



Friday 30 September

Animation, Film Essay and the Absurd

10AM-11:30AM, Newcastle Regional Art Gallery, Paper Session and Screening
Cleo Mees, Iolanthe Iezzi, James Paul

Supported by Macquarie University

We look at three very different interactions between filmmakers, moving images and audiences. Whether absurdist film works aimed at an arts audience, an academic essay film or an animated televised series for a nation of pre-schoolers, filmmaking is used for amusement, education, to stimulate thought or further a cause. Can the moving image speak as loudly as words?

Petit Presses and Artist Books

10AM-11:30AM, The Royal Exchange, Panel

Keri Glastonbury, Andrew Williams & David O'Donoghue (Pickaxe Publishing), Bethanie Blanchard

A roundtable with press-founders and editors to discuss small press and the new publication frontier, print-on-demand presses. What are the advantages and pitfalls for publication models that operate outside the mainstream?

Construction and Critical Consumption

12PM-1:30PM, The Royal Exchange, Paper Session

William Pascoe, Steven James Finch

Two papers examine the various ways everyday existence and identity is actively constructed, through explorations of online dialogue as a way of construing self and a critical reading of tyres, chocolate and other objects whose prominence and cultural meaning go unnoticed.

Science, Sound and the Imagin(ed)ation

2PM-3:30PM, The Royal Exchange, Panel

Ben Byrne, Rebecca Giggs, Carl Scrase, Nick Keys (chair)

Science doesn't just build our understanding of reality – it creates myth as often as it deconstructs it. In this discussion three panellists use science as a starting point from which to traverse the tangible world and the uncanny, ecology and climate change, music, art and philosophy in search of new myths, realities, and ways of understanding.

The Empiricism of Love

6:30PM, United Services Club

A semi-improvised, performative talk from Nick Keys.

Experimental Fault Lines

7PM-9PM, United Services Club, Discussion

Leah Landau, Joe Mariglio, Peter Minter, Ben Mylius, Hugo Moline, Marian Tubbs, Michael Farrell (chair)

What does it mean to have an experimental practice in Australia today? How is the term defined in local and international contexts and is it still a useful or valid way to think about making art? Are we at a point yet where experimental vs. traditional dichotomies don't apply? A forum on the connotations, merits, definitions and factions of experimental arts.

