Human in the Wire
4 – 29 MAY 2022

ART SPACE ON THE CONCOURSE
THE CONCOURSE OUTDOOR AREA
THE CONCOURSE URBAN SCREEN

Human in the Wire

4 – 29 MAY 2022

Contemplating the technologisation of the human.

ARTISTS

Tully Arnot

Tristan Chant

Gary Deirmendjian

Susannah Langley with Warren Armstrong

Trinity Morris and Sean Costello

Saffron Newey

Adam Norton

Miguel Olmo

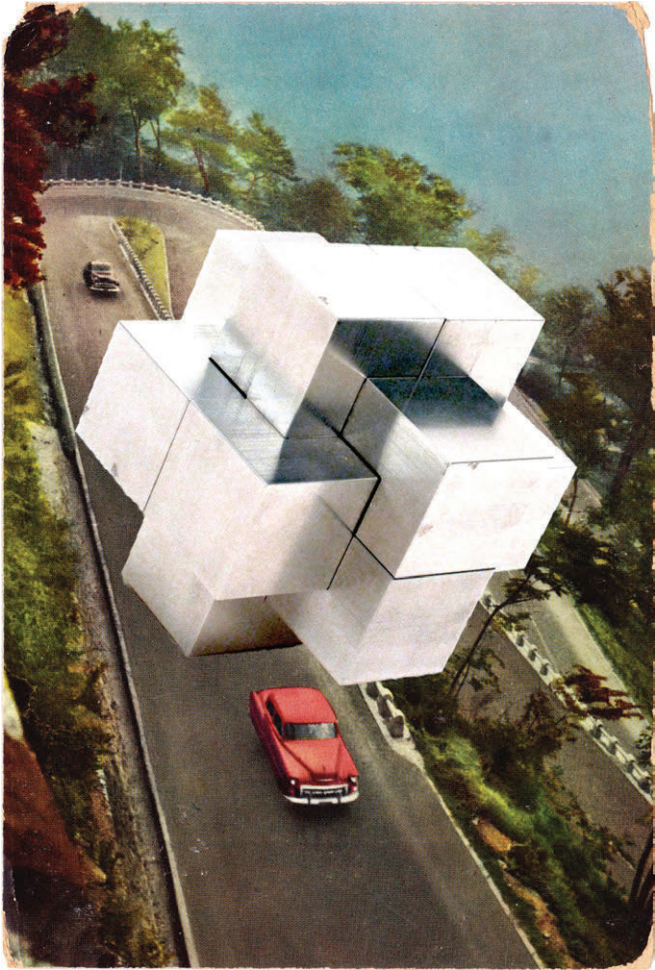Baden Pailthorpe

Tyler Payne

A Willoughby City Council curated exhibition, presented in partnership with **Chatswood Culture Bites** and the **Sydney Comedy Festival**.

COVER IMAGE: Tristan Chant, *Home*, 2021, jacquard woven tapestry
OPPOSITE: Tyler Payne, *Kim (Vanitas)* (detail), 2022, video still

Human in the Wire

Human in the Wire is an exhibition contemplating the technologisation of the human. It explores the notion of how technology is embedded within 'the human'. It looks at aspects of the body and personal identity and how these aspects may activate technology, be absorbed by it, or subsumed within it. The exhibition seeks to go beyond the singular idea of automated robot, but to look at the various modes of automation, mechanisation and technologisation of the human itself through the use of technology, and asks the question, "how does digital technology change us?"

The exhibition provides visitors with an opportunity to interact directly with the some of the artworks, encouraging them to examine the evolving nature of humanity. Including immersive augmented reality installations, virtual reality, video art, sculptural installations, ephemeral art and technology based two-dimensional works, this exhibition explores art within the technological realm in a multitude of ways. Investigating ideas surrounding identity and the role of humans in a technologically driven contemporary world, these artists urge audiences to reflect upon the self and our changing relationship to the natural world.

LEFT: Adam Norton, *Spaceship Over Japan*, 2015-22, pigment ink on card

Human in the Wire

The world is in constant flux. Everything within it is always in the process of changing, of becoming something else, whether it is a variant of itself or a completely different form. These changes occur either as part of the natural process or through human action; for example, seeds become trees, trees become wood, wood becomes furniture. Or, ancient forests become crude oil, crude oil becomes petrochemicals, and petrochemicals become plastic. Through the use of technology, humanity has and continues to radically change the planet. Whereas significant change once used to take decades or even centuries, exponential growth is taking us on a path where we no longer will be in control of our world, be it by the impact that our actions are having on our environment or by the process that has been set in motion through machine-learning.

Technology, defined as "scientific knowledge used in practical ways in industry, for example in designing new machines"[1] has been employed by humans for millennia to reshape and redefine our world and our bodies. It could be argued that technology is so intrinsically intertwined with our everyday life that our evolving definition of ourselves, cannot be made without understanding our interdependency on technology.

In 1985, Donna Haraway's seminal socialist-feminist essay *A Cyborg Manifesto*, paved the way for a significant shift in our awareness about this interconnectedness and interdependency of humans and machines and how it would reshape humanity's future. Haraway described the cyborg "a cybernetic organism, a hybrid of machine and organism, a creature of social relations" as "our most important political construction, a world-changing fiction."[2]

Thirty-seven years later, even though there have been huge advancements in robotics, medicine and prosthetics, the science-fiction idea of the cyborg, of fully integrated mechanical components within our bodies, of augmenting our capabilities through mechanical enhancements is yet to be fully realised, although it is quickly becoming science-fact. However, alongside these developments, we have also seen the growth of the virtual space, a "computer-simulated place or environment within which users can interact via an interface."[3] An interface that has become an ubiquitous part of our lives and our engagement with each other and our world.

A report by Common Sense Media[4] published in 2019 claims that on average, teenagers in the USA spent over seven hours per day on a screen, not counting time spent as part of school work. In a post-pandemic, post-lock-down world, this average is likely to be much higher. All this interaction with the social sphere is generating not only an unprecedented amount of data, but a version of ourselves that will live well beyond our physical selves.

For most people, thinking or talking about our online presence after we die is not something that is in our radar. Our digital footprints are ubiquitous, and in most instances, its makeup is outside of our control. Every bit of communication or activity you partake in whilst online accumulates to form your traceable digital footprint. It's a paradox that for something as ephemeral as data, nothing from our online activities, ever truly goes away.

As a young artist in the early 1990s, I learnt the hard way that data does not exist unless it is in two places at the same time. As frustrating as it might have been, I learnt to approach with a certain degree of zenness the loss of countless hours of work through simple errors like not saving your work periodically. Or worst still, having saved the work, only to have it disappear due to hardware malfunction. The dreaded 'cannot read disk error' message was as unpredictable as it was swift in erasing much agonised-over work. I once lost almost a year's worth of work two weeks prior to its presentation date.

But that was before the cloud. Before we gave up having our data in close proximity for the convenience of not losing it. In our hyperconnected world, the convenience of autosave, of not having to worry about keeping countless bits of plastic to save our data into, also comes with unanticipated implications.

In the new data economy, where we trust faceless corporations and governments to keep our data secure, we trade what to some may seem like an antiquated notion

of privacy for the currency of self-gratification. Once upon a time, much documentation of ourselves was in large part private. Kept in photo albums that we would proudly bring out and present to those whom we trusted with such valuable images of ourselves and our lives. Now, not only is the amount of images that we choose to take of ourselves grown exponentially, but so has our ability to control their distribution.

It is expected that in the next few decades, there will be millions of dead users on Facebook. I was reminded of this when the social media platform alerted me that a friends' birthday was approaching. Except that ... the FB friend had died months earlier.

ABOVE: Saffron Newey, *Future Phantoms; The Swoop (after Snyders)*, 2021, oil on laser cut aluminium

Considering that the internet was designed to withstand a nuclear attack, could the internet outlive humanity itself? Could the photographs that we post on social media today, become tomorrow's archeological digs? Are we becoming a version of our digital selves?

Miguel Olmo 2021

1. https://www.merriam-webster.com/dictionary/technology
2. Donna Haraway, "A CYBORG MANIFESTO: Science, technology and socialist-feminism in the late twentieth century," 1985, republished in *The Cybercultures Reader*, ed. David Bell and Barbara M. Kennedy (New York: Routledge, 2000), 291, https://warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/special/transnational/haraway-cyborgmanifesto-1.pdf
3. N. Burgess and J.A. King, "Navigation in Virtual Space: Psychological and Neural Aspects," *International Encyclopedia of the Social & Behavioral Sciences*, (Science Direct, 2001), https://doi.org/10.1016/B0-08-043076-7/03564-6
4. Julia Jacobo, "Teens spend more than 7 hours on screens for entertainment a day: Report," *ABC News*, October 30, 2019, https://abcnews.go.com/US/teens-spend-hours-screens-entertainment-day-report/story?id=66607555#:~:text=Teens%20spend%20an%20average%20of,technology%20and%20media%20for%20children

TULLY ARNOT

Singularity, 2022, scent, scent diffuser, microcontroller and the Internet

The Singularity refers to the point of evolution of Artificial Intelligence, where AI becomes autonomous and rapidly develops itself to surpass the capacities of humans. *Singularity* tracks online data related to this concept, and links it with the very human sense of smell, generating a residue or ghost of human presence. Arnot's practice often considers elements of human-ness that couldn't be replicated by robots and Artificial Intelligence. The lingering scent of a person's body passing through space reinforces the importance of human connection, while the circuitry suggests ways in which human-ness could be simulated by AI.

Autocomplete, 2017-2022, phone, servo motors, microcontroller, stylus

The Apple iPhone iOS 8 was released in 2014, debuting the predictive typing feature called QuickType. QuickType displays three word predictions above the keyboard, allowing users to respond to texts with AI generated words, sentences and emojis. Since then, numerous autocomplete features have spread across many digital communication tools, including Gmail Smart Compose, which allows users to autocomplete entire emails. *Autocomplete* reflects on the mediation of human communication through AI and technology, which has led to an inverse Turing test – a questioning of whether the message received from a friend was written by a human or machine.

HOW THE ARTWORK WAS MADE

Singularity uses a simple scent diffuser which has been deconstructed to add a microcontroller and Internet connection—a home-made Internet of Things device that searches online for information about the Singularity and other post-human concepts that become triggers for the diffuser. The scent has been developed from essential oils and other materials, to suggest a human presence, which through the artwork is emitted by a non-human machine.

Autocomplete is built from simple hobby servo motors which have been programmed to move a stylus around the screen of a smart phone. The stylus intermittently taps at the QuickType suggestions which were introduced in iOS 8. These non-human recommendations simulate human language, encouraging the user to construct reasonably believable passages for use when texting friends and family.
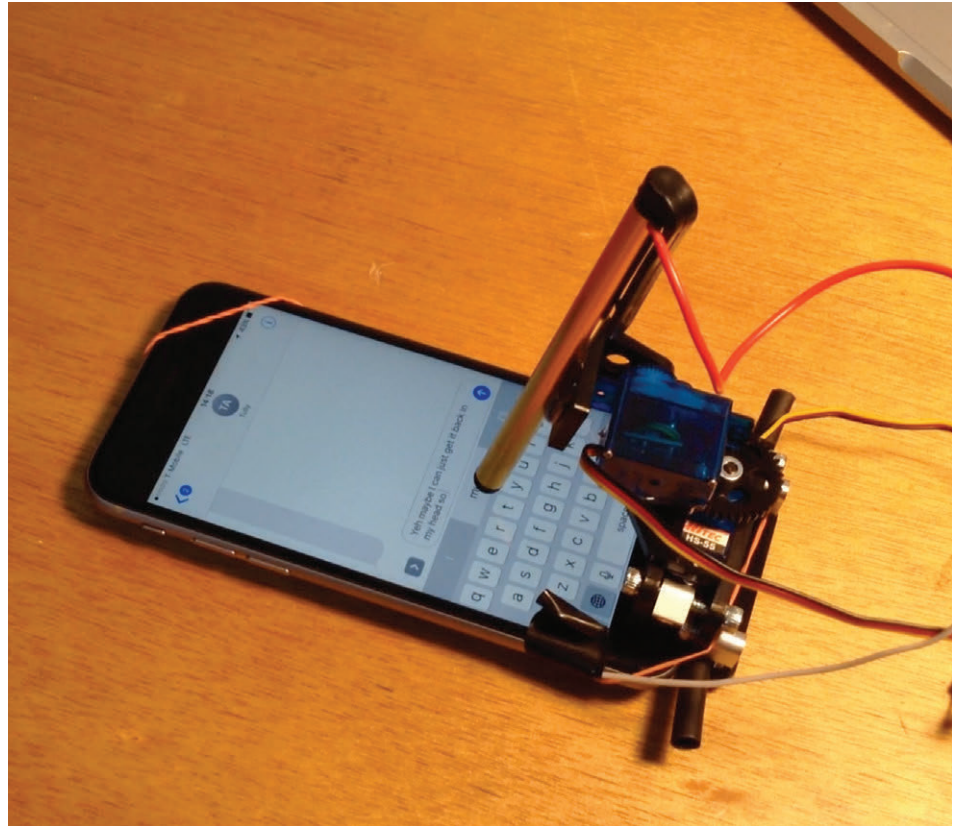
ABOUT THE ARTIST

Tully Arnot's multidisciplinary practice explores the effect that contemporary technology has on human relationships, looking at the isolating nature of our increasingly connected, but ultimately disconnected world. Arnot has exhibited extensively both nationally and internationally, including at the Coventry Biennale, Kunsthalle Bremen, Art Stage Singapore, and Manchester Art Fair, as well as residencies at Greene St Studio NYC, SOMA Mexico City and Organhaus Chongqing. Recently, Arnot was awarded the 2019 ACMI Mordant Family VR Commission. Arnot won the Marten Bequest Traveling Scholarship in 2015, NAB Emerging Artist Award in 2014, and Qantas Spirit of Youth Award in 2012.

Singularity is programmed to respond to mentions of #human or #singularity on twitter and can be interacted with by audiences through their twitter accounts. These trigger words may be updated if their natural occurrence changes.

RIGHT: Tully Arnot, *Autocomplete*, 2017-2022, phone, servo motors, microcontroller, stylus

TRISTAN CHANT

Home, Hidden & Bound, 2021, jacquard woven tapestry

The Watcher, 2021, single channel video, 3D routed polystyrene, vintage television, LCD monitor, media player and concrete

This body of work explores our relationship to changing culture and expanding technology. Prior to the twenty-first century, culture was something that we consumed as an audience in a relatively passive way. We read, travelled and viewed cultural works with relative freedom, and importantly, made specific choices about the type of content we consumed and when we consumed it. As technology has become increasingly integrated into our lives we are transitioning to a place where our actions online determine the content we receive. Collectively we are all acting as agents of digital companies who use our data to determine how cultural content is shaped and refined. The works place historical and contemporary artefacts together to encourage the viewer to think about the convergence of culture and technology, how it is transforming us, and what it means to seed our data in big tech.

HOW THE ARTWORK WAS MADE

The tapestries (*Home, Hidden & Bound*) are developed from hand cut paper collages using a range of printed source material including adult magazines, travel books, horror movie books and antique guides. These works are then scanned at very high resolutions and retouched to remove any blemishes from the collage process. The files are then sent to the USA where they are woven on a mechanical jacquard loom. The returned works are then stretched over wooden frames. *The Watcher*, a multimedia installation, follows a similar process to the tapestries, in that the work originally began as a collage. The main component, a replica of the ancient Greek sculpture *Venus de Milo*, is made from medium density expanded polystyrene foam which is then coated with polyurethane hard coat and painted. The head is made from a repurposed Panasonic TR-5045P portable television which has been customised with an LCD screen and media player. The video component of the work is comprised of original video and found footage from the internet which mixes historical and commercial content.

ABOUT THE ARTIST

Tristan Chant is an artist, curator and cultural producer based in Sydney. His artistic practice investigates the effects of popular culture, media and advertising on the human condition. His work has featured in numerous solo and group exhibitions through Australia. In 2021 his tapestry work *Modes of Communication* was acquired by the Wangaratta Art Gallery and he received a commendation for the *Lobster Fruit Bowl* in the KAAF Art Prize.

Tristan Chant is represented by Black Art Projects, Melbourne

FAR LEFT: Tristan Chant, *Hidden*, 2021, jacquard woven tapestry

LEFT: Tristan Chant, *The Watcher*, 2021, single channel video, 3D routed polystyrene, vintage television, LCD monitor, media player and concrete

GARY DEIRMENDJIAN
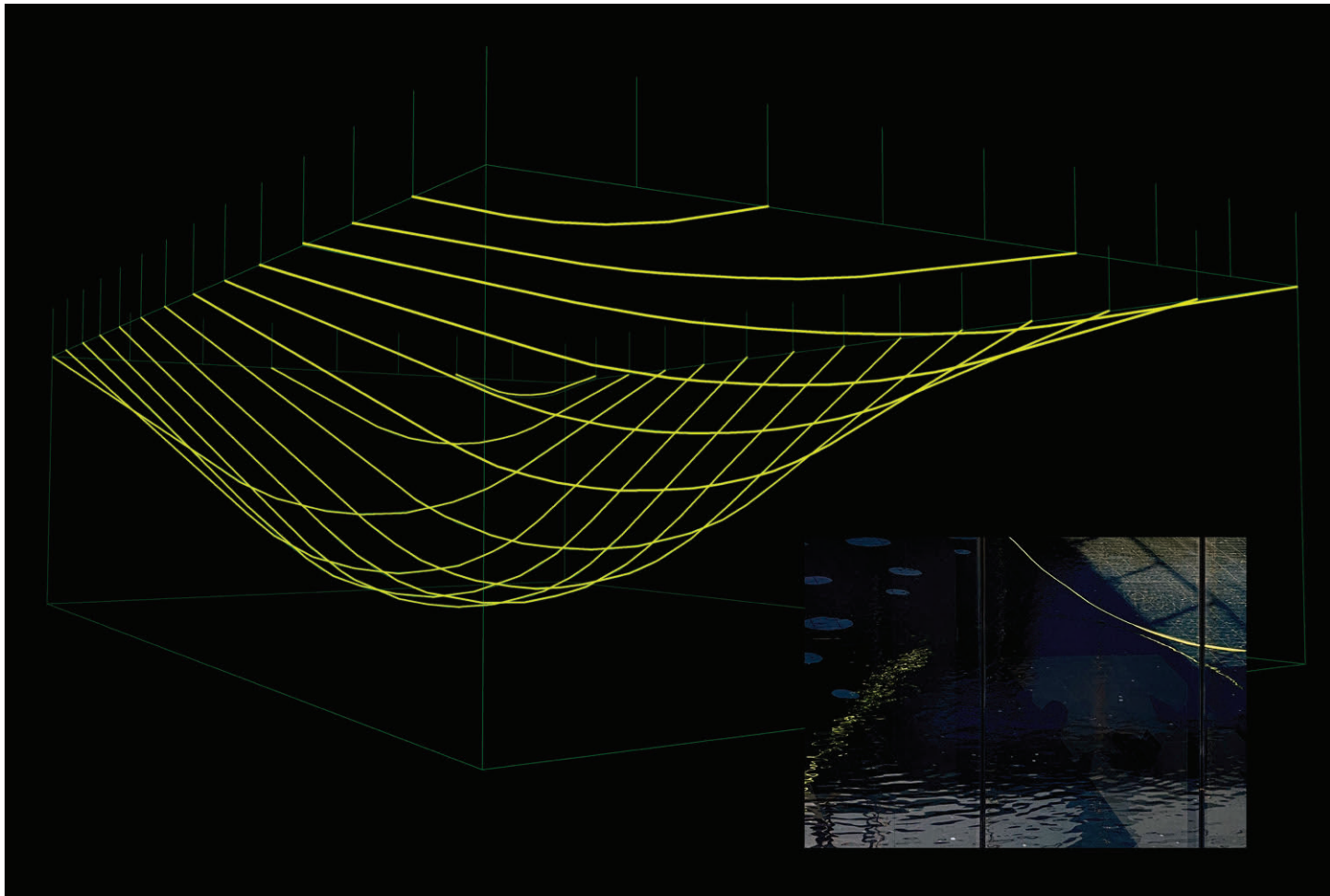
network, 2022, polyester rope and cable ties

network is a site-specific rope intervention, suspended above the sunken Reflection Pool of The Concourse.

The overall proposition hangs with ease and is sensitive to breeze, with the form varying wildly with perspective. This, be it from above ground or across it all from within Chatswood Library respectively, with reflections shimmering on the agitated water and repeated endlessly across the four glazed walls of the pit. As though lit in space, they perhaps constitute 'the rational' or a depiction of the fabric of warped time-space …

HOW THE ARTWORK WAS MADE

network is created by tying a parallel series of gradually varying rope lengths at the base of opposing balustrade posts, suspended across the sunken glazed pit of the Reflection Pool. The design for the artwork was created in SketchUp. The work is created with full consideration of the capacity of the surrounding architecture to provide the optical illusion of a visual network formation.

GARY DEIRMENDJIAN

presence – concourse, 2021, projected single channel video

presence, 2018, single channel video

In _presence – concourse_ viewers encounter life size energised silhouetted body forms, moving in slow motion upon common ground. It is the ground level public foyer above the Chatswood Library stairwell, that the exchange takes place.

The figures move slowly buzzing with what appears to be ectoplasmic, electromagnetic or digital fuzz. At times solo and at others not, they come into existence as a cloud of noise to constitute with density and behave individually, before dissipating back into nothingness again …

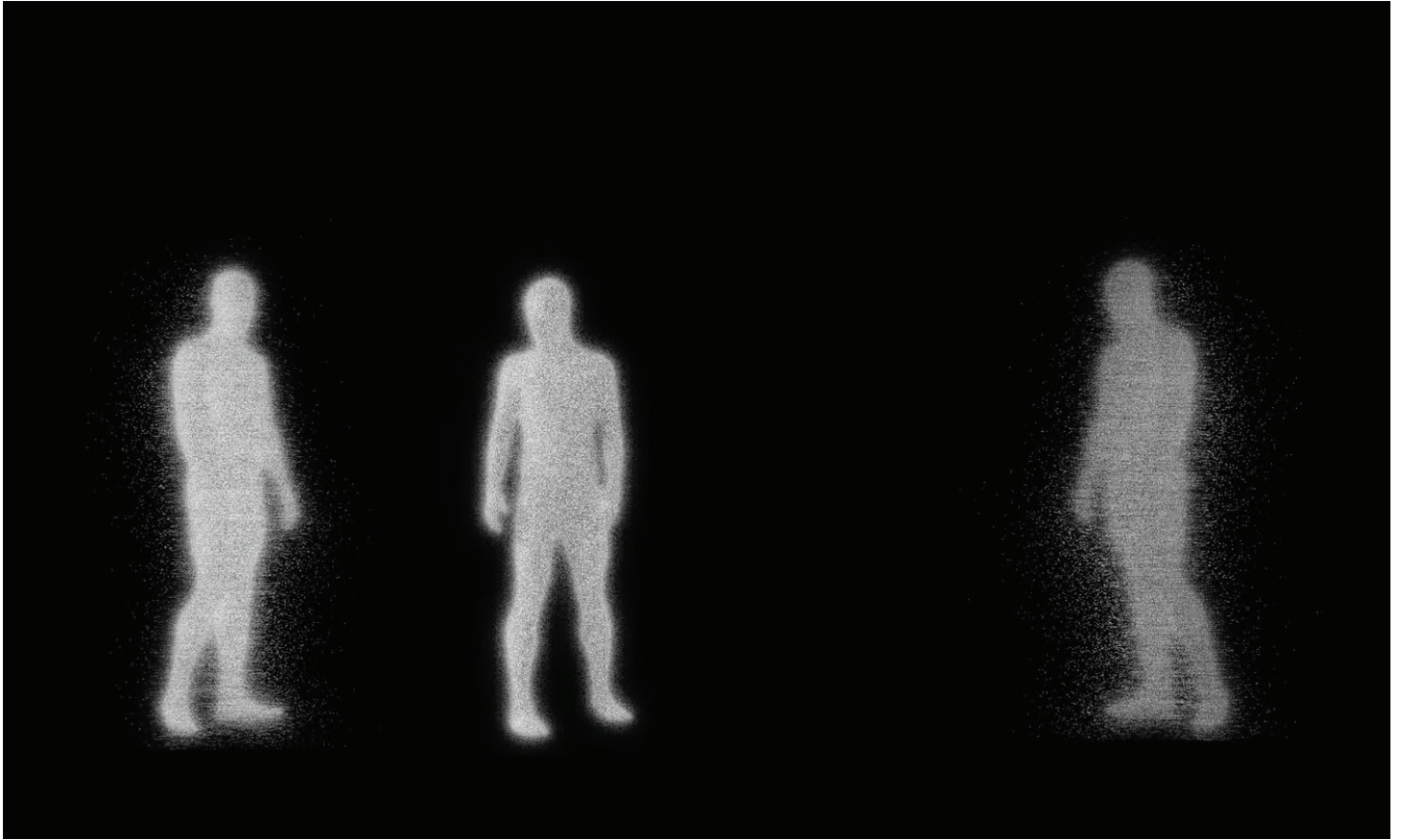## HOW THE ARTWORK WAS MADE

presence – concourse is a silent moving image artwork realised for the existing frosted glass panels at the ground level foyer of Chatwood Library. It is a complex tailored rendering, based on individual live-in-studio performances harvested via green screen techniques and created by digital post production special effects and compositing.

The work was produced by Shahane Bekarian (a professional videographer), under the strict direction of the Artist.

ABOUT THE ARTIST

Deirmendjian is an established Sydney-based artist whose practice encompasses sculpture, photography, video, installation and site-specific intervention. Working predominantly in public space, he is broadly recognised for creating thought provoking and socially concerned works that challenge with scale and immersive qualities. He has exhibited extensively in Australia and internationally. Commissions that he has produced include; _presence_ (2017), a large-scale site-specific moving image commission for Wynscreen at Wynyard Railway Station; and _pulse_ (2020), a major site-specific moving image commission for Federation Square, Melbourne. Recently, Deirmendjian published his multi-voiced monograph _A PREVAILING SENSE OF DISQUIET_ (Hardie Grant Books, 2020). He holds an MFA in Sculpture from the National Art School (2006), where since 2012 he has taught as a Sessional Lecturer in the Bachelor of Arts Sculpture program and more broadly as a Postgraduate Supervisor.

ABOVE: Gary Deirmendjian, *presence – concourse*, 2021, video still

SUSANNAH LANGLEY WITH WARREN ARMSTRONG

Body of Sound, 2022, interactive VR drawing with sound and projection

This work is a virtual reality drawing of sounds of bodies moving through spaces that audiences can access by moving through and interacting with a virtual space. This artwork is part of a series of installations and practice led research developed at the Victorian College for the Arts, The University of Melbourne exploring drawing and sound in a virtual environment.

HOW THE ARTWORK WAS MADE

This virtual reality artwork was designed in collaboration with developer Warren Armstrong using Unity game engine. The audio recordings included in the work were made using binaural and biometric microphones. To experience the work, audiences are invited to wear an Oculus Quest. Using the VR headset, participants will interact with the drawing triggering sounds as they touch the virtual marks with avatar hands.

ABOUT THE ARTIST

Susannah Langley is a visual artist whose practice encompasses experimental drawing, installation, and sound using unconventional media such as conductive material, found objects, field recording and virtual reality to explore ideas of lived space.

Since 2013, she has collaborated with creative technologist Warren Armstrong on works that people can move through, listen to and touch, to summon stories and soundscapes. These works have taken the form of virtual reality experiences and installations that have been featured in exhibitions, festivals, and prizes, nationally and internationally. Langley also delivers creative technology-based workshops for young people in schools.

Langley is currently a Master Researcher at the Faculty of Fine Arts, University of Melbourne and has been an artist in residence for Creative Workers in Schools with Regional Arts Victoria, at Centre for Projection Arts and at Testing Grounds, Melbourne.

ABOVE: Susannah Langley with Warren Armstrong, *Drawn to Sound* (detail), 2019, Tilt Brush virtual reality drawing

TRINITY MORRIS AND SEAN COSTELLO

Distraction, 2021, print on metal panel with Augmented Reality extension

Disconnection, 2021, print on metal panel with Augmented Reality extension

Data Storm, 2021, print on metal panel with Augmented Reality extension

Digital Delirium, 2022, animation

With the technologisation of the human race has come a loss of connection with nature. A fundamental relationship that cannot only remind us we're all part of something bigger, but can help balance our physical and psychological well-being like nothing else.

Made up of three artworks, *Distraction*, *Disconnection* and *Data Storm*, that each explore the allure of mobile technology and questions if we are losing the desire to interact with nature or if we are just so distracted by this attention seeking technology, we've forgotten it's part of our lifeblood?

HOW THE ARTWORK WAS MADE

Trinity Morris and Sean Costello's work combines traditional drawing on paper methods, motion graphics animation and sound design with Augmented Reality technology to create an immersive user experience. The original drawings are scanned and manipulated in Photoshop. The artists use After Effects to create the animations and Zapworks to facilitate the Augmented Reality component. The inclusion of a purpose-made soundscape for each piece ensures maximum sensory stimulation. The program Logic Pro was used to create the soundscapes. The artists use QR code technology for the audience to access the AR animations, through their personal devices.

ABOUT THE ARTISTS

Trinity Morris is a visual artist and illustrator from Sydney. Inspired by a desire to understand the human condition she describes the creation of her work as a way to unpack and process all the stuff life throws at us. Trinity had her first solo exhibition *Stories of Strangers* at Art Space on The Concourse in 2020, where she first collaborated with Sean Costello using animation and Augmented Reality (AR) to tell more of the story behind her art. Trinity was the recipient of a Create NSW grant to support this exhibition. Trinity was a recent finalist in the 66th Blake Prize.

Sean Costello has been a musician, composer and media producer for 20 years. Working predominantly in advertising and events, Sean has designed audio visual content for some of Australia's premier events and advertising campaigns. Sean likes to think outside the screen, motivating him to apply his production and creative skills to things such as Augmented Reality and projection mapping. By combining new technologies with traditional media, Sean hopes to inspire, spark interest and entertain both young and old.

ABOVE: Trinity Morris and Sean Costello, *Distraction*, 2021, print on metal panel with Augmented Reality extension

SAFFRON NEWEY

Future Phantoms, 2021-2022, oil on laser cut aluminium

In _Future Phantoms_, Newey seeks communion with painters, four centuries past. Each bird, appropriated from various Dutch Baroque masters, Jan Weenix (1640-1719), Jan Asselin (1610-52), Frans Snyders (1579-1657), is a conversation between Newey's human hand and those of painters from the seventeenth century. Following and tracing the gestures and marks of another hand presents a form of semiotic connection; a re-enactment of another painter's technique and the assumption of another's identity.

Despite an exacting faithfulness to her historical sources, Newey has never seen any of these Dutch masterworks in 'the flesh'. Their appropriation is enacted entirely from Internet jpegs. A digital process has intervened in this painterly conversation and a corruption of 'identity' has occurred. Divorced from their contexts these birds float, like exiled remnants, from the World Wide Web.

HOW THE ARTWORK WAS MADE

Future Phantoms is a series of original oil paintings on 2mm thick laser-cut aluminium. Each bird image was sourced via the Internet and isolated from its original historical context. Using Adobe software, Newey created vector files (outlines) for an industrial laser-cutting service. The choice of aluminium is manifold—it is a lightweight rigid material, enabling forms to be hung from the ceiling. It is a wonderful surface to paint on; it is archival and also evokes the slick allure of the digital screen.

ABOUT THE ARTIST

Saffron Newey is a Melbourne based painter who has been exhibiting for over 25 years. In 2019 she completed a PhD in Fine Art at RMIT, Melbourne, and now works as a lecturer in the Painting program. She is represented by Jan Manton Art in Brisbane and her work features in various public and private collections as well as public and private mural commissions. Newey has been a finalist in various national prizes including the John Leslie Prize for landscape, The Paddington Art Prize and the Bayside Acquisitive Prize. As an artist Newey's inquiry focusses on art history, digital technology and philosophies of the sublime.

Saffron Newey is represented by Jan Manton Art, Brisbane

OPPOSITE: Saffron Newey, _Future Phantoms; The Threat (after Asselijn)_, 2021, oil on laser cut aluminium

ADAM NORTON

Spaceship Postcards, 2015 – present, ongoing collection of printed postcards; pigment ink on card

Spaceship Postcards are a collection of postcards that somehow resemble spaceships or UFOs. They are made by using ordinary tourist postcards which are rearranged in Photoshop in simple ways. Using techniques such as cut-outs, splits and mirror reflections, the original images are altered to turn them into something much more strange. By displaying these cards together, the effect of their strangeness multiplies, and encourages thoughts about how odd ordinary things can appear to be.

Tank, 1998 – 2022, aluminium, spray paint and LED Lights

In nature some species of squid use a technique called bioluminescence to camouflage themselves from predators and prey. This work attempts to replicate this trick but for the human eye. A series of tiny lights are spread over a dark block-like representation of a miniature military tank. The intensity of those lights are adjusted so that seen at a distance, all the small lights blend together and the tank disappears behind them.

Can things as implacably mighty and dangerous as a military tank be disappeared before our very eyes? Sadly, in recent months, this issue has again become real for civilians in Eastern Europe, and the simple answer to the question posed is 'Yes'.
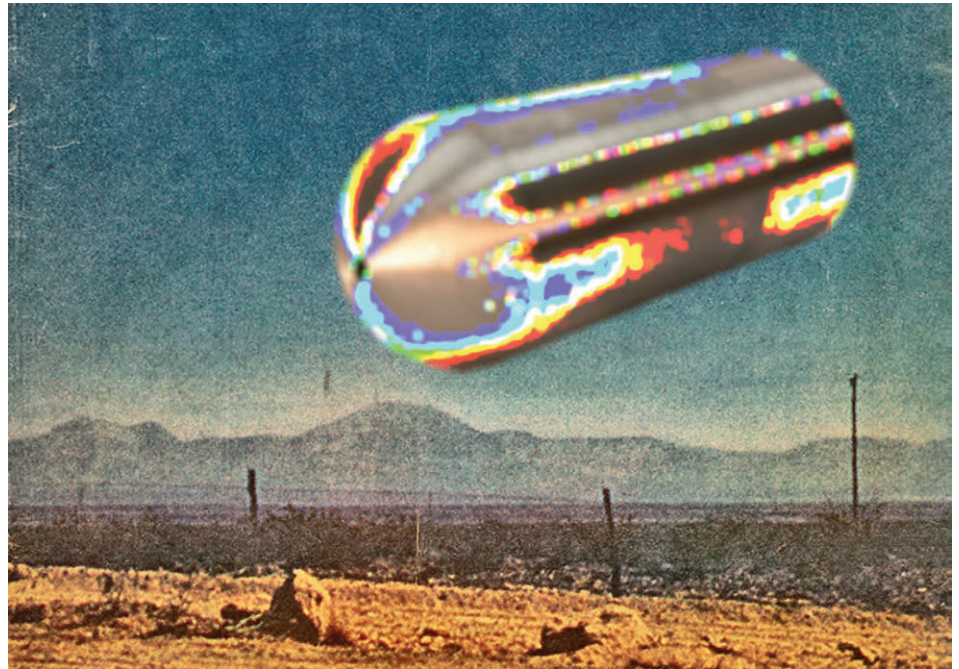
HOW THE ARTWORK WAS MADE

Spaceship Postcards is made by scanning an interesting image or old postcard into Photoshop. Often they are split down a middle axis and then a mirror image of the selected half is added back into the retained half. Or sometimes an image of a piece of interesting architecture is cut out and collaged into a different background. The image is resized to postcard format and mounted onto card. In this way an interesting group of weird shapes floating freely in space is created.

For *Tank*, the outline of an army tank was drawn onto a piece of aluminium sheet. The profile of the tank was cut out and the tank details were painted onto the outline. A grid of small holes was drilled into the tank shape, covering the entire surface of the tank. Strings of LED lights were inserted into the holes and the completed work was mounted onto a wall. The strings of LED lights can then be adjusted to various settings to see if the tank will seem to disappear when looked at from a number of metres away.

ABOUT THE ARTIST

Adam Norton's work explores the effects of technology on the human condition. He repurposes scientific ideas from the recent past and the near future in an attempt to map out the mental and geographical landscape of our present and narratives and ideas about where we might be heading.

In 1984, Adam Norton was awarded a Bachelor of Fine Art from The Ruskin School of Drawing and Fine Art, Oxford University. He has participated in exhibitions in Australia, The United Kingdom, The Netherlands and The United States, as well as in the 3rd Daejeon Biennale, South Korea. He has held numerous solo exhibitions at galleries such as Gallery9 and Galerie pompom. He has been selected as a finalist in many prize exhibitions such as the Blake Prize and the Archibald Prize. His work is held in the collections of University of Technology, Sydney, Muswellbrook Regional Art Gallery, Wollongong Art Gallery, Griffith University Art Gallery, Qld, Broken Hill Regional Gallery and Artbank.

ABOVE: Adam Norton, *UFO in the Desert*, 2015, pigment ink on card

MIGUEL OLMO

Limina, 2022, video, 3D digital assets, Augmented Reality platform, PLA 3D printed form, wood and fabric

Limina explores the ongoing expansion of how we experience our world through the rapidly evolving digital environment. Not yet fully ubiquitous, the metaverse, a progression of cyberspace, is a domain full of promise that will redefine the way we interact with our world and subsequently redefine our relationship with this planet, our humanity and how we define ourselves.

Although the internet has been with us for over 20 years, its continual and rapid development has positioned humanity within the liminal space between the physical and the virtual. Today we stand at the threshold of an imaginary future that is simultaneously freeing and restrictive.

HOW THE ARTWORK WAS MADE

To create the sculpture, Olmo first modelled the form using Blender, which was then translated into a series of maquettes and drawings that were used to problem-solve the complex geometry of the form. Each polygonal face was then created in reclaimed wood, following a similar process to a painting's stretcher and covered with fabric, before all the parts were assembled into the final form.

To create the videos, the artist reworked personal images and sound recordings mostly taken on his mobile phone, using predominantly Adobe Premiere, After Effects and Audition. By adding expressions[†] that reference his personal data collected by Google to the editing process, Olmo surrenders some of the editing decisions to a set of arbitrary factors determined by his data map.
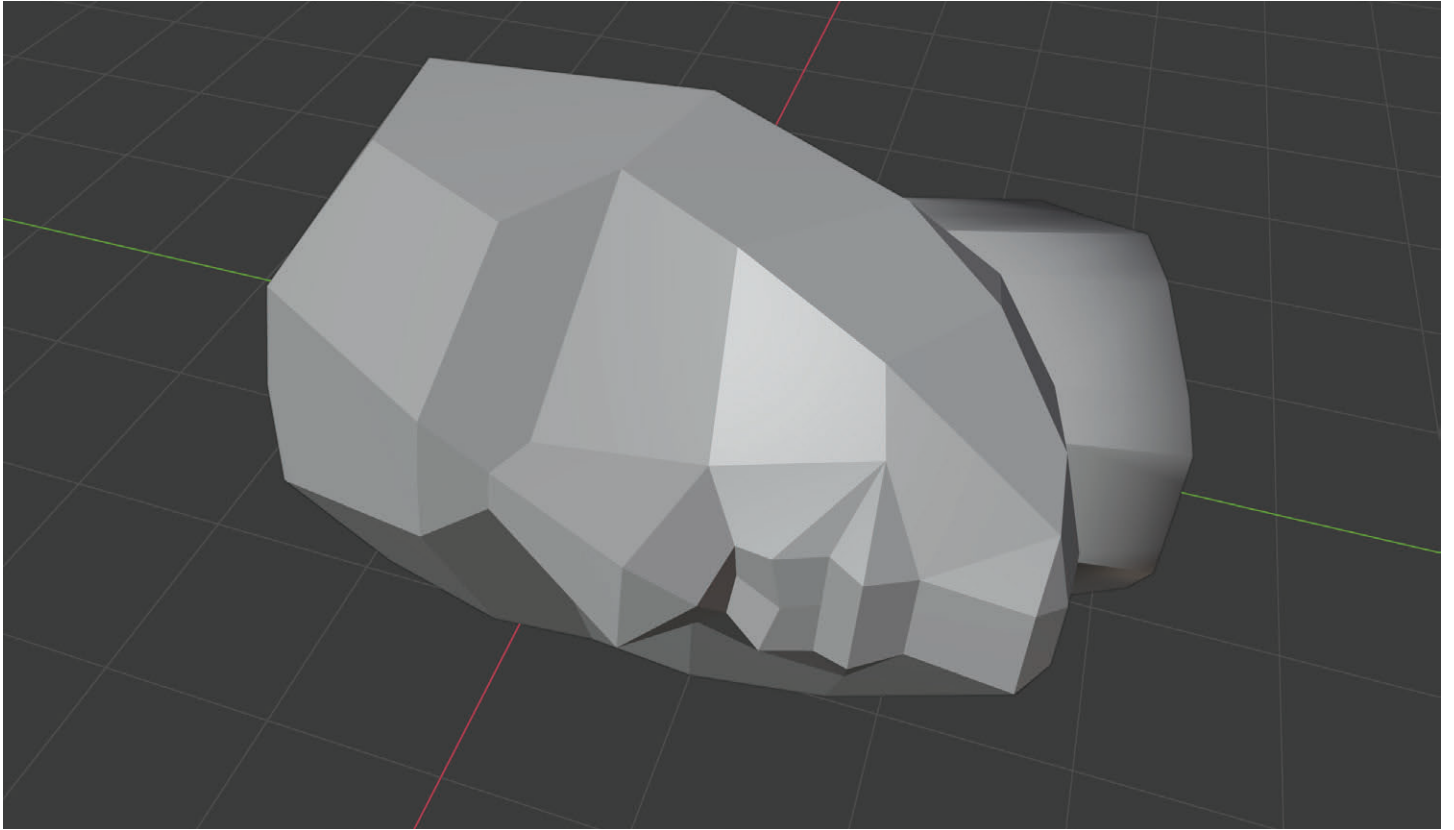
[†]Expressions are small pieces of JavaScript code that you can plug into animated properties to add functionality to the editing process.

ABOUT THE ARTIST

Miguel Olmo is a Spanish-Australian contemporary artist working across diverse media including sculpture, photography, video, sound and other two dimensional formats. Olmo often draws from his Spanish heritage and experience living in the diaspora to explore memory, time and ephemerality.

He holds a Masters of Fine Arts from the College of Fine Arts (CoFA - University of NSW) and Bachelor of Visual Arts from Western Sydney University. His work has been presented in solo and group exhibitions in Australia and abroad and selected for a number of awards including Rookwood Sculpture Walk, Sculpture in the Vineyards, Hazelhurst Art on Paper Award and Fisher's Ghost Art Award.

His work appears in private and public collections including the Cultural Centre Ramon Alonso Luzzy, Cartagena, Spain. Olmo's multi-modal practice often leads him to work on diverse projects and roles including education, arts management, and curating.

ABOVE: Miguel Olmo, *Limina*, 2022, 3D computer generated maquette

BADEN PAILTHORPE

***Pitch Deck*, 2017, high-definition 3D animation**

A 'pitch deck' is a visual presentation to provide a brief business plan overview to potential investors, partners and customers. Pailthorpe's *Pitch Deck* is formed around a real (but speculative) company, Petricore Pty Ltd., who borrow key principles of conceptual art—privileging concepts over material form and challenging conventions of artwork authorship. This 3D animation explores the potential of owning shares in artists (instead of artworks) and the application of financial analysis and AI to contemporary art. It is conceived as a pitch to potential investors in a business based on cultural capital. The work serves as an expanded moving image pitch whose artificially intelligent narrator outlines Petricore's vision for a financialised art world inoculated against the risks of individual taste.

In the algorithmically intense stages of late-capitalism, after the supposed death of the avant garde, *Pitch Deck* asks us to consider whether today's aesthetic and conceptual innovators have been absorbed by incubators rather than studios, funded by the interests of venture capitalists rather than patrons.

HOW THE ARTWORK WAS MADE

Responding to technology theorist Ian Bogost's 2017 claim in *The Atlantic* that "start-ups have become conceptual art", *Pitch Deck* uses several graphics programs such as 3D animation and video compositing software, along with text to voice platforms (with voices such as "British Emma"). Music for this piece was composed by James Brown. Pre-dating the emergence of NFTs by several years, this work speculates on the same hyper-financialisaton of the 'digital' that we have now become accustomed to through its narration. This text was modified from Laura Lotti's essay 'Contemporary art, capitalization and the blockchain: On the autonomy and automation of art's value', in *Finance and Society*, 2016, 2(2): 96-110.

ABOUT THE ARTIST

Dr Baden Pailthorpe is a contemporary artist who works with emerging and experimental technologies. He is a Senior Lecturer at the Australian National University School of Art & Design, Canberra. His artistic practice examines the relationship between aesthetics and power, interrogating the politics of technological and economic structures across Sport, Finance and the Military-Industrial Complex.

Examples of his work include a commissioned performance at the Centre Pompidou, Paris (2014), a video work depicting a hacked military simulator at the Palais de Tokyo, Paris (2012) and a documentation of a video game performance exhibited at the Triennale di Milano, Milan (2016). His work has been presented extensively in galleries across Australia. Pailthorpe's work is held in significant private and public collections, including Australian Parliament House Art Collection, Canberra; The Art Gallery of South Australia, Adelaide; The Australian War Memorial, Canberra; The Netherlands Media Art Institute (NIMk), Amsterdam and UQ Art Museum, Brisbane.

Baden Pailthorpe is represented by Sullivan+Strumpf, Sydney

ABOVE: Baden Pailthorpe, *Pitch Deck*, 2017, high-definition 3D animation still

TYLER PAYNE

Kim (Vanitas), 2022, video, display monitor and ornamental frame

#sweatisfatcrying, 2021, animated LED sign

Aesthetics (series), 2020, iPad, moving image and timber frame

This collection of works is selected from the final series of my doctoral studies. I found myself wondering about my stance on the selfie. Is the selfie a threat to the patriarchal gaze or a narcissistic act encouraged by low self-esteem? This made me examine John Berger's reflections on the role of the male gaze in the history of constructions of aesthetic value in Western art, as he stated that whilst we painted a naked woman for our pleasure, she was simultaneously condemned to be positioned as vain.

I investigated selfies as a potential site for the exercise of visibility politics, rather than simply symptoms of a narcissistic culture. However, selfies remain ambivalent: user agency does not automatically lead to liberation from the male gaze. It is worth noting that Kardashian's cultural influence only deepened throughout my studies. Vogue magazine recently drew a parallel between Kardashian's fame and influence to that of Marilyn Monroe, as this year marks sixty years since the beauty icon's death.

HOW THE ARTWORK WAS MADE

I use electro-bricolage to expose social media's perpetuation of online objectification. I use devices through which social media is consumed as both a tool and a formal mode of display, I consider the user's vantage point in an enquiry into identity online. The *Aesthetics* works are a collation of over 300 moving media pieces of Kim Kardashian composited into male artists' contributions to the genre of the female nude exploring the theme of 'vanity.' The antique style frames were custom built to fit the iPads. The paintings, now digital, move slightly, to engage their now digital presence.
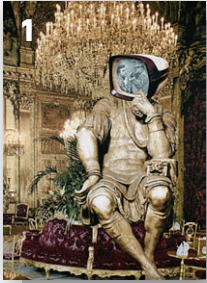
ABOUT THE ARTIST

I am a new media artist based in Melbourne. My work focuses on the genre of self-portraiture in photography and video to investigate the relationship of women's embodiment through the lens used in gendered advertising. I interrogate the impact social media platforms such as Instagram have on women and their ability to visualise and share images of themselves. Using a combination of video, still photography and electro-bricolage, my work highlights the oppressive nature of the platform and the damages inherent in fitness and celebrity culture to re-assemble a critique that explores the un-realistic level of correction needed to present an acceptable portrait of oneself. I am currently a PhD candidate and lecturer at RMIT University.

LEFT: Tyler Payne, *Aesthetics (Venus at the Mirror)*, 2020, moving image still

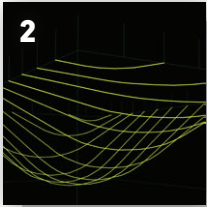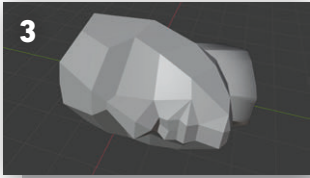ANDERSON ST

FERGUSON LANE

P Vehicle Entrance

Stage Door Entrance →

Anderson St Entrance →

PERFORMING ARTS CENTRE

← Civic Pavilion Entrance

Lifts 4 & 5

LIBRARY

Through to **Art Space** →

Lifts 1 & 2

Stairs to Level 1
Theatre & Concert Hall

Library Entrance

← Stairs to Level 1
& Theatre

FOOD & BEVERAGES

ART SPACE **BOX OFFICE**

Through to **Art Space**

↑

REFLECTION POOL

GRASS AREA

The Concourse car park offers one hour free parking with direct lift access to the Art Space.

PERFORMING ARTS CENTRE

FOOD & BEVERAGES

VICTORIA AVE

← To Chatswood Mall

FOOD & BEVERAGES

SPRING ST

SEE MAP FOR LOCATIONS OF ARTWORKS AT THE CONCOURSE

1. *Human in the Wire* | Exhibition | ART SPACE ON THE CONCOURSE
2. *network* | Installation by Gary Deirmendjian | THE CONCOURSE REFLECTION POOL
3. *Limina* | Installation by Miguel Olmo | THE CONCOURSE OUTDOOR AREA
4. *Distraction*, *Disconnection* and *Data Storm* | Installation by Trinity Morris and Sean Costello | THE CONCOURSE LOWER GRASS AREA
5. *The Watcher* | Installation by Tristan Chant | THE CONCOURSE OUTDOOR AREA
6. *presence - concourse* | Installation by Gary Deirmendjian | CHATSWOOD LIBRARY ENTRANCE
7. *Human in the Wire* | Video program | THE CONCOURSE URBAN SCREEN

SCREENING TIMES OF VIDEO PROGRAM ON THE CONCOURSE URBAN SCREEN

Hourly 10am - 7pm
Videos will run for approximately 16 minutes commencing on the hour in the following order;

Digital Delirium | Trinity Morris & Sean Costello | Duration 1 minute
presence | Gary Deirmendjian | Duration 10 minutes
Limina | Miguel Olmo | Duration 5 minutes

OPPOSITE PAGE:
1. Tristan Chant, *Home*, 2021, jacquard woven tapestry
2. Gary Deirmendjian, *network*, 2022, rope installation schematic
3. Miguel Olmo, *Limina*, 2022, 3D computer generated maquette
4. Trinity Morris & Sean Costello, *Distraction*, 2021, print on metal panel with Augmented Reality extension
5. Tristan Chant, *The Watcher*, 2021, single channel video, 3D routed polystyrene, vintage television, LCD monitor, media player and concrete
6. Gary Deirmendjian, *presence – concourse*, 2021, video still
7. Trinity Morris and Sean Costello, *Digital Delirium* (detail), 2022, video and animation still

PUBLIC PROGRAM

SATURDAY 7 MAY AT ART SPACE ON THE CONCOURSE

Art ex Machina 2pm – 3pm
Artist panel with Tristan Chant, Gary Deirmendjian and
Miguel Olmo, discussing the impact of technology on art.

SUNDAY 8 MAY AT INCINERATOR ART SPACE

***Time Will Tell* Panel Discussion 2pm – 3pm**
Prof. Kristie Miller, Prof. Toby Walsh and Dr. Steve
Durbach explore the philosophy, science and
psychology of time. Part of the *Time Will Tell* exhibition
at Incinerator Art Space, and in partnership with
Human in the Wire.

SATURDAY 21 MAY AT THE CONCOURSE

Picturing Sound Workshop 11am – 1pm
CHATSWOOD LIBRARY CREATOR SPACE
Join Miguel Olmo on a journey of words, sounds and
images to collaboratively make a soundscape inspired
by Concrete Poetry, abstract shapes and Dadaism.

Tully Arnot Tech Demo 1.30pm – 2.30pm
ART SPACE ON THE CONCOURSE
Tully Arnot will demo and demystify how to use
hardware such as microcontrollers, hobby motors
and Arduinos.

***Limina* Sound Art 2.45pm – 3.15pm**
THE CONCOURSE LOWER GRASS AREA
Miguel Olmo will perform live an enigmatic
aural soundscape.

Register VisualArt@Willoughby.nsw.gov.au

Human in the Wire
4 – 29 MAY 2022

Human in the Wire is a Willoughby City Council
curated exhibition, presented in partnership
with Chatswood Culture Bites and the Sydney
Comedy Festival.

FREE

Enquiries: Cassandra Hard Lawrie
Curator & Visual Arts Coordinator
Cassandra.Hard-Lawrie@Willoughby.nsw.gov.au
(02) 9777 7972

www.willoughby.nsw.gov.au/arts

ART SPACE ON THE CONCOURSE (next to Box Office)
THE CONCOURSE OUTDOOR AREA
THE CONCOURSE URBAN SCREEN
409 Victoria Avenue, Chatswood
Opening Hours:
Wednesday, Thursday and Sunday: 11am-5pm
Friday and Saturday: 11am – 8pm
Wednesday 27 April 6pm – 8pm only
Opening hours are subject to change.
Please check website.

WILLOUGHBY
CITY COUNCIL

CHATSWOOD CULTURE BITES

SYDNEY COMEDY
FESTIVAL 22 YOUNG
HENRYS
MON 25 APR - SUN 22 MAY

THE CONCOURSE