



FAKE NEWS

FROM THE ART & POLITICS BUREAU:

CONTEMPORARY CULTURE, ARTS & POLITICS
THE NATIONAL INSTITUTE OF EXPERIMENTAL ARTS

Friday, June 9, 2017,
10AM–7PM, UNSW ART & DESIGN

with a keynote address from Prof Ned Rossiter (WSU)

The Washington Post

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Trump takes power

NEW PRESIDENT VOWS TO END 'AMERICAN CARNAGE'



President Trump delivers his inaugural address at the Capitol. "What truly matters is not which party controls our government but whether our government is controlled by the people," he said.

FIRST ACTIONS

Signed order might start the gutting of ACA mandate

BY ASHLEY PARKER AND AMY GOLDSTEIN

President Trump signed an executive order late Friday giving federal agencies broad powers to unwind regulations created under the Affordable Care Act, which might include enforcement of the penalty for people who fail to carry the health insurance that the law requires of most Americans.

The executive order, signed in the Oval Office as one of the new president's first actions, directs agencies to grant relief to all constituencies affected by the sprawling 2010 health-care law: consumers, insurers, hospitals, doctors, pharmaceutical companies, states and others. It does not describe specific federal rules to be softened or lifted, but it appears to give room for agencies to eliminate an array of ACA taxes and requirements.

However, some of these are embedded in the law, so it is unclear what latitude the executive branch will have.

Through the new administration's specific intentions are not yet clear, the order's breadth and early timing carry symbolic value for a president who made repealing the ACA — his predecessor's signature domestic achievement — a leading campaign promise. Additionally, the order's language about easing economic and regulatory burdens aligns with

ORDER CONTINUED ON A30



LEFT: Spectators, many wearing Trump's signature "Make America Great Again" hats, celebrate after Trump took the oath of office. RIGHT: Demonstrations in downtown Washington became unruly as protesters clashed with Trump supporters.

20 pages of expanded inauguration coverage, A13-A32

An outsider president rattles the establishment with a speech true to his campaign. **The Take, A25**

The Obamas quietly navigate the rituals that mark their exit from official Washington. **A31**

Demonstrators and police clash in often-heated exchanges, leading to more than 200 arrests. **A24**

Clad in a calming, sky-blue Ralph Lauren, the first lady sends a subdued message of hope. **C1**

Peacefulness and violence from a polarized populace

BY ASHLEY HALEY III, TAYLOR HARTZ AND ARELIS HERNANDEZ

The thousands who flocked to the District for President Trump's inauguration Friday reflected a divided and polarized nation.

There were multitudes of adoring followers, and there were thousands of protesters. Most condemned Trump peacefully, but others turned violent and clashed with police, leading to at least 217 arrests.

SCENE CONTINUED ON A18



LEFT: Spectators, many wearing Trump's signature "Make America Great Again" hats, celebrate after Trump took the oath of office. RIGHT: Demonstrations in downtown Washington became unruly as protesters clashed with Trump supporters.

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The Obamas quietly navigate the rituals that mark their exit from official Washington. **A31**

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Clad in a calming, sky-blue Ralph Lauren, the first lady sends a subdued message of hope. **C1**

A sharp break with the past, as well as his party

BY MARC FISHER

Donald Trump began his presidency with blunt, searing talk about a crippled nation in dire need of bold, immediate action. Breaking with more than two centuries of inaugural address history, the new president made clear, in case anyone had not yet gotten it, that his will be a very different presidency.

Trump spurned the poetry and grandeur of most inaugural speeches and instead delivered a

SPEECH CONTINUED ON A19

THE INAUGURATION

Tone signals the start of a continued campaign

BY PHILIP RUCKER, JOHN WANKER AND DAVID A. FAHRENTHOLD

Donald John Trump was sworn in Friday as the nation's 45th president and delivered a fiery nationalist manifesto that promised a populist restoration by stripping power from Washington's elites and ending an era of "American carnage."

Framing his ascension as transformational and global in its impact, Trump delivered a dark inaugural address in which he pledged fealty to all Americans. But he made little overt attempt to soothe a nation still wounded from arguably the ugliest election season of modern times and signaled that he intends to govern as if waging a permanent political campaign.

As Trump addressed hundreds of thousands of supporters from the West Front of the Capitol — a crowd plainly more sparse and subdued than the record one for Barack Obama's historic inauguration eight years ago — scores of violent protesters clashed with police in the streets of downtown Washington.

Trump reprised the central arguments of his candidacy and harshly condemned the condition of the country he now commands. He said communities had fallen into disrepair with rampant crime, chronic poverty,

TRUMP CONTINUED ON A14

PROGRAM

10:00AM–11:00AM: Keynote Address – Black Box

Prof. Ned Rossiter, *Paranoia is Real: Algorithmic Governance and the Shadow of Control*

10:00AM–5:30PM: Installation – Black Box

Fernando do Campo: *The history of house sparrows in Northern America*, painting, labels, table and manifesto, 2015-ongoing

11:15AM–11:45PM: Presentation – Black Box

Simon Hunt: *Killer Queens and King Hits*

11:45AM–12:15PM: 7-Min Presentation Session #1 – Black Box

Dr Michael Richardson: *Witnessing What Did Not Take Place: Affective Realities and Fake News*

Dr Tim Gregory: *The role of the fake male cum shot in a settler-colony*

Tom Retter: *The “Grass Mud Horse” and Other Dangerous Beasts – An Introduction to the Political Struggle for the Written Character in 21st Century China*

12:30PM–1:00PM: Tasting Simulacra: Touring *A Working Model of the World* – UNSW Galleries

Dr Lindsay Kelley and Dr Lizzie Muller

1:00PM–2:00PM: Lunch Break

2:00PM–3:30PM: 20-Min Paper Presentations – Black Box

Andrew Brooks: *Networked Gossip*

Professor Douglas Kahn: *The Pre-Post-Truth of Swiftboating the Absence of Dismembered Bodies*

Dr Astrid Lorange: *Poetry is fake news that stays true*

3:30PM–3:45PM: Break

3:45PM–4:30PM: 7-Min Presentation Session #2 – Black Box

Dr Lone Bertelsen, Professor Anna Munster, Dr Sam Spurr: *Affective Facts*

4:30PM–5:15PM: Performance – Black Box

Con Fabulates: *High Hair Low Brow – A Recital*

5:30PM–6:00PM: Performance – Postgraduate Commons, F Block Level 4

Chun Yin Rainbow Chan: *Ode to Doctored Dumplings*

6:00PM–7:00PM: Drinks

KEYNOTE: BLACK BOX, 10:00AM–11:00AM

Ned Rossiter: [Paranoia is Real: Algorithmic Governance and the Shadow of Control](#)

An epistemic horizon of neo-positivism conditions the legitimacy of post-truth, fake worlds in which the analytical capacity to decide and distinguish is subordinate to the power of affect coupled with the vulnerability of subjectivity parsed with algorithmic machines. Knowledge has submitted to regimes of measure and calculability that are the techno-ontological core of the digital. This paper develops a method of paranoia as a diagnostic device to assist our political and subjective orientation in worlds of algorithmic governance and data economies. Consider this a form of shadow-knowledge.

Bio: Ned Rossiter is a media theorist noted for his research on network cultures, the politics of cultural labour, logistical media and data politics. Rossiter was appointed to Western Sydney University as Professor of Communication in 2011 and is currently a Fellow at the Institute for Culture and Society with a joint position in the School of Humanities and Communication Art. Rossiter is the author of *Organized Networks: Media Theory, Creative Labour, New institutions* (2006) and *Software, Infrastructure, Labor: A Media Theory of Logistical Nightmares* (2016).

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INSTALLATION: BLACK BOX, 10:00AM–5:00PM

Fernando do Campo: [The history of house sparrows in Northern America, painting, labels, table and manifesto, 2015-ongoing](#)

The introduction of species is often cited in agricultural and environmental scholarship while seldom in consideration with the emergence of post-war terms such as 'environment' and 'nature'[1]. Prior to this, it was a colonial affect that generated the nineteenth-century introductions of species. Researching the archives and institutional histories of the Brooklyn Museum and Greenwood Cemetery (two entities responsible for introducing house sparrows into the Americas in 1857) the discourse of coloniality as a bedrock to these events becomes evident. Such events are key constituents to the contemporary, albeit colonial, notion of landscape. The HSSH (House Sparrow Society for Humans) I began working with in late 2015 as a strategy to present archival and fictional material, often engaging posthumanist writing, and the introduction of a plural species-based pronoun to reposition the human gaze within a self-critical positionality. A socio-historical research pathway triggered a curatorial methodology as a way to give artistic form to archival and natural history collections. The practices of Marcel Broodthaers and Walid Raad were key in conceptualizing an artist-curator role, gleaned critical discourse from fictional museological narratives. As part of *Fake News* the HSSH (House Sparrow Society for Humans) will be presenting a recently located archive of images. These A4 sized images document the introduction of *Passer domesticus* L. (House sparrows) into Brooklyn in 1856. They tell the

human viewer much about how such events of species introduction occurred in the mid nineteenth century, and how such events were documented.

[1] Robin, L., The End of the Environment (public lecture), Sydney Environment Institute, University of Sydney, uploaded March 17 2014, accessed May 14h, 2016

<https://www.youtube.com/watch?v=a2qrZ9kn63w>

Bio: Fernando is an Argentinian and Australian artist, writer and curator. He has presented projects internationally, particularly in Australia and the USA. His research is interested in uncovering the remnant stains of coloniality that he argues continuously perform in all sites that humans inhabit. Recent work has used a practice of birdwatching, curatorial methodology and post-humanist writing to examine the documented and undocumented histories of introduced species in the global south. Working across studio disciplines, writing, and curatorial practices, Fernando is interested in the generative power of decoloniality.

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PRESENTATION: BLACK BOX, 11:15AM–11:45PM

Simon Hunt: [Killer Queens and King Hits](#)

In 2013 I 'reactivated' Pauline Pantsdown, a satirical character I had inhabited in the late 1990s, as a virtual political activist on social media. Over the past four years I've orchestrated my followers in a series of action campaigns around issues of race, gender and sexuality, utilising episodic narrative, visual/text memes and consumer boycotts via the use of available online tools and offline collaborations/protest. In September 2016, I orchestrated a shutdown of a proposed 'Australian Christian Lobby' (ACL) meeting at the Mercure Hotel, targeting their attacks on specific transgender children. It eventuated afterwards that this was to have been the inaugural meeting of the "same-sex marriage" plebiscite "No" campaign, to be attended by the ACL, the heads of the Sydney Catholic and Anglican Dioceses, and other groups. Several weeks of attacks by *The Australian* newspaper and its News Limited subsidiaries followed, including a front page *Australian* article, seven opinion columns, several Sky News TV editorials, a Bill Leak cartoon of LGBTI activists as Nazis, false accusations of violent threats and death threats, and a campaign to have me fired from my job as a UNSW lecturer. I want to examine my and News Limited's radically different *narrative constructions* of these events (and other stories involving LGBTI activists), the place of the Pantsdown icon with these narratives, the mechanisms of memes and web design in creating unusual bridges between social and "mainstream" media – for example, the embedding of social media in news articles, and my use of the Facebook "Notes" format to publicly file a report about the Australian Christian Lobby to the Federal Police.

Background references:

Protest at 'Australian Christian Lobby' conference 23.4.16

<https://www.youtube.com/watch?v=BfBr9rS1us0>

Same-Sex Marriage Event off : Threats to hotel staff (The Australian, 17.9.16)

<http://www.theaustralian.com.au/news/nation/samesex-marriage-event-off-threats-to-hotel-staff/news-story/d45bd0f9e9a774fc3e3d0741f176da13>

ACT Policing : Background to Lyle Shelton's previous claims of 'death threats' & 'violent threats'. (Facebook notes , 6.1.17)

<https://www.facebook.com/notes/pauline-pantsdown/act-policing-background-to-lyle-sheltons-previous-claims-of-death-threats-violen/873872706087720/>

Hyatt Hotel defends booking for Australian Christian Lobby's anti-gay marriage conference (Canberra Times 21.10.14)

<http://www.canberratimes.com.au/act-news/hyatt-hotel-defends-booking-for-australian-christian-lobbys-antigay-marriage-conference-20141021-1196m.html>

Bio: Simon Hunt is an artist/activist who lectures in Media at the UNSW Faculty of Art & Design. He's best known for his character 'Pauline Pantsdown' – a drag simulacrum of politician Pauline Hanson – enjoying music chart success in the 1990s with songs made from Hanson voice samples, and more recently operating as a virtual activist and prankster.

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7-MIN PRESENTATION SESSION #1: BLACK BOX, 11:45AM–12:15PM

Michael Richardson: Witnessing What Did Not Take Place: Affective Realities and 'Fake News'

On December 4, 2016, Edgar Welch drove to Comet Ping Pong pizzeria in Washington, DC, armed with an assault rifle and determined to 'self-investigate' the child prostitution ring he believed to be operating in the restaurant's basement. Having read countless articles and engaged deeply in online discussion, he knew the pizzeria to be at the heart of a nationwide sex trafficking operation run by Hilary Clinton and other leading Democrats. What he sought to investigate was an all-too-real crisis, a crisis to which he had been witness online and with which he would now come face-to-face. Yet what Welch had witnessed did not take place: his witnessing was bound up with the emergent phenomena of 'fake news' and its capacity to distort and amplify the affective realities of those with whom it resonates. Welch and others like him are not mere false witnesses: what they witnessed is inseparable from their affective realities. Such 'fake news' is affectively attuned to partisan identity, but also to crises of community, economy and sociality that have arisen within contemporary capitalist technoculture. Within the crisis ordinariness that defines the texture of everyday life, 'fake news' offers the possibility of making sense of upheaval and uncertainty, of transforming resentment into meaning. To witness what did not take place is thus to shift relations between the witness and the world. Tracing the entangled threads of image, crisis and context that make this possible is vital to understanding witnessing and the fake in the contemporary moment.

Bio: Dr Michael Richardson is Lecturer in the School of the Arts & Media at UNSW. His research examines political, cultural and media affect, focusing on torture, trauma, drones and power. He is the author of *Gestures of Testimony: Torture, Trauma and Affect in Literature* (Bloomsbury 2016).

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Tim Gregory: The role of the fake male cum shot in a settler-colony

This presentation explores recent examples of feature length pornography that use Australian icons as integral to their narrative. It suggests that the male cum shot, in particular the faked expressions of male ecstasy in these films are part of representations that “justify” the violence of settler-colonies. Common to these films (*Lost in Paradise*, *Outback Assignment*, *Victoria Blue*) are explicit white heterosexual outdoor scenes that end with the male cum shot sequence of a close up of the actor’s face followed by a close up of semen. Inverting Berlant and Warner’s heterosexual act that is shielded from public view, I suggest that this explicit visualization forms part of the heterosexual matrix that supports the colonial project. The “proof of enjoyment” provides the affective justification of colonisation, being both the literal project of settlement (the reproduction of whiteness) and the reward for the public work of settlement. Demonstrating that these sequences are fake (as a media convention in which the orgasm is performed for the camera) raises important questions as to the authenticity of orgasm and its ongoing implication in the colonial project.

Bio: Tim Gregory is a transdisciplinary practitioner and theorist and currently Lecturer in Art at UNSW. His interest is in queer approaches to practice and scholarship with a focus on post-pornography.

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Tom Retter: [The “Grass Mud Horse” and Other Dangerous Beasts – An Introduction to the Political Struggle for the Written Character in 21st Century China](#)

In the 21st century, the historically contiguous tug-of-war over the written character in China has found a fertile and highly contested new battleground in online forums. Behind what has become proverbially known as the “Great Firewall” of China – an affectionate moniker for the PRC’s immense infrastructure of online-censorship – China’s dissident netizens probe for and exploit the interpretative limitations of the CCP’s “flagging” algorithm and monitors. The colourful success of China’s netizen trolls attest to the latent semiotic complexities of Chinese writing and to the propensity towards allegory and metaphor or “indirect means” in Chinese speech. China’s net-based culture of experimental literary subversiveness came to international attention in 2009 when a video entitled the “grass mud horse” cartoon went viral. The video introduced a homophonic lexicon of double-entendres which toyed with phonetic similarities of official or otherwise benign terminology. In this paper I offer context for the crude and ingenious literary experimentalism of China’s 21st online dissidents – locating this sovereign struggle over the written character in China into a broader and bloody political history of literary and character-based expression.

Bio: Thomas Retter is a sessional teacher in Art History and Theory and a postgraduate researcher at UNSW Art + Design. Thomas’ current research analyses playfulness and subversive strategies in the word-art of post-Mao China and their relationship to the broader mytho-politics of writing in China’s cultural history - from the legendary invention of writing by the four-eyed Cang Jie, to the “grass-mud-horse” doublespeak of China’s 21st Century netizens.

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TASTING SIMULACRA: TOURING A WORKING MODEL OF THE WORLD: UNSW GALLERIES, 12:30PM–1:00PM

Lindsay Kelley and Lizzie Muller: *Tasting Simulacra: Touring A Working Model of the World*

Join us for a 20-minute tour of the exhibition *A Working Model of the World*, with curator Lizzie Muller and interested bystander Lindsay Kelley. The tour will focus on the stand-ins, copies, fictions, and fakes that can be found in the show, and will include a short detour into fake food and its capacity to influence taste and ontology. Our tour connects models that might ordinarily be considered as quite different. The experience of being almost, but not quite tricked by a copy is similar for both fake food and artificial intelligence (or models of consciousness). Babies exploring the world with their hands and mouths divide things into edible and inedible, alive and not-alive. The more delicious looking the plastic sushi, the more life-like the robot, the more virtuosic this fundamental job of cognitive discernment becomes. Highlights of the tour include fake gold nuggets, a model sugar refinery, wooden security cameras, and wax apples. It will include light ersatz snacks.

Bios:

Working in the kitchen, Lindsay Kelley's art practice and scholarship explore how the experience of eating changes when technologies are being eaten. Her first book is *Bioart Kitchen: Art, Feminism and Technoscience* (London: IB Tauris, 2016).

Lizzie Muller's curatorial research examines the impact of shifting disciplinary boundaries on cultural spaces and audience experiences. She has curated numerous exhibitions internationally, most recently *Lively Objects* at the Museum of Vancouver (2015) and *A Working Model of the World* (2017) – an exhibition exploring the role of models in creating and sharing knowledge – at UNSW Galleries, Sydney and the Sheila C Johnson Design Centre, The New School, New York.

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LUNCH BREAK (BYO AND RELAX IN THE COURTYARD): 1:00PM–2:00PM

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20-MIN PAPER PRESENTATIONS: BLACK BOX, 2:00PM–3:30PM

Andrew Brooks: *Networked Gossip*

Abstract: This paper considers the relationship between fake news and gossip. Examining the production of fake news in relation to the witch hunts (and destruction of communal bonds that were largely mediated by women) that accompanied the rise of the capitalist economy, I argue that gossip has always been, and remains today, a mode of networked speech in which news and information circulate outside of official discourses. In a

contemporary media environment dominated by the proliferation of fake news, I argue that gossip can be reconfigured as a critical modality, that is: as a form of intimacy established via proximity; as informal speech that sits outside of official discourse; as speech that contains the potential to interrupt established epistemologies and received histories; as the speech of self-organising systems; and as a potential site for the production of radical forms of knowledge and care. Gossip's dismissal as a trivial and feminised mode of speech — as talk that trades in personal matters, pure speculation or untruths — belies the concern that it might actually reveal things that would otherwise remain concealed. Expanding from the feminised origins of gossip, this paper considers 'Black Twitter' as a gossip network, that is, as a networked sociality that emerges from shared identification and promotes unrestricted inquiry. Understanding Twitter as belonging to a contemporary diagram of power, I argue that the emergence of 'Black Twitter' can be understood as an interruption to the whiteness (both perceived and real) of the online realm, revealing itself to be a multi-vocal space that incorporates a multitude of different counterpublics within a collective formation. I argue that we can understand this networked space as one in which information, discourse, jokes and memes can be circulated in excess of, or in opposition to, the continued production of racialised fake news that contributes to black social (and physical) death. Against the binarised rhetorics of criminality and innocence, I argue that 'Black Twitter' produces a space of polyphony in which we can find an expression of blackness that is both collective and heterogeneous.

Bio: Andrew Brooks is a Sydney-based artist, writer, curator and organiser whose work takes the form of installations, performances, text works and sound recordings. He has performed and/or exhibited in Australia, New Zealand, Europe and Japan and Australia and his writing has been published both locally and internationally. He was a co-director of Firstdraft Gallery (2015-16) and co-curator of the NOW now Festival (2012-14). He is currently finishing a PhD at UNSW Art and Design and along with Astrid Lorange, is one half of the critical art collective, Snack Syndicate.

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Douglas Kahn: [The Pre-Post-Truth of Swiftboating the Absence of Dismembered Bodies](#)

Abstract: *Swiftboating* became the name for a media technique based on a military-style surprise attack. It derived from the Swift Boat Veterans for Truth (SBVT) coordinated campaign accusing the 2004 U.S. Presidential candidate John Kerry of falsifying his military record, significantly influencing the outcome in which he lost to George Bush's bid for a second term. The campaign included a nationally-broadcasted advertising that quoted Kerry's 1971 testimony in front of Senate committee that itself summarized the testimony of Vietnam veterans from the Winter Soldier Investigation regarding the routine atrocities they witnessed and participated in. My thesis is that SBVT's ability to make such testimony reprehensible relied, among a number of factors, on the absence of photographic and cinematic documents of routine atrocities. I will discuss my personal efforts to address the latter with the reprint of Ernst Freidrich's *War Against War* (1924/1987) and an equivalent volume for U.S. involvement in Vietnam, and the absence of such a documentary base to the present day.

Bio: Douglas Kahn is Professor of Media and Innovation in the National Institute for Experimental Arts, UNSW Art & Design. This presentation is related to his first book *John*

Heartfield: Art and Mass Media (Tanam Press, 1985) and his essay "Where Does Sad News Come From?" in *Cutting Across Media: Appropriation Art, Interventionist Collage, and Copyright Law* (Duke, 2011).

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Astrid Lorange: Poetry is fake news that stays true

Abstract: The relation between poetry and truth is foundational. Plato famously rejected poets from his Republic for their 'imitative' ethos, which made them an enemy of truth. Aristotle, on the other hand, in the *Poetics* understood poetry in terms of a discursive contribution to the world, that is, as constitutive of knowledge and so linked importantly to truth. At various points subsequently, poetry has been called on to speak of, back to and from the world, in the manner of the law (cf Shelley's idea of poets as the unacknowledged legislators of the world), media (cf Pound's idea of poetry as news that stays news) and technology (cf Williams's idea of poetry as machines made of words). Poetry, it seems, is fake news with true consequences. In this paper, I will read a number of texts that deal, in different ways, with the question of truth. I will ask what happens when we consider what framing and/or reading a work 'as' poetry (as opposed to essay, documentary or autobiography) does to the apprehension of truth as a languaged event; that is, if we understand truth as socially constituted via discursive acts (literally, how language is naturalised or not as fact), then what can poetry teach us about the process of truth-making that other forms can't? Following the work of Veronica Forrest-Thomson on the 'artifice' of poetry, I argue that artificiality is at the heart of poetry's appeal to truth: it's capacity to show how language forms into fact is it's single generic contribution. Through close, suggestive readings of Wendy Trevino, Claudia Rankine and Divya Victor, I will look at how contemporary poetry is making a claim for truth as both contested and collective.

Bio: Astrid Lorange is a writer, editor and teacher. She lectures in writing and art theory at UNSW Art and Design. Her latest chapbook is *Ex* by SOd. She is one half of Snack Syndicate, a critical art collective. She writes books, essays, and texts for exhibition or performance.

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BREAK, 3:30PM–3:45PM

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7-MIN PRESENTATION SESSION #2: BLACK BOX, 3:45PM–4:30PM

Anna Munster, Lone Bertelsen, Sam Spurr: Affective Facts

Abstract:

‘What is not actually real can be felt into being’ — Brian Massumi.

If new news is appearing every day –fake and/or real – then evaluation of the world’s events is simultaneously called into question. In this atmosphere, we ask: what different modes of valuing events might now be required, in order to shift beyond the onto-epistemological binaries of truth/falsity? In what way might creative actions – understood as processes that tend to novel occasions of experience – play a role in generating these new modes of *transvaluation*? Taking process-based approaches to affect as a radical empirical means of attending to the reality of the event, this conversation across thinking and drawing/diagramming will try to catch how facts are *felt into existence*. We will take a number of recent examples of ‘alt-facts’ such as Kellyann Conway’s remarks concerning crowd numbers at the Trump inauguration or James Delingpole’s declaration that coral bleaching is ‘fake news’ and diagram the process through which (neo)fascist affect brings a particular individuation of the real into being. We will also propose and diagram the possibilities of other kinds of affectivity that might generate affective lines of flight: impersonal, collective and more-than-human affective facts. The format of this conversation will take place through 3 rounds of 7 minute, proposition and diagramming processes with the 3 participants moving between roles as proposers, responders and diagrammers. As each round closes, we will also ask for comments, counter-propositions, and participation from listeners/audience. In this way, a collective diagramming and thinking process can begin to emerge that is also an ‘event’ of impersonal, collective and more-than-human affectivity.

Bios:

Lone Bertelsen works across the fields of photography, art and media studies. Her research is inspired by the more generative branches of feminist and social thought. She is currently a researcher on an international collaborative grant: *Immediations: Art, Media, Event* (directed by Erin Manning). Her writing has been published in *Theory, Culture and Society*, *The Affect Theory Reader*, *The Fibreculture Journal* and *Performance Paradigm*.

Sam Spurr is a theorist and designer dedicated to uncovering the performative capacities of spatial practice. She is committed to a collaborative, aleatory and diagrammatic understanding of process across multiple modes of practice that include architecture, installation art, writing and curatorship. Sam is currently a Senior Lecturer at UNSW Art and Design and previously lectured in architecture and design at University of Technology, Sydney (UTS). She has run numerous international workshops and presentations and has exhibited at the Prague Quadrennial, Gwangju Design Biennale, Moscow Biennale and Sydney Biennale. She is co-founder of the collective group N where the topic of

conversation and its impact on art, architecture and design has been unpicked and entangled through exhibitions, symposia, studios and projects.

Anna Munster is an artist, writer, educator and a professor in Art and Design, University of New South Wales. She is the author of [An Aesthesia of Networks](#) (MIT Press 2013) and [Materializing New Media](#) (Dartmouth University Press, 2006). Both of these examine aspects of artists' engagements with networks and digital culture. Anna regularly collaborates artistically with Michele Barker, most recently on the installations [evasion](#) (2014), and [HokusPokus](#) (2011) exploring both human and nonhuman movement and perception. Her co-edited anthology, *Immediations: art, media, event*, with Erin Manning and Bodil Marie Stavning Thomsen will be published with Open Humanities Press in 2017.

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PERFORMANCE: BLACK BOX, 4:30PM–5:15PM

Con Fabulates: [High Hair Low Brow – A Recital](#)

A drag of 1990's breakfast TV's 'commentary as editorial' *High Hair Low Brow* speaks from the *unrealpolitik* of the cultural ecology to the real politics of the global one. In a post truth epoch don't forget, remembering is one of the only non-violent forms of resistance.

Bio: An emeritus nuisance, Con Fabulates is a parasite on the corpus of art history who considers vanity and self-promotion forms of community service. This is the second in the series of ventriloquy works A selection from the collection of the Museum of UnNatural History.

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PERFORMANCE ON LEVEL 4 (WITH DRINKS AND NIBBLES!), 5:30PM–6:00PM

Chun Yin Rainbow Chan: [Ode to Doctored Dumplings](#)

Abstract: The discourse around China's ascent to a global power has relied heavily on the circulation of myths and stories. A popular theme in this discussion is the prevalence of China's faked goods and counterfeit products. China's adoption of capitalism at break-neck speed, whilst maintaining socialism, has created profound disjunctures in production, market regulations and consumption. With a focus on fake food, this performance will explore the current state of public distrust towards the government, business owners and the media.

Bio: Chun Yin Rainbow Chan works across music, performance and installation. Born in Hong Kong and raised in Sydney, Chan is interested in duality, diaspora and the effects of globalisation on modern Chinese society. Her research engages with the authentic and the copy, exploring sites of exchange and desire which complicate Western notions of originality and appropriate consumption.

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