

Activating the textures of Post-Digital Aesthetics

Dr Nancy Mauro-Flude, Dr Tom Penney
School of Design, RMIT University

Practitioners of Post-Digital Aesthetics are concerned with processes in art-making and conceptual frameworks that assume digitality rather than treat it as an exception. We ask: How can Australian art and design continue to contribute and make an impact in this conversation that is continued mainly in the Northern Hemisphere? (Bishop 2018). How do Australian artists counter or propagate existing structures of power and materiality through engagement with 21C artforms? The analogue and the digital should no longer be framed as binaries in a world where they are experienced as ecology. To explore answers to these propositions and their inherent nuances, we provide a case study of an exhibition *WitchVavve* (2018). Curated by the presenters, *WitchVavve* responded to Florian Cramer's original (2012) interrogation of the term "Post-Digital" asking "does the term still make any sense?" by surveying a group of local, national and international practitioners adapting emergent practices not widely examined in Australia. Artists were curated principally for their critical approaches to aesthetics through bespoke computational mediums including, but not limited to creative coding, virtual and augmented reality. In yarnning circles, performances, talks, and installations; we addressed the political, social and cultural contradictions we face in the age of designed obsolescence through uncovering, subverting and critiquing power relations lurking behind digital tools. *WitchVavve* was significant in redefining Post-Digital Aesthetics to acknowledge assumptions of ubiquitous digitality, responding with artisanal approaches rather than sterilised digital ideals of perfection. Its tools were ubiquitous, situated, embedded with neoslime, embracing material speculation, curious imperfection and mawkish plasticity.

The Sticky Studio: Proposing a studio model to reconcile the gap between broader university learning structures and specialist design education.

**Dr Lorraine Marshalsey, Seth Ellis,
Dr Natalya Hughes, Rae Cooper,
Petra Perolini, Dr Elizabeth Shaw**
Queensland College of Art,
Griffith University

This paper addresses the pedagogical gap that exists between broader university learning structures and spaces, and the requirements of specialist art and design education. Conventional studio environments are at the heart of practice-based learning and this study was developed from the recognition that mainstream university teaching environments impact upon studio learning and student engagement today. As a consequence of the changing economic, political, and technological conditions favoured by universities today, specialist studio facilities are being reconfigured into classroom-based Technology Enhanced Learning (TEL) spaces (often generically termed as 'studio'). This paper attempts to examine what a studio education consists of; to define the underlying pedagogical philosophy of a studio education; and to report on how innovative studio learning spaces foster better engagement in higher education. This is with a view to proposing a model of studio delivery, referred to as the 'sticky studio', which enables a pedagogy of ambiguity together with flexible and active experiential learning in contemporary art and design education.