



TRAVERSING POSTDIGITAL ART: REIMAGINING HUMANNESS BETWEEN THE SPACES OF PAINT AND PIXELS

An exegesis submitted by

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TRAVERSING POSTDIGITAL ART



Reimagining humanness between the spaces of paint and pixels

ABSTRACT

'Traversing Postdigital Art: Reimagining Humanness between the spaces of paint and pixels'

This practice-led study explores the area of 'Postdigital' (PD) visual arts that is characterised by the visible inclusion and balance of the human hand in combination with digital technologies to create artworks. As artists can now create using algorithms and pixels instead of physical media, such as paint, there is a concern that the transience and infinite reproducibility of digital media is eroding the uniqueness, tactile materiality and authorship of artists' work. It removes us from the art object, and changes the reality of making and experiencing art. This sense of digital disenchantment is the focus of many PD artists work (Cramer 2014).

My long-standing art practice, which traverses both analogue and digital media, has provided me with important insights into the artist's presence in the PD art world. In my practice I combine digital and traditional media to create a transitional zone between the real and virtual and haptic and generative. This is in order to decrease the perceived dissonance and demarcation between the traditional and digital by including specific references to the human element within these works. The inclusion of the human hand, such as by including intentional aesthetic 'glitches', which are normally used by PD artists to highlight the unintentional system errors, failures and disruptions of digital, becomes a critical essential part of the artworks and encourages the viewer to consider the artist's presence in a form which is usually devoid of such elements.

Using bricolage and visual ethnographic methodologies, I explore themes such as privacy and surveillance, feminism, the environment, globalisation and the impact of technology through my practice which draws from traditional practice to create PD artworks and incorporates my presence as the artist. Given the limited research available on PD art practice (Roestenburg 2018) this study is also informed by a visual analysis of selected PD works, an international and national survey with PD artists and a series of in-depth interviews about their art practice. Drawing from this data, a set of guiding principles has been developed to assist the viewer in appreciating the particular characteristics and qualities inherent in PD art, including the critical importance of humanness in this type of artwork.

References:

Cramer, F 2014 'What is Postdigital?: Typewriters vs. Imageboard Memes', *A Peer Reviewed Journal About (APRJA)*, vol. 3, no. 1 n. p., viewed 5 September 2017, <http://www.aprja.net/what-is-post-digital/>

Roestenburg, N 2018, 'Let's Get Physical? Post-Digital Discourse and Artistic Practice', *Netherlands Institute of Cultural Analysis*, n. p., <https://www.nica-institute.com/lets-get-physical-post-digital-discourse-and-artistic-practices/>

Keywords: Analogue; art object; authenticity; bricolage; critical events; digital art; digital painting; drawing; fine art; humanness; hybrid; installation; materiality; mixed-media; multi-media; narrative; new media art; painting; postdigital art; practice-led research; sculpture; thematic analysis; tradigital art; video; visual art; visual ethnography.

CERTIFICATION OF THESIS

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CHAPTER ONE - Introduction

1.1 Scope of the Exegesis

'Traversing Postdigital Art: Reimagining humanness between the spaces of paint and pixels' is an exploration of my Postdigital (PD) visual art practice which addresses the critical importance of the human presence in a ubiquitous digital world. The term 'Postdigital' in visual art practice describes the merging of digital and analogue (non-digital) media into a unified and unique aesthetic. Through this approach artworks and objects are conceptually and practically shaped by the internet and digital processes, yet are often incorporated in the material form of traditional objects such as paintings, sculptures or photographs (Paul 2018).

As artists can now create using algorithms and pixels instead of physical media, such as paint, there is a

concern that the transience and infinite reducibility of digital media is eroding the uniqueness, tactile materiality and authorship of artist' work. It removes us from the art object, and changes the reality of making and experiencing art. As Freedman and Stuhr (2004, p. 818) argue that:

visual technologies allow people to create, copy, project, manipulate, erase and duplicate images with an ease and speed that challenges distinctions of talent, technique, and the conceptual location of form. (p. 818)

This sense of digital disenchantment with digital information systems (Cramer 2014, para 7). is the impetus for the PD movement.

The exegesis provides a reflexive and reflective rationale for techniques, philosophies and strategies adopted in creative works (Attia & Edge 2017; Sullivan 2010) that situates them within the PD movement and aesthetic (Chart 1). A bricolage methodology (Chapter 3) weaves together and links my practice and exegesis to inform each other through an approach of visual and textual documentary diarising of works in progress, process inspirations and experiments and literature review notes.

With the onset of the now ubiquitous digital age, the last two decades of the twentieth century have witnessed radical changes in the ways artists make art and the materials they use. The general historical shifts in aesthetics, and the use of digital tools in artmaking are examined in my PD visual art practice and research. I explore how digital culture has redefined human information behaviour as 'life in code and digits, increasingly dominating human activity and communication' (Giannini & Bowen 2018, p. 172).

Generative or algorithmic art has become part of digital culture and refers to art that, in whole or in part, has been

created with the use of an 'autonomous digital system, including computer generated artworks that are algorithmically determined' (Pereira 2015, para 4). I contend the use of generative computer software separates artists from the key elements of making and creating their work. With the flick of a button or keystroke artists become mere users or facilitators of generative techniques and seemingly chance makers of unexpected outcomes. This type of generative use has the potential to usurp and erase artistic authorship. However, through nuanced mark-making, PD artists endeavour to restore the imbalance by including humanness, (including a human-content or context), seeking discernment in digital choices, challenging set algorithmical processes and retaining traditional analogue media or techniques within the digital arena.

This practice-led research project has arisen from my disenchantment with the digital aesthetic and a lack of connective experience to the finished digital artwork. Through this project, I reflect on my cultural, feminist and

political attitudes of living in the digital age¹. This is explored through a PD approach which includes textured, materialistic and object-based works which has enabled me to explore the vast potential of this new media. The exegesis documents, outlines and elucidates the course of my creative research through the following key research question:

'What role can Postdigital Art play in furthering the recognition of 'humanness' in the digital space?'

For this exegesis the 'Research Question Model' (Milech & Schilo 2004, para.17) is used, where creative production is researched through a central question, defined and framed on the basis of a sound working knowledge of a particular field, and in the interests of contributing new understandings to it (Table 3). The work undertaken is

¹ That is also known as and incorporates 'The Information Age'; 'The Computer Age', and 'The New Media Age'.

² For ease of identification, all of my artworks in this exegesis are framed in black. Other artists' works are framed in grey. The

practice-led and in my role as the researcher I am both a participant and 'reflective practitioner' (Schön 1983).

The artworks I have created² are an exploration of digital and analogue technologies that explore the critical role of humanness in the digital world. My research provides a visual and written explanation of developments in my studio practice concepts, methods and outcomes (Chart 3). Contemporary and historical influences on PD art are explored and analysed through my own artistic practice, and that of other PD artists. My artworks are presented in an art exhibition accompanying this exegesis in conjunction with an exhibition catalogue and eBook.

My professional practice through this DCA project demonstrates the ongoing development of my PD approach which has progressed from a traditional media, a combination of traditional and analogue media, tradigital

landscape format of the exegesis complements my mainly horizontal artworks and screen-based orientation of the digital.

practice (a combination of traditional and digital), digital practice and finally PD art practice. My methods and philosophies express a PD art attitude of human rather than digital concerns. The PD art movement also aligns with the resurgence of 'humanness' and 'digital well-being' in general digital technological fields, as Reich, (cited in Anderson & Reine 2018, n. p.) espouses that 'digital life is now threatening our psychological, economic and political well-being'.

The exegesis provides a rationale for the techniques and strategies utilised in my PD art practice and situates them in relation to the theoretical and historical cultural context of PD art. My exegesis seeks to elaborate and further contextualise the uniqueness of my singular, unique works that divulge personal motivations, the human touch and tactility: a human experience that is both sensual and symbolic.

My studio work leads the research and I rely upon the process of discovery through controlled experimentation with traditional and digital media to highlight new

combinations of technological processes and materials. I agree with McNamara's (2012, p. 12) contention that:

research innovation is most likely to be found in the discrepancy or chasm between the need to practice and the research question, rather than in presupposing their readymade or immediate harmonization. (p.12)

Therefore, the creation of my artworks, and supporting exegetical components express temporal, phenomenological and instrumental aspects of my work, through visceral lived experiences and events. In exploring the spaces between analogue and digital or paint and pixels, I lay bare the differences and blur the divisions, creating an inherent tension within my work that contributes to unique innovation.

My research is presented in visual, video and written forms, by traditional and digital methods as an effective form of

‘Dual Coding’³ presentation. This provides a multiple way of learning and presenting data, and situates the data in relation to the theoretical, aesthetic and historical context of PD art. The exegetical nexus between theory and practice draws upon ‘critical events’⁴ that are significant in my life and are embedded in personal relationships relating to themes, such as identity and gender, authorship, humanness, globalised technology, the environment and politics. Bohl (1995, cited in Baguley 2010, p. 64) contends a critical event ‘has an impact on the person telling the story and is usually a change experience that is not recognised until a certain period of time passes’.

The exploration of critical events in my life has required me to repurpose imagery I have created from the past (including depictions of self). As a bricoleur I speak through

³ In relation to Dual Coding, Paivio 1986, p 53 states: ‘Human cognition is unique in that it has become specialized for dealing simultaneously with language and with nonverbal objects and events’. This is now evident with television media coverage using verbal, visual, scrolling textural information banners, logos and holograms on screen simultaneously.

the tactile and digital media I use as well as with them (Dezeuze 2008). Through the practice-led approach my artworks have informed the writing of my exegesis based on daily digital journaling and reflection. My exegesis is a written ongoing commentary and interpretation of my PD art practice, rather than an analytical ‘write up’ following practice. Engaging with the needs of the exegesis⁵ from the beginning of the project simultaneously enhanced my practice and led to a deeper understanding of PD art and my positioning as an artist. Methodological and aesthetic principles are devised and analysed within the paradoxical presence of my art being defined as ‘Postdigital’, by virtue of its ‘return’ (liberation, revival or renaissance) to a mix of traditional and digital experiences.

⁴ For instance, my first encounter with a digital art programme was a ‘critical event’ in my creative practice.

⁵ Which required the completion of coursework subjects in Methodology and Practice.

The opportunity to use analogue media is a relief from the 'all-pervading intrusion of the digital and its networks in our lives' (Howard, cited in Roestenburg 2016). I seek to challenge the inherent qualities of digital processes such as multiple reproductions, through the creation of singular hands-on artworks which incorporate the digital. This exegesis therefore seeks to highlight the uniqueness and meaning of PD artworks that encompass and evidence human touch and tactility.

As creative processes are heavily reliant on our memories of bodily or physical experiences (Treadaway 2009, p. 231), I utilise Critical Event analysis to examine the stories of my experiences (Webster & Mertova 2007). I analogise critical events in my life that are significant and have subsequently become subject matter in my artistic practice. This is evidenced in important themes inherent in my work including feminism and self, surveillance, the environment, and our global interactions with technology (Chart 2). Visual ethnographic and contextual analysis was adopted to further validate a reflexive perspective (Pink 2013). These forms of analyses provided an important foundation and

guide to explore the key research question. Batty and Berry (2015, p. 184) contend that 'creative practice research is [thus] concerned with improving and/or innovating practice, and by doing so also creates new knowledge about practice drawn from an insider's perspective'.

The multi-faceted nature of my PD art practice is reflected in my exegesis through a variety of formats including diarised collage collections of final works and works in progress (WIPs). They show the progression of my methods and process through what Krauth describes as 'media convergence' (2018, para. 21). These are the amalgamation of a bricolage of ideas and experiments that included in the exegesis as small images that are not cited but are separate components of the thesis to form parts of an interconnected whole.

1.2 Aims and Objectives

The aims and objectives of the thesis are to advance knowledge of PD art through practice (Candy 2006) and make an original contribution to creative arts practice and theory. I wish to create a new form of personal authenticity⁶: in practice, by expressing human presence, the artist's touch, tactility, agency and materiality through object (Diamond 2004). The complexities of creating artworks using digital processes are explored to foreground and honour connections to humanness, through intentional hands-on participation in artmaking to complement digital screen methods. It is my objective to create a new body of innovative PD artworks which will contribute to a set of guiding principles for PD artists.

Through a suite of paintings, drawings, photography, sculptures, video and installation my thesis requires partial assessment of final artworks, which will be exhibited in a traditional setting. This is so viewers can experience the

⁶ In the philosopher Martin Heidegger's sense, my own spirit or individual character showing through in the works.

nuances and subtleties PD brings to the artefact/object and space. It is the direct visual work that creates the credibility and craftship of the work and supports the conceptual ideas. I aim to emphasise human realism, stylisation, tactile and material objectivism in PD artworks, in a space where there is a resurgence of unorthodox, and sometimes unexpected materialistic practice methods (Chart 3).

1.3 Introducing the Participants

An important component of this study was to connect with other PD artists to gather information about their practice and the extent to which they conceptualise and incorporate humanness in their work. Digital technology enabled me to gather insights nationally and internationally through a survey questionnaire emailed to forty-eight 48 artists (from Australia, Germany, Japan, Norway, Russia and The Netherlands, UK, and USA) of which nine (9) responded,

and of those nine, four provided individual semi-structured interviews including Oleg Dou,(Russia), Fiona Knox (Australia) and two artists (Australia) who selected a pseudonym. In addition I visually analysed their artworks to see how they meaningfully engage with, and explore the concept of humanness within their PD practice.

All of the questionnaire and interview participants, except one, have formally studied art. One participant comes to PD art from both a science (biology, chemistry and physics) and a traditional art background, however he is not anti-technology. Interestingly one artist, like me, had begun their career as a photographic retoucher, so our personal history became a connected history.

1.4 Central Research Premise

This study adopts a qualitative research design using the methodology of bricolage in order to connect fragmented narratives, juxtaposed with contemporary social and political issues to digitally 'stitch' elements together. Bricolage affirms the multiplicity of voices in research thereby valuing voices which have been excluded from the

dominant view (Denzin & Lincoln, 2011; Steinberg 2011), Data has been collected through an international survey and interviews.

My research question explores the tension of seeking humanness within the digital space, a space that appears to eschew the human presence such as perfect duplicability (Chun 2011) through the very medium (digital) I am seeking to challenge. Informed by the legacies of traditional and digital art modalities, I extend to PD art my human traits of self-reflection and tacit free will to seek artisanal control over the digital media I am using. This challenges how I view and react to the impact of both cultural and artistic 'digitization' (Enhuber 2015) evidenced in my artwork which seeks to challenge the rapid increase of technology in our lives.

By exploring the research question, I interrogate 'the spaces in between' by actively seeking to decrease the perceived dissonance (Wilks, Cutcher & Wilks 2012) between the digital and other types of artmaking by incorporating traditional creative processes within this

context. Working in this in-between or liminal space there are 'unpredictable cross-overs that occur' (Carter 2004) through the incorporation of traditional art media that helps to anchor the non-physical space of the digital.

My research visually and exegetically celebrates the strengths of PD methods of creating art and expresses the transitional zone between real and virtual; haptic and generative - as a narrative of the reality of what it is to be human in a technologically mediated world. In responding to the research question, I also seek to draw from visual/contextual evidence and my own artistic practice to create guidelines or principles which will hopefully assist other artists, educators and viewers of PD art in furthering dialogues and understandings around PD art. (See Appendix 6). Significantly, this fills a gap in PD research. As Roestenburg (2018, p.1) posits, in existing PD studies, there has been 'almost no extensive analysis of individual works of art'.

The methods I use enable me to describe how key concepts in my artworks interact with one another, which resonates

with experimental processes utilised in exploring my studio practice. For me this practice-led research is a melding of traditional and digital; old and new techniques; and art and science collaborations. In my work, 'artistic authorship', is a shift back to the innate human capacity to create in a digital environment where an author may be described as an 'autonomous AI tool (...) robot, programmer, (...) or a digital programme [itself]' (McCormack et al. 2019, p. 4). My work creates new meaning beyond the usual digital shift of focus from author to generative algorithm, to viewer. For me, authorship is reclaimed by human touch rather than a non-human generative result.

After an extensive period of time working and creating on computers I do not seek to repudiate digital technology, but I desire to reconsider and reconceptualise analogue technologies within the digital realm. The juxtaposition of the permanence of the hand painted/carved symbolic and pictorial imagery with the transience of digital language is a critical aesthetic and conceptual choice in my works. The exegesis and artworks, in part reflect a visual autobiography.

As my research is both concept and process driven, theories and practices are sketched into a digital matrix, diarised, gridded, screen-shotted, cropped and metamorphosed on mainframe computer, Ipad™ or Iphone™. Artworks are reused and modified into new ideas and transformative engagements. Images often integrate text, at times textually generated with the iPhone™, or inspired from diary entries, though a dialogic connection. This informs the exegesis and practice resulting in a level of intertextuality which influence my reactions and responses to the often-intuitive way I work.

1.5 Theoretical Limitations

A small number of artworks and responses to the survey/interviews are analysed, therefore it is not possible to generalise findings to a larger PD cohort without further research. My personal perspectives cannot be extrapolated into group perspectives. As the project is an exploratory Practice-led study, critical appraisal, observations, analysis of artworks (including my own) and survey/interview responses are subjective and have inherent bias. The

potential for researcher bias has been addressed through the use of journaling and the presentation of artworks for critical review and feedback.

1.6 Overview of Chapters

Chapter One - Introduction

In the first chapter I introduce the scope of the exegesis, the overarching research question underpinning the study and the approach I have taken to respond to the key research question. I describe the aims and objectives of the study. Participants are briefly introduced. The central research premise and theoretical limitations of the study are outlined. The conclusion of this chapter provides a brief overview of the other chapters to follow.

Chapter Two - Creative Practice Literature Review

I introduce key events that precipitate the development of PD art. The aesthetics of PD art and the role of PD 'Humanness' are also explored. I contextualise humanness content and themes in my artworks and contextualise this

with how other PD artists address humanness in their works. Approaches in my art methods and media are then justified, including the use of bricolage as a source of inspiration for real and digital material gathering.

Chapter Three - Methodology within the phases of the project

The chosen methodology and sub-set methodologies employed are addressed in Phase One – Practice-led research; Bricolage and Burrowing; Narratology; Critical Events; Visual Ethnography; Autoethnography. Phase Two, Data Collection and Phase Three Analysis are outlined.

Chapter Four - The Role of Postdigital within my Creative Practice

Critical Events and my artwork themes are outlined. These include: 'Privacy and Surveillance'; 'Feminism and Self'; 'Environment'; 'Globalisation and the Impact of Technology', and 'Humanness'. In conclusion, methods, reflections, significant discoveries and analyses of my PD artworks are narrated.

Chapter Five - Findings and Discussions

This chapter outlines the survey and interview results, outcomes and conclusions. Visual and Thematic analysis provide emergent PD characteristics and themes. Results are based on the analysis of responses to a short survey questionnaire, of ten questions, sent to forty-eight (48) artists, internationally, and four (4) individual semi-structured interviews (Russia and Australia), (Table 1). This data has informed the subsequent PD guiding principles. The chapter concludes with responses to the research question, guiding principles and analysis of the development, exploration and manifestation of artworks made during this practice-led project that leads to furthering the recognition of 'humanness' in the digital space.

Chapter Six - Conclusion

I conclude my exegesis with an overall summary of what PD art plays in furthering the recognition of 'Humanness'. I reflect on my practice – led research and the future of PD art. I discuss the impact, implications and the significance of the project.

Following the conclusion are the References; List of Figures; Hyperlinks; Charts and Tables, Terminology, Abbreviations and Appendices.



CHAPTER TWO – Creative Practice Literature Review

2.1 Introduction

This creative practice literature review introduces the fundamental terminology and important issues in the literature related to PD art and its aesthetics. Importantly, this review provides the context for understanding the historical antecedents of PD art, through a brief overview of Traditional; Tradigital and Digital art and how they have informed PD artmaking. Emery and Flood (2019, p. 27) recognise that ‘visual artists have always pushed the limits of the available technology.’

The range of terminology such as ‘Digital art’ (Paul 2003); ‘Postdigital art’ (Alexenberg 2011); ‘New media art’ (Dietrich & Adelstein 2015); ‘Tradigital art’ (Gollifer 2000a); ‘Multimedia’ (Srnić 2018); ‘Computer art’ and ‘Interactive art’ (Kwastek 2013), or ‘Intermedia art’ (Higgins 2001) complement, augment and/or challenge traditional

concepts of art (Paul 2002, p. 1). The multitude of new types of art categories also redefines the definition of what it means to be an artist. For example, David Hockney and Andy Warhol have broadened their oeuvres by experimenting with new technologies, such as the use of digital paint programmes, iPads and other digital methods and tools.

Traditional Art (TA) Traditional artists use time-honoured real media, such as graphite, chalk or oils in creating. Skill-sets are different to those used by Digital artists, as digital brushes and paints, for example are controlled by digital artists using a computer touch screen, computer stylus or mouse. In contemporary circles artists who use traditional media may also use digital aids in their work, such as photography, computer software or electronic grids in marking up or designing a preliminary work, but in the works

completion it is a traditional work. (Thompson-Jones 2015). Interestingly, the term 'traditional art' has since been narrowed by digital advocates who consider *any* art physically created through the use of 'real' analogue media as being 'traditional' or being 'physical (...) [in that it is] non-digital' (Zagobelna 2017, para. 1).

Tradigital Art (TDA) was first adopted in the 1990s to express the merging of traditional and digital tools, methods and media. It entered the computer animation industry in 2002 when Jeffrey Katzenberg used the term 'tradigital' in reference to the blending of computer animation with classical celluloid animation techniques (Doherty 2004).

TDA 'combines traditional and digital methods and materials in the final work' (Houston & Wittkopp 2002, p. 1). There is a small cohort of key tradigital⁷ practitioners, including American artists Lisa Wray, Judith Moncrieff and Bonny Pierce Lhotka whose work has heralded the PD movement. Their work combines duplicates of traditional

painting, photography and drawing with digital media software and tools. Wray began experimenting with traditional renderings of natural patterns and digital duplications in the early 1990s, with her blend of symmetry, harmony and what I consider her beautiful colour (based upon my personal preferences of aesthetic values which are pleasing to me). Wray considers these '...would not be possible without the computer's infinitesimal, microcosmic handling of minute details...[and] the tactile feeling of working with paint, brushed and whatever' (Printing Impressions 1992, p. 40). Similar in context to my work, their art 'is based on alternative image capture, digital printmaking processes, grids, harmony, beauty⁸, balance and symmetry' (Wray 1992, p. 40). TDAs use a combination of traditional and digital media and methods. This movement emerged in the 1990s post analogue, and pre-PD, yet did not highlight humanness in their final works. By not incorporating humanness as a central tenet of its

⁸ which I observe as being in relation to the natural world and the effect on human senses

philosophy, tradigital art differs from PD artwork (Paul 2016).

Digital art (DA) refers to art that ‘...relies on computer-based digital encoding, or on the electronic storage and processing of information in different formats—text, numbers, images, sounds—in a common binary code’. (Thomson-Jones 2015, para. 4). Digital artists use digital technology, ‘whether in the form of tangible hardware, such as computer monitors or electronics, or software, such as graphics editors, websites, and programming languages’⁹. DA can be computer generated, where the artist does not control the work or practice methods in the work. ‘A ‘computer program, a machine, or other procedural invention (...) is set into motion with some degree of autonomy’ (Galanter 2003, p 151). Conventional DA (non-generative or human-artist controlled), although algorithmical, is based on a human-artist-computer collaboration. The artist can create with artistic authorship, such as controlling, drawing or painting digitally with a

tablet, stylus or mouse or virtually, with Virtual Reality (VR) tools.

Leon Harmon and Ken Knowlton's famous ‘Studies in Perception I’ (1967) was the first computer generated art which explored the human form, through scanned electronic symbols in tones from black to white (Figure 1).

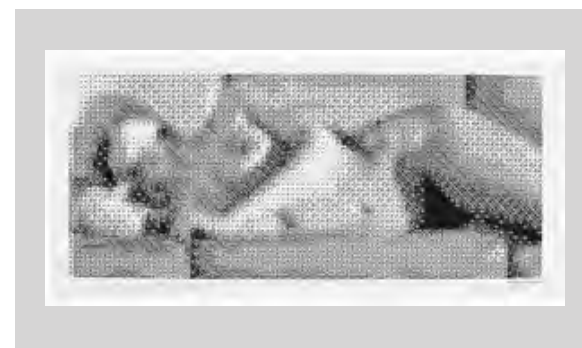


Figure 1, L Harmon & K. Knowlton, '*Studies in Perception I*' 1967
Size undetermined © The artists

⁹ <https://www.artsy.net/gene/digital-art>

DA incorporates all types of computer-based interconnections. The adoption of generative digital technology, and its progression as art by digital means without human-artist intervention, has led to the autonomy or authorship of the artist gradually being eroded by generative means. A recent example of this artistic usurpation by digital means or machines is the creation of the portrait of 'Le Comte de Le Belamy'¹⁰ (Figure 1A) which came onto the world art auction stage in 2018. The work was not created by the human hand, but engineered and generated by Artificial Intelligence (AI). A Paris-based collective of artists called 'Obvious' facilitated the digitally generated artwork and it has created controversy, particularly in relation to whether it should or should not be considered 'art'.

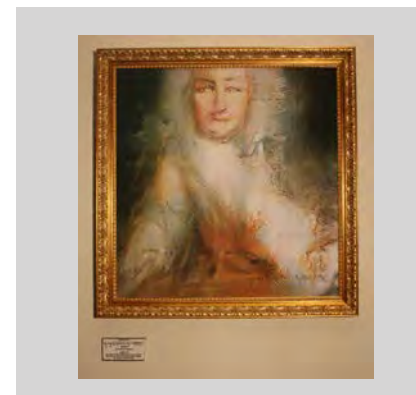


Figure 1A, *Le Comte de Le Belamy* 2018
Size undetermined © Courtesy of Obvious

Caselles-Dupré described how the system was provided with a data set of 15,000 portraits painted between the 14th to the 20th century to arrive at the final result where the computer algorithm generates a new image based on the ones in its system to create a new portrait and subsequently a series of portraits based on the fictional Belamy family¹¹.

¹⁰ Listed as 'Generative Adversarial Network print' 2018, Canvas signed with GAN model loss function in ink by the publisher, from a series of eleven unique images. Published by Obvious Art, Paris, with original gilded wood frame.

¹¹ <https://www.christies.com/features/A-collaboration-between-two-artists-one-human-one-a-machine-9332-1.aspx>

Digital art fully emerged in the 1960s with the New Jersey, USA Bell Lab pioneers¹² influencing the art-science scene. Ivan Sutherland's 'Sketchpad' computer graphics (Wands 2001) opened the floodgates for human/computer graphics becoming both a technical and artistic tool. The technological phenomenon of digital is often seen as 'noisy, impatient and pervasive' (Pinxit 2016, p. 3), particularly with sound and viewer collaborations, or interactions in what I consider 'busy; contrived or spectacle/entertainment' artworks. Moreover, I see PD as slower and more subtly nuanced in its real-life consideration of human concerns, It brings to the digital space considerations, for instance of taking time to create more meticulously; to destress and enjoy the temporal requirements of the art process, and contemplate more fully the temporal processes and methods needed to complete the work. It is a real and physical response to social and cultural alterations because digital is overloaded – it has manifested itself into becoming 'increasingly immaterial and invisible' (Pangrazio 2018,

¹² Such as Lillian Schwartz, Michael Noll and Billy Klüve.

para 8). Geert Lovink posits there is a need for 'network forms of isolation becom[ing] "inclusive digital sensibilities" rather than "a gated community" (Lovink 2016, p. 2).

The digital is now a silent invasion of daily life where people and governments are becoming increasingly dependent on digital technologies. Increased digital use, particularly for children and young people has been raised in relation to physical and mental states, which includes excessive screen time and cyber bullying (Weinstein et al. 2016). I fully concur with the thoughts of Berry and Dieter (2014, p.1) who opine:

computers mediate our lives by creating and re-representing a world that appears more (...) safer, faster and convenient (...) but paradoxically result in our feeling more stressed, depressed and drained of meaning. (p.1)

PD seeks to rectify the failures the digital has unleashed on artists and viewers: 'it's 'triteness and shallowness' (Kirby 2006); 'reproducible intransigence' (Baudrillard 1988), and

how 'networked technologies and computation shape and place productive pressure on creative expression' (Kahn & Paul 2016, pers. comm, 29 November). My PD experience is not a total rejection of digital but is an exploration of the nexus between the analogue and digital which values and highlights the creativity and authorship of the artist.

Pioneering digital artist Lillian Schwartz's bases her oeuvre on computational, digital media, having expanded her work in the Bell Laboratories in the 1960s when she developed programmes, editing techniques, filters, art films and graphics that could be viewed in 2D or 3D.. Her physical combination of digital collaging and hand painting was a contributing factor to the development of future tradigital and PD approaches in art. In this notable work, chosen under the Newbold Model (Table 2) for its intrigue, authorship, use of metaphor and mnemonic qualities (Figure 1B) Schwartz intriguingly compares and photomontages Leonardo's self-portrait with the portrait of the Mona Lisa. The digitally manipulated photographs are

¹³ A term coined by the Berlin Dadaist after World War One (cited in Leibowitz 2013, p. 3).

photomontaged¹³ together to provide an interesting analysis of facial similarities.

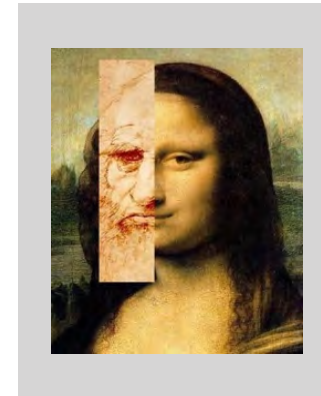


Figure 1B Lillian Schwartz 'Mona/Leo' 1996, size undetermined.
© Lillian Schwartz

Schwartz wrote in response to the digital age that: 'The associative properties once used by the non-computer artist no longer correspond to the direct will of the artist', (1975, cited in Leavitt n. p.).

During early computer-based art of the 1960s, computational¹⁴, automatic/automated and generative

¹⁴ Arithmetical and algorithmical.

methods were already being questioned because of randomisation through which the artist was perceived as losing conscious control of art production. This is described by Crittenden as ‘...the loss of humanness in craft’ (2018, p. 32).

The early 1985 digital exhibition ‘Les Immatériaux’¹⁵ was the first exhibition that explored the dehumanising effects of technology. The 1985 exhibition challenged how human relationships with the digital world had changed, with the notion that we had lost our identity through the dehumanising effects of technology. The so called ‘technical objects’, as spatial arrangements in the exhibition were seen by Simondson, (cited in Hudek 2014, p. 19) as capable of ‘mediating between humans and machines as “transindividual spaces”’. This environment created a harmonious balance of shared technology and human

¹⁵ Centre Georges Pompidou in Paris, curator-authored by Thierry Chaput and Jean-François Lyotard. Artists included Giovanni Anselmo, Daniel Buren, and Dan Flavin.

intervention and engagement, where neither was predominant.

Digital art is still a major contemporary art form, but it has been slow to achieve integrated acceptance from mainstream cultural institutions. Hence, separate spaces have continued to contribute to a demarcation in the exhibition of digital artworks. However, the recent 2018 ‘Thinking Machines: Art and Design in the Computer Age, 1959-1989’ exhibition at the Museum of Modern Art in New York¹⁶, sought to redress this situation by showcasing the advancement of early computer technology and the relationship of computational thinking on modernist aesthetics after the Second World War.

The literature reveals that as early as 1968 Burnam, (cited in Pangrazio & Bishop 2017, n. p.) posited that there had been a paradigm shift in digital art, which ‘has begun to focus on the relations between people and the components

¹⁶ Co-curated by Sean Anderson and Giampaolo Bianconi.

of their environment'. It is from this notion that humanness in the PD cohort has developed.

Postdigital art (PD)

PD visual art sits under the umbrella of 'New Media art' and 'New Aesthetics'¹⁷ and is recognised as being 'born digital' (Gobira 2016, p. 501). Its terminology is broad and multifaceted but primarily aligns with tradigital art and a post-media aesthetic, where works are created using digital *and* traditional tools or media, reflecting a 'move away from a media-based typology' (Almeida 2012, p 4). The movement is seen by Mel Alexenberg (2011) as 'the humanization of digital technologies (...)', which I have endeavoured to achieve in my practice by encapsulating a humanness context using digital and analogue materials.

In 1998 Nicholas Negroponte wrote that the digital was so interwoven in our lives that it is now taken for granted as

unremarkable. By the 2000s, PD and digital art coexisted with the term 'Postdigital' being coined in 2002 when Kim Cascone noting that the 'revolutionary period of the digital information age has surely passed' (cited in Berry 2014, p.1) coined the term 'Postdigital' in 2002. PD theorists claim that the digital is no longer new, but normal as it has reached a data saturation point or 'information overload' (Gross, cited in Franganillo 2018, n. p.), with 'de-digitisation' as a human response (Alexenberg 2011).

Another early use of the term PD is found in the seminal publication *The Postdigital Membrane: Imagination, Technology and Desire* (Pepperell & Punt 2000). The authors propose that '... the term Postdigital is intended to acknowledge the current state of technology whilst rejecting the conceptual shift [of analogue to mechanical or electronic/digital technology] implied in the 'digital revolution' (p. 2).

¹⁷ Where art is made, modified and transmitted by means of digital technologies ('What is media art?' *Media art histories*, Danube University, Krems, n. p.).

The term PD was further refined circa 2005 by an artist, the musician Jem Finer, (n. d., n. p.), who describes it as ‘... a return to a tactile relationship with ideas, landscape and materials (...) opposed to one mediated via a screen (...) [that] questions its sustainability to reconnect with a sense of place’. In understanding what PD art encapsulates in my practice I have narrowed the terminological links to see it as a physical synergy of, at times messy, imperfect and unpredictable artist/human inputs with digital technology. My processes or final works may stem from either analogue or digital beginnings to define and contextualise the coalition of authorship and the artist’s touch. These descriptors of technological and non-technological concerns are relevant to the critical presence of humanness in PD visual arts.

In a complex world of fast and fragmented change, PD art fully emerged in the early 21st century as a reaction and response by artists to their disenchantment of digital art. It is now seen as a mainstream revivalist movement (Alexenberg 2011; Cramer 2014). Retaining a sense of place, reality and time has been the most complex of

challenges for me in my practice, as I seek to comprehend the seemingly borderless world of communication and numerous yet fleeting snippets of information.

Although digital art has been extensively researched (Kwastek 2013; Paul 2016; Wong 2009), Tradigital and PD art have not attracted similar attention (Button 2010; Gollifer 2000a). Part of the reason for this may be because of the lack of cultural exchange between non-academic artists and research centres; art institutions being slow in their adoption of digital art as fine art; the lack of shared understanding of concepts and terminology; an emerging yet unfocussed framework relating to the infancy of historic and material PD conditions, or the art/media commercialisation of art since the digital age.

The first art exhibition to use PD in its title was ‘Digital art in a Post-digital age: works from Florida Faculty’ at the Polk Museum in Florida during 2008. In that exhibition artists embraced the issues of the sensory disconnect, that is a constant thread in PD’s rejection of the digital world. The London Alpha-ville: International Festival of Post-digital

Culture has been ongoing since 2010. The MU20 'After the Bit Rush' exhibition in the Netherlands, 2011 is also noteworthy in the history of PD creative arts. It presented numerous musical and visual examples of changed digital concepts, such as glitch and musical databending and granular synthesis¹⁸ that progressed from the digital and was described as PD art. In highlighting the temporal cross-overs of the DA and PD movements, Paris's first digital art museum, L'Atelier des Lumières which opened in 2018, exhibited work by PD artists who combine digital, historical, nostalgic and human content as well as progressive innovation in their work.

My digital to PD journey has always been one of grappling with and experimenting with new technology as a tool in the creative process, and how I can link technological and digital possibilities to traditional art techniques, or vice versa. My early 1980s analogue photographs (of a then new digital environment), documented the exciting glow of

new technology with a technician installing computer cabling. Since then the spatially voluminous amount of data is now available in a smartwatch worn on the body.

PD artists have immersed themselves in what I call 'soft-digital', of works which look less 'slickly' produced. They have sought to simplify the technology by looking at it as a medium to be used in their practice. PD artists therefore do not 'think' digital, as that transformation has already become commonplace and irrelevant (Negroponte 1998). New Aesthetics proponents acknowledge that computers have altered our lived experiences (Bridle 2012; Lemke 2017; McNeil 2018)

Through the PD precept, scientific and natural 'things' have equal status. (Harman 2018). I consider human artistic actions and agency play a major role in bringing human experiences of the physical world back into a digital environment, and vice versa. I have tried to achieve this by

¹⁸ That involves '... dividing audio source material into tiny segments which are given an amplitude envelope to form sound 'grains''. (Whitelaw 2003, cited in Shapely, GJ 2012).

including natural materials in the layering of the works between digital and analogue. It is not creative as art, or even revolutionary having a robot/computer create a generative version of Van Gogh's *Wheat Field with Cypresses* (1889). As Eisner (1985, p. 67) argued 'the exercise of judgement in the making of artistic images or in their appreciation depends on the ability to cope with ambiguity, to experience nuance and to weigh the trade-offs among alternative courses of action'. These concepts are human/artists' traits of conscious choice, whether emotional, social, or aesthetic in design, and impossible for generative or AI art to achieve in the making of art.

Christie's has become the first auction house to offer a work of art created by an algorithm with a series selling for \$432,500, thereby signalling the arrival of AI to the artworld. Lawless and Mittu et al. (2017) contend that 'AI will soon be able to think [and] help society reduce human error', yet imperfections and human failings have been a major inspiration for art, and digital errors (or glitches) have been adopted by PD artists as a new aesthetic to depict the flaws in a digital systems.

The Le Comte de Le Belamy (2018, Fig. 1A, *ibid*) was created through the computer programme 'deciding' what the balance was between generating the image and discriminating against other images to create the final result. However, the finished result which Caselles-Dupré has described as a series in relation to this 'family' of portraits, looks quite contemporary because 'the Discriminator [computer programme] is looking for the features of the image – a face, shoulders – and for now it is more easily fooled than a human eye' (cited in Coldewey 2018, n. p.)

We humans are presently divided from Artificial Intelligence (AI) by consciousness and sensory emotions and feelings – where the artist is capable of revealing the essence of the artwork. When AI creates compelling art, the meaning of creativity becomes blurred. Shapley (2012, p. 8) contends that PD artists are

doing what successive generations of artists have always done, creating the new from the rearrangement (distortion, corruption, extension) of the old. (p.8)

PD art has emerged as an alternative to the now accepted digital construct within fine arts (Miller 2007, p. 55). Conventional conceptions of digital art point towards an immaterial, latent and virtual realm of infinite reproducibility, illusion, simulation and layered revision. As an artist, I reject the move towards 'purity' (Andrews 2000), or the high-tech, high fidelity 'cleanness' of digital art (Cramer 2014). In my practice methods, digital imagery, form, drawings, colour and painting effects effectively transcend, and stand opposed to the real world, remaining digital until fully manifested through photomontaging, printing, reworking with analogue materials and physically framing the completed work.

Cramer (2014) sees PD as a 'fluid sense of past and future'. Artists throughout history have continued to embrace new technologies, for example, paint in tubes was considered new technology at one point in time. I have experienced digital art as a simulation or imitation of reality (such as the controlled application of digital impasto to give the appearance or visual illusion of depth in a painting), and although analogue and digital impasto cannot be equally

compared in relation to surface tactility and dimensionality, the role and presence of digital technologies have had a profound effect on contemporary art culture. Emery and Flood (2019, p. 28) note that although the computer is an extraordinary drawing and painting tool, the images created 'are dependent on the algorithms used in creating the program and are limited in scale, have no tactile qualities, no real space, no smell and are flat'. David Hockney, for instance has overcome the issue of the digital disconnect for those viewing small-size digital reproductions on screen, by exhibiting large-scale prints of his iPad images as one-off works in traditional gallery settings. The artist justifies the relevance of the digital by connecting the works with the physical in expanding the scale of the works This enables the viewer to see a closer rendition of his new inspirations and mark-making skills which he now brings to the digital and analogue spaces. The treatment shows his enthusiasm for expanding his oeuvre into newly developed ideas, and provides clear evidence of his brilliant draughtsmanship whilst upholding his link to a traditional presentation.

Pixels are the latest tools of art making, viewed instantaneously on screens to a connected world-wide audience. As an artist I enjoy engaging with the latest digital and analogue innovations and view digital technology, art programmes and applications (such as Krita™ and Photoshop™) are providing many innovative tools in artmaking. Roblyer and Doering, (2010, p. 366) consider tools 'assist with artistic and creative expression'. The backlit nature of the screen creates an extraordinary luminosity that is not available on paper. It is also possible to manipulate images in economical and efficient ways which would take hours through traditional methods.

As a practicing artist and art educator I seek to create works that provide a new contribution to the PD landscape through working with the latest technologies yet ensuring they evidence human presence. Art educators have been slow or reluctant to take up the digital technology challenge in the classroom. Black and Browning (2011, p. 19) cite lack of support and training; software difficulties, and digital stress as contributing factors. However, as Livermore (2019) argues students need to experience an arts

education that includes both the production and viewing of technologically produced images. Freedman (1997) contends that teachers need to 'pay increased attention to the interpretive and critical analysis of imagery and other information', as it is only 'through a knowledge of artistic production and criticism that students will be able to evaluate manipulated images and relate them to what is real' (p. 8). It is important that educators ensure students are empowered and able to participate in a technologically sophisticated society (ACARA 2018).

The multimedia environment in which PD is located uses a range of artistic expression to convey information. This can include visual images, music and sound, and movement which interact with one another and at times text to produce complex meaning. Livermore (2019, p. 13) argues that multimedia forms require a 'range of perceptual processing' in order to interpret the messages being conveyed. Aspin (1995) believes art education has an 'essential role in developing those aspects of communication that are graphic and non-verbal' (cited in Livermore 2019, p. 13).

2.2 Qualities of Postdigital art

PD artists operate in a space where they can engage the viewer beyond the digital screen. There are particular qualities of PD art described in the literature which include the disenchantment with digital systems and media (Berry & Dieter 2015; Cramer 2014); non-site (screen) specific (Cramer 2014); non-time-based nor dependent on technology, and technology is inextricably linked with human purpose; (Sable 2012), although in my works this is sometimes expressed as digital themes, human interactions with technology; or digital objects as metaphysical content or contextual messages.

There is a parallelism between art, science and humanness; (Zreik & Gareus 2012); 'slow technology' (Briggs & Blythe 2012; Heikkinen 2018; Rauch 2018); immersive and tactile art (Openshaw et al. 2015), or what I describe as 'Soft-Postdigital'. The analogue returns as real interventions (Andrews 2000); as does one-off skilled artworks (Gollifer 2000b) (evidenced by the artist's 'touch'). The importance of human concerns prevail over digital

concerns (Alexenberg 2011) and PD explorations are consequences of the digital age (Manninger & del Campo 2017). Object-based materialism and agency (Charlton 2014) are major objectives of PD art, as is the need for a 'Digital Detox' (Snow, cited in Davis 2018). Less digital screen time (Wolf et al. 2018); biological, natural and informational concerns (Peters & Jandrić 2019) are also emerging. PD artists use 'Glitch' aesthetic techniques as a creative source to show a physical failure in digital technology. (The imperfect, 'glitchy' or 'glitch' aesthetic derives from the German word, 'Glitschen' – to slip). Messy art (Cramer 2014; Pasek 2017) that utilises recycling or retrospective methods and materials (for instance, typewriters / photographic film) is a counter to digital immaterialism.

Early PD discourse developed from Nicholas Negroponte's (1998) *Wired* article 'Beyond Digital' when he declared: 'Face it – the digital revolution is over'. However, the theoretical paradigm of PD is not life *after* digital, as the term 'Post' would infer, but it is rather an

exploration of the ‘consequences of digital’ (Manninger & del Campo 2017, p. 381). With the enchantments, interactions and disenchantments of digital, the term ‘Postdigital’ continues to be used to describe a discourse that has been occurring in digital art practices during a time of rapid innovation and change in the relationships between artists and digital technologies. After the digital revolution, the techno-cultural developments in art then became historicised and rematerialised.

There are multiple aesthetics at play in PD artworks, (Cloninger 2012; Steyerl 2009), with the most prominent being the concern for humanness (Jandrić & Knox et al. 2018; Mauro-Flude 2019; Paul 2016). This occurs when PD artists express their core values; make informed and authentic decisions, and demonstrate a concern for humanity and/or society through their artmaking practice. Mel Alexenberg (2011, p. 10) describes how PD art is a ‘paradigm-shifting alternative to traditional, tradigital and

digital expression’ and demonstrates the ‘attributes of being human, in real settings rather than being digital’. PD artists disrupt the complacency of digital art by bringing new ideas and aesthetics from the real and digital worlds (Rourke 2017).

The PD movement, with its philosophies of temporal links to analogue; returns to agency and rejects a purely digital paradigm. Exemplars of tactility, objectivity, reality and themes of humanness and the human touch are evident in my PD artwork and reinforce the connective human experience. I conceive PD art as a modification, rather than rejection of digital art. I am thereby informed by Joseph Schumpeter’s influential ideas¹⁹ from 1942, of innovations of practice necessitating ‘creative destruction’ and ‘disruptive innovation’ through mutation and creating a-new (cited in Gunderson et al. 2010, p. 29). Frank Popper (2004) identifies a PD aesthetic-technological logic of creation and artistic expression as ‘digital but materialised’.

¹⁹ In his case, Political Economics, but equally adaptable to cyclical changes presently in Creative Arts.

In my practice, the fascination with gadgetry and digital art applications as resources, meld with the use of throw-away digital hardware in my artmaking processes. I explore a unique interpretive practice, partly based upon my oeuvre of interrogating the aesthetics of what can be created in a tactile, object-based, way with recycled analogue and digital objects. Unfortunately, with the help of digital and generative technologies, 'art' can be produced with little human intervention. International sales of Artificial Intelligence (AI) or Computer-generated imagery (CGI) is now considered an acceptable and viable 'art' commodity by large art auctions houses such as Christie's, who auctioned the first AI artwork in 2018.²⁰ This trend mirrors Kim Cascone's (2010) prediction that digital art will eventually be repackaged for commodification and indiscriminate use.

²⁰ Future AI may have the capability to discern nuances in methods, but thankfully at presently they are still at the finger-painting-phase of in-depth, cognitive and sensory creative awareness we humans have been endowed with throughout history. I am also sceptical, having a hybrid aesthetic attitude which leans towards an historic commitment to truth and authorship in the profession and vocation of making of art.

Since the 1960s artists have been experimenting with how computers might produce art independently of humans and without human direction. Yet 'humanity still struggles to understand our own impulses and the extent of our emotional selves' (Van Boven & Loewenstein 2007, cited in Malle & Hodges, p. 284), even as computers have seemingly developed emotional awareness and intelligence. The first algorithm auction of non-human code in computer art was held in 2015²¹. It was presented to explore 'computer code as art' (Pereira 2015, para. 1). Digital software 'trained' itself to create 'art' using a set of historical paintings for reference²². It verifies that 'agency', which has in the past exclusively resided with humans can now be networked interactions 'between humans and non-humans' (Braidotti 2013, p. 35).

²¹ By the Cooper Hewitt Smithsonian Design Museum and the online art resource, Artsy.

²² Using GANs (generative adversarial networks) - neural networks that teach themselves through their own experimentation, rather than being programmed by humans.

Creativity can be generally understood as the capability of 'producing original and novel work or knowledge' (Earnshaw 2018), however with 'art' now being created by AI, using algorithms without human intervention²³, PD artists seek to reinstate their authorship and authenticity as the art maker in terms of anthropocentric human values and experiences. AI art has recently been purchased by consumers in competition with real artists (albeit perhaps to gain notoriety due to its novelty as an art medium or having a perceived kudos at being the first to purchase it). As such the universal definition of 'creativity' is becoming increasingly complex, particularly in the PD context (Tang & Werner 2017).

2.3 Postdigital and Humanness

Humanness²⁴ in the context of this study stems from the philosophical and ethical stance of humanism, where the

²³ AI - Generative Adversarial Networks (GAN) 'Le Comte de Belamy' 2018, <https://news.artnet.com/art-world/art-made-by-artificial-intelligence-1258745>

progress, value and agency of human beings are emphasised. Mroczkowski (2013) purports '...only humans make art'. Crowther (2008), argues that the digital experience can be alleviated when artists working with digital art processes incorporate 'traditional modes of visual art' and through this interaction find their 'identity restored through felicities of touch and individual presence' (p. 170).

Analogous to Post-Postmodernism, with the revival of Modernism (Smythe 2015, p. 365), the PD movement advocates a new 'sincerity in art.' (Doyle 2018). Humans are cognitive and sensory, emotionally and physically aware of 'self' whereas at this moment AI is not. Groys (2018, para. 15) posits that 'as humanity has no goal beyond itself (...) the goal of humanity is to secure its own existence. If the actual existence of humanity here and now is a fact, its existence in the future becomes a matter of faith, of social mythmaking'. This is no less pertinent to the

²⁴ The term was first used in the early 19th century by Friedrich Niethammer, a theologian.

role of the contemporary human artists, who are now required to compete economically against the non-human. From this point of view, humans are the only species on the planet who create art with a conscious attitude to understanding its context, power and meaning, and PD art is the ammunition in the battle against the growing trend of art gravitating into generative, non-skilled data.

Technologist and anthropologist, Professor Genevieve Bell (2017, n. p.) states: 'we need to keep reasserting the importance of people, and the diversity of our lived experiences, into our conversations about technology and the future'. I agree and see art as the litmus test for humanity in all its diversity. I express my place in the digital age as life events, dealing with new phenomena, politics, emotion, self and history. It helps me grow, understand, feel, see and imagine. As a hybrid artist, I respect the deeply held pull of the tactile, plastic, textured past but manage new interpretations through digital manipulations.

²⁵ Exhibited 2016, La Grande Halle de La Villette. Paris
<http://www.fubiz.net/en/2015/12/29/post-digital-interactive-drawing-machine>

Human and generative experiments journey towards tangible and object-based PD artistic evolutions in an era where the aesthetic 'object', can now operate differently within the paradigm of contemporary art. This is evidenced in the playful PD work 'ADA' created by Karina Smigla-Bobinski (2015)²⁵ as an interactive installation and kinetic sculpture (Figure 2).



Figure 2 Karina Smigla-Bobinski, 'ADA' 2015
Size undetermined © The artist.

Our ability to express our ideas, thoughts, and feelings with the purpose of communicating and exchanging human inventions and ideas with a like-minded community is wholly unique to us. It is a system to express our humanness, through sensorial expression and response, based upon shared values, belief reactivity and feelings. Creative artists are the eyes, ears and voice of humanity.

I agree with Julia Ptaschunder, (2018, para. 11), who contends that: 'Humanness will be highlighted as key to future success in the age of automated control'. I espouse that humanocentric concepts of human supremacy and exceptional ingenuity must prevail in the future continuance of art. Artists (either as professionals, or hobbyists) must lead and be valued as autonomous makers, and gatekeepers, in the preservation of human and art history. Inherent in the digital age is the unfortunate instigation of individual constraints such as censorship and lack of privacy in our lives. According to Moon, (2004, p. viii), with the onset of the digital age, '... a constant thread of

humanness was broken'. PD art gathers the threads and exposes the digital art world to natural human values, enquiry and capabilities, just as Renaissance Humanism flourished to revive classical learning; and the 'Arts and Crafts' movement of the 1880s to 1920s developed the continuance of quality hand-made artefacts over mass production.

The study positions my art within the aesthetic, political and social context of the 21st century, where concerns and encounters between art and technology are implicated in the aesthetic representation of humanness. The introduction of digital 3D fabrication and laser cutters in the sculpture community has been met with 'polarised reactions of excitement for the new possibilities and resistance, due to it breaking away from traditional crafting methods' (Marsh, cited in Williamson 2013, para. 7). Seeking a poetic engagement beyond the digital brings back materialistic form and objectivity in allegorical works, for me, liberating the digital from the screen and healing any perceived disjunction.

Other artists cultivate a PD sensibility, by keeping alive analogue/artisan processes and materials, such as traditional printmaking, hand-processes and hand printed film photography, and by using found objects such as vinyl records, and typewriters. These actions imbue the works with Revivalist and Romanticist ideals, similar to Art Deco art using symbols from ancient Egypt. Harrison (2007) opined that 'Digital art will never replace traditional art; it isn't meant to (...) each is there to feed off the other'.

Within PD discourse, 'old' and 'new' media are considered as cohabiting artefacts, bringing new relationships; where artworks are 'reinvented and repurposed' (Cramer 2014; Jandrić & Knox et al. 2018). The themes in my art become a commentary of life events and changing art environments. They identify and convey the things that matter by drawing on human emotion and universal human experiences.

²⁶ Where artists do away with the notion of a "natural" self, and human intelligence and art is conceptualised as being co-produced with intelligent machines. The posthuman views information over materiality (Hayles, 1999, p. 3.).

With humanness concerns, such as love, joys, politics, loss, sociological and environmental issues at the core of many millennia of art production, art viewers are now experiencing new types of generative and post-human art.²⁶ We are moved into an enmeshed scientific dialogue where computers become creators, (such as Andy Lomas's 'Morphogenic Creations' 2016 computer generated artwork), technology programmers bend data into art, and Data visualisation artists use data as art. The professional and economic existence and actions of real artists; artistic goals and the decline of human controls towards AI autonomy can lead to a loss of human individuality. In the digital age 'we're used to creating art without imperfections in the traditional sense', (Art Acacia 2018, para 2).

Through a combination of found objects, colourful paint, fibre, glass and stone I seek to include human imperfection (another exemplar of Postdigitalism) in my work. What interests me as part of my project is the aesthetics of

combining human realism with the current hybrid morphology of how hybrid/humans can be represented. Digital interventions in modern life produce changes to our embedded anthropocentric and cultural structures of humanness and our reality. This new formation of what it is to be human (particularly with human representation; implants/augmentations; CT scans of our inner physical bodies, and compliance issues) have been innovatory, yet for some digital life has caused digital stress (Weinstein et al. 2016) defencelessness and disempowerment. I see humans experiencing a devalued self²⁷ yet human individuality and 'self' is upheld through our unique individual markers (fingerprints; voice, iris detection and DNA). These observations have been rich inspirations for my art.

The depictions of humanness traverse traditional, digital and PD genres. Traditional, tradigital, digital and PD works

²⁷ Such as a belief that 'Big brother' is watching our every move and we are becoming a number in a number-crunching system.

²⁸ Such as 'Reflection' <http://itunes.apple.com.au/app/id642665353>

are chosen in my study to analogise artistic treatments from paint to pixels. In Edvard Munch's - 'The Scream' 1893 (Figure 3), the painting symbolises the human stresses, pain and anguish of his life. It is a scene of remoteness and isolation, which is just as relevant today. It is a human-centred figurative work distorted with strong, bold colours that seem to swirl around the painting surface.

Analogous to this impression is that many digital art applications replicate (through image filters) twisting, swirling watery changes and ripple effects in photographs.²⁸ In reflecting his humanness, Munch said 'he felt tired and ill when inspired to paint this scene (...) the sky turned to blood'.²⁹ In 1980 I viewed this masterful work in Oslo and my engagement with the original (that was created innovatively as a mixed media work - oil, tempera, pastel and crayon) far outweighed my encounter with the digital copy. This experience correlates with Walter Benjamin's

²⁹ 'Becoming Edvard Munch', 2017, The Art Institute of Chicago.

1936 essay 'The Work of Art in the Age of Mechanical Reproduction' which reinforced the need for the physical encounter with an artwork as 'the aura of a work is devalued by mechanical reproduction' (p. 2).



Figure 3 Edvard Munch 'The Scream' 1893 Oil, pastel, tempera, crayon on cardboard 91 cm (h) x 73.5 cm (w)³⁰

George Seurat delineated colour into separate complementary paint strokes that merged when viewed. His works often incorporated the human figure. Contemporary pixel artists use the same aesthetic principles to create using isometric and non-isometric algorithmic units in various sizes of pixelations that demonstrate the multiplicity of narrative threads in a current PD visual art context (Figure 4, 'Model from the Back').

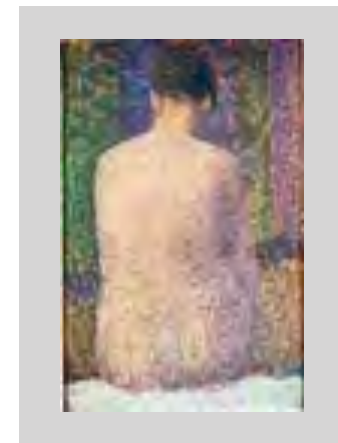


Figure 4 Georges Seurat 'Model from the Back' 1886 oil on wood, 24.5 cm (h) x 15.5 cm (w)³¹

³⁰ Used under a Creative Commons Attribution 3.0 (<http://creativecommons.org/licenses/by/3.0/> - CC BY-SA 3).

³¹ Public domain.

The discovery and use of the digital pixel have had a major impact on digital and PD art. Eisinger (2013, p.1) posits 'There is nothing more fundamental to digital art than the smallest unit of separation on the screen: - the pixel'. I see the pixel as a basic algorithmic unit or component of colour and shape on a computer screen, made variable in measurement by the resolution of the screen. In my mind's-eye the pixel becomes a segmented square version of Seurat's colour placements; a digital version, similar to the aesthetic of indigenous Papunya dots, or a gridded fly-eye version of the surrounding world. It is a narrative of the geometric object, and it evokes in its segmentation and abstraction a disassembled erosion of reality and a physically degenerative observation in content.

Paul Klee experimented with repeated shapes and luminous colours in his 1921 painting 'Dream City', (Figure 5) which astoundingly now has the appearance of PD glitch.

As expressed by Wong (2013, n. p.):

Glitch art (...) re-cast[s] a new light on digital faults and interruptions and turning them into works of beauty.



Figure 5 Paul Klee 'Dream City' 1921
oil on canvas,
48 cm (h) x 31 (w) cm

Similarly, in my work I convey a sense of intrigue of technique by blurring what is analogue or digital in execution and meaning. I imbue the digital space with traditional media, which recognises the quiet and subtle phenomenon of 'dedigitisation'. It demonstrates our evolving relationship with the physical and exemplifies our connection to the world and humanity generally. Human imperfectness is very much a part of PD art.

2.4 Contributions to the Postdigital scene

PD art has been theorised as a formal indicator of the now historical digital moment (Berry & Dieter 2015), as well as of a cultural reaction to, and reflection upon that moment. The PD genre has particular resonance for my art practice as it disrupts, and challenges accepted visual conventions and rejuvenates my oeuvre into physical and virtual environments of combined traditional and digital expression. I consider clinical precision and endless reproducibility render digital artworks as less valued and less connected between artist and viewer. PD meshes with

the everyday and the human condition in a totally new real-time environment. It is a paradigm-shifting alternative that visibly or latently (in viewer analysis of meaning) incorporates and reveals human presence and concerns within the work, through context, representation or metaphysical message.

PD artists such as Mark Leckey, Alice Anderson, Daniel Arsham and Jólán Van Der Wiel have all produced object-based works exploring collaborative digital and physical human relationships. Video artist, Mark Leckey's works speak of human interaction and mediated realities to questioning human behavioural changes in the physical world and a new sense of materialism.

Anderson physicalises analogue objects by shaping and arranging forms into sculpture, performance and film. Cory Archangel is celebrated for his modifications of popular video games through which he reuses appropriated gradient patterns from Photoshop™, YouTube™ videos, and other bits of digital pop culture to craft prints, drawings, musical compositions, videos, and performance works.

Control over the medium and individual empowerment is one of 'agency and the self-made' (Van Meer 2013, n. p.). This is evident in the ceramic works of Chris Gustin who uses CAD™ programmes and 3D printers to build up computerised clay coils in a productive digital dialogue. Through this process he incorporates the human presence by enhancing the technology's glitch errors inherent in 3D printing. Daniel Arsham takes inspiration from the digital yet uses the tactile, historic and the physical in his hybrid collaborations between digital and analogue-based processes. He is known for his crumpled pop-culture artefacts and human-encapsulated moulded and folded forms.

In his sculptures, Jolan Van Der Wiel utilises digital and analogue methods to depict a technological presence alongside natural forces such as magnetism, mineral growth and gravity. Shaun Smith uses meticulously constructed tiny wooden cubes as pixels in his sculptures. Blending representation, nature and technology, digital

works are plotted on graph paper. He sees this method 'as a direct contrast to the speed and slipperiness of the digital world' (2015, p. 1). Ironically where most digital art seeks to minimise the appearance of pixels through high-resolution displays, Smith's work embraces the pixel as a real, material and spatial element in his sculpture (Figure 6, 'Double Dahl'). Similarly, in many of his colourful works, Benjamin Edwards uses pixelated exploded views of humans in photogrammetry-style³² futuristic landscapes, which have influenced me to experiment with this concept on canvas.

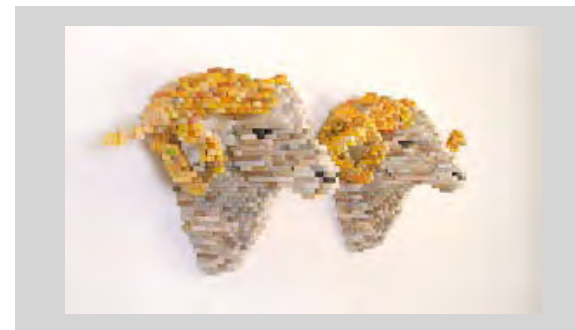


Figure 6 Shaun Smith 'Double Dahl' 2007
Plywood, ink, acrylic paint
134.6 cm (w) x 55.8 cm (h) © The artist

³² Which uses photography to provide a spatially exploded view to measure distances of objects.

The collaborative work of McRae and Hess, 'Grow on You' (Figure 7) reveals an impressive tactile, textured link to the human form. Body and object meld into the technology using diverse disciplines of photography and fibre. Hess and McRae introduce unabashed analogue fibre (felt) material to digital portraiture to encourage the viewer to act on our primal human need to touch and feel. Hess and McRae's artwork provides critical yet subjective engagement, that hinges on the borderline of analogue and digital by transforming the human body into disparate, surreal shapes, as does Wardell Milan's collaged PD portrait interpretation, 'Parisian Landscapes: Blue in Green' (Figure 8).

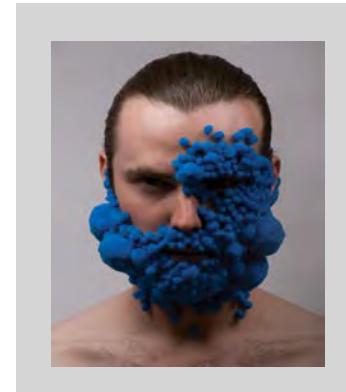


Figure 7 L. McRae, & B. Hess, B
'Grow on You' 2008
Digital photograph/fibre
47 cm (w) x 64 cm (h)
© McRae L. & Hess, B

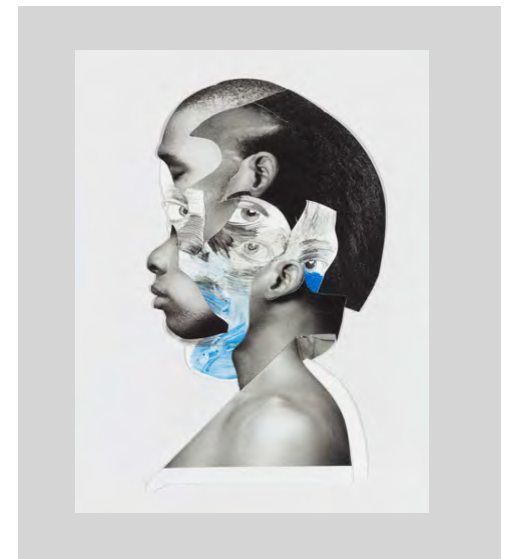


Figure 8 Wardell Milan *'Parisian Landscapes: Blue in Green'* 2019
Size undetermined
© The artist

I associate this method of combining the seemingly incongruous with Rancière's (2006, p, 35) notion of a 're-distribution of the sensible (...) [where] a capacity for enunciation [is] not previously identifiable in a given field of experience. This work then creates new meaning. It is neither traditional nor digital and shows tangible and tactile expressions of our human imagination, to mediate our relationship with self, and modify reality by foregrounding human flaws. Stiegler and Ross's (2013) concept of 'having a life worth living' relates to a relentless digital/hyper-targeted advertising age; where humans are separate from machinic interactions, and the overarching concern to embrace an attitude of being human rather than digital, all play their part in the PD timeline. Such attitudes have been highlighted in PD fine art exhibitions such as 'Siggraph 2000', and 'The Cyborg Manifesto or the Joy of Artifice' 2001, where artists re-examined human imperfections and assaulted the viewer's senses through graphic renditions.

Ursyn (2015) opined 'New media art works often visualise physical objects and mathematical concepts', and the depiction of a grid in a PD work takes it beyond the usually

latent, digital computing aesthetic. In the digital, grids, as aids to creative processes need not be visually manifested or printed beyond the screen image, but through PD enhancements of the grid it is ironically realigned into materiality.

The 1999 artwork by Ken Gonzales-Day of the human condition, (Figure 9) is historically portrayed as an actual murder scene. The work creates an authentic one-off work that reflects the individual and collective human condition which exists in the real world. Meshing an isometrically inspired digital art grid in a forensically accurate scene, Gonzales-Day exposes the reality of a gruesome and globally broadcasted murder scene. The visual information forever links and meshes the criminal scene with the incessant global social media exposure of a once iconic and popular sporting personality.

I consider we are in a hybrid era where science and art, both inherently creative disciplines, are colliding (Grau 2007; Wong 2009). I embrace the aesthetic appeal of scientific processes and technologies within artistic uses,

such as macrophotography, satellite and astrophysical imagery and scannography which, as Walker (2015) notes is 'sensual and symbolic' (p. 1). It essentially relates to our humanity from a cellular level to a broader global level.

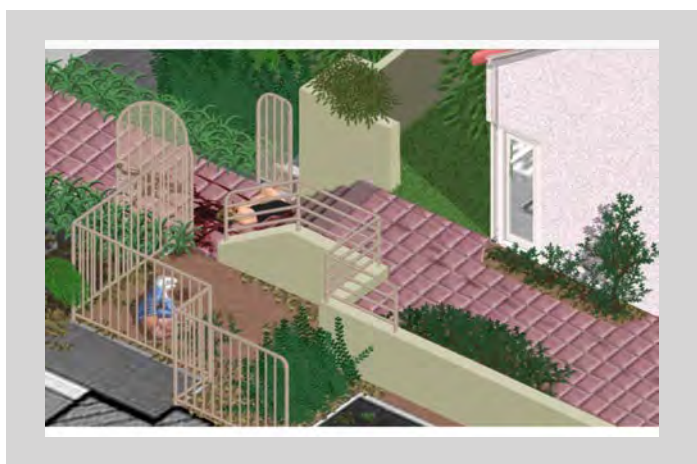


Figure 9 Ken Gonzales-Day,
'Untitled #94' 1999
Ectacolor print,
43 cm (h) x 50 cm (w)
© The artist

Frances Berry's paintings typically include digital glitches which Cascone, (cited in Taffel 2015, p. 5) sees as being 'concerned with foregrounding the flaws inherent in digital'. Her compositions emphasise the nostalgic³³, emotional dimension of objects, people and places using digital collages of vintage photographs. In Figure 10 a scanned and stretched glitch setting provides an objective surreal appearance to convey a heightened sense of self-consciousness and mind distorting reality.

A review of the PD literature suggests that guiding principles to assist artists, (and curators, educators and viewers of art) would be beneficial. This would assist in understanding the characteristics and particular qualities of this art movement. In addition, it would counter criticism of the perceived novelty value of incorporating digital into the realm of fine art and assist viewers in 'reading' PD art (Chayka 2013).

³³ PD art may embody contemporary retrospective sensibilities, such as the use of vinyl records, typewriters and film cameras.

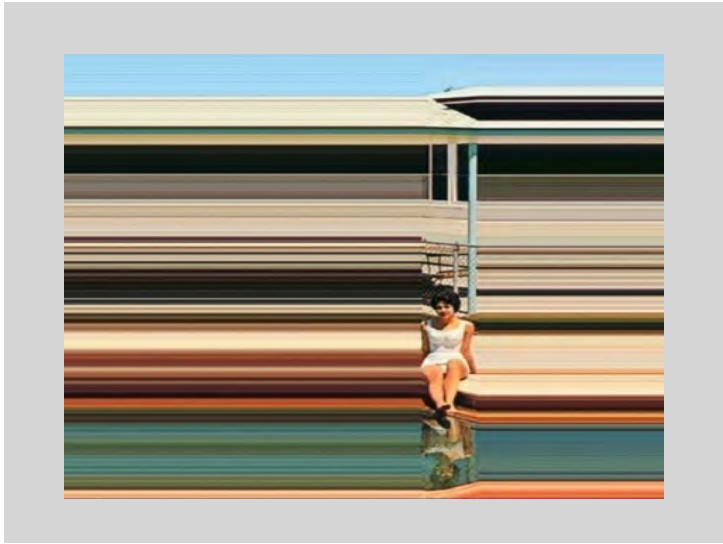


Figure 10 Frances Berry *'Lines we live by'* 2016
Size undetermined
© The artist

As a collagist, I am also informed by conceptual artist pioneer, Joseph Kosuth who creates large photomontages which are overlaid with recycled earlier works. Philosophical texts and scannography³⁴ feature heavily in his works to convey reproducible relationships between ideas, object and language. As a lover of smeary paint, the German artist Gerhard Richter has been an influential touchstone for my art as he exploits the layered reproducibility of imagery and paint fused with traditional and digital methods and materials. His overpainted photographs, of an appropriated and nostalgic landscape view are reminiscent of an historic tourist postcard. This invites further interpretation of human intervention, environmental and cultural concerns. For example, Richter's work 'Firenze' which is overlaid with impasto analogue paint, reveals a palimpsest version of historical and artistic references to a nostalgic Florence of an earlier era (Figure 11).

³⁴ Producing digital imagery with the use of a flat-bed scanner.



Figure 11 Gerhard Richter, *'Firenze'* 2000
Oil on colour photograph
12 cm (h) x 12 cm (w)
<https://www.gerhard-richter.com/en/art/overpainted-photographs/florence-78/2212000-florence-13786/?p=1>
© The artist

³⁵ Editing a computer media file into another format using a software application designed to edit files.

American glitch artist, Benjamin Berg and Brazilian, Heitor Magno manipulate (databend³⁵) digital and analogic imagery by physically and intentionally manipulating incorrect digital data to playfully edit and reinterpret figurative meaning. Their works show a sophisticated critical perspective and engagement with humanness through an exploration of 'selfies' and body image.

A recent exhibition 'Back End' by Dries Depoorter (2018)³⁶ (Figure 12) explores issues such as privacy, artificial intelligence (AI), entertainment and digital connectedness. He dissolves analogue/digital boundaries by connecting cables, plugs and other digital ephemera to a large gridded display of Google™ street scene screen-shots, whilst performing a 'hands-on' demonstration of clay pottery and sculptures, that also became screen-shots and part of the digital grid. This blends human creativity, morality and machinic learning with playful hands-on creativity, where

³⁶ MEMEFEST, Eindhoven The Netherlands www.mu.n 20 September 2018.

the digital technology is relegated to the background to create a sense of unease. The exhibition reveals how our everyday lives and the environment that surrounds us are 'suffused with digital technologies' (Berry 2014).



Figure 12 Dries Depoorter *'Back End'* 2018
Digital / analogue Installation
Size undetermined
© The artist

The Russian artist Oleg Dou utilises cyborgian themes with digital photography and hand retouching skills.³⁷ He looks for the ethereal fragility of humanness in his work, describing them as '...bordering between the beautiful and the repulsive, living and dead' (Dou 2018), (Figure 13, *'Narcissus 2'*). I see my work as similarly confronting humanness in a stylised and repurposed way.

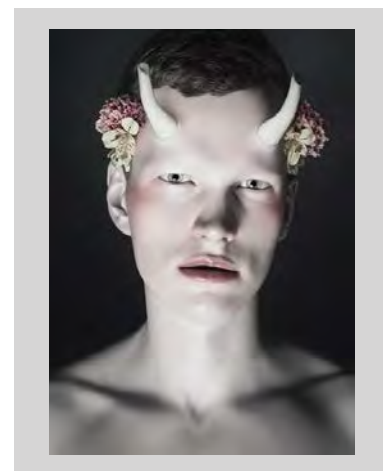


Figure 13 Oleg Dou *'Narcissus 2'* 2016
c-print under diasec®
180 cm (w) 240 cm (h)
© Oleg Dou 2005-2018

³⁷ Oleg Dou kindly participated in my survey and interviews.

The recent Vienna Biennale, 2017 showcased thirteen artists.³⁸ The exhibition, named ‘Artificial Tears: Singularity and Humanness - A Speculation’³⁹ had a PD premise of a plea for humanity; for the variability and resilience of the human condition, and the significance of remembering the past. It evoked questions about AI, future fusions of science and technology; the margins between reality and inanimate objects; surveillance, and controlled humans. This exhibition, that included works by Aleksandra Domanović, focussed on the emotional and rational traits of the human condition through resilience and variability, at a time of increased technical marginalisation (Figure 14, ‘Things to Come’).

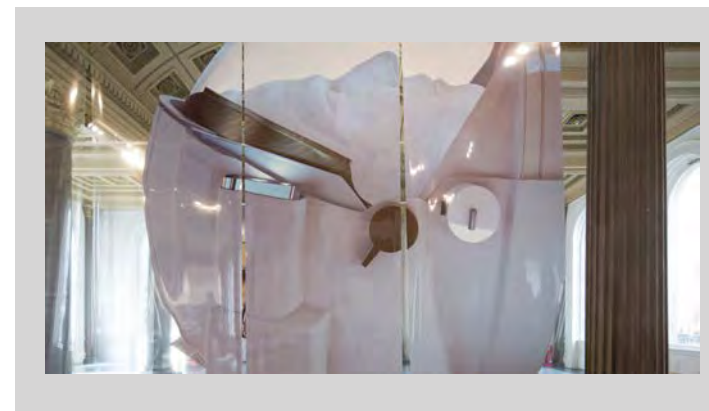


Figure 14 Aleksandra Domanović ‘*Things to Come*’ 2017 (Detail) UV flatbed print on polyester foil 450 (h) x 760 cm (w) © Aleksandra Domanović - courtesy of the artist and Tanya Leighton, Berlin.

Another promising development for PD art was in 2018 when Coventry University, UK welcomed the first Centre for Postdigital Cultures as a faculty research centre. The 2016 exhibition ‘Painting and Painting’ of digital and analogue

³⁸ Including Aleksandra Domanović, Sarah Schönfeld, Kiki Smith, Clemens von Wedemeyer et al. 2017.

³⁹ Curated by Marlies Wirth, Curator, Digital Culture and Design Collection, MAK, Vienna.

paintings at Porthmeor Studios, St Ives, Cornwall was the second stage of a 'Painting as Post Internet Technology' research project initiated in 2015 by Kate Southworth and Neil McLeod. Materiality was explored in the context of the digital/virtualism. Paintings were altered, temporarily discarded, and re-instated to inform the third stage of the project, which fully digitised the artefact before re-materialising it in altered form.

In 2001 Hovagimyan stated 'humanity is evolving towards a "post human" society (...) where one has to be willing to create art that may not be recognized as artwork' (p. 453). As a 21st century artist, my artwork is digitally exposed and available through globalised communication and access, that sits uneasily with my social media profile which has increasingly become an intrusive reflection of the digital age. Lupton (2018, p. 444) argues that, 'Humans have become increasingly datafied with the use of digital technologies that generate information with and about their bodies and everyday lives'.

⁴⁰ A term coined by him in 2018.

Duus and Cooray (2015) see humans merging with technology on various levels: '...mobile phones, activity trackers, pacemakers, and breast implants all act as biological, cognitive or social extensions and enhancements of our bodies and minds'. What is needed for future human artists is an understanding that human concerns are needed to shape further technologies rather than be shaped or desensitised by it. I endeavour to feature in my works what PD humanness brings to the digital space: the conveyance of human concerns as personal narratives: for instance, empathetic and sympathetic human issues of disease, violence, destruction, the everyday and digital dependency. Likewise, everyday events have been a source of inspiration for other PD artists. Oli Epp's 'PD Pop-style'⁴⁰ work, combines digital / analogue interpretations of PD glitch and blurry figuration of daily life featured on canvas (Figure 15, 'You Spin me right round').

From studying the PD literature I envisage that PD artefacts dwell in the real world (rather the cyber-world) yet themes

have arisen, such as the portrayal of daily life in a PD way, imagining the future in various ways and scales, and expressing technology in a humanistic and post-human fashion. Works are communicated within digital and analogue spaces. PD art brings powerful personal and global statements, and new aesthetic principles to the digital space. The recognition of humanness in the digital space is multifaceted, and therefore the insights and opinions of artists and theorists studied in the literature review provided a deeper understanding of my research question.

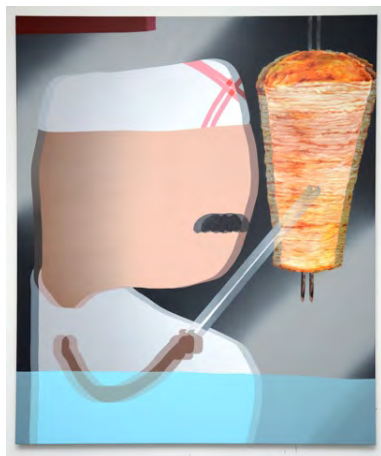


Figure 15 Olli Epp *'You Spin me right round'* 20 Oil on Canvas
Size undetermined
© Olli Epp. Image Courtesy Semiose galerie, Paris

My project is conceptualised in three phases: Practice-led research. These phases are implemented within anticipated milestone towards analysing and reporting findings on my project aims of exploring PD art and artists; studying of the antecedence of PD art, and answering the research question within the framework of achieving personal authenticity in practice and expressing human presence, the artist's touch, tactility, agency and materiality through object.



CHAPTER THREE – Methodology within the Phases of the Project

3.1 Phase One - Practice-led Research

During the first phase of the project I researched practice-led methodologies⁴¹. The overarching methodology for this project is Practice-Led Research (PLR) (Candy 2006) where systematic practice leads to research outcomes (McNamara 2012). PLR is defined as a research method employed for research of, and through creative arts (Smith & Dean 2009, p. 2). The term PLR or practice-based study is where artefacts are produced (Nicolini 2016, p. 3). My research is a reflective and reflexive inquiry which results in the creation of artworks as data. As Mäkelä (2007, p.157) contends, 'an object made by an artist–researcher '...can be seen as a method for collecting and preserving information and understanding'. Although PLR is the

overarching methodology, the project is underpinned by a qualitative methodological approach using an 'interpretive paradigm' (Thanh & Thanh 2015). As an arts-based researcher I seek to embody the complexity of the research by intertwining practice and theory.

This involved intensive work in the studio where I used artmaking to collect data through material research on a wide variety of media and technologies, informed by visual and theoretical research. This combines the exegetical links with practice. Working with a range of digital and analogue processes enabled me to see that the knowledge being created was recursive and unexpected outcomes and detours clarified the purpose of my project. This process reinforced the constructivist approach I have to my practice

⁴¹ Methodologies were formally studied during coursework semester one, 2017, which refined my choice of methodology.

(Sullivan 2005) and helped me to visually articulate the liminal yet transformative space of PD art practice (Sullivan 2010).

As part of my research a ‘multiplicity of voices which have been excluded from the dominant [digital] dialogue’ (Denzin & Lincoln 2011; Kinchloe 2008) are included as a diverse range of artists and their artworks were discussed and examined. Brad Haseman (2007, p.150) posits that ‘practice-led research lies within a “third space” of research (...) a performative space’. Performative research (Haseman 2006) includes ‘traditional research’ methods which are tailored to creative practice research. These results are not quantifiable numbers but a ‘self - generative process’ (Skains 2018, p. 90) with artistic expression becoming the research outcome itself.

As a practice-led researcher and ‘reflective practitioner’ (Schön 1983) working within a theoretical framework, I document my ideas with text and visuals to act upon heuristic experimentation and observations in my own creative practice (Table 1). This makes the process just as

performative as the resultant artefact, and digital diaries, become artworks and research in their own right. As Derrida argues, ‘No context can entirely enclose it (...) as the connective possibilities of this network are inexhaustible (1977, p. 9).

3.1.1 Interpretive Bricolage

As a sub-set methodology, interpretive bricolage (Heikkinen 2018; Lévi-Strauss 1966; Rogers 2012; Salo & Heikkinen 2018; Steinberg 2011; Yardley 2008) is chosen as an artistic metaphor to purposefully select and weave together a range of research methods to construct a personal research and practice model (Kincheloe 2004; Lévi-Strauss 1966) (Table 1). Bricolage is a pragmatic and eclectic approach to qualitative research and informs both my exegesis and practice visually and textually.

Bricolage consists of reworking material (written narrative or artistic forms of narrative) into a different form, with various metaphors including weaving, montage and collage used to describe this process (Wibberley 2012). This

methodology allows any point to be linked to any other with ‘...multiple entryways and exits’ (Smith & Dean 2009, p. 21).

Through a holistic bricolage approach to practice, theory, documentation, participatory surveys, and presentation of artworks (including eBook and exhibition) the viewer and reader sees the subject matter presented in different ways.

It is noted that a bricolage methodology is criticised and underused in that the bricoleur’s perspective mediates all of the interpretation and therefore the research can be laden with bias (O’Regan 2015, p. 457). In my research I measure and self-audit through combined human experiences: visual journals, word-of-mouth critiquing, University of Southern Queensland Community of Practice intranet discussions and a Facebook™ site to discuss ideas and challenge assumptions.

To inform the exegesis I collect data from participants other than myself to look for similarities and differences in my understanding of PD. Denzin and Lincoln (1998) consider the combination of multiple methods ‘adds rigor, breadth,

and depth to any investigation’ (p. 4). In practice, PD art is an accurate example of a movement that invites the use of multiple methods and materials. Reflections and imagery from my diaries are habitually compiled and connected to eventually migrate into new works, ideas of interpretation or exegesis narrations of critical comment.

My practice methods are also conducive to an interpretive bricolage methodology as mixed-media methods for my studio practice, (such as photomontage, painting and collage) blend aesthetic experimentation from the real and digital worlds with hybrid expression to denote distinct narrative dialogues of humanness. Bricolage techniques and photomontage methods allow for new aesthetic combinations by experimenting with digital and analogue ‘background’ - gatherings, substrates and appropriated snippets of my older artworks, and portions of the works of other artists.

In my practice layers of ideas create new conversations with seemingly incompatible materials, helped by mnemonic prompts from sometimes incongruous found

artefacts, (such as plastic bread clips, rusty metal and antique embroidery). These processes enable a mythopoetic approach, by creating new connections and reconnections between the materials. As with PD concepts of meshing analogue materials into a digital space, or vice versa, in studio practice I treat bricolage and photomontages as discrete yet parallel processes where one method intuitively informs the other. Collage/photomontage and digital layering are forms of patchwork and palimpsest. The similarities between analogue and digital computational spatial constructions show earlier beginnings, for instance: morse code, braille, punch-card weaving and pianola role inventions.

The traits of recycling as memory, replication and reproducibility⁴² are fundamental in digital art, and these have aided in the drawing together of mixed elements towards a collage/photomontage PD aesthetic. The emergent nature of bricolage allows me to utilise aesthetic

⁴² Although the 'Gutenberg Revolution' of the printing press in the fifteenth century ACE paved the way for the mass production of texts and images (Kirschenbaum, M 2016).

and material tools from diverse sources to collage, layer and 'weave experiences into a range of new theoretical perspectives' (Selkrig 2014; Stewart 2007). Weaving together seemingly incongruous materials, such as digital and real paint, and digital detritus used as object in an analogue way, informs my PD practice. This allows me to achieve unintentional and unexpected results from experiments. Stewart (2007, p. 128) describes this process as 'reflection, contemplation and revelation'. The overall bricolage approach enables me to reflect on everyday concerns in the digital age, such as environmental destruction, surveillance, war, disease and new symbolism.

I blend and continually refine practice ideas into the PD space, to advance human-centred topics such as those espoused by Mahlomaholo, (2013, p. 387), as the agenda for 'equity, social justice and freedom'. These events and observations frame the subject matter (themes) in my

practice. The bricolage approach complements my practice in which I combine and re-appropriate studio-based explorations into new and original artworks from digital and traditional modes. I am able to 'stitch' and weave together fragmented elements, informed by personally resonant events.

This approach of gathering 'at-hand' resources and piecing together from different interpretive angles and timeframes was espoused by Levi-Strauss in 1966. He contends that bricoleurs utilise materials defined by two criteria 'they have a use ... and they can be used again' (1972, p. 35). My body of work investigates how various strategies can be used to explore and define new roles.

Through bricolage and internet search methods of gathering and collecting, my work is informed by other PD artists who have borrowing heavily from past traditional methods and materials: appropriating, destroying, rebuilding and recycling themes and materials (Huyge 2014). From these bricolage beginnings works traverse the analogue and digital using fine art methods to create

layered new interpretations within the PD space. PD artworks include the significant human presence of the artist and are exemplified through the permanent solidity of materiality (or its appearance) in the final work.

I adopt a cyclical bricolage of repeat adjustments of 'meaning-making' as an approach to exploring PD art. This approach is also evident in my digital diary which is a non-linear and multi-dimensional visual discourse of connecting themes. By seamlessly including traditional art approaches within the digital my works link to a rich tradition of art history and constant innovation. I wish to convey a concrete personification of graphic imagery, of stylised figuration and digital symbols of the digital every-day, rather than abstract impersonal results, to produce works that disrupt, and challenge accepted digital conventions.

The qualitative and practice-led research paradigm is inherently multi-method in focus (Flick 2002) and complements my chosen bricolage methodology. Qualitative research promotes the value of subjectivity, individuality, complex interaction and involvement (Gray &

Malins 2004), therefore, in the context of humanness my presence as the artist underpins this research and is an essential part of the research.

3.1.2 Autoethnography / Visual ethnography / Narrative / Critical events

The analytical methodological approaches I have chosen for my project are: autoethnography (Trubceac 2019); visual ethnography (Given 2008); story-telling through narrative (Wei 2006), and critical events (Lindh & Thorgren 2016). These are chosen as they reveal the impetus and intent of my artistic research, which develops different stories and multiple interpretations for different viewers. The creative works, as artefacts, form an intrinsic, central, critical and valuable part of the research.

I adopt autoethnographer, Angela Trubceac's (2019, p. 9) philosophy that human storytelling is one of the best forms of communication to present understandings of the human condition. Auto-ethnographical narratives describe my reflective values, experiences, materials and practices

within the PD art scene. These connective approaches identify key experiences that have informed my practice and challenge any preconceived idealised worldview I have of my 'reality and experiences' (Webster & Mertorva 2007, p. 75).

Ethnography, as an interpretive, reflexive study of social organisations and cultures in everyday life, (Rutten 2016) becomes autoethnography when self-reflexivity is present (Pitard 2019, p. 1), and visual ethnography when art is created using digital photography, the web, video or film (Given 2008) to address similar concerns. In this project, visual ethnography is evident, as static art and video explorations of human experiences. The use of still photography as a qualitative research method within visual ethnography has been well documented (Pink 2013; Schwartz 1989). Bray (2012, n. p.) suggests that ethnographic methods include 'cultural immersion, participant observation, open-ended interviews and self-reflective selection and interpretation'.

I study artists within the PD movement to validate further a reflexive perspective of shared multi-factorial attitudes, practices and norms (Pink 2013). Individual stories situate art history in a human, historical, relational and dialogical context, therefore artworks (mine and others) are studied and analysed using visual and contextual analysis. These methods identify similarities, artistic passions, interconnections in philosophies, artistic methods and approaches to humanness, to interpret and understand behaviours in PD artmaking.

A narrative methodology is used throughout the exegesis as a storytelling method of reflection and analysis. It also encompasses new 'operational knowledge of practice' (Candy 2006, p. 1), to describe my art practices. Narrative analysis as a qualitative methodology, became a reflective part of my research and illuminated various methods artists use to interrogate PD art. The visual diaries documented individual stories or biographies from the participating artists, and also provided personal, practical knowledge stemming from my art experiments with works in progress.

Connelly and Clandinin (1990, p. 10) contend that the principal attraction of narrative as method '...is its capacity to render life experiences, both personal and social, in relevant and meaningful ways'.

In my research, I reflect on my experiences of an analogue past that has now changed to a digitised and PD existence. Webster and Mertova (2007, p. 90) reveal that in narrative research 'validity is more concerned with research being well grounded and supportable by the data that has been collected' and therefore does not provide results that produce generalizable 'truths'. For this reason, Huberman's (1995) elements of access, honesty, verisimilitude, authenticity, and transferability was used when reflecting on and presenting critical events which have informed my practice in order to provide reliability and trustworthiness. The choice of a narrative approach, in which my artworks convey the stories of my practice, encompasses not only process, product and concept, but elucidates new and emergent results of motivation. Haseman (2017) notes, '...the exegesis arrives after the practice, arising from its

shadow'. The exegetical and practice dialogues enabled me to reflect on how the key concepts and contextual themes in my work interact with one another in conjunction with the 'alchemy of response' (Lather & Smithies 1997, p. 201) from the viewer.

My final artwork themes are framed through the chosen critical events that continue to impact my life and present practice. This reiterates my political, feminist and humanist voice which is manifested in my art practice through the use of satire, humour, and playfulness. and what Mauro-Flude considers, 'constructs [of] other, separate spaces to ubiquitous digital systems' (2019, para 32). This notion is a constant and cyclical reminder for me, of how my arts practice has varied over time, and in the present, how the quest to acquire new knowledge, skills and inspiration has varied.

My work is now historicised by the long-term use of changed and contemporaneous technical innovations, materials and digital applications. Themes align with selected critical events that affect my artmaking and

include: witnessing the change to digital technologies (embracing computer paint programmes, photographing PC's and ATM's, for instance) and cyclically returning to a de-digitised, 'slow-digital' form of art making, (without the need for a power source, internet connections, or being tethered to advertising, logins and upgrades); embracing new digital techniques for PD uses (such as drone photography and instigating the first Australian Drone Art social media page, and expressing contextual themes in my art with an empathetic conscious, based upon personal, experiential and political views of critical world events; and discovering my skills-based approach to artmaking has been influenced by my parents who made, created and built an atmosphere of learning and knowing.

Critical events are determined and integrated into my practice and exegesis through 'burrowing' or 're-storying the narrative' (Connelly & Clandinin 1990). The critical events underpinning my oeuvre and artworks are expressed in analogue and digital ways and inform my artistic practice. My PD practice and exegetical dialogue draws from various periods of my life, which shows a

confluence of traditional and digital artistic skills in the cyclical use and reuse of various media and concepts. This reiterates Millward's (2017, para 3). contention that 'Technology has disrupted time as the rhythms of our lives are morphed and the distinctions between now and then, past, present and the future becomes blurred'.

3.2 Phase Two – Data Collection

The second phase of the project involved data collection processes and protocols for execution. The collection of significant artworks began early 2017 (Table 1). In late 2017, and the sourcing of survey/interview participants also began. My theoretical and practical approach to PD and its place in the contemporary art world began with an understanding of the movement's antecedence. Artistic research often includes acts of interpretation and reflection on process and artefact. To question earlier assumptions about humanness in art, I investigated and analogised how this was evidenced in four art movements: - Traditional, Tradigital, Digital and PD.

In studying these groups, I explored the historical and aesthetic links between the genres, and their particular characteristics. This approach opens up a more considered engagement of what PD brings to the digital space. In addition to providing important insights about my artistic processes, this phase of the project provided me with a significant opportunity to determine how, and to what extent PD artists have uniquely addressed humanness in their art. Key traditional, tradigital, digital and PD artworks were explored to identify similarities and differences in order to respond to the overarching research question. Smith and Dean (2009, p. 5) view this approach as contextualised specialised research insights.

Given the limited literature available which captured the voices and thoughts of PD artists I determined that an international survey and individual semi-structured interviews would provide important data to assist with my

research project.⁴³ University ethics to undertake research with human participants was sought and granted in June 2018 (Appendix 1) with appropriate consideration given to issues of confidentiality and privacy. All participants were advised they could use a pseudonym although some chose to be identified because of their public profile. Both survey and interviews were conducted in order to encourage as many participants as possible to participate. Survey questionnaires and interviews were completed and analysed by February 2019.

Data were collected from an international online survey (a questionnaire designed to take thirty minutes) and semi-structured interviews (of approximately thirty-five to fifty minutes) to include as many voices of PD artists as possible and to allow for a greater depth of, and 'increased access to insights through the intimacy of a close community' (Jarvis et al. 2012).

⁴³ Ethics approval was granted for my survey questionnaires and interviews, June 2018. Confidentiality was confirmed by anonymous tokens.

A short survey questionnaire, of ten questions was sent to forty-eight (48) artists internationally with nine (9) responding. An option was included on the survey for artists to note if they would like to participate in a follow-up individual semi-structured interview. Four artists agreed to the interview and their data along with the survey responses have informed the subsequent PD guiding principles. Oei and Zwart (1986) reveal that 'participants actually respond differently to questionnaire and interview prompts', therefore, these two methods to collect data from the participants was deemed to be appropriate.

During this study I utilised seven (7) different methods to gather visual and textual data including: online internet searches; an international survey questionnaire; individual semi-structured interviews; a collection of analogue, digital and Facebook™ reflective journal entries; my pre-digital and PD artworks; books and journals, and gallery visits and workshops.

Complementing my work practices and the exegesis is my digital diary that began in 2016 and continued until June 2019. I use as a sounding-board for the documentation and processes of production that inform my practice, and which are essential for artists (Horst & Hjorth 2014) . I use digital and traditional diaries as a starting point to record observations, experiment with background substrates for artworks, and collect ideas. Visual and digital diaries are important to me as a liminal and temporal form of human expression, and fulfil my messy hunter, gatherer, collector, bricoleuse sensibilities. Diaries move me beyond thoughts to allow for new perspectives of composition and colour.

In my constructivist approach to PLR (Sullivan 2010), the physical presence of the work is paramount to my philosophy of PD art; therefore, I ensure my art can be viewed beyond the transient digital rendition. I visually articulated the issues of this research project via a Facebook™ group, consisting of my supervisors and myself. It was compiled to document and respond to thoughts, discussions, events, feedback and visual records of works in progress.

3.3 Phase Three - Analysis

The third phase of the project encompassed analysis of the data I had collected from key artworks, my own practice, and the participants responses to survey questions and interviews. I conducted Thematic, Visual and Contextual analysis of key artworks (Table 1). Thematic analysis (Ling-Yuan 2018; Saldaña 2014;) and thematic coding (Gibbs 2007; Khandkar n. d.) were used as a framework to provide qualitative and quantitative analysis in order to identify characteristics and emergent themes. Visual and contextual analysis involves recognising and understanding visual choices, for my study for artists within the context of the PD art movement. Thematic analysis is conducted to ‘record patterns or themes of meaning’ (Maguire & Delahunt 2017, p. 14). Thematic coding provides the vehicle for thematic analysis, by ‘recording, indexing and categorising’ (Gibbs 2007, p. 2) common links or ideas in text.

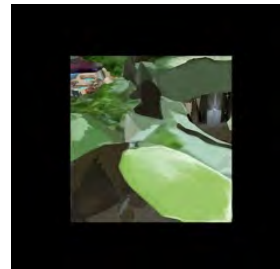
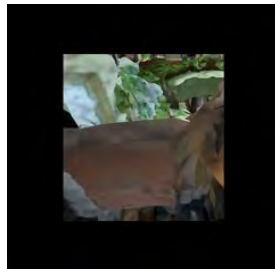
Through this approach I identified where humanness emerged in the participating artists' work alongside my own (Tables 4 & 5). A combination of open-ended and closed questions (Appendices 1 & 3) were designed for the survey questionnaire and interviews. The participants' responses, in addition to the visual analysis of artworks, comparisons of methods in practice, thematic comparison and contexts, provided quantitative and qualitative data to assist in responding to the research question (Tables 5 & 6). This data also informed the subsequent PD guiding principles (Appendix 6).

Thematic analysis provides a flexible and useful research tool, providing a rich and synthesised account of creative experiences. Through this project I utilised a range of methods to reflect on and document my studio work. These included: visual analysis, Iphone™ and video documentation, a narrative reflection of my artworks and selected artists; analysis of journal writing and traditional and digital diarising using self-reflexive/reflective processes (Haseman & Mafé 2009; Lapenta 2011). Data was recorded in digital and analogue diaries.

The methods of data collection and analysis was informed at a deeper level by 'The Five-Step Process', advocated by Newbold (2015), (Table 2) and Contextual Analysis (Behrendt 2008, p.1), that investigates aesthetic conditions - what is conveyed and revealed within an historical, cultural and aesthetic context. Critical Event analysis, focussing on past, present and future considerations and reflections of events that have impacted my life, by 'burrowing', or repurposing older works and 're-storying' (Connelly & Clandinin 1990).

Contextual Analysis complement the visual and thematic analysis of artworks and artists by providing important information on the assessment of historical, cultural and aesthetic context of my work and the works of others, and to assist in responding to the research question underpinning this project. The rationale of mixed-method analyses was to explore, explicate and assess how previous developments in art have informed PD art and the extent to which artists have explored humanness in tension with digital approaches.

Data was analysed by narrative, visual, contextual and thematic methods. (Charts 1 & 2 and Tables 1 & 4 - visual charts for data collection and critical analysis design). The analysis of the data considered: emergent meaning; purpose; humanness; intrigue; context, design principles; contrasts; commonalities; artistic methods, and materials (Table 2).



CHAPTER FOUR – The Role of Postdigital within my Creative Practice

4.1 Introduction: A history of Critical Events

The purpose of this chapter is to explore the application of my practice and its positioning in relation to the review of creative practice in the previous chapters. This chapter focusses on the impact of digital technology on my PD practice and the role of Postdigitalism in my creative practice. The inspiration for my art practice throughout this project has come from a series of critical events which are encompassed in the following themes: Privacy and Surveillance, Feminism and Self, the Environment, and Globalisation and the impact of Technology.

As part of the central investigation I explore practice-led research outcomes which involve PD painting, video, sound and sculptural objects. This chapter focusses on the body of work I have created during this project including its

conceptual development through the perspective of postdigital practice.

Art is a part of who I am. When I was a child, I foraged for objects to collect, enveloping myself in the fabrics and fibres of my mother's wardrobe, playing with her watercolour paints, and enjoying the oily woody smells of my father's workshop. I created with tactile materials such as glass, clay, metals and wood. Art schools and travel to view the works of European and Ancient Egyptian masters reinforced my love of history and artistic passions. My PD practice has enabled me to embrace my passion for technology and tactile materials underpinned by a philosophy which values human presence in works which combine digital and analogue materials. Through this approach humanness prevails, and I draw on concepts and imagery from both the real and cyber worlds. In actively

reviewing meaning drawn from life events my artworks re-emerge in new ways.

As a visual introduction to my PD art aesthetic, Figure 16 'Torso' depicts my PD artwork, created from 'tradigital' art methods. The use of humanness themes, such as figuration transforms the work from the realm of tradigital to PD, where, in this work, an aesthetic attitude of a suggested human form becomes apparent as a torso born out of textured wet linen folds. The wet linen was digitally photographed, and the agency of the work enhanced with analogue chucks stroked onto the surface, as a form of shorthand between the analogue and digital spaces. The new PD dimension becomes a harmonious fusion of analogue and digital through transformative figuration.

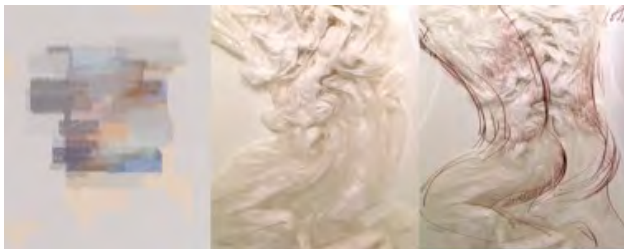


Figure 16 Catherine B. Fisher 'Torso' 2017
Digital photograph, digital and analogue drawing, analogue chalk.
Cotton rag 310 gms,
60.9 cm (h) x 50.8 cm (w)

Figures 17 '*Aerial View*' is an example of my earlier Tradigital artwork that incorporates analogue and digital elements of actual paint, chalks and pencils that overlay algorithmically created pixel paint. Visual properties are stylised from my enjoyment of aerial drone photography and documenting the landscape.



Figure 17 Catherine B. Fisher '*Aerial View*' 2016
Digital drawing, digital paint, analogue oil paint, chalk.
Cotton rag 310 gms,
25.4 cm (h) x 20.3 cm (w)

Figure 18 '*Rush*' is a PD example of stylised humanness, in the form of blurred lower limbs, and a symbolic reference to a fast-paced life - the human body subtly represents a slippage through the digital evolution, presenting the hum and energy of a frenetic world.

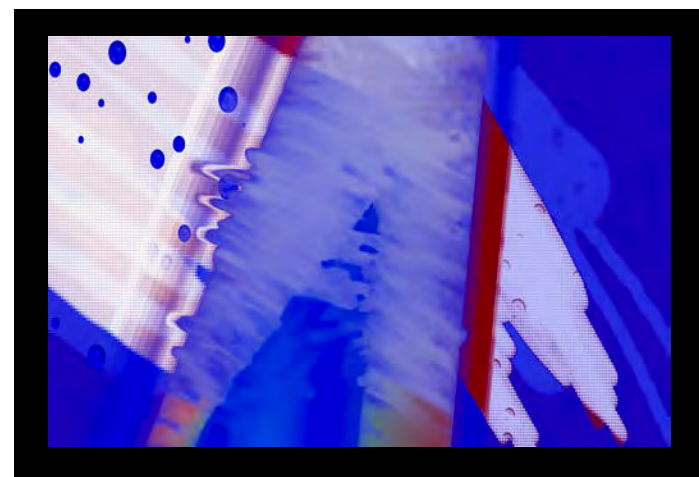


Figure 18 Catherine B. Fisher '*Rush*' 2016,
Digital pigment print, digital paint, analogue acrylic paint
30 cm (h) x 60 cm (w)

The computer as a tool of infinite algorithms, has provided artists with a new form of expressing the material and imaginary worlds. For instance, the human body and microscopic cells, depicted through imaging, macro-photography and photogrammetry have introduced different levels of visual data as my inspiration. There have been numerous pronouncements about the current complete adoption of digitalisation (Kullström 2017), but through the literature it appears that artists have resisted this move more than any other group, as they continue to engage with analogue processes and materials.

My PD practice is informed by key critical events that have impacted my life and contextualised by rapidly evolving technology, which I am actively engaged with. As expressed by Marc Prensky (2001, p. 1) I am a 'digital immigrant'. I had the good fortune to be born a mid-century female, between the art eras of modernism and postmodernism; the cold war and global technological advances. Living in the middle of sweeping change, a

hybrid mix of balance and symmetry plays a large role in my artworks, just as humanity and ingenuity have continually shaped the world, I live in.

My professional art practice began in the early 1970s. The works I created utilised a variety of media. I enjoyed filmmaking and projecting with 8mm film and making with fibre and glass. I have always considered my art to be a reflection of my life. My initial interest in digital artmaking/technology began in 1982 when, in my role as a commercial photographer I was asked to photograph a 'PC (personal computer)⁴⁴. At the time, I had no idea what that acronym meant, but I soon realised how the digital world would impact my life. With a background of study and practice in 'classical' fine arts, the task of photographing, perhaps the first IBM PC™ 'Personal computer' in Australia (ironically with analogue film) was a critical event in my life that began my interest and engagement with technology as an integral part of my art practice.

⁴⁴ IBM PC Model 5150 using Microsoft MS-DOS operating system.

I took tentative steps to find everything art-related that a PC could do and discovered the possibilities of one of the first digital art applications: MacPaint™. Before that time, I was experimenting with text from dot-matrix printers, MS-DOS⁴⁵ programming and ripping up printed paper into Matisse-like collage portraits. I embraced the challenges of change. Making use of the new media that was available such as audio and VHS tapes paved the way for future inspiration from diverse object-based sources for use in my art practice. I continue to rethink artistic expression in furthering my interest both the analogue and the digital. Borrowing strategies from Duchamp's 'Readymades', - of objects reimagined as works of art (Solly 2018), I include devalued computer/phone parts and plastics in my work. In the early nineties, I experimented with photomontage tessellations from internet appropriated images and combined these with re-photographed fibre-based and hand-worked realities to depict the repetition of human

⁴⁵ I take pride in knowing I dabbled with MacPaint© before Andy Warhol.

failures and unfortunate changed occurrences and outcomes. (Figure 19, WIP 'Why Wasn't Hitler Born a Girl?').

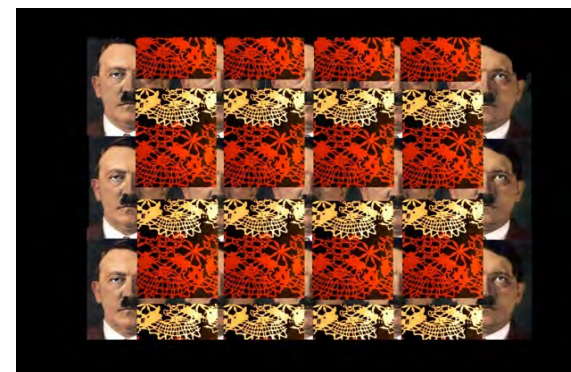


Figure 19 Catherine B. Fisher -WIP '*Why Wasn't Hitler Born a Girl?*'
1986/2018
Upcycled 2018 Digital drawing, digital paint, cotton embroidery,
analogue oil paint.
Cotton rag 310 gms,
40 cm (h) x 60 cm (w)

The techniques utilised in my work are drawn from a range of disciplines including photography, painting, drawing, textiles, video, sculpture, assemblage and installation. Each material coexists and complements the performativity of the works with subtle complexity yet has its own potentials and properties in the tangible space. In the construction of artworks, real and virtual surfaces, such as stone and digitally created textures, index and embody my way of mark-making. Human/artisanal interventions include calligraphic renditions, digital and analogue sgraffito, and paint smears over digital and actual surfaces. These subtleties of detail need to be experienced first-hand, in a gallery setting to fully experience the connection and subtle difference in digital and analogue aesthetic results.

As a PD artist I find there is something magical and transformative when digital artwork is framed and physically exhibited. Although my digital works are a record of the art I do not view them as artworks until they are physically printed and displayed. My studio practice artworks for this project are presented in both traditional and digital formats (exhibition and eBook). This is purposefully done to

exemplify the aesthetic convergence of traditional and digital techniques and stress the value and importance of a 'direct experiential encounter with an instance of a work' (Davies 2003).

My Iphone™ became a wonderful resource in compiling thoughts and imagery as well as critiquing my artworks and exegesis in a new and different way. In my overall approach to my art making, the ability to see images simultaneously, to adapt and modify almost instantaneously enabled me to further conceptualise artworks beyond what would have been possible without access to this technology. Through this process I was able to consider and reflect on ideas of the human condition. Quick sketches were also placed into a traditional notebook to complement digital renditions that were added to the Ipad™ application Paper 53™.

New practices of applying virtual paint using a computer tablet and stylus created artworks from a cyber palette are part of my process methods. Colour choices, picked from paint and graphics applications were mixed with a digital brush into a multitude of hues, tints and shades. As a link

to the time-honoured familiarity of a physical studio environment, the digital palette mimicked an actual kidney-shaped palette surface. Colour accuracy was determined using the Adobe 'RGB' colour space, checked by built-in digital screen/monitor calibrations against digitally printed tests of artworks. Many of my works exhibited were oil-pigment archival 'digital' prints, layered with a combination of traditional paint/ink/pigment media, which like digital inks, are made from natural and synthetic minerals suspended in a carrier liquid, solvent or binder. Digital keystrokes exposed gestural line drawings that simulated finely crossed-hatched renditions. Trying to master well-versed analogue techniques in a digital way became a challenge. Emery and Flood (2019, p. 28) revealed in reference to David Hockney's large scale printed iPad portraits that as viewers 'understand completely how difficult it is to draw or paint a portrait on paper or canvas, but until we have tried drawing on our iPads (with the app 'Brushes') it is difficult

to appreciate the skills that Hockney has applied using the new technology'.

My artmaking history is a personal time capsule – informed by my sometimes-unintentional involvement in the middle of unfolding artistic, social, environmental and political events, such as memorable collaborative discussions with celebrated and influential Time, Life and National Geographic photographer Rick Smolen⁴⁶, who influenced my documentary style.

Critical events relating to the theme 'privacy and surveillance' stem from my work as an inner-city photographer at a time when CCTV was in its infancy. At that time our daily lives were not screened, scanned, verified, checked, voice-activated, shared, cross-referenced logged nor required sign-up. It was a time of privacy, free speech and free expression. The theme of 'Feminism and Self' explores my imagined self, my place in history and personal challenges. The theme 'The

⁴⁶ Best known as co-creator of 'The Day in the Life of Australia', 1988 Harper Collins publication.

Environment’ considers my concerns about global warming, pollution and other issues which are impacting on a healthy ecology for the planet, both now and in the future. The theme ‘Globalisation and the Impact of Technology’ addresses the increasing opportunities to interconnect on a global scale through the use of technology.

Communication media provides me with a wealth of inspiration for my artworks. The over-saturation of violent and traumatic content; the personification, objectification, sexualisation and dehumanisation of women (Haslam & Loughnan et al. 2013; Hatton & Trautner 2011) and contemporary societies’ masculine associations (Brummet 1999), or masculine acceleration (Berardi 2011) act as catalysts for the underpinning of political, feminist and environmental concerns in my artmaking.

4.2 Privacy and Surveillance

We now live in a world of compliance technology – where some happily anticipate the next digital development or software upgrade. Other like myself try to function without the constant need for digital’s failings and flaws, but

unfortunately computing resources are embedded into daily life. In a consumer culture choice has been taken out of the mix and the digital is beginning to show fatigue. Art is at times blurred between real and the virtual. Thankfully artists still have a choice of media, and PD art celebrates the combination of analogue expression with the new, by retaining a deep physical attachment with the artworks. This observation has been born out in my art practice, where works linger in cyberspace and for me do not manifest fully until printed.

In the digital age there is increasing invasive surveillance of our movements and the tracing of information through advances in technology to meet compliance and a public demand for safety. ‘These issues can simultaneously be viewed as an invasion of privacy’ (Nyst 2013). Surveillance technologies have exploded our notion of privacy and safety in a digital and non-digital context. The phenomena of Data Profiling and Date Cross-referencing is pervasive in the public and private sector and is at times non-consensual.

In my art, I highlight these issues and raise awareness of a potential future in which 'total surveillance is a conceivable reality' (Rube 2002, p. 247). Critiquing and collecting imagery about the realities of our powerlessness with these issues, evidenced in government digital compliance such as fingerprinting and iris recognition, is included in my PD artworks to heighten awareness. One could argue that selfies are a form of self-surveillance. The tracking of one's every move is posted online and subsequently becomes a personal and perpetual historical timeline of that person's existence. Peraica contends that they are '...a willing destruction of privacy' (2017, p.105). Phone selfies determine, to a considerable extent our sense of place and time, even location; an individual level of self-esteem, celebration of life; as well as our sense of existence, achievement and significance.

Glitch art reveals temporary pixelations, interruptions and glitches. Whether intentional or by random chance, digital dysfunction challenges digital's-controlled perfection. Glitch turns digital art into a changed aesthetic by its disturbance of digital, to produce engaging pieces, questioning the

forms and traditions of art using digital techniques. 'Pinged on a country road' (Figure 20), a combined glitch and analogue work was conceived as a symbolic protest at being fined for speeding the first time in forty years. The work was metamorphosed to transform my original digital painting into glitchy generative art. I then reverted it back into an analogue conclusion by repainting over some digital areas with analogue paint. With black bitumen, the hint of trees and voluminous sunset clouds, this creates a unique object-based fine artwork, intentionally glitched beyond generative randomness.

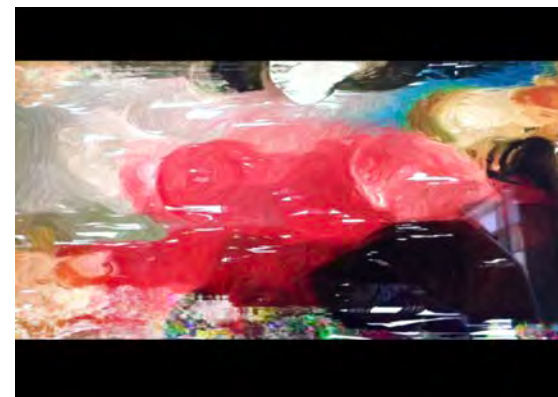


Figure 20 Catherine B. Fisher 'Pinged on a country road' 2017
Digital painting, generative paint, analogue acrylic paint
Cotton rag, 290 gms 20.3 cm (h) x 25.4 cm (w)

Figure 21 'Here for the long haul' expresses my sentiments on digital surveillance, through the inclusion of a speed camera. The rusty relic is trapped in a screen-shotted view of my Iphone™ which I consider no longer a personal space, but one which is easily surveilled. In process, the rusty metal was digitally photographed and while still visible on my Iphone™, was then screen-shotted. The digital shaped the physical and the act of surveillance was created as a photomontage and then further manipulated. Highlighting the everyday object of a speed camera was made strangely historic, destabilised by its temporal context: Rust is given metonymic qualities, having been used to denote the passage of time and is physically and aesthetically changed by time. The speed/surveillance cameras have changed how humans live (with compliance and extra safety). As rust also denotes age, perhaps the work (that includes rust colours both photographically and by analogue additions) will be perceived in the future as an archaeological relic.

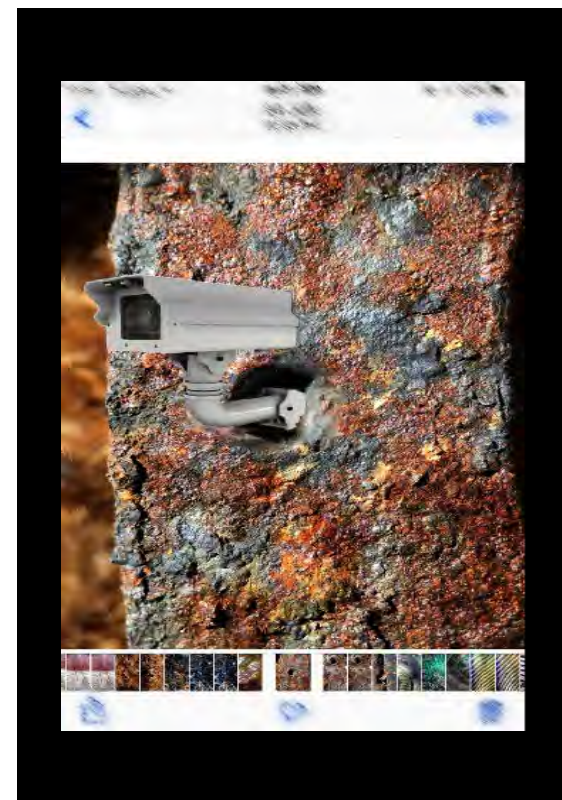


Figure 21 Catherine B. Fisher 'Here for the long haul' 2017
Digital photograph, paint, photomontage, analogue acrylic paint.
Cotton rag 310 gms, 8.9 cm (h) x 84.1 cm (w)

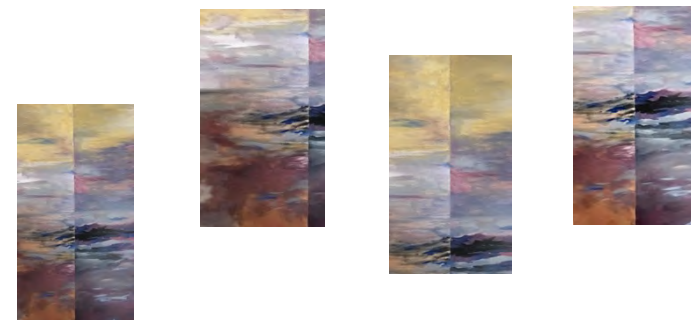
Adding to the contextual and thematic complexity of the artwork, familiar Iphone™ texts and imagery (that intentionally show my WIP ideas at the base of the artwork) remain as a semiotically informed screen-shot, in time but are digitally blurred to infer the need for privacy. This creates a further dialectic framework for the artwork, to challenge the privacy of information that is collected digitally but which can easily be exposed through hacking. To further accentuate the tactile qualities and depth of the work, caked-on impasto acrylic paint was added to the digital image.

Human sensing or detection is typically conducted without the intentional participation of the detected person, for example through the use of fingerprinting, iris recognition, motion sensors, drones, image recognition and GPS. There is no doubt that these increasingly intrusive globalised concepts and technologies inspire me to respond through an artistic voice. The phenomenon of humans documenting their temporal being, and those around them has created a spectatorial condition. This notion is the catalyst for setting

the scene in my landscape video work 'Baby Beach Screen' (Figure 22; Hyperlink, p. 212).



Figure 22 Catherine B. Fisher 'Baby Beach Screen' 2018 Diptych, Digital photograph, digital paint, acrylic paint, & single-channel video still front, projection/stop motion animation 203cm (h) x 230cm (w)



The camera phone used to create this artwork allows for immediate and accessible relationships with images, and a form of connective dialogue with others. In the image, a mother is photographing a seascape scene. Our understanding and expectations of images are shifting like the sands and tide also being portrayed. This is an allegorical, altruistic work alluding to the need for children and adults to experience the natural world along with the digital, connect with others - recording a snapshot of time, a mother (my friend) photographing their child.

The work began as a digital painting of photomontaged elements that was turned into an analogue painting (diptych) to provide freedom in brushstroke-making – then a front projection video transformed the analogue seascape. The process to create this work reiterates the ubiquitous digital processes of layering multiples of digital paint with the tactile, textual use of real paint. Compositionally I seek symmetry and balance between

⁴⁷ The ancient Egyptian philosophy of balance and harmony in all aspects of life and caring for one's self and the community, known as Ma'at, resonates with my personal philosophy.

analogue and digital paint treatments.⁴⁷ The result is a subtle kinetic blend of the digital with the materialistic analogue: a flotsam and jetsam of photomontaged imagery that was built up as stop motion animation. I am interested in my static PD works' embodiment of surfaces, moving literally into video to further encompass themes of humanness. The video develops to disrupt the boundaries between static and moving works.⁴⁸

As a bricoleuse, many of my artworks start in the image gathering stage - a substrate foundation of backgrounds. Ideas begin as either photography, painting, drawing or acquired imagery from internet resources that are then photomontaged or collaged in layers of digital/analogue processes. Through this process visual and assemblage/constructive interplay develops. By demarcating and blurring the spaces between the real and

⁴⁸ I gained new skills in time-lapse methods and video software applications such as iMovie™ and Final Cut Pro™.

virtual⁴⁹ my artworks 'Play' and 'Pause at the Border' (Figures 23 & 24) reference symbolic iconicity and digital textually (with text in the artwork). By extending the picture plane with digital paint beyond the compositional frame provides another layer of object materiality and sense of expansion and depth for the viewer. The simple, yet metaphysical treatment of digital symbols transforms and obstructs reality through the representational engagement of object, form and texture.



Figures 23 Catherine B. Fisher 'Play?' 2016;
Digital painting, digital drawing, analogue acrylic paint, metallic
Cotton rag, 310 gms, acrylic.
47.5 cm (h) x 47.5 cm (w)

Figure 24 Catherine B. Fisher 'Pause at the Border' 2016
Digital painting, digital drawing, analogue acrylic painting Metallic
Cotton rag acrylic 310 gms, acrylic.
47.5 cm (h) x 47.5 cm (w)

These elements were often missing in my previous digital-only artworks. The works also metaphorically mirror and challenge the arbitrary boundaries that exist in the real world between nations, and between traditional and digital art disciplines. My use of 'pause' and 'play' symbols in the work infers the ubiquitous uses of universal digital imagery and textual/visual codes. However, I am aware that

⁴⁹ Defined by Girvan, C (2018 n. p.) as 'Shared, simulated spaces which are inhabited and shaped by their inhabitants who are represented as avatars. These avatars mediate our experience of this

space as we move, interact with objects and interact with others, with whom we construct a shared understanding of the world at that time'.

assumptions about the universality of visual symbols cannot be made (Emery & Flood 2019).

4.3 Feminism and Self

PD art references the past (Cramer 2014). In 'Things are looking up for Queen Hatshepsut: Chrysler and the Glass Ceiling' (Figures 25) I expanded this notion into an exploration of self-expression, feminism, political and cultural ideas. The basis of these works was the erasure of female rulers from history, like a-second-in-time snapchat™. My PD portrait of Ancient Egyptian Queen Hatshepsut exemplifies the notion of revivalism by positioning her in an Art Deco⁵⁰ situation with the symbolism of feminine 'Lalique-like'⁵¹ milky glass for her face. The title of this stylised female representation is drawn from the historic and cultural anonymity of that Queen, a great leader of Egypt who was almost erased from history. I wished to articulate the pictorial space and the importance of the intensity of the suggestive form and figuration. This

⁵⁰ Art Deco is an early 20th C. art style depicting modernism and abstraction.

interrogated the dialogic relationship between analogue and digital painting with symbolic representation. The work also metaphorically references the 'glass ceiling' encountered by women who still struggle with this concept three millennia later. The work, which began as a digital painting (of the Chrysler Building Lift Lobby) links to the revivalist Art Deco movement in the architectural background of the painting.



Figure 25 Catherine B. Fisher
*'Things are Looking Up for
Queen Hatshepsut: Chrysler and
the Glass Ceiling'* 2016. Digital paint,
analogue acrylic paint
Cotton rag 310 gms,
50.8 cm (h) x 40.6 cm (w)

⁵¹ René Lalique was a 19th C. glass artist and jeweller.

The pervasiveness of being a marginalised woman in a cultural world of gaming where women are sexualised (Croft 2016), sport and hunting monomania was the impetus for the work, 'At the Men's shed Restaurant' (Figure 26). The subject matter resides in an everyday restaurant scene. I reworked the stylistic tendencies of screen-in-screen format with digital photography. This provides a dualistic, relationship of satire and refined protest of jingoistic, gendered culture recently highlighted in the #MeToo movement. The wide-screen television format and physical analogue embellishments accentuate the phenomenon of an overtly assertive and masculine space.

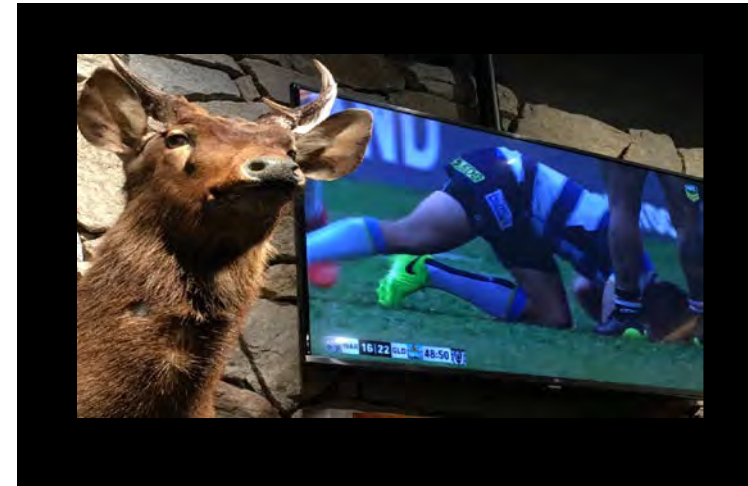


Figure 26 Catherine B. Fisher 'At the Men's Shed Restaurant' 2016
Digital photograph, ink
Cotton rag 20.3 cm (h) 25.4 cm (w)

In my self-portrait 'Unnamed Face Self-Portrait', (Figure 27) of a past-self or alternative self, the photograph is the starting point of a creative process of interruption and intervention.



Figure 27 Catherine B. Fisher *'Unnamed Face Self Portrait'* 2018
Analogue and digital photograph, acrylic paint,
Cotton rag 310 gm
60.9 cm (h) x 45.7 cm (w)

In the PD artwork I replicated and recycled a selfie⁵² (that had a temporal analogue beginning) in which I have juxtaposed a newer digital version of my earlier younger

⁵² A self-portrait. The term 'selfie' is now culturally expanded by linguistic productivities such as 'helfie' (a picture of one's hair) and belfie (a picture of one's posterior); 'welfie' (for workout enthusiasts), drelfie (drunken selfie), and even items of furniture – shelfie and bookshelfie (The Oxford Dictionaries Word of the Year 2013', Oxford Dictionaries,

self. The digital reworkings provided an avenue for the immediacy of re-representing the self. I employed 'obfuscation', a term Brunton and Nissenbaum (2015, p. 1) call 'the interference of surveillance and data collection...the deliberate addition of ambiguous, confusing or misleading information.' Multiple iterations of an older analogue self-portrait were reworked with digital variations explore people's need to constantly 'update' who they are. The resultant artwork retains a generative algorithm (as an 'unnamed' circular frame - part of the undeletable Apple Photos™ application).

My insistence on having it remain as part of the artwork shows my agency over a digital algorithm that imparts control over, and scans facial recognition⁵³, even in our humble digital photo albums. Through digital's agency over us suggested our loss of control over digital. I kept it in the

2013, <http://blog.oxforddictionaries.com/press-releases/oxford-dictionaries-word-of-the-year-2013/>).

⁵³ Unfortunately the Apple Inc. application 'Photo version 3'™ has an inbuilt code for facial recognition and location, that cannot be overridden.

finished work, although I felt overruled by the unyielding digital agency of the programme.

Debates about facial recognition, religious conventions, cultural dress and identification are also reflexive and critical elements of my work⁵⁴. The work is a form of scrutiny of my earlier self and present existence, and also gives a temporal and digital interpretive message of the interconnectedness of diverse cultures. The over-painting of analogue chinks and paint to the face is symbolic of the loss of facial privacy, the political, religious and cultural divisions of face coverage camouflage, such as a hijab or my face-painting of the digital beginnings of this work, akin to ceremonial face painting expressed in other past and present indigenous cultures. Another 'selfie' of my younger self was recreated from my analogue 1980s self-portrait, *'Bring Back the '80s'* (Figure 28). The digitised image, expressed as a digital page swipe creates a new perspective with analogue paint overlays.

⁵⁴ Having lived with two Christian Iranian friends and learning a little of the Farsi and Assyrian languages.

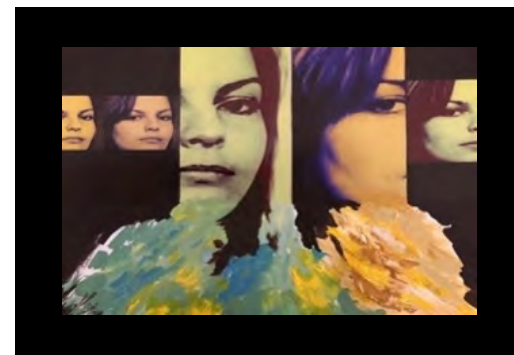


Figure 28 Catherine B. Fisher *'Bring back the 80s'* 2019
Analogue photograph, digitised colour, acrylic paint
Cotton rag 310 gm
20.3 cm (h) x 25.4 cm (w)

Self-portraiture as a concept has changed little over millennia but with the instantaneousness of digital social media and art application platforms it can be expressed in a new hybrid PD way. My self-portrait is a nostalgic temporal portrayal of personhood and feminist strength. Photographic imagery is recycled with digital paint, upcycled and manipulated with analogue paint. The way in

which I have observed, and physically manipulated data has impacted the way I consider memory and my own identity. I reassert control and draw strength from my earlier self. This reflects Bardsley (2018, p 2) notion that we have many narratives within us, and our sense of self is multiple and layered. The intersection of my artistic journey retains the repetition of the digital with a nostalgic, hand-coloured look of sepia colours used in a bygone era. I have developed a practice strategy of what Pangrazio and Bishop (2017, para 4) describe as 'counter practice through deceleration, de-familiarisation and rematerialisation of the digital'. My changed experiences in art making offer a form of resistance that sees me disentangled from the digital yet also challenging it.

The self, privacy and individualism are eroded in the digital age. Gilles Deleuze (1992) described contemporary societies as 'societies of control', in which distinct spaces are superseded by constantly modulating, computerized spaces that dictate what we do. Control over an individual's space is exercised by hierarchical groups as evidenced by the use of technologies including closed-circuit television,

monitoring of information, and drones used to conduct modern warfare.

4.4 The Environment

I am drawn to challenging metanarratives, such as environmental concerns, as well as political, cultural and social links within the digital environment. In my work the inclusion of Postmodern concepts of 'pluralism, fragmentation, allusions, allegory, quotations (Palmer 2014) and appropriation are utilised in the digital phase of my making. The artist's ability to appropriate digital imagery is made increasingly easier through technology (Wilks, Cutcher & Wilks 2012). My art appropriates imagery from natural and virtual worlds: the real and hyperreal, collective and individual, which provides me with an important visual reference point to allegorically express the chaotic, fragmented, globalised digital world.

I create digital and traditional imagery, so I often reflect on my visual art in different contexts. In collaging the two I portray (at time satirically) a political and social stance as a form of cultural respect. I artistically showcase impressions

of digital phenomena, changes to our environment, wellbeing, cultures and lives. The destruction of the 3rd-6th CE Bamiyan Buddhas was witnessed globally (for most, their demise was materialised as a news media re-run). This work, 'Bamiyan Temple: Love it or trash it' (Figure 29), began as a digital photograph of a sandstone substrate. It was then photomontaged, screen-shotted and manipulated with digital and analogue painting. Analogue fibre (yarn) and stone completed the work by drawing one's eye to the Iphone™ references of the heart and trash can. It exemplifies the immediacy of peoples' decision to capture, save or delete when using their phone - an allegory of conceptually loving or trashing what they had viewed.

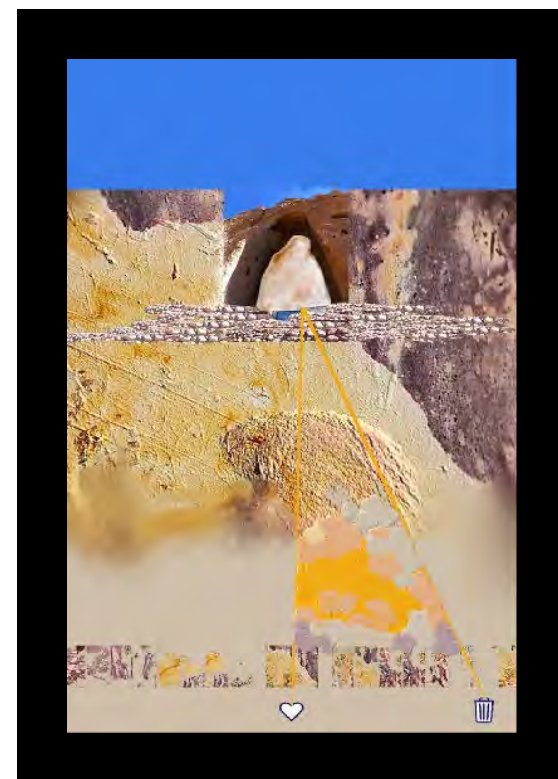


Figure 29 Catherine B. Fisher WIP '*Bamiyan Temple - Love it or trash it*' 2017 Digital photograph, digital paint, photomontage & analogue acrylic paint, fibre, stone. 40.6 cm (h) x 30.4 cm (w)

Gamifying core aspects of everyday life has trivialised human experience. Inaccurate, short rehashings of our histories have desensitised us further from the reality of deep human concerns. Dialogue has been micro-managed into statistically measurable dictated snippets, clicks, endorsements, scores, meaningless statistics and rewards, such as 'hits', 'gone viral', 'likes' 'favorites' and 'friends'. Whatever is further read into this work, I pull at the heartstrings of all who witnessed the incredulous destruction of the real subject matter. It is part of being immersed in the world '...bringing art and life closer together [and] not judging from afar' (Johnstone 2008, p.13).

The work in progress 'Meander Your Way' (Figure 30) depicts PD environmental concerns. It is an impression of what it is like living in the digital age, where innovative technology sheds new perspectives and juxtapositions on image creation. A static drone-art photomontage was created, based upon my aerial photography of a drought-ridden landscape and paper weaving/knitting, which I crafted to depict the obsolescence of the Yellow and White

Pages™ phonebook, symbolising how a multitude of names can also be made obsolete. The work (that will be further photomontaged with a frame of other environmental disasters) references my earlier works inspired by aerial scenes from Google Maps™. Geometric and linear forms become poetic metaphors, framed and oriented from above: capturing the fragility and power of changing environments. As I become more skilled in Drone photography, my interpretation of digital visual codes will develop and include a confluence of human and geographical/environmental concepts.

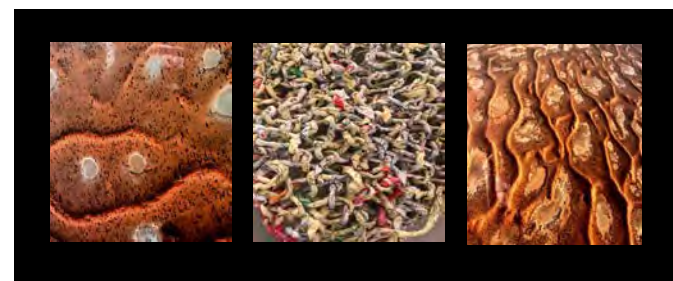


Figure 30 Catherine B. Fisher WIP 'Meander Your Way' 2018
Triptych Digital Drone photography, analogue printed newsprint paper, Cotton rag 310gms 30cm (h) x 70cm (w)

What also interests me in studio practice is exploring visual internet imagery, in a netnographic⁵⁵ way - such as browsing Google maps, purely as an aesthetic tool for making symbolic works. This concept draws connections between environmental changes, drought, instabilities in the world and loss of individualism, which overlap my practice themes.

In 'Breast #3', (Figure 31) my PD work seeks to challenge human and natural forms through manipulation of natural environmental imagery (for instance, an angophora tree-trunk is digitally photographed and photomontaged with digital and analogue drawing). The figurative work expands beyond the picture plane with a symbolic / Neolithic-styled drawing of a female form, and fold-out stripes of digitally manipulated printmaking complete the work.



Figure 31 Catherine B. Fisher 'Breast #3' 2016 Digital photograph
digital & analogue paint & drawing,
Cotton rag 310 gms
60.9 cm (h) x 50.8 cm (w)

In my art, surfaces and shapes are reworked and transformed from digital processes using analogue paints and inks. The sense of seeing real, figurative, symbolic and

⁵⁵ Internet ethnography.

familiar imagery in the works, such as natural objects and textures of bark, mountains, birds, human figures, and footprints remains as a reinforced memory of the real world from which I can respond to in the technological and analogue processes in the paintings.

My PD works also align with the use of incongruous, deconstructed and fragmented 'splits' and glitches inherent in PD art. This method is explored in my nostalgic environmental work in progress (WIP) 'Como Landscape' 2019, (Figure 32. Digital imagery has been digitally manipulated and pixelated; printed on canvas and further analogue manipulated with experimental 'analogue glitch' in the form of pulled fibre threads This work subtly fuses traditional, digital/real or virtual renditions back to the analogue.

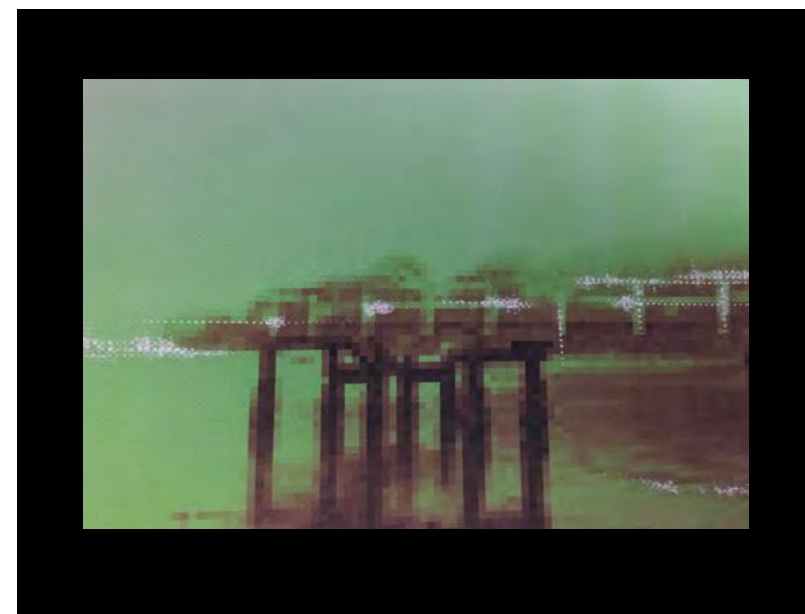


Figure 32 Catherine B. Fisher WIP '*Como Landscape*' 2019
Digital pigment print on pulled-thread canvas
21 cm (h) x 29.7 cm (w)

4.5 Globalisation and the Impact of Technology

We live in an era of instantaneous global communication. The iPhone™ is a wonderful tool/resource for following and recording current news events. It is an essential part of how I gather imagery and transform it. Dan Burkholder coined the term 'iPhone™ Artistry' in 2012, and I use the iPhone's instant collage and panorama applications as an aesthetic voice in experimentation. Digital cut-and-paste techniques mirror a traditional collage, but they cannot provide physical textures created by the layering of traditional materials.

My artworks retrieve real plasticity from what was a digital form: approaching concepts of globalisation in a radically new way, with physical paint and metaphorical layers of irony, satire and innuendo. That approach historicises the subject matter and points the work towards representation and mediation. Berry (2016) sees this as the 'digital folding of memory and archives'. The Trump Inauguration inspired me to create an artwork to show the global coverage of a critical event. What makes this artwork (Figure 33, 'Twit: rewind please - USA Inauguration') a PD artwork, are the

textual remnants of an iPhone™ screen-shot with a palimpsest method of painterly obliteration and sentiment being revealed.



Figure 33 Catherine B. Fisher 'Twit: rewind please - USA Inauguration' 2017 Digital photograph, digital paint, drawing, analogue acrylic paint, Cotton rag, 290 gms. 40.6 cm (h) x 30.4 cm (w)

In this work, photography metamorphoses with paint. A person's 'selfie' and iPhone™ texts are depicted in the artwork itself. Pink teargas thrown from protesters envelops spectators. This symbolises his alleged and perceived misogynist traits. Informed by the 'political practitioner' ideas of Jacques Rancière, where artistic interventions 'reflect the irreducible chaos of human affairs or the picturesque poetry of social differences' (Rancière 2006, p. 62). I like to draw into my art reflective, philosophical and textual ideas of re-negotiation.

Although I have seen digital technology as empowering, I have also been emancipated from it. Close readings of PD behaviours show an adaptation to a new sense of reality, of time and space where PD artists have moved on from digital, with new strategies of artmaking and new opportunities. In my practice nuances of human inventiveness and wondrous digital innovations balance the alleged disconnect with the digital genre – 'it's 'triteness and shallowness' (Kirby 2006), and 'reproducible intransigence' (Baudrillard 1988).

Figure 34 'Show the World my Hamburger' depicts a playful approach to media – a quick sketch/analogue rendition of an iPhone™, using relatively newly developed alcohol inks. The subject matter (and title reference) is another human/cultural phenomenon of how we document, photograph and post online everyday occurrences. Like the trend of documenting one's lunch, the ink spread uncontrollably, and the results on the computer screen were as vibrant and bold as a pop art painting.

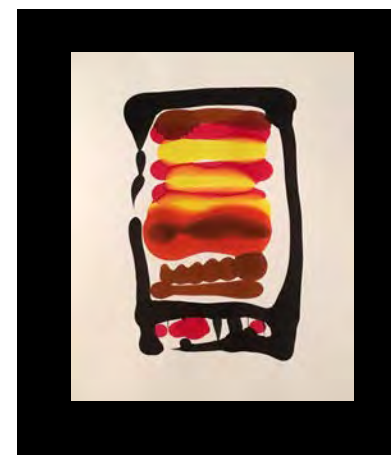
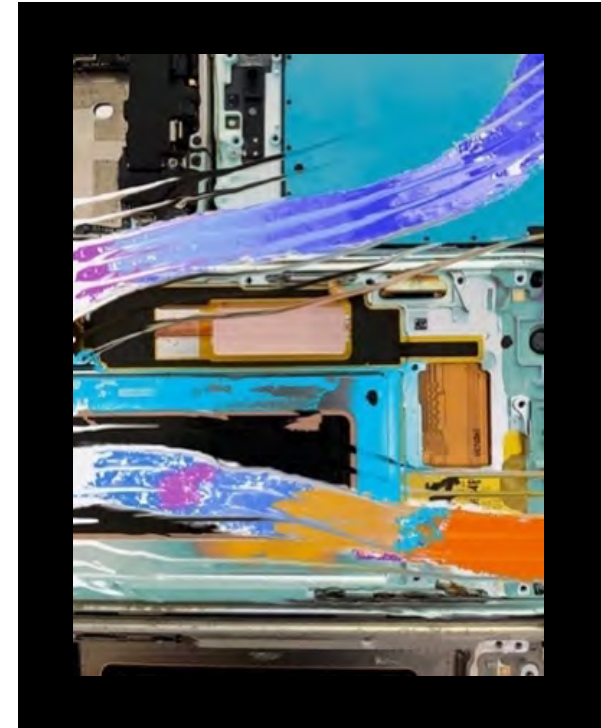


Figure 34 Catherine B. Fisher 'Show the World my Hamburger' 2018
Digital inkjet ink and analogue alcohol inks on Yupo™ paper
25.4 cm (h) x 20.3 cm (w)

My PD representations create a free exploration of the potentialities of the media, rather than being focussed on specific outcomes or perceptions. Works are therefore less reliant on perfect renditions and pristine replications apparent in digital art. Quick renditions and imperfect gestural mark-making are accepted in the PD art genre. Imagery in my artworks are reused, photomontaged and overlaid through the method of palimpsest, (where evidence of prior work layers is still visible). This method is important to me because it provides an element of chance and frees me from predictable outcomes.

In my practice, perfect imagery and considered layered copies are replaced with graphic, intentional errors, glitches, The broken iPhones™ of '*Digital Discards #2*' (Figure 35) were rephotographed/repurposed under what I saw as another way to express layers of meaning - a metaphor for smearing away our throw-away society. These are PD precepts of the intentional (or unintentional imperfect).



Figures 35 Catherine B. Fisher '*Digital Discards #2*' 2018
Digital photograph, analogue acrylic paint, Cotton rag 310 gms,
60 cm (h) x 57 cm (w)

In Figure 36, '*New Window to the Soul*' the immutable material objects of glass and stone are repurposed and given the appearance of a space-station shape, strangely floating through space. The notion of illusionism gives the sculpture (of an assembled digital Ipad screen and glass frit) an ethereal cyber quality.



Figure 36 Catherine B. Fisher '*New Window to the Soul*' 2018
Plexiglass, Glass, Granite, Silicone glue,
30 cm (h) x 50 cm (w) x 50 (d)

The sculpture retains the materiality of a discarded Ipad™ screen. It evokes a new dimension in its reflective simplicity. The work seeks an emotional response to the space between the tangible, tactile reality and through a reflection of an infinite astrophysical or cyber space. Berry and Dieter 2008, p. 6) see this as '...a nexus between machinery and surface'. In this work, I reflect upon concrete and plastic materiality. The artefact imbues a story of our present relationship with digital screens: for me one of a daily flow of information channelled from reality to a cyber interface. The inherent qualities of glass and stone are shown literally through the reflective screen. The sculpture symbolically links science and everyday communication (through screens) with digital art. The work alludes to data being digitally hidden way. Glass appears as an ice core extraction, that encapsulates material data, as does the Ipad screen.

As video is a reflexive medium, I attempt to move the complexity of my static (wall-based) PD art into a hybridised form of video using the static works as a starting point to create a material relationship with video.

Interdisciplinary theorist, José Muñoz relates video art to theories of performativity: ‘...ephemeral traces, glimmers, residue are distinctly material [but] not always solid’ (1996, p. 10).

4.6 Humanness

The themes of my work reference the aesthetic, global, environmental, feminist and social contexts of humanness the 21st century, with links to earlier historical events where art and technology have implicated humanness in aesthetic representations. In ‘Portrait meets paint’ (Figure 37), the digital process affects and reveals earlier digital and traditional layers of the portrait through the energetic dragging of paint, to represent the pull of uncertainty, youth mental illness, isolation and insecurity.



Figure 37 Catherine B. Fisher ‘Portrait meets paint’ 2018, Digital photograph, digital paint, acrylic paint.
Cotton rag 310 gms, 40.6 cm (h) x 30.4 cm (w)

Traditional painting methods of glazing and scraping back surfaces are replicated in digital tools and represent hidden, erased or suppressed histories of the sitter or subject. Computers and Iphone™ applications were used to reveal unexpected results of texture and colour, through undoing (with a digital eraser) previous layers in my work. The visual exploration provides a deeper insight into my practice and also extends my understanding of PD art by expressing in the portrait the feeling of isolation that still prevails in the globally ‘connected’ world.

My manipulated Iphone™ application works ‘Use by Date’ and ‘Alzheimers: So loved but already gone’, (Figures 38 & 39) depict another critical event in my life – the decline of my father. I chose a humanist approach, by visually documenting the physical degenerative observations of Alzheimer’s disease. I manipulated (by an Iphone™ application that simulated water patterns) digital photographs of ‘use-by-date’ plastic tabs, as a temporal metaphor of our finite existence. The imagery was reduced to different stages of blurred pixelations.

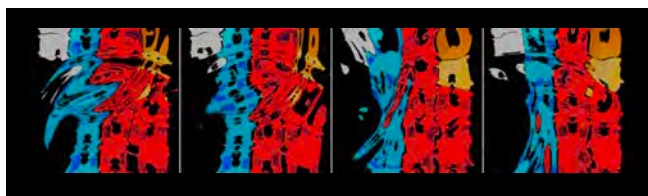


Figure 38 Catherine B. Fisher ‘*Use by Date*’ 2017, Digital photograph, photomontage, acrylic paint, Cotton rag 310 gms, 16.5 cm (h) x 50.8 cm (w)

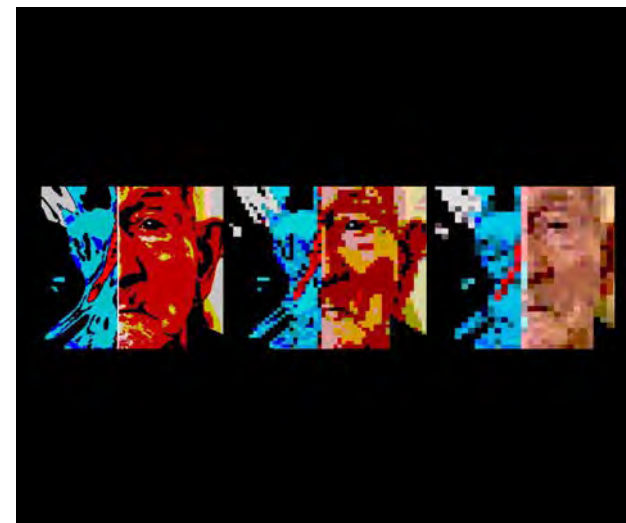


Figure 39 Catherine B. Fisher ‘*Alzheimers: So Loved but Already Gone*’ 2017, Digital photograph, photomontage, acrylic paint, Cotton rag 310 gms, 16.5 cm (h) x 50.8 cm (w)

I was prompted to produce this work after reading Lynne Wallis’s (2015, n. p.) account that ‘...viewing art and craft can improve dementia patients’ memory and aid communication’. My dad, at the time liked the portrait in this artwork but unfortunately, he did not recognise himself

in it. My artwork 'Outta Control' (Figure 40) explores the metamorphosis of an earlier sandstone sculptural work into a PD photomontage. It focusses on the textures of drawn lines and the effects of hand-hewed materiality.



Figure 40 Catherine B. Fisher 'Outta control' 2017 Digital photograph
analogue chalk Cotton rag 310 gms
25.4 cm (h) 20.3 cm (w)

⁵⁶ As artist Lucien Freud (1954, p.245) says: '...A moment of complete happiness never occurs in the creation of a work of art'.

Palimpsest techniques (of digitally rubbing out sections of the background) exposed a new layer to be sketched upon. From the symbolic carved sandstone spiral that is a continuing artistic theme, human faces emerged in the background, appearing like an ancestral apparition. The use of algorithms and generative applications in this work created infinite possibilities, but is grounded by the materialism and resilience of hand-hewn sandstone. The work was further enhanced through the use of analogue sanguine chinks applied to the digital copy. The digital aspects of the work show the reiterative, reproducible slices of cyberspace.

My human traits, of curiosity, trying to improve the work, continually reflecting on the approach, and moving it into regenerative new work, was completed in a final animation of the process.⁵⁶ The antecedence of my artwork may start as a traditional sculpture, for instance, yet becomes fully resolved by multi-layered digitising and adding multiple layers of photography, drawing or painting to express and

reveal different PD transitions. Touch screens do not eliminate the need to touch something more palpable than an electronic visual screen or display, so analogue physicality was brought back by repurposing my works 'Software Communication #1'; and 'Software Communication #3. Figure 41 expresses the convergence of analogue and digital ideas through pastel-shaded digital watercolour on cotton fabric. With this work I embrace the filmy, transparent appearance as it is transformed in scale. Printing the work large-scale on transparent cotton brings the work back to the hand-made realm utilising a natural product of display. Figure 42 depicts an analogue watercolour from embossment of phone detritus on cotton rag paper. I see these works as a rejection of standardised technical processes, and a refusal to capitulate to the increasing commodification of the Iphone™ as a digital artmaking tool or gadget. The shiny flat surface is again repurposed.



Figure 41 Catherine B. Fisher 'Software Communication #1' 2018
Digital paint, Cotton fabric, 200 cm (h) x 100 cm (w)

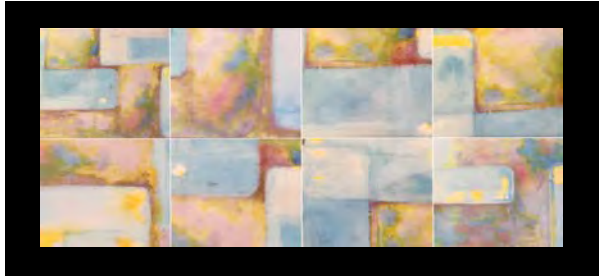


Figure 42 Catherine B. Fisher 'Software Communication #3' 2018
Analogue acrylic watercolour, Embossment, Tracing paper
BFK Rives Cotton Rag
30.4 cm (h) x 40.6 cm (w)

The motivation of repurposing the hardware was to transform old discarded phone parts into new objects of art. Zoran and Beuchley (2013, p. 1) see newly created artefact's uniqueness as 'both a destructive event (...) the restoration visible and the reassembled object functions as memorial'. The application of analogue printmaking and watercolour brought back a textured, soft cushiony effect through the embossing of broken iPhones™ that were run through my etching press. As a sequence of further developments, to take actual iPhone™ detritus objects back

into the digital, they were photographed and enhanced in the digital art programme Krita™. I bring the technology back to object materiality as a tactile watercolour painting. Unexpectedly in the process the watercolour pigment pooled in the recesses of the embossment.

Artistic techniques derived from earlier forms of painting and collage/photomontage are incorporated in my exploration of the digital and has helped me move my practice further, beyond any perceived nostalgic need for the analogue, to a point where the digital and analogue coalesce. I see PD art at the forefront of converging domains.

'Caffeine & Humanity' (Figure 43) shows my experimentation with digital 'smearing/blurring' brushes - blending areas to capture the bulk of urban humanity becoming a blur of lost individualism. The work becomes performative, by drawing attention to my memories of Hong Kong and helps me to critically explore urban stress, constraint, overcrowding and the compartmentalising of humans. Real and intangible subjects and objects provided

representational treatments to latent and abstracted concepts of humanness. These were constructed unencumbered to advance the textured materiality of analogue and digital manipulations.

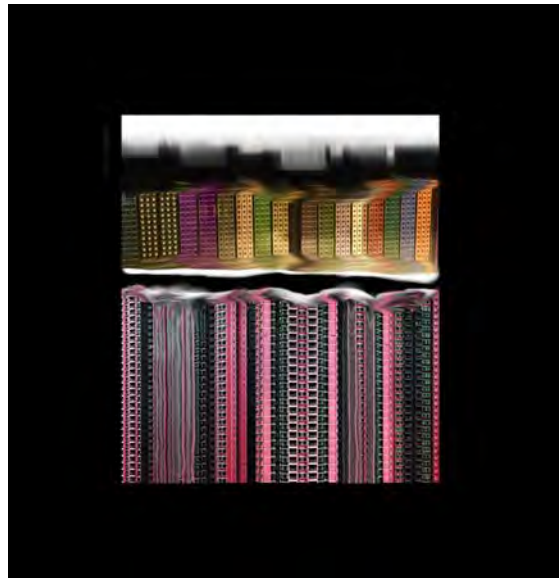
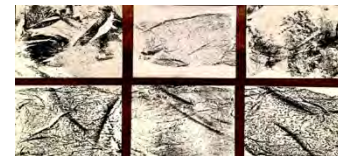


Figure 43 Catherine B. Fisher WIP *'Caffeine & Humanity'* 2018
Digital photograph, digital & acrylic paint,
Cotton rag, zippers, hook & loop tape 310 gms, 46 cm (h) x 46 cm (w)

aesthetic and emotional explorations. An analogue printmaking method (monotype) using crepe paper combined with a computer application depicts the role computers have in the new future of printmaking, such as digital woodcuts and 3D. From paper shapes to print, the pleasing movement cyclically brought me back to the reactive realities of oil paint, and how paint can be reworked into a printmaking monotype. The work expresses a PD concern for human representation and draws on my memory of being evacuated from a raging bushfire.



The work (Figures 44) *'California Flames #1'* engages with the fine art practice of printmaking. The work is driven by



Figure 44 Catherine B. Fisher 'Californian Flames #1' 2018
Digital photograph of analogue printmaking
Cotton rag 310 gms, 30 cm (h) 50 cm (w)

The way I use art tools (either hardware, software or analogue media) reflects my desire to ensure individual authorship and hands-on skill are evident in my artworks. My workspaces are a combination of traditional and portable/mobile studios, where human interactions and artistic communication connect quite different environments. Digital collaborations, for instance are much

more instant and far-reaching. I am interested in textural mark-making that represents the conscious effort of that artmaking. For me art is a labour of love. There is something human about leaving our mark. With digital art, my hand-eye coordination sits better with a stylus than a finger. Although drawing styluses now come with various sensitivities, angles and mimic real touch and the scratchy sounds of analogue drawing, the subtlety, speed and intensity of a line works better with a real brush or pencil.

Manovich (2013, p. 8) espouses that in the IT revolution computer software has received comparatively little attention in academic studies. Software interfaces (applications) are the media for digital artists, and function in the digital arena to facilitate creativity and communication. Exploring what mobile phone art applications can bring into the fine art space is a significant area of research for me to rematerialise tangible works and explore layered possibilities of artmaking from these digital technologies. Software applications, (for instance Adobe Illustrator™ Krita™, photo-collage maker Panostory™ and

Photoshop™) play a major part in my artmaking. I see them as media or tools in helping me progress towards a PD fine art aesthetic.

Generative art applications are algorithmically designed to create art with a 'one-touch-keystroke' mode. It has taken away the decision-making capacities for artists, but arguably can be beneficial as a form of expression for those who do not possess artistic skills. Digital tools and applications of productivity are constantly changing, and although innovative, their 'easy option' for creativity may affect how object materiality and respectful human agency enters into their artworks.

Generative art is easily spotted as a controlled and algorithmic aesthetic, but these applications have also helped artists to express what they cannot by traditional art means. I use generative applications as part of the process towards to fine art, as a second life to change and develop

fine art ideas (via physical action upon generative panoramas, for instance)⁵⁷ Alternatively, I create traditional painted works on canvas; digitally photograph them, and experiment further with generative applications. In the work '*Processional Lion*' (Figure 45), screen-shotting, gridding and further manipulations are decisive interventions.

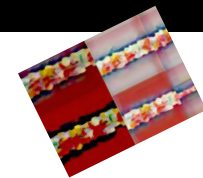
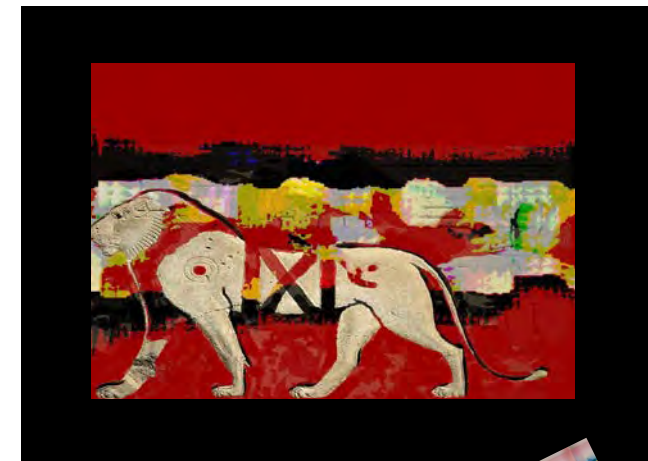


Figure 45
Catherine B. Fisher '*Processional Lion*' 2017
Digital photograph, digital and analogue paint,
Cotton rag 310 gms,
20.3 cm (h) 25.4 cm (w)

⁵⁷ Panostory.™

Data visualisation is an information aesthetic where data is used as art (Corby 2007). It enters PD art as a formalist mimesis repertoire to provide a human (statistical) and aesthetic response to data and furthers the recognition of humanness in the digital space. Cubitt, (cited in Berry & Dieter 2008, p.8) sees it as a 'meta-representation of the world in numerical form'. In 'Sad Almanac Revisited: Obliterated' (Figure 46), I express this through tactile, reflexive blurring of human percentage data, (in this work, concrete facts of global wealth distribution). A sensuous obliteration of humans is mapped as data or numbers.

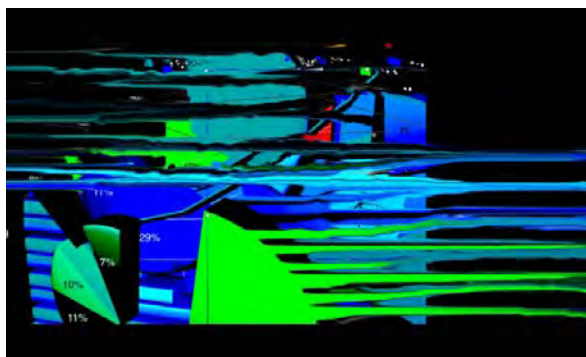


Figure 46 Catherine Fisher 'Sad Almanac Revisited: Obliterated' 2018
Digital photography, analogue acrylic paint,
84.1 cm (h) x 118.9 cm (w)

Alternative processes of 'ways of seeing' and 'events of being' impact visual contexts in my practice. Estelle Barrett and Barbara Bolt aptly sum up my sentiments, motivations and voice in bringing personal struggles to the visual arts platform:

Because creative arts research is often motivated by emotional, personal and subjective concerns, it operates not only on the basis of explicit and exact knowledge (...) [it] bring[s] into view particularities of lived experience that reflect alternative realities that are either marginalised or not yet recognised in established theory and practice. (Barrett & Bolt, p. 143)

Visual oscillations between analogue and digital methods provide a marginal reality in the stylised figurative formal elements. An isolated digital experience does not say much about what it is to be human. I envisage humanness is about connecting, making, enjoying and viewing art. It is a shared experience where PD artists' reject the empty hype of perfection in technology. PD artists seek to benefit humanity through the exchange of skills, knowledge and a return to the ontology of cosy certainties of belonging to a

cohort where singularity of the original artwork and authenticity are returned.

As artists are still generally accepted to be makers of objects (Hudek 2014, p. 17), and in the tradition of ‘ready-mades’⁵⁸ I gave myself the task of creating five sculptural works (objets d’art) to reflect on how to bring PD humanness, tactility and object materiality into the digital space. The assembled sculpture, ‘*Skippy, Bullets and Booze*’, (Figure 47)⁵⁹ is a catalyst for expressing my disenchantment with human’s inhumanity.



Figure 47 Catherine B. Fisher ‘*Skippy, Bullets & Booze*’ 2017, leather, corn husk, hessian, wool, seed pods, digital photography & bullet casings, Linen/Cardboard mount. 30 cm (h) x 30 cm (w) x 8 cm (d)

⁵⁸ Manufactured objects selected and modified into an artwork.

⁵⁹ Entered into the Wangaratta Contemporary Textile Award, Victoria, 2017.

The sculpture expresses an ironic voice of various phenomena (drinking, shooting and hunting), found objects and assembled natural materials that builds the narrative of humans as hunters and displayers of hunted animals as trophies, through a critical perspective. The digital imagery is transformed through the use of natural materials into a tactile and textured object-based work.

Like Heidegger suggests, 'it is a "thingly" character of the thing', (1971, p. 164). When I collect things, I want to combine and communicate ideas. In the digital stage of the work, (of printed corks on paper), the sculpture is fleetingly objectless, without size or scale. The intensity of the work then builds to the point of responsive materiality in its construction. At the point of physical construction, it becomes object. From concept to object, I manipulate and rearrange identity, such as plant pods into ears.

The work interrogates the hunt and exposes the rawness, strength and vulnerability of fauna against the disconnect of alcohol-fuelled gun violence. It evokes negativity of the

human condition, of hunting wildlife for entertainment value and for our so-called 'top of the food chain supremacy' in the natural world pecking order. Taylor (2018, n. p.) posits the human condition includes: 'strong traits of selfishness, domination, and warfare (...) strong natural impulses to compete with one another for resources, and to try to accumulate power and possessions'. The realities we enjoy (or deplore) on earth continue to resonate for me in a spiritual, inspirational and influential sense, enabling tactile expression of natural and digital materials, forged to show 'the blend of natural and digital phenomenology' (Butler-Kisber 2010). The works emphasise an intangible spiritual awareness of who we are as humans.

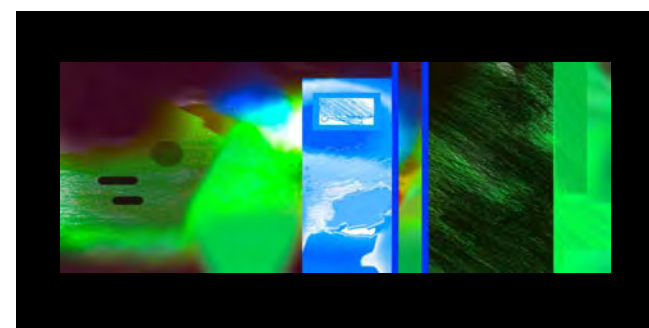
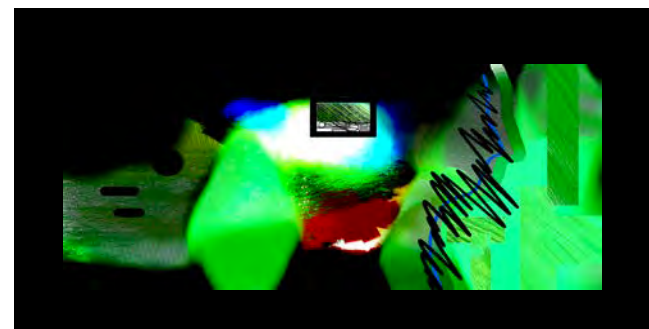
In '*Contemplation 9/11*' (Figures 48 & 49), the video is a contemplation of a major critical event which affected me and many others on a personal level. Singular static artworks are compiled into 'a linear documentary (...) relying on the arrangement of sequences' (Hetherington 2008, p. 13). The 9/11 event, encapsulated in animation shows life, confusion, spectacle and mortality with the sound of a

resonant heartbeat and breathing apparatus reaching a shrill note crescendo and then silence.

Video animation strips away the static work and expands the personal and global narratives of human destruction and obliteration. The message of mortality becomes another signifier of human traits - of critical events underpinning autobiography, memory and identity, which I envisaged in *'Skippy, Bullets and Booze'* (Figure 47, *ibid*). The work depicts the emblematic site of the Twin Towers with urban sounds and visual markers of the day's events, that leads the viewer into the destruction of dissolved blackness.

In concluding this chapter, from my research, the development of new PD connections of materials emerged, such as digital photography in sculpture and fibre with paintings, that change and soften the digital space into an environment of plastic, tactile materiality, where the artist's touch and authorship are evident. The body of work expressed the relationship between visual art and society, and although there is artistic potential in

digital tools, analogue art is not superseded. Artists of all persuasions can create PD art in a digital world, provided what it *means to make art* is rooted in the qualities of humanness.



Figures 48 & 49
Catherine B. Fisher
'Contemplation 9/11' 2018
Digital & analogue paint
(Single-channel video still)
84.1 cm (h) x 118.9 cm (w)
Stop motion animation
1.55 minutes

CHAPTER FIVE – Findings and Discussion

5.1 Introduction

This chapter presents a discussion of the findings, learnings, insights and outcomes of the study and their relationship to the project's central research question:

What role can Postdigital Art play in furthering the recognition of 'humanness' in the digital space?

The findings and discussion reveal the multiple aspects of the study: how PD artists incorporate the critical element of humanness; what they have brought to the digital art space, and what effect humanness can have in bringing a return to the experience of authorship, tactility, materiality and object-based artworks. I discuss the impact, implications and the significance of the project. The chapter concludes with a set of guiding principles to assist in identifying the major characteristics and qualities of PD art.

This project sought to provide insights into the area of PD art utilising a range of data sources.

The thematic and visual analysis of artworks have been complemented by the survey / interview respondents' voices in this study, who identify as PD artists:

Forty-eight (48) potential survey questionnaire participants; Nine (9) as respondents, and of those nine; Four (4) became interview participants, and Two (2) of the four interview participants provided artwork for analysis.

The survey and individual semi-structured interviews were conducted from June 2018 to February 2019. Visual analysis of the PD artists' works started from the beginning of my project (Methodology - Phase Two) and continued as

the exegesis and diaries progressed to a more in-depth analysis (Methodology - Phase Three) and completion. In terms of choice of works (for data gathering) also began from 2016 and continued to 2019 when more appropriate, apt and current data became available to complement Newbold's (2015) [Data Gathering and] Analysis Process, (Table 2).

Within my chosen artistic themes, I sought to unearth traits of humanness, authorship and the artist's touch through artistic methods of tactility and hands-on object materiality. Findings relating to the analysis of fine art in a PD way have been little explored either technically, methodologically or aesthetically. Roestenburg (2018, p. 1) states '...in existing studies about the post-digital, there has been almost no extensive analysis of individual artworks'. The works reviewed have demonstrated contemporaneous political, religious, cultural and lifestyle glimpses into other artists, philosophies, inspirations and methods. This has informed my understanding as to why new shifts beyond digital art have emerged in the multiplicity of humanness concepts, theories and processes in current PD visual arts.

Through this project I have utilised an interpretivist paradigm (Thanh 2015) to understand the phenomenon under investigation from the participants and myself. This process has enabled me to gain insights in my identity as a PD artist through my practice and autoethnography which has been informed by significant critical events. I have also been aware of maintaining criticality as an insider researcher (Breen 2007). I bring tacit knowledge to this project by virtue of being a digital artist since the movement's inception, and now a committed PD artist.

5.1.1 Visual analysis

As an important aspect of this study the visual analysis I have undertaken also includes exploration of my own works and the works of others. The exegesis provided a narrative space for interpretive discourse and visual/contextual analyses of visual data (Table 6):

This analysis of this data gathered from various sources, noted in the bricolage methodology has enabled me to gain a greater understanding of PD art and a broader

knowledge of how other artists view the importance of humanness in their approach. The findings and insights I have gained have been analysed using thematic and visual analysis which have focussed on the research question and key themes which have arisen in the data. The diarising aspect of my study, that began in 2016 was an invaluable resource for reflecting on works in progress and for the progression to final works in 2019.

5.1.2 Thematic analysis

Thematic analysis (Saldaña 2014) and thematic coding (Khandkar n. d.; Gibbs 2007) were used for the survey questionnaire and interviews as a framework to provide qualitative and quantitative analysis to: identify characteristics and emergent themes; express observations; add their voices to answering the research question, and analyse and explore how the participants artists engaged with humanness in their work (Table 5).

Both the survey and interviews were conducted because I envisaged some recipients may be more responsive in written than verbal responses. In reality it was quite the opposite, with some interviews extending much longer than the planned thirty to forty minutes. The survey attracted a large range of responses and the interview data allowed me to follow up on the initial responses with a range of more detailed questions (Appendix 3). The artists unique and personal insights about their PD art practices are included in Appendix 4 and Table 4. The interviews provided a deeper understanding of the connectivity of ideas within the movement. This is particularly significant in relation to the global socio-technical fabric and voice of artistic life in the digital age.

5.2 Survey Questionnaire and Semi-structured Interviews: Findings and Discussion

Of the responses from the survey, and interview respondents⁶⁰, answers revealed emergent themes in the participating artists' artworks and philosophies that extend on the literature reviewed. Patterns, characteristics and observations also emerged from the data. Key words were generated into codes that revealed the PD themes.

The following five (5) themes⁶¹, were identified through the uses of thematic coding and thematic analysis of the survey and individual interview transcripts (Tables 4), and the visual analysis of PD artworks, (Tables 5).

The following codes are used to identify the Survey Questionnaire Respondents (QR) and Interview Respondents (IR).

⁶⁰ Those who elected to be interviewed after completing the questionnaire.

Humanness plays a paramount role in respondents' practices, particularly in the portraiture genre (QR #1/IR #A; QR #5/IR #D); Nature and the natural environment play a large role in many respondents' practices (QR #2; QR #3; QR #8/IR #B; QR #9); Depictions of beauty was an important theme in two respondent's artworks (QR 31/IR #A; QR #6); There is a science interaction with art, with subject matter in artworks including themes of astronomy (QR #5/IR #D); cyborianism and biometrics (QR #1/IR #A), and digital technology is expressed in the artworks of respondents QR #5/IR #D and QR #6).

5.2.1 Key Characteristics and Observations

Part of my survey questionnaire and interview design was to investigate what role can PD art play in furthering the recognition of 'humanness' in the digital space. Many of the themes, characteristics and observations of my participants have assisted in that investigation and shared concerns

⁶¹ Not generalisable for all PD art.

have emerged: All but one participant has formal university art training (QR #2- QR#9); Two respondents use sustainable or low impact materials (QR #9/IR #C; QR #4).

Photography plays a large role in artists' methods (for portraiture mark-ups, and background layers in work for instance) (QR #1/IR #A; QR #5; QR #6; QR #7); Respondents bring to the digital space 'new' and 'old' media in equal status (QR #2; QR #4).

A diverse set of media is used by PD artist, including video, paint and fibre in unconventional combinations varying from: video interactions with viewers and human interaction which becomes integral to the transient artwork; digital photography with hand retouching; traditional portraiture with digital themes; tactile materials, such as gathered plants, to digital grids and natural images found online. One artist, (QR #4 – anonymous) like myself was also dissatisfied with digital's lack of physical presence and uses

traditional media to impart physicality; PD has been expressed by one respondent (QR #3 – anonymous) as a 'contemplative process – of slow making [and] low impact', which is also how I interpret and contemplate the making processes in my own work. She identifies herself as PD because of her rejection of technology in her work⁶²; sourcing local and sustainable materials. This fits with the PD philosophy of 'slow digital' as she is mindful of her humanness traits yet utilises social media to display and sell her work. The notion of slowness is reiterated by Jukić, Jutz and Lissel (2019, p 18), who see slowness as 'provid[ing] a critical framework for discovering aspects of deceleration in contemporary artworks, and which allow intense experiences in time and space'.

All artists recalled their first recollection with PD art - many through traditional gallery events/experiences; Like me, the majority of PD artists surveyed do not deny digital change but one (QR #4) has rejected it as a primary process.

⁶² PD extremes can be a 'total rejection of the shift to digital'. Cramer (2014).

Like myself, one artist surveyed holds fears for the future of hand-made and the artist's touch in artmaking (QR #2); He fears that hand-made sculpture, wood working, metal working, foundry objects, tactile painting, printmaking, collage work – or any type of process involving the artist's hand could begin to fade out of existence.

Enlightening results came from one individual (QR # 2 – anonymous) who found the survey questions thought-provoking, in that it prompted him to question and reflect more fully on his own practice; Another PD artist's (QR #4 - anonymous) experiences began in traditional exhibition spaces, such as Biennials, where they viewed the work of Robert Lazzarini's *'Payphone'*, 2002.

Respondent (QR #2 - anonymous) was informed by the works of Chuck Close, Ron Mueck, Cornelia Parker and Tony Cragg, acknowledging PD Influences in film, video gaming, literature and drama. There were further aspects for consideration in relation to blending digital art with the PD humanness paradigm. This was succinctly highlighted by another participant, (QR #6 - Benjamin Rabe) who

produces live projections and animation with the aim of capturing the beauty of the moment. Participation and interactive audience involvement link PD art with humanness. He sees viewers of his predominately digital works as the human connection 'to a point where they become the artist and you as an artist consume[s] their actions.' This is important as humans are retained in the flow of haptic and tactile artistic interactions.

I experienced strong feelings of the loss of artistic materiality and agency from one respondent's (QR#2) interesting observation, that *'humans are separate from natural world - almost purely observers'*. This comment opens up further questions of different forms of art observations and experiences in the future. Will humans be modulated by or satisfied with a virtual rather than real viewing of an artwork, or, as questioned by one participant: 'will hands - on art fade from existence?'

One participant (QR #2 - anonymous) voiced the opinion that humanness was a big part of his practice, and they were not anti-digital. He considers PD art as expressing

humanness in digital technologies. Hands-on methods of sketching on graph paper, laborious hand-building, use of maps, paper-making, to assemblages of natural of wood and hand-dyeing are methods used by that artist in bringing the human touch to their artmaking. This artist reflects my sentiments on the need for material, human-centred artisanal skills in the real world. He adds that: 'the art world becomes much more conceptual because no one knows how to make anything anymore (...) We experience the natural world more and more from behind a screen of digital projection'.

Production methods, collaboration and communication are prominent, and as a strategy, like myself, another PD artist surveyed (Fiona Knox - QR #5/IR#D) always carries a digital camera and uses digital techniques to rearrange and test compositions and designs on the computer before returning to traditional methods in completing paintings. She sees a snapshot of 'a happy thought on a face, the pleasure of finalising an idea' which can all be starting points in relaying humanness.

Bringing artists' thoughts and ideas together shows a new perspective on PD art: a 'meta-voice' of current societal events with artists inventing and testing new ways of expressing meaning. In seeing the diversity and ingenuity of PD artistic outputs, and following their stories, brings my research to a wider audience.

My practice considerations, and discovering the voices of other artists, exposes the influences and judgements I have made from personally viewing other artists' works. New materials, concepts and methods are used in their artmaking and inform my artmaking decisions, such as combining fibre and photography, cyborg and anthropomorphic renditions, and performative video. Oleg Dou (QR #1) considers PD art 'will be theorised and become usual practice', which I see as much like the osmosis from analogue art to digital art; digital generally in our lives; Modernism to Postmodernism, and the development of other new movements such as alter modernism and hyper modernism, where 'the form (attribute) of an object has no context distinct from its function'.

Humanness for another (QR #3) was in her environmental philosophy and artistic oeuvre. These comments reflect the unfortunate and destructive global desensitisation of what it means to be human: an appreciation, respect and tolerance of each other, and our custodial understanding, or stewardship of the natural world environment, and socio-cultural diversities. Another concern raised in the data is that we, as makers may see future computer-driven art as by-passing or disregarding the wants, rights and needs of humans – turning artist into information technologist and programmes; art being devalued in education through STEM⁶³ approaches; ‘art’ being turned into data or technological tools, science experiments, commodities, spectacles and playthings. I see PD artists have acted upon the grip of technology in art and reveal their positions on digital art in their own individual ways.

Survey and interview respondents have articulated what motivates their creative works, such as PD replacing

⁶³ A core educational focus of science, technology, engineering, and mathematics (STEM) as opposed to ‘STEAM’ that advocates the critical importance of the arts in education (Ahern 2018, n. p.).

postmodern and digital ideals, Oleg Dou preferring the expression of pragmatic romanticism. Collisions of time and the inclusion of classical arts are his thematic motivations. De-digitising is an important factor in many PD practices surveyed. Art expressing humanness in digital technologies was considered a prominent feature in many artists’ artworks.

Findings from the survey and interviews reveal that a culturally diverse PD artists reflect, think, make and converse about humanness and the world through their art. The worthiness and ‘voice’ in their artistic abilities, although a small snapshot, has helped me better understand my own practice. My artworks have subsequently developed further into new forms of authorship - converging paint, pixels and video. Digital objects and traditional materials have a new meaning as a result of participating in this wonderful community engagement. Inspiration for PD artists comes from the internet and real world: of life-affirming emotions:

love, passion, beauty, justice, calm, outrage and striving for improvement.

Postdigitalism is a relatively new movement, as the digital aesthetic preceded it. From beginnings in the late 1990s, a time when Negroponte declared the digital revolution over, PD art has evolved towards a framework of digital materiality and finite human relationships to fill the digital voids. Discussing PD ideas and insights with other artists, such as Oleg Dou, Benjamin Rabe, Shaun Smith and Fiona Knox affirms for me that the artist surveyed and interviewed are a caring cohort of valued collective voices, with human concerns at the forefront. From the basis of interrogating localised narratives of humanness innovations, I have gained insights into the personal experiences of PD artists and been enriched by this dialogue which will be discussed in the following section.

Like the impetus in my practice, gender, portraits, objects and environments, and societal actions of people have focussed this artist's commentary and subject matter. In conclusion to the analysis of themes, characteristics and

observations of PD, I concur with Fiona Knox's (QR #5/IR#D) insightful comments, when she posits that PD is:

a fascinating field that is ever evolving with creative lateral thinkers, artists, incorporating and investigating ideas and creating new things. (p.196; Table 4)

Visual traditions remain and the clear message of PD art is it generates a diverse and wide-ranging view of themes and artistic methods, all done in supportive, transformative and powerful ways. What I see in the human-artists' favour is autonomous creativity, - humans are made up of a combination of environmental, genetic, historical and societal events, influences and attributes that combine to form the unique and individual 'self' we become.

Over the course of three years I have communicated with and analysed other PD artists different experimental approaches. This has refined my ideas and assisted in responding to the research question. My position and oeuvre within the PD cohort became challenged, modified,

and extended in the creation of new experiments and knowledge evidenced in new artworks. As a participant/observer (Malins & Gray 1995) the inclusion of observational data; the analyses of artworks, the insights of other artists' (from traditional, tradigital, digital and PD backgrounds and international interview participants) have all strengthened my research and broadened my practice through their innovative engagements with PD practice.

The resultant insights identified intertwining, rich descriptions of various philosophies. Analysis of this data has been valuable in understanding the antecedence of PD art and the mutability of art. It reveals a comparative view of the representation and treatment of humanness across the PD genre. Researching pre-digital, digital and PD works has provided more data for responding to the research question and devising unique guiding principles for PD practitioners.

5.3 Visual / Contextual & Thematic Analysis of my Practice

As an important part of this study I undertook a visual/contextual analysis and critique of thirty-four (34) of my artworks created as part of this research project (see Chapter Four). The coding of this data can be found in Tables 5 and 6 and expressed the following significant characteristics I wished to achieve in my PD practice: humanness; authorship; the artist's touch, and tactile materiality.

Humanness in my practice traverses the themes of my artworks: conceptualising, for example environments, globalisation, critical events and self. Authorship reigns back control of generative applications and techniques to repurpose them in a fine art treatment. Seeking tactile materiality with combined analogue and digital media the artist's touch is revealed and developed through skilled interpretations of object-based, tangible artworks. These are also characteristics which are evident in many of the participating artists' responses to the survey questionnaire

and interviews. The commonalities which arose between the visual analysis of the themes inherent in my work and those that arose from the participating artists provided important indicators to assist in determining a set of guiding principles for art practice.

The project has been a challenging exploration through a contemporary history of PD practice, survey, interviews and practice. I have used the premise of humanness in the production and thematic presentation of drawings, paintings, sculptures, video, installations and fibre arts. The themes and topics chosen in my practice all relate to human activity in the lived natural environment that interconnect and link to the everyday digital world.

5.3.1 Privacy and Surveillance

My bricolage methodology gathered materials for photomontage, the natural world and digital detritus assemblages; paint meshed with pixels to go beyond just reinstating their particular values of materiality and

painterly concerns. The works portrayed critical events of changes to privacy and loss of individualism. The themes were analysed thematically to convey humanness, the artist's touch, tactility, agency and materiality through object. I endeavoured to confront, challenge and critique artistic expression, personal opinion and influences.

The themes chosen in my artworks (Chapter Five, *ibid*), for example '*Twit: Rewind Please*', (Figure 47, *ibid*) integrate Postmodern concepts of satire, irony (Wilde 1980) and incongruous blends of technique and materials in the illustrative works and titles. The themes contribute to ongoing perspectives and new insights into my studio practice.

Lightening-up constrained digital output by sometimes focussing on humorous artwork titles and expressing contemporary cultural phenomena from a female perspective, has defused the disillusionment of digital art. The impression I have of a gender-biased, trite, and boring 'smoke and mirrors' digital art remains. (I have had enough

of big-busted, wide starry-eyed, pouting illustrated renditions in digital art being passed off as art). What one gets from expressing dissenting views, artistically creates one's own egocentric mode of reality and satisfaction (or dissatisfaction) with the digital status quo. This exists in an environment where bad art is given a reprieve as 'post truth'⁶⁴ and the 'ghettoization'⁶⁵ of online internet digital art remains.

To imply material meaning and objectivity within these PD artworks was to give meaning to me, the individual, the artist. This free-flowing component widened the possibilities for PD art and aimed to generate a new innovative body of artworks for exhibition. In researching and showcasing unique elements of PD art, such as aesthetic convergences of real and digital paint, artistic uses of digital detritus, themes such as balance/harmony and humanness were explored as inspirational subject matter. What became apparent was the tension of a 'split

⁶⁴ Where objective facts are less influential in shaping public opinion.

duality' of different types of applied surfaces. To balance the forces some areas of the works were intricately applied (as paint or pixels) and other areas were less controlled to allow the media or substrate to speak.

Andersen and Cox et al. (2014, para 2) state: 'PD neither recognises the distinction between "old" and "new" (...) applying network cultural experimentation to analog [sic] technologies which re-investigates and re-uses'. In my practice, I endeavoured to use paint in its analogue, digital and materialistic forms to express the artist's touch. I expressed the concept of surveillance as a mediator between old ways and new ways in the digital world. I found my practice themes overlapping in context, such as privacy ideas linked with the portrayal of 'self'; the notion of covering oneself in society, and the phone becoming an extension of the 'self'. Surveillance has also changed environments. This is evident in the work '*Pause at the Border*' (Figure 24, *ibid*) that deals with globalised digital

⁶⁵ A term coined by Christiane Paul 2003 *Digital Art*, Thames & Hudson, London, UK.

symbolism/iconography, yet it layers imagery of environmental borders and human concerns of war, through a depiction of camouflage.

5.3.2 Feminism and Self

Many of my artworks developed in the area of portrait painting rather than photography. This came about by trying to create powerful, viscous and textural results based on critical events such as reflections on female struggles with breast cancer. Studio practice mistakes, disasters and disappointing results are what make us human, but we strive for a place of satisfaction rather than perfection by analysing what went wrong and how and why we address particular weaknesses. In seeking critical analyses and advice we improve. From this hybrid approach, I see value in exploring imagery from my past works to recycle and create non-traditional outcomes in a PD context. I have treated my project and this practice theme as an ongoing investigation: chipping away, sculpting and refining the design and form in relation to feminism and self. My vision is embedded and grounded in critical events of moving from

analogue to digital in the early 1980s, viewing myself as a selfie, witnessing personal hardships of friends and family, and voicing my political art. It acknowledges the general, historical, cultural, artistic expression of what PD art and humanness can bring to the digital space.

These works step away from traditional and digital notions of artmaking and represent a way of seeing into the future PD world. It gives a feeling of embodied yet discordant relationships between humans and technology, as a threshold position that may never remain fixed or static within the digital space, but one that evokes a poetic sense of renewal and regeneration of human judgement and the artist's touch, where traditional art forms, media and techniques have a vital place.

5.3.3 The Environment

Drawing upon an extensive mixed and multimedia artistic practice I have used natural elements and digitally photographed and painted tactile surfaces which I used in conjunction with collaged and photomontaged

applications. Further layers were created using textured analogue paint, inks, metals, fibres and chinks. The reproduction of natural surfaces reference what de Jager (2016) calls 'the manual override': the tactile, haptic, real world with human touch and intervention.

I drew upon my textural collections of bricolage ideas, materials, imagery, resources and recycled works, to enmesh human and environmental concerns into my work, such as drought and compartmentalised living, choosing imagery from both the tactile and traditional, using actual digital detritus and ideas from the digitally contrived. This highlighted my presence as the artist and contrasted with digital generative art techniques where semi-autonomous or autonomous systems remove the degree of human control and inject an element of bland emotionless randomness and chance.

I have learnt more about my practice through participating in various workshops over the three years of my project (ceramics; carving; eco-dying and printmaking; and jewellery-related casting/construction) which have all helped with the construction and content of both static wall-bases art and sculptural works. I have been challenged by experimentation with new skills, for instance: welding, 3D printing and drone videography.

I have found that these new skills are totally transferrable and interconnected in my artmaking. Sculpture, for instance became a digital photograph, - then the lack of satisfaction festered, which returned me to my thematic, textual and visual analyses models and further to the 'so what' and 'then what' theories ('Reflective Practice'⁶⁶ 2007, n. p.) that took over, to transform the works into something different again.

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<https://www.education.vic.gov.au/Documents/childhood/professionals/support/reffram.pdf>

My artworks are identified as departing from digital art when I combined physical actions upon them to create objects. This is achieved with both analogue (for example printmaking, painting or sculpture) and digital technologies. This bridges the conceptual gap between what is real and what is virtual in digital art and technology, through the depiction of object re-materialisation. My PD art employs what I call 'passive disruption' of digital art. I redress the underwhelming real experiences and transient sensorial consequences of the digital, by using tactile and textual materials and processes.

With the growing role of generative art applications and networked technologies in creating and disseminating art works, an understanding of the web and technology-driven skills are beneficial for expanding creative knowledge, but the conveyance of original content and personal emotion to, and for the viewer, is what makes art a human endeavour. Be it analogue or digital, or both, it is one of effort and uniqueness in the hands of the artist. The feeling of unique, individual presence in an artwork is an aesthetic, attitudinal value. Different interpretations of PD art are now part of an

ongoing historical communal inquiry, both on and off-screen, and my part hopes to enrich the engagement and meaning of PD works.

I endeavoured to create works drawn from natural and virtual (computer-based) environments by dissecting, gridding, deconstructing and then reworking and manipulating appropriated imagery from reality, digital and iPhone™ applications. Through the melding of digital and analogue materials, processes and technologies, it is hoped my creative processes bring forth new knowledge and an innovative aesthetic, through the conveyance of skills in practice. Digital detritus materialised back to the analogue - and as object in the art process, became the PD objectification I am researching.

Sculptural works blended traditional materials with contemporary materials such as pixels and digital art applications to illustrate a de-digitised object-based investigation. My works aided in emphasising the tactile and tangible permanence of PD conceptual approaches. The structural feature of analogue painting and drawing

were less contained when melded into a digital space, and this took the works into a new direction. Conversely, the constrained limitations of digital art were liberated by the sometimes-serendipitous intervention of PD practices.

Moreover, the sensation of painting, and impasto dimensionality have not been replicated in the digital realm. The use of traditional processes such as constructing, embroidering, drawing and painting (predominately on stone, canvas and metal surfaces) dispel the limits to screen observations of digital art and enforces the metaphor for irregularity, permanence and longevity of natural objects and human intervention. Coles and Pasquier (2015, p.1), who champion the transformative abilities of digital 'eco-art' state that '...the human-technology-nature relationship may be a conduit or provide a sensorial pathway to establishing a reconnection to natural realm through the use of digital technologies in situ.' So through socially and politically engaged practice in the production of knowledge, a deeper insight into individual inspirations and multi-modal influences developed.

This contribution is an interaction between new and traditional media that articulates the pictorial space importantly with or without lateral figuration to denote humanness. In achieving this, PD art, in practice is no longer set apart from everyday life. The preservation of human culture (Zelinskie 2017), histories, empathy and human emotion juxtaposed with traditional and digital methods, historical resonances, and expressions of what it is to be human in the Postdigital age, provides a unique and innovative perspective.

This significantly comes as a juncture, for me when there is no motivation for me to create digital art with endless variabilities and reproductions, devoid of tactility and depth. Developing competencies from traditional to PD processes and re-interpreting generative digital applications into fine art (such as using my phone and laptop) increase the originality of my art. The PD movement conceptually challenges the loss of authorship (Grey & Derek 2013) of digitals reproducible multiplicities,

and returns the non-automated, non-generative human touch.

In my art the material environment continues to dominate through its presence with digital methods, to disrupt and metamorphose established views of the uses of digital technologies. I look forward to the development of new art applications so as to subvert them back into fine art, against their designed intentions. Fernaeus and McMillan, et al. (2018, n. p.) espouse 'post-digital does not mean blindly embracing nostalgia or turning away from technology - it means embracing a process of design that equalizes the status of digital, analogue, electronic, mechanical and tactile, and that brings focus to form, meaning and function, rather than technicalities'.

5.3.4 Globalisation and the Impact of Technology

As an artist born analogue, (a digital migrant) I have intentionally forced the complexities of digital methods in my artistic development that transformed through digital and tradigital into PD. Through trials with physical and

digital media my works migrated and progressed using digital technology in my processes. The exploration encompassed a synthesis of analogue and digital methods, materials and processes that started as tacit, intuitive knowledge, and with global connections, developed to new shared learning and challenging environment, to locate my Postdigital art within the global PD art space.

In my artistic theme, globalisation and technology it created the context for artworks, exposed the immediacy of critical events and exposed issues such as privacy. The metaphysical and physical worlds transform and obstruct reality through the representational engagement of object, form and texture, which is often missing in digital renditions. Walker (2015) posits '...we have an evolving relationship to the physical and to experience analog [sic] demonstrates we really care about the world and ourselves [and] they act as both sensual and symbolic' (p.1).

Through the process of combining digital and traditional methods and materials I hoped to contribute to greater balance and integration of demarked and disparate art processes, to encourage further aesthetic possibilities through experimentation. Documenting interactions with generative art technology and phone media applications provided me with expanded or alternative methods of expression. Through constant analogue manipulations, it has drawn digital generative results further into the realm of fine art abstraction. This has been achieved through digital modalities as part of the initial, mid-way or final process. Traditional and digital watercolour of digital technology (Iphones), for example merged as a combination of paint and pixels emphasising one-off original works as holistically materialised.

A key aim was to cultivate mixed-media practices (lens-based and painting) as an art practice informed by its history, a globalised view and web-accessible resources. These three positions have expanded my PD art. In my final works, I intended to adopt processes of photography and pixilated painting blended and layered with new innovations

to traditional printmaking, fibre, paints, inks and chalks. I have deduced that the material, concrete art object is not the central part of the knowledge process but is an integral part in obtaining the consequential artefact (in that the resultant artefact is not the whole picture in research). The use of technology with analogue materials and philosophies continues to balance the link between process and the progression of 'getting to' the artefact stage, as well as its success of failure as an artefact.

5.3.5 Humanness

I endeavoured to highlight the convergence of diverse cross-genre ideas across time to reveal the historical, temporal and human connotations of materiality and agency such as the use of found objects; pianola rolls, (created last millennia as a form of generative music), fibre and wood assembled with PD digital photography and painting. This has created further forms of expression and new understandings of my media.

Working with scanners, digital photography and digital paint applications with real analogue substrates and methods, such as printmaking, installation, assemblage and sculpture dismantled the digital and anchored my work firmly in the PD. Having built and expanded my own digital experiences with an antecedence in traditional art genre, I have explored varied, hybrid language and interstices of paint, in its tactile traditional and steely, generative digital forms, informed by artist such as Gerhart Richter and Cory Arcangel, to express the exposed reconditioning of myself as an artist in a contemporary place in time.

Sculptural assemblages, weaving, fibre, and cross-stitch embroidery, blend with the digital construct of pixelations. These combinations, with digital art software programme applications have radically changed how I create and experience art. My unique mixed-media and multi-media artworks produce a hybrid oeuvre with eclectic, illustrative effects. Substrates in my artworks, backgrounds and foregrounds were arranged in a multi-perspectival bricolage of PD spaces from traditional and digital

materials. Actual paints, chalks and inks were added to produce works of material tactility and objectivity. Static and video-based installations and sculptures form an important part of my research to reference scale, transform the perception of space and 3D qualities.

My traditional and PD artworks share similarities, such as interactivity that involve both imagination and conceptual engagement, (such as digital video over analogue paint, or analogue paint over digital paint), yet they are differentiated through their different modalities, methods, materiality and behaviour in expression of the final artwork.

Video and front projection techniques were used to complement (wall exhibited) analogue fine art to reorder it into a PD scene. Through layering, collaging, gridding and reworking the painted surface, a palimpsest of earlier traces was revealed giving the split impression between real and virtual, as another ethereal dimension of memory and depiction of the digital age.

By showcasing scientific techniques as artistic media; merging old and new techniques; art and science interactions; technological advances in materials, human and generative possibilities, both tangible and infinite, as an artistic evolution, it ultimately benefits the knowledge base of the wider community. Jandrić and Knox, et al. (2018, n. p.) see PD as ‘both a rupture in our existing theories and their continuation [and] such messiness seems to be inherent to the contemporary human condition’. May the imperfect messiness continue side-by-side with the high-tech exactness of the digital.

I found the process of building layers of ink in analogue printmaking (that does provide a stand-alone image as well as being replicated) was little different to creating multiple digital layers of pixel paint, although textural richness was lost in the digital version. Sound and video imagery (based upon stop motion animation methods), projected over static works created another textural, time-based sequential dimension to the interpretation and viewing of the work. In both demarking and blurring spaces between digital and

analogue, digital applications replicated the appearance of analogue fine art and diffused the purely digital aesthetic.

5.4 Discussion of findings: Response to the Research Question

My PD art, and the PD works of the participating artists have at times parodied digital culture in order to expose and highlight traits of humanness. Through practice-led research and a bricolage methodology, the interconnectivity of traditional and digital media brought together visual and metaphysical interplays between cyberspace and real space.

The key question underpinning this project was ***What role can Postdigital Art play in furthering the recognition of ‘humanness’ in the digital space?***

The findings have revealed that humanness in PD art takes many forms with descriptors that include altruistic, quirky, altered, concerning, incongruous, tactile and

beautiful. As a significant finding, I have observed PD art has brought back into the digital space a varied aesthetic integrity and humanness that was missing. Human concerns and interests have escalated art beyond the saturation of digital. Both traditional and digital art periods similarly broke from the past, yet with the journey from digital to PD, artists continue to bring human interests such as global politics, environmental concerns and beauty to the digital space through their human ingenuity, individuality and expertise to contribute to human experience, and hence artistic knowledge.

The findings revealed an eclectic mix of personal philosophies and methods within PD artists' practices. Humanness and opinionated insights into artistic decision-making are the threads that bind and bring together different approaches to PD. With human ingenuity and PD artistic insights into various portrayals of humanness, for instance, the masses on North Korean banner-holders as human-pixels; fibre growing on facial features, compartmentalized humans scenes melding into an installation of all-constraining zippers; Gerhard Richter's

smear analogue paint, or Gonzales-Day's depiction of a murder scene, all produce new and exciting aesthetic glitches in our interpretation of the digital space.

In exploring and responding to the research question I initially looked towards defining the digital space and researching how different it is to the PD movement. What has emerged is that humanness themes have developed *through* my digital and analogue methods to become a PD progression, in that my digital disenchantments, transience and coldness of digital, along with other PD artists have found an avenue of new material and plastic expression in the PD by physical manipulations of digital and real media.

The role PD plays in the recognition of humanness in the digital space is one of assimilation. Digital methods, such as the accessibility of generative computer technology can assist with human needs for creativity and self-expression.

Digital applications (apps) may provide an avenue for creativity for people who might not possess art skills with

traditional media 'to focus more on the art message and less on the execution of artworks' (Phelps & Maddison 2008). To counter digital criticisms of transience and infinite reproducibility, what remains positive is that PD art can bring to the digital space an assimilation of all forms of humanness; from concepts of everyday digital life; political and natural environment concepts, beauty, augmented or cyborgian figuration, for instance, in the form of one-off, skilled art.

In endeavouring to answer the research question, I discovered that artistic creativity need not clash with digital advancement. PD art serves as an alternative force to the digital's potential for mechanical mass production. PD art has its place in art's persuasive messages towards social reform beyond this research, for instance with issues on reliance on electrical energy to create art, less screen time for children, genderless non-sexist robotic futures (Hern 2019) and the alleviation of digital stress (Weinstein 2016). My research may assist in bridging existing demarcated relationships between traditional and digital artists, to posit

that Postdigital art is a natural, extension of traditional and digital art due to the desire to incorporate humanness in the digital space (and the human desire to evolve one's art). Future developments will need to engage human-centred autonomy in art where humans emerge and redefine themselves in relation to the fluidity of technology.

5.4.1 Summary: Furthering concerns and observations of PD artists

Drawing together the data collected and analysed during this practice-led research project the following predominant concerns and observations emerged as key issues for PD artists: PD inputs in art are both process and concept driven –there is a digital approach to analogue and an analogue approach to digital artmaking. There is a combination of materials used in art making – salvaging the 'old' and experimenting with 'new' - reusing of materials to show human traits of waste and environment destruction; the revival of the use of (and making of) analogue materials; fears emerged for humans in a digital environment - involving loss of skills, lost authorship to

Artificial Intelligence (AI), wellbeing in combination with altruistic responses of digital life, and the inclusion of the viewer in art experiences - an interaction with artworks and becoming 'artist'.

5.5 Postdigital Guiding Principles for Artists, Art Educators and the Viewing Public

Unique Postdigital Guiding Principles (PDGP) for PD artists, art educators and the viewing public were devised and formulated from the findings (See Appendix 6). This provides additional important information to assist artists in identifying PD art and the PD philosophy, to explore or further advance the understanding of PD art.

The PDGP were conceived to fill a gap in the literature, explore new PD characteristics and create a theoretical foundation for furthering PD concerns and methods. The precept was developed to create a greater understanding of the parameters, philosophies, beliefs and procedural methods of the genre. The PDGP may also benefit artists and educators who wish to regain a finer artistic perspective

and expression in their digital or traditional genres and pedagogical approaches.

In the PDGP, enhancing the continuance of hands-on, tactile and textural experiences of artmaking is a paramount feature which art educators may embrace, to counter any perception of forced digital adaptation in the classroom. The guidelines also champion a collaborative approach to pedagogy and artmaking with 'old and new' methods of artmaking in an era where the digital media may not have been given a choice in using analogue media with the digital, nor supporting their need if they prefer traditional methods of expression.

This may also be the case particularly when a novice or emerging digital artist may have become dependent on generative application technology, (that may dampen any new autonomous creative skill sets) which has the potential to detract from their natural abilities to express themselves artistically or to think analytically or critically. Black and Browning, (2011, cited in Maljkovic, p. 20), see 'a resistance to art teachers using technology in the classroom as a

creative, rather than facilitating, presentation tool'. However, with the integration of PD concepts in the classroom, students' creative production and thinking can evolve towards a collaborative, rewarding, problem-solving and higher order form of learning. I therefore sought, as an anticipated outcome of the PDGP, a transfer of acquired digital skills by artists into a balanced PD philosophy and life/work setting.

The PDGP were informed by the findings of this study including the analysis of key artworks within this study's methodological design (Chart 1 & Table 1). This created a view of diverse practices within PD which was also achieved from analysis and interpretation of multiple perspectives of my performative practice. As a set of clear PDGP has not been readily available, their creation has provided a contribution to this area. The generally accepted standard Principles and Elements of Art and Design can also be integrated or expanded into the PDGP.

The provision of PDGP for artists may have broadened the understanding of the genre and opened up new possibilities

of personal meanings for the viewer, in that they could reflect on their own place in the digital world. I disagree with the propositions of Greenberg (1967) that '...art speaks for itself', and Bell (2017) who considers '...to appreciate fully a work we require nothing but sensibility'. Viewers all have their personal understanding of the artist's intent, which is depicted within an historic and temporal timeframe. 'Place-in-time' context and the artist message are important in fully comprehending an artwork. I consider listening to the artist discuss their art is just as important as the viewing.

Artistic styles need not be digitally oriented, and my guiding principles may give artists the benefit of choice with new experiences beyond their digital exposure. This is the case, particularly when it is too easy to stereotype or categorise artists as traditional or digital. I agree with Information Technologist, Writtenhouse (2017, n. p.) that 'an acceptable balance of new and older methods of creativity should be embraced', otherwise future artists born digital may lose specific expertise and skills in analogue art techniques, methods and conservation.

Having analysed a sample of PD artworks (thirty-four (34) of my own artworks; ten (10) from other PD artists); three (3) traditional works; two (2) Tradigital, and two (2) digital works, and having surveyed artists with my questionnaire and interviews, I have learnt that documenting what PD artists do in their practice, and how they perceive their own practice was beneficial as a fundamental canon of ideas in developing the guiding principles. Örtégren (2014, p. 195) states that 'different forms of artistic communication media affect humans' perceptions, understandings, feelings and values'. The principles therefore have endeavoured to balance the need for intuitive exploration of creative expression with critical enquiry into the artistic process.



CHAPTER SIX - Conclusion

6.1 Overall Summary: The Role Postdigital Art Plays in Furthering the Recognition of ‘Humanness’

In my practice-led study I endeavoured to redress the continuing and divisive wedge between digital and traditional, and physical or virtual art experiences. There are burgeoning interactions between humans and software and humans are effectively inseparable from their relationships with technologies. Bolt (2008, p. 2) opines ‘... distributed networks and interactive quality have transformed our understanding of production, the work and the reception of the work or art’. Unfortunately, with digital/New media art came a virtual ‘post-object’ tendency to overlook the object as a form of communication or embodiment of knowledge. Socio-cultural, political pressures of anti-intellectualism have flowed through to a

present era where AI art is perceived by some as an economically viable art form⁶⁷, with although a conglomerate of algorithms, (which can be self-generating), debated as ‘art’ (Graham 2018; Klingemann 2018). The PD movement takes artists from a position of creative complacency and disenchantment with the digital to a deeper understanding of the broad range of PD artistic inspirations and passions.

The point of learning about PD art brought my art into a more enlightened and collaborative adventure, when discussing PD art and artworks with the participating artists. Important observations of my own practice were that digital processes and media alone do not determine my artistic decisions to work with the certain constraints of analogue

⁶⁷ Christie’s and Sotheby’s art sales, 2019.

or digital artmaking, so new methodological conditions and ideas were tested. This is useful for my future art making as I wish to study PD new aesthetics in relation to the Arts and Craft movement rejecting the mechanism of the Industrial age; the break from modernism to postmodernism, the move to post-postmodernism, and the possibility of a post-postdigital era.

Refocussing my themes with different methods in the project was enlightening. I do not consider the academisation of my artistic methods, has marginalised the artistic process in my work, but through documenting, reflective and reflexive practice it provided an opportunity for many 'off target' ideas to be reworked and crystallised. The success of my artworks was dependant on a level of informal realism to abstraction.

The works studied, and the insights and opinions of artists and theorists have become like a fine multi-faceted collage of what it means to be human in the digital world. Art speaks of life-affirming changes. When human connectability and engagements are put to use and through creative

expression we can make a difference. Intuitive responses from PD artists and tacit knowledge derive from caring for fellow humans and the world around us. Critical events define the contours of my work, and changes in my life define the work.

Through empathetic observations of humanness my art hopes to reinstate the significance of the 'human' and tactile 'object' in an immersive and valuable way through new Postdigital processes. This amalgamates art's past and future with humanness as a consistent thread. Art is part of an attitude to life and a reflection of life. I have enjoyed the non-limiting paradoxes of my change from the confines of traditional to digital and beyond to the PD.

PD art, with the ironies and disenchantments of digital art and living in the digital age has the potential to generate radically different views about identity, environments, privacy and culture. Studying PD histories and theoretical underpinnings have exposed my practice to new ways of expressing my hybrid visual arts. My research uncovered parallels with digital and traditional art forms through the

use of grids, computational history, Glitch, Cubist and Pointillist aesthetics, and ‘human pixels’ such as the North Korea’s Arirang Festival performances, (Figure 50). In furthering the PD role of humanness, the beauty of the natural world, the human form, and a concern for the digital future of humans has emerged as significant issues in PD artists’ work and philosophies.



Figure 50 ‘Festival Arirang’ n. d. People and posters, Commons Wikimedia.org

I see my artworks leaving their mark on an ever-developing artistic timeline that has evolved into the PD age with what Cueto and Hendrikx (2017) describe as a

‘resurgence of authenticity’. Analogising changes in art history through a traditional and digital perspective, provides a unique and significant contribution to research by interrogating localised narratives of innovation, commonalities, artistic and philosophical motivations.

My research has systematically sought to create new knowledge through my artworks with resonant and thematic threads brought together through the study of other PD artists. Critical events were determined through ‘burrowing’ (Connelly & Clandinin 1990) in order to reflect on how the past, present and future PD impacts on my practice. The project has been an individual and collaborative experience in a PD creative and cultural context. For me this bricolage link-making of thoughts and practice methods embodies knowledge. The significance of the practice and exegesis has been in challenging diverse and distinctive methods of materiality and object through practice, observation and reflection. As Bridle (2013, p. 2) espouses:

each image is a link, hardcoded or imaginative, to other aspects of a far greater system, just as every web page and every essay, and every line of text written or quoted therein, is a link to other words, thoughts and ideas. (p.2)

Through practice-led research I found the understanding, dedication, reflection and perseverance necessary to meet the goals of this project. Meeting these challenges in our diverse ways make us stronger as individuals. This contributed to my practice and furthered my contribution to the PD art community⁶⁸.

This exegesis provides a critical analysis and reflection on the creative project and its outcomes. Subsequently, newer technologies and methods will generate further PD research. Significantly my art reinstates the 'human' and the 'object' in an immersive and valuable way through individually conceived PD processes. This amalgamates art's past and future with humanness as a consistent thread. It rejects the 'label' of digital art technologies

⁶⁸ My study outcomes have been exhibited within Australia and internationally. A hardcopy book, entitled '*Perspectives*' including artworks was acquired by National Gallery Australia, Canberra 2017.

'supplanting humanity' (Zelinskie 2017) and redresses the generative and desensitising removal of the human touch and experience in art.

New technological skills such as drone photography and scannography applications extended my practice within the project's parameters. These skills opened up new directions for me as an artist, but I am in full agreement with Borgdorff (cited in Biggs & Karlsson 2010, p. 47), who states: 'research is fundamentally unfinished thinking, and prompt us towards a critical perspective'. For me the process has been one of productive anxiety and exhilaration.

My choices in artmaking dispels the non-tactile flatness and size restrictions of viewing works online or via a digital screen. In the physicality of my work, and the works of other PD artists, genres blur – photography becomes printmaking; sculpture becomes photography,

photography metamorphoses into installation, and ongoing experiments reveal a range of possibilities, yet what has remained is the notion that the digital alone cannot deliver the all-important sensory experiences of tactility or aura when in the presence of an artwork.

My research outcomes were an original contribution of theoretical and aesthetic explorations of PD art, through empathetic observations of humanness (both triumphs and failings). My research grew out of, and exposed the celebration of traditional and digital art, and the fostering of the little explored PD space. It is defined through an overview of its recent history, contemporary standing and future.

I have embraced impacts and changes in my 'hybridised' oeuvre carried along by people, places, technology and events. I sought critical reflexivity in my research by adding daily ideas to my digital and analogue diaries to highlight the convergence of traditional and digital spaces with a divergent PD aesthetic across a continuum of time. Through my studio practice, PD concepts of humanness

and humanising the digital brought a new set of conditions to the art space, by expressing what is lacking in digital fine art renditions. Returning in part to the traditional studio and traditional exhibition space was integral to the understanding of my PD art practice.

Finding an understanding of the amalgamation of humanness in the analogue and digital spaces was learnt through new making and informed collaborative ideas. Authentic engagements with other artists entrenched the human condition of connection. The urge to create makes us human and '...changing the world around us gives us our humanity' (Marr 2015, n. p.). I endeavoured to promote PD artistic practice and visual literacies of humanness through seeking balance and harmony of material and digital connections. This occurred to relate and expound symbolic, thematic and critical event narratives to reinforce my associations with PD practice and theories.

6.2 Key Implications for Practice

By embracing new skills pertaining to analogue and digital artmaking, this research establishes a significant new framework towards the understanding of PD art. The survey and interviews presented further opportunities for discourse and reflection, by encouraging a multi-disciplinary representation of PD ideas. The research offers a new perspective on artistic expression in our digital society and what matters to PD artists. It is hoped my practice-led research inspires those who have not yet begun to create in PD art spaces and highlights the vast advances and possibilities of continuing digital technologies as an amalgamated creative tool to complement reimagined analogue art practices. A unique set of PDGP guidelines has been created to assist artists in engaging with these possibilities and exploring PD art.

Life has changed at a frenetic pace. We live with increasingly complex, antagonistic and fragmented online attitudes, where heightened expectations and critiquing of art converge on social media. I consider these complexities are

now peaking in the form of digital wellbeing, ushering in PD perspectives and exemplars, such as embodied, emotional and discerning art experiences. Life and pace may simplify to quiet elements of frictionless human joys and creativity in the PD age. My works are transformed into a hybrid yet real space. I, like Louv (2012, p. 4) accept the pull of nature. As the author of 'The Nature Principle', Louv asserts:

The future will belong to the nature-smart—those individuals, families, businesses and political leaders who develop a deeper understanding of the transformative power of the natural world and who balance the virtual with the real. The more high-tech we become, the more nature we need. (p.4)

The philosophy of 'art for art's sake' may return in time without the hype of digital didactic, utilitarian or commercial functions of art overloading our senses. Although digital processes are not fully integrated into all artists' practices, I hope future art will not be in a space where humanness disappears, agency is taken over by technology, artists become facilitators (or button-pushers), AI usurps the

employment of artists, or artists' work becomes relegated to commodifying data.

Expressing the human presence and human touch in art reaffirms our place as humans in an era of ever-increasing reliance on generative trends and competition with AI. I argue that in the future, art without the inherent intervention of humanness, and the intrinsic role of human artists will be just data. Art content, like the world-wide-web has never had physical boundaries and the digital internet, that was initially new and transformative, has now become an ever-present background utility in peoples' lives.

With future artists and art students growing up with digital technologies, future PD research may evoke a wider connection to humanness concerns, to create change and deepen the intervention of PD art history, aesthetics, theory and its place and voice in art.

My research draws attention to how other artists seek to engage in humanness themes. Encounters and

ambiguities between a bricolage of materials and data-generated painting, pixels, photography and printmaking assert a new aesthetic, to emphasise the tactile, sensual emotional and traditional aspects of the movement. The work presents PD art as a mode of actions against, and reactions to digital. It operates with contradictions to digital yet also operates in harmony with computational digital technologies. The exegesis recounts a body of bricolage and heuristically- driven visual arts (Moustakas 1990). The exegesis locates PD art within varying relationships of humanness. This was underpinned by reflective practice and the proposition that digital artmaking can be dedigitised back into a traditional analogue aesthetic of fine art.

Museums and galleries relentlessly appease the presentist society with more augmented realities. According to Davis (2018, n. p.) they '...mutate into purveyors of contemporary adult theme-park attractions (so-called "Big Fun Art"), ... integrated into an increasingly fluid and mobile world of "experience"-based leisure'. PD

art plays a large role in bringing humanness back to the digital space with hands-on, unique works of skilled authorship.

New forms of creativity generate new knowledge, and new knowledge leads to further creativity. It is an opening for free variance in artmaking: of human creativity – of thinking outside the box (or white-cube⁶⁹ or screen!). A creative arts environment is a place of choice in an age when digital is no longer becoming a preference in cultural circles of the everyday: where authorship is lost in the multiple of interactivities touted as art. Through experimental use and assimilation of natural/analogue and digital substrates my work becomes a physical destruction/deconstruction of digital objects, to materialise digital back to a hybrid handmade fine art aesthetic. My artistic engagement in this project has not been fully preoccupied with digital technology but is an attempt at finding parity and balance between analogue and digital art

through tactile, concrete experimentation in the material space. The technology has not driven the artwork but by my engaging in it, and interpreting it, I have taken back tactile, material authorship, and acquired new skills in practice. Digital technology has been one of many chosen media. I have not become dependent on digital technologies, but the use of them did not detract from my ability to express artistic themes in fulfilling my PD artworks. Nor did I regret the need to waver from digital.

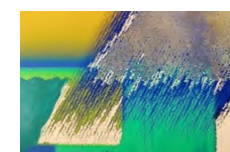
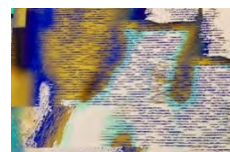
For artists, the research results show there is artistic life after digital, that comes about homogenously, by using digital with analogue techniques in a supportive fashion. Arguments and speculations have developed through reflexive practice, supported evidence, experimentation, observations and analysis derived from practice. The research exemplified a human approach towards a deeper understanding of the impact and meaning of images and digital technologies in our time, where, through PD practice, digital is iteratively related to the human

⁶⁹ Traditional gallery space.

embodiment of the analogue, which is still facilitated by humans. The PD art environment is where artists are thinkers and unique conceptualist of human concerns. Even as art is changing with the introduction of AI and a vista of other technologies, humans have never been more integral to its future. Art itself is past, present and future. PD artists are not followers, or ones gleaning the opportunity to rehash or appropriate themes and applications from others. In embracing the PD approach, of imagination and ingenuity, my practice research evolved into a transpersonal human, experience of shared practices, critical events, communication and new knowledge beyond the intersections of digital art.

Against a backdrop of AI, Pogue (2018) predicts **‘the last bastions of human exclusivity will probably be creativity and artistic judgment’** (emphasis mine). My practical explorations undertaken were referenced to tactility and object materiality to investigate sensual, tactile and spatial properties of PD artworks. Theoretical research linked critical events with practical applications.

This formed a deeper philosophical sense of personal history, self and memory through object-based making. The in-between hybrid materiality that emerged through the magnification of existing lines of past digital and tradigital practice, produced for me the notion that my temporal and critical distance from analogue or digital methods was born out of an inquisitive human drive to master or push the boundaries of art and technology. The digital and PD movements define a large part of me, and I have traversed both



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LIST OF FIGURES

(Please note:

For ease of identification, the researcher's artworks in this exegesis are framed in black. Other artists' works are framed in grey. All images framed in black have been photographed and reproduced by the researcher. Sizes are framed.

All uncaptioned figures in the exegesis are the researcher's works in progress, process imagery, or details of artworks).

Figure 1

15

L. Harmon & K. Knowlton '*Studies in Perception I*' 1967

Laser print, fibre paper, printing ink

Size undetermined

© Victoria and Albert Museum, London, UK. Museum no. E.963-2008

Figure 1A

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AI, '*Le Comte de Le Belamy*' 2018

Ink on canvas

Size undetermined © Courtesy of Obvious

Figure 1B

18

Lillian Schwartz '*Mona/Leo*' 1996

Digital painting

Size undetermined

© Lillian Schwartz

Figures 2

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Karina Smigla-Bobinski '*ADA*' 2015

Interactive sculpture, helium balloon, charcoal spikes, surrounding white walls

Size undetermined

© The artist.

<u>Figure 3</u>	34
Edvard Munch ' <i>The Scream</i> ' 1893 Oil, pastel, tempera, crayon on cardboard 91 cm (h) × 73.5 cm (w) Used under a Creative Commons Attribution	
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Georges Seurat ' <i>Model from the Back</i> ' 1886 Oil on wood, 24.5 cm (h) x 15.5 cm (w) Public domain	
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Lucy McRae & Bart Hess ' <i>Grow on You</i> ' 2008 Digital photograph/fibre 64 cm (h) x 47 cm (w) © McRae L. & Hess, B.	
<u>Figure 8</u>	38
Wardell Milan ' <i>Parisian Landscapes: Blue in Green</i> ' 2019 Drawing, painting, digital photography, collage Size undetermined	

© The artist

Figure 9

Ken Gonzales-Day 'Untitled #94' 1999
Metal, photographic paper, Ectacolor print,
43 cm (h) x 50 cm (w)

© The artist

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Figure 10

Frances Berry 'Lines we live by' 2016
Digital photograph
Size undetermined

© The artist

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Figure 11

Gerhard Richter 'Firenze' 2000
Oil on colour photograph
12 cm (h) x 12 cm (w)

© The artist

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Figure 12

Dries Depoorter 'Back End' 2018
Digital / analogue Installation
Size undetermined

© The artist

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Figure 13

Oleg Dou 'Narcissus 2' 2016
C-print under diasec®
240 cm (h) x 180 cm (w)

© Oleg Dou 2005-2018

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- Figure 14** 44
Aleksandra Domanović '*Things to Come*' (Detail) 2017
UV flatbed print on polyester foil
450 (h) x 760 cm (w)
© Aleksandra Domanović – courtesy of the artist and Tanya Leighton, Berlin.
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Size undetermined
© Olli Epp. Image Courtesy Semiose galerie, Paris
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Commons Wikimedia.org	

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Digital photograph, ink

size undetermined

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Figure 52

Fiona Knox '*Andrew the Astronomer*' 2010

Oil on canvas, 80 cm x 70 cm

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HYPERLINKS

Ebook - complementing this exegesis is a twenty (20) page Ebook. It is entitled:

'Traversing Postdigital: Revealing the layers'

The Ebook is presented at my exhibition and is available online via Apple iBooks ®).

<https://www.feministreview.org/book/1458302520/download-traversing-postdigital-by-catherine-fisher.pdf>

- It is also a guide to the production of PD artworks and includes images from my digital and analogue diaries.
- The Ebook also includes a selection of finished artworks that were not highlighted in the exegesis or exhibition.

Videos - Catherine B. Fisher Vimeo ® user ID: 63419712

<https://vimeo.com/234950028> (USQ DCA 'Divergent Impacts' PhD / DCA Conference October 2017 – Presentation/Compilation before name change)

<https://vimeo.com/333524667> ('Baby Beach Screen' 2018 – Diptych video/front projection onto canvases – 3 minutes – Looped)

<https://vimeo.com/314912737> ('Contemplation 9/11' 2018 - video - 1.55 minutes)

<https://vimeo.com/314913781> ('Lights Out' 2018 video – 41 seconds)

<https://vimeo.com/332137710> ('Contemplation 9/11' 2018 - video - 1.55 minutes and 'Lights Out' 2018 video – 41 seconds – Looped)

<https://vimeo.com/205818066> ('Compilation of selected completed works' 2017)

Catherine B. Fisher website <http://cbfisher.weebly.com>

CHARTS and TABLES

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RESEARCH EXEGETICAL (TEXTUAL) MODEL

METHODOLOGY

BRICOLAGE

PRACTICE-LED

BURROWING

DATA ANALYSIS

THEMATIC

CONTEXTUAL

NARRATOLOGY

VISUAL ETHNOGRAPHY

AUTOETHNOGRAPHY

REFLECTIONS

RESULTS

OUTCOMES

CONTRIBUTION

SIGNIFICANCE

IMPLICATIONS

VISUAL DATA COLLECTION

MY ART / SAMPLE PD ART

SAMPLE TRADITIONAL

/TRADIGITAL/ DIGITAL ART

RESEARCH QUESTION

*'What role can Postdigital Art play
in furthering the recognition of
"humanness" in the digital space?'*

LITERATURE REVIEW

READINGS/ANNOTATIONS

PD HISTORY/AESTHETICS/

THEORY

DATA COLLECTION

SURVEY

QUESTIONNAIRE

INTERVIEWS

CRITICAL EVENTS THEMES

MY INTRODUCTION TO
DIGITAL

POLITICAL/CULTURAL
CONCERNS/WOMEN/
HUMANNESS

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CHRONOLOGY

MEDIA

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CHART 2

CREATIVE WORKS - VISUAL ARTS STUDIO PRACTICE

CRITICAL EVENTS

TRADITIONAL TO
DIGITAL/TRADIGITAL/POSTDIGITAL
EXPERIMENTING WITH EARLY
DIGITAL/IPADS/IPHONES/
APPLICATIONS
COMPUTATION
CODE
PIXELS
DATA VISUALISATION
DIGITAL PAINT
REWORKING WITH ANALOGUE
METHODS AND MATERIALS
DIGITAL CONSTRUCTIONS AND
ASSEMBLAGE

TACTILE
MATERIAL
OBJECT-
BASED
THE ARTIS'T
TOUCH
AUTHORSHIP

Learning
Creating
Experimenting
Analysing
Rejecting
Reworking
Resolving

Process of thinking
theorising and
contextualising
PD views

Practice
new skills
new connections
informed and
inspired
conveyance of
meaning &
knowledge
COMMUNICATING
PRINTING
PRESENTING
EXHIBITIING

THEMES /INSPIRATIONS

POLITICAL HUMAN
HYBRID HUMAN
SURVEILLED HUMAN
SCREEN HUMAN
UNIQUE PRINT
WAR/DEATH/
DESTRUCTION
SELFIE HUMAN
THE EVERYDAY
TEXTURE
OBJECT
MATERIALITY

Theorising
New methods
New
connections of
materials
Evaluating
Reworking

EXHIBITIONS

CREATING
PLANNING
DOCUMENTING
PUBLISHING
EBOOK
DIGITAL/ANALOGUE
COMMUNICATION

EXPERIMENTATION/ HEURISTIC LEARNING

CREATING
NEW TECHNIQUES
BRICOLAGE/
RECYCLING
REWORKING
VIDEO SKILLS
DRONE SKILLS
COMBINING
ANALOGUE &
DIGITAL

CHART 3

CREATIVE WORKS - VISUAL ARTS STUDIO PRACTICE METHODS

DIGITAL METHODS

DIGITAL ART (IPHONE)
APPLICATIONS
IPAD-ARTISTRY
IPHONE- ARTISTRY
PHOTOSHOP
ADOBE ILLUSTRATOR
PHOTOMONTAGE
DIGITAL BRICOLAGE
COLLECTIONS OF
IMAGERY/TEXTURES
DIGITAL WATERCOLOUR
IMPASTO
SGRAFFITO
SCANNOGRAPHY

SUBSTRATES

STONE/METAL
PAPER
CANVAS
FIBRE
GLASS
PLASTIC
PIXELS

MEDIA

VISUAL ARTS
ANALOGUE
DIGITAL
PAINTING/DRAWING
PHOTOGRAPHY
PRINTMAKING
SCULPTURE
INSTALLATION

Reworking traditional
/digital media
Experimenting with
new media
Analyses
Critiquing
Evaluating
Reworking

ANALOGUE METHODS

MONOTYPE
BRICOLAGE/DETRITUS
WEAVING
SPINNING
CONSTRUCTION
ASSEMBLAGE
OIL PAINTING
DRAWING
ACRYLIC/INK PAINTING
COLLAGE
PALIMPSEST
COLLOGRAPHS

TABLE 1 Data Collection and Analysis

Research Question	Data Collection (Proposed)	Data Collection (Presented in exegetis)	Data Analysis	Summary of analysis type
<p><i>What role can Postdigital Art play in furthering the recognition of 'humanness' in the digital space?</i></p>	<p><u>Five (5) key traditional artworks – PD connections</u></p> <p><u>5 key tradigital artworks – / contrast with PD</u></p> <p><u>5 key digital artworks – connections / contrast with PD</u></p> <p><u>Proposed 10 key Postdigital works</u></p> <p><u>8 key my pre- PD &</u></p>	<p><u>Three (3)</u></p> <p><u>Two (2)</u></p> <p><u>Two (2)</u></p> <p><u>Ten (10)</u></p> <p><u>Two (2)</u></p>	<p><u>Visual Analysis</u>/rubric; analysis/review/ conclusion of works; <u>Thematic analysis</u> of artworks & interviews to extend development of principles/guidelines. <u>Contextual Analysis</u> rubric; analysis/review/conclusion of works <u>Narrative Analysis</u></p>	<p><u>Visual Analysis</u>/rubric; analysis/review/conclusion of works; Visual and Observational analyses are immersive and deepen the experiences and understandings of contextual and practical associations within the PD art form <u>Thematic analysis</u> of artworks was intentionally compiled to analogise and contrast treatments of humanness in the varying art genres chosen for the study. Analyses extended to devising guiding principles (Ling-Yuan 2018) <u>Contextual Analysis</u> rubric; analysis/review/conclusion of works <u>Narrative Analysis</u> My exegetis is primarily narrative in analysis. An international sample of Postdigital artworks was chosen from the internet.</p>

	<u>20 key my PD artworks (for exegesis)</u>	<u>Thirty-four (34)</u>		Notions of producer and commentator (Grennan 2015) Common themes/ideas/media/processes
	<u>Survey questionnaire</u> <u>International chosen from internet</u> 48 potential participants (conducted online) 10 questions	<u>Nine (9) participants</u>	<u>Narrative Analysis</u> <u>Coding/</u> <u>Qualitative/</u> <u>Quantitative</u>	An international sample of Postdigital artists was chosen from the internet. Common themes/ideas/media/processes
	<u>Semi-structured interviews</u> (conducted online) 48 potential participants	<u>Four (4) from nine (9) questionnaire participants</u>	<u>Narrative Analysis</u> <u>Coding/</u> <u>Qualitative/</u> <u>Quantitative</u>	An international sample of Postdigital artists was arranged for interviews (Kavale 2008) from the survey questionnaire – ‘Communities of expertise’ (Grennan 2015) Common themes/ideas/media/processes
	<u>My practice</u> Create approximately: 18-20 Postdigital static Postdigital artworks	<u>Fifty-seven (57)</u>	<u>Critical event</u> narrative analysis/review/conclusion of my works	<u>Critical events</u> form resonant and thematic threads throughout the exegesis and artistic practice. The quality of critical events is determined through ‘burrowing’ (Connelly & Clandinin 1990) which refers to the reflection that has occurred on the events

	<u>My Exegesis/Practice</u>	<u>Forty-three (43) in exegesis from Fifty-seven (57) in practice</u>		described in terms of analysis, evident in both my writing and creative works, between individual experience and cultural context, for myself as a PD artist
	<p>3 small scale object d'art (sculptures), and 3 installation/videos</p> <p>Digital and analogue diaries / documentation</p> <p>Facebook diary</p> <p>Video and Powerpoint diaries</p> <p>Catalogue; Invitation; Ebook.</p>	<p><u>Three (3)</u></p> <p><u>Three (3)</u></p> <p><u>Six volumes (one for each semester)</u></p> <p><u>Secret group</u></p> <p><u>In coursework</u></p> <p><u>One of each</u></p>	<p><u>Journal writing/sketching</u> and diarising of my studio practice; Journal reflections Traditional art diary - Video and Powerpoint diaries.</p> <p>Coursework requirements</p>	<p><u>Digital diarising</u> of works in progress are uploaded to Facebook™ and used for self-reflective analysis (Horst & Hjorth 2014) Exhibited artworks and works in progress reviewed – websites, emails and social media avenues for comment. Denzin (1989, p. 71) describes critical events as 'a re-lived epiphany in which meaning is given 'in the reliving of the experience'. A critical event challenges a person's 'idealised worldview with the reality of their experience' (Webster and Mertova, 2007, p. 75).</p>

TABLE 2 VISUAL DATA COLLECTION AND ANALYSIS (NEWBOLD 2015)

1 Choose a visual artefact that has meaning, purpose or intrigue;	Human-designed; human touch; artisanal control/authorship
2 Research the artefact to understand its context;	Consider the context (who; what; where; when; why; considerations in similarity/compare/contrast to PD)
3 Evaluate the rhetorical devices the artefact uses to affect an audience;	Rhetorical means of persuasion – devises & emotions to compare to humanness – pathos/egos/logos; credibility; reason & interpretation; size (for impact on viewer); technological input
4 Examine the design principles the artefact employs;	For example, readability; shapes; colour; mnemonic devises; metaphor
5 Make a sophisticated argument about the topic based on your analysis.	Opinions on humanness; materiality, object, artist's touch; authorship; and tactility. Organise thoughts; reference credible sources; use visuals

TABLE 3 'Research Model' (Milech & Schilo, 2004)

1 Both the exegetical and the creative component of the research thesis hinges on a research question	Relates to debates in the field and provides the researcher with further understanding, shaped through investigation
2 Written and the creative components of the thesis are conceptualised as independent answers to the same research question	Written and creative components express a different language of discourse
3 Creative or production piece does not form an illustration of the written document	Creative pieces (artefacts) from part of the research
4 The exegesis does not form a commentary on the creative work or production piece.	Two components of the creative or production-based thesis are substantively integrated, to form a whole
5 Practice is conceived and reflected upon in the interests of answering a carefully and clearly defined research question, framed on the basis of a sound working knowledge of a particular field, and in the interests of contributing new understandings to it.	Expository research is creative research

TABLE 4 Survey questionnaire – Responses

N=9	QR #1 Oleg Dou – Russia	QR #2 ANONYMOUS – USA	QR #3 ANONYMOUS – USA	QR #4 ANONYMOUS – Australia	QR #5 Fiona Knox – Australia
Q1 TRAINING?	Designer, Digital retoucher. Photoshop	BFA MFA in sculpture	B.S. (Biology, Chemistry, Physics) B.A. (Art history) MFA (Photography)	Studied Visual Arts and short courses	National Art School Post Cert Painting & Post Cert Sculpture- Bronze casting, sculpture, Diploma of Teaching
Q2 TYPE OF VISUAL ART NOW?	Digital retouch photography, videos, installations and mixed media objects	Sculpture/installation presently....I do some drawing and printmaking	Project basis, Different medium[s], sculpture, printmaking, painting, and installation.	Textile based- weaving	Figurative painting, portraits, landscapes, still life, abstraction minimalist paintings; on commission Contemporary jewellery, wearable sculpture, unique contemporary tableware (spoons), welded construction steel sculpture.
Q3 DO YOU CONSIDER YOUR	Yes – both directions; digital	Yes. I think all 3 of these Postdigital	Yes – although I admire the power of digital	Yes- I embrace the contemplative	Some yes as I can use digital techniques to

<p>ARTWORK TO BE POSTDIGITAL?</p>	<p>and de-digitising with objects</p>	<p>considerations play a role in my work</p>	<p>imaging to transmit a great deal of information, I am unsatisfied by its lack of physical presence. My work attempts to use traditional art materials in order to impart this physicality. The impetus for most projects is a digital file that is translated into various analog processes.</p>	<p>process, slow making and creating of pieces</p>	<p>rearrange and test compositions and design on the computer (still learning to be proficient at this)</p>
<p>Q4 FIRST EXPERIENCE OF POSTDIGITAL ART – CIRCUMSTANCES?</p>	<p>2005 – As a retoucher; Multi-media and Object-based art since 2013.</p>	<p>2005 in San Francisco, California. At that time in SF, most artist I know were very focussed on gender and global politics. I don't remember any works that were "Postdigital" at the</p>	<p>Robert Lazzarini's <i>Payphone</i>, in the 2002 Whitney Biennial.</p>	<p>Traditional based arts in developing countries, where art becomes part of everyday life through making and creating</p>	<p>1985/6 at COFA I did units in contemporary installation art which incorporated digital art as part of my post graduate studies. 1990s teaching high school gave me access to programs to play</p>

		<p>time. If I had to think of some artists that influenced me into this type of work these names come to mind: Chuck Close Ron Muek Cornelia Parker Tony Cragg ---- Films---- Blade Runner Donnie Darko The Matrix The Red Violin ---- Books---- Frankenstein Do Androids Dream of Electric Sheep In Search of Schrodingers Cat Faster Chaos Darwin Among the Machines ---- Performances---- Laurie Anderson's Nerve Bible Pina Bausch</p>			with and learn techniques.
<p>Q5 HOW WOULD YOU EXPLAIN YOUR PD ART?</p>	<p>Special digital style [that] new technologies can provide</p>	<p>I feel like "art expressing humanness in digital technologies" is</p>	<p>[Unanswered]</p>	<p>Rejecting the technology of art</p>	<p>Digital art progressing to incorporate other art practices; overlaying the various art</p>

		<p>more prominent than the others.</p> <p>For me, art that examines the translation of the natural world from the “real” world into a digital format and is then re-translated from the digital back into an object to be decoded and re-introduced into culture. I do feel like there are some additional themes that filter into the work: Video games/culture Anthropocene Alienation The speed of the digital vs the speed of the relationship of the human and the thing – new and old.</p>			<p>processes and concepts needed to merge. Thus, eventuating into another field of artwork, ephemeral, 2D or 3D or installation in its final form.</p>
<p>Q6 CREATIVE METHODS AND PROCESSES?</p>	<p>(...) to overcome endless irony and cynicism of postmodern. This concern all</p>	<p>I use nature as my subject matter that has been translated into a pixelated object. I am</p>	<p>[Unanswered]</p>	<p>I hand make and create, conscious of the process and value all</p>	<p>I still have a sketchbook, a scrap of paper at all times handy to draw by hand ideas and jot</p>

	<p>creative professions and industry in general. I would not say about postdigital here, I prefer to say about the feelings I want to replace postmodern ideas. I would offer pragmatic romanticism.</p>	<p>interested in how the interactions with nature that were so important to us as a species has dramatically declined. I typically work with natural subjects I find on-line. Generally, I choose a subject based on some type of conceptual formula that is developed from readings, films, or ideas I have developed. I particularly like subjects I have not experienced first-hand. I make several drawings of my subject on graph paper – front view, side view, etc. similar to old school architectural drawings. I call these maps. From here I start cutting my material. Let's</p>		<p>elements that are involved in the process. I focus on sustainability in making, by incorporating repurposed materials. Knowing where resources come from is important to my making and I source elements locally e.g. local spinners guild and use nature to create dyes e.g. wind fallen leaves, leftover tea bags, avocado skins and the sun for powering the dye process. Low impact making is part of my making ethos.</p>	<p>notes about these if necessary. A pencil and travelling watercolour kit also in my Mary Poppins handbag. I virtually always have a camera with me. Now, this has become easier with an iPhone. Catching an expression or angle of a face or gesture, plus doodling another idea series for contemporary jewellery or sculpture. Then I'm at odds to get into my studio to start these ideas before the flash of vision has disappeared. When doing constructivist contemporary jewellery or sculpture I have a small pile of off cut "quality scrap" that can be incorporated</p>
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		<p>say I am using plywood – I cut the plywood into strips that are about 8 feet long. If I am using 1/2" plywood, I cut the material into strips that are 1/2" x 1/2" x 8 feet. Next, I cut the material into the smaller units. In keeping with the 1/2" plywood example, I cut the material into 1/2" denominations – so the smallest piece would be 1/2"x1/2"x1/2", the next sized piece would be 1/2"x1/2" x 1" etc (...) At this point, I sort the pieces and organize the pieces by size. Next, I start the colouring process where I hand dye each piece. The pieces are sorted by size and then I start the building process. I refer to my maps</p>			<p>into new pieces composing on large cards stacked and ongoing to be finally made. I see colour too noing [sic] down with wayercolours [sic]</p>
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		as a guide for building. I typically start in the middle of the piece and work out towards the edge. I stick to the “map” about 80% because I noticed that if I don’t make some spontaneous decisions as I build, the piece sometimes feel stagnant and less lively.			
Q7 AIMS, THEMES AND FOCUS OF YOUR ART?	collision of times and classical background of art.	<p>We experience the natural world more and more from behind a screen of digital projection.</p> <p>I believe we have developed this perspective that humans are separate from natural world - almost purely observers.</p>	[Unanswered]	<p>Sustainable making and creating, valuing all elements involved in the process.</p> <p>I embrace slowness as part of the journey.</p>	<p>time being the eternal limitation. The whimsical nature of humans, a happy thought on a face, the pleasure of finalising an idea, all can be starting points. The effect of world affairs and actions of people can also be a focus of my art by abstractly commenting on these through</p>

					subject or placement or medium.
<p>Q8 WHAT ROLE DOES HUMANNESS PLAYS IN YOUR ART</p>	<p>I'm interested in conflict between being individual and society.</p>	<p>I believe we are a product of the natural world and our existence cannot be divorced from nature.</p> <p>I think humanness plays a big part in my work.</p> <p>I like to hand build everything I can with my work in an overtly laborious manner to contrast the speed of the digital.</p> <p>I use a lot of natural subjects to examine the distance and loss of the natural world but also use it as a mirror to indirectly reflect the human condition since we have become so</p>	<p>[Unanswered]</p>	<p>A large part, as I am very mindful of every aspect of what I make.</p>	<p>Plenty, whatever you program or use a program for is still in essence humanness in the inception, Demonstrate/ teach various art techniques</p>

		immersed in the digital abyss.			
<p>Q9 WHAT DO YOU THINK THE FUTURE HOLDS FOR POSTDIGITAL ART?</p>	<p>The same as for other periods. It will be theorized and then become usual practice.</p>	<p>After the younger generations out live the older, the notion of not having the digital 24/7 will not be comprehensible.</p> <p>Since the development of the digital during the end of WWII to the ubiquitous digital culture of contemporary times, I feel as though the Postdigital culture will become the status quo and burrow itself deeper into our biology.</p> <p>I am firmly on the side of nature. But nature, I suspect, is on the side of the machines.</p>	[Unanswered]	<p>Social media will play a large role</p>	<p>It continues to evolve as the unique use of each individual using digital base forms for their art. Many are just superficial everyday use of programs available. Then there's the next level of conceptual innovation and communicating images, experiences, 2D and 3D and installations. It is already a normal part of film and TV and advertising in all its forms of subliminal suggestive controlling peoples' decision making. It's a fascinating field that is ever evolving with creative lateral thinkers, artists,</p>

		<p>I am not anti-technology.</p> <p>As for the Postdigital Art, I am not sure what I think the future holds.</p> <p>My biggest fear is that things like handmade sculpture, wood working, metal working, foundry objects, tactile painting, printmaking, collage work – any type of process involving the hand would begin to fade out of existence.</p> <p>(...) maybe the Art world becomes much more conceptual because no one knows how to make anything anymore??</p>			<p>incorporating and investigating ideas and creating new things and areas are developing across many fields.</p>
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		<p>Maybe the art world becomes more temporal or performance based??</p> <p>On the other hand, there is a global “maker” movement that I feel is bringing the hand back into making things. I feel as though this further personifies the split between “craft” and “art.”</p>			
Q10 WILLING TO BE INTERVIEWED?	Yes – with name/work	[Unanswered]	[Unanswered]	Unanswered	Yes – with name/work

N=9	QR#6 Benjamin Rabe – Germany	QR#7 ANONYMOUS – Australia	QR#8 PSEUDONYM – CHRIS AUSTRALIA	QR#9 PSEUDONYM – KIM – AUSTRALIA
Q1 TRAINING?	Self-taught	Bachelor of Communication and Media Studies	BA (UNE)	BA/MFA

Q2 TYPE OF VISUAL ART NOW?	Live projections and animation using tagtool on the iPad	Photography. Both film and digital	Sculpture, Painting Drawing and Printmaking	Painting, works on paper, sculpture
Q3 DO YOU CONSIDER YOUR ARTWORK TO BE POSTDIGITAL?	It's really about doing stuff you can't do with material. Make it interactive, synchronize with your viewers to a point where they become the artist and you as an artist consume their actions.	Yes, through exploring everyday life though digital technology	Yes Traditional and digital component. I sketch digitally, particularly for my sculptures.	Yes, some are I explore life with digital technology and physicality.
Q4 FIRST EXPERIENCE OF POSTDIGITAL ART – CIRCUMSTANCES?	I started painting on the phone 12 years ago. Kickstarted my artistic life.	Altering photos in primary and high school through scans and prints	3D printing workshop at University, 2010	In 2013 At an exhibition in NY
Q5 HOW WOULD YOU EXPLAIN YOUR PD ART?	☺	The alteration/recreation of art that was created digitally.	My concepts are environmental – people in the landscape –	A mixture Digital is used as a tool Humanness through

		Combining mediums of art post creation	quurban environments.	portraiture and sculpture
Q6 CREATIVE METHODS AND PROCESSES?	I usually don't prepare much; I go into the situation and start to work. set up my projector, hook up my iPad and start to listen to the band or watch the people.	Finding ordinary scenes that would go unaccounted for in everyday life and bringing them to the forefront	My practice is still an experiment with digital. The net is great for ideas.	Range of photos for sitters of portraiture Staged settings Construction of paper/wood sculptures Traditional drawings People in environments
Q7 AIMS, THEMES AND FOCUS OF YOUR ART?	Create beauty in the moment. Mirror the reality. Vanish once it's over. Events/festival/workshops for kids	To create something that I like and enjoy	My aims & themes are about built environments and spaces. I focus on the photography of urban scenes, such as buildings and structures and use the shapes and geometric areas in sculptures, weaving and	Portraits in landscapes The essence of their personality Large works on paper

			printmaking. I really enjoy sketching and photographing – documenting the industrial sites and structures such as foundries, workshops.	
Q8 WHAT ROLE DOES HUMANNESS PLAYS IN YOUR ART?	[unanswered]	A large part as it's the subject of my work. Whether there be humanity or the lack of	Humanness is present in my work by showing the architectural diversity of what we as humans construct. You can't separate people from an urban environment and in an artwork, they are just as much a structure or shape as the surroundings. My see human	A major role Portraiture is all about Humanness

			toil in my industrial photographs	
<p>Q9 WHAT DO YOU THINK THE FUTURE HOLDS FOR POSTDIGITAL ART?</p>	Focus.	Constantly evolving and changing with the advancements of technology and research into new methods	<p>I think the future of postdigital art will provide new alternatives to how we integrate digital innovations. There are always new ways of producing traditional art, but the concepts and skills are definitely changing from modernist ideals to more alternative approaches. There is more of the artists personality in the art these days- of the artists stance, covering things that matter to</p>	<p>It hasn't been around for that long. I'm not really sure when it phased in, but probably a while before 2013 when I saw it first? People are turning away from digital but it's part of everyday life – probably too much. I think many artists are just starting to fully explore digital expression, let alone post, but things in art move so fast, we have already moved onto other forms of art. It</p>

			them, rather than just a work that is well done but has little meaning.	is certainly interesting at the moment. Everyone has an opinion on everything, and social media is where people make or break artist credibility.
Q10 WILLING TO BE INTERVIEWED?	Yes – with name/work	No	YES PSEUDONYM	YES PSEUDONYM

TABLE 5 Semi-structured interviews (IR) – Responses – Thematic Analysis & Comparisons with my practice

INTERVIEW RESPONDENTS N= 4	IR #1 OLEG DOU – RUSSIA	IR #2 FIONA KNOX – AUSTRALIA	IR #3 PSEUDONYM – CHRIS AUSTRALIA	IR #4 PSEUDONYM – KIM AUSTRALIA	MY PRACTICE
<u>Emergent Themes, Characteristics and patterns</u>					
Humanness	X	X	X	X	X
Nature	X	X	X	X	X
Beauty	X	X			
Technology in subject matter/themes		X		X	X
Identifies as PD	X	X	X	X	X
Use of photography in process	X	X			X
Photography as final work	X				X
Portraiture	X	X			X
Videos, installations					X
Mixed media	X	X			X
Objects	X	X	X	X	X

University trained		X	X	X	X
Sculpture		X			X
Use of technology in processes	X	X	X	X	X
Analogue Drawing					X
Analogue Printmaking					X
Textiles					X
Digital painting					X
Analogue Painting	X	X			X
Figurative	X	X			X
Works on paper		X		X	
3D printing			X		
Digital drawing			X		X
Traditional materials for physicality		X	X		X
Digital process for composition		X			X
Environments			X	X	X

TABLE 6 Thematic Analysis of concepts/methods in my PD practice artworks

<u>MY ARTWORKS</u>	<u>CREATIVE THEME/S</u>	<u>HUMANNESS</u>	<u>AUTHORSHIP</u>	<u>ARTIST'S TOUCH</u>	<u>TACTILE MATERIALITY</u>	<u>CRITICAL EVENT</u>	<u>OBJECT- BASED</u>
Title Page – No Title	Feminine and self	X	X	X	X	X Motherhood	X
Figure 16 'Torso' 2017	Feminine and self	X	X	X	X		X
Figure 17 'Aerial View' 2016	Environment		X	X	X	X Aerial/ Drone use	
Figure 18 'Rush' 2016	Humanness Environment	X	X	X	X		X
Figure 19 'Why Wasn't Hitler Born a Girl?' 1986/2018	Humanness Globalisation	X	X	X	X	X War/ Destruction	X
Figure 20 'Pinged on a Country Road'	Environment	X	X	X	X	X	X

	Humanness Privacy/ surveillance					First fine in Forty years	
Figure 21 <i>'Here for the Long Haul'</i> 2017	Privacy/ surveillance	X	X	X			
Figure 22 <i>'Baby Beach Screen'</i> 2018	Privacy/ surveillance	X	X	X	X	X Motherhood	
Figure 23 <i>'Play?'</i> 2016	Humanness Globalisation	X	X	X	X		X
Figure 24 <i>'Pause at the Border'</i> 2016	Environment		X	X	X	X Conflict	X
Figure 25 <i>'Things are Looking Up for Queen Hatshepsut: Chrysler and the Glass Ceiling'</i> 2016	Humanness Feminism/ self	X	X	X		X Feminism	
Figure 26 <i>'At the Men's Shed Restaurant',</i> 2016	Environment Humanness Feminism/	X	X	X	X	X Feminism	

	self						
Figure 27 <i>'Unnamed Face Self Portrait'</i> 2018	Humanness Feminism/ self	X	X	X		X Feminism/ Religion	
Figure 28 <i>'Bring back the 80s'</i> 2019	Humanness Feminism/ self	X	X	X		X Mortality	
Figure 29 WIP <i>'Bamiyan Temple – Love it or trash it'</i>	Environment Humanness	X	X	X	X	X Destruction	X
Figure 30 WIP <i>'Meander Your Way'</i> 2018	Environment	X	X	X		X Drone – new skill	
Figure 31 <i>'Breast #3'</i> 2016	Humanness Feminine/self	X	X	X	X	X Cancer	
Figure 32 <i>'Como Landscape'</i> 2019	Environment	X	X	X	X		X
Figure 33	Humanness	X	X	X		X	

<i>'Twit: rewind please – USA Inauguration' 2017</i>	Globalisation					Politics	
Figure 34 <i>'Show the World my Hamburger' 2018</i>	Humanness Globalisation	X	X	X			
Figure 35 <i>'Digital Discards # 2' 2018</i>	Globalisation Environment	X	X	X	X		
Figure 36 <i>'New Window to the Soul' 2018</i>		X	X	X	X	X New communication	
Figure 37 <i>'Portrait meets paint' 2018</i>	Humanness	X	X	X	X	X Motherhood	
Figure 38 <i>'Use-by-Date' 2017</i>	Humanness	X	X	X		X Mortality	
Figure 39 <i>'Alzheimers: So loved but already gone' 2017</i>	Humanness	X	X	X		X Mortality	

Figure 40 <i>'Outta control'</i> 2017	Humanness	X	X	X	X	X Analogue to digital life	
Figure 41 <i>'Software Communication #1'</i> 2018	Environment Globalisation	X	X	X	X	X Digital to analogue to life	
Figure 42 <i>'Software Communication #3'</i> 2018	Environment Globalisation	X	X	X	X	X Digital to analogue to life	
Figure 43 WIP <i>'Caffeine & Humanity'</i> 2018	Environment Humanness	X	X	X	X		
Figure 44 <i>'Californian '</i> 2018	Environment Humanness	X	X	X		X Destruction	
Figure 45 <i>'Processional Lion'</i> 2017	Environment Humanness	X	X	X	X	X Destruction	
Figure 56 <i>'Sad Almanac Revisited:'</i>	Humanness Globalisation	X	X	X	X		X

<i>Obliterated'</i> 2018							
Figure 47 <i>'Skippy, Bullets & Booze'</i> 2017	Humanness	X	X	X	X	X Death	
Figures 48 & 49 <i>'Contemplation 9/11'</i> 2018	Environment Humanness	X		X	X	X Death	

TERMINOLOGY

Aesthetics - derived from the Greek word 'aisthesis', and refers to eighteenth century theories⁷⁰ associated with beauty or sense perception in works of art.

Algorithms – computing rules or processes as an output to solving a computing problem.

Analogous – comparable – having similar features.

Analogue – not involving or relating to the use of computer technology, as a contrast to a digital counterpart.⁷¹

Analogue art – traditional and non-digital. Analogue art is any art where the material making the art is manipulated by hand, like real paint. You can control any portion of it. Digital is constituted of many individual pieces of electronic information--such as pixels, in the case of digital photography that which cannot be further broken down.

Appropriation - the extended use of pre-existing objects or images, not necessarily the artists.

Art - in this project, predominately extends to creative, visual and applied arts.

Artificial Intelligence - a computational paradigm that codifies intelligence into machines.⁷²

Bit - the smallest unit of data - '0' or '1'.

Byte - 8 bits on a byte of data.

Bricolage – a French word. In the context of art, it refers to the construction or creation of an artwork from any materials that come to hand.

Bricoleur – in the context of art, a male who undertakes bricolage.

Bricoleuse – in the context of art, a female who undertakes bricolage.

Collage – assemblage of different forms.

⁷⁰ Alexander Gottlieb Baumgarten (1735) - A science of the sensed and imagined.

⁷¹ <https://en.oxforddictionaries.com/definition/analogue>

⁷² Xing, B & Marwala, 2018

Commonality – a sharing of features or characteristics.

Computational – algorithmic calculations and processes in computing.

Contemporary art – art produced by artists living today.

Digital art – art created or modified using a computer or other digital medium.⁷³ It may have no tangible or physical presence apart from what is seen on the computer monitor. It is art that is created, presented and stored by means of digital technologies and uses these technologies as medium or tool.

Digital (art form) – non-traditional information and practice; information converted to binary digits. It is an artistic work or practice that uses digital technology as an essential part of the creative or presentation process.

Digital humanities - the application of computational principles, processes, and machinery to humanities texts or all forms of materialised cultural forms such as images, books, articles, sound, film, video.⁷⁴

Digital painting – an art form in which traditional painting techniques such as watercolour, impasto and oils are applied using digital tools by means of a computer and software.

E-book – digital, online, internet-based book.

Generative Art - where the artist creates a process that then acts with a degree of autonomy to create all or part of an artwork.

Glitch art -Random digital errors that leave traces of unseen mechanisms of computations. Glitching - performing/creating glitches.

Humanness - the quality or condition of being human.

Ipad - artistry - creating fine art using an Ipad™ as a tool.

Iphone-artistry - creating fine art using an Iphone™ as a tool.

⁷³ https://en.oxforddictionaries.com/definition/digital_art

⁷⁴ Berry, D 2014 'Post-Digital Humanities: Computation and Cultural Critique in the Arts and Humanities' *EDUCAUSE Review*, vol. 49, no. 3, May/June, 2014.

Montage - a collection of images taken from any media, joined for artistic effect.

New media art - created with digitally generative or interactive processes such as a computer or relies on a computer for distribution.

Oeuvre – a body of work of a creator.

Palimpsest - a parchment or computer technique from which writing, or an image layer has been partially or completely erased to make room for another text or layer.

Photomontage – a montage from photographic imagery.

Pixel - in digital imaging it is the smallest addressable and controllable element represented on the screen.

Postdigital art – for this project, art returning to object-based, hands-on artworks showing authorship, skill, tactility and materiality although informed by digital technologies.

Scannography – capturing a digitised image using a flat-bed scanner.

Stylus - Digital pen to input commands to a computer screen.

Substrate - underlying substance or base layer.

Tablet - Digital, graphic art board or work surface.

Tradigital – using both traditional analogue and digital materials, techniques or and processes to create an image.

Virtual reality - shared, interactive and shared simulated environments where participants can participate, communicate, collaborate, innovate and trade.⁷⁵

Visual Literacy - the ability to evaluate, apply, or create conceptual visual representations.

⁷⁵ Tampieri, L 2012, 'Second life as Educational Space for the Simulation of Enterprises' Start up and for Managerial Culture Development, in *Virtual Reality*, Bates-Brkljac, N (ed), p.1.

ABBREVIATIONS

APP	Computer Application
AI	Artificial Intelligence
CAD	Computer Aided Design and Draughting
CE	After the common era
DA	Digital art
DH	Digital humanities
ESL	English as second language ⁷⁶
H	Height
HCI	Human/computer interaction
IR	Interview respondent
K-12	Kindergarten to Year Twelve
OS	Operating system
PDGP	Postdigital Guiding Principles
PC	Personal computer
PD	Postdigital

⁷⁶ Erat scriptum [sic] and spell check have not been used with survey/interview participants

QLD	Queensland
QR	Questionnaire respondent
SITS	Socially Interactive technologies
TA	Traditional art
TDA	Tradigital art
TDA's	Tradigital artists
USQ	University of Southern Queensland
VR	Virtual reality
Vs	Version
Vol	Volume
W	Width
WIP	Work in progress
WWW	World wide web

APPENDICES

APPENDIX 1

USQ Ethics approval

OFFICE OF RESEARCH

Human Research Ethics Committee
PHONE +61 7 4631 2690| FAX +61 7 4631 5555 EMAIL human.ethics@usq.edu.au

11 June 2018
Ms Catherine Fisher

Dear Catherine

The USQ Human Research Ethics Committee has recently reviewed your responses to the conditions placed upon the ethical approval for the project outlined below. Your proposal is now deemed to meet the requirements of the National Statement on Ethical Conduct in Human Research (2007) and full ethical approval has been granted.

Approval No.	H18REA073
Project Title	Traversing postdigital: Reimagining humanness in the spaces between paint and pixels
Approval date	11 June 2018
Expiry date	11 June 2021
Status	Approved with standard conditions

The standard conditions of this approval are:

1. (a) responsibly conduct the project strictly in accordance with the proposal submitted and granted ethics approval, including any amendments made to the proposal;
2. (b) advise the University (email: ResearchIntegrity@usq.edu.au) immediately of any complaint pertaining to the conduct of the research or any other issues in relation to the project which may warrant review of the ethical approval of the project;
3. (c) promptly report any adverse events or unexpected outcomes to the University (email: ResearchIntegrity@usq.edu.au) and take prompt action to deal with any unexpected risks;
4. (d) make submission for any amendments to the project and obtain approval prior to implementing such changes;
5. (e) provide a progress 'milestone report' when requested and at least for every year of approval;
6. (f) provide a final 'milestone report' when the project is complete;
7. (g) promptly advise the University if the project has been discontinued, using a final

'milestone report'.

For (d) to (g) forms are available on the USQ ethics website:

<https://www.usq.edu.au/current-students/academic/higher-degree-by-research-students/conducting-research/human-ethics/forms-resources>

Please note that failure to comply with the conditions of approval and the National Statement (2007), may result in withdrawal of approval for the project.

Yours sincerely,

Mrs Nikita Kok

Ethics Officer

University of Southern Queensland

usq.edu.au

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APPENDIX 2 Survey questionnaire - questions

1. Please tell me about your art background and training, if any.
2. What sort of visual art do you do now?
3. Some artists and theorists consider 'Postdigital art' as:
 - * exploring everyday life through digital technologies;
 - * a rejection of high-tech digital art - therefore 'de-digitising art', or
 - * art expressing humanness in digital technologies.

Do you consider your artwork to be Postdigital?

YES

In what way?

NO

4. When did you first experience Postdigital art? What were the circumstances?
5. How would you explain your Postdigital art?
6. Please provide me with a little insight into your creative methods and processes.
7. What are the aims, themes and focus of your art?
8. What role do you think humanness plays in your art?
9. What do you think the future holds for Postdigital art?

10. As a follow-up, would you be willing to be interviewed one-on - one with me on Skype™/Facetime™/Zoom™ --
Approximately 30 minutes - recorded for transcript purposes only)?

Yes – Anonymously

Yes - Pseudonym

Yes - Providing name/contact details/examples of artwork

No

APPENDIX 3 Survey questionnaire – responses – transcriptions (as written)

Survey questionnaire – Questionnaire Respondent (QR #1) - OLEG DOU – RUSSIA (ESL)

- 1. I started my artist practice in 2005 and I was a digital retoucher before. I use photoshop since 1998.*
- 2. I do digital retouch photography, videos, installations and mixed media objects.*
- 3. Yes - I do both directions - express human through digital and de-digitising with objects because I use photoshop for 20 years already and feel need of de-digitising. But I think now both of it is co-exist.*
- 4. I started doing digital retouches in 2005 when I was tired working as a designer and feel need to do my own works. I started doing objects in 2013 when had a show in Multimedia museum who asked me to do objects as well.*
- 5. I can say about special digital style new technologies can provide.*
- 6. The main aim for the artists this days is to overcome endless irony and cynicism of postmodern. This concern all creative professions and industry in general. I would not say about postdigital here, I prefer to say about the feelings I want to replace postmodern ideas. I would offer pragmatic romanticism.*
- 7. My main themes in collision of times and classical background of art.*
- 8. at this point I'm interested in conflict between being individual and society.*
- 9. The same as for other periods. It will be theorized and then become usual practice.*
- 10 Yes - Providing name/contact details/examples of artwork (which may be reproduced, and credited/copyright protected for one-off use as analysis/examples in my exegesis)*

Survey questionnaire - Questionnaire Respondent (QR #2) – ANONYMOUS - USA

1. *I attended Booker T. Washington High School for the Performing and Visual Arts for high school (grades 9-12 in the US) where I studied sculpture, printmaking, drawing, and art history. After high school, I attended Brookhaven College in Dallas, Texas and finished my BFA at Washington University in St Louis, Missouri where I received my degree in printmaking. While at Washington University, I studied a lot of Art History in addition to printmaking. I received my MFA in sculpture from the California College of the Arts in San Francisco, California.*

2. *I mostly work in sculpture/installation presently....I do some drawing and printmaking from time to time,*

3. *I think all 3 of these Postdigital considerations play a role in my work. More specifically, I feel like "art expressing humanness in digital technologies" is more prominent than the others. I use nature as my subject matter that has been translated into a pixilated object. I am interested in how the interactions with nature that were so important to us as a species has dramatically declined. We experience the natural world more and more from behind a screen of digital projection. I believe we have developed this perspective that humans are separate from natural world -almost purely observers. But, I believe we are a product of the natural world and our existence cannot be divorced from nature. "This aspect of animated nature, in which man is nothing, has something in it strange and sad (...) Here, in a fertile country, adorned with eternal verdure, we seek in vain the traces of the power of man; we seem to be transported into a world different from that which gave us birth." - Alexander von Humbolt...*

4. *I started this type of work in 2005 in San Francisco, California. At that time in SF, most artist I know where very focused on gender and global politics. I don't remember any works that were "Postdigital" at the time. If I had to think of some artists that influenced me into this type of work these names come to mind: Chuck Close Ron Muek Cornelia*

Parker Tony Cragg ----Films---- Blade Runner Donnie Darko The Matrix The Red Violin ----Books---- Frankenstein Do Androids Dream of Electric Sheep In Search of Schrodingers Cat Faster Chaos Darwin Among the Machines ---- Performances---- Laurie Anderson's Nerve Bible Pina Bausch

5. For me, art that examines the translation of the natural world from the "real" world into a digital format and is then re-translated from the digital back into an object to be decoded and re-introduced into culture. I do feel like there are some additional themes that filter into the work: Video games/culture Anthropocene Alienation The speed of the digital vs the speed of the relationship of the human and the thing - new and old.

6. I typically work with natural subjects I find on-line. Generally, I choose a subject based on some type of conceptual formula that is developed from readings, films, or ideas I have developed. I particularly like subjects I have not experienced first hand. I make several drawings of my subject on graph paper - front view, side view, etc. similar to old school architectural drawings. I call these maps. From here I start cutting my material. Lets say I am using plywood - I cut the plywood into strips that are about 8 feet long. If I am using 1/2" plywood, I cut the material into strips that are 1/2" x 1/2" x 8 feet. Next I cut the material into the smaller units. In keeping with the 1/2" plywood example, I cut the material into 1/2" denominations - so the smallest piece would be 1/2"x1/2"x1/2", the next sized piece would be 1/2"x1/2" x 1" etc (...) At this point, I sort the pieces and organize the pieces by size. Next, I start the coloring process where I hand dye each piece. The pieces are sorted by size and then i start the building process. I refer to my maps as a guide for building. I typically start in the middle of the piece and work out towards the edge. I stick to the "map" about 80% because I noticed that if I don't make some spontaneous decisions as I build, the piece sometimes feel stagnant and less lively.

7. I talked about this some in question #5.

8. I think humanness plays a big part in my work. I like to hand build everything I can with my work in an overtly laborious manner to contrast the speed of the digital. I use a lot of natural subjects to examine the distance and loss of the natural

world but also use it as a mirror to indirectly reflect the human condition since we have become so immersed in the digital abyss.

9. After the younger generations out live the older, the notion of not having the digital 24/7 will not be comprehensible. Since the development of the digital during the end of WWII to the ubiquitous digital culture of contemporary times, I feel as though the Postdigital culture will become the status quo and burrow itself deeper into our biology. I am reminded of a quote by George Dyson - "there are three players at the table: human beings, nature, and machines. I am firmly on the side of nature. But nature, I suspect, is on the side of the machines." I am not anti-technology. Since I was born in the 70's, I feel like I have an interesting perspective on the digital. I can remember a time when it wasn't everywhere. I can remember when it began to creep into homes like an exotic pet promising hours of fun, speed, avatars, coding, distraction, destruction, and alienation. As for the Postdigital Art, I am not sure what I think the future holds. My biggest fear is that things like hand-made sculpture, wood working, metal working, foundry objects, tactile painting, printmaking, collage work - any type of process involving the hand would begin to fade out of existence. There is some academic evidence of this in the US as schools shut down some of these departments because enrollments are down and they aren't making money. All of this being said, maybe the Art world becomes much more conceptual because no one knows how to make anything any more?? Maybe the art world becomes more temporal or performance based?? On the other hand, there is a global "maker" movement that I feel is bringing the hand back into making things. I feel as though this further personifies the split between "craft" and "art."

10. Unanswered.

Survey questionnaire - Questionnaire Respondent (QR #3) – ANONYMOUS - AUSTRALIA

1. *Studied Visual Arts, have done many different art related short courses.*
1. *Textile based- weaving.*
2. *Yes- I embrace the contemplative process, slow making and creating of pieces.*
3. *Traditional based arts in developing countries, where art becomes part of everyday life through making and creating.*
4. *It is not a term I am overall familiar with, but I would say - rejecting the technology of art.*
5. *I hand make and create, conscious of the process and value all elements that are involved in the process. I focus on sustainability in making, by incorporating repurposed materials. Knowing where resources come from is important to my making and I source elements locally eg local spinners guild and use nature to create dyes eg wind fallen leaves, leftover tea bags, avocado skins and the sun for powering the dye process. Low impact making is part of my making ethos.*
6. *Sustainable making and creating, valuing all elements involved in the process. I embrace slowness as part of the journey.*
7. *A large part, as I am very mindful of every aspect of what I make.*
8. *Social media will play a large role.*
9. *Unanswered*
10. *Anonymous.*

Survey questionnaire - Questionnaire Respondent (QR #4) – ANONYMOUS - USA

1. *I have an undergraduate background in science (biology, chemistry, physics), which led to an undergrad degree in Art History. I then attended an art academy, where I learned traditional painting, drawing, and sculpture. My MFA was in photography.*
2. *I work on a project by project basis, and each project is different in medium, varying between sculpture, printmaking, painting, and installation. The impetus for most projects is a digital file that is translated into various analog processes.*
3. *Yes - although I admire the power of digital imaging to transmit a great deal of information, I am unsatisfied by its lack of physical presence. My work attempts to use traditional art materials in order to impart this physicality.*
4. *Robert Lazzarini's "Payphone", in the 2002 Whitney Biennial.*
5. *Unanswered*
6. *Unanswered*
7. *Unanswered*
8. *Unanswered*
9. *Unanswered*
10. *Anonymous.*

Survey questionnaire - Questionnaire Respondent (QR #5) - FIONA KNOX - AUSTRALIA

1. *National Art School Post Cert Painting & Post Cert Sculpture- Bronze casting, sculpture, constructivist sculpture and installations in parks -leading to sculpture commissions, notably in the Rocks precinct. Continuing to City Art Institute, becoming COFA a faculty of NSW University. Portraiture and life painting as majors for a post-grad diploma with Contemporary Jewellery in Sculpture. At this time enrolled also in Jewellery at Randwick TAFE at night, honing my jewellery making skills in gold and silver-smithing, enamelling and stone setting. As I already had a teaching Diploma, my development in digital art became self-taught with early Photoshop and paint programs on mac computers in the art departments I taught in. Dropping out images of my own drawings and paintings to start with and collaging photos I'd taken then overlaying and projecting onto school walls plus incorporating murals and installations for evening events. No records of these were kept as I considered them done for the schools at the time. Continuing to teach and learn further through my own studio practice.*

2. *Figurative painting, portraits, landscapes, still life, occasionally abstraction minimalist paintings; on commission Contemporary jewellery, wearable sculpture, unique contemporary tableware (spoons), welded construction steel sculpture. Plus demonstrate/ teach various art techniques.*

3. *Some yes as I can use digital techniques to rearrange and test compositions and design on the computer (still learning to be proficient at this)*

4. *1985/6 at COFA I did units in contemporary installation art which incorporated digital art as part of my post graduate studies. 1990's teaching high school gave me access to programs to play with and learn techniques.*

5. *Digital art progressing to incorporate other art practices; overlaying the various art processes and concepts needed to merge. Thus, eventuating into another field of artwork, ephemeral, 2D or 3D or installation in its final form.*

6. *I still have a sketchbook, a scrap of paper at all times handy to draw by hand ideas and jot notes about these if necessary. A pencil and travelling watercolour kit also in my Mary Poppins handbag. I virtually always have a camera with me. Now, this has become easier with an iPhone. Catching an expression or angle of a face or gesture, plus doodling another idea series for contemporary jewellery or sculpture. Then I'm at odds to get into my studio to start these ideas before the flash of vision has disappeared. When doing constructivist contemporary jewellery or sculpture I have a small pile of off cut 'quality scrap' that can be incorporated into new pieces composing on large cards stacked and ongoing to be finally made. I see colour too noing down with wayercolours.*

7. *They are developing all the time (...) with time being the eternal limitation. The whimsical nature of humans, a happy thought on a face, the pleasure of finalising an idea, all can be starting points. The effect of world affairs and actions of people can also be a focus of my art by abstractly commenting on these through subject or placement or medium.*

8. *Plenty, whatever you program or use a program for is still in essence humanness in the inception.*

9. *It continues to evolve as the unique use of each individual using digital base forms for their art. Many are just superficial everyday use of programs available. Then there's the next level of conceptual innovation and communicating images, experiences, 2D and 3D and installations. It is already a normal part of film and TV and advertising in all its forms of subliminal suggestive controlling peoples decision making. It's a fascinating field that is ever evolving with creative lateral thinkers, artists, incorporating and investigating ideas and creating new things and areas are developing across many fields.*

10. Yes

Survey questionnaire - Questionnaire Respondent (QR #6) – Benjamin Rabe - Germany

1. *I am self-taught*

2. *I mostly do live projections and animation using tagtool on the iPad during events/festivals or as workshops for kids*

3. *It's really about doing stuff you can't do with material. Make it interactive, synchronize with your viewers to a point where they become the artist and you as an artist consume their actions.*

4. *I have no consciousness of that expression tbh. I started painting on the phone 12 years ago. Kickstarted my artistic life.*

5. *.)*

6. *I usually don't prepare much; I go into the situation and start to work. set up my projector, hook up my iPad and start to listen to the band or watch the people.*

7. *Create beauty in the moment. Mirror the reality. Vanish once it's over.*

8. *[unanswered]*

9. *Focus.*

10. *Yes - Providing name/contact details/examples of artwork (which may be reproduced, and credited/copyright protected for one-off use as analysis/examples in my exegesis)*

Survey questionnaire - Questionnaire Respondent (QR #7) – ANONYMOUS - AUSTRALIA

1. *Bachelor of communication and media studies*
2. *Photography. Both film and digital*
3. *Yes, through exploring everyday life through digital technology*
4. *Altering photos in primary and high school through scans and prints*
5. *The alteration/recreation of art that was created digitally. Combining mediums of art post creation*
6. *Finding ordinary scenes that would go unaccounted for in everyday life and bringing them to the forefront*
7. *To create something that I like and enjoy*
8. *A large part as it's the subject of my work. Whether there be humanity or the lack of*
9. *Constantly evolving and changing with the advancements of technology and research into new methods*
10. *No*

Survey questionnaire - Questionnaire Respondent (QR #8) – PSEUDONYM – CHRIS - AUSTRALIA

1. *I have a BA from UNE*
2. *I do sculpture, painting, weaving, drawing and printmaking*
3. *Yes, much of my art has a traditional and digital component. I sketch digitally, particularly for my sculptures.*
4. *2010. I attended a 3D workshop uni. which I realised could really expand my sculptural ideas.*
5. *My concepts are environmental –people in the landscape - detailed urban environments.*
6. *My practice is still an experiment with digital. The net is great for ideas.*
7. *My aims & themes are about built environments and spaces. I focus on the photography of urban scenes, such as buildings and structures and use the shapes and geometric areas in sculptures, weaving and printmaking. I really enjoy sketching and photographing - documenting the industrial sites and structures such as foundries, workshops.*
8. *Humanness is present in my work by showing the architectural diversity of what we as humans construct. You can't separate people from an urban environment and in an artwork they are just as much a structure or shape as the surroundings. My see human toil in my industrial photographs.*
9. *I think the future of postdigital art will provide new alternatives to how we integrate digital innovations. There are always new ways of producing traditional art, but the concepts and skills are definitely changing from modernist ideals to more alternative approaches. There is more of the artists personality in the art these days- of the artists stance, covering things that matter to them, rather than just a work that is well done but has little meaning.*
10. *Yes, pseudonym.*

Survey questionnaire - Questionnaire Respondent (QR #9) – PSEUDONYM – (KIM) AUSTRALIA

1. *BA, MFA. (UNSW) but my background is in Horticulture.*
2. *Painting, works on paper and sculpture.*
3. *Yes. Some are, and others are traditional. I explore life with digital technologies and physicality. I don't reject digital ways in art. My portraits are traditions, but the photographic artworks are produced digitally. I photograph first for my portrait paintings.*
4. *In 2013 – The MAD [Museum of Art & Design NY] I saw the exhibition. It was amazing, but before that I was using a digital camera as a starting point for my portraits. Probably from about 1998.*
5. *It's a bit of a mixture – digital is used as a tool, I express humanness in my artworks through drawings, portraiture and sculpture.*
6. *I take a range of photos of the sitter in a place they are comfortable in and make portraits. Sometimes I stage the settings to make them surreal. Other methods and processes include constructions of paper / wood sculptures and traditional drawings with a focus on people in their environment.*
7. *Portraits in landscapes aiming to portray the essence of the person's personality. I also do fairly large works on paper, drawings mainly and sculpture. My works have a Cubist look about them when finished. I work with the planes of the face in sculptures made of paper or wood.*
8. *A major role – portraiture is all about humanness plays in your art*

9. *It hasn't been around for that long. I'm not really sure when it phased in, but probably a while before 2013 when I saw it first? People are turning away from digital but it's part of everyday life – probably too much. I think many artists are just starting to fully explore digital expression, let alone post, but things in art move so fast, we have already moved onto other forms of art. It is certainly interesting at the moment. Everyone has an opinion on everything, and social media is where people make or break artist credibility.*

10. *Yes - Pseudonym*

APPENDIX 4 Semi-structured Interview questions

1. How would you describe your postdigital art practice?
2. Where do you get your art inspiration from?
3. What is the favourite part of your art process?
4. How much of your methods or processes are digital?
5. How much of your art is traditional? What media do you use?
6. In three words how would you describe your workspace?
7. What was it about postdigital art that made you want to do it?
8. What would your postdigital dream project be?
9. How does postdigital art fit into your life?
10. What themes and concepts do you have in your art making?
11. What is the most rewarding part of postdigital art for you?
12. What is your favourite part of the art process?
13. Please give me a few key words you think 'digital' means.
14. What role do computers and 'digital' have in your art?
15. How has postdigital art influenced what you create now?
16. In your art, who and what are you informed by?
17. Please tell me a few characteristics you think are postdigital?
18. Do you think postdigital art recognises 'humanness' in the digital space?
In what ways?

19. How important is 'the object' and 'materiality' in your artwork?
20. Do you like to use traditional materials or themes in your artwork? Why/why not?
21. What do you think is in store for postdigital art in the future?
22. Please tell me about the artwork you have decided to display to me.

APPENDIX 5 Interview transcriptions

Semi-structured Interviews - Truncated answers - transcriptions

Interview Respondent IR #A – Oleg Dou - Russia

1. HOW WOULD YOU DESCRIBE YOUR ART PRACTICE?

I like to do art for beauty and a renaissance.

2. A RENAISSANCE AWAY FROM DIGITAL? OR TO SHOW A RENAISSANCE-STYLE IN THE WORKS?

Both. My photography is in digital - high resolution, large (...) in metres (...) using Photoshop sometimes, but I want to bring back a renaissance. I work with silicon and marble as well, (...) natural.

3. SO, A RENAISSANCE TO NATURAL MATERIALS, BUT ALSO USING DIGITAL?

Yes, I exhibit my work on the internet and in galleries. My grandmother is from another era. She doesn't understand the internet.

4. WHERE DO YOU GET YOUR ART INSPIRATION FROM?

My inspiration comes from my mother, she was an artist. My work is digital, but I like to bring in the romantic ...natural things - it's a bit like looking at snow, the real thing is sparkly, you can't get that in digital.

I have had shows in Moscow, Germany, USA and Paris.

5. CONGRATULATION. I NOTICED YOUR WONDERFUL WORK ON A WEBSITE CALLED [...] SO, SHOWING YOUR WORK ONLINE IS IMPORTANT AS WELL?

Yes, I don't know about that one, but on the internet, there is such a lot of advertising and shit art out there - advertising about themselves and people taking photos of themselves - looks are important to many young people. It's world-wide ...I'm ok [laughter] and people are trying to have a perfect perception of themselves. My friend and his partner did a video on Trump. They were over there - It was so funny. I don't try to be political because art is the same around the world (...) but each country is different.

6. DO YOU CONSIDER YOUR WORK TO BE OBJECT-BASED?

Yes, Objects feature in my work. It interests me. My work shows a sort synthesis of objects. It shows reality and the not real. There is an in-between space - between, for example ...there is more than just an apple sitting on a table. Digitally, the object synthesises into something different.

7. DO YOU THINK IT'S INTERESTING HOW THE HUMAN BODY IS CHANGING WITH PEOPLE NOW HAVING IMPLANTS AND PROSTHETICS OR TATOOS?

Yes, we change. It's a bit like the earth. We used to think it was flat and now we know it's round...and humans from Jewish, Christian and Muslim religions are worried about the earth and death.

8. AND ARTIFICIAL INTELLIGENCE NOW CREATING ARTWORKS AND HUMANS BUYING IT?

Things have changed so much.

9. WOULD YOU CALL YOUR WORK POSTDIGITAL?

I do Postdigital art, but I don't think about it.

10. YOUR WORKS SHOWS A FLAWLESS AND STRANGE PURITY ABOUT IT(...) NOT JUST IN THE SUBJECTS...HUMANS AND ANIMALS COMBINED...

My work does appear to have a 'cyborg' impression. I'm looking for that and beauty.

THANKS FOR YOUR TIME, OLEG – I HAVE ENJOYED HEARING YOUR INSIGHTS



Figure 51 Oleg Dou *'Love you Hate you'*
n. d. size undetermined
© Oleg Dou 2005 – 2019.
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Interview Respondent IR #B (PSEUDONYM – CHRIS - AUSTRALIA)

1. HOW WOULD YOU DESCRIBE YOUR ART PRACTICE?

I do visual arts painting, printmaking, weaving, drawing and sculpture

2. WHERE DO YOU GET YOUR ART INSPIRATION FROM?

I get a lot of my inspiration from nature and the internet these days. There are so many talented people out there. I'm always looking online to see what is happening in the art world. Nature inspires me too. Getting out and about helps me slow down and think on things. It's good to lose yourself sometimes.

3. ARE THERE ANY PARTICULAR ARTISTS WHO INSPIRE YOU?

Usually the ones who create really different work or push the boundaries and make the works really exciting to look at. Artists like Frida Kahlo was really unique. She painted her world from her own perspective.

4. WHAT IS THE FAVOURITE PART OF YOUR ART PROCESS?

Collecting images, materials and deciding on colour schemes (...) Seeing when something looks right (...) it gels and conveys a meaning. It's great when I sell a work, too.

5. SO, WHAT IS IT THAT MAKES IT LOOK RIGHT?

I suppose it is just a feeling that the composition and colours are right.

6. DO THOSE IDEAS APPLY TO YOUR ALL YOUR VARIOUS ART GENRES?

Composition and colour are important to me in all my art, particularly with my paintings as I take a lot of time thinking about placement shapes the mood created from the colours.

7. WHAT MEANINGS COME FROM YOUR ARTWORKS?
Sometimes it an urban scene of modern life, or a construction of materials...Whatever the meaning, it becomes a personal thing...a form of expression. Everyone sees different things in art. I just hope people who see my work don't just dismiss it in a few seconds and move on. I'd like them to see the effort and skill...and the time to make it.

7. HOW MUCH OF YOUR METHODS OR PROCESSES ARE DIGITAL?

I do a lot of photography of urban scenes and use them in my sculptural and printmaking ideas. The finished works are all kept as a digital record.

8. SO, YOU USE DIGITAL IN THE IDEAS PHASE?

Pretty much. I haven't used digital in my printmaking, but it has helped with sculpture. My work is obviously on the website, but I like clients to see the real thing.

9. YOU SHOW IN GALLERIES, THEN?

Yes, but most of my sales are online.

10. HOW DOES DIGITAL HELP YOUR SCULPTURES?

There's a lot of 3D Cad and Gifs available to see how the form is shaping up. 3D printing is another area I have been exploring for a while.

11. DO YOU THINK YOUR ART PROCESSES ARE MORE DIGITAL THAN TRADITIONAL?

Well, my initial sketches are traditional, and the photography is digital (...) but I do end up with some form of digital input.

12. OVERALL, DO COMPUTERS AND 'DIGITAL' PLAY A LARGE ROLL IN YOUR ART?

Not really in the final artworks but it certainly does in the online presence and marketing of my art.

13. IN THREE WORDS HOW WOULD YOU DESCRIBE YOUR WORKSPACE?

Not big enough (...) Chaotic.

14. DO YOU CONSIDER THE COMPUTER TO BE PART OF YOUR WORKSPACE?

Umm, Well, yes, it is there, and I do use it for part of my work.

15. HOW IMPORTANT IS 'THE OBJECT' AND 'MATERIALITY' IN YOUR ARTWORK?

Sculpture is all about the object. Spatially the form reacts to the environment it is positioned in. I like to work with various materials from Perspex to clay and wood.

16. WHAT ABOUT THE DIGITAL SPACE IN RELATION TO SCULPTURE?

There have been some interesting results from using the technology. 3D printing is opening up new avenues in sculpture (...) and ceramics.

17. DO YOU THINK IT TAKES AWAY FROM THE WORK OF THE ARTIST?

Well the idea is a large part of the work and the artist controls that. I suppose you could call it a collaboration of mind and machinery.

18. YOUR WORK RECOGNISES HUMAN FIGURATION. WHY IS THAT IMPORTANT?

I like the human form – it is very expressive, and I love the movement it brings to the work.

19. DO YOU THINK BY USING DIGITAL PROCESSES IN YOUR ART, AND WITH TRADITIONAL OURCOMES FOR THE FINISHED WORKS, YOU ARE A POSTDIGITAL ARTIST?

I'd say so (...) I still think many artists are not using digital in their art at all. Others are just starting to see the benefits of using digital approaches.

20. CAN YOU TELL ME MORE ABOUT WHAT YOU THINK THE BENEFITS ARE OF TRADITIONAL OR DIGITAL APPROACHES?

There is more skill in the traditional approach. I use digital just as a tool or place to store my records. The internet has exposed my art to a larger audience, but most don't see the detail of the materials.

21. WHAT DO YOU THINK IS IN STORE FOR POSTDIGITAL ART IN THE FUTURE?

It will be pretty interesting with new technologies and materials to play with. I'm open to it, I think. The future will change as much as art has.

THANKS FOR YOUR TIME - I HAVE ENJOYED HEARING YOUR INSIGHTS

Interview Respondent IR #C (PSEUDONYM – (KIM))

1. HOW WOULD YOU DESCRIBE YOUR POSTDIGITAL ART PRACTICE?

My practice is mainly sculpture, painting and works on paper. A lot of my works are about conveying environmental concerns and showing what people do to the landscape. For my works on paper, I like to photograph humans in a particular environment which can be urban or in a country setting (...) it gives you a glimpse of who they really are in relation to where and how they live. From there I use the images for large-scale drawings (...) sometimes my works on paper end up as installations and become incorporated into sculptures or parts of sculptures. Digital photography is used as a tool for my portraits.

2. DO YOU PHOTOGRAPH THE SITTERS DIGITALLY OR USE DIGITAL GRIDS IN YOUR PROCESS?

Yes, both. Having a record of their pose and skin tones is a great help. The grids obviously help to position and plan the compositions. Sometimes I digitally change the colours or backgrounds to see what works best.

3. PLEASE TELL ME A BIT MORE ABOUT YOUR SCULPTURES.

I usually construct paper and wooden assemblages (...) Papier-mâché, geometric shapes such as cylinders and cones, and facial contours are cut-out using laser cutters or by hand. Sometimes I combine them with wood, metal or recycled plastics. The solid spacial results are what I'm after. It shows permanence and physicality. Finished works are not that huge (...) about a metre square, but it shows groundedness and permanence in the materials. I try to show how we mistreat the planet.

4. DO YOU DO ANY 3D PRINTING?

I have done it but I prefer to build by hand.

5. DO YOU USE RECYCLED PAPER, TOO FOR YOUR SCULPTURES?

Yes, I do and I gather plant fibre from the environment to make into paper. Paper is then constructed with tree branches or sometimes wire to form solid structures. I use a lot of glue.

6. HOW MUCH OF YOUR METHODS OR PROCESSES ARE DIGITAL?

A fair bit in the initial phase. Most of the information I get on environmental concerns and topics are from the internet. The net is great for getting ideas, particularly for environmental ideas. I use a lot of isometric digital file grids for sketching out my ideas – I play around with shapes and add contour layers to faces. I use the computer before I construct them as solid forms on paper, plastic and wood.

7. THE ROLE OF THE COMPUTERS IN YOUR ART IS JUST IN THE PRE-PRODUCTION PHASE THEN?

Pretty much, but some works are digital in the actual production (...) some are laser cut from CAD and 3D designs and then assembled by hand.

8. YOUR THEMES AND CONCEPTS ARE MAINLY ABOUT PEOPLE AND THE ENVIRONMENT?

Yes, paper is seen as a natural product (...) it's has a vulnerability...it's recyclable and doesn't affect the environment. It's people who create the pollution and our natural resources are not going to last forever.

9. THAT FITS WITH YOUR EARLIER PROFESSION THEN?

Well I have never really left it [Horticulture]. Knowing the plants to use in my art has its benefits.

10. PLEASE TELL ME ABOUT YOUR WORKS ON PAPER

I like to produce large sketches of faces. Expression is everything.

11. YOU USES WIRE TO CONSTRUCT THE FRAMEWORK? (...) SO THE DIGITAL GRIDS ARE THE FIRST PHASE?

Yes

12. PLEASE TELL ME ABOUT YOUR ARTWORKS ON PAPER? WHAT ARE YOUR CONCEPTS?

I work in charcoal and graphite mainly. I do add highlights in flesh-coloured chalks. Concepts...people in the environment, in their setting (...) usually in their home or out in the great outdoors.

13. WHAT IS THE FAVOURITE PART OF YOUR ART PROCESS?

I really enjoy making paper, and the construction phase is the critical time ...moving the material, bending, folding curves and adding bits from the natural environmental. It could even be adding twigs from the bush or some rejected piece of plastic off the beach.

14. IN YOUR ART, WHO AND WHAT ARE YOU INFORMED BY?

I get inspiration from Maud Vantours. She works with digitised 3D paper constructions. Peter Gentenaar's folded paper works are wonderful (...) they are huge, and I love the spaces where his works are placed.

15. OH, I DON'T KNOW THEIR WORK. WOULD YOU CALL THEM POSTDIGITAL?

Yes, I think they are.

16. DO THEY EXHIBIT ONLINE OR IN THE TRADITIONAL GALLERY?

Vantours show in galleries and Gentenaar (...) They are usually in commercial spaces, atriums and open vestibules, but they are amazing with internal lighting and incredible sinuous curves and shapes (...) I'm not sure if he has a digital part to his process.

17. HOW DOES POSTDIGITAL ART FIT INTO YOUR LIFE?

I work full-time as an artist and I think my works have a digital presence. I sell my work online. I really enjoy photographing landscapes and people for my works on paper. They are still traditional, but my contoured paper portraits have a definite 3D approach so postdigital concerns are there.

18. DO YOU THINK YOUR WORK TELLS US ABOUT HUMANNESS?

Definitely.

19. IN WHAT WAY?

I try to show how man is ruining nature which will then ruin us. The world is not going to renew itself indefinitely...we have to work together (...) and respect [inaudible].

20. HOW DO YOU SHOW THAT IN YOUR ARTWORK?

The concepts are humans in society. By using low-impact materials (...) what is available, recycled materials, and materials that are not made by petrochemicals and solvents. Gathering plastics into artworks shows how much we put into landfill and that we don't care about the land, and oceans.

21. WHAT IS IT ABOUT OUR HUMANNESS THAT YOU THINK BRINGS ON RUINATION?

I think it's our use-and-discard attitude (...) or trying to prove we can conquer.

22. TRYING TO CONQUER NATURE?

Yes, ...thinking we are better (...) It's not just nature, we think some people are better than others. Some countries are better than others to live in. Artists are better because they make more money (...) everything is one big alpha-male contest.

23. YOUR WORKS ARE OBJECT-BASED? YOU MENTIONED YOU SEEK PHYSICALITY IN YOUR WORK. DO YOU THINK THERE WILL BE A PLACE FOR THIS TYPE OF ART IN THE FUTURE?

I like that my art will be around for people to look at it. It is important. My art is quite detailed, and you have to see it first-hand. I think the art world will always have a physical dimension.

THANKS FOR YOUR TIME - I HAVE ENJOYED HEARING YOUR INSIGHTS

Interview Respondent IR #D - FIONA KNOX – AUSTRALIA

THANKS SO MUCH FOR DOING THE QUESTIONNAIRE AND AGREEING TO BE INTERVIEWED.

1. HOW WOULD YOU DESCRIBE YOUR POSTDIGITAL ART PRACTICE?

I'm primarily a painter, portraits, still life, and I'm also a jeweller, designer and jewellery teacher. My work is a combination of digital and traditional.

2. IS ALL OF YOUR ART POSTDIGITAL?

Well, some of my work is purely traditional, sketches (...) landscapes on canvas but a lot of my works have a digital component. I'm always carrying the camera and photographing parts of the work. Sometimes I see colours or textures that I like (...) the computer if full of images that I use in my work.

3. WHAT DOES POSTDIGITAL MEAN TO YOU?

I think it is a combination of digital and traditional where you can use technology in getting to the finished work, but it may not be fully digital. I use technology to get to a finished traditional works sometimes. I know some artist hate the digital genre or reject the digital and get back to old ways like using vinyl records, grinding your own pigments and using old cameras for a different effect in photography.

DO YOU USE POSTDIGITAL PROCESSES OF IDEAS IN YOUR JEWELLERY?

Yes, I did a sterling silver 'Dog' series where I photographed the dogs to get the movements and form of them.

4. WHAT DO YOU THINK SOME ARTISTS HATE ABOUT DIGITAL?

I think digital is entrenched in process now, but probably the glossy slickness of it. As a painting, I think it's more like illustration, but then some of the Archibald winners have just produced illustrations (...) the virtual reality trend is interesting.

5. DO YOU WORK IN WATERCOLOURS AS WELL AS OILS?

Yes, sketches on graphite and coloured pencils.

6. WHERE DO YOU GET YOUR ART INSPIRATION FROM?

People (...) searching for the inner person, and the landscape (...) other artists.

7. SUCH AS?

I have such a large list of artists. I like the Impressionist portraits, Renoir, Bonnard. Australian portraiture is fascinating, too (...) Dobell. I don't know where to start. I'm exposed to a lot of contemporary Australian art. I'm always visiting the Art Gallery of NSW.

8. ARE THERE ANY DIGITAL OR POSTDIGITAL ARTISTS WHO INSPIRE YOU?

I can't think of any at the moment.

9. IS ALL OF YOUR ART POSTDIGITAL?

Well, some of my work is purely traditional (...) sketches, landscapes on canvas but a lot of my works have a digital component. I'm always carrying the camera and photographing parts of the work. Sometimes I see colours or textures that I like (...) the computer if full of images that I use in my work.

10. WHAT IS THE FAVOURITE PART OF YOUR ART PROCESS?

I really enjoy chatting with the subjects – sketching, exploring their faces, finding out about them and getting the paint on canvas to capture the real person, using lots of layers, glazes (...) colour is important.

11. IN THREE WORDS HOW WOULD YOU DESCRIBE YOUR WORK SPACE?

It's a studio in the garden - lots of easels, lots of tools and materials.

12. DO YOU CONSIDER THE COMPUTER PART OF YOUR WORK SPACE?

Oh yes, I suppose it is. It's vital for communication and selling (...) providing information for commissions and keeping in contact with groups.

13. WHAT IS IT ABOUT POSTDIGITAL ART THAT MAKES YOU WANT TO DO IT?

I enjoy showing technology in my paintings. Portraits so far on that concept have shown a doctor holding new brain surgery technology (...) and a while back I painted a friend who is really into astronomy, so I painted him with his favourite telescope. Family and friends are subjects. Some of my portrait have involved Australian army victims of the Iraq war, but I haven't finished them. They are just sitting in the studio. I just couldn't complete them.

14. WHAT IS THE MOST REWARDING PART OF POSTDIGITAL ART FOR YOU?

It is wonderful looking back on my work over the years. They are all documented and scanned. I wish I could sell more [laughter].

15. WHAT IS YOUR FAVOURITE PART OF THE ART PROCESS?

Getting a good feeling when you know the work is completed – exhibiting, getting paid. teaching jewellery is also rewarding. I enjoy seeing students' progress and learn new skills.

16. WHAT DO YOU THINK 'DIGITAL' MEANS?

Electronic, non-traditional, computerised. I think it means communicating online, with Wi-Fi connected to everything. [laughing] (...) don't ask me about the TV or NBN, I don't know about that, but cameras have digital for quite a while, haven't they?

17. PLEASE TELL ME A FEW CHARACTERISTICS YOU THINK ARE POSTDIGITAL?

Using digital methods in traditional works. I use viewing frames, computer apps [applications] for marking up portraits. The camera is also used a lot.

18. HOW IMPORTANT IS 'THE OBJECT' AND 'MATERIALITY' IN YOUR ARTWORK?

Objects are collected for still-life paintings. My bronze sculptures are an important part of my practice.

19. WHAT DO YOU THINK IS IN STORE FOR POSTDIGITAL ART IN THE FUTURE?

It definitely has a future in art.

20. PLEASE TELL ME ABOUT THE ARTWORK YOU HAVE DECIDED TO DISPLAY FOR ME.

It is a portrait of my friend who enjoys astronomy (...) A big piece of equipment and a big-hearted guy. [further comment about the sitter redacted for privacy]

IT'S WONDERFUL, FIONA. THANKS FOR SHOWING ME YOUR ARTWORK, AND THANKS FOR YOUR TIME. I HAVE ENJOYED HEARING YOUR INSIGHTS



Figure 52
Fiona Knox *Andrew the Astronomer* 2010,
Oil on canvas,
80 cm x 70 cm
© Fiona Knox All rights reserved

Appendix 6

Postdigital Guiding Principles

It need not be difficult singling out and identifying PD art from other types of art, but to have a discerning eye, developing actions and new processes – and perhaps finding the things to do, see, or contemplate when embracing, teaching or viewing PD art, is advantageous.

The following PDGP are devised from my research enquiry to assist artists (A), art educators (AE) or viewers (V) in understanding the important attributes of a Postdigital Artwork and the PD philosophy. These have been informed by the analysis undertaken of key artworks and relevant literature.

- PD utilises both analogue and digital materials. Contemplate philosophical and visual humanness concepts by combining digital and analogue art methods, to enrich your art and life by sharing topics and themes. (A)
- PD art is underpinned by humanness themes. PD may or may not be figurative, but it conveys humanness concepts and themes. Take time to contemplate – limit your screen time and engage with nature and other people - defuse, destress and dedigitise (A).
- Look for a work that has analogue substrates and materials (such as real paint or ink) combined with a digital intervention (such as video or digital photography) (A), (AE), (V).
- Think digital as ‘object’ –such as pixels as sculptural object (squares, grids and cubes) to bring digital imagery or artefact, such as discarded technology_back into the real tactile, material, textured world (A).

- Do not be precious or meticulously accurate with your artworks: PD is underpinned by imperfection– a human trait – try free-flowing gestures or messiness (A).
- PD art contains the human presence through intentional glitch. Use real paint (or other analogue materials) with algorithmically computer paint applications that may pixelate, metalise, glitch morph or filter in some way (A).
- Engage with digital software and new applications even if you may not understand the full workings - crop, grid, de-assemble, re-assemble, collage, photomontage analogue and digital elements – experiment and play (A), (AE).
- Make compatible the seemingly incompatible and engage in the surrounding art world – uniquely interpret the works of different artist from different genres and times but make your work your own (A), (AE).
- PD art references the past. Look for retro or revivalist elements within digital works to develop a juxtaposing curiosity for old and new materials and tools (A).
- Make connections with science & nature by creating skilled works for impact, change and innovation. Represent human emotions or your voice in your artworks by looking at social, cultural, political environmental and economic contexts (A).

Appendix 7

Digital Hardware

This project included artworks having been created using:

Apple MacBook Pro™

(15 inch Vs.10.13.5 2017)

Apple iMac™

Apple iPad™

Apple iPhone 6s™

iPhone 6s™ / Strumm macro attachment

Wacom™ Trackpad and Stylus

Epson™ MF Scanner/Printer

Epson™ Short-throw projector

Gopro Hero 6™

Drone Phantom 4™

Nikon D810™

Leica TL2™ Mirrorless Digital camera

Leica Summicrom™ - T-23-mm f/1.2 lens; Super VarioElmar TL 11-23mm f/3.5. lens

APPENDIX 8

Digital Software and Applications

This project included artworks having been created using:

Apple Final Cut Pro X 10.4™

Adobe Painter 2017™ (using Adobe 'RGB' colour calibrations)

Adobe Photoshop CC™ 2017.1.1

Adobe Painter Essentials™

Concepts™©2018 TopHatch Inc.

Hyperlapse Instagram™

Krita™ - Stichting Krita Foundation

Autodesk® Sketchbook® - Autodesk Incorporated

Panostory Pro Collage Maker® Vs. 1.5.3.1468 © wang rui cosesignus@yahoo.com

MacOS High Sierra™ - Apple Incorporated

APPENDIX 9

Analogue media

This project included artworks having been created using:

Hasselblad 500cm 6x6cm camera™

Intaglio printing press

Hansencrafts™ Spinning wheel (electric)

Acrylic/oil paint

Bullet casings

Recycled analogue photography

Yellow and White Pages™ phonebook

Pianola rolls

Glass/Stone/metal

Base and precious metals

Linen/canvas/Leather/ Feathers

Chalk/ink

Computer keys

Iphone™/Ipad™ parts

Clay/Plastic

Alcohol inks

Block printing ink

Archival cotton rag paper

Wood/Plant fibre/Silk

Rust

Handmade Paper/Paper

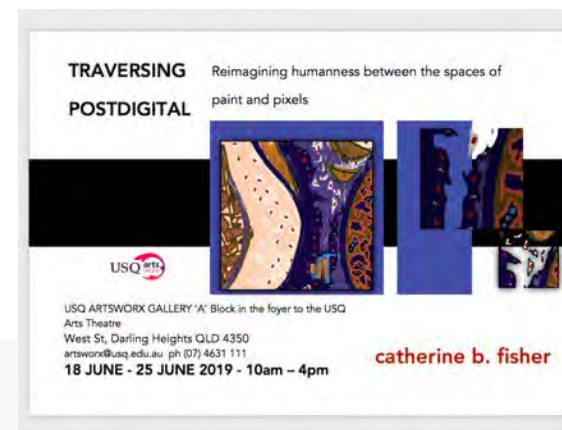
Recycled analogue photography

APPENDIX 10

Promotional Material / Supplementary Research Outcomes / Exhibitions

Solo exhibitor - USQ ARTSWORX GALLERY, 18 Jun - 25 Jun 2019

‘Traversing Postdigital: Reimagining humanness between the spaces of paint and pixels’ 18 - 26 June



This exhibition is a culmination of three years visual arts studio practice and explanatory research for Artist/Educator Catherine Fisher as part of her Doctor of Creative Arts (Research) at USQ.

An exploration of Postdigital art, Catherine’s work aims to find humanness in the spaces between paint and pixels through challenging the status quo by finding new ways of synthesising and juxtaposing digital and analogue media.

Catherine has championed a return to the hand-crafted and tactile visual arts, encouraging the human touch and artist’s presence in the works.

The exhibition features new modes of digital and analogue painting, sculpture, video and drawing, combining them with contemporary themes to express inter-connective humanness.

RSVP’s required please contact the box office: (07) 4631 1111 or boxoffice@usq.edu.au

Exhibitions

The following exhibitions relating to my PD research (as joint exhibitor) were undertaken between 2016-2019.

Some of my works were selected for exhibition and acquisition at national and international level (Sydney – *New Australian Bookplate Society* – artworks exhibited/acquired State library NSW) and (Portugal – *3rd Global Print' Bienal do Douro* & *'9th International Printmaking Bienal do Douro* – artworks acquired by Museu de Arte Contemporânea Nadir Afonso, Chaves, Portugal). This has provided more exposure for the PD movement. A solo exhibition of formative works and new directions of humanness themes and techniques were presented at USQ, Toowoomba, Queensland. Final outcomes for my project include the compilation of an eBook that documented selections of works from my visual diaries.

'Southern Printmakers Exhibition'

Moran Gallery - Sylvania, Sydney, 11 Feb - 28 Mar 2016



The Moran Gallery Presents

MG
MORAN
GALLERY

Sheep noise, 150, 2016, etching, two plates, image size 20x29cm

Southern Printmakers Exhibition

Thursday 11 February to Monday 28 March 2016
Opening Night - Wednesday 10 February, 6pm – 8pm

Focusing on the practice of printmaking, the works in this exhibition showcase a range of techniques including solar plate, etching, collagraph, lino and woodblock prints.

WHERE:
Moran Gallery
Moran Sylvania
29 Sylvania Road
Sylvania NSW 2224
Phone: 02 9532 6222

WHEN:
11 February to 28 March inc.
Opening Hours:
10am – 4pm Daily
Free Entry

MORAN Hazelhurst
12211 5.8
Aged Care

Sutherland Shire
COUNCIL

The Moran Gallery is a collaboration between the Moran Health Care Group and Hazelhurst Regional Gallery and Arts Centre, Gympie.
www.morangroup.com.au | www.moranprinters.com.au | www.hazelhurst.com.au

'Roots'

The Depot Gallery - Danks Street, Sydney 11 - 22 October 2016

Exhibition opened by Pamela Griffiths

Artists talk

(Exhibition Book & eBook acquired by National Gallery Australia - Canberra).



When we think of "Roots"... the immediate thought is the agricultural connotations... the persistent underground part of the plant, but then there is 'the basic source or origin', 'family, cultural origins', the emotional link... to be explored... it can be a literal exploration or imagery of the mind through abstract imagery.

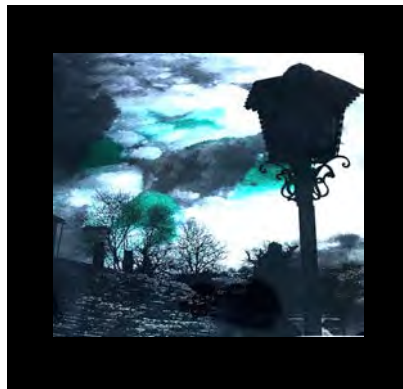
Printmaking was and is, a medium of communication... it has successfully developed into an aesthetic.

✦ Robyn Waghorn: President... Southern Printmakers Association

'Perspectives'

Broadhurst Gallery in Hazelhurst Regional Gallery Art Centre, Gymea, Sydney and *'International Postcard Exchange'* 11 - 21- November 2017

Artists talk



'Divergent Impacts' USQ Research Week 2017 and USQ DCA Conference - artwork displays

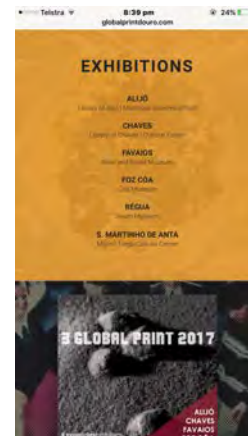
Sept - Oct 2017



'3rd Global Print' Bienal do Douro'

Miguel Torga Cultural Centre, Sabrosa, Portugal - 1 Aug - 30 Sept 2017

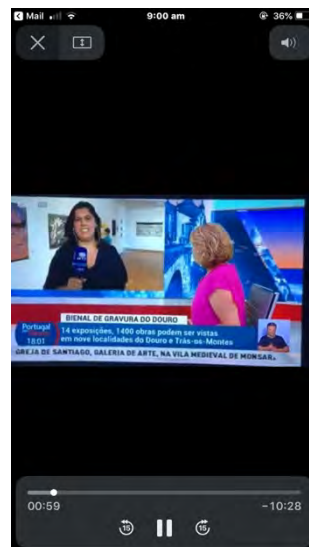
Artworks acquired by Museu de Arte Contemporânea Nadir Afonso, Chaves, Portugal.



'9th International Printmaking Bienal do Douro'

Alijó, Portugal - 10 Aug - 31 Oct 2018.

Artworks acquired by Museu de Arte Contemporânea Nadir Afonso, Chaves, Portugal.



'Our home'

Pop-Up exhibition - Art Education Australia Member's Exhibition 'Our home'

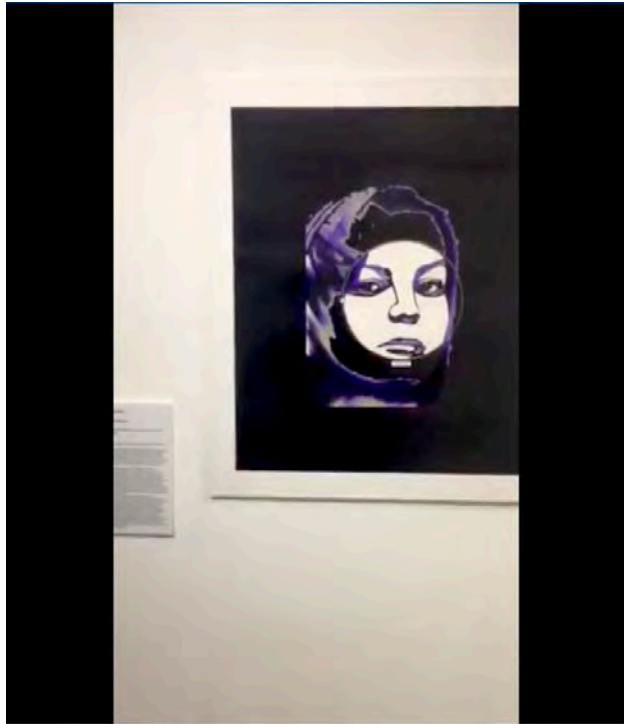
University of Tasmania Academy Gallery, Launceston 18 May - 1 Jun 2018



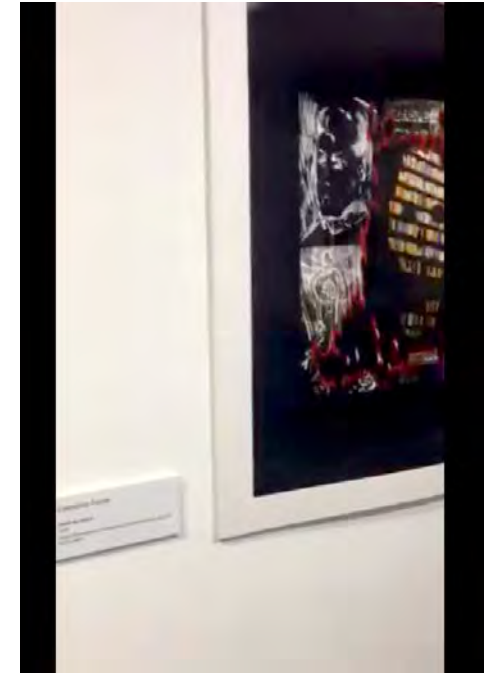
'Inquisitive Creatures: Adventures Through practice-led research'

Ph.D. and DCA exhibition 19 June - 18 July 2018

USQ Artsworx Gallery



Each year the USQ gallery holds a solo/group exhibition showcasing the work of Post-Graduate candidates in visual art. The artwork presented each year demonstrates the theoretical and aesthetic engagements at a professional level. The exhibition presents an eclectic and exciting array of works that exemplify the personal methods, concepts, techniques and theories in the field within which each exhibitor is working. What this creates for the viewer is a window into the advanced visual knowledge of the historical, ideological, critical and ethical perspectives of each artist's work and in doing so creates a dynamic engagement with both traditional and contemporary art practices - (USQ Artsworx Gallery)⁷⁷



⁷⁷ <https://artsworx.usq.edu.au/>

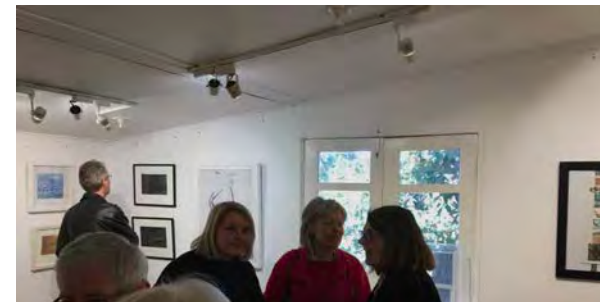
'Bridges'

Ewart Gallery - 33 Laurel Street, Willoughby, Sydney.

17 Jul - 14 Aug 2018



'Kwai' 2018 Mixed media /
analogue and digital printmaking
Silver leaf, metal, plastic 80cm (h) x 20cm (w)



'The Fishbowl: PhD and DCA Postgraduate Symposium'

University of Southern Queensland 14 – 15 November 2018. (Poster submission – no title)



The Journal of Art Education Australia
Journal 2018, vol. 39, no. 3 - Cover artwork & Editorial review

Catherine B. Fisher *'Take my Fingerprint'* 2018
Digital photograph, analogue alcohol inks
Ilford Galerie Cotton Rag 310 gms.
50cm (h) x 40cm (w)



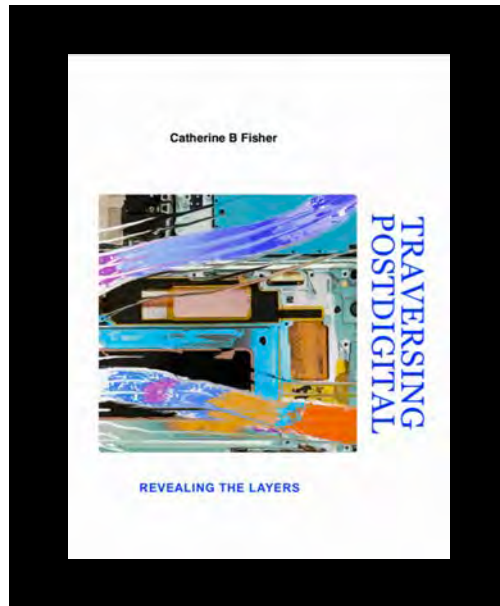
The stunning cover artwork for this issue has been created by AEA member Catherine Fisher who aims to ensure humanity is ever present in the digital space. Her Postdigital artworks utilise both analogue and digital processes to explore the impact of the digital and its potential to de-personalise our world. This artwork titled *Take my Fingerprint* (2018) encourages us to reflect on self-identity through Fisher's creative transformation of a forensic fingerprint chart which contains a series of fingerprints. Even though each fingerprint is placed in a gridded structure Fisher's artwork reinforces to the viewer that despite the digital age we live in and the capturing of our identity as numbered data, we still retain our individuality.

Dr Martin C. Kerby, Brisbane, January 16, 2019 Editor, Australian Art Education

Ebook: **'Traversing Postdigital: Revealing the layers'**

The Ebook (30 pages) is presented at my exhibition and is available online via Apple iBooks ®).

<https://www.feministreview.org/book/1458302520/download-traversing-postdigital-by-catherine-fisher.pdf>



Arts & Entertainment > Art & Architecture > Catherine Fisher

Traversing Postdigital

Revealing the layers

Catherine Fisher >

Details Ratings and Reviews Related

Made for iBooks

About the Book

A personal Postdigital visual art exploration of humanness concepts and connections in the digital age. Artworks are presented as a visual diary to focus on a hybrid blend of complex digital and analogue art making. The book reflects on what Postdigital visual art brings to the digital art space.

Information

Language	English	Published	25 Apr 2019
Genre	Art & Architecture	Updated	27 Apr 2019
Publisher	Catherine B. Fisher	Pages	30
Seller	Catherine Fisher	Size	114 MB
Version	1.2		

Published 25 Apr 2019

ENHANCED

This book includes video.

REQUIREMENTS

This book can only be viewed on an iOS device with Apple Books 3 on iOS 12 or later, or an iPad with iBooks 2 or later and iOS 5 or later, an iPhone with

Version History

Version 1.2 — 27 Apr 2019
Postdigital visual arts

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