

CONDITIONAL SURPLUS

1 – 10 SEPTEMBER 2017

BRIT BUNKLEY (NZ), CHRIS PAUL DANIELS AND SAM MEECH (UK), ERIN COATES (AUS), AURÈLE FERRIER (CH), GEORGIE GRACE (UK), ADRIENE JENIK (USA), MAREN DAGNY JUELL (NO), ERICA MOLESWORTH (AUS), SOPHIE PENKETHMAN-YOUNG (AUS), GREG PENN, ALISON BENNETT, JEREMY MARTINO AND AUTUMN ROYAL (AUS), AARON CHRISTOPHER REES (AUS), MAURICIO SÁENZ (MX), KATIE TURNBULL (AUS)

What futures will the current human condition shape? Across thirteen Australian and international video works, Conditional Surplus considers our relationship with memory, space and each other. The three-part program evaluates the strengths and limitations of an increasingly digital landscape forged by an obligatory self-focused nature.

CONDITION ONE: RECOLLECTION

Mauricio Sáenz, *The origin of stones* 2016.

4:53 mins

Sophie Penkethman-Young, *HTML_Flatpack*

2016. 6:15 mins

Brit Bunkley, *Ghost Shelter* 17 2017. 5:49 mins

Adriene Jenik, "The Sky is Falling..." 2016.

13 mins

Bringing forth our relationship with truth, history, and memory, Mauricio Sáenz, Sophie Penkethman-Young, Brit Bunkley and Adriene Jenik question construction, relevance and access to the past in this modern age. Through a demonstration of humanising data and digitising of the physical, the competency of the physical and the digital as sites for ritual, archive and connection can be discovered. Tension sparks between assertive claims for the loss of objective worth in the digital age and the degradation of physical sites for historic memory, calling for a reassessment of our mnemonic habits and tendencies.

CONDITION TWO: INHABITATION

Katie Turnbull, *ISM* 2016. 3:30 mins

Chris Paul Daniels and Sam Meech, *One Square Mile* 2016. 7:25 mins

Erica Molesworth, *Silicon Landscapes* 2017.

15:13 mins

Greg Penn, Alison Bennett, Jeremy Martino and

Autumn Royal, *Reworlding (Elizabeth)* 2016.

6:23 mins

Katie Turnbull, Chris Paul Daniels and Sam Meech, Erica Molesworth, and Greg Penn, Alison Bennett, Jeremy Martino and Autumn Royal tour

the spaces we inhabit (physical, metaphysical, digital) surveying the dynamics of our relationship with the universe. Communication, measurement, perception and reality echo through speculative presentations of utopian ideals, noticeably largely absent of humans — encouraging one to take stock of our residency IRL (in real life) and online, to consider how we establish roots, connect, work, live, and comprehend the complex, hybrid spaces of modern and future life.

CONDITION THREE: CONNECTION

Aurèle Ferrier, *TRANSITIONS* 2017. 12:48 mins

Georgie Grace, *Attention Seeker* 2016. 4:35 mins

Maren Dagny Juell, *Tutorial #10: Every Team*

Member 2017. 2:28 mins

Erin Coates, *Driving to the Ends of the Earth*

2016. 11:42 mins

Aaron Christopher Rees, *Haptic Boundaries*

2015. 1:35 mins

Moving from the solitude of urban capitalist development to the degradation of physical sensation, Aurèle Ferrier, Georgie Grace, Maren Juell Dagny, Erin Coates and Aaron Christopher Rees traverse the self-focused, often hedonistic tendencies of current Western society. Ruminations on understanding and transmission emerge as digital languages attempting to translate organic processes, while corporate babble is clearly received. Accenting the changing relationship with 'connection' as we presently understand it, these works explore the alienation and detachment an increasingly digital world brings, suggesting a broader sense of loss from which a path to reconnection is yet unresolved.

ARTIST BIOGRAPHIES

Mauricio Sáenz

The origin of stones 2016

4:53 mins

The origin of stones questions the ideals of the past and their validity in the present through the decay and fall of monuments built to preserve a historical memory. With a text based on a debate that puts in doubt the efficiency of a scale used to document the proportion and appearance of archaeological remains, this work looks to ruins as elements of live content linked to the present and emphasizes the robust yet fragile nature of the narratives of history. Thus, it mirrors the impossibility to imagine the promises of a future on the ruins of the recent past, representing in this way a model of a fallen utopia.

Born in Matamoros, Mexico, Mauricio Sáenz is a visual artist with a practice spanning installation, sculpture, and video. His work explores the limits of impossibility as an active drive for transformation represented through notions as isolation, confinement, uncertainty and historical memory. Recent exhibitions include: Body + Camera Festival, Mana Contemporary, Chicago, USA, 2017; LOOP DISCOVER, Antigua Fábrica Estrella Damm, Barcelona, Spain, 2017; EMAF European Media Art Festival, Lagerhalle, Osnabrück, Germany, 2017; VIDEO RAYMI Muestra Internacional de Videoarta, Casa de la Cultura, Cusco, Peru, 2016; AVI Festival, Israeli Film Museum, Jerusalem, Israel, 2016; Of Islands and Unicorns, International Museum of Art and Science, McAllen, USA, 2015; The Space Behind, Mexican Cultural Institute, Miami, USA, 2014; and Geografías del Sinaire, Parque Cultural Reynosa, Reynosa, Mexico, 2013.

mauriciosaez.com

Sophie Penkethman-Young

Sound by Duncan Brown

HTML Flatpack 2016

6:15 mins

HTML Flatpack uses images from museum archives, constructed photographs and clips from YouTube to examine loss of object and history in a digital age where everything is presented on the same platform no matter what

the content. The work touches on the destruction of cultural histories in continuous war. Though the subject matter is heavy, it is presented in a light hearted, ironic way.

Sophie Penkethman-Young is Sydney-based mixed media artist, specialising in video and digital work. Exploring the equalising nature of online platforms and their intersection with museum culture, the knowing humour of her technicolour imaginations contrast the ephemerality of humanity with the deathless digital image. Recent exhibitions include: Stillness, Gaffa Gallery, Sydney, 2017; Siri! Define Beauty, Interlude, Sydney, 2017; Rheology – forms that flow, Gaffa Gallery, Sydney, 2016; Mars Bars and Aphrodite, 107 Projects, Sydney, 2016; One Minutes – Healing Tool, Various Screenings, 2015; Gaffa Gallery Installation, Chippendale Beams Festival, Sydney, 2015; No Place Like Home, M Contemporary, Sydney, 2015; Art Central Hong Kong, M Contemporary Booth 4, Hong Kong, 2015; YAI (Young Artist Initiative) exhibition, M Contemporary, 2015; and Verge Award Shortlisted Exhibition, Verge Gallery, Sydney, 2014.

sophiepenkethman-young.com

Brit Bunkley

Ghost Shelter 17 2017

5:49 mins

Ghost Shelter 17 encompasses a variety of significant post-industrial structures all at the edge of metropolitan regions in various states of ruin. Created from 3D scans and drone footage, then rendered and animated in 3D as discrete virtual entities, like the islands of memory.

SITES/LOCATIONS

1. Chemiewerk Rüdersdorf, an abandoned chemical factory in the former German Democratic Republic.
2. The Teufelsberg, a NSA listening station in Berlin built on top of a man-made hill constructed from the rubble of WW2 Berlin.
3. Immerath, a ghost town in western Germany removed in 2017 by the energy giant RWE for the expansion of their open cast coal mine, Garzweiler.
4. The Martha Project, a NZ open cast gold mine whose mining operations ground to a halt due a major landslide collapsing the north wall of the mine.
5. Domes of Case Grande, an incomplete

and abandoned futuristic computer facility in Arizona.

6. The Sleeping Beauty Castle, the centrepiece of the California Disneyland Park, modelled on the late 19th century Neuschwanstein Castle in Bavaria, Germany.

Brit Bunkley is a New Zealand-based artist whose current practice includes public art, sculpture, installation, and the creation of “impossible” moving and still images and architecture designed using computer 3D Modelling, video and image editing programs. His content emphasises majestic landscapes, human revelry and an oblique sense of apocalyptic anxiety tempered with whimsy and irony. Recent exhibitions include: It shows really, a rather beautiful spirit (in collaboration with Susan Frykber), Sargent Gallery, Whanganui, 2017; 3D Glitch, Filodrammatica Gallery, Rijeka, 2017; Now&After’17 – Flashback’17, Centre of Creative Industries, Moscow, 2017; Les Rencontres Internationales New Cinema and Contemporary Art, Gaîté Lyrique, Paris and Haus Kulturen de Welt, Berlin, 2016; Ghost Shelter, Abteilung für Alles Andere, Berlin-Mitte, 2016; E.V.A – Experimental Video Architectures, Isolab, Venice, 2016; and A Happy Place, Sanderson Contemporary Art, Auckland, 2015.

britbunkley.com

Adriene Jenik

“The Sky is Falling...” 2016

13:00 mins

“The Sky is Falling...” is the third in an ongoing series of performances that make up The Data Humanization Project. In The Data Humanization Project, Adriene Jenik re-asserts the connection of data to human scale and context. The project emerges alongside the field of data visualization and big data analytics, in which large and complex datasets are presented through visual effects that render it “readable.” In contrast to this trend toward distilling big data, each of the Data Humanization performances seek to physically “translate” a single datapoint so that it can be more fully comprehended. Chosen datapoints are numbers that trouble or baffle, which the artist seeks to imprint within her body. The audience is invited to serve as witness and aid. “The Sky is Falling...” translates a contested number – the number of civilians killed as a result of drone strikes by the US military – through a

performance ritual, memorialising each of these verified deaths, with one shovel of earth, a small white cloth placed on each small earth mound, a small stone placed on top of the cloth and a short spoken prayer.

Adriene Jenik is an artist, educator and arts leader who resides in the southwestern US desert. Her artistic practices straddle and trouble the borders between art, science, engineering and popular culture. Jenik’s transdisciplinary projects include recent work in “data humanization” and the extreme experiential learning experiment “drylab2023.” Recent exhibitions include: Push Comes to Shove: Women and Power, Scottsdale Museum of Contemporary Art, Arizona, 2016; Ana Mendieta: Threads of Influence, ASU Art Museum, Arizona, 2016; 56 Hours – NOT IN MY NAME, durational performance, “Data Humanisation Project” series, livestreamed, 2015; Cyposium book performance, Transmediale, Berlin, 2015; The Night of the Blackout, La Capella, Museu d’Art Contemporani de Barcelona, Barcelona, 2014; spaces that surround us, Experimental Sculpture and Painting Studio, San Diego, 2014; and Specfic 1.9, Scottsdale Museum of Contemporary Art, Arizona, 2013.

adrienejenik.net

Katie Turnbull

ISM 2016

3:30 mins

ISM is the result of being, for six weeks in the House of Wonder studios at Penrith Regional Gallery, with astronomer Graeme Wong, whose research focuses on the molecular density of interstellar gas clouds and looking at initial conditions for star formation.

In scientific communication, the scientist takes on a dual role as observer and communicator and metaphor is a valuable, evocative, cognitive tool, taking already acquired knowledge to position new information in our frame of reference. As an artist, I often reach for what’s closest at hand to act as a stand in during explanation: objects from bags, desks or tables. When talking about the unseen, intangible, invisible and unfathomable scale of the universe, when we use metaphor, human centred scale and the tangible to explain these ideas, does this tether and constrain our understanding? Do these objects become embedded in our comprehension of the universe? ISM pivots around visualising what is optically invisible to humans;

connections and gaps between artist and scientist; and consequently questions how to communicate dense astronomy concepts, taking an inquisitive look into Wong's methods of investigation and measurement, and ultimately how we perceive and relate to the Universe.

Katie Turnbull is an Australian artist working across video, installation and interactivity including app development. Interested in the experience of time, the intangible and the natural environment, Turnbull plays with contradictions within the act of seeing and looking, exploring this idea through the history of moving image, psychology, computing, climate change and cosmology. Recent exhibitions include: Studio Show, ACME Studios, London, 2016; The Arctic is an Eye, Seventh Gallery, Melbourne and Ferry Gallery, Bangkok, 2016; Freedman Foundation Scholarship Artist, Galleries UNSW, Sydney, 2016; House of Wonder: Arts and Science Collaboration, Penrith Regional Gallery, Sydney, 2016; Savannah GIF Festival, Jepson Center for the Arts, Telfair Museum, Georgia, 2015; Spin Tactics, Peepshow Gallery, San Francisco, 2015; Patterns of Thought, Firstdraft Gallery, Sydney, 2014; and Experimenta 5th International Biennial of Media Art Speak to Me, Dubbo Regional Gallery, Albury Library Museum, The Block, QUT, Brisbane, 2014.

katieturnbull.com

Chris Paul Daniels and Sam Meech
One Square Mile 2016
7:25 mins

A short instructional video containing some easy steps for how to rightly read an area. By following this process carefully, you will be enabled with a Valuable Dataset which will allow you to define any locality towards redeveloping a brand new sense of place. Invest this time and we'll push the boundaries, survey the contents and help write a policy that works for you.

Chris Paul Daniels and Sam Meech employ absurdist methodologies to explore environments, architecture and communities within one square mile of Media City UK — Northern England's broadcasting beacon from which narratives are edited and distributed. The film celebrates the area while critiquing the notion of culturally surveilling, and drawing conclusions from, an arbitrary space. Narrated by Alicia Prowse; original music by Graham Massey, Voice Recording and Sound Post-Production by Kelvin Brown.

Chris Paul Daniels is an artist and filmmaker, based in Manchester. His work is characterised by experimental documentation of communal perspectives and memories regarding geographical location, with outcomes including interactive audio guides, live visuals paired with classical scores, and large scale hand painted film. Recent exhibitions include: Lightwaves 2016, Media City, Manchester, 2016; Industry, Oerknal, Amsterdam and The Hague, 2015; Inside Out, K11 Arts Foundation, Wuhan, China, 2015; You are Here, A3 Project Space, 2015; A Tiger's Skin, Centre for Chinese Contemporary Art, Manchester, 2014; Sublime Transactions, Armit Museum and Library, Ableside, 2013; Virgin Records: 40 Years of Disruption the Exhibition, Studio B1, London, 2013; and Nordic Arts, Groninger Museum, The Netherlands, 2012- 2013.

Sam Meech is an artist based in England, whose practice combines digital image making, projection design, community engagement, and machine knitting. Exploring the overlap and interplay between analogue and digital media, and the possibilities of combining the two in production and performance, his work includes large scale knitted data visualisations, public realm animations, community cinema installations and projection design for theatre. Recent exhibitions include: Flatpack Film Festival, Birmingham, UK, 2017; Synthetic Ecology, Brighton, UK, 2017; HOME, Manchester, UK, 2017; Airspace Gallery, Stoke, UK, 2017; and Lightwaves Fest, Salford, UK, 2016.

chrispauldaniels.com
smeech.co.uk

Erica Molesworth
Silicon Landscapes 2017
15:13 mins

Silicon Landscapes examines the architecture and landscaping of Silicon Valley in California, and how these spaces reflect ideologies of work, technology, history and visions of the future. The project takes the form of walking tours and drone flyovers of technology industry campuses in the Valley, moving through a speculative past, present and future.

Found internet footage, architectural renderings, music arrangements and voice overs speak to the economics and politics of these tech landscapes, illuminating the way they shape the built environment and forms of labour. Trekking through vacant tech-based workplaces, Silicon

Landscapes examines the physical conditions of companies whose significant global impact is often experienced virtually or remotely through online, digital outputs.

The existence of these organisations within the landscape of the Santa Clara Valley has a complex history that owes much to military, government and urban planning. The ideologies that were built up alongside Silicon Valley borrow from Modernist ideals, 1960s counterculture, science fiction and techno-utopias, all which mirror in its architecture and landscaping.

Born in Sydney and currently based in San Francisco, Erica Molesworth is an artist working across video, installation and other forms. Her practices considers contemporary modes of looking and landscapes that integrate the natural and artificial, and their symbiotic relationship with human economies. Recent exhibitions include: BYOB, R/SF Projects, San Francisco, 2017; The Yud Video Project, Contemporary Jewish Museum, San Francisco, 2016; Alma Mater, CCA Hubbell Street Galleries, San Francisco, 2016; Frame/s, Detroit Centre for Contemporary Photography, 2016; Parking Lot Art Fair, San Francisco, 2016; Soft Serve, CTRL+SHIFT Gallery, Oakland, 2016; BEAMS Festival, Place Positions (II) Screening, Sydney, 2015; Visions at Twilight 2014, SOMArts, San Francisco, 2014; This Will Never Work, Southern Exposure, San Francisco, 2013; and Just Passing Through..., Firstdraft Gallery, Sydney, 2012.

ericamolesworth.com

Greg Penn, Alison Bennett, Jeremy Martino and Autumn Royal
Reworlding (Elizabeth) 2016
6:23 mins

Reworlding (Elizabeth) emerged out of a collaborative working space shared by artists Greg Penn and Alison Bennett, with writers Jeremy Martino and Autumn Royal. Offering a multidisciplinary investigation into digital-hybridity, virtual autonomy and artificial intelligence, the collective process of producing the work imitates the technological and physical layers we often encounter to expose the limitation of the dichotomy between the representational and the real.

Greg Penn is a UK-born, Melbourne-based artist and PhD candidate at Deakin University. His work challenges the idea that photography is a depictive medium, needing an existing subject in the world and contrary to the

idea of invisibility. The expanded photographic aspects of still, moving and audio are areas Greg investigates to slow brain wave patterns down and refocus away from distractions to be more in the moment. Recent exhibitions include: Crossroads: the photon doesn't give a damn, San Francisco Museum of Modern Art, San Francisco, 2017; An Act of Showing, Testing Grounds, Melbourne, 2017; Play, Blindside, Melbourne, 2017; Salon, Centre for Contemporary Photography, Melbourne, 2016; Melbourne Fringe Festival, Melbourne, 2016; London Experimental Film Festival, London, 2016; Cinesonika 5 Festival, Indiana, 2016; DEFY Film Festival, Nashville, Tennessee, 2016; Art Stage Singapore, Singapore, 2016; and Melbourne Now, National Gallery of Victoria, Channels Festival and Speakeasy Cinema selection for Rooftop Cinema, Melbourne, 2014.

Alison Bennett, based in Melbourne, works in expanded photography, where the boundaries of photography have shifted in the transition to digital media and become diffused into ubiquitous computing. Bennett's recent projects explore the creative potentials of augmented reality, stereophotogrammetry, 3D scanning, and virtual reality as encompassed by the medium and practice of photography. Recent exhibitions include: muliebrity & other collections, Midsumma Festival, Kingston Arts Centre, 2017; Play, Blindside, 2017; West Projections Festival, Trocadero Gallery, 2017; Shifting Skin, Cork Film Centre Gallery, Ireland, 2016; Virtual Drag, Testing Grounds, Melbourne, 2016; Melt Portrait Prize, Brisbane Powerhouse, 2016; Australian Post Art Prize, Smith Street Gallery, Melbourne, 2016; Mesh, Tinning Street Gallery, Melbourne, 2015; Gendered Perspectives: An Investigation of Contemporary Identities, Bradley University Galleries, Peoria, 2015.

Jeremy Martino is a writer based in Melbourne, currently undertaking his PhD and teaching at Deakin University. He has a particular interest in screen studies, fascinated by film's capacity to explore the past and imagine the future. He is also the director and editor of The Protagonist, a Melbourne-based arts and culture journal.

Autumn Royal, based in Melbourne, is a poet and PhD candidate in Creative Writing at Deakin University. Her current research examines feminist elegiac expression in women's poetry. Autumn's writing has appeared in publications such as Cordite Poetry Review, Rabbit Poetry

Journal, Mascara Literary Review, Powder Keg and TEXT Journal. In 2012, she received the Australasian Association of Writing Programs Conference Paper Prize. She is Interviews Editor for Cordite Poetry Review and author of the poetry collection SHE WOKE & ROSE.

reworlding.xyz
gregpenn.org/
alisonbennett.net/about/

Aurèle Ferrier
TRANSITIONS 2017
12:48 mins

TRANSITIONS examines the traces left by human civilisation — the conquest of the unwelcoming hostility of desert and the surreal, hedonistic consumerism of Las Vegas. The camera leads us, with menacing languor, through a backdrop of deserted city-outskirts. Buildings, cars, and billboards speak of people's dreams as they strive for happiness.

Traces of humanity seem increasingly laughable and helpless, they vibrate with a peculiar melancholy. Where have the people disappeared to? Has catastrophe just occurred? An epidemic? Or maybe it is an empty film set? TRANSITIONS takes the viewer on an odyssey, a metaphor for the boundaries of human endeavour. The human culture and civilisation that emerged from the desert will, in the end, be desert again.

With his video and cinematic works, actions and interventions, Zurich-based artist Aurèle Ferrier explores the limits and connections between nature and civilisation. His precise visual style and calm, contemplative aesthetic induce a focused attention on journeys through everyday landscapes. Recent exhibitions include: Aesthetica Short Film Festival, York, 2017; Werkschau 2017, Museum Haus Konstruktiv, Zurich, 2017; Seattle Transmedia & Independent Film Festival, Transmedia Gallery, 2017; Cairo Video Festival, Medrar for Contemporary Art, Cairo, 2017; Kumu Art Film Festival, Kumu Art Museum/ Roterman Square, Tallinn, 2016; Infrastructures, Centre de Création en Arts Médiaques, Québec, 2016; Visions in the Nunnery, Moving Image Bow Arts, London, 2016; Cannes Art Film Festival, Cannes, 2016; and Los Angeles urban Film Festival, Los Angeles, 2015.

aureleferrier.ch

Georgie Grace
Attention Seeker 2016
4:35 mins

Catalysed by scientific research claiming that viewing landscape images has measurable effects on the brain, increasing concentration and attention. The viewer is invited to test this claim by immersing them in the seductive virtual landscape of Attention Seeker. With enhanced by binaural tones and a text voice that meshes scientific claims with suggestive hypnosis scripts, can immersion in this looped, unreal landscape produce real effects on consciousness? Combining references to the landscape tradition and our primal biology with the allure of unfolding game worlds and the offer of mental enhancement, Attention Seeker speaks to the tension between our desire for a timeless connection to the natural world and our increasingly synthetic experiences.

Georgie Grace is a Berlin-based, UK born artist working with video and installation to investigate consciousness, language and our relationship to technology. Her practice tests the capacity of the moving image to capture, mesmerise, seduce or unsettle the viewer, with approaches ranging from rapid image or text bombardment to slow loops and humour. Recent exhibitions include: Plymouth Contemporary, KARST, Plymouth, 2017; NAWKI: not as we know it 12o Collective, on tour, 2017; Steppes, Two Queens, Leicester, 2017; Shadow Optics, Lubomirov / Angus Hughes, London, 2016; Inner Landscapes of Time, Upstream Gallery, Amsterdam, 2015; Recognise Predators, Recognise Prey, g39, Cardiff, 2015; This time of day can be dangerous, as part of Jerwood Encounters: 3-Phase, Eastside Projects, 2014; Tenderflex, ICA, London, 2014; The Manchester Contemporary, Spinningfields, Manchester, 2013; and Minits-4, Flat Time House, London, 2012.

georgiegrace.net

Maren Dagny Juell
Tutorial #10: Every Team Member 2016
2:28 mins

Departing from instructional videos, management training tools, online self-actualisation and mindfulness forums and tutorials on stress management, Dagny Juell's Tutorial #10: Every Team Member collages and adapts these elements, giving birth to an elegant and attractive yet unstable subject who speaks with a

double tongue. Veering between the compassionately human and the digitally generated, the message delivered is simultaneously authoritative and incoherent, reassuring and vacuous. Piquing a range of anxieties around the instrumentalisation of many aspects of contemporary life, the remodelling of ideas of autonomy and the invasion of digital technologies into human intercourse, [Tutorial #10: Every Team Member](#) generates a complex critical poetics.

Maren Dagny Juell is an Oslo-based artist whose moving image and installation works deploy motifs, concepts, languages and drawn from a complex range of sources. Combining visual polish and attraction with invocations of alienation, doubt and the loss of control, they seek to investigate the reality of the appearances, surfaces and visual spaces of technology, and the effects of those spaces on formations of human subjectivity. Recent exhibitions include: Supermarket Stockholm Art Fair, Stockholm, 2017; Soft Strategy, Hard Reality, RAM Galleri, Oslo, 2017; Praksis, Atelier Nord Anx, 2016; Perimeter, Ås Kunstforening, 2015; How to Make a Garden: Frida Hansen and Contemporary Art, Stravanger Museum of Art, Oslo, 2015; Vestlandsutstillingen: Den enes død den andres brød, Kunsthall Stavanger, 2014; Skyggen er en revers projeksjon av et objekt, ONO Kunstnernes Hus, Oslo, 2013; Natural: One Night Only, UKS, Oslo, 2012; and Lucid Dreaming, Haugesund Kunstforening, 2011.

[marenjk.net](#)

Erin Coates

[Driving to the Ends of the Earth](#) 2016
11:42 mins

[Driving to the Ends of the Earth](#) references the cinematic technique of rear projection to create the illusion of a stationary car moving through space. Windows act as screens, through which a continual stream of catastrophic events play out, appropriated from footage caught on dash cams and uploaded to news and YouTube channels. Seemingly oblivious to the scenes of disaster, the driver (played by the artist) and her dog carry out everyday tasks, safe in the autonomous zone of the automobile to eat, clean, exercise, urinate and listen to music. The car, which is packed with supplies acts as a flamboyant mobile biosphere, hurtling through the impending yet surreal doom of climate catastrophe, civil unrest and minor apocalypses.

Commenting on humanity's inability to adequately respond to the issues that threaten us as a species, [Driving to the Ends of the Earth](#) is also a playful engagement with the use of rear projection, historically used in cinema to locate the protagonist in an 'in between space': a liminal zone where one is temporarily suspended from reality and able to contemplate the next move.

Erin Coates is a Perth-based artist and creative producer working across video, installation and drawing. Focusing on our interactions with the spaces we build and inhabit, Coates' work amplifies this relationship to examine the limits of our bodies and the potential of physical interaction with an environment. Recent exhibitions include: The National: New Australian Art, Museum of Contemporary Art, Sydney, 2017; Guirguis New Art Prize, Art Gallery of Ballarat, 2017; Open Water: The Offering, Firstdraft, Sydney, 2017; Revelation Perth International Film Festival, Perth, 2017; Paris Short Film Festival, Paris, 2015; The Jester's Whisper - John Fries Award, UNSW Galleries, Sydney, 2015; Spaced 2: Future Recall, Perth International Arts Festival, The Western Australian Museum, 2015; and Kinesphere, Perth Institute of Contemporary Arts, 2014.

[erincoates.net](#)

Aaron Christopher Rees
[Haptic Boundaries](#) 2015
1:35 mins

This short experimental video art piece is a spatial work, framed around the technological deconstruction of space, navigation through haptic digital surfaces, and the potential loss of complex sensations as the world increasingly becomes akin to a digital production studio.

Aaron Christopher Rees is a Melbourne based, multidisciplinary artist who recycles images to consider how technology and the act of picture-making mediate our experience of the world. His practice is concerned with affect, phenomenology and abstraction, with recent work taking form as site-specific installations where screens interpolate space. Recent exhibitions include: Another Space, Testing Grounds, Melbourne, 2017; Inherent Vice, Nicholas Projects, Melbourne, 2017; Speculative Foundations, Sutton Gallery Project Space, Melbourne, 2016; Impressions of Mars (with Olivia Koh), Visual Bulk, Hobart, 2016; Transference, Bus Projects, Collingwood, 2016; Weeping Willow, LON Gallery, Collingwood, 2016;

The Bathhouse Show, Space Space Gallery, Tokyo, 2016; Is/Is not, West Space, Melbourne, 2016; 1/60; 5/5.0, TCB, Melbourne, 2015; and In the Epoch of the Near and Far, Grey Gardens Projects, Fitzroy, 2015.

aaronchristopherre.es

Curated by Gillian Butcher

Gillian Butcher is a Melbourne-based emerging curator, who has completed a Bachelor of Fine Arts (Dance, Hons) with First Class Honours at the Victorian College of the Arts, and major studies in ArtTheory at Monash University. In 2016, she completed an internship with Monash University Museum of Art, and assisted with the coordination of ACCA in the City, 2015. She is currently working as a research assistant for Sandra Parker.

SCREENING TIMES:

MONDAY 4 SEPT

Condition 3: 7-7:30am
Condition 1: 12-12:30pm
Condition 2: 3-3:30pm
Condition 3: 7-7:30pm

TUESDAY 5 SEPT

Condition 1: 6-6:30am
Condition 2: 11-11:30am
Condition 3: 2-2:30pm
Condition 1: 8-8:30pm

WEDNESDAY 6 SEPT - PUBLIC OPENING + ARTIST TALK BLINDSIDE 5-8PM

Dedicated Launch - Whole program
running all day

THURSDAY 7 SEPT

Condition 2: 8:30-9am
Condition 3: 1:30-2pm
Condition 1: 5:30-6pm
Condition 2: 9:30-10pm

FRIDAY 8 SEPT - VIDEO VISIONS SCREENING 7-10PM

Condition 1: 9-9:30am
Condition 2: 12-12:30pm
Condition 3: 3-3:30pm

SATURDAY 9TH AND SUNDAY 10TH

Check guide for times.

Conditional Surplus
1 - 10 September 2017
FedTV, Federation Square

Curated by Gillian Butcher

Swanston Street & Flinders Street
Melbourne VIC 3000
fedsquare.com/
(03) 9655 1900

Presented by Channels Festival 2017
channelsfestival.net.au/
Facebook: /channelsvf
Instagram / Twitter: @channelsvf

Design: No Clients
no-clients.com/

Channels Festival acknowledges the traditional custodians of the land on which we operate: the Wurundjeri people and Elders past and present of the Kulin nations.

This project has been supported by the City of Melbourne Annual Arts Grants Program and assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



