



NEW
WORLD
ORDER

Hany Armanious
Simon Denny
Beau Emmett
Eva and Franco Mattes
Soda_Jerk

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Jess Johnson
Alexis Mailles + Yujun Ye
Ryan Presley
Zoe M. Robertson
Suzanne Treister
Pope Alice Corporation

Hany Armanious

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Hany Armanious' work is filled with riddles and anomalies that inspire the viewer to question the ground on which they stand. Armanious meticulously reproduces everyday objects transforming them into bewildering constructions. The themes investigated are elevations, legs, footings, impressions, and depressions; essentially anything that engages how we connect to the earth. Armanious examines the premise of building from the ground up, a tenet paramount to sculpture, architecture, and human anatomy.

The seductive feature of Armanious' practice is that he constantly draws our attention to the act of looking and perceiving, insisting on a level of intimacy with the work, which demands the viewer, acknowledge one's complicities in the artificial construction of realities.

Simon Denny

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At a moment when public debate spotlights a global governance system that seems to ignore the needs of many of its participants, starkly contrasting visions for alternative political systems are emerging.

What would a world look like where the collusion of an elite few would be rendered technically impossible?

Can a truly inclusive global future exist?

Blockchain Future States investigates Ethereum, 21 Inc., and Digital Asset, three financial companies at the forefront of Bitcoin technology and the application of the blockchain, a decentralized transaction database that functions as the backbone of this cryptocurrency. The potential widespread usage of Bitcoin as a supra national currency enables these visionaries to propose radically different visions for a new world where traditional political/geographical state formations can be reimagined and new dreams of what the world could look like begin to emerge.

Beau Emmett

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Beau Emmett is a multimedia artist with a specific focus on sculpture and photography. His practice often approaches photography and drawing as a site for the creation of sculptural compositions, tracing the relationship between image, object making and performance.

Common motifs in his work involve elements of mythology, dreams, catastrophism, pseudoscience, conspiracy theories and natural phenomena.

Eva and Franco Mattes

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Eva and Franco Mattes are Italian artists living and working in New York. *Dark Content* is a series of video installations about internet content moderators: the extraordinarily significant, yet elusive individuals who determine how much breast is too much breast for Instagram, or are tasked with scrubbing photos of Osama bin Laden from search engines.

The boundary between decency and obscenity on the Internet is increasingly blurred. Threats mingle with free speech; art is often deemed immoral. Social media sites use content moderators to police these areas, judging posts based on company guidelines and deleting objectionable data. They guard the general public from seeing the most brutal elements of the Internet, but expose themselves in the process.

In *Dark Content's* video episodes, which are released periodically only on the Darknet, avatars speak for content moderators, telling stories of content that they deleted from websites but that remains in their memories.

Soda_Jerk

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Soda_Jerk are a 2 person art collective based in New York.

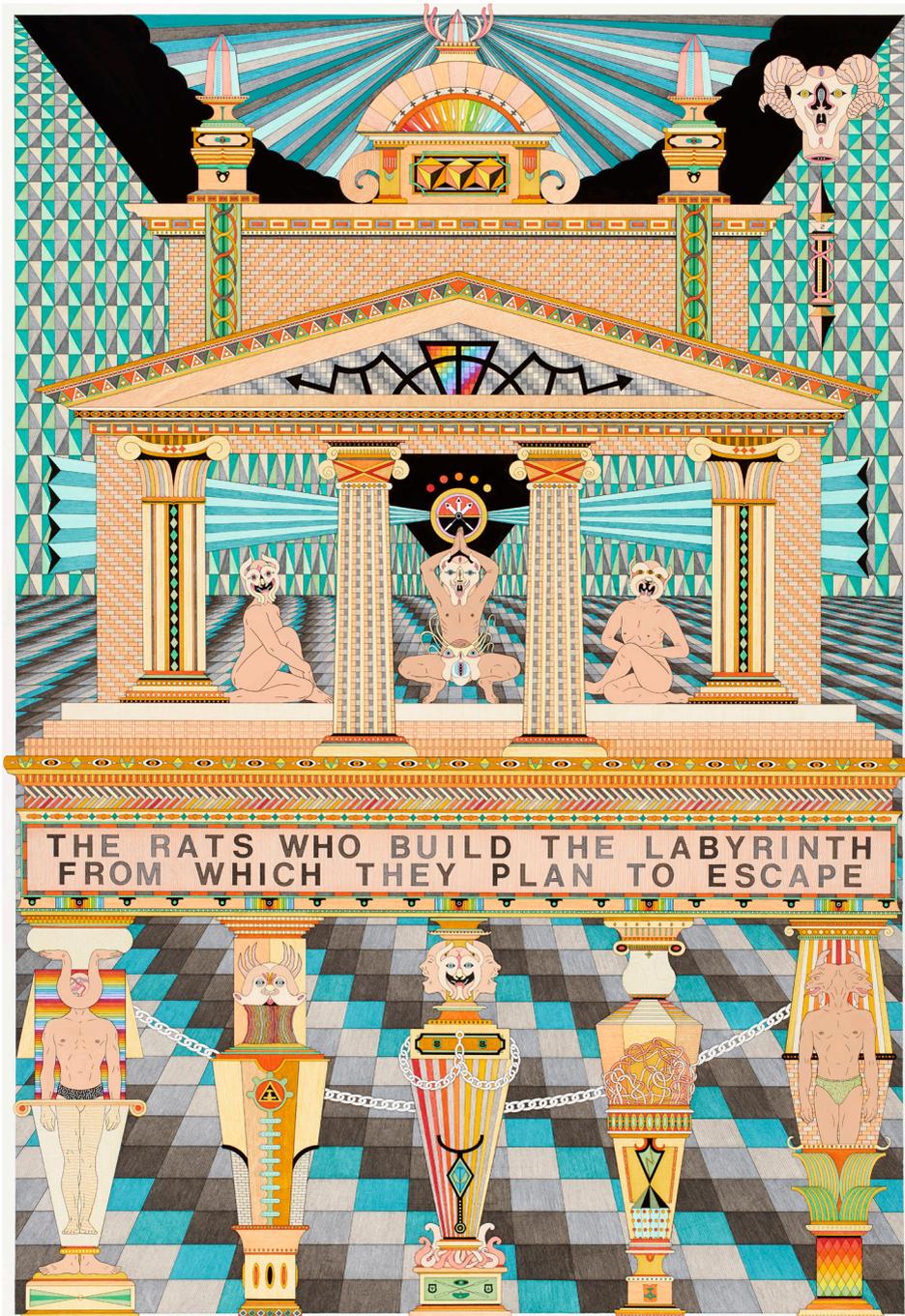
The Was is a sample-based video for now, about the time before now.

Part experimental film, part music video and concept album.

The Was is the collaborative meeting of Australian sample artists Soda_Jerk and The Avalanches (Australian electronic artists).

Jess Johnson

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Jess Johnson was born in Tauranga, New Zealand in 1979. Her drawing and installation practice is influenced by the speculative intersections between language, science fiction, culture and technology. In her drawings she depicts complex worlds that combine densely layered patterns, objects and figures within architectural settings. Johnson's drawings are often displayed within constructed environments that act as physical portals into her speculative worlds. Her recent video collaborations with Simon Ward have involved translating her drawings into animated Virtual Reality, thus enabled an audiences to have the simulated experience of entering the hypnotic realms depicted in her drawings



Alexis Mailles + Yujun Ye

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Alexis Mailles has lived and worked in Taiwan since 2013. Using digital and analog techniques, Alexis produces hybrid installations that border the frontiers of Arte Povera and cyberpunk styles. With an offbeat use of video, sound, space, and interaction, he offers a critical, absurd, and amusing look at our technological society.

Yujun Ye is a Taiwan based performance artist. Ye has placed her focus on performance art in public spaces and the goal of “expanding the domain of art”, in hopes of bringing new possibilities to contemporary art through breaking the limitations, concepts and forms in the territory of art.

Together, these taiwanese and Taiwan based French artists create fantastical hacked up new media city scapes that feel like you are trapped inside a crazy scientist’s doll house.

For *New World Order* they created *Transtopia* (2016) a scene which presents the imaginary archives of a displaced island that becomes a mountain in a far away desert.



Alice Springs-born, Brisbane-based artist Ryan Presley utilises a circulatory exhibition site for one of his works for *New World Order*. Presley is interested in the economy as a means of distributing visual propaganda for a political regime, and for connecting those images to power via capital. For *Blood Money*, Presley has effectively minted an Aboriginal Australian currency by adapting a series of paintings from 2011 to wallet-sized prints on adhesive polymer. He has redesigned the polymer notes of the Australian monetary currency with the faces of famous Australian Aboriginal activists in lieu of the mostly European and European-Australian figures that we are already familiar with seeing there.



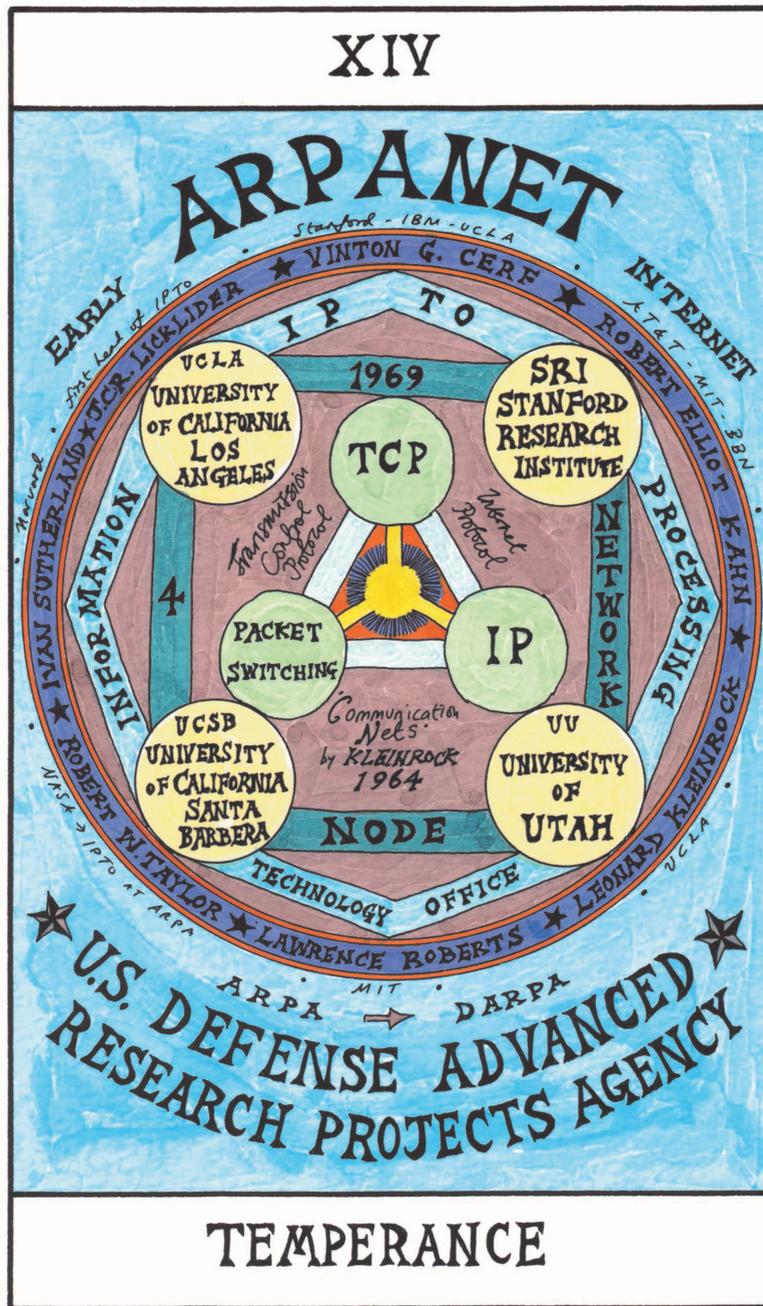
Presley's \$10 note, for instance, portrays Vincent Lingiari, the catalyst of the Wave Hill Station Walk-Off of the Gurindji commenced in 1966, on one side, and Noonuccal poet, Oodgeroo on the other (instead of Banjo Patterson and Dame Mary Gilmore). Presley refers to these notes as 'Blood Money.' These notes are located in *New World Order's* Blood Money Exchange cash till where visitors can convert: \$20 AUD for \$20 BMD; \$50 AUD for \$50 BMD, and so on; or exchange up to \$100BMD for a base rate of \$10 AUD. Through this exchange of two currencies, Presley's *Blood Money* operates both within symbolic and real systems of financial transaction and circulation.

Zoe M. Robertson

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Zoe M Robertson's *Raw Material* is a personal and political examination of mining. In painting and text, she examines the covert mining practices of lithium and other precious minerals to supply our smart phones and screens. The artist has shadowed this trajectory by mining her own raw material of lived experience and loss.



HEXEN 2.0 looks into histories of scientific research behind government programmes of mass control, investigating parallel histories of countercultural and grass roots movements.

HEXEN 2.0 specifically investigates the participants of the seminal Macy Conferences (1946-1953), whose primary goal was to set the foundations for a general science of the workings of the human mind. The project simultaneously looks at diverse philosophical, literary and political responses to advances in technology including the claims of Anarcho-Primitivism and Post Leftism, Theodore Kaczynski/The Unabomber, Technogaianism and Transhumanism, and traces precursory ideas such as those of Thoreau, Warren, Heidegger and Adorno in relation to visions of utopic and dystopic futures from science-fiction literature and film.

Based on actual events, people, histories and scientific projections of the future, and consisting of alchemical diagrams, a Tarot deck, photo-text works, a video and a website, *HEXEN 2.0* offers a space where one may use the works as a tool to envision possible alternative futures.



Pope Alice Xorporation

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Her Divine Holiness Pope Alice Xorporation alludes to hidden but often entirely real trauma and mysteries surrounding organisations such as the police or the church with particular attention to queer histories using a lexicon which engages the extra-terrestrial. In this particular instance, Pope Alice Xorporation has examined the Third Secret of Fatima and its speculated cover-ups, and states:

“We do not live in the world we think we live in. We live amidst great deceptions, great secrets and hidden histories. Question everything.

In 1917 a series of events at Fatima in Portugal became central to 20th century Catholicism.

What really happened there? What exactly was the Miracle of the Sun witnessed by at least 60,000 pilgrims? What was the Third Secret of Fatima that Sister Lucia (Lucy) was so keen for the world to know by 1960? Was the Sister Lucia presented to the world after 1960 the same woman who with her two cousins had communicated with “the lady” in 1917? Was that being dressed in the same manner as portrayed in the countless Fatima images produced since then?”

On 8 November 2016, Oxford Dictionaries announced “post-truth” was the official New Word of 2016.

Truth is a contentious term. We are of a generation raised and educated in an era of relativism and subjectivity. There is no one single story of the world. History is a hot mess. It is very hard to make universal statements that are irrefutable. We use language imbued with qualifying statements which start with “if”, “but” or “unless” in an attempt to include as many people as possible. No one person’s experience can ever be the same as someone else’s. We act with the full weight of history upon us, most of which we will never be able to really know or understand, but the legacies of cultural, gendered, ideological violence are present in who we are and these words we type. Truth, in this instance, can be a muddled mess.

New World Order is a term often used by conspiracy theorists to explain emerging and hidden shifts in power, control and geopolitical organisation. These days, conspiracy theorists often self-identify as ‘truthers’ and you may view online the extensive collateral of the ‘truther movement’. We would invite you to, if you haven’t once already, embark upon a late night internet trawl through truther youtube videos and observe the semantics. The videos take on a pseudo-empirical documentary format where facts are earnestly presented. Facts in these cases often involve the repetitions in symbols and signs, suggesting that everyone from Beyonce to Alan Greenspan to David Icke are channeling the symbols or signs of the illuminati, aliens, or more.

A common criticism of conspiracy theorists is that the world is less organised than people think. That believing the world is devised and managed by a secret sect could be in some instances more comforting than a cknowledging that no one is really in control. Nonetheless, 2016 has seen irreversible cultural, financial, ecological and political shifts which have led many historians and economists of repute to suggest we are now perhaps embarking upon a *New World Order*. Whether this be to refer to conspiracies from Wall Street, the commercial military industrial complex, emerging geo-political and tribal conflicts, technological accelerationism, terrorism or ethically troubling scientific innovation, this exhibition brings together a collection of artworks which engage with these changing tropes of power.

HISTORY AS MATERIAL

Suzanne Treister, Soda_Jerk and Ryan Presley each make work that encourage us to use the past as a resource to better understand the present. In the case of Suzanne Treister, it’s a close examination of the history of computers, highlighting the extensive connections between occultists, philosophers, mathematicians, the US military and scientists. This takes the form of a highly detailed set of historical diagrams and drawings in a Tarot card deck titled *Hexen 2.0*.

In Soda_Jerk’s video work *The Was*, the two artists have trawled and catalogued thousands of video clips and movies and re-sequenced them into a dreamy derive from a street to a subway to a supermarket then down a street to a pool-party. Its extensive sampling from the 1980s and 1990s will remind many viewers of childhoods spent at slumber parties watching VHS and teenaged dreams of a Hollywood assisted imagined reality. In a year filled with political demand to return to the past, Soda_Jerk ask “is The Was really like it was?”.

Ryan Presley’s *Blood Money Exchange* invites audience members to exchange their real Australian currency with his fabricated one. Using polymer notes very similar to Australian dollars, his notes include less known but vitally important Aboriginal icons. “Presley’s \$10 note, for instance”, notes Helen Hughes, “portrays Vincent Lingiari, the catalyst of the Wave Hill Station Walk-Off of the Gurindji commenced in 1966, on one side, and Noonuccal poet, Oodgeroo on the other (instead of Banjo Patterson and Dame Mary Gilmore)”. The exchange opportunity reveals the historical relationships between power, violence and money.

THE VEILED PRESENT

Simon Denny, Zoe M. Robertson, Eva and Franco Mattes and Alexis Mailles and Yujun Ye have made works which reveal hidden systems supporting our present lives. Simon Denny's *Blockchain Future States Startup Case Mod* series exploits the materials of server computer systems - plexiglas components, Lian Li LED strips, Paulmann power supplies. The types of computers that host much of our information that we seldom see. The works make reference to leading companies engaged in BitCoin blockchain innovation and brings to light the hidden systems and ideologies shaping our future.

Zoe M Robertson's *Raw Material* is a personal and political examination of mining. In painting and text, she examines the covert mining practices of lithium and other precious minerals to supply our smart phones and screens. The artist has shadowed this trajectory by mining her own raw material of lived experience.

Dark Content is an ongoing project by Italian artists Eva and Franco Mattes who have sourced testimonies from workers tasked with censoring parts of proprietary social media, such as nudity on instagram or images of terrorists on google image search. Such workers often conduct these activities from offices in outsourced nations where labor is cheaper and have submitted their testimonies to the artists with agreement of anonymity. The work reveals new and unexpected levels of mediation in how and what we access online.

Alexis Mailles and Yujun Ye have created an imagined city in *Transtopia*. What seems initially like a happy microcosm of colour and light lurks towards a sense of unease as they bring to light the financial and geographical insecurity of artists internationally and the consistent imaginings of mini-utopias as an act of defiance.

THE LURE OF THE ARCANE

A side-effect of curiosity is to be entranced by mystery, like Jessica Fletcher in murder she wrote, we each possess a quiet yet pressing urge to get to the bottom of things. Hany Armanious, Jess Johnson, Pope Alice Xorporation and Beau Emmet explore folklore, fiction, historical anomaly and mystery to make works which entrance and compel us to work out what is going on. Hany Armanious' *Comfort and contempt*, *Sphinx* and *The Mystery of the Plinth* are grand structures seemingly made from found materials. In both title and form, they nod to antiquity, museums, and how we understand the world by piling one idea on top of another until we make meaning. Yet these found materials are in fact painstakingly crafted and cast from polyurethane resin, porcelain, latex, pewter and more. Here in this new world, nothing is as it seems or perhaps, nothing was ever as we thought it was.

Jess Johnson's epic drawings *Double Plus Unfree*, *New Language Beckons Us* and *Mystereality* are dense in detail and meaning. The works draw upon archetypal figures from science fiction and classic mythology and point to a suggested collective universe of signs and symbols which, once conceived, can exist autonomously. Pope Alice Xorporation alludes to mysteries surrounding organisations such as the catholic church, and, in this particular instance, the Third Secret of Fatima and speculated cover-ups. The long-standing performance work by this artist continues to blend icons of the Catholic Church with aliens and motifs from queer culture as a means of fantastic historical revisionism. Beau Emmet's paintings of UFO's on single blankets are both exciting, while at the same time, remind us of night terrors, of sweaty fever dreamed scenarios of abduction and mystery. The single blanket here works both as a shield from the outside world, and a cloth cell to hold in neurotic and euphoric ideas.

In 1967, the canonical American artist Bruce Nauman made the following statement in the form of a text spiral made in neon: *The True Artist Helps The World by Revealing Mystic Truths*. While there is narrative, lyricism and elements of the spectacular or preposterous in the works of Hany Armanious, Simon Denny, Eva and Franco Mattes, Soda_Jerk, Jess Johnson, Alexis Mailles and Yujun Ye, Ryan Presley, Zoe M. Robertson, Suzanne Treister and Pope Alice Xorporation each artist undeniably speaks the truth.

Ella Barclay is an artist living in Sydney

IMAGE CREDITS

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1. Hany Armanious
Mystery of the Plinth (2010)
Polystyrene, cast pigmented polyurethane resin, epoxy
245 x 235 x 110 cm
Image courtesy of the artist and Roslyn Oxley 9 Gallery, Sydney
2. Simon Denny
Blockchain Future States Startup Case Mod: 21 Inc (2016) Screen print and UV print on Lian Li PC-Y6A Odyssey Yacht Mini-ITX, UV print on lasercut plexiglas component, UV print on Aludibond, Lian Li LED strips, Paulmann power supply 30 x 80 x 27 cm
Loan Courtesy of The Michael Buxton Collection, Melbourne
Image courtesy of the artist and Michael Lett, Auckland
3. Beau Emmett
Untitled 1 (2015)
fleeced Acrylic, Pastel, Liquid Paper 240 x 160 cm
image courtesy of the artist
4. Eva and Franco Mattes
Dark Content (2016) Exhibition view dimensions variable
Customized Ikea desk, monitor, video, headphones or loud speakers, various cables
Image courtesy of the artist and Carroll/Fletcher Gallery, London
5. Soda_Jerk
The Was (2016)
Soda_Jerk vs The Avalanches with Chris Hopkins & Al Smithee
digital video 13:40 minutes
Image courtesy of the artists
6. Jess Johnson
New Language Beckons Us (2015)
pen, fibre tipped markers and gouache on paper
152 x 104 cm (paper size), 171 x 125 x 5.5 cm (framed)
Private collection (Seven Days Art Collection, Melbourne)
Image courtesy of the artist and Darren Knight Gallery, Sydney

TEXT ACKNOWLEDGEMENTS

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7. Alexis Mailles + Yujun Ye
Transtopia (2016) Mixed media, dimensions variable
image courtesy of the artists
8. Ryan Presley
Blood Money – 10 Dollar Note – Vincent Lingiari Commemorative (2011)
2014 reissue, polymer adhesive 13.6 x 6.5 cm
Documented by Carl Warner. Image courtesy of the artist

Blood Money – 20 Dollar Note – Jandamarra Commemorative (2011)
2014 reissue, polymer adhesive 4.3 x 6.5 cm
Documented by Carl Warner. Image courtesy of the artist
9. Zoe M. Robertson
Raw Material (2016)
Painting/Installation 800 x 200 cm
Image courtesy of the artist
10. Suzanne Treister
HEXEN 2.0/Tarot/Arpanet - Lewis Mumford (2009 -11)
deck of 78 cards 9.5 x 15 cm
Image courtesy of the artist and Annely Juda Fine Art, London
11. Pope Alice ~~Xorporation~~
The Two Lucys (2016)
ink on card 14.5 x 21 cm (each)
Courtesy of the artist, Milani Gallery, Brisbane and
Anna Pappas Gallery, Melbourne
12. Suzanne Treister
Post-Surveillance Art (2014)
20 digital prints on vinyl 100 x 70 cm each
Image courtesy of the artist and Annely Juda Fine Art, London
1. Hany Armanious
Kate Alstergren 2016
2. Simon Denny
Andrew Black 2016
3. Beau Emmett artist statement
4. Eva and Franco Mattes artist statement
5. Soda_Jerk artist statement
6. Jess Johnson artist statement
8. Ryan Presley
Helen Hughes 2016
9. Zoe M. Robertson
Ella Barclay 2016
10. Suzanne Treister artist statement
11. Pope Alice ~~Xorporation~~ artist statement

NEW WORLD ORDER

10 December 2016 - 12 February 2017

PROJECT TEAM

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