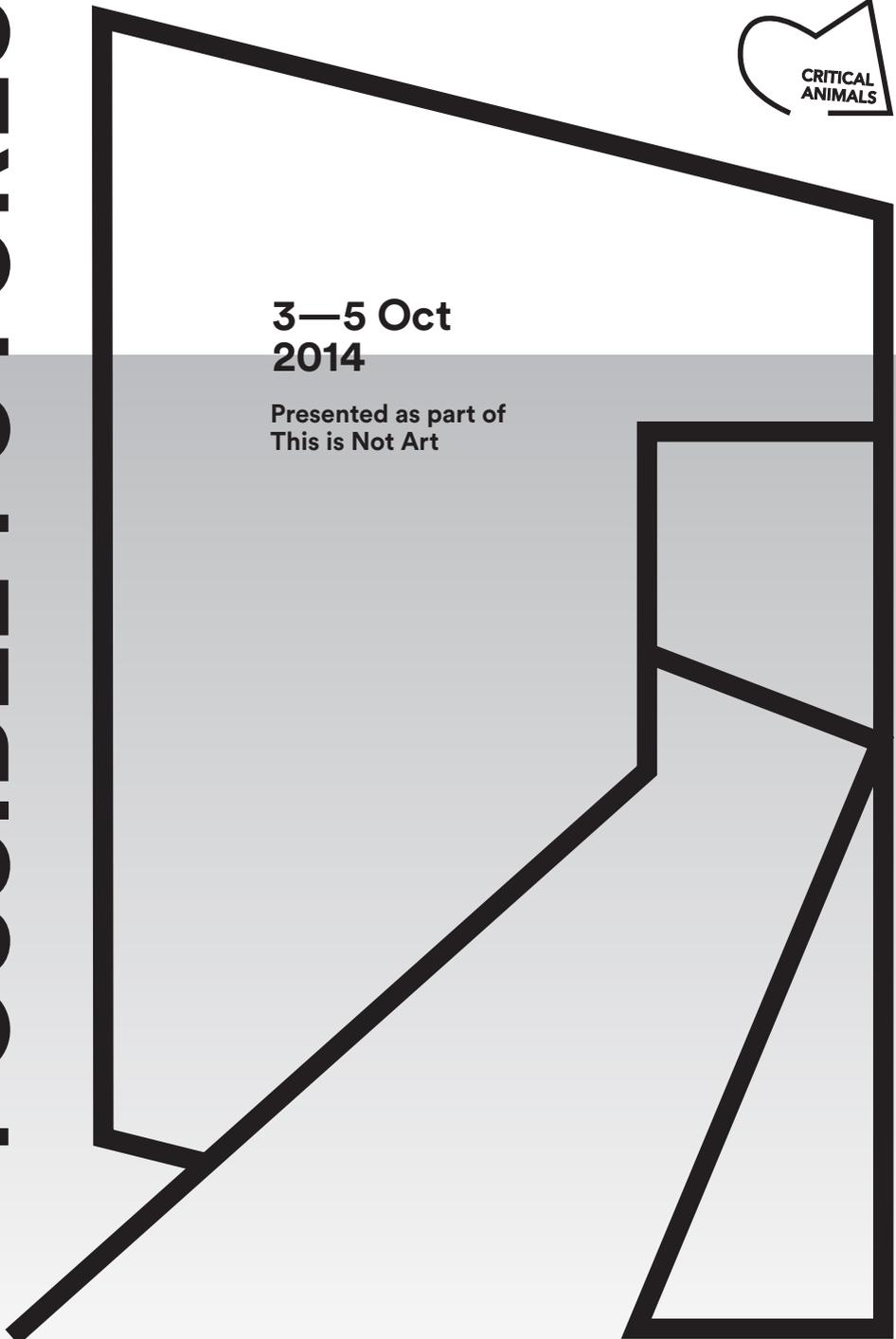


# POSSIBLE FUTURES

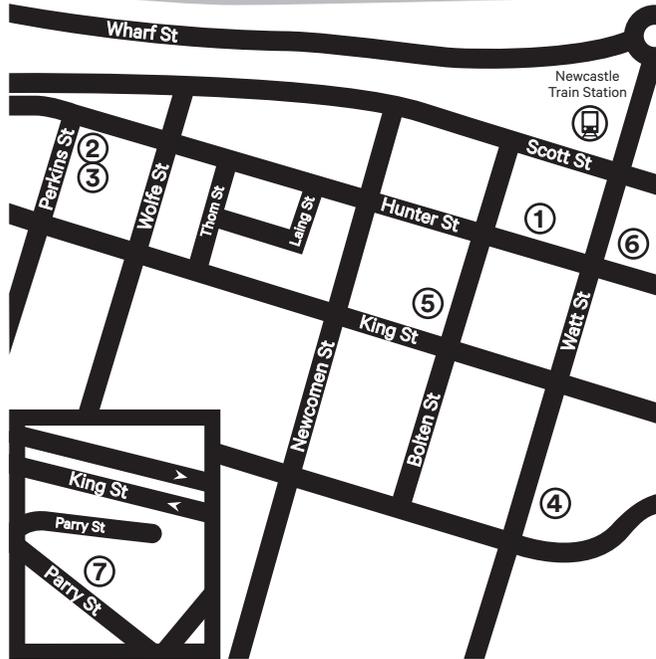


**3—5 Oct  
2014**

Presented as part of  
This is Not Art



↑ Newcastle  
N & Newcastle West



### 1. The Lock-Up

90 Hunter St  
Newcastle NSW 2300

### 2. NANA Art Space – Centre Window

185 Hunter St Mall  
Newcastle NSW 2300

### 3. The Emporium

185 Hunter St Mall  
Newcastle NSW 2300

### 4. The United Services Club

55 Watt St  
Newcastle NSW 2300

### 5. The Royal Exchange

32-34 Bolton St  
Newcastle NSW 2300

### 6. Sprocket Roasters

68 Hunter St  
Newcastle NSW 2300

### 7. The Edwards

148 Parry St  
Newcastle West



[www.newcastle.edu.au](http://www.newcastle.edu.au)

### Directors Welcome

Eleanor, Denise and Patrick

Willkommen, bienvenue and welcome to the Critical Animals Creative Research Symposium 2014! We are thrilled to present for the 11th year running, a program of talks, happenings, exhibitions and performances to fuel your conversations, imaginations and creative inclinations.

This year's program lives up to the eclectic premise of Critical Animals interdisciplinary ethos. We offer a cornucopia of ideas from diverse schools of thought and practice, in the hope of fostering new encounters between too often segregated creative and conceptual practitioners.

Having celebrated Critical Animals' 10th birthday last year, in 2014 we banished nostalgia by proposing the theme of Possible Futures to our community of creative and critical thinkers and doers.

From iPhones to roombas to mobile match-making, many participants in Critical Animals 2014 consider technologies that make the futuristic seem closer than ever. Others explore how timeless aspects of human experience, such as love, community and everyday rituals, can be re-imagined in our continually shifting context. This year we will also see the work of artists who, inspired by the theme, explore experimental processes that open on to a myriad of possible results. We will see discussions of social and political issues such as piracy, food security and climate change, as we consider what dystopian and utopian futures may await us. Perhaps most importantly, a myriad of questions will be asked, such as 'can creative practice transform or prefigure the future?', 'Could radical ontologies assist us in imagining and producing a different kind of future?' and many more.

Alongside our schedules of panels, this year's program includes an exciting array of participatory and performative works and interventions. We are also delighted to present in partnership with The Lock-Up, the Critical Animals' official exhibition, *The Future's Knot*, curated by Peter Johnson, which includes the work of twelve incredible Australian artists. We have also teamed with NANA Art Space, to present their satellite exhibition *Monuments of the Everyman*, which showcases the work of ten Novacastrian artists.

We hope you enjoy three days of Critical Animals programming – it has been a hoot putting it all together!

PROUD  
TO SUPPORT  
CRITICAL  
ANIMALS AND  
THIS IS NOT ART.

WELCOME

## Prologue by Peter Johnson

<sup>1</sup>Krishnamurthy, Krithika, 'India to be launch pad for Amazon's plan to deliver packages using drones; deliveries may start by Diwali', *The Economic Times*, 20 August 2014. Accessed 26/08/2014, available: <[http://articles.economictimes.indiatimes.com/2014-08-20/news/53028827\\_1\\_prime-air-drones-outdoors-amazon](http://articles.economictimes.indiatimes.com/2014-08-20/news/53028827_1_prime-air-drones-outdoors-amazon)>.

It is early in the morning and I am dreaming of a world where aerial drones deliver piping hot coffee and blueberry bagels. Such a future, however, may not be far away – recent reports say that 'e-tailer' Amazon will commence trials of a drone-based delivery system in India shortly.<sup>1</sup> This is thrilling in a *Jetsons*, Golden Age sci-fi kind of way and, in equal measure, a terrifying step towards Skynet and the reduction of humanity to irradiated dust. Welcome to the future, we just live in it.

<sup>2</sup>Moore's law is the observation that, over the history of computing hardware, the number of transistors in a dense integrated circuit doubles approximately every two years.<sup>2</sup> Ref: Wikipedia <[http://en.wikipedia.org/wiki/Moore's\\_law](http://en.wikipedia.org/wiki/Moore's_law)>.

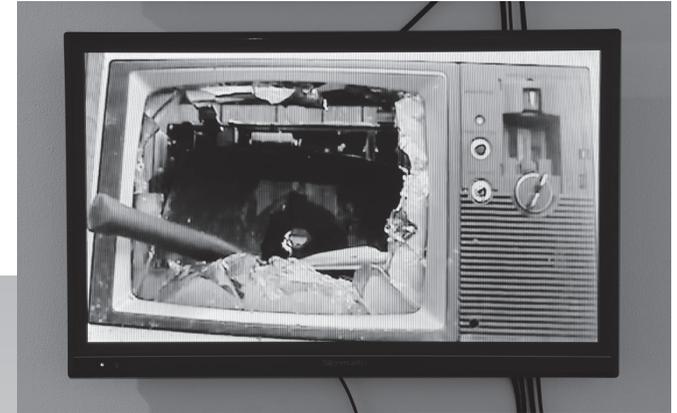
The modern age is marked by the ever more rapid advancements of technologies. Moore's Law<sup>2</sup> is not universally applicable, but it can certainly feel that way. As technology has improved so too have standards of living for many, which is not to suggest that this is a natural or inevitable relationship – technology has enabled as many advancements in bullet efficiency as in healthcare. The systems that produce technologies, regulate their usage, and which in turn they create, are embedded with particular ideologies and models of authority. Drones, whether they are delivering ordnance or coffee orders, are governed by relationships of capital and power that, among other things, prioritise economic expansion, increase consumption, and shape bodies into productive forms. Even the Internet, that virtual Wild West of information, home to n00bs, hackers and trolls<sup>3</sup>, is governed by the logic and syntax of code and the technical protocols that make connections possible.<sup>4</sup>

<sup>3</sup>Various slang for denizens of the internet, respectively: a derogatory term for someone inexperienced at a game or system; those who gain unauthorised access to networks and computer systems (although the meaning has become expanded through usage); and, those who post intentionally inflammatory material in online communities.

This exhibition responds to a society in which power relations are increasingly governed and mediated by technologies. Much attention has been given recently to the increasing use by government, big business and activists of information technologies – the insatiable hunger of intelligence agencies for metadata; increasingly targeted content and advertising using big data demography; and the digital direct action protests of groups such as Anonymous.<sup>5</sup> However older technologies continue to develop and remain relevant in shaping the way we behave, form individual and collective identities, and how societies function – the accepted pervasiveness of CCTV for one.

**Josephine Skinner**  
The end (installation view, detail) 2013  
Multi-channel HD TV installation, reused  
YouTube content  
Image courtesy and © the artist  
Photo: Susannah Wimberley/Firstdraft  
Gallery, Sydney

## 2014 Critical Animals Exhibition



<sup>4</sup>Galloway, Alexander R., *Protocol: how control exists after decentralization*, MIT Press, Cambridge, 2004.

<sup>5</sup>Anonymous (used as a mass noun) is a loosely associated international network of activist and hacktivist entities... [which] became known for a series of well-publicized publicity stunts and distributed denial-of-service (DDoS) attacks on government, religious, and corporate websites.<sup>5</sup> Ref: <[http://en.wikipedia.org/wiki/Anonymous\\_\(group\)](http://en.wikipedia.org/wiki/Anonymous_(group))>.

Is it possible or even desirable to find points of resistance within these systems? Is it possible to re-purpose technologies of power for our own ends, exploit glitches to widen cracks that run from the surface all the way down, or take technologies as subject matter for discussion and analysis?

These were the questions posed to the ten artists in *The Future's Knot* as a way of starting discussion and spinning out ideas. The resulting exhibition is a mix of existing and new works, many of which have been re/created in response to the site's history as a police lock-up (a more fitting venue would be hard to find). The works include installation, painting, print, performance, video, 3D animation, internet-based work and sound, while the subject matter ranges from cyborgs to colour fields, Hungarian political prisoners to daytime soap operas, Reaper drones to Wicca. An exhibition, of course, is an essay in neither form nor purpose, not least because the power and beauty of an art often lies in the potential for multiple, simultaneous interpretations. For me though, the works in this show open up possibilities for resistance in various and sometimes diffuse ways to the dominant cultural discourses and the technologies embedded within them.

### ***The Future's Knot***

Group Exhibition

3rd–24th October, 2014.

The Lock-Up, 90 Hunter St, Newcastle  
Opening reception, Fri 3rd Oct 6–8pm.

Octapod and The Lock-Up present Critical Animals  
as part of This is Not Art.

**The Future's Knot**

Baden Pailthorpe, Benjamin Forster, Giselle Stanborough, Jonny Niesche, Josephine Skinner, Kylie Banyard, Marian Tubbs, Philjames, Pia van Gelder, Tristan Deratz & Vicky Browne  
3rd - 24th October  
The Lock-Up

**Collapse display**

Collapse Collective  
Installation  
From 10am 3 Oct – 6pm 5 Oct  
The Lock-Up

**Possible Futures: Definitive Rad**

George Rose  
Every TiNA venue!  
10am 2 Oct – 8pm 5 Oct  
The United Services Club

**Monuments of the Everyman**

NANA Contemporary  
Satellite exhibition  
The emporium Fri & Sat

**Artist Mobile Matchmaking**

Jonty Bell  
Digital Intervention  
10am–6pm Fri, Sat & Sun  
The Lock-Up, Sprocket Cafe,  
The Edwards & online

**Get in touch!**

[www.criticalanimals.com](http://www.criticalanimals.com)

 CriticalAnimals

 @criticalanimals

[criticalanimals@gmail.com](mailto:criticalanimals@gmail.com)

#ca2014

ISBN: 978-0-9923098-2-4

The official exhibition of Critical Animals 2014, this group show explores the question of whether it is possible to use technologies employed by powerful institutions to create points of resistance. Curated by Peter Johnson.

Collapse collective spent several months of experiments and research considering how we know, neuroses, the experience of pain, confirmation bias and love. See their results in an exhibition that uses words, costumes, the body, records, drawings and maps.

What's your 'possible future'? These interactive dioramas at each TiNA venue invite you on an imaginative journey through time and speculate what might be in store for tomorrow. #possiblefutures

This exhibition reminds us to acknowledge the 'everyman's' contribution to society, affirming our fundamental human right to exist with meaning and purpose.

Can an app designed to quench our amorous urges, be subverted to create fertile creative collaborations? This digital intervention uses tinder/grindr to facilitate artist hook-ups during the three-day festival. Co-presented by Critical Animals and the National Young Writers' Festival.

**TINA Program**

Check out the rest of the TiNA program online!

<http://tina2014.floktu.com>

#tina2014

Fri  
—3  
Oct**Instruction Experiment:  
Action//Reaction**

Sara Morawetz  
Performance/Installation  
From 10am, Fri 3 & Sat 4 Oct  
NANA Art Space - Centre Window

**Tinder Poetics**

Jonty Bell  
Workshop  
2pm–4pm, Fri 3 & Sat 4 Oct  
The Lockup foyer  
Visit <http://jontybell.com/>  
for more details.

**Collapse**

Collapse Collective Sarah Kaur, George Rose, Tara Cartland, Emily Stewart, Emma Jones, Sophie Lamond  
Panel, 11am–12.30 noon, The Lock-Up

**The Virtual and The Actual**

Beau Deurwaarder, Amy Ireland, Jake Moore, Francis Russell.  
Panel  
1pm–2pm, The Lock-Up

**Reading Circle: Affect Theory**

Adele Sliuzas  
Workshop  
3pm–4pm  
The Lock-Up

**Being In-Between**

Rosanna Stevens, Kate Andrews-Day, Philjames, Sophie Lamond  
Panel  
4pm–5pm, The Lock-Up

**The Future's Knot  
Exhibition Launch**

Opening  
6pm–8pm  
The Lock-Up

This work is an exploration of the bounds between request and response, instruction and action, method and spontaneity. The artist is located in a shop window, instruct her via the hashtag #actionreaction

A Burroughs-style cut-up poetry workshop, using text derived from the poetics of online-dating. Co-presented by Critical Animals and the National Young Writers Festival. Featuring the work of Jonty Bell, facilitated by Rebecca Burnard.

Collapse reflect on their research and exhibition for Critical Animals 2014. Members review their own personal experiences and consider how their work grew and reacted against each other.

Join this panel of thinkers as they transcendently discuss the production of the future, by weighing the roles of actuality, virtuality, entropy and rhythm.

In this special TiNA edition of the Australian Experimental Art Foundation's critical reading group, join us to read and reflect on affect theory in local and international contexts. Check [www.criticalanimals.com](http://www.criticalanimals.com) for a reader!

How does one approach entering a new discipline, or stepping into the next stage of a career? This panel of researchers, writers, and artists discuss the merits, pitfalls, and uncertainties.

Casual reception to celebrate the opening of *The Future's Knot*, Critical Animals' 2014 official exhibition. Supported by The Lock-Up.

Sat  
—4  
Oct**Beauty and the Grey Beast:  
Surprising Tales From Prison**

Julia Mendel (Off The Record)  
Workshop  
12 noon–1:30pm  
The Lock-Up

**OOO: Object Agency &  
Creative-Critical Spaces**

Emmett Stinson, Wendy Alexander, Prue  
Gibson, William Pascoe  
Panel  
12 noon–2pm  
The United Services Club

**Monuments of the Everyman –  
Exhibition Launch**

NANA Art Space  
Opening  
2pm–4pm  
The Emporium

**Creative Transformations  
and Conjurations**

Danuta Raine, Danae Killian, Jacinta  
Dennett, Zoe Dzunko  
Panel  
3pm–4pm  
The Lock-Up

**Converged Futures**

Julian Fleetwood, Tim Buchanan,  
Ryan McGoldrick  
Panel  
5pm–6pm,  
The Lock-Up

**Seen & Heard Screening**

Lucy Randall  
Screening  
7pm–8pm,  
The Royal Exchange

This workshop, facilitated by Off The  
Record, encourages a conversation  
around the impacts of creative and  
cultural programming at Junee  
Correctional Centre. It's about humanising  
the demonised and the power of art to  
create an environment of change

Three panellists' creative and critical  
work engages with ideas emanating  
from the metaphysical movement,  
Object Oriented Ontology. They  
speculate: what happens when human  
experience is not the centre in  
understanding 'the world'?

Join NANA Art Space at the opening of  
*Monuments of the Everyman*, a Critical  
Animals satellite exhibition, curated by  
Madeleine Cruise and Jacqueline  
Larcombe.

How can creative practice be a catalyst  
for transformation? Four panellists  
explore the potential to conjure new  
forms of personal, mystic and political  
experience through artistic expression.

The future is interactive. Join three  
artists/technologists/storytellers as they  
share their thinking and works, exploring  
the boundaries of technology and  
questioning modern aesthetics and  
structure. In partnership with the  
University of Newcastle.

Seen & Heard Sydney based festival  
joins Critical Animals for the first time in  
2014. Join us in our imagining of possible  
futures beyond the existing cultural  
shortage of women's cinema.

Sun  
—5  
Oct**On Pirates, Surveillance  
& Democracy**

James Arvanitakis  
Panel  
11 am–12pm  
The Lock-Up

**The End of Art**

Jason Childs, Eddie Hopely, Brenton Lyle  
Panel  
12 noon–1pm  
The Lock-Up

**On Selfies**

Ellena Savage, Jackson Eaton,  
Sophie Shanahan  
Panel  
1pm–2pm  
The United Services Club

**Speak Easy**

The Socio Creative Trust  
Susie Anderson, Melissa DeLaney,  
Beck Pope and Gemma Robertson  
2pm–4pm  
The Edwards

**Art in the Age of  
Digital Reproduction**

Julian Murphy, Matthew Taft, Freya  
Wright-Brough, Emily Stewart  
Panel, 3pm–4pm, The Lock-Up

**Tinder Poetry Reading**

Jonty Bell  
Poetry reading  
5pm–6pm  
The United Services Club

**World is Fukt: The Politics Panel**

Alice Workman, Kylar Loussikian, Benjamin  
Law  
Debate  
6pm–7.30pm  
The United Services Club

Join James Arvanitakis to discuss his  
new book on piracy: end of innovation or  
access to free stuff? And, does piracy  
fund terrorism? In partnership with  
University of Western Sydney

Claims of 'the end of art' have been  
made throughout the history of western  
culture. This panel will assess these  
claims and ask, do art and aesthetics  
have a future?

In an age where the means of  
photographing and exhibiting are  
accessible, instant, and individually  
curated, join us as we discuss the  
implications for the situated self.

A curated conversation/performance  
with discussions around art, wellness  
and sustainability. There will be food  
and wine to share as The Socio Creative  
Trust and participants consider  
"Possible Futures".

A curated conversation/performance  
with discussions around art, wellness  
and sustainability. Food and wine shared  
as The Socio Creative Trust and  
participants consider "Possible Futures".

A final reading from the online-  
dating-inspired Tinder poetry  
anthology produced collaboratively  
over the festival. Co-presented by  
Critical Animals and the National  
Young Writers' Festival.

One year after our analysis of 'Election  
2013', we examine Abbott, Shorten,  
Milne, Palmer, and the general state of  
Australian politics, ultimately asking the  
question: is the world really fukt?



**THE LOCKUP** **OPENING NIGHT**

**6PM FRI**  
**28 NOV**

**10AM - 5PM**  
**29 & 30 NOV**

**ENDURING PARALLELS**  
An endurance performance art exhibition

**28 - 30** Jodie Whalen · Nicholas Shearer · Anastasia Klose · Sarah-Jane Norman · Michaela Gleave · Adam Geczy · Rowena Foong · Lottie Consalvo · Jacobus Capone  
// Curated by Ineke Dane and Lottie Consalvo

**NOV**

**THELOCKUP.ORG.AU**

**90 HUNTER ST NEWCASTLE**

IMAGE: Jacobus Capone, *To love (detail)*, 2007

## IN THE FUTURE IT WON'T BE ABOUT WHAT YOU KNOW, IT WILL BE ABOUT HOW YOU THINK.

**Change is the only constant and the pace of it is getting faster.** New jobs will be created, others will disappear and by the time you graduate, new technology will have changed the career landscape beyond recognition.

The Academy at the University of Western Sydney offers advanced degrees that prepare you to thrive in the face of change. You will learn to anticipate, navigate and adapt, to be an agile thinker and to be creative as an employee, an entrepreneur or an academic.

Where once a career followed a linear path, your future will follow several different directions, take you places you haven't dreamed of and open opportunities that right now, don't even exist.

The future is uncharted territory. Learn how to navigate it at The Academy.



**THE ACADEMY**  
Future Thinking. New Possibilities.

theacademy.edu.au

### Participating Artists Critical Animals 2014

Adele Sliuzas	Julian Fleetwood
Alice Workman	Julian Murphy
Amy Ireland	Kate Andrews-Day
Astrid Lorange	Katherine McLean
Baden Pailthorpe	Kylar Loussikian
Beau Deurwaarder	Kylie Banyard
Benjamin Forster	Lucy Randall/Seen & Heard
Benjamin Law	Maree Freeman
Brenton Lyle	Marian Tubbs
Collapse Collective	Matthew Taft
Sarah Kaur George	NANA Art Space
Rose Tara Cartland	Jacqueline Larcombe
Emily Stewart	& Madeleine Cruise
Emma Jones	Nick Keys
& Sophie Lamond	Philjames
Danae Killian	Pia van Gelder
Danuta Raine	Prue Gibson
Eddie Hopely	Rebecca Burnard
Ellena Savage	Rosanna Stevens
Emily Stewart	Ryan McGoldrick
Emmett Stinson	Sara Morawetz
Francis Russell	Sophie Lamond
Freya Wright-Brough	Sophie Shanahan
George Rose	The Socio-Creative Trust
Giselle Stanborough	Melissa Delaney
Jacinta Dennett	Beck Pope
Jackson Eaton	Susie Anderson
Jake Moore	& Gemma Robertson
James Arvanitakis	Tim Buchanan
Jason Childs	Tristan Deratz
Joanna Winchester	Vicky Browne
Jonny Niesche	& Darren Seltmann
Jonty Bell	Wendy Alexander
Josephine Skinner	William Pascoe
Julia Mendel	Zoe Dzunko

ARTISTS

THANK YOU



Critical Animals is produced through the generosity of so many artists and creative researchers, to whom we owe enormous thanks. For all the time and energy that each Critical Animal invests in their practice and their enthusiasm for presenting it at our festival, thank you, thank you, thank you!

We are also fortunate to work alongside the ever inspiring sub-festival directors of Crack Theatre Festival and National Young Writers Festival. Thank you for all your support and comradery along the way. Thank you also to the directors of Electrofringe – we miss you!

Critical Animals festival would also not have been possible without the efforts of TiNA Festival Directors Sarah Thrift and Simone Sheridan, and Christina Robberds from Octapod. Thank you for all your efforts to secure the amazing venues and produce this wonderful festival. Speak Easy and Definitive Rad, were made possible through Creative Partnerships Australia's MATCH funding program, thank you to the many supporters who donated!

There are also a number of individuals who have gone above and beyond with their support for Critical Animals 2014. Our inimitable exhibition curator Peter Johnson, an enormous thank you and bravo, for bringing together such a wonderful group of artists and their electrifying work. Lucy Randall - words cannot express our gratitude for all the patience and expertise you have invested in our website redesign. You are a magician and saint. Thank you! Similarly, a big thank you must go to Charlie Cummings for donating so much extra time and using her excellent aesthetic skills to design this catalogue. We love it.

Finally, thank you to Gillean Shaw from the University of Newcastle, James Arvanitakis from the University of Western Sydney and Jessi England Sideris from The Lock-Up. Without their institutional support and advocacy, Critical Animals simply could not happen.

All our critical love — Eleanor, Denise & Patrick

Presented as part of



Principal Partner



Major Partners



THE ACADEMY

Program Partner



Auspsiced by

OCTAPOD

Co-Directors 2014  
Patrick Kelly  
Denise Thwaites  
Eleanor Zeichner

Exhibition Curator  
Peter Johnson

# PROGRAM UPDATES

## Additional Events

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### **What's the point? A discussion of artistic & academic communities**

Prof. James Arvanitakis, Katherine McLean, Dr Joanna Winchester & Maree Freeman  
Fri 3 Oct 3–4pm  
The Lock-Up

In a time of climate change, political turmoil and war, what do the arts have to offer us? What is the value of community arts? In partnership with University of Western Sydney.

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### **Re: Reading**

Astrid Lorange, Jason Childs, Elena Gomez.  
Sat 4 Oct 4–5pm.  
The Gun Club

If reading is not simply the passive reception of a text, what does this mean for reading/writing? This panel examines the poetics and politics of reading, and the relation between text and the world.

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### **Octapod and The Lock-Up present Critical Animals as part of This is Not Art**

## Time Changes

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### **Collapse**

Friday 3 Oct  
11:30am–12:30pm

### **Reading Circle: Affect Theory**

Friday 3 Oct  
2pm–3pm

Check [www.criticalanimals.com](http://www.criticalanimals.com) and [www.facebook.com/criticalanimals](http://www.facebook.com/criticalanimals) for more updates, or follow us on Twitter @criticalanimals #possiblefutures #ca2014 #TiNA2014

