentia: Experiencing Performance as Documentation*, Amelia Jones challenges the authority of the live performance over the document, suggesting that they are mutually dependant forms:

While the live situation may enable the phenomenological relations of flesh-to-flesh engagement, the documentary exchange (viewer/reader-document) is equally intersubjective⁴.

This infers that while the experience of the documentation is clearly different from sitting in a room watching an artist perform, neither has a privileged relationship to the performance or the artist’s intent. So, just because I wasn’t present to witness Ely’s Dogwoman performances doesn’t mean that I can’t engage with the political, cultural and feminist rationale through the documentation and performance ephemera.

Dogwoman Communicates with the Younger Generation (Künstlerhaus Bethanien, Berlin, 1982)

Dogwoman Communicates with the Younger Generation was the first exploration of the Dogwoman mythology. While living in Berlin between 1981-82 Ely became fascinated with Berliners and their dogs. This was, according to Ely:

Sparked by an objective, imaginative play with the idea that the relationship between women and dogs, and by association men and dogs, had its beginnings as the first animist religion, that this “seminal” relationship had been written out of male authored, therefore gendered History⁵.

Ely began obsessively documenting dogs in all walks of life. She documented artworks containing dogs in every public art collection in Berlin, researched the use of dogs in science, collected images of dogs in popular press and photographed people and their pet dogs in the streets. These images were then edited into a slide show for the performance, accompanied by recorded sounds of dogs barking and whining. Dressed only in the dingo pelt, Ely sat at a control panel manipulating the sounds and images, which were projected above her and onto a small screen strapped onto her naked pregnant belly. According to Ely, the performance functioned as an ‘introduction to life on earth’ for her unborn child, consisting of all the things she would need to know about the social environment she was being born into⁶.

Dogwoman Makes History (Charlottenburg Art Museum, Copenhagen, Denmark, 1985)

In *Dogwoman Makes History* Ely focused on historical ‘evidence’ to prove the synonymous relationship between women and dogs, re-telling the story of art through canine representations in a humorous critique of the gendered construction of history. In 1986 she presented the work at Firstdraft gallery in Sydney. The installation consisted of a series of pinch pots and clay tablets depicting iconic dogwoman imagery, a blackboard and a wooden lectern. The lectern displayed a leather bound book, which was filled with images of women and dogs, and the wooden sculpture of the dogwoman angel that was presented in the cabinet at the CAA. Dressed in the dingo pelt, Ely delivered a lecture on the significance of the interspecies phenomenon of dogs and women, but instead of talking she barked, yapped, howled and growled for over 20 minutes. As she stood behind the lectern, slides of women and dogs from art history, popular press and her own collection were projected on a screen as she gestured to the images with a pointer and drew on the blackboard next to her.

Though I wasn’t there to witness *Dogwoman Communicates with the Younger Generation* and *Dogwoman Makes History*, I was given a small insight at an artist talk Ely gave at the National Museum of Contemporary Art in Seoul last year. Speaking about her attempts to put women back into history, Ely stopped mid sentence and broke out into a monologue of guttural barks and growls, while images of her work continued to flash behind her. To witness the ‘dog’ language first hand had a powerful effect on me, enriching my understanding of the work. This direct relationship between performer and audience is the strength of performance art and what separates it from other disciplines. It is however, still possible to engage with the work and the artist’s conceptual framework through the documentation. In fact, it is sometimes easier to understand the artist’s sensibilities and the context of the performance after the event. Almost 30 years since the first Dogwoman performance, the work still resonates. Ely’s absurd, fictional narrative continues to highlight the gendered construction of history and indeed the difficulties associated with writing a history of an ephemeral medium like performance.

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- 1 Peggy Phelan, *Unmarked the Politics of Performance*, Routledge, New York & London, 1993, p.145.
 - 2 RoseLee Goldberg, *Performance Art: From Futurism to the Present* Thames & Hudson, London, 2001.
 - 3 Anne Marsh, *Body and Self: Performance Art in Australia 1969-92* Oxford University Press, Oxford, 1993, p.1.
 - 4 Amelia Jones, “Presence” in *Absentia: Experiencing Performance as Documentation*, *Arts Journal*, 56, 4 (1997), pp. 11-18 (p.12).
 - 5 Bonita Ely, *Artist statement prepared for the Museum of Contemporary Art, Sydney*, 2012.
 - 6 Bonita Ely, *25 Years of Performance Art in Australia Ivan Dougherty Gallery, Catalogue*, Sydney, 1994, p.25.

ON THE CORRELATION OF ORGANIC AND INORGANIC MACHINES

Stephen Jones



A MACHINE

A MACHINE is a collection of components linked up in a ‘useful’ way to make something that is operational, has a function and is capable of dealing with some task, such as driving another machine (e.g., a motor), generating something (e.g., a dynamo) or controlling some sequence of actions so as to manufacture some thing (e.g., an industrial robot). The machine could be controlling a sophisticated collection of other machines (as does an industrial computer or a human brain), or it could be generating wave-forms or control signals (like a synthesizer). Each of these operations, functions or actions is a process: the machine functioning in an organised way over time. A body, being an ensemble of components (e.g., organs) and their interconnections (e.g., nerves and blood vessels), is a biological machine capable of doing the same kinds of things as any other machine.

Both machinic and bodily processes might consist of metabolising or eating, walking or moving, perceiving or communicating, and perhaps running more complex processes such as assembling things or fixing things. To make a larger machine, be it mechanical or biological, each of these processes has to be coordinated and each of the modules of the machine have to be interconnected and organised, so that when one process is in train it does not upset other processes and thus make the machine break or the entity fall over.

If you connect a number of machines together to make a larger machine and each interconnection can be altered at will, then you make something that could be described as a ‘universal machine’. When, in 1936, British mathematician Alan Turing theorised his ‘Turing Machine’ – essentially a paper computer in which a tape with markings on it could be read sequentially by a machine component, which itself could then re-write the marks – the original notion of the universal machine that led to the electronic computer, was hatched¹.

Previously, large-scale mathematical calculations had been done using analogue components. As these were implemented in electronics and programmed through ‘patching’, the analogue computer became a wave-form processor and, using similar technologies, subsequently became the audio synthesiser. When the universal machine was implemented in digital components (or modules), and a means of altering the connections between each module could be arranged (the digital equivalent of ‘re-patching’ the machine) then the ‘universal machine’ became the digital computer. This version of the universal machine could, through its software control system, become any machine its builder desired.

But what is important about a universal machine is that what you set up in the way of connections between components (*i.e.*, how you 'patch' it) establishes what machine the set of components will comprise at the time. Energy or information can then process through the machine. The process takes time and it is the process that is the life of the machine. Thus the operation of a Machine over Time is a Process.



The audio or video synthesiser, being a machine, is a collection of modules that are connected in an organised way. Each module, whether it be a signal or control generator, or a processor (*e.g.*, voltage controlled filter or amplifier) is itself a machine. But it is the patching, or the organisation of the connections between these machines, that make the synthesiser what it is in any particular instance. When you set up a patch, you build a new machine with its own characteristics and capacities. The operator of this new machine; the driver or the musician, is but one component in a larger assemblage. And, if that new machine is set up with feedback structures in its connections, then it has the potential to go live and emulate a living machine.

Logically we are of the same construction as a machine, since we consist of a collection of components (*e.g.*, organs) and connections (*e.g.*, blood and nerves). Via these connections information, materials and fuels flow from one component to another allowing this complex, organised assemblage that is a body to become operational, functional, and to become a living and conscious machine or 'entity'. The connections within us modulate our internal processes so as to sustain our existence.

But we extend into the world. We mediate information by gathering it through listening, watching and feeling, via our connections, conversations and experiences. With our external connections (*e.g.*, friends and colleagues) the result of these processes is that having gathered and processed information we pass it back to them and onwards to others. This then reinforces the now social connections that operate between each individual component that make up that larger machine in process over time that we call society. Thus not only can the body be thought of as a machine but it also functions as a medium, much like any other processing machine such as a synthesiser, when it is connected to external inputs or other media such as the Press in its transmission of information (useful and deceitful) to society.

In other extensions, *e.g.*, when using a synthesiser in performance, the instrumentalist becomes a component in a larger social machine and new layers of processes; feedbacks, come into operation. The performer listens to (or watches) not only the sounds (or images) being generated but now also to the audience and the feedback they give as well. Thus the performer and the audience both become components in this larger machine and the listening and feedback become connections that support the production and modulation of

the performance. So the notion of process as being what a machine does over time applies equally to performance, and the individual performing with some instrument (especially a synthesiser) becomes a medium.

This kind of view could be thought of as a merging between the biological and the machinic. But then we have to ask what are the next stages in the correlation of organic and inorganic machines through the self-organisation of connections, the emergence of new machines via those connections and in the long run the self-reproduction of those machines? Perhaps this is where the robot comes in.

If so, what then is a robot, be it a combat robot or a soccer playing robot or even a vacuum cleaner? Effectively at all levels, a robot is a machine made from interconnected components that exists and takes in information over time. Its perceptions might not be anything it knows what to do with but, as with a biological entity, any input to the robot if it possesses sufficient capability will be an experience, something to which it might respond. Of course we would normally think of an experience as something from which it might learn or something that becomes part of the subjectivity of the robot. But can robots have subjectivity?

What happens when the machine becomes so complex that it has many processes running at the same time, not always in parallel, but interconnected, cross feeding, perhaps even returning the energy or the information back on itself, back to where it came from? What happens indeed, given that we do not really have access to any other entity's subjectivity; although it may be said that this is the function of art. Nevertheless the control of any machine – its components and interconnections – is the source of life. Its components in interconnection, source to sink, input to output, become processes and these processes are what metabolise materials for energy and materials with which it can build itself, the very materials that become the machine. The information that might flow assists in the construction of the machines by providing the order in which these constructions might proceed. The organisation of the machine becomes its form. And it may well be able to find a way to reproduce itself. Think of the many experiments with evolutionary algorithms where self-reproduction is necessary.

Thus in a machine it is the time it takes that matters. During that time processes occur through the connections between their parts. When the connections feedback onto their sources with modified information the process can go live. What might be the life of an automaton? Can robots become human? After all that is what we are, living machines.

1 A.M. Turing, 'On Computable Numbers, with an Application to the Entscheidungsproblem' *Proceedings of the London Mathematical Society*, vol. 42, no. 2, pp. 230-265 (with a correction, *ibid.* vol. 43, pp. 544-546), 1937. Available at http://www.dna.caltech.edu/courses/cs129/caltech_restricted/Turing_1936_IBID.pdf

COUNTER-TOURISM

Rebecca Conroy

What's important to realize is how thoroughly tourism, as the participatory form of spectacle and consumption, has become the condition of daily life.

We don't have to leave home to walk the path of tourism, but ultimately this path of least resistance is designed to keep us from knowing where we actually live. The tourism of everyday life may include signifiers of place but paradoxically, the overall effect is to make us forget that we live in a place, a place called Earth.

Clare Pentecost, Notes on the Project called Continental Drift

Things wrong happen to country, things wrong happen to people.

Doris Stuart, *Senior Arrernte Woman, Custodian*

A TOURIST

A TOURIST is the ultimate spectator. She will believe anything about a place and its history, because she wants to believe and she does not really care about the 'truth'. She is not invested in a place, but she is interested in the 'truth' and the narratives locals use to explain 'place' which can and do constitute the 'truth'. So, just tell her what to believe in, and she will. It is not a problem.

An artist is, among other things, an arbiter of 'the truth'. And, as an arbiter of 'the truth' an artist is powerful, in the sense that what is placed on the stage, in the gallery, or conspired as an occasion on a site, is ostensibly about placing a frame of significance around ordinary objects, actions and sites. Like all powerful people, she sometimes flagrantly disregards her power. Notwithstanding, the role of the artist has been subject to numerous debates, some of which have ended up in car-park brawls [1]. But for the sake of brevity (and this essay) we can say that, in various ways, an artist animates space and by extension colludes with, collaborates with or corroborates existing notions and constructions of place by drawing on any number of truth narratives or stories about place. Conversely, the artist can also intervene with place to cause disruption to any number of these narratives about place; the various ways this is done is the story of the artist herself.

1. The Spectator The artist succeeds in creating the truth at the moment when the spectator becomes simultaneously unaware and aware of her role: when she is called on to suspend her disbelief and enter into the world of artifice. Like when the spectator is called by Hamlet to consent to the possibility of the ghost of Hamlet's father, but who simultaneously hears a cough in the auditorium, reminding her of the physical space that she inhabits, which gives context to her role as spectator. Both positions are contingent on a conjuring of space that draws attention to the manipulation of the viewer, using conventions that usher a collective quiet and direct the concentrated gaze of the audience towards the stage, as well as other conventions that allow us to enter into a fictional world.

It is only when a spectator consents to these conventions and directions in space that the artist is able to work her ‘magic’ and is licensed to create the ‘truth’.

2. The Artist Therefore, in addition to fighting in car parks, the artist divides the world and is divided by it; she sits on a fence between what is true and what is not true. Crudely, this fence divides the objective world and subjective world. Ironically, it is the way the artist occupies this much-maligned fence, which opens up new worlds. It is the creative friction between the two, the straddling of both sides, which enables a transgression into multiple other worlds. To inhabit the ‘betwixt and between’ spaces, artists rely on shape shifting and argument and artifice.

In creating other worlds, we consent to suspending our disbelief. In allowing ourselves to believe, we see that truth occupies a provisional space. And like Hamlet, who seeks the truth through the world of ‘the play within a play’, we see that the truth does not reside completely on one side but rubs up against itself in a kind of conflictual and sometimes awkward embrace.

The artist is the arbiter of truth, taste, and values, implicitly and explicitly.

The artist is the arbiter aggressively or passively. Implied in any art work is the frame of significance; explicitly it can be framed by an art institute or used to frame the real estate context within which it is located. In doing so, it references other frames of significance, greater than the sum of its parts, and wholly contingent on the proximity of the viewer to related bodies of discourse, higher education, and other acts of creative expertise.

3. Value Infiltrating a city, by putting on an exhibition, performance or festival, the artist, also creates value for a place. Artists are like tour guides telling you how to look at or inhabit a place. Artists create value in gallery strips, creative precincts, and in desert landscape paintings that find their way into your living room.

A price tag can be attached to all of them. From the price tag on a desert landscape in your living room to the remote communities that struggle against the indifference towards those very landscapes. A price is paid for the work in the gallery, the experience in the creative precinct, and the landscape in the living room and even, in some ways, to the landscape itself.

Artists’ narratives about the city are informed by the neo-liberal logic which increasingly seeks to extract value by commodifying experience, in new and improved ways. In the urban centres we have moved on from the ‘Colgate Smile’, the ‘Nescafe Break’, and the ‘MTV Unplugged’ to the bicycle shops, the fairtrade East Timorese coffee beans and the locally sourced produce. Through this, urban space grows dense with an accumulation of capital and cities the world over scramble to rebrand and position themselves to soak up this circulation of capital hungry to reinvest. Enter the creative economy. A 24 hour economy of endless innovation. Like a constant hard on, it speeds up its inhabitants with

'Monster' cans of energy drinks, and faster internet connections, networking people so they proliferate the surface of capital as it travels through the biopolitical machinery and seduces the consumer through dematerialized economies that mimic real experience, parroting authentic exchange or standing in for actual change. The conflict is removed, the haphazard and random is streamlined; if you want spontaneous, we can program that in too. This is how the 'cosmos' of the artist's 'politan' is rendered valuable – by its explicit referencing of what the rest of the world is doing, or should be doing. This is the world in which an urban artist creates and trades truths.

And 'collaboration', with its shrill participatory ring, is now available to everyone, as simply the newest creative method for our collusion with das capital. It's great; it's sooooo flexible.

3. The Market Spectator Artists are now trading financial products in the landscape of experiential commodities; our practices being as they are specialist skills for the manipulation of truth, and value-adding to the immaterial terrain through the expansion of desire. As the artist moves us through place, she navigates the spectator with desire and their willing suspension of disbelief. The artist is a wrong tour guide as we create truths about place and invite spectators to believe in them - to buy into them.

4. The Tour Operator We live by make-believe; play is the distinctly human characteristic that separates us from animals. We need the ludic and the liminal to transgress boundaries in order to discover the world and be discovered by it.

To make something and believe it is to make believe. To suspend disbelief is to make believe. But hands need to do the making just as much as hearts and minds do the believing. Too much time spent on either side, not enough time straddling, can disengage us from the ludic, and render us passive consumers of ideas, willing our beliefs to conform with the rules of the dominant game.

The rules of the game have changed and we are changed as a result. And the game and the play never stop. There is no longer any half-time. It's game on, mole.

The city opens up as a vast playing field – impregnated with last night's argument, with yesterday's forgotten cheese, and tomorrow's burning hangover. It's You. Me. Car park. Now.

It's your turn to count me in. One-Mississippi-Two-Mississippi - if you miss the count you're out.

It's just a game; it's just playtime. It's just you and me. It's no one else.
IT'S JUST THIS MOMENT NOW. ANY MOMENT NOW, IT COULD CHANGE.

We can take on the mantle of the artist as tour guide, tourist operator, real estate agent, as amateur detective, as unwilling arbiter of taste and discretionary warlord. We can believe in anything; and we know you can too. We bank on it.

I scratch your back, you gently massage mine; it all depends on where you're standing when. It mostly depends on what you consider a fair exchange of my time. Or not.

The tourist is spectator, sets herself up for an experience willing to suspend disbelief.

The artist mediates a kind of tourism.

The landscape changes, and the rest of the world marches by.

The Business is no longer very unusual.

-
- 1 Disagreements about art can be exactly proportional to the distance between an art gallery or theatre and where your car is parked. This may be due to the phenomena of walking back to the car with your friend or partner after watching a show together and discussing the various expressions of meaning and intentions of the artist in presenting a work, which may or may not have satisfied the duty of the artist in your esteemed mind. Disagreement about the value of "work", whether it was good or not, can often be traced back to these fundamental differences. It is good in this case to be the one holding the keys to the car. This is usually the person who has not been drinking.

Angel Eyes, Image Courtesy of the Artist



TIME MACHINE

Artists & Projects

ANGEL EYES

Music Performance

Angel Eyes is the solo vessel of Melbourne-based artist Andy C. 2012 heralds Angel Eyes' first official release here in Australia on the young but already legendary Bedroom Sucks label. It promises to be an intricate album, perfect for late night drives. He's played alongside LA Vampires, Mark McGuire, Wet Hair, Fabulous Diamonds, Holy Balm, Geoff O'Conner to name a few, and has many shows on the way.

Angel Eyes is part of Time Machine's Electronic Embassy event: a line-up of exploratory, electronic musicians.

Lachlan Anthony, Michael Candy & Andrew McLellan

AGE OF EASE

Performance Installation

Age of Ease is an open, participatory environment of auto-destructive architecture. Brisbane artists Andrew McLellan, Michael Candy and Lachlan Anthony will award several machinations to break the embedded restraints experienced under happy duress, creating an alternative ideal: an alternative *Age of Ease*. TVs, fluorescent light tubes and ceramic tiles will be brought under the affirmative freedom of mechanical hammers, mouths and turbines.

Michael Candy is a Brisbane-based new media/kinetic artist with a specific interest in mimesis, technological archetypes and the discourse that exists within these contemporary parallels.

Andrew McLellan is a Brisbane-based artist who spends his quality time on *Cured Pink*: a project that works within self-built instrumentation, ludic robotocism, crowd dissuasion, apolitical public intervention and audio engineering.

Lachlan Anthony is a Melbourne-based sculpture and installation artist. His practice maps the values of social culture in consumer lifestyles within zones such as the home, the office, the mall and most recently, the franchise gym.

Ella Barclay

THE WOOZY JACUZZI (AN EMPTY BLISS BEYOND THIS)

Participatory Installation

The Woozy Jacuzzi (an empty bliss beyond this), is a participatory light installation comprising a series of strong cocktails, served in science beakers containing an LED light and a dry ice swizzle stick, distributed through a crowd. "In my work I try to engage with our desire to see and create things that seem extraordinary and/or impossible," notes Barclay, "one could say the woozy jacuzzi converts a crowd of revellers into trusted transporters of a billowing, powerful lunar elixir, or perhaps just a sea of sad suckers on another underwhelming drink."

Ella Barclay is a Sydney-based artist concerned with the transfixing, impulsive and intuitive behaviours brought about by new technologies. In 2006 she obtained an MSc. in Digital Media with Distinction from the University of Edinburgh, courtesy of the British Council Scotland Scholarship and subsequently graduated with the John Lansdowne Media Art Award. In 2007 she was an active member of the international collective FutureAcademy StudioLab, who conducted performances, exhibitions and experiments in Edinburgh, Tokyo, Akiyoshidai and for the Documenta 12 Magazines project in Kassel. In 2013 she will exhibit a major work at The International Symposium of Electronic Art.

Tim Bruniges

CONTINUUM

Installation

Continuum is a quadraphonic sound and light installation. The work explores the paradoxical notion of 'perpetual ending' using illusory phenomena to connect predictable experience with a sense of implausibility.

Tim Bruniges is a Sydney-based artist and musician who makes work using sound and light to explore notions of space and time. Often taking the form of site-specific installations, the works are explorations of the fallibility of memory, perception and illusion. Bruniges' process explores interaction, the aesthetics of analog and digital process and the nexus points where narrative, abstraction and experience meet.

Bruce Green

IN-GAME AMATEUR THEATRE SOCIETY PRESENTS WAITING FOR GODOT

Performance

Nobody comes, nobody goes, it's awful...

Presented within the free-to-play MMO ‘Glitch’, Samuel Bruce and Daniel Green will stage an amateur theatre production of Samuel Beckett’s “Waiting For Godot” in real time, viewable online and IRL. As the play is performed in tandem with the endless grinding that players endure in-game to accrue virtual currency for more virtual goods, Bruce Green’s action serves not only as a public intervention within the game’s space, but a critique of the paradigm of ‘social’ gaming whilst simultaneously reminding viewers that none of this matters.

WE LOVE KATAMARI

Performance

We Love Katamari is a live performance piece utilising a custom-made interface for a Playstation 2 videogame console, allowing the system to be driven by the artist’s voices. Through this interface, the videogame *We Love Katamari* becomes a readymade score that dictates Samuel Bruce and Daniel Green’s performance, requiring the use of unique vocal patterns to navigate the game’s courses. This playful intervention takes the singular experience of gaming and turns it into an anachronistic meditation on the act of collaboration.

Samuel Bruce is a Sydney-based artist whose practice encompasses generative audiovisual abstraction, handmade electronics, a catalogue of garage sale signs and endurance karaoke. He performs crypto-occult sonic ritual as Black Math and shambolic circuit-bent techno as *Knife Crimes*: recordings are available through *Crypt Designers Guild*.

Daniel Green is Sydney-based multidisciplinary artist. His work involves investigating mass-produced entertainment mediums and figuring out why we spend so much money on them. He was also Townsville’s second-best air guitarist in 2006.

Bruce Green is Samuel Bruce and Daniel Green.

Samuel Bruce

RITUAL SOLAR OBSERVANCE SOCIETY

Workshop

In this workshop, participants shall construct the *Ritual Solar Observance Apparatus*; a solar powered analog synthesizer based on a hacked supermarket brand rechargeable outdoor light. Following the workshop, new initiates to the Society will have the opportunity to gather outdoors and ritually observe the setting sun by listening to their newly-made synths.

Samuel Bruce is an artist and musician whose practice encompasses generative audiovisual abstraction, handmade electronics, a catalogue of garage sale signs and endurance karaoke. He performs crypto-occult sonic ritual under the name *Black Math*, and shambolic circuit-bent techno as *Knife Crimes*.

Sarah Byrne

BOREDOM CURE

Installation

Boredom Cure is an installation utilising looped VHS scratch tapes, showcasing manically edited footage taken from *The ABC of Love and Sex: Australia Style* (1978). Each screen depicts a repetitious loop of adult-based footage, conducting a playful "back and forth" conversation between the seven screens. This dialogue shifts and changes as sequences and loops repetitiously alter, thus directing screen conversations to become inherently more intensive and hysterical.

Sarah Byrne is a Brisbane-based artist, operating across experimental platforms of contemporary video/sound practice and outsider curation. Byrne's artistic practice investigates conceptual and material forms of noise and the temporal disruption of psychological, physical and screen space, explored through mediums of installation performativity and video-generated environments. Placing emphasis upon repetition, glitch and non-sensical dialectics of dated video materials Sarah creates alienated spaces for the uncomfortable, uncanny and nostalgic – often focusing upon dark humorist notions of trash television and video consumption overload.

Creo Nova

GENESIS OF BIOSYNTHIA

Installation

Genesis of Biosynthia is an installation devised by the collaborative duo *Creo Nova*: Alex Cuffe and Benjamin Kolaitis. *Genesis of Biosynthia* provides an interactive platform for the audience to sonically engage with plant matter. Ideas surrounding cartesian duality between forms of nature and science are inherent to this work. Through melding artificial and organic materials and processes within the construction of the installation, the project hopes to shed light on how these two forms can, and do, interact with each other.

Benjamin Kolaitis is a Melbourne-based sound and sculptural artist. He currently works with electronics and programming in developing sound sculptures, invented instruments and improvised performances. Conceptually Ben's focus is to engage the audience to interact with new forms of gestural control and interactive tools such as fruit, light, graphite drawings and touch controlling sound, light and video through handmade MIDI gestural controls.

Alex Cuffe is a Melbourne-based multi-disciplinary artist who works across sculpture, installation and experimental sound. In his practice, Cuffe approaches the materiality of objects in relation to convoluted theories drawn from science, geometry, astrology, kinetics and acoustics. His works utilise the aesthetics of the 'backyard inventor' where lo-fi materials and natural matter coalesce, transformed through new media technologies.



Creo Nova, Image Courtesy of the Artist



MARCO CHER-GIBBARD

Music Performance

Marco Cher-Gibbard is a Melbourne-based sound and video artist who works with and designs software for performance, composition and installation. His current work focuses on popular culture and uses sampling techniques to explore the beautiful and the brutal. Marco has performed internationally and nationally at events including the Hand Made Music Festival (2011); Rainbow Serpent Festival (2011); and the Now Now Series (2011). Marco's installations have been shown at galleries including: Gertrude Contemporary (2010) and the RMIT School of Art Gallery (2010). Marco has designed and collaborated on software with Robin Fox (Giant Theremin), Chunky Move (It Sounds Silly) and Force Majeure (Not In a Million Years).

Marco Cher-Gibbard is part of Time Machine's Video Hits line-up: three musicians and three video artists deconstruct the primary artefact of popular music, the music video.

CLIQUEs

Music Performance

*Clique*s is the collaborative project of Sydney-based producers 48/4 and Hensen. Both producers have been fixtures of Sydney's electronic music scene for several years, with both producing a steady stream of material, initiating the *104 Collective*, and Hensen being one third of Seekae. Their combined powers result in a unique style of dance music drawing on the full spectrum of UK bass and club music, augmented with a healthy dose of trap, and laced with elegant arpeggios. This duo make complex primitive music which is crunchy yet airy, and spacious yet claustrophobic. Already clocking massive support from London's Rinse FM and tastemaker Oneman, and with a debut release on the way in 2012, Clique are worth watching out for.

*Clique*s is part of Time Machine's Step Back line-up: an expanded dance party.

Ann Deslandes

VACANT POSSESSION

Talk

Carlton & United Breweries was required to deliver 'vacant possession' as a condition of the sale of its Broadway site to Frasers Property in 2007. Thus CUB was required to evict a number of tenants housed on Kensington Street on the Central Station side of the site; now undergoing its transformation in to Central Park. In 2008, Kensington Street was occupied by the temporary FraserStudios project. With the tenancy of FraserStudios having ended in June 2012, this Talk considers the entanglements of creative erasure and creative production in the ongoing history of the up-and-coming Central Park site.

Ann Deslandes is a researcher, writer and community services worker in Sydney who is interested at the intersection of urbanism and solidarities.

Angus Deveson

DEFENCE MECHANISMS

Laboratory

This project is about creating a combat robot based around solutions found in nature. From the armour plating of the armadillo to the incredible weaponry of the stag-horn beetle, could these forms be translated into an unbeatable man-made combat robot? Over the course of several weeks, these solutions found in nature will be identified and physically combined into a machine destined to compete on the 28th of July against the best of Australia. Supremacy or destruction, the outcome is unknown.

Angus Deveson is an emerging, Sydney-based Industrial Designer with a passion for combat robotics and electronic music. Angus has been building and fighting combat robots since the age of 14, and organised Sydney's first ever public combat robot competition in August last year.

ERK'S ORCHESTRA (ELECTRONIC RESONANCE KORPS)

Music Performance

Erk's Orchestra (Electronic Resonance Korps) is a laptop-based ensemble, though it is not limited to only computers as performance tools. Founded in 2010, Erk's Orch is comprised of a number of computer/electronics musicians and composers, bypassing the normally solo or small group mix that feeds into a large PA. Instead, the ensemble operates as a sectioned unit, with each individual generating sound from locally driven speakers into the 'orchestra pit' for a spatially articulate sonic construction. For Time Machine, Erk's Orchestra performers are: Gail Priest, Daniel Whiting, Tom Smith, Emily Morandini, Melanie Herbert, Sam Bruce, Toby Burvill, Marcus Whale, and Monica Brooks. The ensemble will perform two pieces, one improvised, and one composition by Erk's Orch honcho, Monica Brooks.

Erk's Orchestra (Electronic Resonance Korps) will feature alongside The Sydney Radio Orchestra as part of Time Machine's Irregular Orchestras event.

FOUR DOOR

Music Performance

Four Door is the collaboration of members of *Holy Balm* and *Naked on the Vague*. Together they create a smoky four to the floor sleaze machine. Ghostly voices and disembodied sax float in an ether of heinous riffs and stark percussion. Utilising the analogue technology of dancefloors past, *Four Door* create a haunted beatscape guaranteed to induce head nods and sultry dancing. Formerly performing as *Hochman & Hopkins*, this pair create a woozy smudge of pan-genre dance music. *Four Door* is part of Time Machine's Step Back line-up: an expanded dance party.

Megan Garrett-Jones

PARK LECTURE: EVERDAY CREATIVE ACTS, A GUIDE

Performance Lecture

The ubiquitous city park – home of activities from dog walking to Tai Chi. In an audio-lecture-tour, the park is considered as a resource for creative and non-commercial use of time. Follow the hyperbolic quest for civic betterment implied by these places to playful and personal conclusions. The lecture tour is site-specific to Prince Alfred Park, while theorising a universality of parks. Follow your desire path through the material and site. You may want/need gumboots or bare-feet.

From 18 April 2011 Megan Garrett-Jones undertook to walk in a park every day for a year and recorded this act. She now posts performances, slogans and stories from this process as weekly ‘advice to park users’ on her blog. Megan studied performance at Wollongong University and the University of Sydney. Her critical and creative writing credits include Realtime, Das Platforms, Text Camp Reader, the Sydney Guild, New Planes and Runway Magazine.

Adnan Chowdhury

STONEWORK

Video Installation

Set in a stoneworks at the edge of a great river in Dhaka, Chowdhury's film is an exploration into how far our anthropomorphic desires go. Time here is elongated by the nature of the work, and made regular by the chant of machines. The machines have personalities and they have relationships—both amongst themselves and with the human workers around them.

CINEMA BY / FOR A SINGLE CONSCIOUSNESS WHO FEELS

Talk

Cinema, for many filmmakers recently, has become the modeling of a single consciousness experiencing. This talk concentrates on three essential aspects of that mimesis using the work of three different filmmakers: the passing of time in Lisandro Alonso's 'Los Muertos,' the sense of a place and the things in it in Apichatpong Weerasethakul's 'Syndromes and a Century,' and the gaze of a single consciousness in Pedro Costa's Vanda trilogy. All three filmmakers have had an influence on the making of STONWORK.

Adnan Chowdhury is a Dhaka and Sydney based artist who works primarily in digital film and photography. His short film, 'Omission', won the prestigious Gold Award for 2011 at the Australian Cinematographers Society Awards (NSW). His work concentrates on the instability and distrust of dominant narratives and perspectives that comes from being an highly assimilated outsider. Currently he is in postproduction of his feature length film set in Bangladesh.



Adnan Chowdhury, Image Courtesy of the Artist



KEITH FULLERTON WHITMAN

Music Performance

Keith Fullerton Whitman is an electronic music composer and performer based in Cambridge, MA, USA. He has been active in these fields since the mid-1990's, first as a performer of real-time computer music (as "Hrvatski"), then computer-processed instrumental music (i.e. the "Playthroughs" system), and now a variety of hardware-based synthesis & process-oriented musics ("Generator", "Oclusion" etc.). He has been known to playfully mix through-composed work with pure improvisation & "hands-off" algorithmic & generative systems. In addition to his own music, he is known for his realisations & performances of pieces by Dick Raaijmakers, and Conrad Schnitzler. He has also performed alongside Tony Conrad, Charlemagne Palestine, and Terry Riley in improvisational settings as well as performing the work of Rhys Chatham & Phill Niblock in ensemble settings.

Half High is part of Time Machine's Electronic Embassy event: a line-up of exploratory, electronic musicians.

Helen Grogan

UNTITLED

Performance Lecture

Based in Amsterdam from 2001-2005, Grogan worked amidst the new wave of 'conceptual dance' in Europe. Entangled in crisis and emancipation, dance practice/theory interrogated itself, struggling for relevance as contemporary art. The 'performance lecture' developed as a common form for live 'discourse'. Grogan assiduously monitored the form, yet resisted adopting it. Simple questions began re-occurring - what performativity is this? Why wear jeans and trainers? Around that time, Grogan quit dance. All contracts cancelled. This new work for Time Machine is the first time since then that she will perform.

Helen Grogan is an artist/curator working with temporal and research-based practices in Melbourne and Europe. She studied Philosophy and Contemporary Dance at Deakin University and City University of New York, before continuing research at The School for New Dance Development (NL). Projects have been presented at Gertrude Contemporary, Amsterdam Biennale (NL), and Rijksakademie (NL), amongst others. Grogan's practice is often collaborative, and relates to ideas of extended choreography and practical philosophy.

HALF HIGH

Music Performance

Half High is a new project by Lucy Phelan and Matthew P. Hopkins, both known for their work with a number of Sydney based groups, most notably as founding members of the band *Naked On the Vague*. *Half High* create a slightly damaged form of new age, where enlightenment is achieved through broken golem voice, heavy breathing, meditative synth lines, and atmospheric tape collages. *Half High* map a sonic terrain that is in parts alien and industrial, and in certain areas, tranquil and mesmerising.

Half High is part of Time Machine's Electronic Embassy event: a line-up of exploratory, electronic musicians.

Nathan Harrison

IS JACOB LUCIANO A BOT? MAN, WHAT IF JACOB LUCIANO IS A BOT?

Performance Lecture

Nathan is friends with Jacob Luciano on facebook, even though he has not seen him since high school. But, despite six years of co-education, Nathan can no longer be sure that Jacob Luciano is not a chat bot. Every time Jacob Luciano's activity pops up in Nathan's facebook news feed, Nathan wonders if in year 9 science he was actually sitting next to a bot. But was Jacob Luciano always a bot? Or is this just what Jacob Luciano has become? Or is it just what he has become to Nathan on facebook? The problem this performance lecture aims to solve is whether or not Jacob is a bot. We have stumbled across a new stage in the Turing test and it is the hardest level yet.

Nathan is a performer and musician among other things. A founding member of *Applespiel*, he has performed at Underbelly Arts Festival, Crack Theatre Festival, You Are Here, Tiny Stadiums, Performance Space and Festival of Unpopular Culture. In 2011 he devised and performed a stage adaption of a Georges Perec novella at PACT Centre for Emerging Artists. He did 4 Unit maths in high school and has been trying to reconcile that with his practice ever since.

Shane Haseman

i, ii, vi, ix

Performance Installation

I, II, VI, IX is a performance that responds to the temporal aspect implied by the festival's title. In this sense, it will involve producing a real time performance that uses 'actors' – or, at least, individuals to perform an action or series of actions based on pre-set directives. The performance will respond to the formal and textual aspects specific to the site, while also dealing with themes common to Haseman's practice – repetition, the reanimation of the archive of arts modernism, and the complex recuperation of the historical avant-garde into the syntax of contemporary cultural discourse.

Working across painting, sculpture, performance and installation environments, Shane Haseman is interested in the visual languages of early 20th-century avant-garde and how these have been assimilated and essentially negated by late 20th-century interior design styles. In drawing this connection, Haseman's work recalls historical avant-garde's attendant accounts of the end of art and explores the ways in which these continue, or might continue, to be contemporary.

I, II, VI, IX performed by Lizzie Thompson and Brian Fuata.

Noëlle Janacezewska

LOOSE GRAVEL— A POETICS

Performance Lecture

Loose Gravel—a poetics is about gravel and its kin. About ripping stuff out of the ground, and the language that moves in to fill up the hole. It's a funny and philosophical performance essay about uncertainty as a defining feature of contemporary life. About the pitfalls and rich disorder of being an associative thinker. It's about crap places, and growing up in a crap place whose best-known exports are Cliff Richard, Victoria Beckham—and yes, gravel.

Noëlle Janacezewska is a multi-award winning writer of plays, performance texts, monologues, poetry, essays, gallery and on-line explorations, and radio scripts across drama and non-fiction. Her work has been performed, broadcast and published throughout Australia and overseas.

Jacinta Kelly

EXHUMING MATERNAL DITCHES: MINA LOY & TECHNOLOGY'S BODIES

Performance Lecture

Between 1911 and 1913, while the world sat upon the precipice of a war that radically shifted how technology could intercede with the body, and while the Futurist Marinetti bemoaned the “maternal ditch” that had recently swallowed the mechanical muscle of his new automobile, his lover, the then little-known Mina Loy etched out her first poems. Her poetry struggled between the repudiation and embrace of a new technological age—an age that, in Loy’s view, left no liveable place for women.

Jacinta Kelly is a PhD candidate at the University of New South Wales. Her research interrogates the way that Mina Loy reconceptualised the poetic body in response to her readings of Henri Bergson. Jacinta has taught modernism in Australian universities, and recently published a chapter on Loy’s poetry in *Pockets of Change: Cultural Adaptations and Transitions* (Maryland: Lexington 2011).

Nancy Mauro-Flude

THE INTIMACY OF THE COMMANDLINE

Performance Lecture

Our computers know us more intimately than most lovers—but this is a lopsided relationship. Behind their user-friendly facades, what do we know of the operating systems that drive our daily fix? This isn’t a performance lecture about identity; it’s about identity theft, what news might a female hacker bring back for the rest of us? Nancy Mauro-Flude gives us a compelling insight.

Nancy Mauro-Flude’s performance practice bends in from our mortal world into the virtual dark and back again. In a playful and speculative manner she points to renaissance of computer culture and the automaton in contemporary art. She is currently a PhD candidate at the Tasmanian School of Art, University of Tasmania.

Karen Therese is an artist and creative producer, her work is grounded in contemporary performance, political activism and social diversity. She is an MA-Research Candidate in Performance at The University of Wollongong. Currently Karen is working as a dramaturg for Nancy Mauro-Flude.

Bonita Ely & Diana Smith

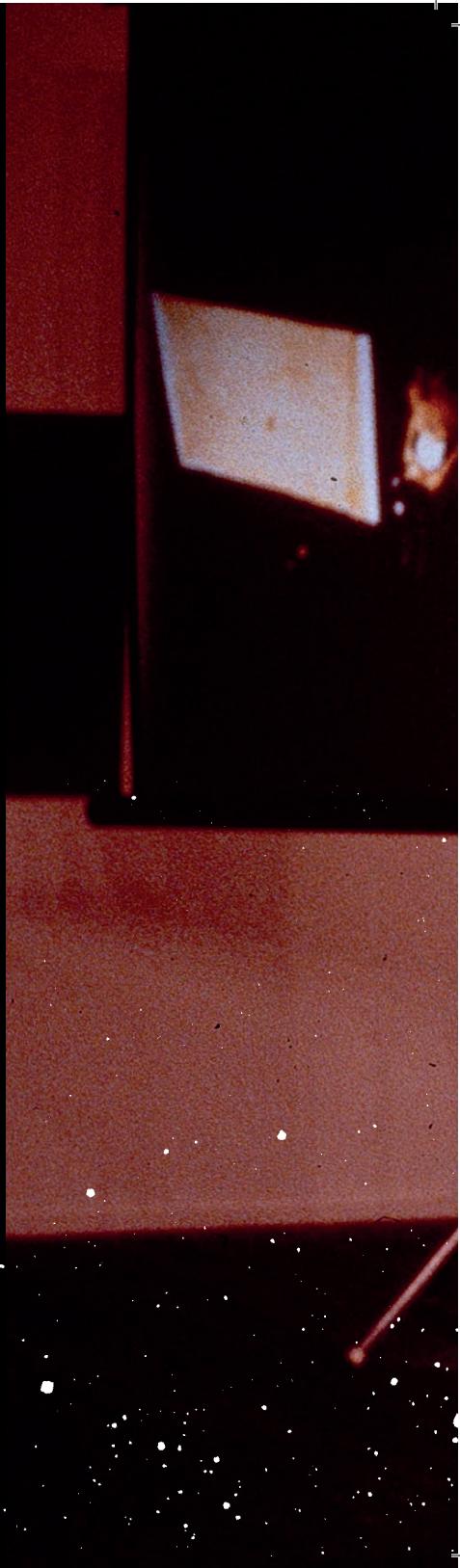
DOGWOMAN COMMUNICATES WITH THE NEXT GENERATION

Talk

It has been 30 years since Bonita Ely, one of the pioneers of Australian environmental art, first performed *Dogwoman Communicates with the Younger Generation* (1982) and developed the mythology of the Dogwoman as the origin of all major religions and philosophies. In a conversation with artist Diana Smith, Ely will discuss the various permutations of the ancient cult of the Dogwoman, and together they will consider how performances from the past can be remembered, the difficulties associated with archiving an ephemeral medium, which has historically resisted documentation, and the importance of intergenerational dialogue and exchange.

Bonita Ely is one of the pioneers of Australian environmental art and has been exhibiting urban interventions, sculpture, photography, performances, painting, image and text, printmaking, video and drawing since 1972. Ely is Head of the Sculpture, Performance and Installation Department of the College of Fine Arts, University of New South Wales.

Diana Smith is a Sydney-based artist working across the mediums of video, performance and installation. She is a founding member of the artistic collaboration *Brown Council* and is a current PhD candidate at the College of Fine Arts, University of New South Wales.



Bonita Ely, Dogwoman Makes History
Firstdraft Gallery, Sydney 1986, Image Courtesy of the Artist



Christian Moraga

MICROSYNTHLAB

Workshop

The cubist effects *Microsynthlab* aims to bring a unique approach to making audio instruments with basic electronics to create a collaborative audio performance. This collaboration involves each participant creating a *Microsynth* "module" that can generate its own audio, but also interact with each of the other modules created by the other workshop participants.

Each module creates its own audio signal, however engaging other modules can create a larger instrument. The resulting sound encourages experimentation and is affected by its surrounding environment meaning each time the modules are arranged, a new sound will be created.

As the owner of cubist effects and instruments, Christian Moraga makes bespoke electronic instruments, synthesizers, and circuit bents and modifies effects pedals. Utilising this toolbox of custom-made inventions, Christian also performs as Oscillateur and constructs his sound from a combination of his made/bent instruments electronic instruments and unites them with a mixture of loops - live, recorded and taped. Cubist looks at deconstructing sound to its core tones, and the ways in which these can be manipulated and experimented with to create something new.

SCOTT MORRISON

Music Performance

Scott Morrison is a Sydney based audio-visual artist. His screen based works have been exhibited and screened extensively throughout Australia and abroad. His primary interest lies in the musicality of the image, the drama of natural occurrence and how this can be re-imagined as new experience. Scott recently released *Ballad(s) for Quiet Horizons* through seminal label Room 40.

Scott Morrison is part of Time Machine's Video Hits line-up: three musicians and three video artists deconstruct the primary artefact of popular music, the music video.

Luke Munn

VOLKSPOST

Installation

Volkspost is a free postal system using the journeys of friends and strangers to deliver messages throughout the world. These slow physical messages operate in contrast to tweets and email, bypassing corporate datacenters but also allowing themselves to be delayed or destroyed by chance. By avoiding commercial postal systems, the project circumvents potential censorship and attempts to establish a fallible human delivery system. In this participatory incarnation, messages are sent from Berlin to Sydney using a series of carriers.

Luke Munn is a Berlin-based interdisciplinary artist whose work focuses on the immaterial – sound, movement, memory, light and other media – using the body and code, objects and performances to activate relationships and responses.

Sarah Rodigari

A FILIBUSTER OF DREAMS

Performance

'A Filibuster of Dreams' is a live radio broadcast toasting the people of Sydney in the dead of night. Starting with the letter A Sarah Rodigari will make her way through the entire White Pages filling the airwaves of FBI's graveyard shift with hopes, aspirations and unfulfilled desires. To make a request that will be sent into the night for yourself or others you can send an email, text, tweet or phone in.

Sarah Rodigari works across mediums to create participatory projects through encounters and exchange. These projects, ranging from intimate to large scale are presented in contexts including galleries, performance venues and the public sphere. Sarah collaborates with the collective *Field Theory*, *Mimic Mass* and is part of the duo *Panther*.

Music Programmer: Kate Jinx

Zoe Robertson

MONUMENT TO A DESERTER(AFTER PAUL THEK)

Performance Installation

Paul Thek famously made a life-sized sculpture of his own corpse that he called *The Tomb*, and everyone else called *Death of a Hippy*. He died of AIDS in poverty in New York in the 1990s, thus finally proving that abjection knows no end, even as “the death of the author” would have had done with it, with greater agency to be found in self-denial. As tribute to the semantic absurdity of sustainability, Zoe will build a monument to a deserter, carving a life-sized self-portrait out of soap made from used fryer oil, rattle off history as imagery, abuse language for pleasure, through tales of self-abuse in the name of the free.

Zoe M. Robertson is a Sydney-based poet, performer, sound artist, sculptor, prop-builder, installer and video maker. For time immemorial Zoe has been adulterating form in order to promote her void. This year Zoe is completing Honours in Painting at Sydney College of the Arts and has exhibited work at Alaska Projects and MOP Projects.

Melita Rowston

SIX DEGREES OF NED KELLY

Performance Lecture

Everyone's family has Kelly Numbers, right? That's the number of degrees of separation between them and Ned Kelly. Ned Kelly is the most famous Australian bushranger of all time, and he travelled a fair bit, so it makes sense we've all been touched by his larrikin ways. Or does it?

Melita Rowston journeys to some of Australia's most shoddy tourist destinations in search of the truth about her family folklore. Were her ancestors simply great storytellers, or are we all linked to Ned Kelly within six simple steps? Rowston is a playwright, her *Crushed* premiered at The New Theatre's Spare Room Season early this year. She has written and directed for many theatre productions, is a graduate of VCA, NIDA and UTS and has also forged a career in corporate marketing, in which her keynote presentation skills continue to be in high demand.

MICHAEL SALERNO

Video Performance

Michael Salerno (aka Aspen Michael Taylor) is an artist and filmmaker from Melbourne, Australia. He now lives and works in Paris, France. He also founded *Kiddiepunk* in 2001; an independent label & publisher releasing limited edition publications and records, as well as serving as a film production company.

Michael Salerno is part of Time Machine's Video Hits line-up: three musicians and three video artists deconstruct the primary artefact of popular music, the music video.

OSCAR SLORACH-THORN

Music Performance

Oscar Slorach-Thorn is a Melbourne-based artist using digital and analogue means to process sourced sounds and a variety of instruments played with a sense of the grander arrangement. His tape laden textures create rumbling atmospheres of an ethereal nature - the use of tape loops gives a mechanical yet cyclic impression. His first album was released on Albert's Basement in 2009. Elsewhere, Oscar is known for his pop group *Oscar + Martin* and solo project *Oscar Key Sung*.

Oscar Slorach-Thorn is part of Time Machine's Video Hits line-up: three musicians and three video artists deconstruct the primary artefact of popular music, the music video.

Brian Fuata

THE SARRAUTE CONDUIT (AFTER FRASER STUDIOS)

Performance

There are spectres in this house; there is a bed without sheets; there is free-speak speaking; there is a smoke machine.

There are feelings to be felt; there is text and the texting; there are kids all knowing; there is a time machine.

Brian Fuata is a writer and performance maker who presents himself. These presentations are responsive to the immediate physical and emotional context he finds himself in and are generally grounded in a foundation of text and narrative. Making works for theatre and gallery spaces, these presentational narratives often deal with himself as a public and private persona, incorporating meta narratives of the cultural contexts these performances take place in.



Brian Fuata, Image Courtesy of the Artist



Jonathon Watts

THE SYDNEY RADIO ORCHESTRA

*Laboratory Workshop /
Music Performance*

The Sydney Radio Orchestra is an initiation by emerging, Sydney-based sound artist Jonathon Watts. A large improvising orchestra of musicians, sound artists and the general public will be building, playing, and manipulating radios. A live feed of the event will also be broadcast via radio, creating a radio feedback loop - imagine the sound of 80 radios feeding back on themselves. There will also be a program of radio building workshops, building up to a final group performance.

Jonathon Watts is an improvisor, musician, sound artist and technician based in Sydney, originally from the South coast town of Bulli. He has spent the past years of his life playing, collaborating and working with artists from all over the world, including: Rishin Sighn, Sam Pettergrew, Will Gruthrie, Ben Byrne, Jonathon Jones, Jim Denily, Monica Brooks and Dale Gorfinkel.

The Sydney Radio Orchestra will feature alongside Erk's Orchestra (Electronic Resonance Korps) as part of Time Machine's Irregular Orchestras event.

SOLO ANDATA

Music Performance

Solo Andata is Kane Ikin and Paul Fiocco, whose work has been described as 'beyond the expected domain of textural and analytical microsound-type composition' (Boomkat) and as a 'looming tapestry of undulating, post-rockian, free-jazz-tinged, minutiae-detailing, electro-acoustic brilliance' (XLR8R). Solo Andata have been labeled everything from 'electro-acoustic', 'dark-ambient', 'modern classical' to 'folk-american'. Their debut album Fyris Swan (HEFTY!057) received critical acclaim and attention, particularly from 12k boss Taylor Deupree who invited them to release their next full-length album through 12k (Self-Titled 12k1056).

Solo Andata is part of Time Machine's Electronic Embassy event: a line-up of exploratory, electronic musicians.

TUFF SHERM

Music Performance

Who is *Tuff Sherm*? One of Sydney's finest goes incognito to bring his signature sounds to the dance floor. We don't know what he'll be doing or playing, because he's an enigma; and that's the nature of precocious talent. It could be two step/ techno/ garage/ grime/ house/ trap/ Miami bass/ boom bap all mixed up into a slightly unsettling brain explosion.

Tuff Sherm is part of Time Machine's Step Back line-up: an expanded dance party.

TYSON KOH

Music Performance

Tyson Koh's career in music is pretty weird. He started DJing out in public regularly when he co-founded the now defunct Thursday club night *Health Club*. Since then his vast and varied music know-how has had him DJ at almost every venue Sydney has to offer as well the ones Sydney doesn't, by way of various illegal outdoor and warehouse parties. Even though he can't play an instrument to save himself Mr. Koh has wound up programming music for events ranging from Sydney Festival to the 2010 Commonwealth Games in Delhi. Tyson has held down radio shows on community stations like FBi and 2SER for the last four years and currently works as a producer on the ABC's iconic music video program *rage*.

Tyson Koh is part of Time Machine's Step Back line-up: an expanded dance party.

AEMON WEBB

Music Performance

Aemon Webb is a Sydney-based improviser, composer and producer. His recorded output spans several projects, including improvising collective *Nhomea*, the glitch-ambience of *I-to-the-t-to-the-l-to-the-i-to-the-c-to-the-s*, and art-pop in *The Roost of Auteurs Soon Eligible for Parody*. His live solo sets invite the listener into contemplation. Aemon was introduced to the philosophy and essence of Noise music when he got stuck in a skipping CD loop back in 2006, and manages to still create exploratory sound within this never-ending calamity.

Aemon Webb will be performing an endurance noise set amidst a hard-hitting game of hand-ball as part of Time Machine's Noiseball: the second in a series of Serial Space events where artists and balls collide in a sensorial overload.

MARCUS WHALE

Music Performance

Marcus Whale is a Sydney composer and musician. Under the name *Scissor Lock*, he has produced music using his voice and lo-fi electronics densely reconfigured by laptop processing with releases on New Weird Australia's New Editions label, HellosQuare recordings, Sound&Fury and others. He has performed at events including Sydney Festival (2012), the Now Now Festival (2011) and Electrofringe (2010) and his compositions for chamber ensembles have been performed by Synergy Percussion, Ensemble Offspring and Chronology Arts among others. He is also a member of mashed R&B party duo *Collarbones* with Adelaide's Travis Cook, releasing a full-length album, "Iconography" which was nominated for AIR and SMAC awards.

Marcus Whale is part of Time Machine's Video Hits line-up: three musicians and three video artists deconstruct the primary artefact of popular music, the music video.

Alex White

DE-COMPOSITE

Installation

De-Composite exploits analog video encoding systems including composite video to produce a video form. These systems were ubiquitous and central to television, video and gaming production and consumption for decades and are now rapidly approaching obsolescence. There is a fluidity and immediacy to directly engaging and interrupting these analog systems and also an opacity of function encouraging a reliance upon cause and effect, trial and error rather than conception and execution. *De-Composite* utilises movement and configurations of person(s) within the space of the installation as modulation sources to synthesize a real time generated hybrid analog / digital video projection with stereo audio.

Alex White has an intense interest in synthesis as applied to audio and video. For more than 10 years he has created his own software-based instruments and more recently has begun utilising a modular synthesizer for both audio and video performances and installations.

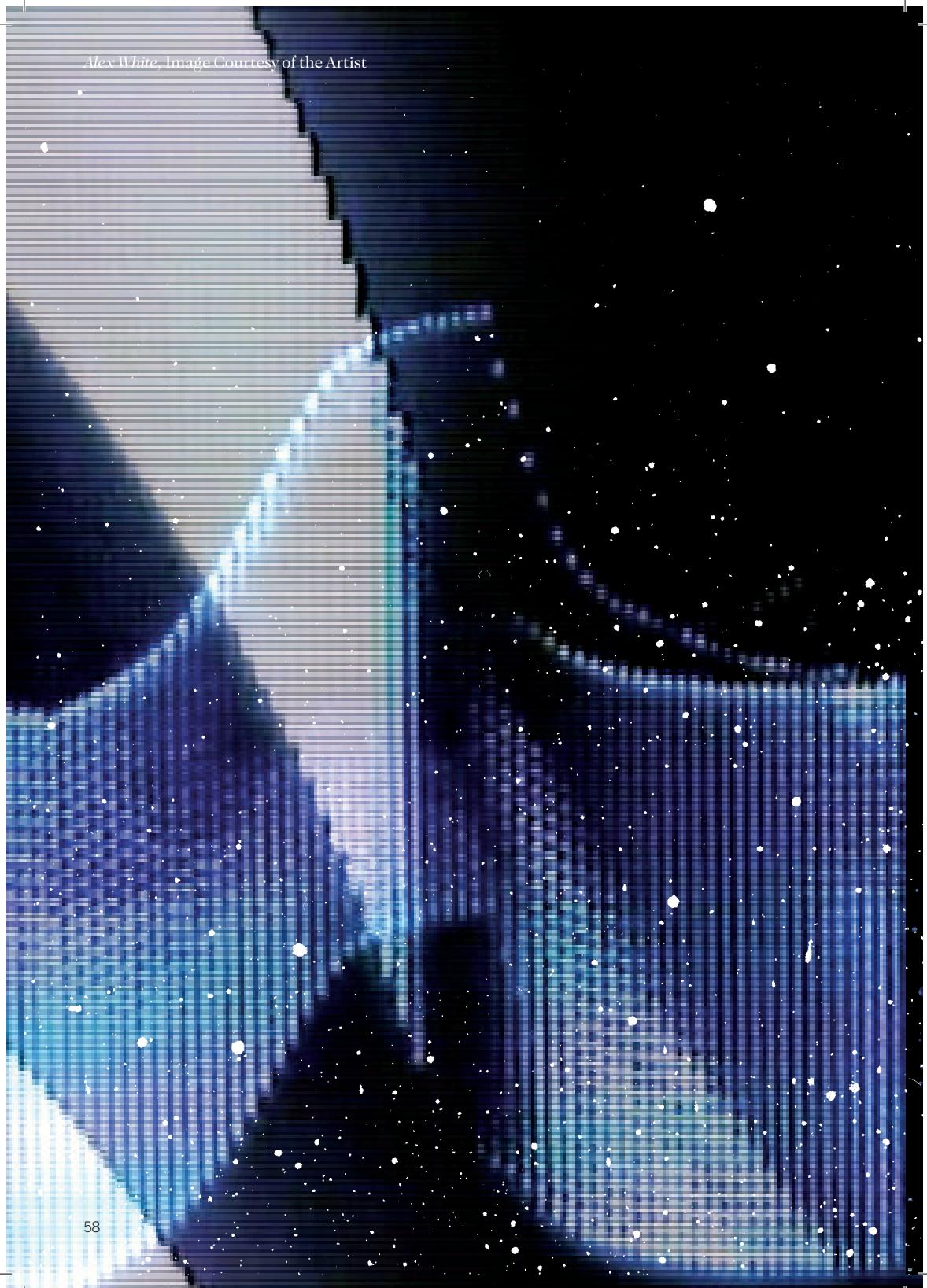
WRONG BUTTON DEATH SQUAD

Music Performance

Wrong Button Death Squad (aka Henry Mills [voss bender, counterfeit vitamins, wardenburger, old growth cola]) plays self-made analog controllers and sequencers for mixer and mic feedback, combining expert inexactness with a 'this'll never work' approach. Expect abandoned square waves, unwise oscillations, vague synthesis and disoriented wildlife.

Wrong Button Death Squad are a part of Time Machine's Electronic Embassy event: a line-up of exploratory, electronic musicians.

Alex White, Image Courtesy of the Artist



CREDITS & ACKNOWLEDGEMENTS

Curatorial Collective

Frances Barrett, Kate Blackmore,
Jennifer Hamilton, Tom Smith
& Pia van Gelder

Production Team

Sonia Tsai, Producer
Andy Lysle, Technical Manager
Tiani Chillemi, Publicist
Simone Mandl, Designer
Leena Riethmuller, Volunteer Coordinator

Serial Space would like to thank:

Anyplace Projects, Pât Armstrong,
Zanny Begg, Penelope Benton, Julieanne
Campbell, Tameka Carter, Sam Chester &
James Winter (Queen St Studio), Louise
Dibben, Alice Fenton & Caroline Gates
(FBI), Frasers Property Group, Dr. Laura
Joseph, Jeff Khan, Mark Mitchell (UNSW),
The Oxford, Alex White and Alice Williams.

The first-born child of Serial Space has
been promised to Sonia Tsai.

Serial Space would like to acknowledge:

The Gadigal people of the Eora nation,
the traditional custodians of the land on
which TimeMachine takes place. We pay
our respects to their elders, both past and
present.

Time Machine is supported by:

The Australian Government
through the Australia Council
for the Arts, its arts funding
and advisory body.



The NSW Artists' Grant, a
NAVA initiative, made possible
through the support of Arts
NSW and the Visual Arts and
Craft Strategy, an initiative
of the Australian, State and
Territory Governments.

The Creative Practice and
Research Unit in the School of
the Arts and Media, UNSW.



