

1st Iteration:
Phoenix Gallery
Deakin University
6-17 August, 2012

2nd Iteration:
VAC Latrobe, Bendigo
13 September - 7 October, 2012

3rd Iteration:
BUS Projects,
31 October - 17 November, 2012

Andrew Goodman and Kent Wilson are PhD Candidates at Monash University and wish to acknowledge and thank the Faculty of Art, Design and Architecture for their support.



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Erin and Andrew talk more about the ideas informing this project at <http://fibreculturejournal.org/>

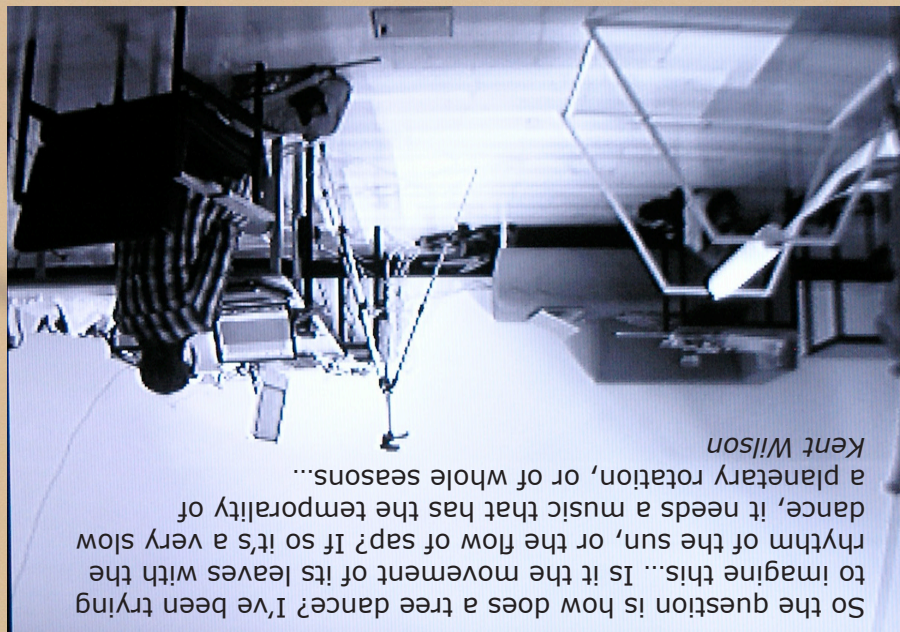
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entertaining the environment

Andrew Goodman
Kent Wilson
Riki-Metisse Marlow
Erin Manning
Bryan Cera
Nathaniel Stern
Laura Woodward
Tony Falla

driftagency.wordpress.com

Image: Tony Falla, 2012



Kent Wilson

So the question is how does a tree dance? I've been trying to imagine this... Is it the movement of its leaves with the rhythm of the sun, or the flow of sap? If so it's a very slow dance, it needs a music that has the temporality of a planetary rotation, or of whole seasons...

Tony Falla

Sometimes I just like doing useless things.

Laura Woodward

I have been attempting to create systems which are self-regulating, with self-generated sequencing. In short: I want to make systems in which I, as artist-creator, take little part. Unpredictable, random, ongoing systems of sensorial, fuzzy or relatively directionless events that outrun signification.

Erin Manning

The first phase of perception - what Whitehead calls causal efficacy - involves an immanently relational intertwining of perception with action. It is causal in the sense that it directly activates a field of relation. It entrains. And out of this entrainment follows the possibility of the activation (the self-activation, at the level of the field itself) of a notion of entertainment, or what Whitehead calls 'presentational immediacy'. Entertainment here is not about the human being entertained by the environment, but about the direct perception of the fielding of experience such that it brings its qualitative resonances to the fore.

Riki-Metisse Marlow

In a sense, all composition concerns organisation. I like to use systems to set up an environment for improvisation. So, while I have control over the system, I don't have that much control over the outcome. I like to remove myself from the making process and let the mechanisms create for me.

Andrew Goodman

'Drift', according to Francisco Varela, implies a system that makes do - it seeks the 'viable' rather than the 'optimal', it is 'pragmatic', its motivation is to find a satisfaction, not the satisfaction, it makes do with what it has, cobbles together a solution. Enabling a process of drift takes the place of task oriented design, Varela argues, it implies a system which is truly interactive - both within itself and its given circumstances - composed through that activity rather than representative of a determined function or outcome. A relational artwork capable of such drift might take many forms, creating many differing events. This does not mean that it drives towards making events necessarily different - it is indifferent to the quality or quantity of difference it generates, indifferent to the demonstration of change and relation that haunts so many interactive works.

co-curators Andrew Goodman and Kent Wilson

This exhibition most obviously embraces the concept of relationality in the art works, seeking to create conditions in which complex co-emergent relational forces produce the art event. However in thinking through the field of processes involved in constructing the exhibition, we have attempted to adopt a wider relational approach. This has involved such tactics as co-curating, generating text collaboratively through conversation rather than statement or essay form, constructing a workshop environment in which to cross fertilize ideas, inviting input from students, academics and other artists, and embracing not only a site specificity, but a wider ecology of social and environmental specifications.

Image: Erin Manning, Bryan Cera and Nathaniel Stern, Weather Patterns (detail), 2012

contemplation values the aneconomic
conditions of an ecology
that is more-than-human

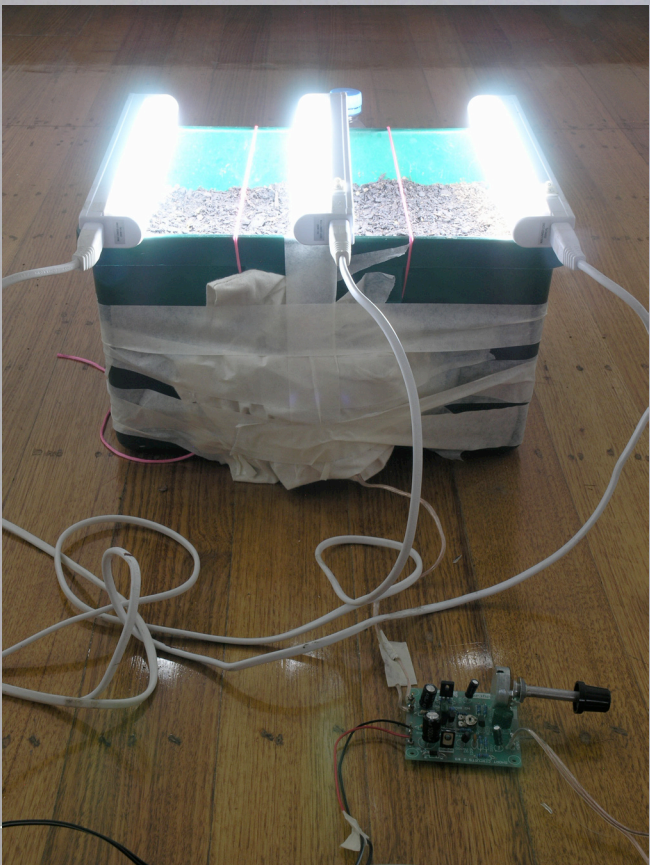


image: Kent Wilson, *A Watched Kettle*, 2012

art conditions lures
that make felt emergent ecologies
in an environment of change

five propositions developed by Erin Manning

entertainment is a modality of attention,
in the event (composing entrainments)

sensation is in the event, of the world,
an ecology of relations

technology is not what is added
to an event, but that which facilitates
the making-felt of relations

image: Riki-Metisse Marlow, 2012