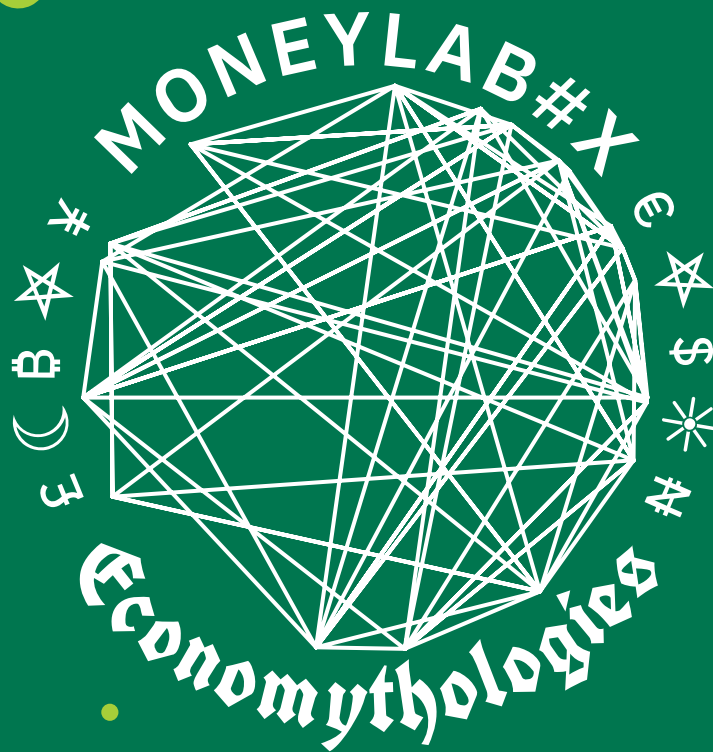


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2020



3 • A creative and critical project featuring presentations, talks, conversations and artworks distributed across Ainslie+Gorman Arts Centres (Canberra), Bett Gallery (Hobart), and the aether

1p Two-day event, programme sessions livestreamed at <https://economythologies.network>



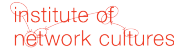
Co-conveners: Denise Thwaites and Nancy Mauro-Flude

Designer: Shahee Ilyas

Publications Coordinator: Alexandra Mossop

Organising Committee: Denise Thwaites, Nancy Mauro-Flude, Shahee Ilyas, Baden Pailthorpe, Katrina Sluis, Nick Smithies, Geert Lovink and Ned Rossiter.

Co-presented by Centre for Creative and Cultural Research (University of Canberra), Institute for Culture and Society (Western Sydney University), School of Art and Design (Australian National University), Holistic Computing Aesthetics Network and Cultural Value Impact Network (RMIT University), Ainslie+Gorman Art Centre and Bett Gallery with the support of Despoinas Media Coven and the Institute of Network Cultures.






SUMMARY

In a time of eco-crises, techno-uto/dystopias, disaster capitalism and necro-politics, communities the world over are compelled to examine the economic systems and narratives that have driven them towards cataclysm. As Janus-faced digital economies, venture capitalists, fintech merchants and enterprise software barons increasingly mediate labour relations in a peri-pandemic world, a vortex of imperialism invents new ways to extract value from the ever-expanding precariat. In this context, we hurtle into futures formed by technologies that engender their own community mythos.

In *The Inoperative Community* (1986), Nancy describes myth as a recitation through which community is conjured; its origins narrated, its destinies explained. Today myths are propagated, busted, contorted and exported through a myriad of file formats, fiscal loopholes and economic fora. Launching with this 2-day event, MoneyLab #X engages artists, researchers, curators, collectors, activists, and geeks in the radical interrogation and re-imagination of financial systems, technologies and discourses. Through this multisite event and an online artistic program continuing through 2021, MoneyLab #X - Economythologies seeks to build a transdisciplinary research network on alternative economies that stretches across our planetary archipelago; Australia, Asia, the Pacific and beyond.

Free. Please note registration is required for in-person attendance (in accordance with COVID-19 safety measures), and for remote audience program updates.





5 NOVEMBER
10:00AM – 12:00PM
(AEST)

DECOLONISING MONEY: COLONIAL IMPULSES, ECONOMIC AUTONOMY AND SYSTEMS SOVEREIGNTY

Moderated by Laurie McDonald, featuring talks by Tjanara Goreng Goreng, Elise Klein, Megan Kelleher and Matt Scobie

Today's global financial networks are imbued with the tyrannical logic of settler-colonialism. The imperial accumulation of wealth in the Global North has shaped the financial discourse of the Anglocene and beyond, while Indigenous communities across the world work to survive and thrive in the face of their oppressive demands. At a time when the economic status quo appears increasingly untenable, how can Indigenous knowledge systems provide strategies to resist the settler-colonial impulses of advanced capitalism?

5 NOVEMBER
1:00PM – 3:00PM
(AEST)

DECENTRALISED ISLANDS AND TECHNO-EMPIRES: TRANSFORMING ECONOMIES OF THE ASIA PACIFIC

Moderated by Tom Chen, featuring talks by Pandu Sastrowardoyo, Elaine Jing Zhao, Daniel Bar, Heather Horst and Glenn Finau

The 'Asia-Pacific Turn' as a shift in our global economic and geopolitical axis has attained almost mythic status in public discourse — welcomed and applauded by some, feared by others. This popular discourse erases the complexity and diversity of perspectives, contexts and challenges faced by the over 54 nations in this region, each with their distinctive approaches to exploring the affordances of decentralised technologies and digital economy.

5 NOVEMBER
3:30PM – 5:30PM
(AEST)

UNDERScoreD ECONOMICS: TRADING RE-AUTHORED CURRENCIES

Moderated by Marnie Badham, featuring talks by Stephen Healy, Kate Rich, Julia Drouhin, and Vanessa Bartlett

The semiotics of the underscore allow it to break, connect and/or emphasise defined terms. A remnant of mechanical word processing, it invokes a process of overwriting. How might the varied forms of our financial and economic rhetoric be likewise broken, reconfigured and over-written through symbolic interventions? What new meaning is generated through the artful underscoring of economic systems through creative and critical interventions?





HOMO ECOLOGICUS: MONEY BETWEEN ECONOMY AND ECOLOGY

The image of Homo Economicus underpins the ubiquity of neo-classical economics, delineating the possibilities of exchange for humans conceived as rational and self-interested beings. How does growing awareness of our ecological entanglements with human and more-than-human beings invite a reimagining of our economies, societies and political systems?

6 NOVEMBER
10:00AM – 12:00PM
(AEST)

Moderated by Glen Fuller, featuring talks by Kamaljit Sangha, Tim Hollo, Declan Kuch, and Deborah Cleland

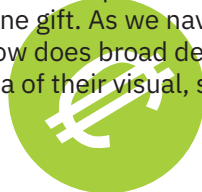


FINANCIAL CHARISMATICS: LANGUAGE, MEMES AND THE SEDUCTION OF (NEW) MONEY

Charisma – a word used to describe an allure that inspires devotion, its charm originally understood as a form of divine gift. As we navigate the pataphysical absurdities of global finance, how does broad devotion these systems (old and new), speak to the charisma of their visual, spoken and written rhetoric?

6 NOVEMBER
1:00PM – 3:00PM
(AEST)

Moderated by Monique Rooney, featuring talks by Ceri Hann, Melinda Cooper, Jack Parkin, Justin Clemens and Ellie Rennie



IMPERMANENT INFRASTRUCTURES: THE CAPRICIOUS COMMERCE OF DIGITAL CULTURE

Despite international and national level investments in securing ‘digital heritage’, the infrastructures to support creative practices, subcultures and experimental spaces are laid to waste. Stifled by rent-hikes and bureaucratic red-tape, how can artists and creative professionals continue to subvert capitalistic logics by developing their own ‘business models’ for 21st century media? How might the concepts of transaction and generative commerce be re-imagined through artistic research, critical thinking and making?

6 NOVEMBER
3:30PM – 5:30PM
(AEST)

Moderated by Kit Wise, featuring talks by Gaby Wijers, Melissa Delaney, Scot Cotterell and Bill Hart





5 NOVEMBER
10:00AM – 12:00PM
(AEST)

DECOLONISING MONEY: COLONIAL IMPULSES, ECONOMIC AUTONOMY AND SYSTEMS SOVEREIGNTY

TJANARA GORENG GORENG

Tjanara Goreng Goreng is a Wakka Wakka/Wulli Wulli clanwoman of the Djawun Djumbe Nation of Central Queensland and carries the traditions of her clan through medicine practice, being a Songwoman and teaching Aboriginal Law & Spirituality to people throughout the world. Tjanara is a published poet, writer, performer of traditional song and dance and contemporary Murri artist who regularly facilitates Aboriginal Women's Business workshops and Aboriginal Law, Culture & Spirituality workshops in Australia and overseas. For 40 years Tjanara has been working with groups and organisations in Australia and overseas in research, policy and community development, transformational leadership, mentoring, cultural systemic change, self-managing leaders and sacred leadership. She regularly gives talks on Sacred Leadership in a variety of forums since completing her PhD on Sacred Leadership. Tjanara is the CEO of OneINMA Global an Indigenous Transformational Leadership company, the Chair of the Foundation for Indigenous Recovery & Development Aust. and a part time University lecturer.



ELISE KLEIN

Dr Elise Klein (OAM) is a Senior Lecturer of Public Policy at the Crawford School, ANU. Dr Klein has a Dphil in International Development from the University of Oxford and held a Post-Doctoral Fellowship at the Centre for Aboriginal Economic Policy Research (CAEPR) at the Australian National University. Her research interests include the rise of therapeutic cultures in policies, neoliberal subjectivities, economic rights, and decoloniality. Her two books include Developing Minds: Psychology, Neoliberalism, Power (Routledge), and Reading Amartya Sen's Inequality Re-examined Study Book, (Mouseion/ Routledge). Dr Klein has also two co-edited collections; Postdevelopment in Practice: Alternatives, Economies, Ontologies (Routledge) with Carlos Eduardo Morreo, and Implementing a Basic Income in Australia: Pathways Forward (Palgrave) with Jen Mays and Tim Dunlop.

Dr Klein has held various roles including working on the UN Secretary General's High-Level Panel on Women's Economic Development and the Human Rights Committee within the United Nations General Assembly.

She was awarded the Medal of the Order of Australia (OAM) in 2019.



DECOLONISING MONEY: COLONIAL IMPULSES, ECONOMIC AUTONOMY AND SYSTEMS SOVEREIGNTY

**5 NOVEMBER
10:00AM – 12:00PM
(AEST)**

MEGAN KELLEHER

Megan Kelleher is a PhD candidate and one of RMIT's Vice Chancellor's Indigenous Pre Doctoral Fellows in the School of Media and Communication. The title of her thesis is 'Blockchain Mapping and Indigenous Knowledge Systems: Observations at the interface between distributed consensus technology and Indigenous governance'. Megan is investigating how blockchain affects processes of governance and law, and whether blockchain technology can interface with an indigenous knowledge system – and conversely whether an indigenous knowledge system can be used to guide the coordination of processes within a blockchain system. Grounded in her Barada/Baradha and Gabalbara/Kapalbara heritage, the research will be approached from an Indigenous standpoint, contributing to the field from an important Australian research perspective.



MATT SCOBIE

Matt Scobie's research interests are broadly around exploring ways to hold organisations, businesses and governments accountable for their social, environmental, cultural and economic impacts. This is geared towards imagining and creating positive and just futures. This includes a specific focus on Indigenous development and decolonisation, corporate social responsibility and social environmental accounting/accountability. Matt's doctoral research, for example, explored relationships of accountability within and between Indigenous organisations and Indigenous communities through decolonising methodologies.

Currently Matt is pursuing research projects related to Indigenous development in Aotearoa New Zealand and the Pacific, community economies in a regenerating Christchurch, democratic accountability in Aotearoa New Zealand and the role of accounting techniques and accountability relations in the dispossession of Indigenous lands, bodies and self-determining authority.



Laurie McDonald

Laurie McDonald is a Traditional Owner of the Ngunnawal First Nation. She is an award-winning entrepreneur and community advocate, who brings a wealth of real-world knowledge about economic empowerment facilitated through the Australian Aboriginal and Torres Strait Islander business sector. She is Director of the Canberra Business Chamber, Chair of the Indigenous Business Advisory Council amongst other community contributions and Director of local business Canberra Furnished Accommodation.



5 NOVEMBER
1:00PM – 3:00PM
(AEST)

DECENTRALISED ISLANDS AND TECHNO-EMPIRES: TRANSFORMING ECONOMIES OF THE ASIA PACIFIC



PANDU SASTROWARDOYO

Pandu Sastrowardoyo is co-founder of Indonesian Blockchain Association and the VP of Consulting at Blocksphere. She leads the blockchain discussion in Indonesia between communities, enterprises, and the government. The Indonesian Blockchain Association is an association of 21 Blockchain companies in Indonesia, and Blocksphere is a Gartner-listed consulting company and partner of Consensys.

A former IBM senior consultant, she bridges the world of traditional IT and blockchain. She considers herself a transhumanist, and is convinced of the power of technology to transform humanity. She also believes that the never-ending battle between IT centralization and decentralization is a lot more important than many people realize — and if we want to keep our freedoms in the posthuman era, we need to push for decentralization now.



She also cofounded Blockchain Zoo, one of the first Blockchain consulting companies in the region.

Follow her personal website at <https://decentri.city>

See her Enterprise Blockchain projects at <https://Blocksphere.id>

Look at the Indonesian ecosystem at <https://asosiasiblockchain.co.id>

ELAINE JING ZHAO

Dr. Elaine Jing Zhao is Senior Lecturer in the School of the Arts and Media at the University of New South Wales, Sydney. Elaine is the author of *Digital China's Informal Circuits: Platforms, Labour and Governance*. Her broad research interest lies in the social, cultural and economic implications of digital technologies and platforms in transitional China and beyond borders.



Elaine has worked on multiple projects with grants funding from the Australia Research Council. She has published widely in international peer-reviewed journals such as *New Media and Society*, *International Journal of Cultural Studies*, *International Journal of Communication, Media, Culture & Society*, *Global Media and Communication* and *Convergence: The International Journal of Research into New Media Technologies*. Elaine is on the editorial board of Taylor & Francis journal *Communication Research and Practice*, and the Anthem book series *Digital China*.

GLENN FINAU

Glenn Finau is currently a lecturer in accounting at the University of Tasmania. He recently completed his PhD from the University of New South Wales and has prior teaching experience at the University of South Pacific based in Fiji. His research interests focus on the intersection of accounting, auditing and accountability in the Pacific region.



DECENTRALISED ISLANDS AND TECHNO-EMPIRES: TRANSFORMING ECONOMIES OF THE ASIA PACIFIC

5 NOVEMBER
1:00PM – 3:00PM
(AEST)

DANIEL BAR

Daniel Bar is an entrepreneur and investor with primary focus on decentralized web technologies. He is the founder of bitfwd (比特未来 — 区块链创投) and currently serves as Chairman. Daniel is a Venture Partner at Collider Ventures where his venture activity is focused on disruptive innovation in the FinTech space and promotes equitable business models through opensource systems and cryptoeconomic empowerment. Daniel was selected as impact entrepreneur fellow to join the Edmund Hillary Fellowship program.

He is based mostly in APAC (Australia, New Zealand, Singapore and China).

Daniel leads global Blockchain collaborations that involve grassroots developer communities, high performance tech projects, venture funding activities, academic research groups, NFPs and governmental advisory. His work attracted government grants and sponsorship from China, Australia, New Zealand and Israel.

Prior to Blockchain technology ventures Daniel was involved in research and engineering roles in areas such as Quantum Computation, Nanoelectronics and Biosensors.

Daniel holds an MSc degree in Nanotechnology from the Technion – Israel Institute of Technology and a graduate of the QLC Orion Entrepreneurship program from the Business School at the University of New South Wales.

Daniel cares deeply about initiatives in the education space, advancement of indigenous people, gender equality, diversity & inclusion, and environmental sustainability.



HEATHER HORST

Professor Heather A, Horst is the Director of the Institute for Culture and Society at Western Sydney University. A sociocultural anthropologist by training, she researches material culture and the mediation of social relations through digital media and technology. Her books focused upon these themes include *The Cell Phone: An Anthropology of Communication* (Horst and Miller, 2006); *Hanging Around, Messing Around and Geeking Out: Kids Living and Learning with New Media* (Ito, et. Al 2010); *Digital Anthropology* (Horst and Miller, eds. 2012); *Digital Ethnography: Principles and Practices* (Pink, Horst, et. Al. 2015); *The Routledge Companion to Digital Ethnography* (Hjorth, Horst, Galloway and Bell, Eds. 2016); *The Moral Economy of Mobile Phones: Pacific Island Perspectives* (Foster and Horst, eds. 2018) and *Location Technologies in International Context* (Wilken, Goggin and Horst, eds. 2019). Her current research, part of an ARC Linkage Project led by Dr. Denis Crowdy with the Wontok Foundation and Further Arts Vanuatu, examines the circulation of music in Melanesia through mobile technologies. She is also developing new work examining the Fijian fashion system as well as Automated Decision Making.



TOM CHEN

Tom Chen is Associate Professor in marketing in the Canberra Business School at the University of Canberra, Australia. He holds an honorary position at the Research School of Population Health and a visiting fellowship at the Research School of Management at the Australian National University. Tom's current research focuses on co-creation initiatives and solutions, co-creative consumers' psychological states, customer initiation of value co-creation, and customer engagement strategies, particularly in the context of disruptive service systems (e.g., smart cities and platform economies), as well as healthcare service provision and wellbeing. He is the co-founder of the Co-creation in Service and Customer Engagement (CCIS-CE) Symposium and the Sharing Smart Cities Consortium.



5 NOVEMBER
3:30PM – 5:30PM
(AEST)

UNDERScoreD ECONOMICS : TRADING RE-AUTHORED CURRENCIES

STEPHEN HEALY

Stephen Healy's research projects intersect with (and challenge) the broad narrative of financialization: one focused on the future of manufacturing in Australia, another on commons-based social enterprises involved in post-quake recovery in Christchurch, and a third on the solidarity economy in the US. In each of these projects, he encounters enterprises and social movements endeavouring to underwrite a different (postcapitalist) future.

Stephen is a geographer and a Senior Research Fellow at the institute for Culture and Society, University of Western Sydney. His engaged research is informed by marxian, feminist and psychoanalytic theorizations of social transformation. He is co-author of *Take Back the Economy: An Ethical Guide for Transforming our Communities* with J.K. Gibson-Graham and Jenny Cameron. His works have appeared in *Geoforum*, *Antipode*, *Emotion Space and Society*, *Environment and Planning D*, and the *Annals of the American Association of Geographers*. He is a founding member of the *Community Economies Collective*, and an editorial board member or the *Journal Rethinking Marxism*.



JULIA DROUHIN

Dr Julia Drouhin is a French Australian artist interested in the embodiment of invisible soundstream that reveals friction in sociality and shifts usual modes of transmission. Her work using field recordings, water-based instruments, electromagnetic frequencies, dice, rope, textile and edible objects has been presented in Europe, Hong Kong, Brazil, South Africa, Australia, terrestrial airwaves and online. In 2011, she finished her Ph.D in Paris 8, France about the art of walking and radio actions in public space before flying to lutruwita - Tasmania where she currently works as an art tutor and curator for artists with disabilities at Mosaic. She is also part of the Instrument Builder Project (IBP5) engaging artists from Australia and the Asia-Pacific curated by Contemporary Art Tasmania, *Volcanic Winds and Liquid Architecture*.

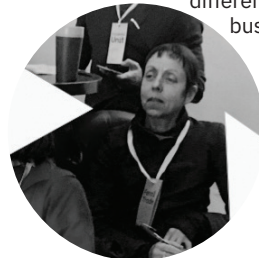


<https://www.juliadrouhin.com>

https://www.instagram.com/julia_drouhin/

KATE RICH

Kate Rich is an artist, grocery trader, volunteer finance manager and feral economist. In 2019 she co-produced *RADMIN*, Britain's first festival of administration. She is currently working on the pilot for the next 20-year project, the *Feral MBA*, a radically different kind of training course in business for artists and others.



UNDERScoreD ECONOMICS: TRADING RE-AUTHORED CURRENCIES

**5 NOVEMBER
3:30PM – 5:30PM
(AEST)**

VANESSA BARTLETT

Vanessa Bartlett is a curator and McKenzie Postdoctoral Fellow in the School of Culture and Communication at University of Melbourne. She is interested in artworks that explore the psychological experience of everyday entanglements with technology. Her current research explores artists' responses to 'persuasive design' – design techniques used in social and commercial interfaces to encourage consumption or increase time on devices. Vanessa has edited two books for award-winning academic publisher Liverpool University Press (UK), the most recent of which was co-edited with neuroscience researcher Henrieta Bowden Jones (OBE). Her exhibitions at major international arts spaces, such as FACT (Foundation for Art and Creative Technology), UNSW Galleries and Furtherfield, have been seen by over 40,000 people internationally and have featured in The Guardian, Creative Review and BBC Radio 4.



<http://www.vanessabartlett.com>

MARNIE BADHAM

With a twenty-year history of art and social justice practice in Canada and Australia, Marnie's expertise sits across socially-engaged art, the politics of cultural measurement, and participatory research methodologies. Marnie is Vice Chancellor's Postdoctoral Research Fellow, leads a social practice research theme for CAST research group, and teaches in the Art in Public Space at the School of Art, at RMIT University. Previously at the University of Melbourne, she was granted Melbourne Social Equity Institute and Early Career Researcher awards to develop her current book on 'the social life of artist residencies'.



6 NOVEMBER
10:00AM – 12:00PM
(AEST)

HOMO ECOLOGICUS: MONEY BETWEEN ECONOMY AND ECOLOGY

KAMALJIT SANGHA

Dr. Kamaljit Sangha is an Ecological Economist at the Darwin Centre for Bushfire Research. Over the past 15 years, she has been extensively working with the Indigenous communities across northern Australia, especially on linking ecosystem services from the rainforest and savanna ecosystems with the well-being of remote communities. This work has led her to develop Indigenous-specific ecosystem services framework applying Capability Approach, and to develop innovative methods to evaluate Indigenous peoples' connections with land for informing policy decision making.



She is author of a book 'Ways to live in harmony with nature' published by JoJo Publishing, VIC, in which she outlines how we can realise the importance of nature' services in our daily living and better manage our natural resources. She is co-editor of a book on 'Sustainable Land Sector Development in Northern Australia: Indigenous rights, aspirations and cultural responsibilities.'



TIM HOLLO

Tim Hollo is Executive Director of the Green Institute and a Visiting Fellow at RegNet, the Australian National University's School of Regulation and Global Governance. A highly respected environmentalist and musician, Tim is founder of Green Music Australia and was the Greens candidate for Canberra at the 2019 Federal election. Previously he was Communications Director for Greens Leader Christine Milne, has been both a board member and campaigner at Greenpeace Australia Pacific, and has worked for 350, Lock the Gate and others. His writing has been widely published, including at the Griffith Review, the Guardian, ABC, Huffington Post, and Crikey.

GLEN FULLER

Associate Professor Glen Fuller is the Head of School, School of Arts and Communication at the University of Canberra. Among his research interests is the role of specialist media in 'scenes' and the relation between media and enthusiasm (affect). He is currently researching cycling culture and in particular the role of organised events as vehicles for cultural change. His future research focuses on energy cultures and innovation around electric vehicles, domestic energy production and storage.



HOMO ECOLOGICUS: MONEY BETWEEN ECONOMY AND ECOLOGY

**6 NOVEMBER
10:00AM – 12:00PM
(AEST)**

DECLAN KUCH

Declan Kuch is a Vice-Chancellor's Senior Research Fellow at Western Sydney University. Declan is a sociologist of science and technology, whose research spans climate change, energy policy and the life sciences including the ethical, legal and social dimensions. His current research focuses on the social dimensions of automation, especially as it relates to demand-side management of electricity grids. He is the Co-operating Agent (with Dr Sophie Adams) of the International Energy Agency's USERS TCP Annex 'Social License to Automate' (opens in new window) Opens in a new window.

He is currently completing a manuscript (with Matthew Kearnes) on the social, ethical and political dimensions of targeted therapies and precision medicine, arising from research collaborations with the Children's Cancer Institute, UNSW Chemistry, UQ Centre for Advanced Imaging and other members of the ARC Centre of Excellence in Convergent Bio-Nano Science and Technology. He has published widely on topics related to climate change policy and energy, including 'The Rise and Fall of Carbon Emissions Trading' (2015, Palgrave MacMillan's Energy and Environment Series edited by David Elliot). He has also consulted to the Australian Council of Learned Academies on public engagement with technology.



DEBORAH CLELAND

Deb Cleland is an activist/ artist/academic, with all the compromise and circuitous life paths that those slashes imply. She dabbles in interactive theatre and games, site-specific place-making and creative non-fiction, hoping to bring her research into social justice, inclusion and sustainability to life through writing and performance. Since 2012, Deb has been devising, directing and participating in ensemble work that grapples with how to playfully, entertainingly, hopefully yet seriously ask questions about co-existence, co-operation and how to claim space as an unwanted body of any kind. She tweets from @debisda and posts irregularly at www.onefishtofish.com



6 NOVEMBER
1:00PM – 3:00PM
(AEST)

FINANCIAL CHARISMATICS: LANGUAGE, MEMES AND THE SEDUCTION OF (NEW) MONEY

CERI HANN

Ceri Hann is a multidisciplinary arts practitioner who develops participatory art forms intended to enhance the conditions for collective idea generation. This approach to practice often avoids categorisation, as the outcomes are intentionally defused in the wonder/wander of everyday life.

The gifting of metaphorical objects to instigate philosophical discourse stems from Ceri's recently completed PhD research at RMIT, 'the making of a Knowledge Casino' (2016). The creation of low-tech props for treating the urban condition as a 3D movie set were used to enable mutually inspired activities for people that may not consider themselves artists but may become script writers of their own way to play. Over the past ten years Ceri has been a sessional tutor and guest lecturer in the RMIT School of Art and School of Architecture and Design and has an ongoing engagement within the Art in Public Space and MFA post-graduate programs. Ceri has presented work at Gertrude Contemporary (2019), Melbourne Comedy Festival (2017), Liquid Architecture (2015), RMIT Project Space (2014) and run workshops at West Space, Blindside Sound Series and Testing Grounds.

MELINDA COOPER

Melinda Cooper's research focuses on the interaction between neoliberal and new conservative practices of government. Her most recent monograph, *Family Values* (2017) sought to theorize the principle of family responsibility as a lynchpin between neoliberal and new conservative approaches to political life. Her current projects are 1) a political theory of the resurgent far right and its relationship to financial crisis and 2) an inquiry into the neoliberal politics of public finance.



She currently leads an ARC Discovery Grant exploring the impact of Virginia school neo-liberalism on the fiscal politics of the American and Australian state.

JUSTIN CLEMENS

Justin Clemens is most recently the author of a book of limericks. He teaches at the University of Melbourne.



FINANCIAL CHARISMATICS: LANGUAGE, MEMES AND THE SEDUCTION OF (NEW) MONEY

6 NOVEMBER
1:00PM – 3:00PM
(AEST)

JACK PARKIN

Jack Parkin is a digital economist at the Institute for Culture and Society, Western Sydney University, where he researches human-machine interaction and its impact upon society. His recent book, *Money Code Space: Hidden Power in Bitcoin, Blockchain, and Decentralisation*, examines how cryptocurrencies are assembled via a myriad of collaborative and competing stakeholders, and reveals how these entities jostle for power.



MONIQUE ROONEY

Monique Rooney is a Senior Lecturer in English at the Australian National University. Her research explores race, sex, gender and class in the context of the *longue durée* of melodrama as an aesthetic form persisting from the Enlightenment age to the present. Her book *Living Screens: Melodrama and Plasticity in Contemporary Film and Television* (Rowman and Littlefield International 2015) is the culmination of research which draws on thinkers ranging from Jean Jacques Rousseau to Marshall McLuhan and Catherine Malabou in order to explore melodrama as a highly adaptable and durable mode that mutates as it crosses modalities and media.

Monique is the editor of *Australian Humanities Review*, who recently edited a special edition on 'Cryptocurrency and the Intelligence of the Humanities.'



ELLIE RENNIE

Ellie Rennie is an ARC Future Fellow and Professor at RMIT University where she works across the Digital Ethnography Research Centre and the Blockchain Innovation Hub.



6 NOVEMBER
3:30PM – 5:30PM
(AEST)

IMPERMANENT INFRASTRUCTURES: THE CAPRICIOUS COMMERCE OF DIGITAL CULTURE



GABY WIJERS

Gaby Wijers is founder and director of LIMA. Previously she was coordinator of collection, preservation and related research at the Netherlands Media Art Institute, Amsterdam: she has a background in information management, theatre and informatics. She initiated, advised and participated in multiple national and international projects dealing with the documentation, preservation and access of immaterial and interactive art, specialisation media art and performance. a.o «NACCA», «Transformation Digital Art», «Preservation of Media art Collections in the Netherlands», «Inside Installations», «Inside Movement Knowledge», «Obsolete Equipment», «Digitizing Contemporary Art». Currently she is involved in .«ArtHost», «UNFOLD», «Digitalcanon?!» and «Documenting Digital Art. She participates in national and international networks such as Foundation for the Conservation of Contemporary Art (SBMK), Dutch Digital Heritage Network (NDE), Amsterdam Platform for Innovation (POI) and DINAMO (Distribution Network of Artists' Moving Image Organizations). Gaby is guest lecturer at Amsterdam University and honorable research fellow at Exeter University.



MELISSA DELANEY

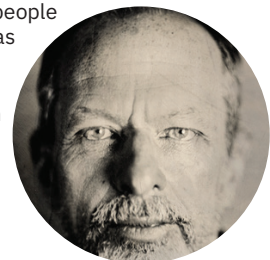
Melissa Delaney is an artist, curator and creative executive with a long commitment and history working at the nexus of education, art and cultural development, recreation, wellness, creative industries, and government. In addition to being a founding member of the sociocreative trust, she has recently been appointed as Chief Executive Officer of ANAT.



<https://www.sociocreativetrust.com>

BILL HART

Bill Hart is a creative practitioner who lives and works in Hobart, Tasmania. His work encompasses art, science, philosophy, explored through tinkering with technology. His process involves understanding through making, and what he treasures most about his career is the opportunities it has afforded to explore and develop skills in making with technology, from using software applications, to writing software, making electronics and physical making through 3D printing, CNC machining etc. But most of all, Bill enjoys working with people from all walks of life as they learn to express their ideas and understandings through technology.



<https://billh.art>

IMPERMANENT INFRASTRUCTURES: THE CAPRICIOUS COMMERCE OF DIGITAL CULTURE

6 NOVEMBER
3:30PM – 5:30PM
(AEST)



SCOT COTTERELL

Scot Cotterell is an Australian born inter-disciplinary artist known for his works concerned with the experience of mediated environments. His work uses mixtures of sound, video, images and objects in gallery and live contexts to create experiences that reflect upon cultural phenomena. Scot holds an MFA from the University of Tasmania School of Art and has been nominated for the Qantas Foundation Contemporary Arts Award, The Alice Springs Art Prize and awarded the Shotgun 2010 commission by Detached Cultural Foundation and CAST and several state and national funding supports through the Australia Council for the Arts and Arts Tasmania including projects in the Netherlands, Germany, Spain and Thailand. Scot has curated exhibitions and releases for CAST Gallery, Boiler Room: National Improvisation Laboratory and The Academy Gallery UTAS, and co-curated exhibitions at BUS Gallery, The Plimsoll Gallery and Inflight ARI. Cotterell's work has been performed and exhibited nationally and internationally.

<https://www.scotcotterell.com>



KIT WISE

Professor Kit Wise has held senior academic leadership roles since 2008, including Associate Dean Education in the Faculty of Art Design & Architecture at Monash University, and Director, School of Creative Arts, University of Tasmania. He has engaged in an advisory capacity with creative arts schools on course design and interdisciplinarity, including LaSalle, Singapore, Massey, New Zealand and Banff, Canada. He is Deputy Chair of the Executive Council of ACUADS (Australian Council of University Art and Design Schools) and Secretary for the Deans and Directors of Creative Arts, Australia. He is currently Dean of the School of Art at RMIT University.

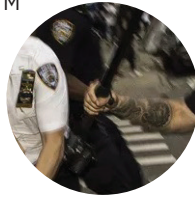


EXHIBITION AND EXPERIMENTAL PUBLICATION PROGRAM

LARA LUNA BARTLEY



Lara Luna Bartley is an artist and PHD candidate at the University of the West of England's Digital Culture Research Centre (DCRC), focused on engaging audiences in debate about the monetary, banking and financial system through participatory art. Recent works include: the Autonomous Teller Machine (2018), a confused ATM activated through the insertion of a bank card which quizzed audiences about the 2008 financial crisis via a receipt printer; I-D coin (2018), a speculative design film short listed for the Future of Money Award; and BankRUN (2017), a self-standing ATM from which I dispensed 200 hand-printed banknotes creating a 'bank run'.



DENISA KERA

Denisa Kera is a philosopher and designer that experiments with various creative strategies of public engagement in emerging science and technology issues. She uses design methods (UX, critical design, design fiction, future scenarios, participatory design), ethnography and prototyping to research STS (Science, Technology and Society) issues. She spent the last decade as an Assistant Professor at the National University of Singapore, Senior Lecturer of Future Design in Prague College, and most recently as a Visiting Assistant Professor in Arizona State University. Currently, she is based in the BISITE group as a Marie Curie Research Fellow working on Distributed Ledger Technologies (blockchain). She has published extensively about Citizen Science and DIY and follows and supports science community labs and alternative R&D places. Dr. Ingeborg Reichle wrote her dissertation at Humboldt-University Berlin about artists moving their practice from the art studio to bio-technology laboratories and her current research deals with looking "at contemporary science, where the search for truth and beauty and the production of compelling images suggests an almost artistic endeavour".



<https://www.nytimes.com/2020/05/29/arts/design/design-fiction.html>

<https://github.com/anonette/lithopia>



EXHIBITION AND EXPERIMENTAL PUBLICATION PROGRAM

PETR SOUREK

Petr Sourek is a playwright and philosopher. He is founder of The new "Corrupt Tour" company takes groups around Prague, to gawk at places tied to our country's many political and financial scandals. The tours are educational and fun. His guides offer background information and all kinds of titillating details as they show off the Blanka tunnel, an unfinished construction project that has already run half a billion dollars over budget. The next stop is an empty field near Letnany, where an Olympic stadium was supposed to be built; although millions of dollars were spent, construction never even began. Other sites include Prague's City Hall, where tourists hear about the many graft allegations against politicians, and the Defense Ministry, plagued by accusations that it mismanaged weapons purchases. "Our goal is to get Czech corruption on a UNESCO list of the world's cultural heritage," said Pavel Kotyza, one of Corrupt Tour's organizers. "We want to show," says Sourek, "that something that seems negative can still be a source of income and entertainment."

<http://anonette.net:1780/ui/#/0>

LINDA DEMENT

Linda Dement has worked in arts computing since the late 1980s. Originally a photographer, her digital practice spans the programmed, performative, visual and virtual. Her work deals with issues of disturbance, commingling psycho-sexual and environmental corporeality with the digital and electronic, giving form to the difficult territory of the unbearable and conflicted. Dement's solo and collaborative work has been widely exhibited internationally and locally, in galleries and festivals, the Institute of Contemporary Art London, Ars Electronica Austria, various International Symposia of Electronic Art, Impakt Media Arts festivals and Transmediale Berlin. She is twice winner of the Australian National Digital Art Award has been awarded a New Media Arts Fellowship by the Australia Council for the Arts. Her work is held in collections such as ArtBank, the Bibliothèque Nationale de France, Australian Video Art Archive, New York Filmmakers Co-op, Rose Goldsen Archive Cornell University and the Daniel Langlois Foundation.

<http://lindadement.com>



EXHIBITION AND EXPERIMENTAL PUBLICATION PROGRAM



KATE GECK

Kate Geck is an artist interested in network culture, who is working in Narm/Melbourne on unceded Wurundjeri land. She works with code, installation and textiles to create augmented surfaces and interactive experiences. Invoking the language of the Internet, her glitch and emoji laden aesthetic is employed to critique a hyper mediated age, creating sites of respite and resistance that think through alternative agendas for networked technologies. Through her PhD, she is researching somatic XR and the idea of attentive design. These are extended reality offerings that re-imagine human computer interaction to oppose the 'attention-extracting' systems which modulate stress and anxiety through consumptive content loops. She has exhibited in Australia, online, North and South America, Japan, and Europe, with funding and commissions from a range of local, national and international organisations, including the 2020 commission 'rlx:tech ~ digital spa' from the University of Queensland Art Museum. She is presently an Industry Fellow in the Bachelor of Interior Design (Honours) at RMIT University.



IN HER INTERIOR

In Her Interior (Francesca da Rimini and Virginia Barratt)

In 2015 In Her Interior (IHI) began co-creating live works of spoken/sung and recorded text and video within site-specific installation environments. As an unfaithful follower of constraint-based experimentation across various art traditions, IHI's work often involves accomplices – the land and its inhabitants, local knowledge custodians, sound artists, sculptors, printmakers, bird-watchers, writers, philosophers, gleaners. The themes that engage us include collaboration and sympoiesis, climate change, mutual aid, alternatives to capitalism, narrative experimentation, intersectional critiques of systemic oppression. IHI has performed in galleries, performance spaces, repurposed industrial settings and academic environments—in Helsingør, London, Berlin, New York, Adelaide, Byron Bay, Sydney, Melbourne, and Graz. Collaborations include B.A.B.S., The Darkening: Language lined with flesh lined with language, Songs for Skinwalking the Drone (a commissioned libretto), Hexing the Alien, echolalia: golden iterations, Xenoblood, The Tender Alembicians Suite, a mouth swallowing the storm and Tell me what you see outside.

As two of the four co-founders of cyberfeminist group VNS Matrix (est. 1991), da Rimini and Barratt have contributed to global critiques of gender and technology across three decades. In 2016, on the occasion of the 25th anniversary of A Cyberfeminist Manifesto for the 21st Century, VNS Matrix wrote and performed a new text, A Tender Hex for the Anthropocene.



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EXHIBITION AND EXPERIMENTAL PUBLICATION PROGRAM
SIDDHARTA PEREZ

Siddharta Perez is a curator and educator. Their practice is parented by independent communities in Manila and the regions surrounding the Philippines, chiseled by museum employment and softened by peers who, like them, contend with oblique prompts on public histories and think about the rehabilitation of personal legacies. Sidd is currently affiliated with the National University of Singapore Museum and is 1/2 of Planting Rice, a curatorial platform that continues to reorient lost, unloved, poorly circulated, misrepresented archives and approaches to exhibition-making.



<http://www.plantingrice.com>

ANU SCHOOL OF ART AND DESIGN - MONEYLAB PROJECTS

Thirteen students from the ANU School of Art & Design present their creative interventions as part of the MoneyLab#X programme. Using performance, speculative design, video and installation, they share their critical perspectives on the significance of Economythologies today.

Participants: Cameron Palmer, Emily Davidson, Lama Rafehi, Madeleine Hepner, Mackenzie Gniel, Samantha Thomas, Rebecca Rawnsley, Jemima Campey, Monique Norton, Rachel Agnew, Ke Yao, Madelaine McCusker, Tahlia Duncan-Kring.

Supported by Baden Pailthorpe and Katrina Sluis.

CLAIRE FIELD

Claire Field is an independent curator and artist. Her curatorial methodology fosters community engagement through collaborative and inclusive contemporary art experiences. Clare's visual art practice is cross disciplinary, primarily focusing on expansive forms of communication and technological relics from a feminist standpoint.



<https://www.clairefield.net>



A large area of horizontal green lines for writing, with several green circles scattered around it.





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