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100 words

### EDACC Curatorial Abstract

Energy, Data Abstraction and Cognitive Capitalism (EDACC) is an exhibition of six artists who live and/or work in Blue Mountains: WeiZen Ho, Ian Milliss, Naomi Oliver, Rebecca Waterstone, Gianni Wise and myself Jacqueline Drinkall. The audience will see drawn and photographic works on paper and acetate - both of which interestingly are set glowing with a backlight by the women artists; a Frankensteinian tree seemingly frozen mid-air whilst teleporting and levitating through the front window of The Kiosk with animated assistance of dead data cables; handmade and digitally augmented stop animation celebrating the multiple layers of both human and computer 'glitch'; technological mediations on the abstract yet figurative blur of looking closely at bush textures; a video performance of Tin Man for the Anthropocene at Witches Leap; live shamanistic participatory performance by a 'human brush' exploring stories of the body and possession ritual for both live human witnesses as well as video 'memory'; obsessively spun-out iPhone panoramas layered into portrait format; a digital montage of Max, a telepathic pet cat and Theresa Brennan, a telepathic feminist cognitive affect theorist, both of whom are intimate friends of Ian - an activist artist involved in 'dappy' cultural adaption and adaptive reuse; a herb garden planted with seeds dried onto print paper spelling the words EDACC; an improvised telepathy device made from rake and aluminium foil for assisting communication between Conceptual 'dematerialisation' artists Ian Milliss and OHO... and much more. Ian has worked with coal in the past and Waterstone, Drinkall and Wise have created new works for EDACC using coal from Clarence Colliery past Wallerawang. Cables also connect the work of Wise and myself, and WeiZen's work with hair as an artefact full of DNA library of bio-information that also resonates with attention to the vitalism and information carried in the artwork with seeds and plants in the EDACC garden.

I hope the audience may newly see and/or revise crucial issues facing humanity, and be provoked to look at the connections linking energy, data abstraction and technologically mediated visualization. The audience may also foreground brain processes and pathologies linked to the politics of pos-Fordism as well as the connections between the artists. Cognitive Capitalism is almost another term for our Post-Fordist condition, where workers are increasingly replaced via automation and robotics and labour is increasingly becoming 'immaterial' via computers-as-workplaces, and it is also informed by feminist recognition of the significance of psychic, cognitive and emotional labouring. I have left a copy editor's copy of *Psychopathologies of Cognitive Capitalism Part Three* within the exhibition, and it is hoped that ideas of vitalistic futurist autonomist workerism are nurtured within the locale and internationally.

Connections between the artists were pre-existing, largely though selection via my thematic filter and through relationships to the Blue Mountains, and these connections have grown, strengthened and been challenged through the residency exchange process. A number of individual and collective artist walks behind the Kiosk down to Witches Leap have also encouraged deeper dialogue with the spectacular landscape. The audience may feel inspired to add their own stories and visions to this dialogue. The audience may also sense the underlying vibes of Telepathic Art that transcends all the modules of the curatorial thematic and works its way into most of my projects in one way or another - for example, a cursory look at my artwork and writing reveals my ongoing interest in telepathy - something that is obvious in Ian Milliss' artwork about cat telepathy and his feminist affect theorist ex-girlfriend dabbling with the occult. The exhibition has colonized spaces that leave hybrid traces of domestic and tourist shop environment. With quite a bit of wall painting, we extended a thin veil of 'white-cube' aesthetic throughout the house-like space of interconnected rooms as much as possible and these with our art. I can imagine some viewers may be inspired to take ideas, aesthetic poetics and perhaps even elements of artistic/theoretical practice into their own home and into their own ecological and economic worldings.

It is hoped that viewers take the experience of the Kiosk3x6Project process with them in their imaginations as constellations of linked perspectives that visualise future of human processes of

worlding, being and taking action. Energy issues are discussed in everyday media as our society transitions from coal to renewables, and data abstraction is commonly experienced in everything from graphic visual aids used to discuss issues such as energy yet the word 'abstraction' is more resonate with modern art than say visualisation as used recently by Ian Milliss in his Artlink edition on Data Visualisation. Abstraction indicates a more philosophical process of imagining, whereas visualization is closely tied to surveillance and control modulators. Perhaps the most bamboozling words are Cognitive Capitalism, because capitalism still relies on enormous amounts of slave bio-power to operate while creating significant divides between the educated and uneducated. Cognitive Capitalism is perhaps another way of saying the post-Fordist era, in which capitalism is really going for brain and mind control via automatised production process, robotics and Artificial Intelligence. Wires and chips are literally being inserted into the brain in the service of assisting people with locked-in brain impairment, paralysis and lost vision, with the downside being that only the military can afford to fund this research and thus use for other means. We are very much in the era of the brain, an organ so decisive in making us the humans what we are. We are also existing within an urgent energy crisis of the Anthropocene in which free, cheap and/or renewable forms of energy are still overlooked in favour of toxic and expensive forms of energy. If humans are to survive they must reclaim the plasticity of their brains over exploitative flexibility required by 24/7 employers. Artists work at the fringes away from the 'avant-guard' military and their plasticity points to speculative solutions and the unknown telepathy of future living.

### **The Bathroom: Huile de Humain Brain Drain**

The main large bathroom of the Kiosk is now an EDACC art installation titled *Huile de Humain Brain Drain*. It combines my burnt drift wood and technicoloured transparencies of oil data graphs on windows, Gianni's pink flesh coloured blank books stacked under toilet roll dispenser and in the wall cavity shelf and plastic brains; a Stop Adani info/protest flyer; WeiZen's collection of hairballs on the window sill; my encephalitic and splitting wire brain handwoven from telecommunications wire above bathtub A large domestic mirror reflects Gianni's plastic brain bobbing at seat height in a bowl filled with water—placed within the toilet bowl—creating the illusion that the toilet is flooded. There is an uncanny psychic activation of this environ that resonates with Freudian surrealism and the woman house of Louise Bourgeois. The room's door is wrapped in alfoil and resembles a Tin Man door to an oil hub with the sign TOILET partially enveloped in 'tin foil' and now reading as OIL. The Kiosk toilet intensely addresses EDACC thematic by bringing together elements from a number of the contributing artists, with petroculture data staining the glass windows and data white noise oblivion of endless fleshy yet blank books. WeiZen's pooling of optogenetic eyeball interfaces and DNA evidence literally contains bio data and endless stories of the human body/brain. WeiZen's artefacts are in fact sheddings from the very outer layers and extensions of the human skull, and they are brought into play with the question of brain plasticity in Gianni's bobbing brains and Jacqueline's woven wire encephalitic grey brain lobes and red spinal nerve wires. On the wall are further pointers to an engagement with energy humanities and data-visualisation: Naomi's small canvas of abstract pixel glitch converses with Gianni's drawing/collage of tiny cute humanoid with something like balaclava-head and an rock object resembling coal hovering above its head, as well as a small painting by myself exploring 'woven painting' of televisual blur together with an image of YPG feminist anarchist fighters of Kurdistan with automatic machine guns. My painting points to Middle-Eastern troubles that are literally fuelled largely by oil troubles and these revolutionaries possibly have some answers to both automation and capitalism i.e. put the control of these weapons in the hands of women, only when necessary i.e. when confronted by ISIS and Erdogan, and do not abuse women nor the Earth.

### **Curatorial feedback/mentoring**

Tony Bond shared skills in poetic and philosophical reflection and we discussed the persistence yet failure of transcendentalism in art (e.g. Pollock and Anselm Kiefer), consciousness, cognition, memory, trauma and the real. In a meeting with most of the artists and myself Sabrina Roesner focused on insights into the values of soft curating in which the main role of the curator is to be a sounding board and assistant to artists who can themselves determine in exhibition installation and

collaborate on curatorial decisions. In an individual tutorial with Lizzy Marshall my attention was drawn to a more hard curatorial formula best applied to an eighteen month lead time rather than a less than eighteen day lead time (dark objects at the entrance so viewers eyes can adjust, the importance of a structured journey for the viewer through the gallery with text aids to accompany the artwork, gallery itself and catalogue, and the work flow and project management steps flowing from the curatorial pretext and communication/education strategy).

### **The Garden.**

The EDACC/Kiosk garden emerged from drying tomato seeds onto a dozen sheets of A4 paper. Some EDACC seeds were then sewn into a reclaimed and reloved (previously deserted) front garden patch by the Kiosk wall beside the side entrance. I planted some rosemary struck from my folks' place and some lavender struck from main Kiosk entrance. I also planted a punnet of basil and parsley, as well as plants of my own garden including two jades, a blue kale, some floral ground cover and some more mature basil and parsley. Some plants continue along under the eaves of most of the front entrance towards the established lavender plants. Like WeiZen's collection of hairballs and contact lenses, this work embodies energy, information and perhaps even something like non-human cognition within biodata. It is hoped that from this abstracted acronym that more complex structures, stems, flowers fruits and seeds will emerge.

My curatorial rationale sidesteps my established work on Telepathic Art and stems directly from my recent pre-tenure research intensive artist residencies with the 2016 Banff Research in Culture (BRIC) "On Energy," 2015 Saas-Fee Summer institute of Art (SFSIA) on Art and the Politics of Estrangement, and 2017 SFSIA on Art and the Politics of Collectivity, with SFSIA always emphasising Autonomist Workerist leadership on issues of immaterial labour and cognitive capitalism. The thematic title I devised 'Energy, Data Abstraction and Cognitive Capitalism' enables me to consolidate the telepathic connections I intuitively weave through the ideas and experiences of these international residencies whilst situating myself within my local environment and in dialogue and collaboration with local artists at the Kiosk3x6Project who are working in a wide range of media to explore energy, data abstraction and cognitive capitalism in some way. 'Energy, Data Abstraction and Cognitive Capitalism' is clearly an excessively wordy title for an exhibition and it quickly collapsed into the chunky acronym EDACC.

*My Curatorial (Ir)Rationale* may be a longer text appendage to accompany other inserts that may be added to this improvised A4 catch-all unbound folder of a catalogue prior to public program on 11 November 2017 and Kiosk3x6Project event scheduled for 28 January 2018, with our budget expiry for inserted appendages set for 14 November 2017. This residency, exhibition and catalogue essay is as much about improvising with a sudden tight budget and timeframe as it is about creative and intellectual engagement. As many Jazz musicians say, improvisation is telepathic. The artists I am lucky to be working with have existing engagement with multiple aspects of either energy, data abstraction and/or cognitive capitalism and in some sense they have curated any words I write about their work. As artist-curator with a sudden, surprising and extreme timeframe I rolled with a soft, organic and collaborative curation process in which the artists sometimes curated themselves and the collaborative exhibition.

The image of the spaceship used throughout our from the cult Canadian science fiction TV series Lexx was chosen as motif for our exhibition poster because the last time I visited The Kiosk, prior to being invited by MAPBM as artist-curator, was when I took shelter from a sudden summer thunderstorm whilst walking along the Cliff Walk with 'ME' Mary Elizabeth Luka, a Canadian media research colleague from BRIC "On Energy" residency, and her actor partner Brain Downey who is the lead star of the cult Canadian TV science fiction series Lexx. I have since associated the Kiosk in Blue Mountains with the triggering of spaceship teleportation poetics back to Banff in the Rocky Mountains. In discussions I had with ME and Brian about the local Springvale Mine pollution – a mine approved by the Gladys Berijikian government—I found out that it has polluted the Cox's River, which then flows into the Blue Mountains National Park and then Sydney Water, as well as the ongoing threat to the Gardens of Stone from coal mining. This conversation has also

overflowed into our EDACC collaboration/dialogue and occasional undercurrents of science fiction aesthetics.

### **EDACC artists as seen by artist-curator Jacqueline Drinkall**

#### **WeiZen Ho**

WeiZen Ho's primary practice is energetic, and her artistic practice springs from her core energetic practice. Her practice is entangled with an almost anthropological ethic of engagement with others – humans and nonhumans. She relies on human witnesses as much as video documentation in order to create a memory trace and/or data archive of her participatory performance. Performances are made for themselves, and not for video which WeiZen says flattens the participatory performance and stories of the body, although she is open to video and image work as a secondary element of her practice. Infact WeiZen . Her shamanistic practice has a deliberate minimal impact on the environment and she is very conscious of the proximity of the Kiosk to World Heritage National Park. I first met Weizen at Articulate Gallery this year and we had a long engaging discussion about animism, telepathy, possession performance and much more. Her hair balls have populated the various small shelves with various exhibition spaces.

#### **Ian Milliss**

Ian Milliss brings a telepathic turn to his work with cultural adaption and adaptive reuse via digital montage and text narrative about his beloved cat Max, who sadly passed away a few years ago. I first met Max when completing my plastic UFO architecture in Ian's massive Wallerawang ex-train repair shed – a dream studio full of his prized tool collection. Max had a cone-shaped plastic collar as part of his skin cancer treatment, and walked about my UFO panels like an ancient Egyptian god with an intense alien from outer-space cat intelligence. He looked like a furry signals directorate with his satellite dish for sending and receiving messages to the universe. Ian's new EDACC-generated artwork is also about Ian's ex-girlfriend, the leading feminist affect theorist Theresa Brennan. In 1973, when I was born, Ian was bunkered down with Victoria Street squatters when Theresa organised a séance, partly out of boredom and need to pass the time and partly out of her interest in questions of the spirit and haunted problem of cognition, consciousness and transcendence. Ian himself transcends magical thinking and autobiography by working with hyperstition of the real as it intersects with his politics. He taps into the telepathic potential of 'dappy' digital apps, as well as the telepathic potential of text narrative also acknowledged by Walter Benjamin, Salman Rushdie and Stephen King.

#### **Naomi Oliver**

Naomi Oliver continues her existing work to document the energetic vitalism of flora and landscape of the Blue Mountains to create new stop animation movies. She works with diorama mini stages covered in digital print collage of almost cubist fragments, at once abstract and figurative, and then situates paper fragments and painstakingly animates them with repeatedly photographed micro movements of bits of paper. Glitch is captured in multiple ways: through initial iPhone snaps, and blurry fragmented panoramas, enhanced though Photoshop layers and synth animations, then through collage and montage, and then by literally cutting out a patch of pixel glitch and then moving it around by hand. It takes many hours to create a few seconds of stop-frame animation. Her animations intersect the human touch of paper collage with digital montage and algorithmic synth. Her process adds laborious time consuming craft to the swift iPhone and iPad photo capture and insta-augmentation, combining immaterial and material labour as well as the latest imaging technologies with much older technologies. Oliver slows down the fast video within video, but also by placing a small 'Lunarama' slide display unit next to her video display. During the duration of the show she will change the slides displayed in the viewer. Oliver reminds us that all images are both still and moving, and these definitions are all relative. When one of the video monitors failed it was obvious that she saw it could be replaced by one of her dioramas!

#### **Rebecca Waterstone**

Bec Waterstone works with internal and external landscapes referencing the energetic process of landscape extending into self and vice versa. For 3x6 she has requested some coal for

experimenting with as a pigment in her paintings, as a core aspect of her practice is to locate pigments from the landscape and to bind these mineral colours with bees max. There is a deep stillness in Waterstone's abstraction, and her abstraction evokes a distilled, sombre and quieted trace of hybrid landscape, biological and technological figuration. It was delightful to see Bec literally light up when I showed her lightboxes in the MAP/Toolo office and she had an instant determination to use them. The transparencies she created combine landscape abstraction with an overlay of a human figure and truncated detail of her own brain scan, in which curved shapes resemble hills perhaps and even the detail of a snail antennae. Before seeing Bec's work, Naomi suggested that we add some scent to the toilet and came back from Eucalyptus oil. But we were not sure how to work this into the work until Bec turned up with several artworks covered in Eucalyptus oil. An aqua green oval fitted perfectly onto the wall with other small works on paper and canvas and picked up on existing aqua ovals within the bathtub and toilet bowl both overfilled with water.

### **Gianni Wise**

Gianni Wise's recent PhD thesis focused on issues of data retention and increasing technologies of paranoia and fear. Some small elements repurposed from his PhD artwork—plastic brains and blank flesh coloured books—have been reconfigured into a collaborative installation in the Kiosk bathroom, together with Wei Zen's hair balls full of DNA information, and my own maps of energy data, burnt driftwood. His major new work is to stage the ramming of a tree through the window of the Kiosk, with a tree trunk intersecting with tree base and root system and intersecting with careful window reinforcement and angling of the cuts through the tree. Data cables are hooked up to this animated tree trunk, like a precog log full of predictive knowledge about future eco-cides and climate deforestations. The log yields lumps of coal as well as internet cables, with coal ancient fossilised wood buried like dark sun and photosynthetic memories within in the earth. Dead wood takes on a post-human re-evaluation similar to the way wood becomes a semi-precious substance within Bladerunner metaphysics. As if in some woody electrical dialogue with the tree, the power switch box on the opposite side of the gallery is also animated. Its door flies open, assisted by tree branches and wires.

# EDACC

Energy  
Data Abstraction  
Cognitive Capitalism  
,

LIST OF ARTWORKS BY ROOM, LEFT CLOCKWISE TO RIGHT, FROM ENTRANCE

SUBJECT TO CHANGE AND ERROR, BECAUSE THIS IS A RESIDENCY EXHIBITION WITH WORK IN PROGRESS AND FUTURE WORKS YET TO BE MODIFIED AND MADE UP UNTIL NOVEMBER 14

CATALOGUE WITH ESSAY TO BE LAUNCHED SATURDAY, 11 NOVEMBER

## PROJECT ROOM



WeiZen Ho, *Stories from the Body #7*, live participatory performance during the opening and during the residency, 2017



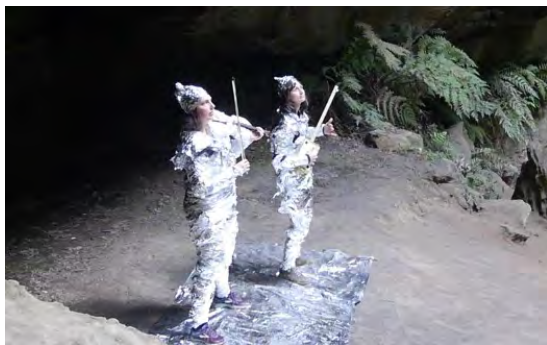
Jacqueline Drinkall, *Oil on Rainforest*, oil on canvas, 100 x 160cm, 2017



Jacqueline Drinkall, *Pan-Portrait: Witch Glitch with Earth*, digital print on paper, 147x97cm, 2017



Jacqueline Drinkall, *Pan-Portrait: Witch Glitch with Light*, digital print on paper, 147 x 97cm, 2017



Jacqueline Drinkall, *Emergency Alfoil Anthrop* performing *Noise for Witch's Leap*, audio, video, colour, performers Jacqueline Drinkall and Naomi Oliver, videography and location WeiZen Ho and Gianni Wise, TBC – film excerpt and unedited sample only, 2017

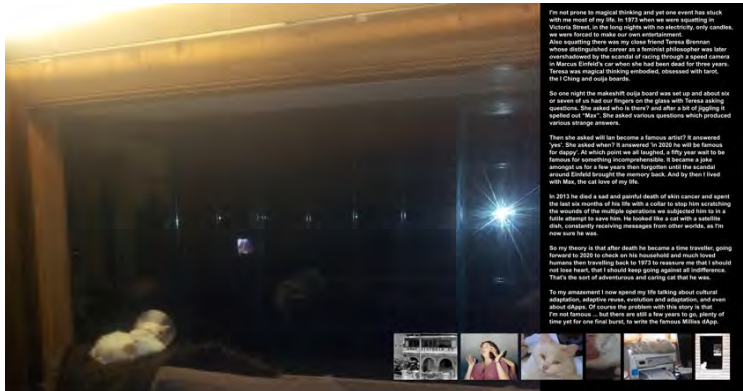


Jacqueline Drinkall, *Brain Dance at Witches Leap*, video, TBC – film excerpt and unedited sample only, video, colour, 2017





Rebecca Waterstone, *Leura Falls*, Magic Lantern glass slide, LED, perspex, acrylic, 9 x 9 x 4.5cm, 2017



Ian Milliss, *untitled*, digital print, 136x250cm, 2017



Gianni Wise, *Defenestration*, found logs and associated root systems, Steel wire cable, Ethernet cables, coal, mp3 looped audio played on portable device with headphones, dimensions variable, 2017 (also next to front entrance and extended the outside of The Kiosk)



Rebecca Waterstone, *Ochre I*, Cast beeswax with local and processed iron ochre, wooden



Rebecca Waterstone, *Transmission 1-6*, mixed media in vintage slide mounts x 6 6 x 5 cm, 2017



Rebecca Waterstone, *here / there*, single-channel video, soundpiece, scent (Blue Mountains Eucalyptus oil), videography by Rebecca Waterstone, soundpiece by Rebecca Waterstone, Abi Fry, CC\*, 20min 30sec, 2017



Naomi Oliver, *Artifacting*, 3.00mins duration, digital video, ratio 16:9, 2017.



Naomi Oliver, *Little Artifact*, acetate slide in Panorama slide viewer, 15cm x 15cm, 2017.



Gianni Wise, *This bubbling passivity flows through that*, image on photographic matte stock, 30cm x 30cm, 2017



Gianni Wise, *This is not that, that is not this*, industrially engraved aluminium panel, 30cm x 30cm, 2016





Gianni Wise, *Defenestration*, found logs and associated root systems, Steel wire cable, Ethernet cables, coal, mp3 looped audio played on portable device with headphones: 278cm long, 2017 (exists in two places at The Kiosk and outside)



(centre in room) WeiZen Ho, *Stories from the Body #7, Traces Installation*, hoop, wooden hangers, fibre hairs, fabric, 70 cm from the ceiling beam; hoop circumference 248cm, 2017 (image shows work-in-progress from process work)

## **GREEN ROOM / MIDDLE ROOM** (\*entrance start from Project Space)



Jacqueline Drinkall, *Worlding*, video, TBC – film excerpt and unedited sample only, video, colour, 2017

(No image)

Rebecca Waterstone, *Flow*, 2017  
Single channel video (looped)

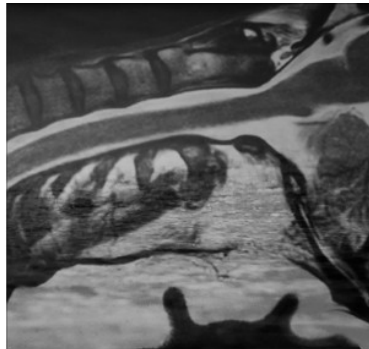


Book shelf and musical instrument and bubble blowing relics from *Emergency Afoil Anthrop* (book by Warren Neidich with text by Jacqueline Drinkall, book by Bruce Pasco, art

\* NB. Rebecca Waterstone shows aluminium lightboxes on top of stove shelf. WeiZen Ho shows slide show on monitor and illuminated paper installation within oven cavities.



Rebecca Waterstone, *Interconnectivity*, inkjet print on transparency, lightbox, 62 x 59 cm



Rebecca Waterstone, *Interface*, inkjet print on transparency, lightbox  
43x35cm, 2017

Rebecca Waterstone, *Material / Immaterial (Katoomba Cascades)*, inkjet print on transparency, wooden and metal found frame, 8 x 9 cm, 2017



WeiZen Ho, *Stories from the Body #7, Still Image 1, Still Image 2* (Participants: Sarah Breen-Lovett + Dot Drinkall), photography by Jacqueline Drinkall, photocopy on tracing



WeiZen Ho, *Stories from the Body #7, Videography by Emma Rooney* (Participant: Phillip Mar), 25 sec loop, TV screen, 2017



Rebecca Waterstone, *The Falls*, handmade paper soaked in water from local waterfall, charcoal, ink, graphite, 41 x 41 cm, 2017

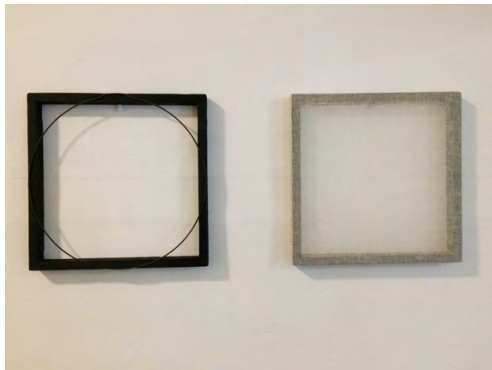




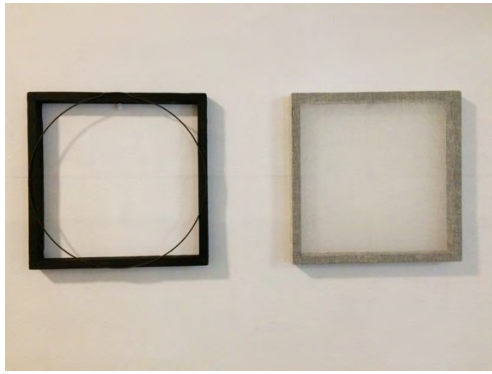
Jacqueline Drinkall, *Extended Eyes for Rainforest Emergency Action*, MEASURE, work-in-progress, plastic spheres, fishing line, cicada, lyrebird tail, coal, tomatoes, native bees wax, aluminium foil, printed paper, 80 x 30cm, 2017 (image shows detail only)



Rebecca Waterstone, *Eucalypt / Bluegum*, diptych of cast beeswax, eucalyptus oil, and oil paint in metal casings, 22 x 12 x 3 cm (x 2), 2017



Rebecca Waterstone, *Vestige Code*, charred wooden frame, coal pigment, found metal ring, charcoal, 37 x 37 x 3 cm



## **BATHROOM**

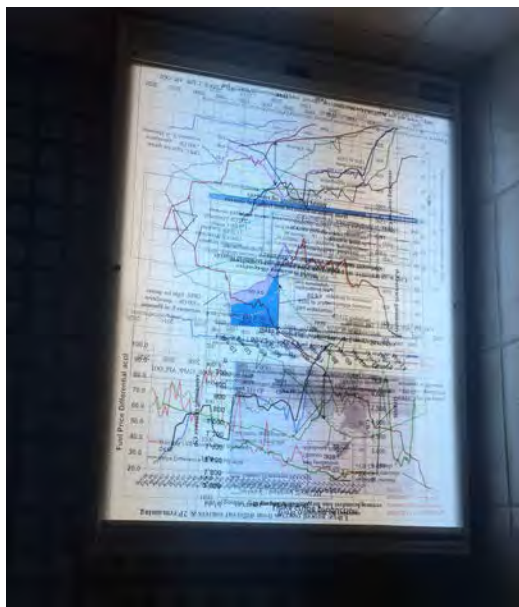
*The Bathroom is a collective installation on individual small works, found objects from the Kiosk, and coal from a field visit to a Wallerawang Colliery.*



Jacqueline Drinkall, WeiZen Ho, Naomi Oliver, Rebecca Waterstone and Gianni Wise, *Huile de Humain Brain Drain*, Medical model brains, coal pieces, A4 colour transparency, 2017,



WeiZen Ho, hair, hairball on wall and on window sill, 2017



Jacqueline Drinkall, *Energy Data*, acetate on lightbox, MEASURE, 2017

Adani Coal protest/info poster



Naomi Oliver, *'Fuzzy Glitch (B+W 1)'* 2015, wool embroidery, 22cm x 35 cm.







Gianni Wise, plastic brains in sink, bathtub and toilet

Rebecca Waterstone, *Eucalyptus Form*, wood, acrylic, eucalyptus oil, dimensions variable, 2017



Naomi Oliver, *'Feed-hand Pixel Drawing 1'* 2015, permanent marker on canvas, 25cm x 21 cm.



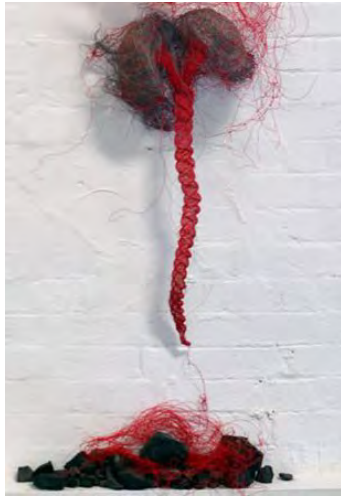
Jacqueline Drinkall and Gianni Wise, *Coal Stack*, coal from Clarence Colliery, bathroom shelving, base of bathtub



Jacqueline Drinkall, *Lines of Light and Spheres of Data*, oil on board, 21 x 27cm



Gianni Wise, *array*, blank books, DIMENSIONS, each, 2016



Jacqueline Drinkall, *Splitting encephalitis (with coal)*, handwoven telecommunications wires, 85 x 45cm, 2017



Jacqueline Drinkall, *burnt driftwood found on Frontyard retreat*



Jacqueline Drinkall, *panorama with shiny 'people'*, digital print with aluminium foil, 35 x 150cm



*and Spheres of Data*, oil on board, 21 x 27cm

Jacqueline Drinkall, cover a door market 'TOILET' with aluminium foil to make it read 'OIL'

## YARD/GARDEN AREAS

Jacqueline Drinkall, *EDACC Kiosk garden*, front garden near side entrance: basil, parsley, tomato seeds, jade, kale, and strike of rosemary and lavender, 2017

### SIDE ENTRANCE TO FRONTYARD

Jacqueline Drinkall, *EDACC Seeds*, tomatoe seeds on print paper, 9 x **A4pages**, 2017



Gianni Wise, *Defenestration*, found logs and associated root systems, Steel wire cable, Ethernet cables, coal, mp3 looped audio played on portable device with headphones: **length TBC**, 2017 (also inside front entrance of The Kiosk)



Jacqueline Drinkall, *Telepathic Device to Assist Ian and OHO*, garden rake and forks, aluminium, 165 x 130 x 120cm, 2017



Jacqueline Drinkall, *Lines of Light and Spheres of Data*, oil on board, 21 x 27cm







## Naomi Oliver [www.naomioliver.org](http://www.naomioliver.org)

Bio: I have an art practice based on digital video and animation, sound, and performance art. My current work often investigates flaws in technology, such as corrupted digital imagery, as well as psychology, the body and environment - and how these elements interact. Completing her Bachelor of Fine arts (Honours) in 2003 at the University of Western Sydney. I currently live in the Blue Mountains.

Artist statement: With a focus on both technology and psychology, my work can both celebrate or expose the glitch (whether it be digital, analog, human body or brain). In the distortion of my images, videos and sound I have utilised toy cameras, layered green screen, stereoscopy, video synthesiser, apps, online code generators - or simply attempted using a computer program in a way other than intended (for instance, exporting Microsoft Word files as sound).

On residency work: During the 3x6 residency I've been combining a number of longterm explorations of mine - animation, digital glitches and bushland. Next to The Kiosk is a bush track where I've been taking photos (time-lapse, and purposely-defective panorama shots), in order to utilise these in a stop-motion, manually glitched animation. The physical, bushwalking element of this residency has had an important influence on the direction of the work.

## Weizen [www.weizenho.com](http://www.weizenho.com)

Bio: A Performing Artist and Deviser, WeiZen transforms and extends mundane postures, sounds, objects or speech into poetic prayer - she excavates linguistic processes searching out their connection to identity. She is currently studying and developing Performances, Interpreted & Reimagined of Asian Animistic & Shamanistic Rituals (2016-2018). The research phases occurred in Sabah and Hanoi. This culminates in a performance-installation inhabitation at Articulate project space on 22-25 March 2018, integrating moving images, costume, sculptural pieces, text and choreography.

Artist Statement: As a voice and movement artist and deviser who is also a migrant from a developing country (navigating alternate socio-cultural and artistic-genre orders), the straddling of multiple thresholds fascinates me. I am also obsessed with the animistic rituals still practised throughout South-East Asia. Ritual, imagery-work, accoutrements distilled into performance locate my visceral vocal-body. The concept of communing with space, and coalescing an architectural relationship between body, voice and site is another key in my creation research process.

On Residency Work: Stories from the Body #7 is inspired by compounded imageries, memories and half-remembered customs: I wipe down the body of another with my hair, in the image memory of my grandmother who had long dark hair. She refused to speak during those 16 years she lived with us in Melaka. Before she passed on she called each family member into her room - it was the first time she had spoken to me, her vocal chords hoarse, rusty from the lack of use... Paralleling this is the use of fabric, an image I retain from the Vietnamese dancing ritual, Len Dong. Before going through each deity incarnation, the shaman would have a fabric thrown over the upper half of their body. The moment the spirit inhabits the shaman's body the fabric is lifted off...

## Jacqueline Drinkall [jacqueline-drinkall.squarespace.com](http://jacqueline-drinkall.squarespace.com)

Bio: I have artist studios in Wallerawang and Gosford and exhibit locally and internationally. I grew up in Bathurst and hold a CSAANU BA (Visual Art) H1 University Medal and Masters (Painting), and COFA UNSW PhD Art History and Theory. In 2016 I received two international grants from The Banff Centre and a NAVA grant. In 2017 I was awarded a second international Saas-Fee Summer Institute of Art full tuition scholarship, a Create NSW Artist Grant and residencies at Phasmid (Berlin) and Frontyard (Marrickville). In 2017 I published in Artbrain.org, Leonardo Electronic Almanac and Psychopathologies of Cognitive Capitalism Volume Three.

Artist statement: I have pioneered work with Telepathic Art for over twenty years, working with material and immaterial processes in many mediums whilst cultivating a post-medium spirit. During my training in drawing and painting I began weaving with telecommunications wire and studied with Marina Abramovic and Krzysztof Wodiczko in Paris, which expanded my art practice to include performance and electronic media. I work with real/virtual performance, installation, photomedia, objects, audio/video, Electro-Encephalogram (EEG) bio-neuroheadset interaction, kinetics and more. My art practice involves theoretical and historical writing on the topic of Telepathic Art, with a recent focus on energy, immaterial labour and cognitive capitalism.

On residency work: My painting of energy data was interrupted by urgent work request for Kiosk3x6Project. At the hypnotic Witches Leap I spun repeatedly to create panoramas celebrating witchy-glitches of both the site and my old aluminum Iphone, and all my media-electronics failed. I made videos inspired by energy issues within cult movies Avatar, Solaris and Sun Ra's video Space is the Place – vegetation/environment develop telepathic animistic agency when impacted by extraction of interplanetary minerals and/or psychical memories/trauma of 'aliens'. EDACC Kiosk Community Garden combines herbs and tomatoe seeds dried to spell EDACC, softly composting the words "Energy, Data Abstraction and Cognitive Capitalism."

## Ian Milliss <http://milliss.com>

Bio: Ian Milliss' early participatory conceptual work had by 1972 become a form of activist social practice working with community groups and trade unions using a wide range of media. In his semi retirement from cultural activism he now writes, edits, lectures and exhibits widely. His most recent solo exhibition Shifting Dirt is currently at Penrith Regional Gallery.

Artist statement: From the early 1970s I have pursued the idea that to earn the title artist you must be engaged in generating adaptive cultural change by whatever means might be effective in your context. The art world, conventional art media and forms are probably irrelevant (at best) in pursuing that aim and in fact the most significant cultural change will almost certainly be produced completely outside the art world, will not call itself art and will be produced by people who do not call themselves artists.

On residency work: rarely make purely personal art works, I prefer my activities to have a practical role in the real world rather than just be a token to amuse art world audiences. But occasionally a subject under discussion interests me enough to speculate as I have in this case.

## Rebecca Waterstone

[instagram.com/rebeccawaterstone](https://www.instagram.com/rebeccawaterstone) • [mtnsmade.com.au/listing/rebecca-waterstone](https://mtnsmade.com.au/listing/rebecca-waterstone)

Bio: An artist and educator in Australia and the UK for 25 years, Rebecca has exhibited widely in Australia and the UK, been awarded residencies and grants, was a finalist in numerous art prizes, and recently completed a Master of Art (With Excellence) at UNSW Art and Design. As Head of Art at West Highland College (University of the Highlands and Islands, Scotland), she established a thriving art department, forging strong relationships with artists and institutions across Scotland and Australia. As former Vice Chair of ATLAS Arts (Isle of Skye), a landscape-based contemporary art organisation, she integrated creative arts courses with ATLAS' public programs.

Artist Statement: Rebecca's practice centres on materiality of place. Her inquiry results in works of a multi-disciplinary nature - assemblages of found objects, film, photographs, cast and painted wax surfaces. Drawn from industrial, domestic and natural environments, works are distilled and combined to create new meanings and interpretations of familiar elements and objects. The real or implied surfaces are sensual and tactile, embodying specific locales through distilled, muted colour, recalling elemental atmospheres. Quiet, meditative, with an abstractionist aesthetic, works contain potent material residue from their environment or manufacturing, and subtle mark-making from use over time.

On Residency Work: Site-specific research in the environment around the Kiosk will inform a collection of works exploring the abstraction of, and interface with place. In this residency, the emphasis will be on making connections, and exploring relationships between: elements of the Katoomba Falls area – water, vegetation, earth, light; elements of cognitive capitalism – non-linear relational activity/interface with artworks (communication/brain activity/interpretation), transmission of ideas and knowledge, codification; Symbolic representation of, and relationships between, material and immaterial elements, sensory awareness, experiences; Abstraction of visual information (a form of data), a distillation of familiar features into pure form, colour, line or shape

## Gianni Wise [www.gianniwise.com](http://www.gianniwise.com)

Bio: As an artist with over 25 years Gianni has exhibited nationally and internationally, including Chile, Belgium, Switzerland, USA and Germany. In 2006 he was included in survey photography exhibition at the Museum of Elysée, Switzerland and recently in exhibitions of contemporary arts. He has been a recipient of Australia Council Grants. His art practice encompasses photography, video, audio, found object, performance and installation. He has curated exhibitions in Australia (as a FirstDraft Director and artist curator) as well as in Latin America and Belgium.

Artist statement: His more recent work coalesces around ideas engaged with the visual politics of social constructions and narratives of fear in digital cultures. He is particularly interested in the digital artefact and its representation in the visual domain. His art practice has attempted to both represent and disrupt these consensual narratives that have become part of public consciousness. Much of his art practice has engaged with effective models for a politically attentive art practice, one which does more than simply reflect our social anxieties.

On residency work: Most recently he has been interested in the way that data and networks have become globalised networks of data. This residency has offered by the opportunity to look further into materiality and visibility in order to explore immateriality in his practice. Some unexpected aspects have also emerged - art developing and unfolding as a group within the workshop of other artists. What has emerged for him is a collective fascination with or vitalist energy imagined from our shared relationship to the Katoomba Falls region. Part of this for him is a sense-diffused anxiety related to a foreboding of climate change. Then there is the human-mechanic aspects of technofunctionality interfacing with nature.