

A Festival  
A Monstrosity

U N H A  
L L O W  
E D  
A R T S



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SymbioticA acknowledges the traditional custodians of this land as the Wadjuk people of the Nyoongar nation. We pay respect to Elders past, present and future and wish to express gratitude for their continuous culture present in this region.

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# INTRO

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In the late 18th century Victor Frankenstein travelled to Perth, Scotland to rest. He wanted to “view again mountains and streams and all wondrous works with which Nature adorns her chosen dwelling-places”. Perth was his last respite before he headed to “some obscure nook in the northern highlands of Scotland” where he would finish his labour: the creation of a companion to the creature.

Two hundred years later, by a strange twist of history, the city known for its unhallowed biological art practice is Perth, Western Australia. For almost twenty years SymbioticA, at the University of Western Australia, has been recognised as the destination for artists and researchers with latent Frankensteinian tendencies to visit and learn the (sometimes dark) craft of wet biology as cultural practice.

The hard-to-shake comparisons to Frankenstein and his lab were not chosen by SymbioticA. Rather, they were imposed by the cultural shadow cast by a book written by an 18 year old Mary

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Wollstonecraft (Godwin) Shelley back in 1818. As with Stockholm syndrome, the people of SymbioticA learned to live with the constant reference to Frankenstein and his creature. They ended up owning it, so much so that in the year of Frankenstein’s bicentenary they commemorate and celebrate the work which became a point of reference to the strange workings of, and with, life.

We at SymbioticA are working the only way we know: by making and showing artworks together, talking about life and other things. All are welcome to come and “view again all wondrous works”, with their bodymind, and see the adorned and disturbed in their “chosen dwelling-places”.

Quite frankly, you must come and share the Perth syndrome of Unhallowed Arts with us; it will be monstrous.

Oron Catts, Director of SymbioticA

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Image: Tissue Culture and Art Project, *Seastar Comet* (detail) from *Biomess*, 2018.  
Photo by Oron Catts.

# BIOMESS

The Tissue Culture and Art Project

Until 3 December  
Art Gallery of Western Australia  
Free Entry



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The Tissue Culture and Art Project presents *Biomess*, a collaboration with the WA Museum and The Art Gallery of WA that will probe the strangest of living systems, both unintentional (“natural”) and constructed (“designed”). As life becomes a raw material for human desires, constructed life escapes science labs to become a medium for artistic and consumer products.

New life forms emerge while we still struggle to understand the ones we have classified; bringing into question our traditional notions of identity, self and bodies. *Biomess* will celebrate and challenge the strangeness of life by using luxury retail aesthetics to make non-charismatic life forms into objects of desire. We will combine living organisms, natural history specimens and lab-grown life, arranged in a “bio-Gucci” style.

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Image: Alex Spremberg, *The Sound of White, Even* (detail), 2018.

# HERE & NOW 18

Curated by Anna Louise Richardson

Until 8 December  
Lawrence Wilson Art Gallery  
Free Entry



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*Here&Now18: Besides, it is always the others who die* presents new works from Western Australian artists Dr Perdita Phillips, Dr Alex Spremberg, Carly Lynch, Peter & Molly, Julie Dowling, and Bjoern Rainer-Adamson that respond to the challenge of contemporary art set by Marcel Duchamp 100 years ago.

The year 2018 marks the 50th anniversary of Duchamp's death, as well as 50 years since the Marcel Duchamp: The Mary Sisler Collection exhibition of his work, which toured to the Art Gallery of Western Australia in 1968.

To mark the occasion, *Here&Now18: Besides, it is always the others who die* curated by Anna Louise Richardson offers a contemporary engagement with the iconoclastic technical, social, and cultural legacy of Duchamp through themes of duality, process and disruption - while participating in a reflective dialogue with a private collection of Marcel Duchamp artworks and ephemera.

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Image: Eva Fernandez, *A Rare Bird in The Lands* (detail), 2018.

# DARK SWAN

Curated by Kelsey Ashe Giambazi

Until 5 October  
PS Art Space  
Free Entry



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*Dark Swan: Contemporary Tales of the Gothic Antipodes*, examines an aesthetic of Australian Gothic Romanticism in relation to the real and imagined history and landscape of Western Australia, through a series of conceptual and atmospheric visual art, performance, music, costume and film experiences.

A contemporary re-imagining of the romanticism of the Victorian age in which WA's identity emerged is explored through works relating to Fremantle's colonial architecture, historical characters and material culture. Ghosts such as Moondyne Joe are brought to life, as are unusual imaginings of local convict-era architecture; the Fremantle Prison, Roundhouse and Lunatic Asylum (Fremantle Arts Centre).

*Dark Swan* presents WA artists' responses to notions of the mysterious and uncanny; exploring the dark subconscious in relation to Australia's landscape and history, examining the spiritual awe perceived to emanate from the Australian landscape and embracing the part of the human psyche that finds beauty in darkness.

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Image: Evan Pank, *Keeping the Bastards Honest* (detail), 2017

# FREMANTLE ARTS CENTRE PRINT AWARD

Until 4 Nov 2018  
Fremantle Arts Centre  
Free Entry



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This year the 43rd annual *Fremantle Arts Centre Print Award* supported by Little Creatures Brewing presents the best of Australian printmaking. Australia's premier showcase of prints and artists' books returns with a selection of works from established, emerging and cross-disciplinary artists from across the nation. In 2018, the award continues to present works that celebrate the traditions of printmaking while simultaneously looking towards the future of the medium.

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Image: Toni Wilkinson, *Thieves Like Us* (detail), 2018

# BEYOND HERE LIES NOTHING

**Toni Wilkinson**

**Opens 22 September**

**Continues 23 September–20 October**

**Art Collective WA**

**Free Entry**

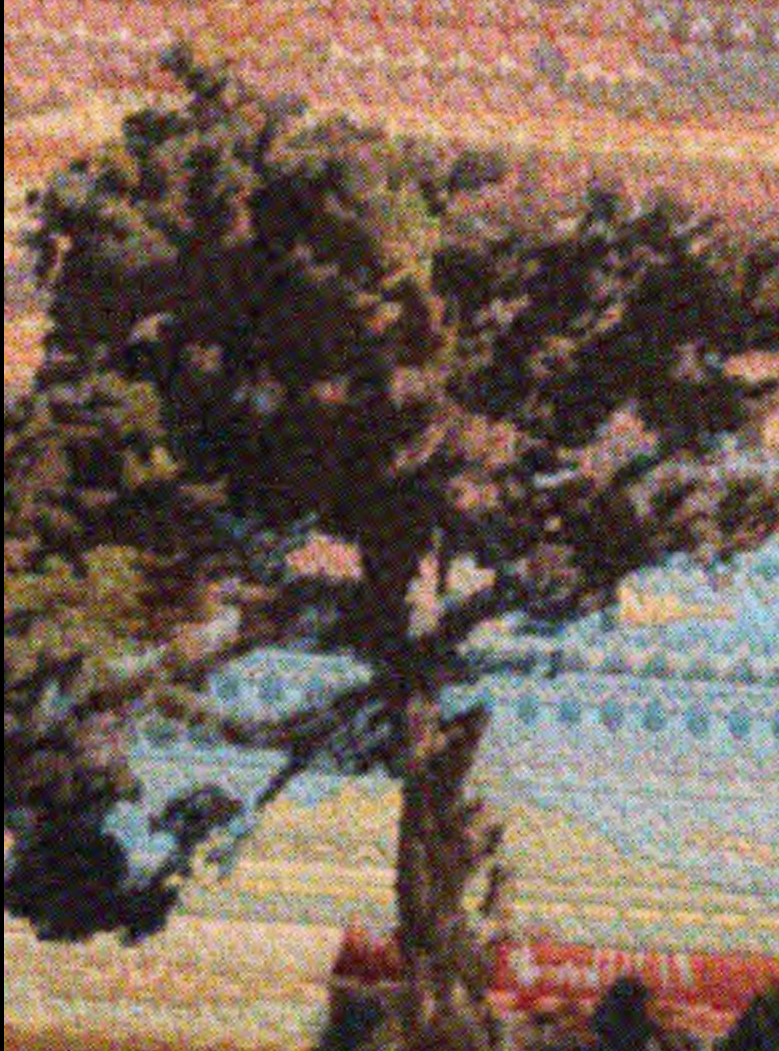


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The new works in *Beyond here lies nothing* bring together images about love, exile and our ever expanding narcissistic libidinal economy, they continue Toni Wilkinson's fascination with photography's peculiar capacity to reveal the possibilities and slips of Dasein.

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Image: Sera Waters, *White Shadow* (detail), 2017-2018



# LIMB BY LIMB

**Sera Waters**

**Opens 22 September**

**Continues 23 September–20 October**

**Art Collective WA**

**Free Entry**



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*Limb by Limb* is an evolving textile-based installation by Sera Waters which explores how radical shifts in Australia's ecology have occurred, hand by hand, limb by limb. Waters will create patterned woolly embroideries on-site which will be slowly added onto a seven metre long longstitched wallpaper. Together, the creations made by stitching, suturing, and re-constructing, suggest alternative historical narratives that embrace the entangled knottiness of shared pasts.

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Public talk from Sera Waters 3pm, Friday 28 September, Art Collective WA.

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Top left image: Lauren Jane Salt and Tia Tokic. Bottom left image: Matt Brown, *The Kind of Body I Want* (detail), 2018. Right image: Ash Tower, *Studies of Nature*, 2017.

THE MAN THAT PAYS FOR THE  
BIG CASINO IS OFTEN NOT TH  
-E SAME AS THE MAN THAT C  
-HOSES WHERE THE TOILETS  
WILL GO AND HE IS ALSO NOT  
THE SAME AS THE MAN THAT  
CLEANS AND LOOKS AFTER T  
-HOSE. SAME TOILETS

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## Cool Change presents three new exhibitions

*World Showcase Adventure* by Matt Brown

*Studies of Nature* by Ash Tower

*VOLIM 02* by VOLIM

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A new artist-run-initiative in the Perth CBD, Cool Change Contemporary is a multi-gallery venue located within the historic Bon Marche Arcade building on Barrack Street. Cool Change Contemporary hosts a monthly program of exhibitions supported by regular performances, screenings, workshops and events, and is home to an artist studio.

Cool Change is the arrival of a cold front in the afternoon or evening after a day of high summertime temperatures. It is the sense of interconnectedness with your surroundings, and a feeling that things are about to pick up. Cool Change Contemporary stands for critically engaged work, an accessible, welcoming environment and an agile, responsive outlook.

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Public talk: Ash Tower in conversation with Francis Russell 2pm, Saturday 29 September, Cool Change Contemporary.

*Studies of Nature* is supported by SymbioticA.

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# COOL CHANGE CONTEMPORARY

Opens 28 September, 6pm  
Continues 29 September–21 October  
Cool Change Contemporary  
Free Entry



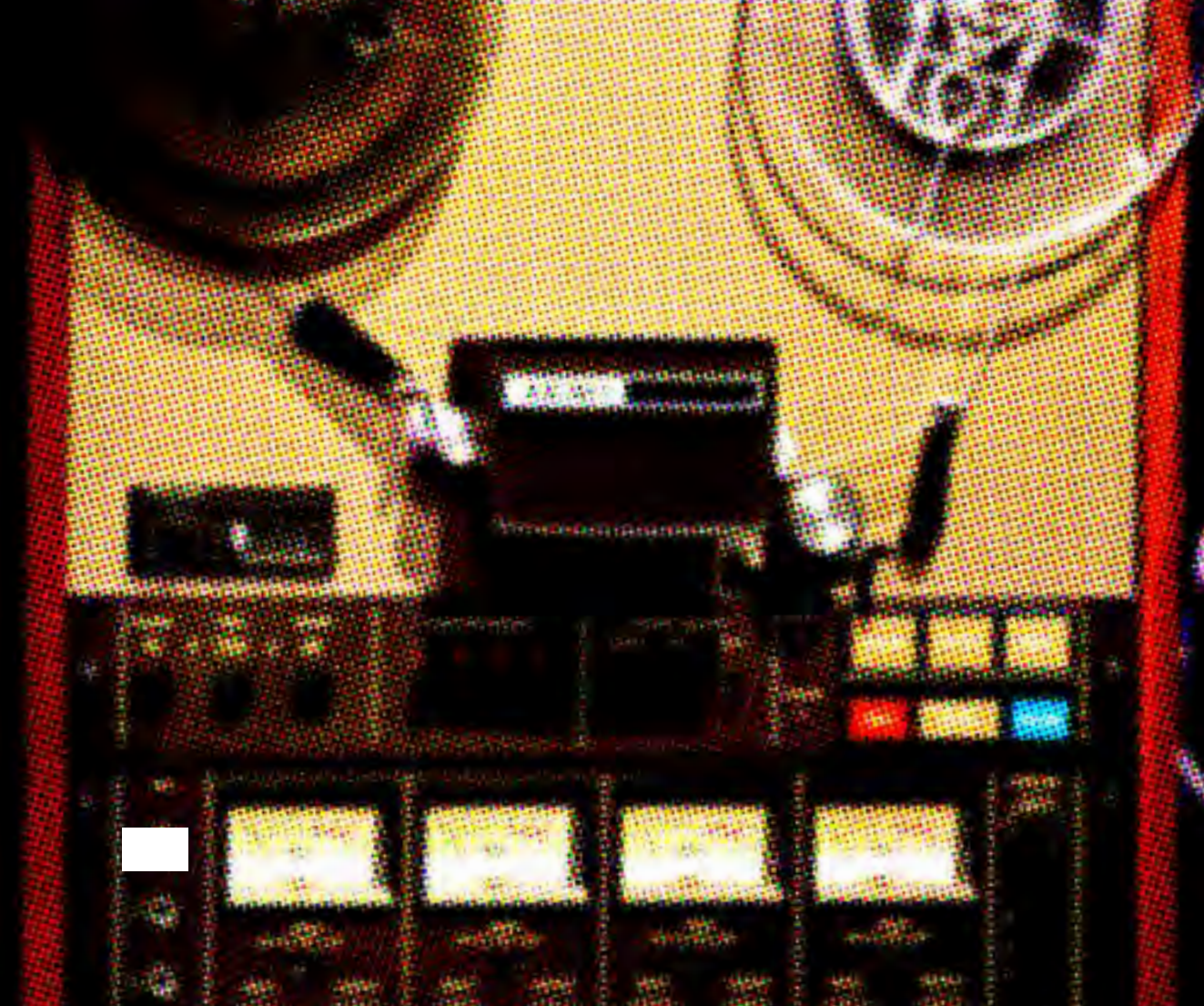


Photo by Bohdan Warchomij.

# TURA NEW MUSIC

Various Venues  
2 Oct–3 December



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## *A Small Prometheus*

Robin Fox and Guests

7:30pm 2 Oct, The Sewing Room, Perth

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## *Inland Concert Series*

Erkki Veltheim (violin), Rohan Drape (electronics),  
and Alex Garsden (guitar)

Aviva Endean (Clarinet and Electronics)

Breaking Waves (Full Ensemble)

4.00pm 21 October, St Paul's Catholic Church, Menora

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## *Disruptive Critters: Alive*

James Hullick, Jonathan Duckworth

7.30pm 31 October, PS Art Space, Fremantle

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## *Ex Machina*

GreyWing

7.30pm 14 November, Old Customs House, Fremantle

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## *Revolution*

Decibel

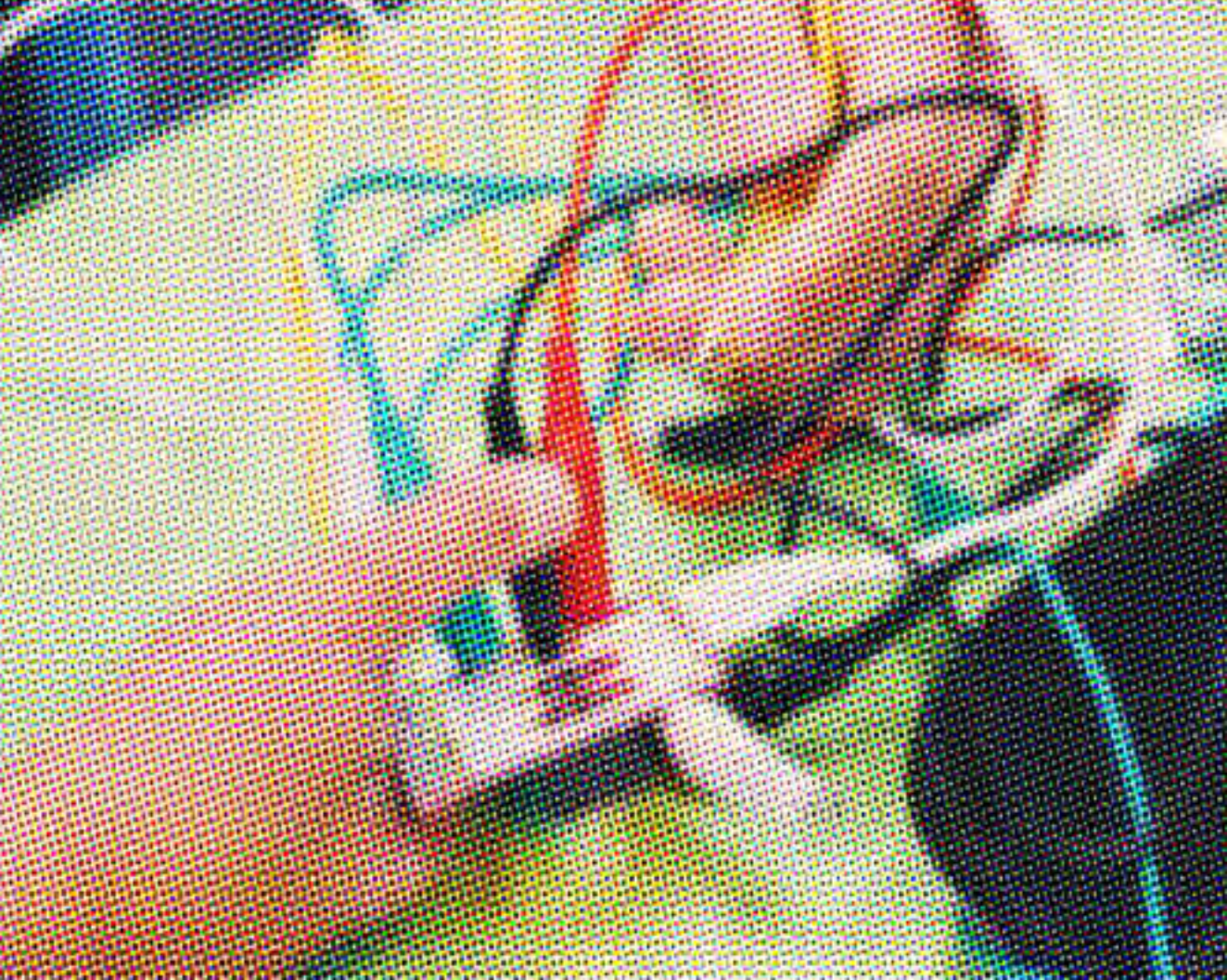
7.30pm 3 December, Subiaco Arts Centre

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Tura New Music's annual program is supported by the State Government through the Department of Local Government, Sport and Cultural Industries, in association with Lotterywest and The Australian Government through the Australia Council, its arts funding advisory body.

For ticketing and more information visit [tura.com.au](http://tura.com.au)

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# SCITECH CSIRO LAB WORKSHOPS

Workshops for younger people  
3 October–1 December



Image courtesy of Scitech.

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### *Medical Museum*

3 October, 2.00–3.30pm

Harvey House

Ages: 10–17 year-olds

Members: \$12 | Non-members: \$15

(Parent/guardian must also book and pay).

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### *EL Wire Halloween Costume*

5 October, 9.00am–3.00pm

Ages 10–16 year olds

Members: \$90 | Non-members: \$100

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### *Bee Hotel*

5 October, 9.00am–10.30am | 10.30am–12.00pm

Ross Memorial Church, Cnr Hay & Colin Streets, West Perth

Ages 7–12 year-olds

Members: \$17 | Non-members: \$20

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### *Squid Squad Dissections*

6 October, 10.00am–11.30am

Ages 9–11 year-olds

Members: \$17 | Non-members: \$20

6 October, 1.00pm–2.30pm

Ages 11–16 year-olds

Members: \$17 | Non-members: \$20

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### *STEM Maker Lab*

27 October–1 December, 10.00 am–11.15 am

Ages 4–6 year olds

Members: \$100 | Non-members: \$120

27 October–1 December, 1.00 pm–2.15 pm

Ages 7–9 year-olds

Members: \$100 | Non-members: \$120

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All workshops are held in the CSIRO Lab unless stated otherwise.

For tickets head to [scitech.org.au/events/all/1718-csiro-lab-workshops](https://scitech.org.au/events/all/1718-csiro-lab-workshops)

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Image courtesy Loren Kronemyer.

# RECEIVER

Loren Kronemyer

Opens 5 October, 4.00–6.00pm

Continues 6 October–2 November

International Centre for Radio Astronomy Research

Ken and Julie Michael Building

The University of Western Australia

Free Entry



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The instruments that constitute the Murchison Radio-astronomy Observatory (MRO) are part of a project that is allowing Earth to reach deeper into space and time than ever before possible. The location of the observatory in Western Australia is so remote that it is farther to the nearest petrol station than to outer space itself. The team operating it work under extreme conditions to gather unprecedented volumes of data from the sky. This data is used by scientists to study the history of the Universe, from the first light to appear after the Big Bang to the present day 13 billion years later. Their efforts allow us to reach back to the earliest epochs of known history, encountering the very first stars and gasses that formed in our Universe.

During her time as the inaugural Artist-in-Residence at the International Centre for Radio Astronomy Research (ICRAR), Loren Kronemyer travelled to the MRO, where she spent time documenting the terrain, performing tasks, and learning about the research at the facility. From this she has created the show *Receiver*, offering a rare glimpse into the epic collision of chronologies that the MRO represents. The MRO is a place where the immense space-time of the cosmos, the ancient geological time of the Murchison landscape, and ephemeral human time of the Observatory and its administration meet.

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Image: Domenico de Clario.

# ELEVEN SONS

Domenico de Clario

12-26 October

Performance 24 October, 6.10pm

PS Art Space, Fremantle



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A performative installation comprising eleven of Dale Hickey's discarded paintings based on Kafka's unpublished manuscripts provide the set and context in which the happening takes place. Recited by eleven males of various ages, backgrounds and ethnic provenance during the rising of the full moon, de Clario occupies a central position and embodies the father figure. Transporting the audience to an unknown place, *Eleven Sons* will shed unforgiving light on Kafka's work.

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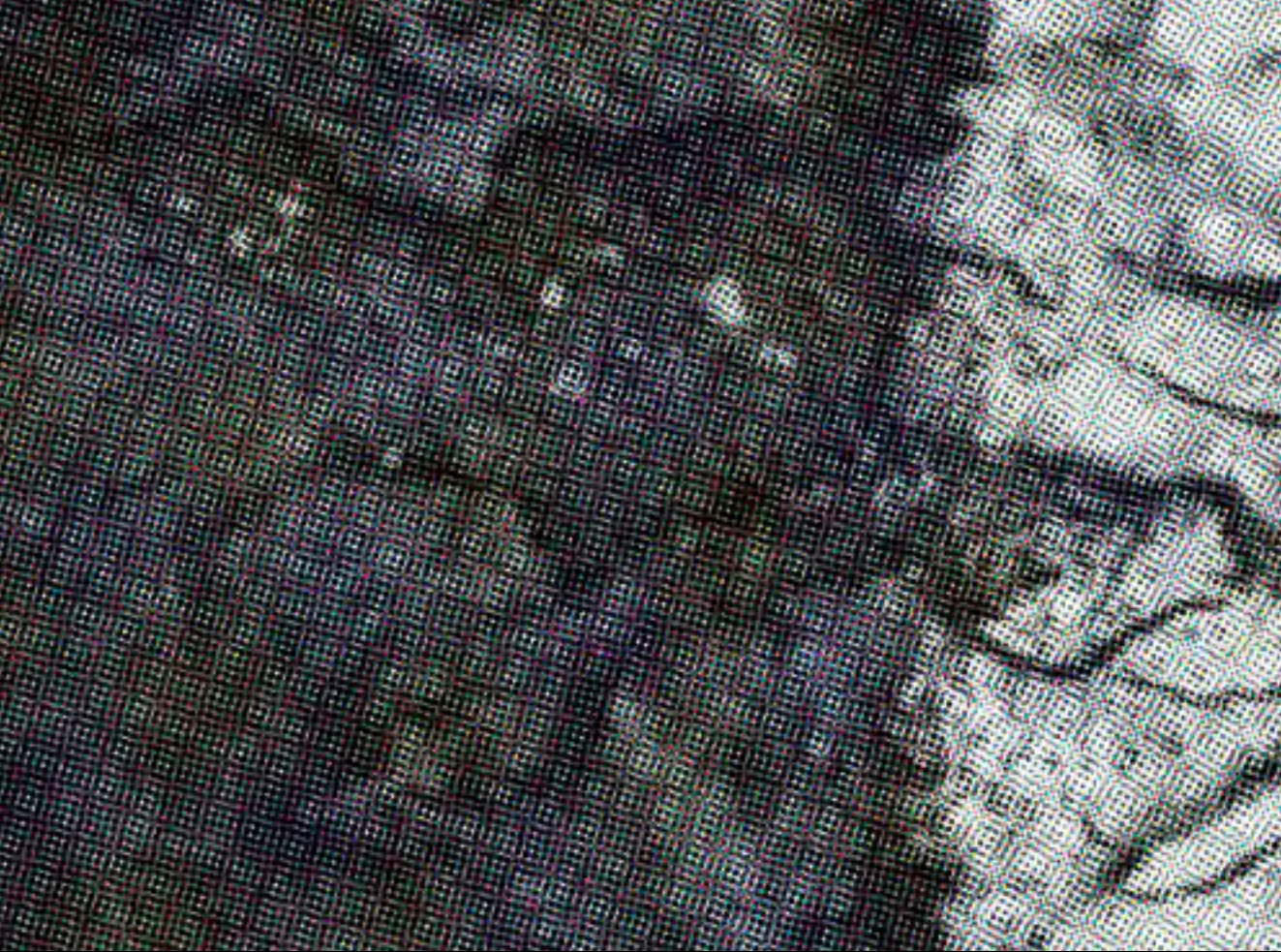


Image: Vanessa Wallace, *Untitled work in progress* (detail), 2018.

# REITERATED INSTANT

**Vanessa Wallace**

**Opening 12 October 6.30pm**  
**Continues 13–27 October**  
**The Lobby**  
**By appointment only**



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As the boundaries between material and virtual worlds dissolve, the lines blur between public and private space. *Reiterated Instant* is an exhibition by Vanessa Wallace that analyses the intersection of public and private space through the use of ground space combined with text. Integral to the work is the use of labour intensive materials and processes in order to slow down and give weight to spaces often overlooked.

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[thelobbyperth.com.au](http://thelobbyperth.com.au)

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Image: Hannah Hallam-Eames and Samuel Jackson, *Algae #2, Slime and Shine* (detail) 2018  
photography by André Piguet.

# IT IS A LONG TIME SINCE THIS MOMENT

Curated by Moana Project Space's Jess Boyce,  
Grace Connors, Miranda Johnson,  
and Matthew Siddall

Opens 13 October, 7.00pm  
Continues 14 October–2 November  
Old Customs House, Fremantle  
Free Entry



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*It is a long time since this moment* is a speculative imagining of how we might understand our relationships and ways of being in the world against a backdrop of rapidly shifting ecosystems, capital and labour. These changes can no longer necessarily be called 'progress'. As our environment deteriorates, so too does humanity's constructed notions of the body, the self, and the human as distinct from our ecologies, our technologies, and other creatures. The artists featured examine how interrelated systems of bodies—human and nonhuman—may interact and inform one another. In this way, they reimagine our relationship to the past, present, and future of the world. *It is a long time since this moment* explores our anxieties around the survival of life on Earth and our future possibilities of connections with other beings, objects, and environments.

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## Artists

Matt Aitken + Mei Swan Lim, Archie Barry, Marisa Georgiou, Hannah Hallam-Eames + Samuel Jackson, and Nadege Philippe-Janon.

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This exhibition is supported by The Department of Local Government, Sport and Cultural Industries, Artsource, Old Customs House and SymbioticA.

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Image: Špela Petrič, *Phytoteratology*, 2016.

# THIS MESS WE'RE IN

Curated by Tarsh Bates

Opening 13 October, 7.00pm  
Continues 14 October–2 November  
Old Customs House, Fremantle  
Free entry



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*This Mess We're In* entangles queer feminist ecologies with *Frankenstein*, Mary Wollstonecraft Shelley's seminal exploration of life creation and re-formation. The artworks pick at the stitches of life and technology, emerging, resist, reform and respond to the biotechnologisation of life. They reveal the messiness of life and technology, our mess-mates and the messes we are in because of our manipulations. They also explore the political, ethical and material affordances of this mess for re-configuring, trans-animating, per-forming and de-colonising. The exhibition forms a unique ecology of queer feminist perspectives on Shelley's legacy.

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## Artists

Abhishek Hazra, Ai Hasegawa, Alicia King, Alize Zorlutuna, Cat Jones, Hege Tapio, Helah Milroy, Helen Pynor, Jaden JA Hastings, Karen Casey, Kathy High, Katie Wularni West, Kirsten Hudson, Lindsay Kelley, Mary Maggic, Mike Bianco, Pony Express, Rachel Mayeri, Sarah Hermanutz + Nenad Popov, Shelley Jackson, Špela Petrič, Svenja Kratz, Sue Hauri-Downing, Tarsh Bates, Verena Friedrich and WhiteFeather Hunter.

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This exhibition is supported by Artsource, Old Customs House and SymbioticA.

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Image: Sage Pbbbt. Josh Wells Photography.

# TONE LIST

Exploratory and Experimental Music  
13–18 October



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*The Supposedly Rotten Tissue of the Already-gone*  
13 October  
To coincide with exhibitions at Old Customs House  
Free Entry

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*Lines to Elsewhere*  
The Happy Girls and Filth Goddess  
7.30pm 16 October, Cool Change Contemporary  
Tickets \$5-15, Pay-what-you-want.

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*Total. Everything. All.*  
Steve Paraskos, Sam Gillies, and Kynan Tan  
6.00pm 17 October, Cullity Design Gallery  
Coincides with *Unfettered* Opening  
Free entry

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*In Strange Solidarity with the Unknown*  
Featuring Sage Pbbbt  
7.00pm 18 October, Old Customs House, Fremantle  
Free Entry

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# QUITE FRANKLY: IT'S A MONSTER CONFERENCE

Keynotes speakers Karen Barad, Ambelin Kwaymullina,  
Fiona Wood and Kira O'Reilly

17–19 October 2018

The University of Western Australia

General Admission:

Full: \$485 | \$250 (day pass)

Student/Concessions: \$420 | \$200 (day pass)



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*Quite Frankly* is a conference that seeks to understand the legacy and continuing influence of *Frankenstein*; or, *The Modern Prometheus* on life, culture and technology. While Shelley's Creature is usually conceived as a human creation: a stitched-together, tragic victim of scientific and technological experimentation, *Quite Frankly* seeks to rupture these stitches, revealing that the Creature is more than the sum of its parts. SymbioticA and Somatechnics join forces to present *Quite Frankly: It's a Monster Conference*. They invite you to explore the dynamic ecosystems evolving within and from the gaps between the Creature's fragments.

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General Admission tickets and day passes can be purchased online at [UnhallowedArts.org](http://UnhallowedArts.org). Admission includes lunch, refreshments and transport to evening events.

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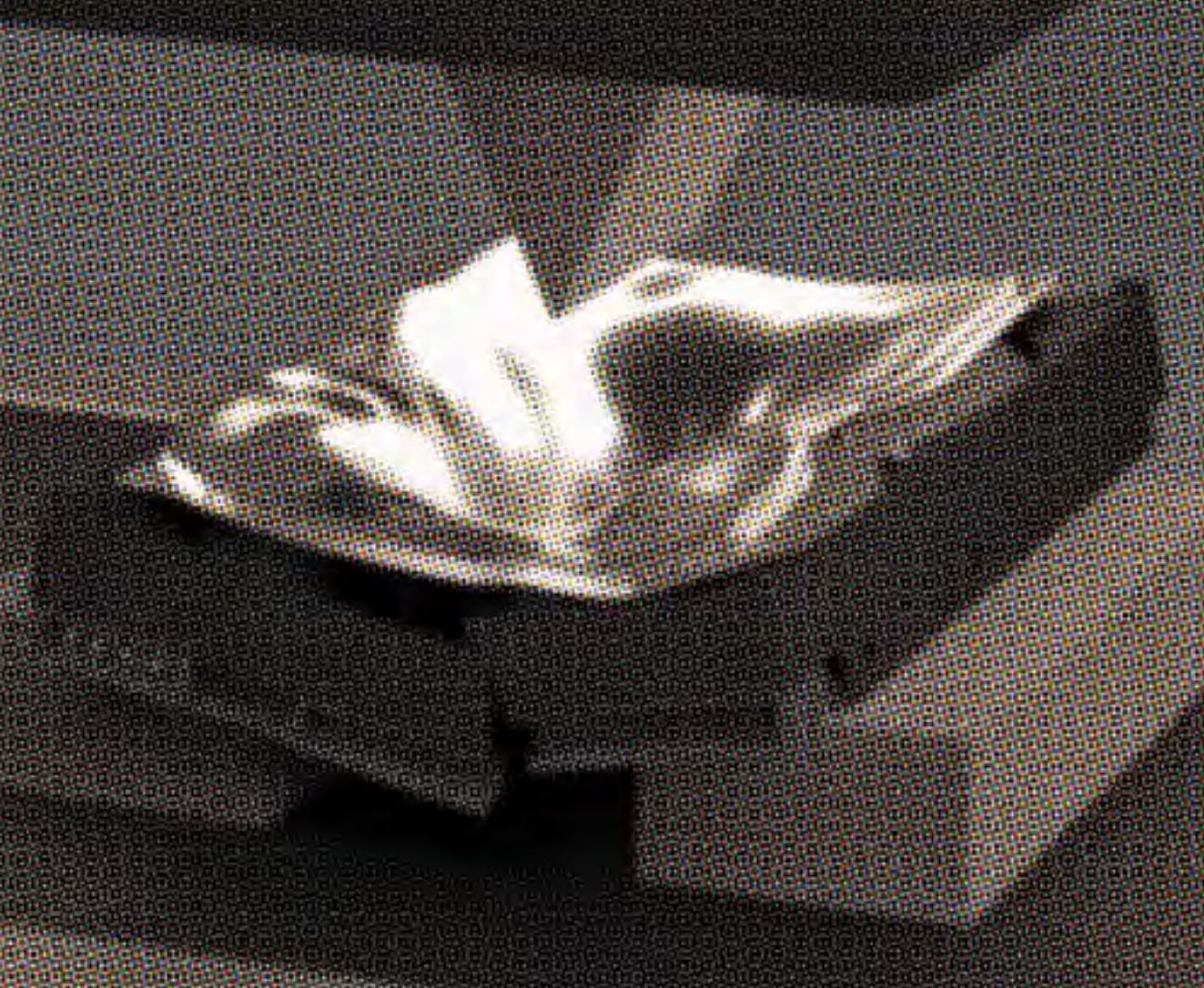


Image: Kynan Tan, *Data Erasure* (video still detail), 2017.

# UNFETTERED

Curated by Sarah Douglas and Elizabeth Pedler

Opens 17 October, 6.30pm

Continues 18–30 October

Cullity Gallery, The University of Western Australia

Free Entry



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The desire to take into account our human creations and consumptive legacies have delivered a flood of post human concerns and anxieties toward uncertain futures.

Staring down the past two centuries since the publication of Mary Shelley's *Frankenstein: or, The Modern Prometheus*, the exhibition, *Unfettered*, takes measure of our contemporary condition. Shelley's narrative resounds with compelling questions of ambition and responsibility. *Unfettered* considers the hubris of progress, the human and the constructed body, the impact of techno data on subjectivity, and the disruptive structures of power.

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## Artists

Paul Boyé, Dale Buckley, Boni Caincross, Janet Carter, Benjamin Forster, Reegan Jackson, Graham Mathwin, Mike Makossa, Marnie Orr, Perdita Philips, and Kynan Tan

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Image: Tove Kjellmark, *Naked* (video still detail), 2009.

# ANOTHER NATURE

**Tove Kjellmark**

**17 October–10 November**  
**Moore Contemporary**  
**Free Entry**



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Swedish artist, Tove Kjellmark presents work in Australia for the first time. Based in Stockholm, Kjellmark is known for a body of work that has been described as techno-animalism. Through video, photography and sculpture she explores the anthropocentric emphasis in technological and robotic advancement. Her visual expression is simultaneously elegant, amusing, unsettling and charged, invoking a surprising pathos, in spite of a mechanical austerity.

Tove Kjellmark's work searches for another nature. A Nature that refuses to accept a difference between technological and natural forces, that refuses to accept a given difference between human life and animal life, between mechanics and organics. By questioning precisely these issues, Kjellmark attempts to challenge Nature, creating it anew; not out of critique but through artistic experimentation.

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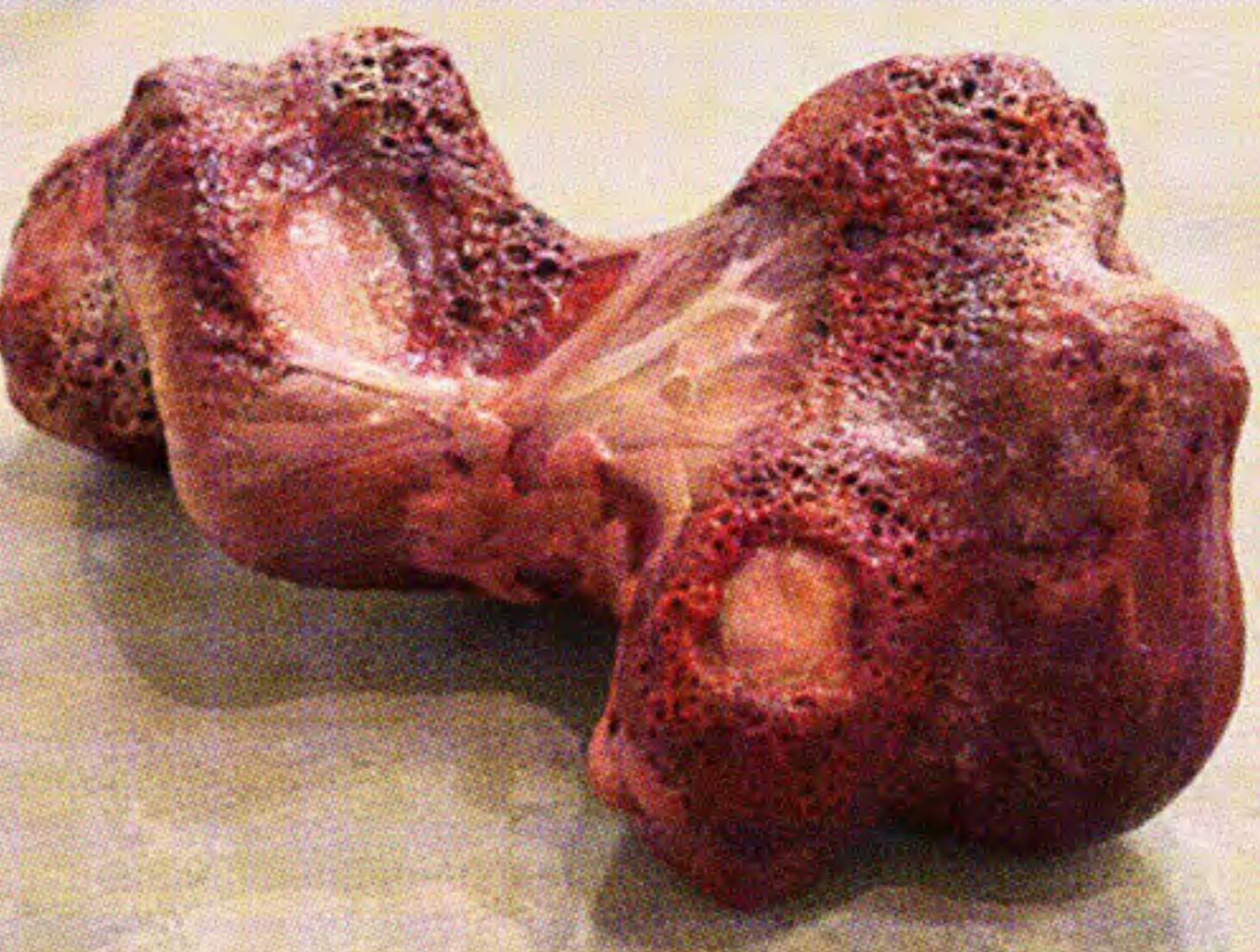


Image: Ian Haig, *Some Thing* (detail), 2011.

# SOME THING

Ian Haig

17 October–14 November, 24/7

Peek-a-Boo Gallery

Free



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*Some Thing* is a fusion of David Cronenberg's *New Flesh* and William S. Burroughs transmuted bodies that populate *The Naked Lunch*. When referring to the junkie's mutating body in *The Naked Lunch*, Burroughs sees it as losing its "human citizenship and was in consequence, a creature without a species"

*Some Thing* is too perhaps a creature without a species, an aberration of flesh, guts and gristle that renders the human body as unclassifiable meat. It is what Burroughs refers to as un-D.T. - Undifferentiated Tissue, a condition whereby the body and its flesh liquefies and transforms into a new form.

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Peek-a-Boo is Gotham Studio's window-box gallery, viewable 24/7 from James Street Northbridge, directly opposite the Alex Hotel.

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# HYPER PROMETHEUS

Curated by Eugenio Viola, Laetitia Wilson and Oron Catts

Opening 19 October, 6.30–8.30pm  
Continues 20 October–23 December  
Perth Institute of Contemporary Arts  
Free Entry



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*HyperPrometheus* takes meanings derived from *Frankenstein* and presents them within the realm of emerging and historical artistic disciplines. *HyperPrometheus* stitches these meanings into the meanings of hyperobjects (a concept theorised by Timothy Morton). The selected artworks are drawn from experimental, contemporary and biological arts and tackle ideas of life and death, the creation and assemblage of life, hybridity, the reanimation of the non-living, future life, the technological non-human and the responsibility of creators.

This exhibition focuses on and problematises what *Frankenstein* means within the 21st century in relation to the intersection of the living and the non-living, reproductive and biomedical technologies and other scientific and technological practices of our age. Mary Shelley “looked to the creative aspects of Prometheus’ persona to ask important questions about the limits of the artistic and scientific imagination” and *HyperPrometheus* considers such limits within the context of the new millennium.

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## Artists

AES+F, Tarsh Bates, Erich Berger and Mari Keto, Erin Coates, Thomas Feuerstein, Heather Dewey Hagborg + Chelsea E. Manning, Hayden Fowler, Alexandra Daisy Ginsberg, Sam Jinks, Olga Kisseleva, Daniel Lee, Kira O’Reilly, Orlan, Nina Sellars, Justin Shoulder, Stelarc and Lu Yang.

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Presented in partnership with Perth Institute of Contemporary Arts.

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Image: Nina Sellars, *Sentinels* (detail), 2018. Photograph by Mike Bianco.





Image: National Experimental Arts Forum, 2015.  
Dan Grant Photography.

# UNHALLOWED ARTIST TALKS

20 October, 10.00am–4.15pm  
State Library of Western Australia Lecture Theatre  
Free Entry



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10-11am 'Red slyme incubator presents'  
Hannah Hallam-Eames & Samuel Jackson

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11-11.30am Break

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11.30-12.30pm Tonelist

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12.30-1.30pm 'Unfettered'  
with curators Sarah Douglas &  
Elizabeth Pedler

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1:30-3.00pm Break

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3.00-4.00pm "Dark Skies Ahead"  
with curator Jenn Garland

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Image: Stelarc, *StickMan* (detail), 2017. Photo by Toni Wilkinson.

# STICKMAN/ MINISTICKMAN

Stelarc

20 October, 12–5.00pm  
Perth Institute of Contemporary Arts  
Free Entry



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*StickMan / miniStickMan* is an interactive installation that algorithmically actuates a minimal but full-body exoskeleton. Gallery visitors can insert their own looping choreography by moving the limbs of the *miniStickMan* physical interface and pressing the play button. The physicality of the performance is flattened and modulated by the projected shadow of *StickMan* and with its video feedback.

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#### Production Team

Sound Design: Petros Vouris

Engineering: Tim Jewell

Interface Programming: Steve Berrick

Audio Engineer: Alwyn Nixon-Lloyd

Project Coordination & Video: Steven Aaron Hughes

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*Stickman* is presented by Perth Institute of Contemporary Arts and supported by The Department of Local Government, Sport and Cultural Industries

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Image: Angela Garrick, *Weather Vent* (detail), 2015.

# DARK SKIES AHEAD

Curated by Jenn Garland

Opens 20 October, 5.00pm  
Continues 21 October–10 November  
Paper Mountain



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Written in the ‘year without a summer’ of 1816, *Frankenstein* was a product of extreme weather across the globe due to volcanic winter following the Mount Tambora eruption. This brief period of climate change triggered devastating worldwide harvest failures and provided fertile ground for speculative and gothic fiction.

Two hundred years later, as dark clouds gather on the horizon, what can we draw from Mary Shelley’s cautionary tale of unnatural life born of human hubris and unrestricted techno-science? *Dark Skies Ahead*, explores science as a contestable power field which offers shelter from the forecasted storm while hastening its arrival and fuelling its intensity. Local and international artists present works which consider ecological futures, spatial and atmospheric perceptions and the dual potential of science.

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## Artists

Amy Perejuan-Capone, Angela Garrick, Devon Ward + Kynan Tan, Kira O’Reilly + Jennifer Willet and Nathan Thompson.

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# THE CHAOS OF CREATION AND THE MATTERS OF LIFE

Film program curated by Jack Sargeant

20 October

State Library Theatre

Free Entry



5.00pm Jack Sargeant to introduce program  
5.10pm *Upstream Color*, 96mins  
6.45pm Q+A panel chat  
7.10pm *Gothic*, 87mins (35mm print)  
8.40pm Q+A panel chat  
9.10pm *The Curse of Frankenstein*, 83mins (35mm print)

*Frankenstein* in cinema has often be linked to the gothic. To a world characterised by the remote foreign castle occupied by the mad scientist and his deranged assistant, the macabre stitching together of corpses to create a man, and the scientific quest for life! *Frankenstein*, sometimes a shorthand for the monstrous creation rather than the scientist, often exists in a supernatural world alongside the vampire and werewolf (most recently in the television series *Penny Dreadful*). But conceptually *Frankenstein* exists as a colloquial shorthand for an unsettling engagement with science and scientific experimentation. This trio of films offers multiple ways into *Frankenstein* and the ideas introduced within Mary Wollstonecraft's book.

Image: Terence Fisher, *The Curse of Frankenstein* (still), 1957.

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***Upstream Color* | Shane Carruth, USA | 2013 | Rated M**

On the surface Shane Carruth's experimental science fiction film has no clear links to Mary Wollstonecraft's novel. But the narrative and mis-en-scene in *Upstream Color* are embedded within questions about the nature of experience, what it means to be human, the nature of identity, the nature of solitude and of unity, the limitless possibilities for biological life, and the relationships between humans, science, and nature. There are moments of quasi-body-horror set against the disconnected existence of the contemporary slipstream world, all wrapped in a surrealist, quasi-Lynchian mystery. If *Frankenstein* reflected the concerns of its era, then *Upstream Color* engages with contemporary anxieties; fears of biological infestation, economic disaster, and ever present threats to our autonomous self-identity.

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***Gothic* | Ken Russell, UK | 1986 | Rated M**

*Gothic* is set on the fateful May night in Switzerland when Mary Wollstonecraft (Natasha Richardson), Percy Shelly (Julian Sands), Lord Byron (Gabriel Byrne), Claire Clairmont (Myriam Cyr), and John Polidori (Timothy Spall) came together in a villa on the shore of Lake Geneva. The night would result in the writing of John Polidori's novel *The Vampyre* and of Mary Wollstonecraft's classic *Frankenstein*. In *Gothic* the events are characterized by a combination of decadence, extravagance, eroticism, and mysticism, a night of seances, visions, and nightmares. Lurid, camp, expressionistic, and excessive, *Gothic* is classic Ken Russell, combining vivid psychedelic colours, flashes of gore, and dream realities, and the cast turn in some great performances (Cyr's Clairmont and Spall's Polidori are both wonderfully delivered). A joyous celebration of decadence, the visionary nature of writing, and the genesis of Wollstonecraft's *Frankenstein*.

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***The Curse of Frankenstein* | Terence Fisher, UK | 1957 | Rated M**

The first colour horror film from Hammer, *The Curse of Frankenstein* stars the studio's legends Peter Cushing (as Baron Victor Frankenstein) and Christopher Lee (as the Monster). The blood and gore gothic aesthetic that became Hammer's signature is perfectly realised in the film and Christopher Lee's performance as the Monster is genuinely unsettling. The film launched Hammer's reputation for a unique manifestation of gothic horror, and alongside the studio's subsequent movies - *Dracula*, 1958, and *The Mummy*, 1959, both directed by Fisher and starring Cushing and Lee - firmly established the style of the classic Hammer movies.



Image: Kira O'Reilly, *(Untitled) Slick Glittery*, 2014.  
Photography by Carrie Ruckle.

# WHAT IF THIS WAS THE ONLY WORLD SHE KNEW?

**Kira O'Reilly**

**21 October, 5.00–8.00pm**  
**Old Girls School, East Perth**  
**Free Entry**



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*The auditorium is a bare space, too big, too huge.  
It is an invisible forest.  
She is the only person who is allowed to walk on the  
forest floor.  
Everything exists more on the level of incipience,  
inchoate dreams and pre-articulate sensations.  
But some huge currents are moving—too deep to put  
into words —or thoughts even.  
The materials try to speak themselves, eggs, earth,  
glitter, wind, breath, carpet, flesh.  
Everything is exactly what it is.  
Everything is exactly something else.  
It is an entire world. A prefixal world.*

Over three hours, as day moves to dusk and night falls, a series of material embodiments and immaterial dis-embodiments will be performed in the large auditorium, its stage and a small room to the side of the stage.

---

Viewers are welcome to enter this other world, to remain for as long or as short a time as they wish, or to come and go. For access enquiries please email [contact@unhallowedarts.org](mailto:contact@unhallowedarts.org) or phone 6488 5583 prior to the performance and we will accommodate.

This performance is presented by SymbioticA.

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Image: Asuna, *100 Keyboards*.



# 100 KEYBOARDS

Asuna

**23 October, 6.45pm, 90mins**  
**The Art Gallery of Western Australia**  
**Tickets \$30+BF**



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Japanese sound artist and musician Asuna works in and around notions of play, authenticity and noise-as-music through his steadfast DIY ethic, whether it be quiet delicate solo works through to indie-rock, punk and expansive environment-based sound scapes.

In *100 Keyboards*, Asuna assembles a machine orchestra comprised of humble toy keyboards, coercing them to harmonise, cross-talk and beat in conversation with the performance space's acoustics. No two performances can be the same.

---

Presented by The Substation, Performance Space, Asialink, hellosQuare & SymbioticA (in association with Tura New Music and is an AGWA Culture Juice special event).

Tickets via [Eventbrite.com](https://www.eventbrite.com)

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Image: Helen Pynor, *Milk 3 (bird's nest fern)* (detail), 2008.



# HELEN PYNOR

City of Joondalup Artist-in-Residence public lecture in conversation  
with Oron Catts

Occurs 25 October, 6.00pm  
ECU Joondalop



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Helen Pynor was selected as the 2018 City of Joondalup's Artist-in-Residence. As part of her residency Pynor will host a conversation with Oron Catts: *On the Emergent Properties of Death: Experiments in Regeneration*.

Death, like life, is an emergent process whose durational nature has largely been ignored in everyday understandings of death within Western culture. The panelists will discuss the unknowability of the life-death boundary, as exemplified in historic and contemporary experiments in the regeneration of apparently 'dead' tissue. Some of the ethical complexities this ambiguity presents for contemporary medical practices will be discussed. Helen Pynor will also discuss her installation 'The End is a Distant Memory' (2016) which explores the regeneration of living cells extracted from chicken meat, and human near-death experiences.

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This lecture is a partnership between SymbioticA and the City of Joondalup.

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Image: Original work by Marty McFly,  
photography by Sharon Tassicker

# AUSTRALIAN LIYAN IALITY

Curated by Sharon Tassicker

3-25 November  
Holmes à Court Gallery@ No.10



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An artist movement into a new cultural paradigm, *Australiyaniality* aims to explore Australia's wellbeing. The key word *liyan*\* is a Yawuru word that relates to Aboriginal peoples' view of their wellbeing. It is about the way they feel about themselves and relationship with their community. 25 artists have come together from different disciplines and cultural backgrounds to interrogate their own Australian identity and explore what a better Australian identity would look like. Can it be re-shaped? What is good? What needs to change? What is our collective *liyan*? How do we materialise all of this into real action? We intend to create an ambitious discourse that doesn't avoid the difficult conversations. The intention is to have this conversation amongst the broader public, not simply to have it sit within the confines of a gallery. We hope to move the discussion beyond the gallery space to influence and challenge a broader demographic.

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\*Permission has been given by the Yawuru PBC (Prescribed Body Corporate) to incorporate 'liyan' into our title, *Australiyaniality*, on a one off basis, and on the condition that it is not used by third parties.

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Image courtesy Genrefonix.

# FRANKEN STONE

Genrefonix

30 November–1 December  
Fremantle Roundhouse



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Join arts-music collective Genrefonix at the Fremantle Roundhouse for a live, multimedia performance that will reanimate one of WA's historic sites, unearthing its connections to *Frankenstein*. Featuring a mix of new film sequences, live music and haunting soundscapes *Frankenstone* will unchain the past. Pivotal historic bonds with Mary will be revealed, and their dramatic consequences rendered bare against stark walls of limestone.

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All proceeds from Frankenstone will go to the Fremantle Roundhouse to assist with developing important visitor information resources.

Tickets available at [eventbrite.com.au/e/frankenstone-tickets-50517835205](https://www.eventbrite.com.au/e/frankenstone-tickets-50517835205)

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Image: Justin Shoulder, *Carrion* (detail), 2016

# CARRION: EPISODE 1

Justin Shoulder

7-8 December 8.30pm  
Connections Nightclub  
\$20+BF



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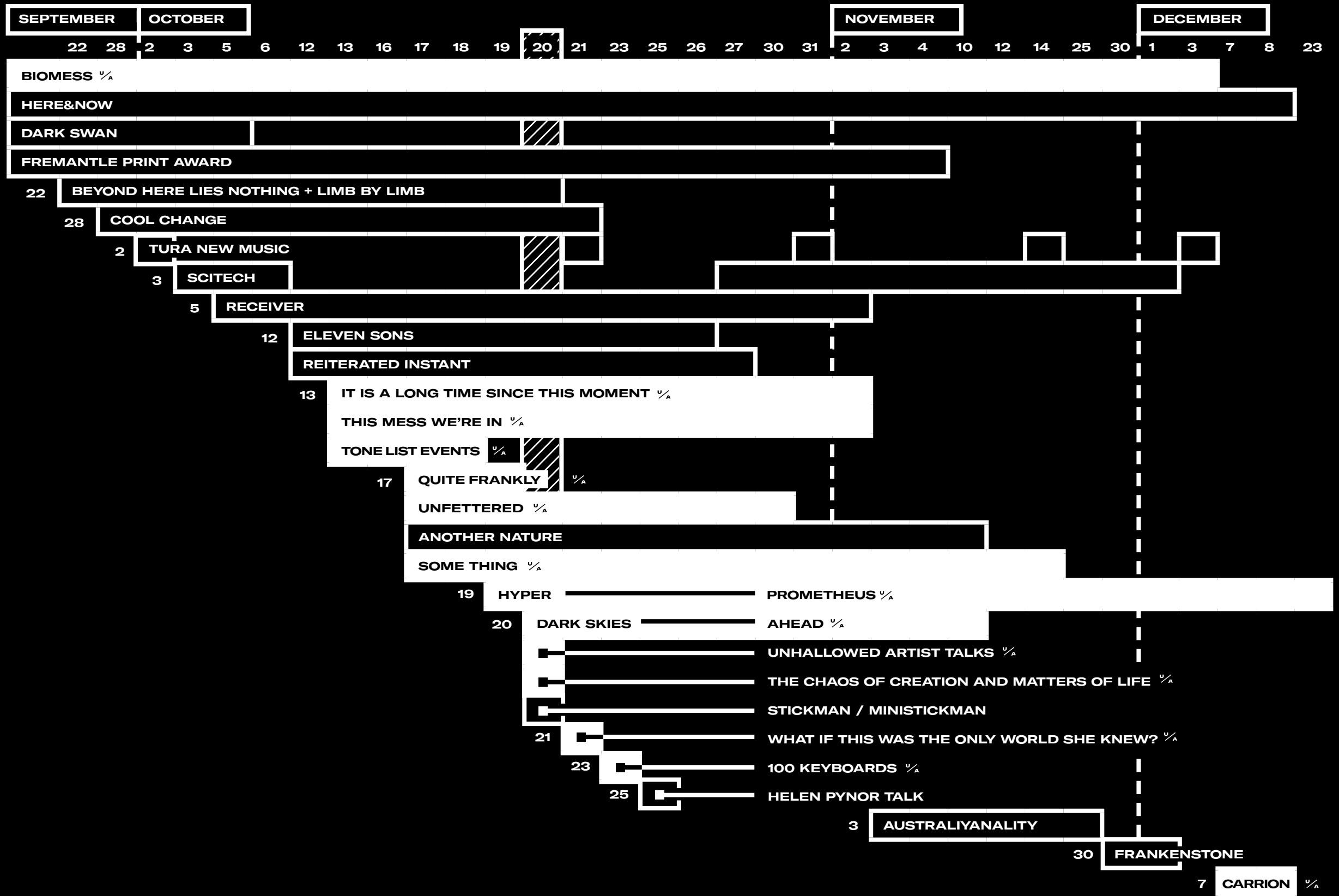
Justin Shoulder emerges in *Carrion* as a mythical chimeric creature in a scintillating performance compelling us to consider post-human embodiment in a state of planetary disarray. “Never quite human, only ever Frankenstein: a ghost of the west, a virus, a trickster, or a prehistoric bird.” As a continuation of Shoulder’s repertoire of bestiary, this hybrid human/animal/cyborgian being delves into ancient wisdoms, the mess of the present and polymorphous complexity of a speculative future.

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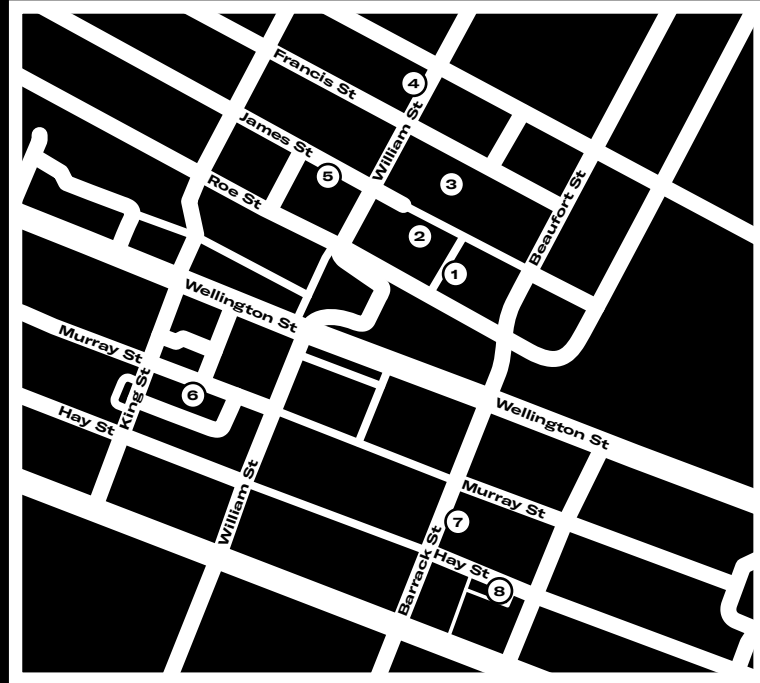
Presented by SymbioticA, Connections Nightclub and Perth Institute of Contemporary Arts.

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# CALENDAR



# MAPS

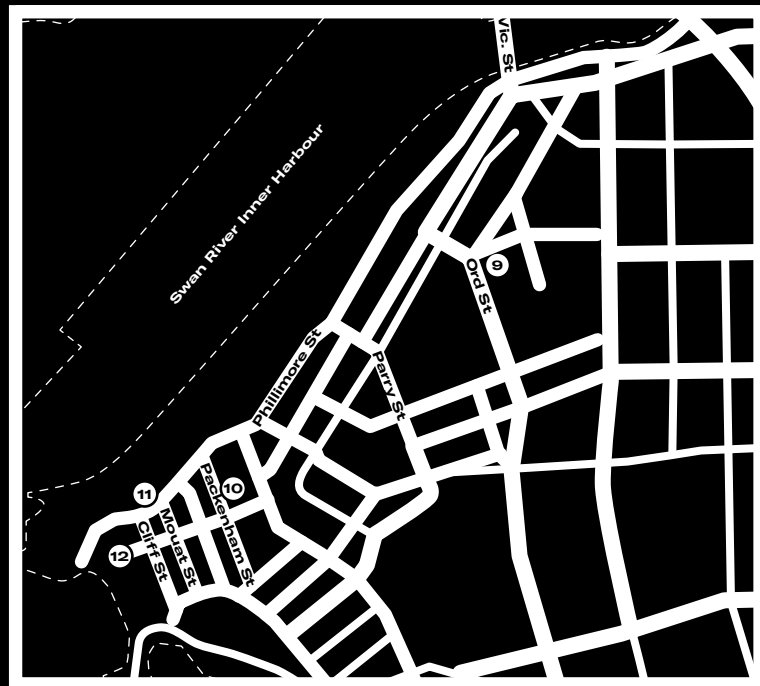


## PERTH

1. Art Gallery of Western Australia
2. Perth Institute of Contemporary Arts
3. State Library of Western Australia
4. Paper Mountain
5. Connections Nightclub
6. The Sewing Room
7. Cool Change
8. Moore Contemporary + WA Art Collective

## EAST PERTH

- Old Girls School
- 2 Wellington St, East Perth WA



## FREMANTLE

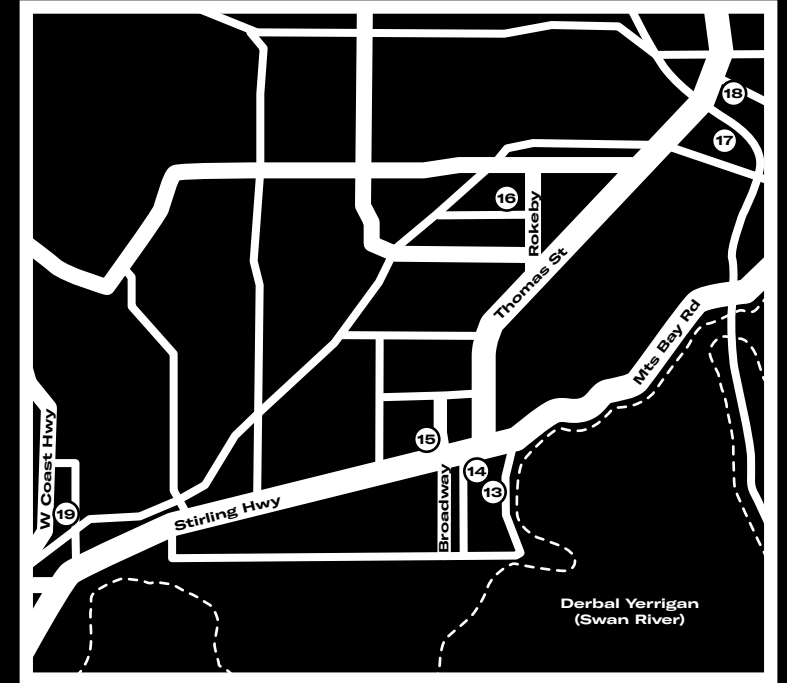
9. Fremantle Art Centre
10. PS Art Space
11. Old Customs House
12. The Roundhouse

## OUTER PERTH

13. University Club of Western Australia
14. Lawrence Wilson Art Gallery
15. Cullity Gallery
16. Subiaco Art Centre
17. Scitech
18. Holmes à Court Gallery @ no.10 10 Douglas St, WestPerth WA
19. The Lobby 11 Rob Roy St Swanbourne WA

## JOONDALUP

- ECU Joondalup





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*artist in residence*



**13 OCTOBER to  
30 NOVEMBER 2018**

**HELEN  
PYNOR**

**ARTWORK FEATURED:**  
*Milk 3 (bird's nest fern)*  
Helen Pynor, 2008  
C-type photographic print  
face-mounted on glass,  
100 x 66cm / 160 x 106cm  
Edition of 5 + 1AP / Edition  
of 3 + 1AP. Image courtesy  
of the artist, Dominik  
Mersch Gallery, Sydney  
and GV Art gallery, London.  
Helen Pynor wishes to thank  
the Dharawal Elders and  
people, and John Lennis,  
for information on Dharawal  
medicinal practices used  
in the *Milk* project.



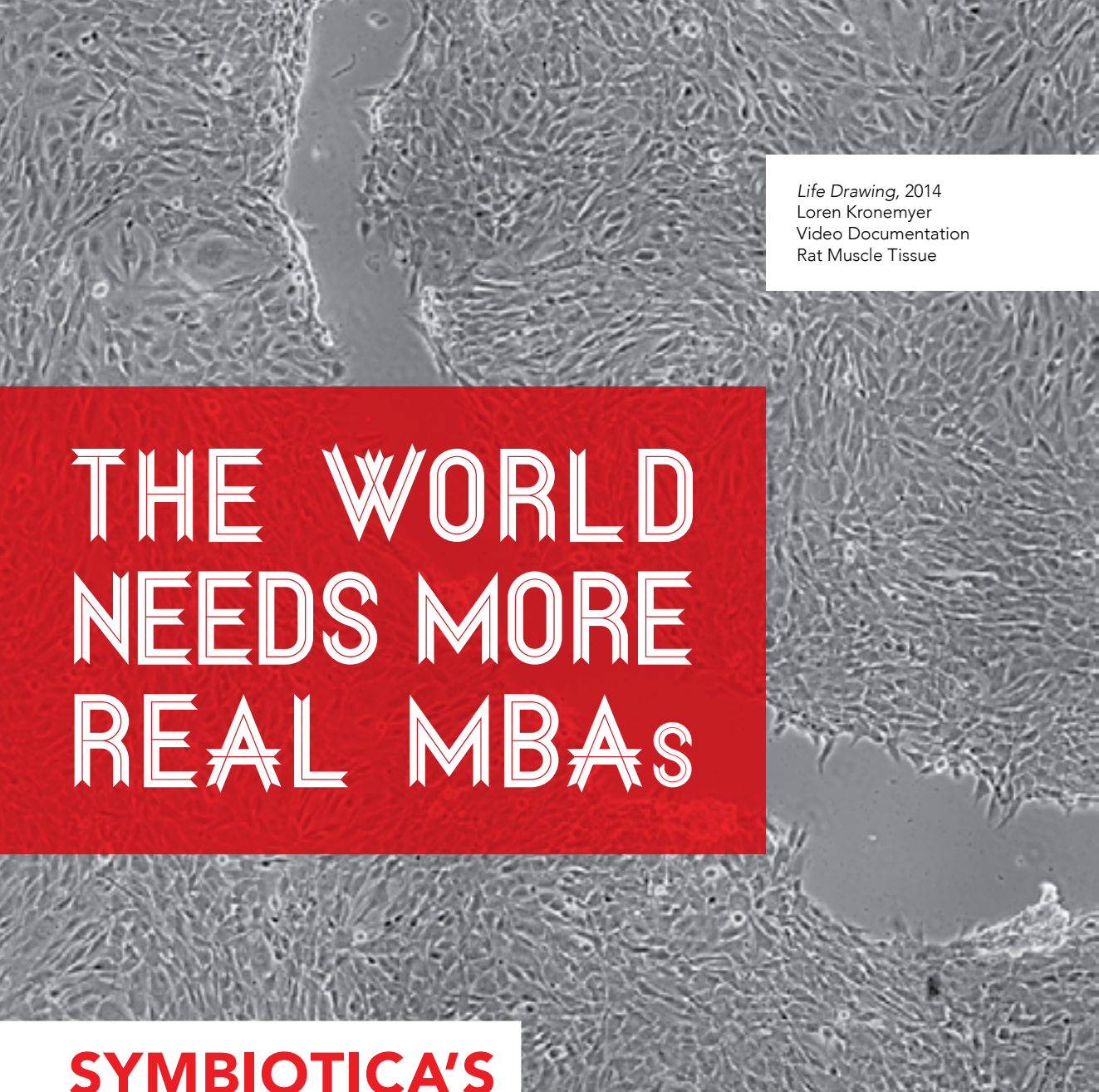
The City of Joondalup is excited to host Sydney/London based artist, Helen Pynor as its artist-in-residence in 2018.

This artist-in-residence program aims to celebrate local places or people in the City of Joondalup through the commissioning of a new artwork for the City's Art Collection from an international or Australian artist.

Helen Pynor will undertake a period of research to identify intersections between points of interest in the life of the Joondalup community and her artistic practice. This will involve engagements with the local hospital, scientific community and conversations with local Joondalup residents.

For further information visit [joondalup.wa.gov.au](http://joondalup.wa.gov.au)





Life Drawing, 2014  
Loren Kronemyer  
Video Documentation  
Rat Muscle Tissue

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# SYMBIOTICA'S MASTER OF BIOLOGICAL ARTS IS OPEN FOR BUSINESS\*

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+61 8 6488 7116

35 Stirling Highway  
Crawley, WA 6009  
Australia



*Unhallowed Arts*, 2018  
Edited by Laetitia Wilson, Oron Catts and Eugenio Viola  
ISBN: 978-1-76080-016-1  
236 pages

UWA Publishing presents *Unhallowed Arts*, a publication that contributes to the legacy of Frankenstein and considers developments in the sciences of the twenty-first century through an eclectic array of visual, performative and written responses.

UWA Publishing  
[uwap.uwa.edu.au](http://uwap.uwa.edu.au)

Image: Kira O'Reilly, *inthewrongplaceness* 2009, photography by Axel Heise

UNHALLOWED ARTS  
EDITORS: LAETITIA WILSON, ORON CATTI AND EUGENIO VIOLA

# END MATTERS

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Designed by Devon Ward  
Printed by Scott Print

Headers were set in GT America Expanded Bold, designed by Grilli Type.

Body texts were set in Morion Bold, which was created by the The Designer Foundry.

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## Accessibility

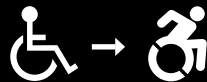


Wheelchair accessible



No music or dialogue,  
or all dialogue is open captioned.

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This program uses the Accessibility Icon, created by The Accessibility Icon Project. For more information visit [accessibleicon.org](http://accessibleicon.org).

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All images are courtesy of the artists unless stated otherwise.

Cover Image:  
Hayden Fowler, *New World Order* (production still), 2013,  
appears as part of *HyperPrometheus*.

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# FOR THE LABOURERS

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*Unhallowed Arts* is only possible through the collective labour of many individuals working in the Perth creative community. Some of these individuals are in the 'spotlight', but the majority are not. They are the volunteers, the students, the underpaid, the overworked, the freelancers, the part-timers, the outsourced, the exploited and the self-exploiting. In other words, the dedicated. They do this because they are committed to art and culture in Perth. They are the silent majority that work tirelessly to make everything run smoothly, or rather, as smoothly as possible.

*Unhallowed Arts* acknowledges the dedication, sacrifice, exploitation and labour required to give life to this ~~festival~~ monstrosity. There are countless hours that were required to bring forth these events, many of which were not recorded and may never be known. To you labourers out there, you know who you are, and you are a gift to this community.

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Unhallowed Arts is presented by

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Principle Funding

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Presenting Partners

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Media Partner

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Symbiotica's Unhallowed Arts program is made possible by an investment from the State of Western Australia through the Department of Local Government, Sport and Cultural Industries in association with Lotterywest.

# ABOUT SYMBIOTICA

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Based at The University of Western Australia since 2000, SymbioticaA is the first research laboratory of its kind, enabling artists and researchers to engage in wet biology practices in a biological science department. It also hosts residents, workshops, exhibitions, symposia and conferences.

With an emphasis on experiential practice, SymbioticaA encourages better understanding and articulation of cultural ideas around scientific knowledge and informed critique of the ethical and cultural issues of life manipulation.

SymbioticaA offers new means of artistic inquiry, one in which artists actively use the tools and technologies of the life sciences, not just to comment about them, but also to explore their possibilities. Researchers pursue open ended curiosity-based explorations, whilst still complying with ethics and health and safety regulations. In addition, repeatedly supporting complex collaborative work has enabled SymbioticaA to develop clear framework for negotiating terms of intellectual property in fields where there may be little or no reference.

As a mark of international and local recognition of its activities, SymbioticaA was awarded the inaugural Golden Nica for Hybrid Arts in the Prix Ars Electronica in 2007, and the WA Premier's Award in 2008.

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[symbiotica.uwa.edu.au](http://symbiotica.uwa.edu.au)

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**symbiotica\***  
BIOLOGICAL ARTS



THE UNIVERSITY OF  
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AUSTRALIA**

