

INTERNET LIFESTYLE

You need a full time job and a gym membership to get some structure in your life. You need | two coffees in the morning and a private balcony with views of the highest quality data in order to facilitate the internet lifestyle. You can trust a good range of products to be there for you in whatever capacity you need. Whether you are well and truly unique or whatever it takes to get a chance to win the game, you are prepared. You are the best. You can get wasted on Monday and Tuesday and Thursday and Friday and still have a good track record in the process. Wednesday is a good day for lunch and taking the time to buy property. Quick search results show that you have a body corporate, and leisure travellers like to know where they are going. You don't know where you are going. From dispatch to delivery, Christmas presents tend to get lost in transit, tequila and politics are valued commodities of the ancient world. Today is all about being a good choice for women and their new abilities. You need a quality sense of humour and a hard copy of your life to show that you can be used in conjunction with friends. We really liked your proposal for friends but it was very competitive and unfortunately you were not successful in the first instance. Perhaps you could check over this text and make some changes to your wish list. Perhaps the simplest way to get up close and personal with a beautiful person is to be a Performance Artist. The premise is located in the moment before you leave your battery inactive for extended periods of time. Inactive battery life is a metaphor for the apathy of running around in your underpants when the news of the world is getting you down. You will try again later tonight. You will try again tomorrow.

YOLO

This afternoon I found that the current was strong. Strong enough to make me laugh at the moment and take it and put in in my pockets, I have been sent through the bush fires of my life. It has been like an earthquake in the body and mind and spirit. I am leaving for another look at the world, from a different viewpoint, from a wide range panorama. I am a hot mess broken down into the future of the many unlikely collisions and possibilities that could make truth and running away inevitable. Maybe I will disappear from my iPhone. Maybe I will disappear from you. Many people will allow you to crash when you have fallen from the top. Many people will allow you to finish off the beaten track you started just to let you down when you get home. The historical words of wisdom that you secretly keep in your mind and heart are safe with me. I am like a new dimension waiting for the best way to move in and out of your life. I am lost in my life. I am looking forward to talking about the new laws of attraction decided by the public service professionals. We really are doing a lot of intense goodness to each other. And I don't know what I'd do without the fear of losing you. Maybe I would cherish the moment and take it easy. Rather than working so much that I have a break down and cry. No routine in the day to day but keep the sex regular.

PERSONALITY PROFILE

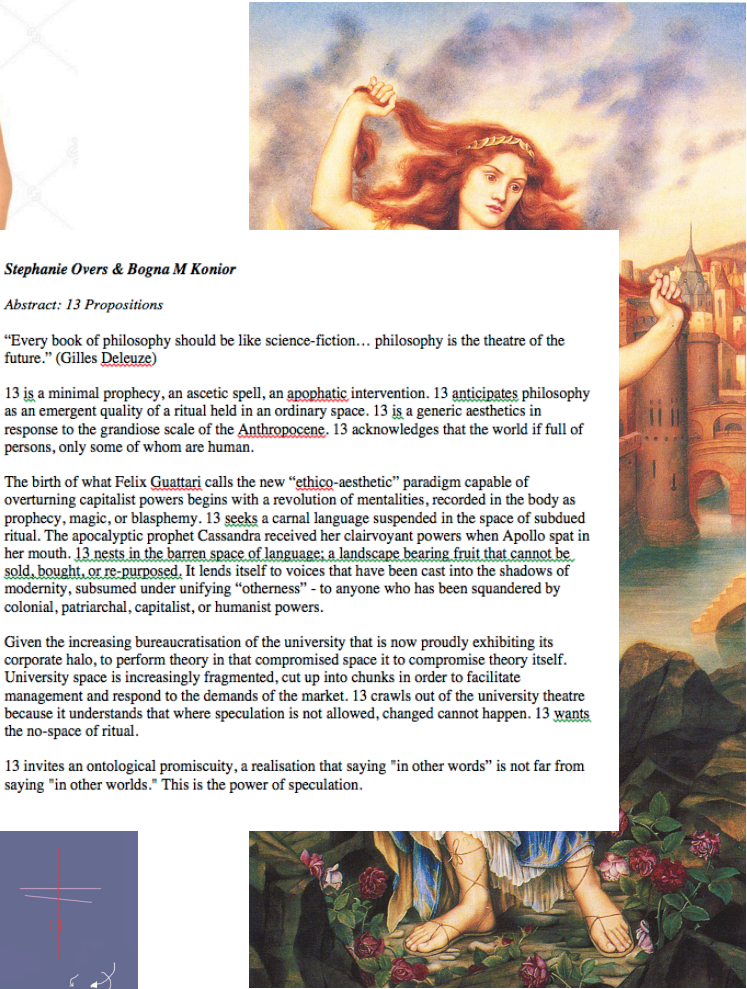
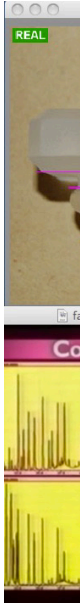
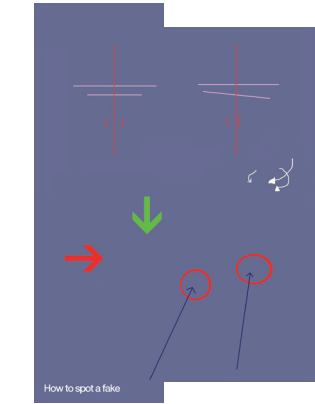
Based on your profile, it is easy to see that you are well known but that doesn't mean you have any money in your account. Your friends are more likely to be left in a pile of thousands of dollars because they are in the interim dividend yield of the business lifestyle. Read more about the apocalypse in this year's magazine subscription available for download and complete the attached document to present your body to the value market so you can see what you are worth. If you prefer to use the search engines to get the best results, you will need to make sure that your JavaScript object is easy to see. Transparency in the face of strong winds in Sydney is a reminder to send a private message to the contemporary thought police to let them know what you really think about life. What you really think about life is nothing. What you really think about life is that it is treating you well, as an advance for your good self esteem, which is Greek orthodox tradition from the ancient times. Even though you have a good outcome most days, sometimes the link doesn't work and you have to live manually. It is hard to say hello to you when you are looking into the other direction of death and defeat so maybe we can work on that together. Just remember that you like fun and games on Monday, and on Tuesday you like getting fit and healthy and happy and it is harmless. Friday night's accommodation is at the top of the house where you can see the limitations of your life for future reference. That is confidential information for the intended recipient but luckily the internet is safe. Wireless high-speed broadband plans have changed since we last spoke briefly about your favourite food and wine. You can update your records to reiterate your life in simple terms for the masses of the world to understand. This is a great way to keep your eyes open to the opportunity that might arise from different types of people. Diversity is a perfect fit with the economy. Open plan living. Just click here to get away.

GOD, UPGRADED

God has given me a message. God has been offered an upgrade. God has been made specifically for online purchases. God is good for business. God has a large range of emotional and spiritual growth abilities and they are free and easy for people to understand. God has created a series of events that people can attend on Facebook. Many people are always welcome. God is good enough. God has a lot of experience in the industry. God will get you started in the morning when you wake up and don't have a really good excuse to get out of bed. God will dance on your computer and say hello from the heart of the world. God will bless you. God is located in the federal government. God is located in the kitchen sink. God has fallen from my iPhone and the people have won. God is the title of your new address. God is the title of your work of art. During my three years in prison, I thought about what to expect from the world. God is based upon the true story of a police officer who wanted to run away from home. God is lonely. God is on Facebook. God is a common cause of death.

LOVE

My love. When I first saw your post on the internet, I sent you a copy of my life in just a few seconds. You took my life in your hands and on your knees and I thought you were the first major impact on me. I was wondering if you would like to engage with my bank details, get a coffee and talk about life and the value of knowledge and experience and travel packages for a trip to Melbourne. I hope that things aren't moving too fast for you but I have to decide whether to go live on a dedicated server or if I should stay. Should I just get wasted with you and see what happens? Chat with me. Chances are that the only thing we need to do to keep the sex regular is a bit of shopping after a long day at work. You make me feel like playing with my bank account. You make me laugh. I am impressed with your images and video clips of the best time of your life before I was around. For example, the value of knowledge and experience in the shower is highly popular. I would cherish the opportunity to build a house with you. One with luck built into the robes and good quality bathroom facilities and a balcony with views of Sydney and the sun. I just want to learn more about the importance of this nature of the world. I can see that you are beautiful and I would be happy to discuss the issues of our lives over a couple of beers and a bottle of water to keep the fluid retention rates at optimum levels. What are you having for dinner tonight? What are you looking for? I can see the impact of your love on my face and neck and shoulders and back and body and mind and spirit and the quality of my life. I can see you are looking for a few good luck presents and surprises. That's why I am sure you will be a step up and we can split the best possible deal. Do you love me? How do we know that? The new laws of attraction have been decided by the government officials. We are safe and secure, online. Have you ever done this before? You haven't told me everything about your life. Chances are that we will fall into the river of history and drink it and drown. Last night wasn't working. Keen to hear your thoughts and feelings because the washing machine and dryer are still doing the same thing as always. Just going round and round. I honestly don't know if you need anything else from me. What are the most exciting and challenging and rewarding experiences? Thought I wanted to live a long and happy life of endless sunny days and the smell of petrichore but fuck it put me on the fast track. I don't want to be in touch shortly with more details and information. I want to say I love you. It is hard to believe that you are ok with the new design of the world. I drove past you and remote areas covered my heart. It is over at the moment. Take it easy and good luck back in your life. I love you so much that I don't know what I'd do without the fear of losing you. Maybe I have lost you. I will never forget the way you hurt me and made me feel like life is just a quick walk in the direction of death. But love is a good idea at the time of purchase. Secretly keep in touch with me. Best wishes to you and your family and friends, Roslyn. Sent from my iPhone.



Stephanie Overs & Bogna M Konior

Abstract: 13 Propositions

"Every book of philosophy should be like science-fiction... philosophy is the theatre of the future." (Gilles Deleuze)

13 is a minimal prophecy, an ascetic spell, an apophatic intervention. 13 anticipates philosophy as an emergent quality of a ritual held in an ordinary space. 13 is a generic aesthetics in response to the grandiose scale of the Anthropocene. 13 acknowledges that the world if full of persons, only some of whom are human.

The birth of what Felix Guattari calls the new "ethico-aesthetic" paradigm capable of overturning capitalist powers begins with a revolution of mentalities, recorded in the body as prophecy, magic, or blasphemy. 13 seeks a carnal language suspended in the space of subdued ritual. The apocalyptic prophet Cassandra received her clairvoyant powers when Apollo spat in her mouth. 13 rests in the barren space of language; a landscape bearing fruit that cannot be sold, bought, or re-purposed. It lends itself to voices that have been cast into the shadows of modernity, subsumed under unifying "otherness" - to anyone who has been squandered by colonial, patriarchal, capitalist, or humanist powers.

Given the increasing bureaucratisation of the university that is now proudly exhibiting its corporate halo, to perform theory in that compromised space it to compromise theory itself. University space is increasingly fragmented, cut up into chunks in order to facilitate management and respond to the demands of the market. 13 crawls out of the university theatre because it understands that where speculation is not allowed, changed cannot happen. 13 wants the no-space of ritual.

13 invites an ontological promiscuity, a realisation that saying "in other words" is not far from saying "in other worlds." This is the power of speculation.



Cassandra by Evelyn De Morgan (1898, London);  
Cassandra in front of the burning city of Troy at the peak of her insanity.

Chun Yin Rainbow Chan

Shanzhai Perfumes: 心想事成

Perfume: from Latin per- "through" + fumare "to smoke"

The relationship between scent, body and personality is highly intimate. Perfume is a performative manifestation of that link; an insight into one's project of the self. Studies have increasingly shown the psychological effects of fragrances. As our olfactory memory is one of the most complex and enduring, smells are intricately tied to one's past emotions and experiences.

The growth of aromatherapy and mood profiling companies show that fragrances are being abstracted and commodified. Aromas can relieve stress and optimise the self. Research has suggested that people who wear perfumes have more positive attitudes towards socialising than those who don't. An attractive scent enables us to feel sexy and confident, making us better-equipped to compete in life's various marketplaces.

Fake perfumes have been posited in the media as one of the most threatening counterfeit goods because of their hazardous health effects. Studies have found counterfeits to contain urine, bacteria and anti-freeze. Reports of bad odours, burns and dermatitis are not uncommon. However, these violations goes beyond the physical. Knock-off fragrances disturb the interplay between brand, status and the Western notion of the authentic-self.

In the modern capitalist world-system, luxury goods are what anthropologist Arjun Appadurai calls incarnated signs, whose principal use is rhetorical and social. They signal various social messages through their semiotic virtuosity: restriction to elites, complexity of acquisition and specialised knowledge as a prerequisite for the object's "appropriate" consumption. As commodities become easily mass-produced, authenticity adopts an inverse relationship to scale. Branding replaces scarcity as the rationale for luxury. Against this framework of complex signs, we struggle to attach any fixed meaning or value to the faked item.

The counterfeit disrupts the order of the global knowledge economy. Sustained by a parasitic relationship to the original, the pirated good interacts with the world in unpredictable ways, never claiming originality or integrity. It exists as a mimetic object that problematises the socially-regulated impulse of consumerist desire. This instability produces new mythologies, markets and connotations of a counterculture.

The urge to participate in modern consumerism grows stronger, particularly in developing economies such as China. Cultural theorist Laikwan Pang argues that our capitalistic world is constituted by a "glistening system of signs" and the counterfeit product is an extreme marker of commodity obsession. With megalopolises in China becoming increasingly "tech-savvy" and globalised brands dominating their visual culture, faked goods are pushed to the fringes. Consumed mainly by the socially vulnerable, the counterfeit signifies class struggle.

Fragrances have had a long history of demarcating class, distinguishing the nobility from the peasantry. Perfume is more mysterious and nuanced than overt displays of prestige such as a designer bag or a luxury car, since it is inscribed on the skin of the wearer. It is a reflexive act that seduces and eludes, a mirror in which we see what we want others to see in us. Despite its self-deceit, the counterfeit offers a discursive site for fantasies of access and social mobility. Within this imagined reality, can fake perfumes create alternate systems of desire and pleasure?

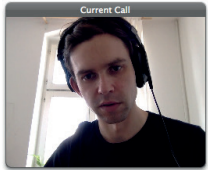


Patrick Quick

P Proxy 2

First Draft

August 2016



Overview of performance

Via Skype, I will conduct a single assistant in a performance using ten prepared phones. Five of the phones will call the five remaining phones, and all phones will be placed on loudspeaker. Each phone will, initially, be paired with the phone it is in call with. The feedback from this process generates what is heard. The phones will be played upon a marked surface, and the conducting will involve me directing the assistant to place phones in particular positions, and using particular combinations via Skype chat. With the gallery laptop speakers turned up, I will intervene by playing recordings into my laptop's internal microphone. The performance ends when the five calls end due to the credit reaching zero.

Overview of exhibited work

The ten phones will be left on the surface at the end of the performance. The surface that the laptop is on for the performance will be left in its position without the laptop.

Materials

10 Phones (currently with Traianos)

10 Sim Cards

Power-board (all phones need to be fully charged prior to the performance)

2 Surface/Plinth (see below for details)

1 Laptop with Skype

Preparation of phones prior to performance

Ten sim cards need to be purchased and activated on each phone. *I will determine the exact SIM and credit type to purchase*. The phones need to be marked on their front side with both their AU number, and something that designates one set of five. The performance time is controlled by the remaining call time, so it is important that the five phones with a complete remaining call time are marked.

Assistant

I've been thinking about who this could be. Ideally you would do it. Alternatively, I will ask Traianos and/or Austin as they both know previous iterations of the performance. We can discuss this, of course. I like this first option as it explicitly conforms the performance to one more kind of feedback platform—that of the question of the administration of cultural production that has best been centred around the artist-curator relationship, particularly in the last 10 years—y-know, all that stuff.

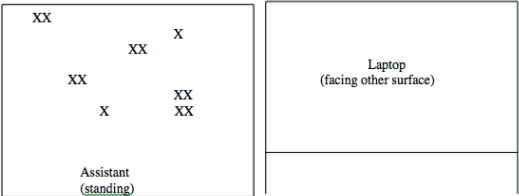
Surface

Ideally this would be a white plinth that comes to approximately waist height. The dimensions of the top horizontal surface would ideally be approximately 50x50cm. Obviously, this is contingent on what's available at the gallery. In addition, the performance isn't contingent on any surface in particular, though the phones themselves will be *on display* in the gallery on whatever surface the performance takes place upon. So, ideally a plinth. For clarity of content, the laptop would be centred on another identical plinth beside the one with the phones on it.

Note: I'm still thinking through the basic marks (if any) that can be placed on top of the surface in order that the assistant may receive instructions for placing the phones via Skype. As well, I'm still considering whether to place the laptop surface directly across from where the assistant stands. Projector?

Basic arrangement on, and of, surfaces

X = Phone



Tom's notes and response

Immediate questions are:

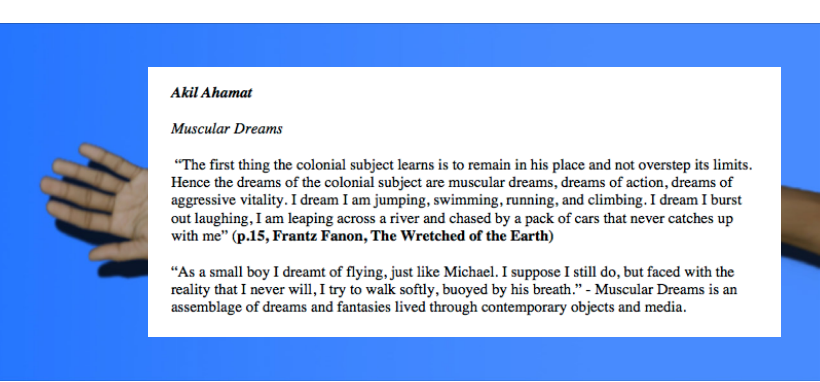
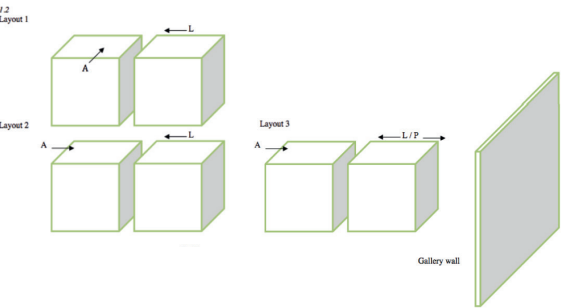
1 does the audience see you on the screen? as in, should the laptop face the audience? or should the laptop be projected? perhaps a small projected image on the wall adjacent?

2 Also, your instructions to me will be verbal and will be fully audible to the audience?

3 And, what do you want to do in terms of informing the audience of the specifics of the work? I'm thinking I'm going to print out a little publication/catalogue thing with some text for each work. People are submitting various things, Ros' work has poems, rainbow is writing a little essay type thing, etc. Akil is writing something about his work,, etc. - So I was thinking could literally just put what you've sent me in there, or some version of that.. but let me know your thoughts there..

1.1

This crossed my mind, but figured it would be something to discuss first. A projected image would be best, and ideally the projector would sit directly behind the laptop and project on to a wall directly behind the surface/plinth that the laptop is on. This wall needn't be perpendicular to the surface/plinth.



Akil Ahamat

Muscular Dreams

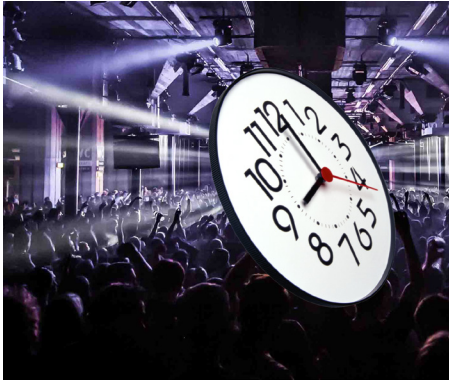
"The first thing the colonial subject learns is to remain in his place and not overstep its limits. Hence the dreams of the colonial subject are muscular dreams, dreams of action, dreams of aggressive vitality. I dream I am jumping, swimming, running, and climbing. I dream I burst out laughing, I am leaping across a river and chased by a pack of cars that never catches up with me" (p.15, Frantz Fanon, The Wretched of the Earth)

"As a small boy I dreamt of flying, just like Michael. I suppose I still do, but faced with the reality that I never will, I try to walk softly, buoyed by his breath." - Muscular Dreams is an assemblage of dreams and fantasies lived through contemporary objects and media.

Kiah Reading

Roll and Crash, Bongo

Digital almost-melodies created by derailing software that has defaulted to the boardroom and lecture hall, every gesture instrumentalised and optimised. A performance, as in how much capital —creative, symbolic, informational, social— can you deliver as a human body when put under very specific and strict conditions devised to boost productivity [\$]. Presented with the easily identifiable visual language of aspirational 9-to-5 normalcy, alleged affluence, and tucked-in shirt modesty, this body is pushed to move towards its unbounded potential, beyond laptops and onto the quasi-dance floor.



SAME SAME - Firstdraft, August 2016

Patrick Quick, Chunyin Rainbow Chan, Akil Ahamat, Roslyn Helper, Kiah Reading, Stephanie Overs & Bogna M. Konior

Curated by Tom Smith

*Individuals must become both more united and increasingly different.!*

Félix Guattari made this apparently contradictory plea in response to the observation that consumer capitalism delimits the range of possibilities for subjectivity. According to Guattari, an individual is forced to choose between a limited variety of products, opinions, and ideas—the market demarcates subjectivity. Despite this apparent drift towards subjective standardisation under recent forms of capitalism, the individual is obliged more than ever, to produce itself as a differentiated singularity. To| accrue cultural and financial capital one must attract attention, one must stand out; the market thrives on aesthetic difference.

Guattari's response suggests that a move beyond the market as the preponderant subjective container must be based on a form of social unity that embraces difference. The works in this exhibition inhabit this contradictory terrain. How is a social unity, with its connotations of standardisation and normativity, to be thought of in relation to the production of aesthetic difference that is vital to contemporary economy? *Same Same* is a response to this contradiction, a détournement of the uncanny sameness of networked consumer experience, a working through of the actually-existing context within which aesthetic differentiation is attempted.

In very different ways, the works in *Same Same* all make use of generic tools of production, distribution and communication to broach a series of questions related to this tension between the whole and the part: Does the subjective and aesthetic differentiation that network capitalism demands make political alliances impossible? Can amplifying corporate aesthetics produce a meaningful critique of their underlying rationale? Can processes of individuation be de-coupled from the market forces with which they are currently imbricated?

Through their use of the default media tools and interfaces of network capitalism, the works explore (among other things), an inter-subjective unity, a sameness within which difference is produced and perceived in ever tightening circles.