IMAGINE
CANBERRA

IMAGINE
Canberra

2013 marks the centenary of Canberra, a city that was planned and conceived out of a textual *imago*. Designed by an act of imagination, it remains in many ways an imagined city, and an imagined centre of the nation. In this exhibition we continue this act of imagination, not only by producing creative works, but also through acts of envisioning, acts of recording, and acts of engaging with this city where we live and work. Looking back over the past 100 years, and forward into possible future Canberras, we present ways of imagining, and ways of seeing, our city.

Shane Strange

## This Revolution is for Display Purposes Only

Paper and pens, 1189 x 841 mm, 2013

Born of an uncertain idea of nation and a set of plans that have acquired an almost mythic status for their originary value, Canberra has constantly been prone to the sway of pragmatism and possibility that has marked the national body politic. Because it is a 'planned' city, it has suffered more than most from the imposition of the illustrious imaginaries of planners and prime ministers. In turn Canberra has found itself car-bound in the name of 'progress' by the designs of an English baron, and cut loose from the apparatus of the nation by a government determined to adhere to the 'logic' of a free market fundamentalism imported from Chicago.

'This revolution is for display purposes only' borrows its name from a stencil by English street artist, Banksy, that asks about the possibility of revolution in a world where the imaginary of revolution has become, like so much else, a commodity, a symbol of distinction and display.

I ask you to do what art (and the imagineers of Canberra) rarely asks of you – to become more than a passive consumer of it. I ask for your collaboration. I ask what you would keep and what you would change about Canberra. Write it down! Stick it on a wall! Speak your imaginaries!

… and, of course, enjoy the rest of the show.

*THIS REVOLUTION IS FOR DISPLAY PURPOSES ONLY

CHANGE*

*THIS REVOLUTION IS FOR DISPLAY PURPOSES ONLY

KEEP*

*THIS REVOLUTION IS FOR DISPLAY PURPOSES ONLY
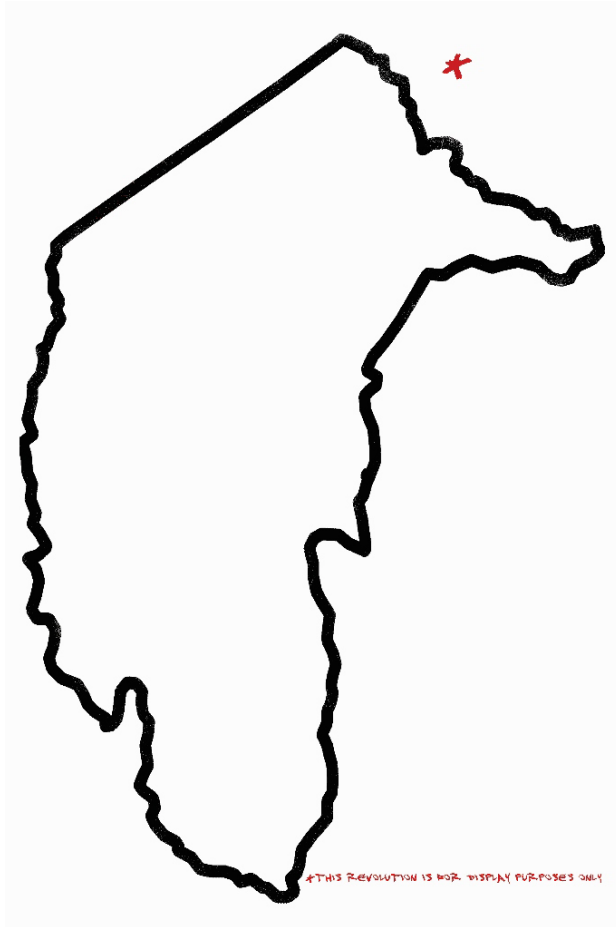
Dianne Firth

Urban Forest: Avenue

Textiles: 10 pieces each 30-40cm x 240cm, 2012

This textile installation references a formal avenue planting of *Eucalyptus mannifera*, a gum tree endemic to Canberra. On first view the 'trees' appear uniform, but on closer inspection each displays slightly different growth patterns. The species is commonly called 'brittle gum', the bark is initially smooth, white to cream in colour, and gradually darkens to a dark grey before shedding – usually in the heat of summer. In its natural form, as seen at the National Botanic Gardens, this species would have many branches. However as an urban tree, lower limbs are generally removed so as not to conflict with traffic.

Sandra Burr

Solastalgia: Re-imagining Canberra

Artist book: A3 paper and board, 2013

'Solastalgia' is the homesickness you have when you are still at home. Coined in 2003 by academic Glenn Albrecht, the term describes the deep sense of loss and melancholy caused by unwelcome environmental change. In 2003 Canberra was devastated by a catastrophic bushfire that significantly altered parts of the landscape forever. Like many Canberrans I still mourn this loss.

My connection to Canberra has been constructed through horses. Riding a horse through the Canberra bush is a unique experience. Horses and riders forge a heightened synchronicity, and moving together immersed in the sights, sounds, and smells of a place results in a deep and intimate affinity for the landscape.

Canberra is a wonderful place for horse people. There is agistment close to the city, and before the 2003 fires there was easy access to endless kilometres of equestrian trails through hundreds of hectares of government-owned pine forests.

The 2003 bushfires and the subsequent two-year drought changed the landscape and my connection to it forever. The loss I experienced at seeing familiar places turned into wasteland deepened as new housing estates, roads and landscaped multi-purpose recreational areas gradually replaced what was once forest. My horse-owning friends frequently express their sadness at losing places that were once so dear to them; none of us ever imagined that this would happen.

In this work I juxtapose text and image – fusing past and present, remembering and imagining equestrian Canberra as it once was and as it is now.
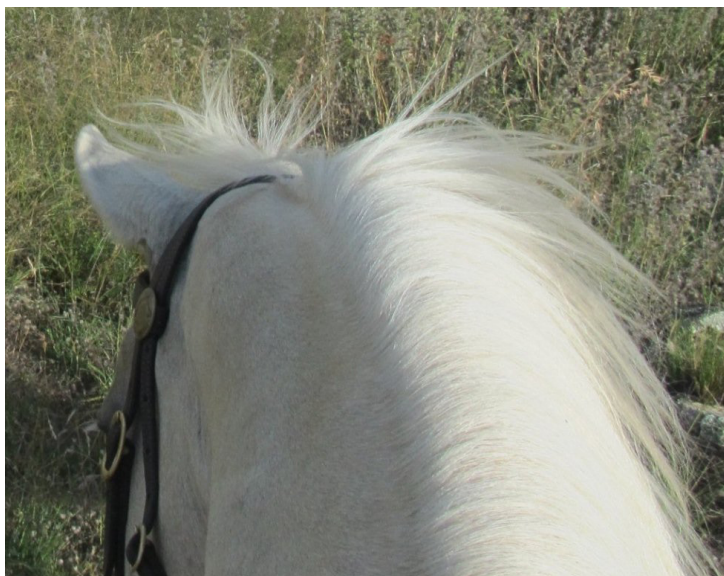
Katie Hayne

The Lost Glove Project

Artist book: Pigment inkjet prints on rag paper, 25 x 25cm, 2013
Website: www.lostgloves.org

I once had a beautiful pair of black leather gloves that belonged to my great aunt. I loved the fine old-fashioned leather and they fitted my hands perfectly. I could do almost anything when wearing them, even type on a keyboard on a cold Canberra morning. One day one of the gloves went missing … and in denial of my loss, I have kept its pair ever since in the hope the lost glove will turn up.

The Lost Glove Project started when I began to notice other people's lost gloves around Canberra and other places on my travels. My partner and I started to collect these gloves, first by taking photographs, and later by collecting the gloves themselves. This work presents our collection of lost gloves to communicate the everyday phenomenon of losing things, and shared experiences of place. The work explores how the lost glove signifies an absence and presence, the empty hollow of the glove alluding to the form of the glove owner's hand.

The hand is often the only part of the body through which we connect physically with strangers. Flipping through the pages of the book, the reader is invited to imagine the Canberrans who once wore the gloves. The website www.lostgloves.org tracks the phenomenon of lost gloves in Canberra and offers a search interface enabling people to find their lost gloves. It 'Imagines Canberra' spatially, by presenting the gloves on a map-based interface, connecting people through a common experience of loss.

Ann Cleary

urban studio: ingrained

Print on trace and paper laser cut, digital inkjet prints, 2013

: an exploratory project: mapping a line drawn through the back lots of Civic

: capturing the vestiges of the layers and lives both
tangible and intangible in the back space of the city

: its prosaic built fabric, its back spaces, voids, gaps,
laneways, cracks, stacked back sheds, out houses,
workshops, ventilation shafts, pipes, wash outs and
residual roof top spaces …

: that inherently act as catalyst spaces
for urban initiatives and ideas

: to reveal the inner life, experimental possibilities,
vertical space, connected space, urban infrastructure,
creative infrastructure

: of an urban existence that is adaptable, expansive and
supportive of start-up initiatives and small fine grain
manoeuvres

: 'the city as a studio'

Jen Webb and Paul Hetherington

Circles and Intersections

Mixed media; circular boxes, 10-15 cm diameter, 2013

Takeaway booklets: 10 x 7cm, 2013

Canberra is a city that, as Australians, 'we all' know. It appears nightly on the television news in the form of Parliament House and the Parliamentary Triangle; the Australian War Memorial makes frequent appearances on TV, especially at key historical dates; and the national cultural institutions – the National Gallery of Australia, the National Museum of Australia and the National Library of Australia especially, are very familiar sights. But Canberra is more than a federal capital; it is also a country town where residents live their quotidian lives, sometimes with surprisingly little connection to the seat of government. This installation explores our own experience of everyday Canberra. The balsa wood boxes are recycled containers for cheese and biscuits (staple fare for locals?), and call to mind the Griffin plan for the city, and the endlessly circling roads by which we travel each day. The photographs are all of locations in the city, the places that the locals know well, but that are not obvious icons of the city. The poems respond both to the images, and to the materiality of the city. In making this work, we have attempted to reflect on what is popularly imagined to be the 'truth' of Canberra, and attempted to produce our own imagined Canberra.

Stephen Barrass

with Celia Rogue, Sebastien Chen, Steph Outerridge, Andrew Davis, Warren Derwent, Clark D'Arcy, Daniel Pazarkoski

Canberra Full Circle

10 x mp3 audio files of 3-5 minutes duration by students in Sound Design and Production, 2012

There's more to Canberra than shallow stereotypes and punchlines. The truth is so much more interesting. People are a part of what makes Canberra interesting and vibrant. The *Canberra: Full Circle* project on ABC Pool was the major project in Sound Design and Production, where 100 students were directed to produce a 3-5 minute story for radio or exhibition during the Centenary of Canberra in 2013. Themes that emerge from this collection of sonic stories about Canberra in 2012 include the culture shock for international students, suburban cultures, romance on ACTION buses, the joys of driving around (and around) the nation's capital, and the diversity of recreational sporting activities such as dragon-boating, mountain-biking and ping-pong. After listening to a few, do you think you hear a Canberran accent?

Carlos Alberto Montana Hoyos

FuturArc Green Architecture Prize Trophy Design

Aluminium and acetate sheets, 20 x 20 x 20cm, 2011

Canberra is an excellent example of a 'designed' city. In city planning as well as in the design of products, many times inspiration comes from nature, and links to the environment and context are crucial. This project took elements from design for sustainability, biomimicry and biophilic design in order to develop a design for a trophy which would convey the idea of excellence in architecture, while communicating the important links between design and nature.
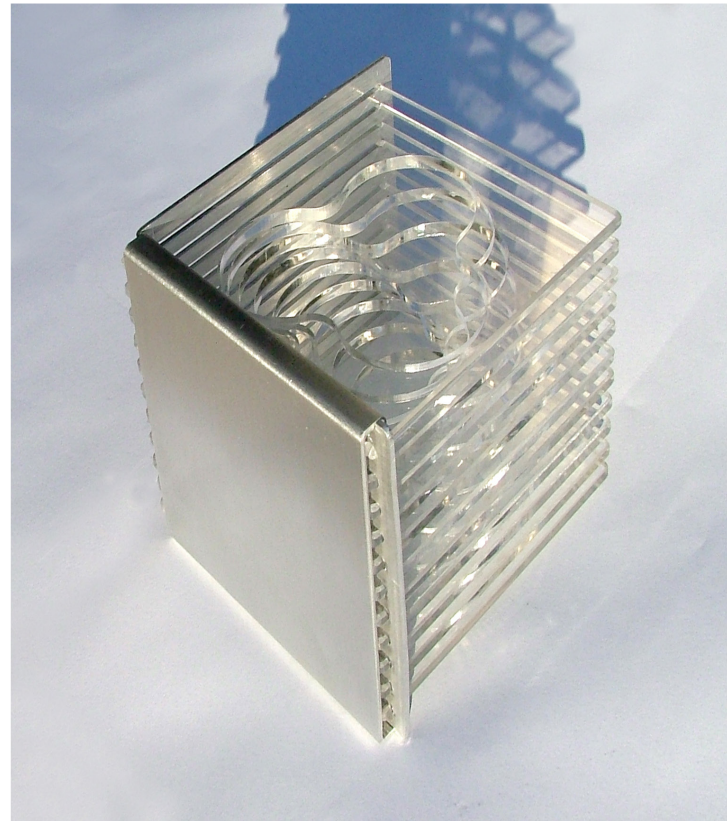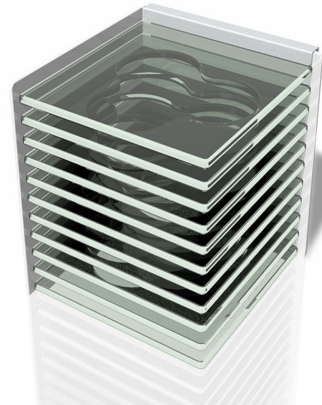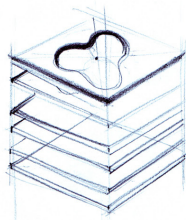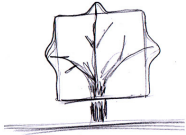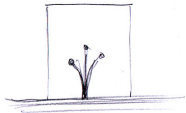
Ana Sanchez Laws

with Kamilla Bergsnev, Stephen Barrass, Geoff Hinchcliffe and Stephen O'Connor

Energy Efficiency in Canberra:
An Example from the Parliamentary Triangle

Weather Station, ferrofluid sculpture, 1m x 30cm, 2012-2013
Film exploration, digital video, 2012-2013

To imagine Canberra, it is first necessary to know it deeply. Understanding the way the built environment reacts to the weather is part of creating this deeper knowledge base. In this project, we explored the Questacon building to find ways of presenting historical data from its energy consumption patterns to the general public.

We have devised various levels of legibility for presenting the data. We start with a highly cryptic ferrofluid sculpture that represents the energy 'heart' of the building (alluding to fossil fuels), which reacts to environmental conditions (via a solar panel). We then move to a filmic exploration of the building, where we focus on the interplay between light and form that defines the sense of space. We finish with a highly legible interactive where users can turn on and off layers of the building, to explore its electric and heating/cooling systems.

The experience of representing the Questacon data can be translated in the future to larger visualisations of sections of the city, which could be on display on public spaces as a way to raise awareness about the interplay between built and natural environment and its impact on the future energy trends of the city.

Mitchell Whitelaw

The Days (Canberra Temperatures, 1940-2012)

Digital animation, 17 mins, 2013

The Days visualises data for Canberra's daily temperatures for the period 1940-2012. This data is sourced from the Bureau of Meteorology's recent ACORNSAT release, which provides long-term temperature data for more than a hundred Australian locations. This data is a key document for climatologists, and potentially a significant cultural actor in the ongoing crisis (of representation, politics, etc) that is climate change. How might we represent this data? This question shuttles between functional issues of visualisation – how best to show the relationships within the data – and more complex questions of representation, aesthetics, engagement and time. This work proposes a simple experiment in representing a single time series as a felt duration, a fine-grained movement that plays out at an accelerated pace. By representing each day's temperature as a single animated frame, we can compile some 15,500 frames into a single sequence; compressing 40 years of data into 17 minutes.

The dates in this time sequence become a scaffold, a framework for personal and cultural memory and experience; for some, the trends and fluctuations in the weather data itself will bear the traces of memory. So data here is both record or witness, and a vehicle for remembering and imagining Canberra.
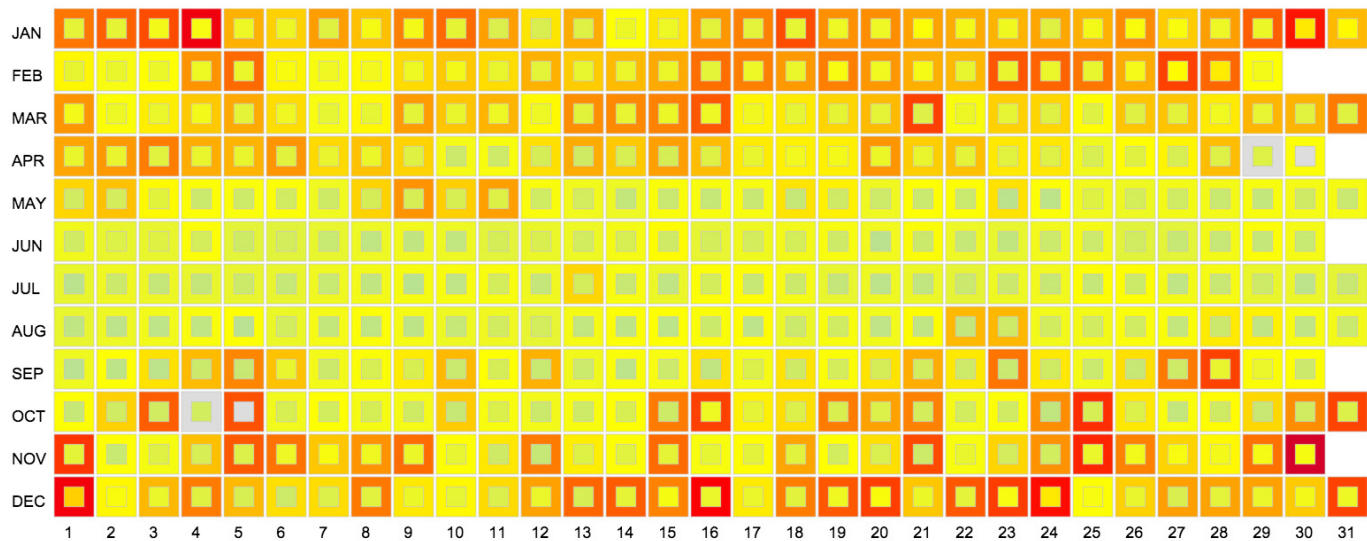
Research statements

Introduction

Artists have always had to involve themselves in research in order to build their knowledge of their practice, and to provide themselves with the techniques, understandings and information necessary to make a work. In the past decades, artists who work in universities have had to be explicit about this activity, and to learn how to convey to others what research they conducted, what they discovered in the process of that research, and how it might be of use to other artists and academics.

Members of the Faculty of Arts and Design at the University of Canberra contribute to this (quite new) practice. Each work represented in *Imagine Canberra* is the result of investigation as well as creative practice, and each artist has written a brief statement that explains the foundation on which they have built their thinking and their approach, and what they hoped to achieve in creative and scholarly terms. We hope that you will find their perspectives interesting, and that their research statements might help to elucidate the meaning and potential of the creative works.

Stephen Barrass

The conventional method for large-scale media production is a top-down hierarchy with tightly defined roles and responsibilities. However, recent media projects, like *WreckAMovie. com*, have explored an alternative method of decentralisation and self selection modelled on the Open Source software movement and facilitated by Creative Commons licensing. *WreckAMovie* has produced several movies that have been shown at commercial cinemas around the world, demonstrating that peer productions can create coherent stories that audiences find enjoyable and satisfying. Since 2008 I have been exploring and developing methods for collaborative creativity and peer production in teaching Media Arts at

the University of Canberra. This teaching-led research has involved scaling up the group projects from 4-6 to all 100 students in a unit. In the unit on Sound Design and Production I have also been exploring and developing innovative 'Audio-Only Films' that differ from radio drama or audio books in the use of cinematic surround sound. Last year the more than 100 students in Sound Design collaboratively peer produced a one-hour audio-only film adaptation of Paul Collis' creative writing thesis *Invisible*. This year I have been exploring and developing these ideas further in the direction of 'emergent narratives' that arise from a collection of individual stories. The pieces in this exhibition are some of the 100 audio works by students in Sound Design and Production in 2012 in response to local ABC radio 666 presenter Andrea Ho's brief for the Canberra Full Circle project on the ABC Pool site where people share stories and collaborate on creative media projects.

Sandra Burr

'Solastalgia' is the homesickness you have when you are still at home. Coined in 2003 by academic Glenn Albrecht, the term describes the deep sense of loss and disconnection to place caused by environmental change. In 2003 Canberra was devastated by a catastrophic bushfire that significantly altered parts of the landscape forever. Many Canberrans, and I am one of them, continue to mourn this loss.

My connection to place has been shaped by my love of horses, and riding has allowed me to develop a unique and intimate knowledge of and attachment to particular areas of Canberra accessible only by horse. The gradual urbanisation of the burnt-out landscape means that these areas no longer exist in their previous form. My disconnection is complete, and driving past them imbues me with a profound sense of loss and longing.

This journal represents my personal response to these events. It is an attempt to understand and articulate my solastalgic experience. I juxtapose text that draws on memories of riding through the now disrupted landscape with contemporary photographs showing the landscape as it is today. Maps cut from old street directories are interleaved

through the narrative to orient the reader and to enhance an appreciation of the scale of change that has obliterated this area.

I could not imagine a Canberra without horses, yet recent events suggest that this may be a real possibility. In sharing my experience with a wider audience I aim to highlight the special connections that one particular group of Canberrans have with Canberra, and I also hope to engender discussions about the importance of preserving place within the public domain.

Ann Cleary

I like to think of Canberra as one large 'studio', in the sense of a place where ideas are pursued and tested, where many small laboratories of initiative coexist to create an urban fabric accessible through discovery. Some of these studios are set on the public street, openly visible and searching for a level of engagement with the data of the everyday – as in the cultural institutions, universities, and research and scientific agencies. Others are reaching out for the passerby, for the happenstance of opportunity and relevance – as in arts spaces, incubator businesses, start up ventures and coffee shops. And yet others are in the urban 'back spaces' where the unexpected and the spontaneous can emerge uninhibited and unconstrained, fully responsive to the nuances of time, patina and repurposing. These are perhaps the most vulnerable, as we too easily overwrite the intimate and fragile scale of memories, associations and built layers in large footprint renewal strokes, unwittingly removing the traces of cultural richness that could otherwise underpin a connected network of fine grain encounters.

This exploration posits that if we look more intensely and place value on that which is ingrained, that has left its mark, is deeply felt and embodied in the structures and materiality of a place, a cultural underpinning of substance can be harnessed as creative infrastructure for continued building – one that layers in and holds on to the intimate urbanity of the unexpected idea, that tests an urban existence that is adaptable and expansive, that

reinterprets and reinforces Canberra's essential qualities, that sees 'the city as a studio' of explorative, spontaneous, connected and finely articulated possibilities.

Dianne Firth

Over the past hundred years Canberra has been transformed from a treeless plain to an urban forest of tree-lined streets and avenues, parks and gardens. This is the outcome of a sustained vision of living in nature. As a consequence Canberra carries the tags of Garden City and Bush Capital.

The idea of Garden City developed around the turn of the twentieth century as a reaction to the squalor of industrial cities and the building of cities anew. Although Garden City was initially tied to social benefit, it was the visual attributes that became desirable and replicable. Tree-lined streets added beauty, engendered civic pride and improved commercial value. Parks provided spaces for social engagement and recreation as well as a device to control the urban populace.

Urban trees need to be carefully selected for their purpose, climate, soils, water requirements and space. They also take time to grow and need to be managed over their lifetime. In Canberra the selection of suitable species and their propagation was undertaken at a dedicated government nursery. Its generations of directors developed selections of plants to meet the requirements of the times.

Native plants supported the idea of a Bush Capital. Canberra's designer, Walter Burley Griffin, appreciated their beauty and symbolic value and designed major avenues with formal plantings of *Eucalyptus* species. Initially they were hard to grow in Canberra's poor soils and climatic extremes but over time windbreaks, care in species selection and good horticultural practice enabled Australian plants to thrive as urban trees.

The artwork inspired by this research is an installation of textiles representing a formal avenue planting of the endemic gum tree *Eucalyptus mannifera*.

Katie Hayne

There are two aspects to this research; one is concerned with digital research methodologies in visual and collections-based research, and the other is an exploration of the everyday shared experience of loss, through a 'collection'.

Web-based software is enabling new methods for visual and collections-based research. *The Lost Glove Project* website demonstrates how artists can use open source software to record, analyse and present visual research. The lost gloves are also presented in the more tactile form of an artist book. The book and website provide two complementary representations of the same collection, each providing a different means to analyse and understand the 'data'. I hope to demonstrate the possibilities and limitations of each medium, and the productive possibilities of multi-formatted research outputs.

Other research questions include: how can the database/collection function as an artwork and narrative? (Manovich 2001; Moffatt 2003). How can a 'collection' communicate a concept such as the everyday experience of 'loss'? Can we map 'loss'? How do we visualise 'loss'? What is the role of multiples and spatial mapping in building connections and communicating ideas? What constitutes a collection and what constitutes a collection of value? In proposing that people search for their lost glove on the website, a question is raised about how we value things and what we will take the time to look for.

Paul Hetherington and Jen Webb

This work emerges out of ongoing research into how lyrical poetry and images intersect to produce fresh ways of seeing and representing the known. We build on a foundation that includes key insights from poets (Eliot; Pound) and of cultural theorists (Derrida; Heidegger) who have explored the problems of representation, and especially representation of the ineffable, that which cannot be expressed. Using practice-led research methods, we attempted to find a form (the combination of poetry and photography; the

use of recycled materials; the circular shape; the comparatively small dimensions) that would help us build understandings of – to use Simon Critchley's phrase – 'the relation between thought and things or mind and world' (Critchley 2005: 4). It is, therefore, an epistemological exploration conducted through practice. The work also attempts to draw analogies between mind and world in its evocation of the very ordinary – rough reused containers, ordinary photographs of ordinary objects – and its use of both high colour/gloss and precision of diction.

Carlos Alberto Montana Hoyos

As part of a practice-led research project, an exegesis accompanied this product design. The challenge was to design an award that would reflect the philosophy and ideals behind the competition: architecture, design and sustainability in Asia-Pacific. One of the key thoughts behind the design was precisely the connection between nature and the 'designed artificial environment'. Biomimicry and biophilia (our innate attachment to nature and life) were the sources of inspiration behind the design. The main concept, which can be seen in some of the sketches, was that nature would transform a cube from the inside, from the soul. This cube represents the architectural space. In terms of practical aspects, many designs for sustainability issues were considered within the complete lifecycle of the trophy, such as extended life, recyclable materials, design for easy disassembly, and reduction of weight – which reduces the carbon footprint during transport. The FuturArc Prize and the FuturArc Green leadership prize are awarded every year, in different events throughout various cities in Asia.

Ana Sanchez Laws

This project involves research and production of cultural interfaces to environmental data for a leading cultural institution, the National Science and Technology Center, Questacon. The project works with data derived from the physical environment; its structure,

energy consumption, climate, and the environmental effects of visitors themselves; and aims to visualise that data in novel touch, touch-less and mobile interfaces that promote exploration and discovery by visitors.

The project focuses in the Australia Research Council's National Research Priorities 'An environmentally sustainable Australia' and 'Frontier technologies for building and transforming Australian industries'. Our research question, 'how can data help reveal important narratives of the built environment and create new forms of non-expert engagement with the environment?' addresses the role of the creative industries in engaging the public with abstract terms such as sustainability and clean energy. It also addresses the creative researcher's responsibility in conveying vital issues such as climate change.

Shane Strange

In *The Production of Space*, Henri Lefebvre proposes that space, rather than being transparent or neutral, should be viewed as a social product – 'a tool of thought and of action … a means of production … a means of control, and hence of domination, of power' (Lefebvre 1991: 26).

'This revolution is for display purposes only' is titled after a stencil by English street artist, Bansky. In this piece I want to question the nature of consumption and display inherent in the space of an art gallery and, by extension, urban space, by creating a piece that asks its viewers both to participate in the piece's construction, and to resist the reverential imposition of 'art' (urban space) as consumable product.

This is achieved in a particular representational imaginary (i.e., an outline map of the ACT) aligned with a theme of the imaginary, or imagination as it pertains to the construction of and celebration of 'the nation's capital' as a dominant discourse. It is in this conjunction of particularity (imaginaries of a specific geography) and universality (imaginaries of 'urban space', 'a capital', 'a city') that I seek the intervention of participants in expressing their

'lived' experiences of, and their 'imagined' projections for, Canberra. It is my hope that these imaginaries will find their way beyond the art gallery and into the urban spaces they engage with, acting as a reconsideration of spaces and their definitions.

Mitchell Whitelaw

This project continues my ongoing work with visualisations of environmental and climate data in long time-series. In previous works such as *Weather Bracelet* and *Measuring Cup*, the visualisations perform a temporal-spatial compression, representing time-series datasets as small tangible objects. In this case, the time axis is maintained, but accelerated.

The question of time scale is crucial in representations of long-term change; a key challenge in human responses to climate change is that the long-term changes are beyond our perceptual and experiential horizon. This work addresses this problem directly. Can we sense long-term trends in a compressed representation of long-term weather data? Conversely, what affective or narrative affordances can such representations provide?

This work builds on a tradition of time-series compression in contemporary art – such as Mungo Johnson's *Untitled (TIME)* (2010) which presents decades worth of Time magazine covers in a few minutes; and Jason Salavon's *The Top Grossing Film of All Time, 1x1* (2000) which spatialises every frame from James Cameron's *Titanic* into a single digital canvas.

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Artist Biographies

Stephen Barrass is a researcher, artist and academic with interests in digital design, media arts, data sonification, personal fabrication, mechatronics, transmedia storytelling, human perception and ecological sustainability.

Sandra Burr is an adjunct associate at the University of Canberra, where she also teaches in the Creative Writing program. Sandra has a PhD in creative writing. She is a member of the Faculty Writing Research Cluster, and the Donald Horne Institute's Centre for Creative and Cultural Research, and serves on the editorial board of the journal *Axon: Creative Exploration*. Her research interests include inquiry into creative practice, and human-animal relations.

Ann Cleary is an architect and Senior Lecturer in Architecture at the University of Canberra. Ann's experience in architectural and urban design work encompasses more than twenty years on both large- and small-scale projects, and includes periods working in New York, Gothenburg, and Singapore, as well as Canberra. Ann's interests in urban renewal and the public realm underpin her creative practice and studio teaching, where she integrates design exploration within project-based learning, focusing on projects that engage with Canberra and its region as a design laboratory.

Dianne Firth is an Adjunct Associate Professor in Design. She is a Fellow of the Australian Institute of Landscape Architects, Deputy Chair of the ACT Heritage Council and advisor to government on urban design issues. Her research into the design, implementation and management of Canberra's urban forest has inspired the making of a series of textile works on the Canberra condition.

Katie Hayne is a research development officer at the University of Canberra. She is also a web designer and artist. Katie studied Visual Arts at the University of South Australia and has primarily worked in photomedia, exhibiting photographic and video works in local and international exhibitions. Her interests include our relationship to and the aesthetics of

discarded objects and waste, in particular e-waste. She is also interested in the design of image-based databases and how they can be used more effectively in research.

Paul Hetherington is Head of the International Poetry Studies Institute (IPSI) and Associate Professor of Writing at the University of Canberra. He has written articles and papers on literary and cultural matters, including poetry, creativity, the use of new technologies and ways of providing access to cultural materials. He has published eight full-length collections of poetry, including the verse novel, *Blood and Old Belief* and two poetry chapbooks. His most recent poetry collection is *Six Different Windows* (UWA Publishing), 2013.

Carlos Alberto Montana Hoyos is currently an Associate Professor of Industrial Design at the University of Canberra. An industrial designer born in Colombia, his multicultural background includes study and work in Italy, Japan, Singapore and Australia. Several of his craft and design projects have received international awards and have been exhibited worldwide. He develops multidisciplinary design and research projects, currently focusing in Design for Sustainability (DfS), Biomimicry, and Design for Health and Sports.

Ana Sanchez Laws is Assistant Professor at the University of Canberra teaching Arts and Design. One strand of her research focuses on the use of new technologies to address contested topics in museums, and issues of diversity and social inclusion in museums. She has written a book on these issues, *Panamanian Museums and Historical Memory* (Berghahn Books 2011). A second strand of research deals with the creation of digital artifacts to communicate cultural and natural heritage, with projects involving institutions such as the Panama Viejo Museum and Questacon Science Centre.

Shane Strange is a doctoral student, and teacher in writing at the University of Canberra. He is a short fiction writer whose work has been published widely in Australia. His interests include short fiction writing and representations of the urban.

Jen Webb is Professor of Creative Practice at the University of Canberra and founding director of the Donald Horne Institute's Centre for Creative and Cultural Research,

University of Canberra. Her books include *Understanding Representation* (Sage, 2009), the short story collection *Ways of Getting By* (Ginninderra Press, 2006) and *Understanding Foucault: a critical introduction* (co-authored with Tony Schirato and Geoff Danaher), Allen and Unwin, 2012.

Mitchell Whitelaw is an academic, writer and practitioner with interests in new media art and culture, especially generative systems and data-aesthetics. His work has appeared in journals including *Leonardo*, *Digital Creativity*, *Fibreculture*, and *Senses and Society*. In 2004 his work on a-life art was published in the book *Metacreation: Art and Artificial Life* (MIT Press, 2004). His current work spans generative art and design, digital materiality, and data visualisation. He is currently an Associate Professor in the Faculty of Arts and Design at the University of Canberra, where he leads the Master of Digital Design. He blogs at *The Teeming Void* <http://teemingvoid.blogspot.com.au/>.