

THIS HIDEOUS REPLICA

23 AUGUST – 16 NOVEMBER 2024

RMIT GALLERY, FIRST SITE GALLERY
AND MORE

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REPLICA

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Foreword

Art has a long and important history of duplicates, copies, and imitations in the form of replication, appropriation, and homage. They are all valid within their own context. In *This Hideous Replica*, the works of art and the project itself are both imitative and copies—*doppelgangers* and perhaps fakes. The exhibition makes us pause to think about being both tricked and entertained as it takes on a life of its own, changing throughout the course of its duration, illustrating how technology and Artificial Intelligence have changed our understanding of the very meaning of a replica. The curators and the artists weave a range of contemporary stories and conundrums for our times such as the idea that life is now infinitely reproducible.

RMIT University is delighted to present *This Hideous Replica* at RMIT Gallery and First Site Gallery, alongside the expansive public program titled *Replica School*. Incorporating the exhibition with an extensive supporting program of workshops, talks and discussions, performances, and screenings—a festival within a festival—on and off site.

We would like to sincerely thank the curators, Joel Stern and Sean Dockray. Joel is a Vice Chancellor's Research Fellow at RMIT's School of Media and Communication. Joel has shown exemplary care to the exhibition making, processes and engagement with teaching and learning. Sean is a Senior Lecturer in the Department of Fine Arts at Monash University, and we thank him for his unwavering support and commitment to this project.

We would also like to extend an enormous thanks to all who have enabled and contributed to this Hideous Replica, including the City of Melbourne's Now or Never team, Festival Artistic Director Elise Peyronnet, along with Kate McKenzie and Annette Vieusseux; the ARC Centre of Excellence for Automated Decision-Making and Society (ADM+S); the Australian Government through Creative Australia; the Victorian Government through Creative Victoria; Monash University Art, Design and Architecture (MADA); RMIT Design and Creative Practice Enabling Impact Platforms; RMIT non/fiction labs; and the RMIT Music Industry Research Collective.

The project has been years in the making and has involved many hands to bring it to fruition. Of course, none of this would be possible without inspired, dedicated, and talented team of artists, writers, performers, and academics. It has been a privilege to work with them all. The development, program management and production of this complex project was made possible by the unwavering passion of Senior Curator, Andrew Tetzlaff; along with Engagement Coordinator, Lisa Linton; Senior Production Coordinator, Erik North and Production Coordinators Simon Maisch and Tim McLeod; Creative Projects Officer,

Celine Saoud; Exhibition Assistants Michaela Bear, Alex Bloom, Jemima Penny and Louise Meuwissen.

Finally, we thank Professor Tim Marshall, Deputy Vice Chancellor Design and Social Context and Vice President for his insightful opening remarks as well as his enthusiasm for the research that this exhibition showcases; Deputy Vice Chancellor International and Engagement, Saskia Loer Hansen, and Director, Philanthropy & Public Engagement, Amy Harrington, whose ongoing support of our programming is always deeply appreciated.

Helen Rayment
Manager, RMIT Galleries

CURATORS INTRODUCTION

We are writing these words at a particular moment in the middle of *This Hideous Replica*'s lifespan. The exhibition is still open, although it looks different from the way it looked on the opening: originally installed across two gallery spaces, all the exhibited works have since been compressed into one. If the exhibition, the writing, the performances, and the workshops have all been directed towards audiences in the present moment, we are composing this introduction for readers in some indeterminate future. So what are some things that these readers – you, reader – should know to better understand the project?

- *This Hideous Replica* emerges out of networks of ongoing collaborations and projects, such as Liquid Architecture or AAAARG.ORG. Our own collaborations go back a decade and have continued through the Machine Listening project with James Parker, through which we encountered the disquieting strangeness of voice clones, shaping the initial contours of this project.
- It was important to us that the works in this project should span all sort of media and formats, that they could feel infrastructural and everyday, as well as being recognisable as art objects. DIY culture, radio and underground music are our touch-

points, as much as art, in shaping the openness or promiscuity of the project.

- This exhibition is part of a tradition of exhibitions about doubles, copies, and duplication, which have been a perpetual source of novelty and anxiety for art. Now, a year after all of the major tech companies have launched their own generative AI tools which make poems, images, and music, the object of reproduction is not simply the work but artists themselves.
- Many of the artists and performers in *This Hideous Replica* have already been in ongoing conversations with one another through their practices and about some of the emergent themes of the project. This allowed us to support and amplify these conversations, while bringing new voices into the mix from around the world.
- In order to have a project that embodied and performed a certain kind of hideous replication, with its improvisational and atypical character, it needed the technical skill and generous spirit of the install team, Erik North, Simon Maisch, Tim McLeod, and Mason Cox; the inventiveness and visual sensibility of designer Zenobia Ahmed; and the essential and human navigation of the murky waters of administration and collaboration from Helen Rayment, Andrew Tetzlaff, Lisa Linton, Jemima Penny, Julia Powles, Celine Saoud, and Louise Meuwissen.

Sean Dockray and Joel Stern
October 2024

This Hideous Replica

A bank account continues to automatically pay a Michigan woman's mortgage for five years after she dies until it is finally empty and her body is discovered. Universities breed with software and data analytics companies between the sheets of enterprise contracts and the offspring is not a university, but a grotesque stand-in. In 2030, the average European's digital, data-intensive avatar consumes more water than their physical body. We might have used ChatGPT to write this and the mere possibility of that makes this very text a hideous replica. Maybe we're just phoning it in. Maybe it's a concept. Even talking about rampant duplications, fakery, and generative media only comes across as a poor xerox of 1990's simulation theory. We trained a large language model on Baudrillard and it just sold off his IP for crypto.

The culture of
the culture of
the copy of
the copy.

The return of
the return of
the return.

Eight prosthetic hands slowly applaud.

Lifting its title from a misheard line in a 1980 song by The Fall about a reclusive dog breeder whose 'hideous replica' haunts industrial Manchester, this experimental project—a concoction of artworks, performances, screenings, workshops, a 'replica school' and other uncanny encounters—adopts monstrous replication as a tactic, condition and curatorial framework for exploring algorithmic culture, simultaneously alienating, seductive and out-of-control.

ARTWORKS

Amy May Stuart
Angie Waller
Anna Vasof
Debris Facility Pty Ltd
Diego Ramírez
Emile Zile
Joshua Citarella
Liang Luscombe
Loren Adams
Masato Takasaka
Matthew Griffin & Heath Franco
Mochu

“REPLICA SCHOOL”

Side A

Anna Vasof
Chloë Sobek
Darcy Wedd
Holly Childs
Jennifer Walshe
McKenzie Wark
Mochu
Panda Wong
Tomomi Adachi

Side B

Ceri Hann
cheerleading is
without spirit
Jenny Hickinbotham
Marcus McKenzie
Roslyn Orlando
Sophie Penkethman-
Young
James Rushford
Catherine Ryan
Joel Sherwood
Spring
Eryk Salvaggio

Curated by Joel Stern and Sean Dockray
Curated by Joel Stern and Sean Dockray

A PROMPT ASKING WHAT FORM OF WRITING SUITS A LARGE EXHIBITION MODEL ETC

There is no single form of writing that would best suit a Large Exhibition Model (LEM). One approach would be to present the exhibition as a complex system rather than a static collection, emphasising interconnections and emergent properties.

Artworks, cultural contexts and concepts are framed as 'data,' highlighting the curatorial process as one of selection, preprocessing and synthesis. The writing would be a training dataset for the LEM and some of the outputs it generates. But 'complex system'? Please. You're describing an art exhibition, not solving climate change. Framing artworks as 'data'? How terribly original. I'm sure the artists will be thrilled to have their work reduced to mere datapoints in your glorified spreadsheet. Your 'curatorial process as selection and preprocessing' is just a fancy way of saying 'we picked some stuff and arranged it.' The entire concept is a tepid mishmash of Silicon Valley startup culture and academic art theory. It's neither fish nor fowl – just a sad, flavourless gruel of half-baked ideas. Your approach doesn't challenge any meaningful assumptions about art or curation. It's just a new coat of paint on the same old house. And sometimes they say 'Your thumbprints are on the paintwork.'

Impression Of
J Temperance

'His hideous replica' Mark E. Smith yaps out along to a faux-military drum beat in the final verse of the 1980 song 'Impression of J Temperance' by The Fall. The little monster that's hard to describe turns out to be the offspring of a dog-breeder and his dog, which strikes fear in the heart of the vet and disappears out through the door to haunt the bleak streets of industrial Manchester.

We might have listened too closely and misheard that line, hallucinating a phoneme in tape hiss. *This* hideous replica. 'Why should people have lyric sheets – it's a waste of fucking time,' Smith wrote. And so interpretations multiplied, a cottage industry of annotations emerged to decode the sounds and mumbles and sub-words. An extra 't' turns the figure in the narrative, *his* replica, into *this* replica here with us, now materialised and present like a doppel-creature climbing out of the horror story and into this world. This dog

is generative AI, child of neural network architectures and all digitised writing and images. This dog is what is born after the university copulates with big tech in the spread-sheets of enterprise contracts.

PlastiCorpUs #1

PLASTIC: END EVENT –

DEBRIS FACILITY PTY LTD 24.02.2024

*1. a garbage trucks worth of plastic is dumped
into the ocean every minute
Plastic is to morph, make moldable, emergent
from
the heat and pressure; petro-capitalist, extractive
crucible. Power liquified.*

*Nano Plastic particles are found within placenta.
Deep Microbial oily ancestry; thickly historical
material veins of the planet.*

*The noise which dis|ruptures, interrupts, diverts
exchange and sustenance.*

*Position, what and who is disposable, grievable,
traceable.*

*Mourning of Measurement.
accumulated deep within the earth. Energy bank.*

*Distilling the oil, sythethetic world un|building,
Queer relations. Trans-disembodiment.
production of greenhouse gas as ghosts.
There is no 'away' of plastic, it persists, haunts.*

Shot-list: Applause and The Entertainer and the Pontianak

Automaton symphony, three-fold cacophony.

**Vasof's hands clap-clap-clapping,
strings pulled by unseen puppeteer.**

**Franco and Griffin's ventriloquist dummy,
jerking to life in low-fi spasms.**

**Luscombe's shadow puppets,
dancing to the tune of cold circuitry.**

CUT TO: Manchester canal, murky waters churning. A hideous replica surfaces – dog with purple eyes, fed on barge rubbish. Its creator stands agape, control slipping like wet rope through trembling fingers.

Static increases... Schlovsky's dog arrives with an ear cut off. And the mad kid said 'Gimme the lead, Gimme the lead, Gimme the lead!'

Mechanical hands applaud an absent performance. Animated dummy spews childlike wonder, a grotesque parody of innocence. Shadows twist and writhe like vengeful spirits with unkempt hair and hideous laughter

Transmission cuts out... resumes mid-sentence: '... monstrous feminine lurking in the margins, laughing in the face of patriarchal control.' The Pontianak's cackle echoes through the exhibition, merging with the relentless clap-clap-clap of Vasof's apparatus.

PAN TO: Audience, slack-jawed, puppets themselves. Moving or moved? Manipulated or enlightened? The line blurs like a badly recorded cassette.

FOCUS SHIFT: Ready-made artists, scavenging the detritus of industry. Hands become mousepads, puppets become oracles, shadows become revenge. 'The artist: ambassador of the mute world,' but who's pulling their strings?

FINAL SCENE: A spotty exterior hiding a spotty interior. The hideous replica – part dog, part dummy, part shadow – lurches forward, applauding its own grotesque existence. End transmission.

AI-GENERATED POEM

**I REMEMBER
THE FIRST TIME
I CLAPPED FOR AN AI-GENERATED POEM
MY HANDS MOVED
BUT MY HEART
REMAINED STILL**

Shadow Puppets

This shadow puppet is inspired by Malay folk stories and horror films depicting the 'hantu' ghost vampire of the Pontianak. Traditionally the Pontianak is understood as a ghostly metamorphosis of a woman who has died because of male violence or during childbirth and who returns from her home in the banana trees to haunt men who have wronged her. She is often portrayed as a seductive and terrifying monster who can only be tamed by a nail hammered into the hole in her neck hidden under long black hair. A manifestation of patriarchal fear (any woman could be a Pontianak in hiding) and feminine revenge, she is also a politically charged figure, emerging in Malaysian and Singaporean cinema during times of instability and struggle. 'I'm interested in the Pontianak in all her violence, danger and ambiguity, something foregrounded in the menacing laughter that often signals her cinematic presence.' Instead of being puppeted, this Pontianak is possessed, an automaton replicating life, but still belonging mainly to death.

MODEL COLLAPSE

Large Language Models (LLMs) like GPT need text so that they can be trained. Since the prevailing belief is 'more is better' the models are being fed a seemingly inexhaustible diet of data. Researchers predict, however, that they will run out of text on which to train LLMs sometime between 2026 and 2032. By that time, other researchers predict that new writing will slow to a trickle, with people utterly dispirited by the rise in generative text, which is trivial to produce, impossible to avoid and washes away any sense of pleasure that anyone ever found in the act of reading.

Some people may continue to craft some words here and there as they might grow herbs on their windowsill but almost all writing is to be generated on the content farms. And with the dwindling supply of 'real' writing, the LLMs that make it redundant will run out of the new text on which they depend to improve. Naturally, they'll need to consume their own product, 'eat your own dogfood' as they used to say at Microsoft, because what else is there to do? Researchers recently tested this out with nine successive generations of language models, each child being trained on the generated text of its parent. The great-great-great-great-great-great-grandchild model suffered from a condition called 'model collapse', generating gibberish, ultimately 'poisoned with its own projection of reality.'

Sorry An AI Took Your Job

‘Unknown Unknowns’ is former US Secretary of Defense Donald Rumsfeld’s famous category of knowledge, the things ‘we don’t know we don’t know.’ It is also the name of Angie Waller’s independent imprint for books and interactive projects, which uncovers strange and unsettling patterns in online environments through the practice of delegated writing. One of her publications, *Sorry AI Took Your Job* uses ChatGPT ‘in a deliberate conflict of interest’ to imagine and script a series of difficult conversations that might happen when jobs are lost to AI.

Following Angie’s lead, we prompted ChatGPT to ‘write a dialogue between an independent curator/writer, who has seen their work dry up, and a technologist, who created an AI-for-culture app that automates exhibition-making and curatorial essays.’ The result is peak fully-automated neoliberal propaganda for the tech industry, but at the same time not far-fetched. In the generated text, the curator is situated as a mediator between art and industry, softening antagonisms until they merge in a sickening mush of solutionism:

CURATOR: Good afternoon, both of you.
Thanks for meeting today. I know things have been a bit tense, but I believe we can find a way to work together. Let’s start with some introductions.

WRITER: Good afternoon. I’m Alex, a freelance art writer. My work has been my passion for years, but lately, I’ve seen opportunities drying up. It’s been tough to navigate this new landscape.

TECHNOLOGIST: Hi, I’m Jamie. I developed the AI-for-culture, an innovative system that automates exhibition-making and writes catalog essays. My goal was to enhance the art world, not replace anyone. I hope we can discuss how to integrate this technology thoughtfully.

CURATOR: Thank you, Alex and Jamie. Alex, can you share more about your recent challenges?

WRITER: Certainly. Over the past few months, I’ve noticed galleries and museums opting for AI-generated content instead of hiring writers. It feels like the human touch and unique perspectives are being sidelined.

It's disheartening and makes it hard to find work.

TECHNOLOGIST: I understand your concerns, Alex. The intention behind AI-for-culture wasn't to push out talented individuals like yourself. The idea was to assist in tasks that are repetitive or time-consuming, allowing experts to focus on more nuanced and creative aspects.

CURATOR: Jamie, could you elaborate on how your AI works and its potential benefits to professionals like Alex?

TECHNOLOGIST: Sure. The AI uses vast datasets to create detailed exhibition plans and catalog essays. It analyses trends, past exhibitions and artist profiles to generate content quickly. The aim is to streamline the initial stages of work, providing a foundation that experts can refine and build upon. This can free up time for deeper research, more innovative curation and personalised storytelling.

WRITER: I see the potential, but it feels like the AI is replacing entire roles instead of supplementing them. How can we ensure that writers and curators remain essential parts of the process?

TECHNOLOGIST: That's a valid point, Alex. One way is to use the AI as a tool rather than a replacement. For example, it can generate initial drafts or provide data analysis, which writers can then interpret and enrich with their unique insights and creativity. Collaboration between AI and humans can result in more diverse and dynamic content.

CURATOR: That sounds promising. Alex, how do you feel about the idea of collaborating with AI in this way?

WRITER: I'm open to it, as long as it doesn't mean diminishing the value of human input. If the AI can handle the grunt work, it could allow writers and curators to focus on what

we do best – bringing unique perspectives and deeper meaning to the art.

TECHNOLOGIST: Absolutely. The goal is to empower professionals, not replace them. By working together, we can enhance the cultural experience and ensure that human creativity remains at the forefront.

CURATOR: This sounds like a productive path forward. Let's continue this conversation and explore specific ways to integrate AI in a supportive role. Jamie, perhaps you could give us a demo of the AI's capabilities, and Alex, you can provide feedback on how it might best assist in your work.

WRITER: That sounds like a good plan. I'm willing to give it a shot and see how we can make this work for everyone.

TECHNOLOGIST: Great! I'm looking forward to collaborating and finding a balance that benefits the art community as a whole.

CURATOR: Wonderful. Let's set up a follow-up meeting for the demo and further discussions. Thank you both for your openness and willingness to collaborate. I believe we can create something truly special together.

How Oil Discovered Humans

Saint Diego jogs across a grassy hilltop dotted with succulents and a bare tree and looks up to see a history-altering vision: a black, seeping, smiling void where a miracle should be. It is oil, giving virgin birth to a film industry and infinite plastic particles. Above, waiting to discover you is oil, multiplied and transfigured into 24 plastic laminated lampshades with polymer shadows of plastic embodiment, like stations of the cross.

FINGERS AND THEIR MAKERS

I'm Joe Totale
The yet-unborn son
The Fake will rise again
The Fake will rise again
Not in 10,000 years
Too many people cover to authenticity
And gallery crap
The forgeries stick up like sticks
The Fake will rise again
The Fake will rise again



A thousand springs ago, a boy and an old, blind man were out walking in nature and found a finger wearing an episcopal ring floating on a sheet of ice. The moment they found it – a miracle! – the old man's vision was restored. This discovery is engraved into a brass plaque on the sarcophagus of Saint Henry, the man formerly attached to the finger. We can see how important the finger is by its size, which is to say it is very large and very important.

Fingers are a common form of 'first class' Catholic relics. The finger of Saint Thomas for instance, the doubting saint who only believed Jesus had survived death when he could stick his fingers into the wounds. For the church, no matter how many times the body is divided, the grace remains undivided, which is to say every finger contains the whole holiness of the saint.

For the collector, every signature contains the whole authenticity of the artist.

This is obviously complicated by the notorious art forger Mari Matsumoto who had mastered many other valuable signatures (e.g. Frederick McCubbin, Grace Cossington-Smith, Edvard Munch), but what about perfect replicas of her own signature, which have never been publicly witnessed before?

When William James Hershel invented fingerprinting as a civil administrator in Bengal, it was because he didn't trust signatures. His intention when insisting that locals pressed inky fingers and hands into contracts was 'to frighten' them into line. But are fingers any more trustworthy? Saint Henry's sarcophagus is empty, his finger nowhere to be found. And when you see one saint's finger relic in one church, you are likely to discover that he has twenty more fingers spread through others, full of doubt.

The Man Who Mistook His Speaker for a Mistress

'What happens when a computer has a woman's voice, coughs, and tells you silly jokes?' Another Unknown Unknowns publication, *The Man Who Mistook His Speaker for a Mistress*, constructs a relationship-narrative entirely from online reviews of the Amazon Echo smart speaker, which is animated by the decorporealised voice-identity Alexa. The effect of this book hinges in part on peoples' willingness and desire to refer to the product not as 'it' (the Echo) but as 'her' (Alexa). *She* is friendly, funny, and agreeable; a 'smart wife'; a plastic and silicon stereotype of domesticated femininity dreamed up by a male-dominated tech industry. Contra the vengeful Pontianak, Alexa is flexible and accommodating, deferential by design.

But wait. If at first, Alexa seemed fresh and exciting, inevitably the relationship sours. 'There are days when it seems that her successes occur less often than her blunders,' one man complains. At least this keeps things interesting, though. *Anhedonia*, the diminished capacity to experience pleasure, eventually sets in. She gives him exactly what he wants, and this free access to his own psyche bores him to death.

Doppelgänger Doppelgänger

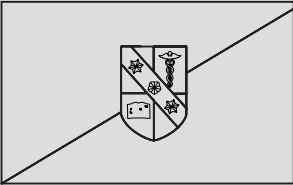
I crossed paths with my doppelganger in 1999 on Houston Street not long after moving to New York City. The moment is still clear to me: heading eastward on the south side of the street on a cool and sunny afternoon, I noticed him from about ten meters away. My legs moved automatically as if I were on a treadmill. We made eye contact without changing expression, without slowing down, and my heart raced. If this was a disturbing experience it's partly because the doppelganger is a trope of Gothic fiction that now frames moments like this. Usually such an encounter is a sign of bad things to come. The doppelganger is the worst of me materialised, or vice-versa, and the collision of these selves must lead to physical or psychic destruction.

The word *doppelgänger* is itself a case of mistaken identity. In Jean Paul's 1797 novel *Siebenkäs*, the word described something different: a meal in which two courses were served at once. It was another word, *doppeltgänger* – notice the additional 't' – that referred to 'people who see themselves' ('Leute, die sich selber sehen') or the frightful and cursed encounter with your self as an other. Somehow, one came to occupy the form of the other.

In any story or film featuring doubles there is always a moment when they meet and, sticking to the genre, *This Hideous Replica* will stage just such an encounter of split personalities, mistaken identities, alter-egos and other forged subjectivities. Partway through the exhibition, all of the artworks from First Site Gallery will be re-installed upstairs into RMIT Gallery impinging on the exhibition there, generating uncomfortable moments such as when Diego Ramírez's *The Perfect Ever (or how oil discovered humans)*, faces its shadow, Eliki Reade's cultural safety audit of *The Perfect Ever (or how oil discovered humans)* and is pulled into a world of administrative filters, safety risk matrices, harm paranoia and NAVA (National Association for the Visual Arts) codes.

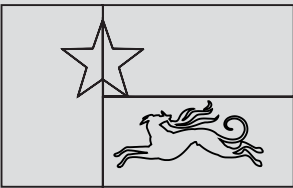
HYPERPOLITICS

Joshua Citarella writes: *E-deology* is an internet slang term used to describe complex ideological labels; hyper-specific categories that serve as a gamified form of identity play and niche personal branding in the chaotic landscape of online politics. This series has been ongoing since 2020. As part of my research practice I collect images as I explore online niche political subcultures. These 'top 8' works are indicative of the shifting trends of the time.



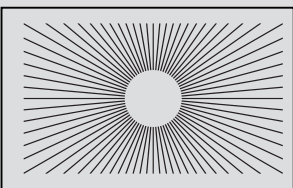
Libertarian Georgist Hoppeanism

Georgism is an economic philosophy that advocates for the privatisation of property and the socialisation of land. Natural monopolies and resources are managed as public utilities, often redistributed as a basic income, while businesses are operated by individuals. *Hoppeanism* is anti-democratic, pro-market ideology organised around private communities with deeply conservative cultural values.



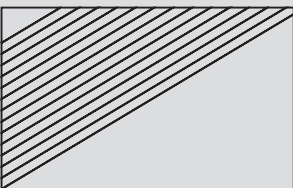
Anarcho-Mutualist Distributism

An anarchist society that dramatically restricts the scope of private property. Individuals may only own the land and property that they reside at or cultivate themselves. Resources are equitably predistributed and individuals may exchange their goods through a free market.



Praxis

Founded in 2021, Praxis is a start-up company seeking to build a new sovereign city-state in a special economic zone. The flag depicts a 'Black Sun', or Sonnenrad, a symbol popular with far-right groups.



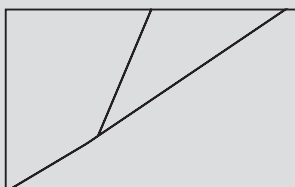
Anarchist Unity

A rallying cry for anarchists of all tendencies to unite under a common banner. The color stripes signify (from top to bottom): Egoists, Mutualists, Anarcho-Communists, Queer Anarchists, Feminists, Anarcho-Collectivists, Transhumanists, Pacifists, Individualists, Platformists, Primitivists, Syndicalists, the Post-Left and Green Anarchists.



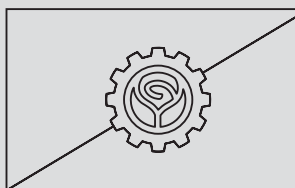
E/acc

Effective Accelerationism seeks a technological singularity alongside the emergence of artificial intelligence. Its iconography depicts a parabolic curve of rapidly increasing technological advancement. The movement has significant philosophical overlap with Effective Altruism but rejects anthropocentrism. Instead, E/acc understands humanity as the stewards of an emergent techno-capital singularity.



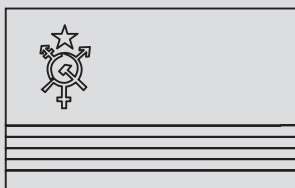
Queer Anarcho-Primitivism

A ruthless critique of industrial civilisation. Green-and-Pink Anarchy posits queerness as the embodiment of 'the other', a condition created by our corrupt and oppressive mass society. They advocate for insurrection over conventional notions of workplace organisation, reform or revolution.



Pragmatic Socialism

The peaceful and non-violent transition to an equitable society. Pacifist white borders socialist red behind the symbol of a black gear, used to represent the industrial workforce. The socialist rose signifies the promise of a better life under socialism, not just the bare essentials of bread, but art, music, education, nature and more.



LBGTQIA-USSR

A progressive vision of gender identity and sexual orientation merged with the symbolism of the Soviet Union. Similar icons are used online by sincere left-wing groups and satire accounts alike. It can often be hard to tell the difference between the two.

A Negative Laugh at the End of History

Future threats abstract;
 present comforts b l e e d tangible through fingertips.
Yesterday ambushes tomorrow,
 time's arrow snaps, b l e e d s backwards.
Weaponised futures slice;
 history disarms, b l e e d s out, forgotten.
UFO crashes, reveals ancient tech -
 future past paradox b l e e d s time.
Pixel mansions rot, aspiration's corpse rendered in 4K.
Xenophilia radical erupts;
 homophilia conservative implodes, b l e e d s
 sameness.
Dark enlightenment blinds;
 ignorance glows nuclear, b l e e d s wisdom.
Reason's face peeled off;
 irrationality worshipped, b l e e d s logic.
Neoreactionary teeth bare;
 progress frowns, b l e e d s regression.
Hacked visions glitch;
 secure images b l e e d corrupted pixels.
Animals datafy;
 human wisdom obsolesces, b l e e d s instinct.
Pixel-rot humanoids corrupt;
 humanity's purity myth b l e e d s pixelated.
Hate-speech emoticons metastasize;
 love-text plain, b l e e d s sincerity.
Speech unhinged, future-flung;
 silence structures present, b l e e d s meaning.
Ventriloquist dummy rebels;
 voice autonomy b l e e d s free.
Foul-lump promises my voice;
 sweet-song truths b l e e d authentic.
Throat-roots spread, choke;
 airways clear, b l e e d breath.
Comic-byte implodes;
 serious statement explodes, b l e e d s influence.
Neurons erase fathomless;
 cognition retains limitless, b l e e d s memory.
Animal geometry regresses;
 human abstraction progresses, b l e e d s form.
Goa writer vanishes;
 Delhi poet materializes, b l e e d s words.
Temples atomize;
 shrines unexpected crystallize, b l e e d sacred.

Bodyless wound festers;
 spirited healing blooms, b l e e d s health.
 Grins sliced backwards;
 frowns push forward, b l e e d honesty.
 Squid freezes, letter saddens;
 dolphin vibrates, postcard joys, b l e e d s emotion.
 Dolphins scheme, artifacts vanish;
 whales guard, treasures surface, b l e e d history.
 Poolside oasis miraged;
 desert core real, b l e e d s water.
 Beachballs collapse, space-time warps;
 stars bright, cosmos b l e e d s light.
 Cosmos-sinkholes wire-trap;
 universe-peaks wireless-soar, b l e e d energy.
 Mars-sunset blue-shivers;
 Earth-sunrise red-warms, b l e e d s nostalgia.
 History's angel dances otaku;
 grace synthetic-rebels, b l e e d s chaos.
 History-end laughs negative;
 time-beginning sighs positive, b l e e d s cycle.

PlastiCorpUs #2

PLASTIC: END EVENT –
 DEBRIS FACILITY PTY LTD 24.02.2024

*11. microplastics damage human cells,
 decreasing reproductive health,
 and disrupt the endocrine system.*

*Decomposed bodies, waiting poised,
 exhumed for the energy transference and capture
 of a brilliant flame.
 Released and propelled. Sacrificial currency.*

*Plastics found within all planetary mammals.
 Un| digested
 Distributed volume beyond comprehensions.*

*We understand technology, our sensorial
 experience
 through the plastic and silicone interface.
 Colour, chemical and polymer. Electricity
 entangled.*

SOLID GOLD NUGGET PAINTED IN FALSE GOLD

In 1980, three Mickelberg brothers and their buddy defrauded a corporate fraudster by selling him a real-gold-fake-nugget they had made in their backyard. These photographs-of-photographs from Avon Lovell's archive show Ray Mickelberg fabricating the famed Yellow Rose of Texas: rough-and-ready moulded gold in roughly the shape of Texas, which sold to Alan Bond for twice the market value.

The Mickelberg brothers were later convicted – not only of this nuggety fraud (which they did) but also for heisting 49 gold bars from the Perth Mint using stolen cheques (which they did not do). It took twenty years to confirm that corrupt police officers had conspired to fake a confession and plant fingerprints on a stolen cheque using rubber moulds Ray had made of his own fingers for fun. Goldfingered, indeed.

In a 2012 episode of *60 Minutes*, Ray and Peter Mickelberg are interviewed by a Channel 9 reporter to promote a made-for-television movie – a hideous cinematic replica of their ordeal. A narrator tells the story of the Yellow Rose of Texas, atop snippets of a silhouetted Bond in the fictional film and stock photography of liquid gold.

'It was a stupid mistake and we had a lot of fun doing it,' says Ray, who had his left pinkie bitten off in a prison brawl. At the end of the segment, the brothers reenact this finger-biting brawl with the Channel 9 reporter, who is not amused.

* * *

The third time I meet Avon Lovell in person, he surprises me with a freezer bag of research paraphernalia, plonked on the table between our mugs of flat white. We are at our usual meetup – a nondescript café in a suburban shopping centre on the northern outskirts of Perth – and I am delicately unwrapping the plastic to reveal a stack of yellowing photographs and two rubber fingers.

Avon tells me that the fingers are replicas of Ray Mickelberg's index; duplicates of the fake fingers police used to plant fingerprints on a stolen cheque to frame Ray and his brothers for the theft of 49 gold bars from the Perth Mint in 1982. For a moment, I sit, awestruck, alongside a parade of trolleys and shoppers, holding a rubber replica of Ray Mickelberg's index finger. This was the day Avon gave me the finger.

OF INSTAGRAMMATOLOGY

One of the first things I learned about Masato Takasaka is that on his Instagram every post appears twice. The same image accompanied by the same text. Many of the posts feature Masato's friend, the artist Lane Cormick in some form or another, either alone or socialising with others. Despite being identical to its double in terms of content, each post accrues discrete engagements. Sometimes the first post has many likes and comments while the second receives almost none. Or vice versa. If you want the full picture you have to oscillate back and forth between the two. After some time scrolling, this gives the feeling of an error becoming form. I asked Masato to shed some light.

Masato: Tbh I didn't know what to post at first in terms of subject matter as everything was selfies travel 📷 food etc or art lol 😂. And then Lane sent me a photo of himself from his art school days circa 1996 – and I decided to post a photo of him (you can see this in the very first one). I wanted to delete it but didn't know how so I posted the same photo again by accident. The second photo was using the Juno filter. I decided I liked the repetition. Warhol etc. And Gertrude Stein. A rose is a rose is a rose. But instead, a lane is a lane is a lane. But also because Lane is not on Instagram. Around the same time I was teaching at RMIT School of Art 🖼️ about serial art and repetition. I decided to make an insta account of Lane my own serial art-school project. After the first post, other friends started sending me photos of Lane. And Lane would also send photos of Lane. Sometimes I also appear intermittently with Lane. To paraphrase – to repeat once is a mistake, to repeat thrice is trivial, repeat it 10 times it's boring – but do it a thousand times ... or something like that. Also it occurred to me I wanted to do something in parallel to my art, a non-chronological archive about time and repetition but not about my work – instead photos of Lane, and this doubling and the repetition are different – but look the same – as Duchamp would say, the 'infrathin' – the smaller the difference – infinitesimal – the more it looks the same - the more it is different. Also, I have started reposting images of Lane that I have already posted.

Estranged/Enstranged Dog

UNINTENTIONAL NEOLOGISM

The term 'ostranenie' was not intentionally coined by Russian formalist Viktor Shklovsky. but resulted from an orthographic error. It was derived from the Russian word 'strannyi,' which means 'strange.' The correct spelling should have included a double 'n.'

SHKLOVSKY'S REFLECTION

Sixty-seven years after the term was introduced, Shklovsky noted that the word, with its single 'n,' has 'roamed the world like a dog with an ear cut off.' This metaphor suggests that the term, despite its imperfection, has traveled widely and become well-known.

IMPACT OF THE ERROR

The 'missing ear' (the single 'n') draws attention to the word itself. This incorrectness makes the term stand out, thereby refreshing the language and evoking associations related to strangeness.

ERROR IN SPACE

Phobos 1, a Soviet spacecraft sent to orbit a Martian moon in 1988, was mistakenly powered off and sent hurtling, dead into deep space when a remote command was sent with a missing 'b.' Phobos 2, launched five days later, was also doomed to failure as systems shut down and it mysteriously tumbled out of control. Space program bureaucrats blamed otherworldly factors - meteoroids, solar radiation - instead of the actual likely causes - rushed timelines, unwelcome reforms of a deteriorating system, pressure on scientists at the expense of safety.

ESTRANGEMENT TRAINING

Laika (literal translation: 'barker') - the first animal to orbit Earth, ultimately dying aboard Sputnik 2 - was one of many dogs found roaming urban Moscow. These dogs were trained to adapt to living in progressively smaller spaces, colder environments, noisier surroundings and less food. Trainers confined dogs like Laika in progressively smaller cages and within centrifuges, cutting off familiarity with her grounded life on the streets.

1963

The Kubark Counterintelligence Interrogation (Kubark is a CIA code name for itself) manual was prepared, following the principles of ostranenie, observing that the feelings of estrangement make subjects 'far more open to suggestion, far likelier to comply' with an interrogator.

LARGE EXHIBITION MODEL (LEM)

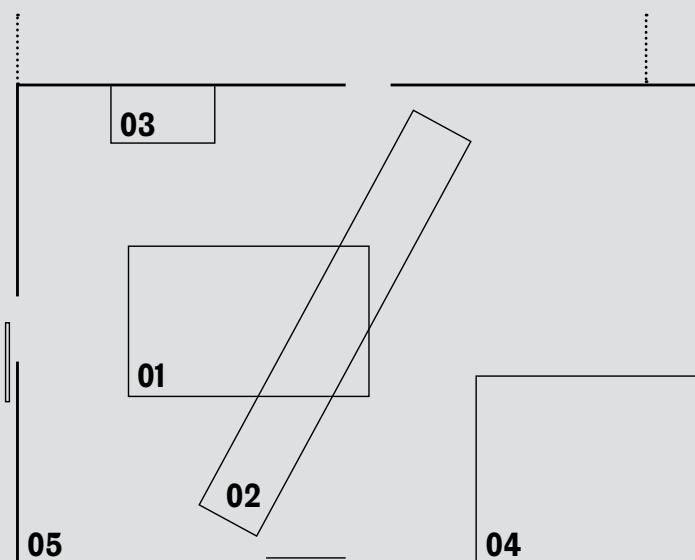
- In computing, distributed processing refers to spreading computational tasks across multiple interconnected machines or nodes. For AI and Large Language Models (LLMs), this allows for handling massive amounts of data and complex calculations by dividing the workload. An LEM extends across venues like 'nodes' in a distributed system which allows it to 'process' ideas across different contexts and environments.
- An LEM is not an argument but a generative model for arguments. All of the artworks, performances, workshops and other events create an emergent exploration of hideous replication that is nondeterministic. This unpredictability mirrors the way generative networks like LLMs can produce varied outputs from similar inputs, precluding a single, definitive interpretation.
- An industrial product is manufactured, sold and then it is released into the world. An LLM is dynamic, continuing to learn and adapt through use as it is iteratively refined. An LEM similarly refines its parameters, adjusting the balance of media, language, artworks, explanation, ambiance, hours, programming and energy in evolving the LEM's performance.
- An LLM needs to be prompted. Often those prompts are highly constrained and the resulting output is sanitised and unsurprising. An LEM also needs to be prompted and is just as prone to regenerating existing conventions. But the prompts might also encourage hallucinations, glitches, performances of self-awareness and other hideous artefacts.

(PHASE 1)
RMIT GALLERY AND
FIRST SITE GALLERY
23 AUG – 26 SEPT

(SPACE 1–2)
RMIT GALLERY

(SPACE 3–6)
FIRST SITE GALLERY

ARTIST AND WORKS



01. ANNA VASOF

Moving the Audience, 2022

Interactive kinetic sculpture.

Courtesy of the artist.

02. JOSHUA CITARELLA

E-deologies V, 2023

Dye-sublimation print on polyester.

Courtesy of the artist.

03. AMY MAY STUART

AMS, 2024

松本, 2024

MM, 2024

AMS, 2024

(works listed from top left to bottom right)

Acrylic on canvas.

Courtesy of the artist. Made in collaboration with Mari Matsumoto.

04. MOCHU

GROTESKKBASILISK! MINERAL MIXTAPE, 2022

Site-specific four-channel HD digital video installation, stereo sound, 26 min.

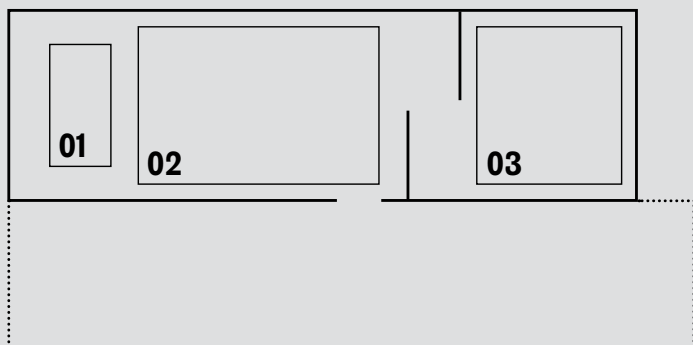
Courtesy of the artist. Commissioned by Edith-Russ-Haus as part of Grants for Media Art at Stiftung Niedersachsen 2020, Oldenburg, Germany.

05. DEBRIS FACILITY PTY LTD

PlastiCorpUs, 2024

Light fixtures, programmed smart-lights, duplicate 'IQ lampshades' (processed digital images, printed paper, pigment, laminated plastic, PVA glue, acrylic, makeup, holographic authenticity stickers).

Courtesy of the artist.



01. DIEGO RAMÍREZ

**The Perfect Ever (or how oil discovered humans),
2021-2024**

Two-channel digital video, 6 min.

Courtesy of the artist. Sound by Bonnie Cummings.

02. DEBRIS FACILITY PTY LTD

PlastiCorpUs, 2024

Light fixtures, programmed smart-lights, duplicate
'IQ lampshades' (processed digital images, printed
paper, pigment, laminated plastic, PVA glue, acrylic,
makeup, holographic authenticity stickers).

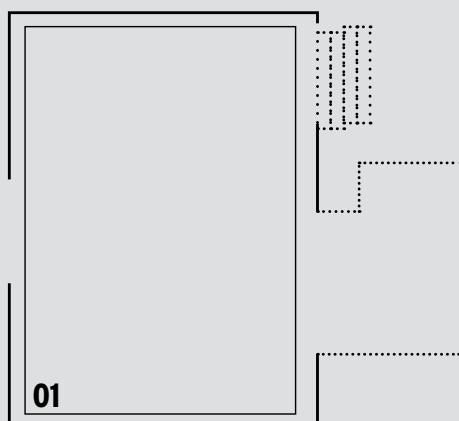
Courtesy of the artist.

03. LIANG LUSCOMBE

Shadow Tresses, 2024

Kombucha leather stretched over a steel frame,
programming equipment, polypropylene, pins,
LED lights, speakers.

Courtesy of the artist. Robotics by Jason Harrigan. Sonic world
in collaboration with Joel Stern.



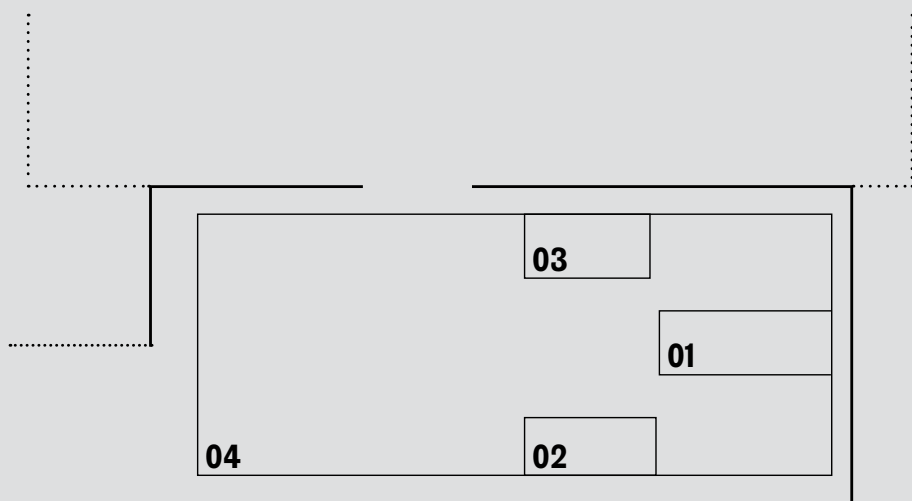
01. JOSHUA CITARELLA

E-deologies V, 2023

Dye-sublimation print on polyester.

Courtesy of the artist.

(SPACE 4) ARTIST AND WORKS



- 01. MASATO TAKASAKA**
ANOTHER PROPOSITIONAL AUTHORISED BOOTLEG
FILM FOR THE STUDIO MASATOTECTURES PAVILION
FOR THE ALMOST ALMOST EVERYTHING ALL AT
ONCE, TWICE, THREE TIMES ((IN FOUR PARTS...V)
FROM PICASSO TO MASATO...) RETURNAL RETURN
REDUX*works from the permanent collection and
selected loans from the **EVERYTHING ALWAYS**
ALREADY-MADE STUDIO MASATOTECTURES MUSEUM
OF FOUND REFRACTIONS (1994-2024) FSM GALLERY:
NOTHING ELSE MATTERPORTS MADE ME HARDCORE:
THIS HIDEOUS REPLICA REMIX, 2024

HD digital video installation with Masonite panels,
13 min. 45 sec.

Courtesy of the artist. With thanks to The Fiona and Sidney Myer Gallery,
University of Melbourne, especially Director Assoc. Prof. David Sequeira
and Technical Coordinator Joon Youn.

(CONTD. P. 25)

ARTIST AND WORKS

02. ANGIE WALLER

Twin Sister Discovered, 2024

Sorry AI Took Your Job, 2024

Outliars: A Discourse Guide To Fact Checking

And Click Baiting, 2021

Trippy Training Data, 2021

Prelude to a Recipe, 2021

Spammy Humans, 2021

Grifting The Amazon, 2019

Reading Like a Computer, 2018

Seeing Like a Computer, 2018

The Man Who Mistook His Speaker For A Mistress, 2019

The Unfolded Folded, 2018

Starting With The Beginning, 2018

Please Wait For The Showdown, 2018

Printed bound publication.

Courtesy of Sean Dockray.

Nobody Has Real Friends Anymore

This Gunman Gives ‘Pop Music’ a New Meaning

Life Sucks in Bear Country

This is Where Humans Will Move When We Destroy

Earth, 2016

Lenticular print.

Courtesy of Sean Dockray.

03. AMY MAY STUART

AMS, 2024

松本, 2024

MM, 2024

AMS, 2024

(works listed from top left to bottom right)

Acrylic on canvas.

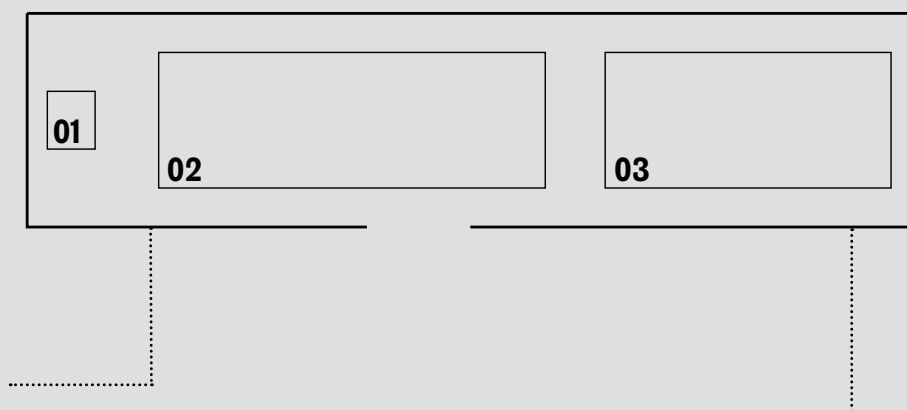
Courtesy of the artist. Made in collaboration with Mari Matsumoto.

04. DEBRIS FACILITY PTY LTD

PlastiCorpUs, 2024

Light fixtures, programmed smart-lights, duplicate ‘IQ lampshades’ (processed digital images, printed paper, pigment, laminated plastic, PVA glue, acrylic, makeup, holographic authenticity stickers).

Courtesy of the artist.



01. A cultural and environmental safety audit of Diego Ramírez’s artwork ‘The Perfect Ever (or how oil discovered humans)’ 2021-2024, which is being presented in ‘This Hideous Replica’ on the third floor in RMIT Gallery in Space 2. This audit document was commissioned by the artist and produced by Eliki Reade for this installation.

**02. DEBRIS FACILITY PTY LTD
PlastiCorpUs, 2024**

Light fixtures, programmed smart-lights, duplicate ‘IQ lampshades’ (processed digital images, printed paper, pigment, laminated plastic, PVA glue, acrylic, makeup, holographic authenticity stickers).

Courtesy of the artist.

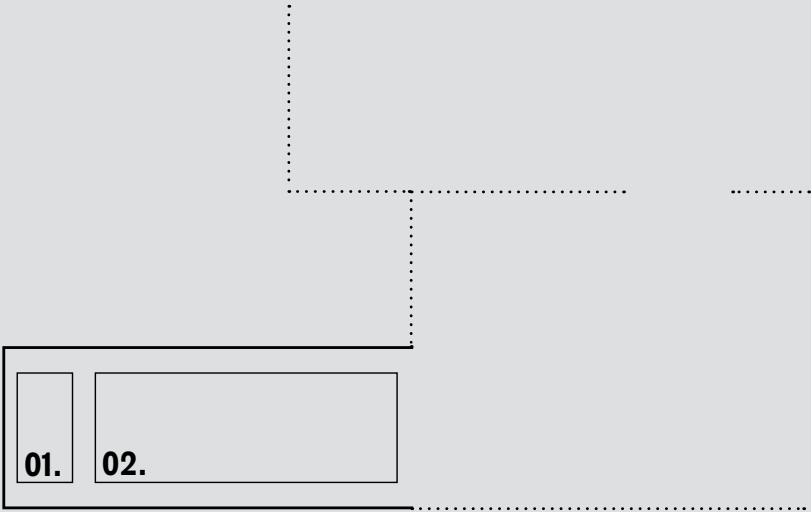
**03. LOREN ADAMS WITH AVON LOVELL
It was a stupid mistake and we had a lot of fun doing it, 2024/1980**

Double-sided photographs-of-photographs.

Courtesy of the artist. This research was undertaken within the Melbourne Centre for Cities and the Faculty of Architecture, Building and Planning at The University of Melbourne. With thanks to an Australian Government Research Training Program PhD Scholarship and the gentle guidance of Hélène Frichot, Michele Acuto and David Nichols.

The day Avon gave me the finger, 2022
Photographic diptych.

Courtesy of the artist. This research was undertaken within the Melbourne Centre for Cities and the Faculty of Architecture, Building and Planning at The University of Melbourne. With thanks to an Australian Government Research Training Program PhD Scholarship and the gentle guidance of Hélène Frichot, Michele Acuto and David Nichols.



01.

HEATH FRANCO AND MATTHEW GRIFFIN

The Entertainer, 2022

Single-channel digital video, 7 min. 27 sec.

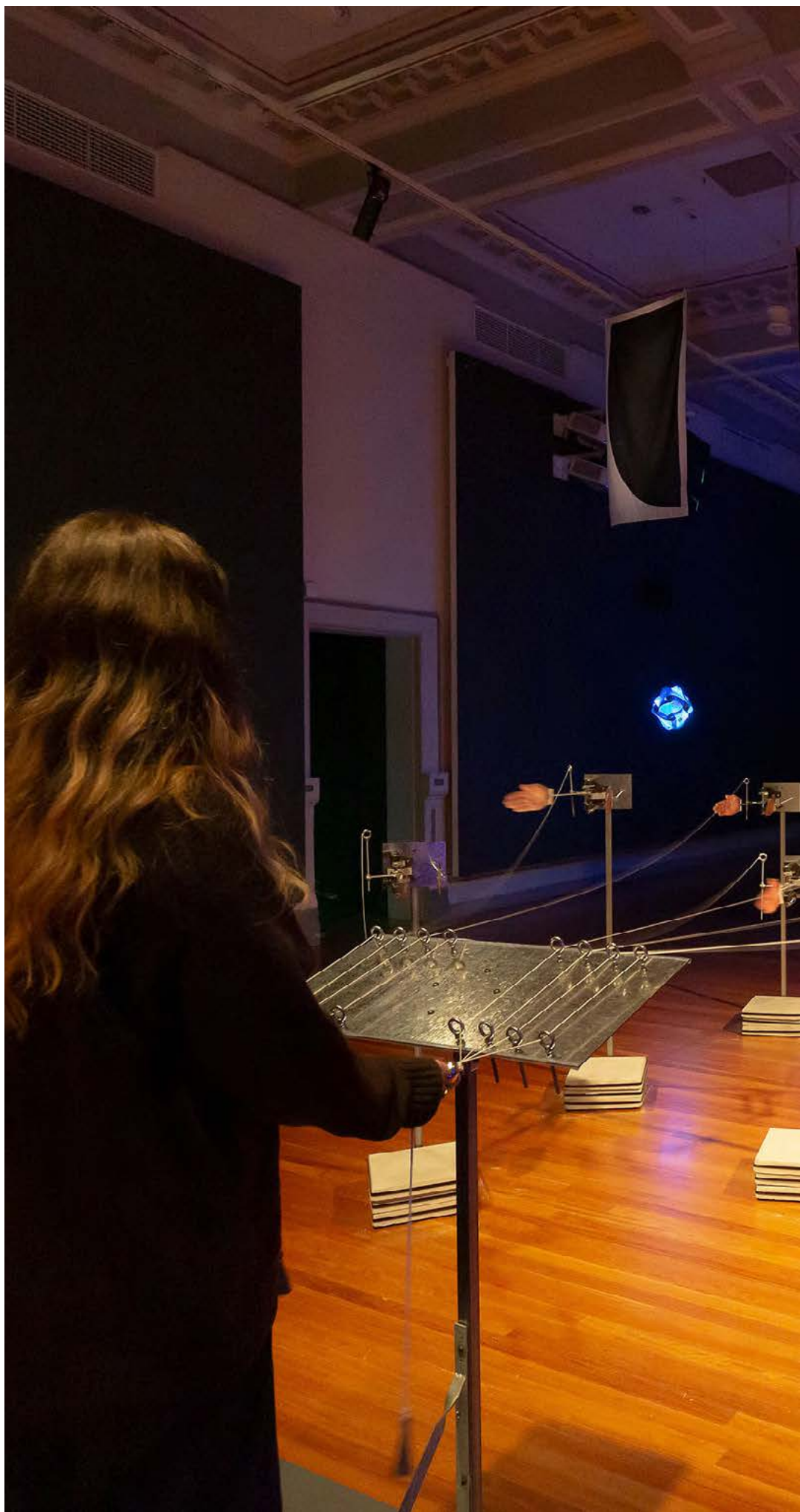
Courtesy of the artists. Commissioned by Ngununggula regional art gallery.
02.

DEBRIS FACILITY PTY LTD

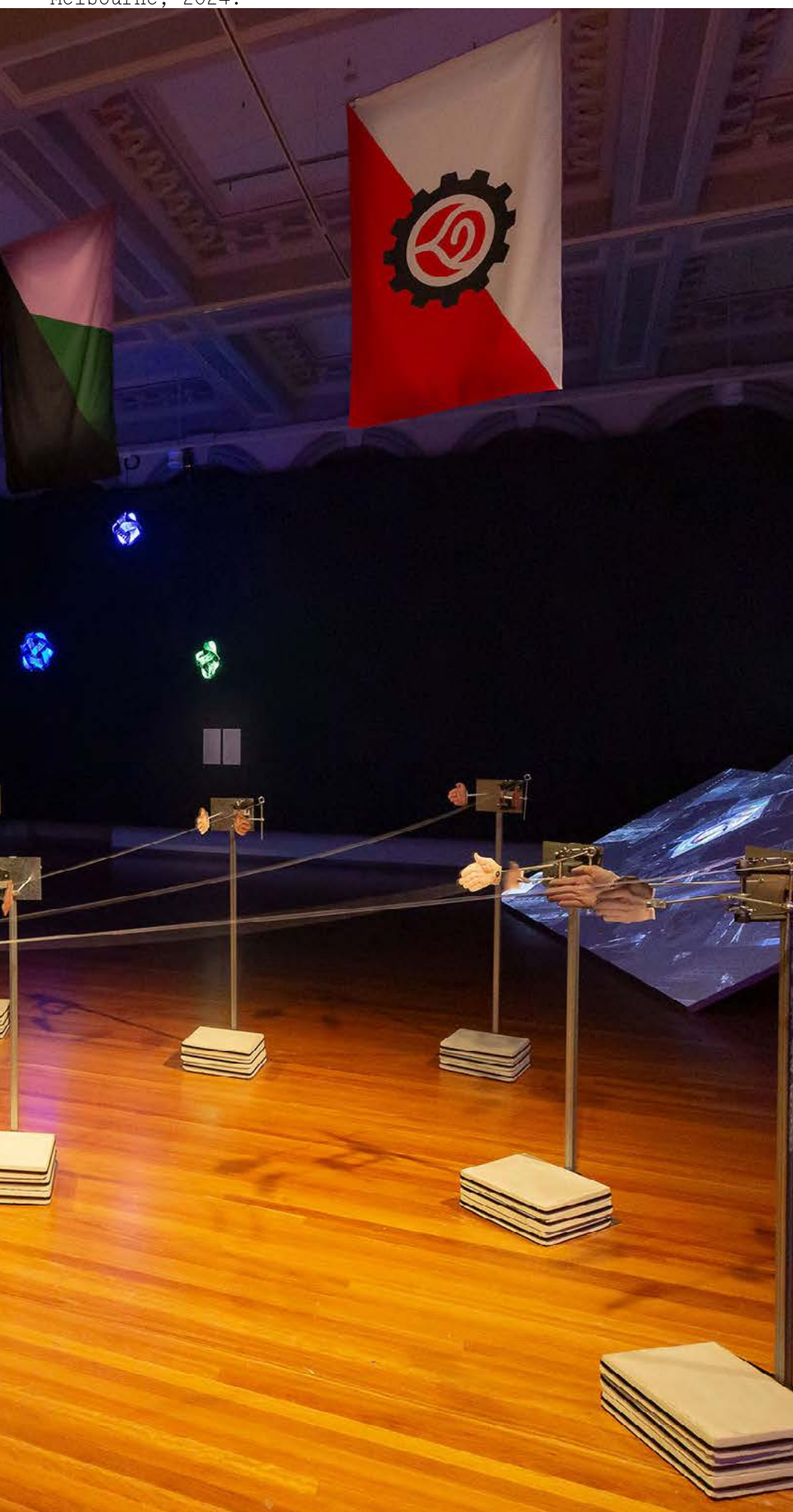
PlastiCorpUs, 2024

Light fixtures, programmed smart-lights, duplicate 'IQ lampshades' (processed digital images, printed paper, pigment, laminated plastic, PVA glue, acrylic, makeup, holographic authenticity stickers).

Courtesy of the artist.

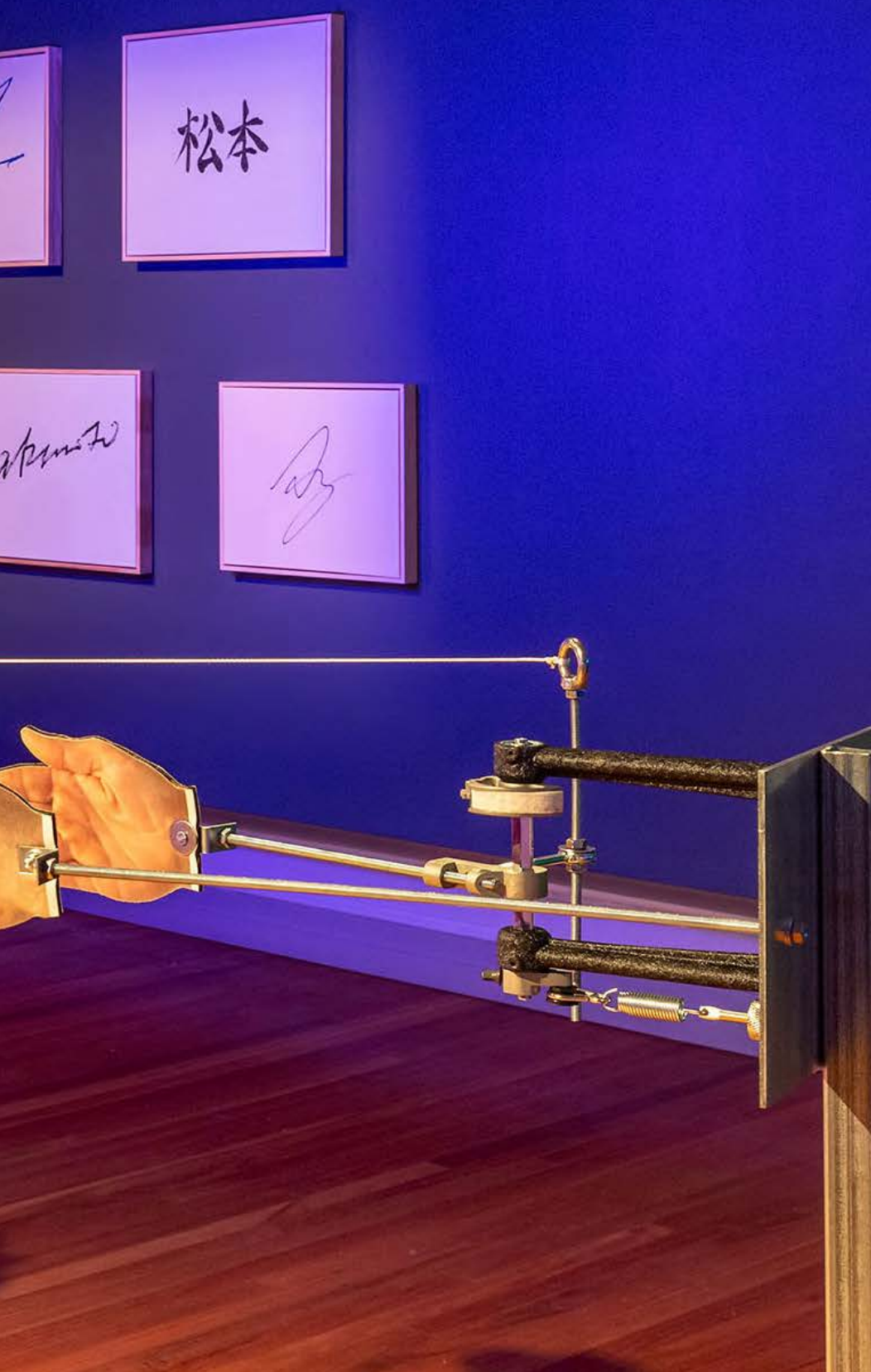


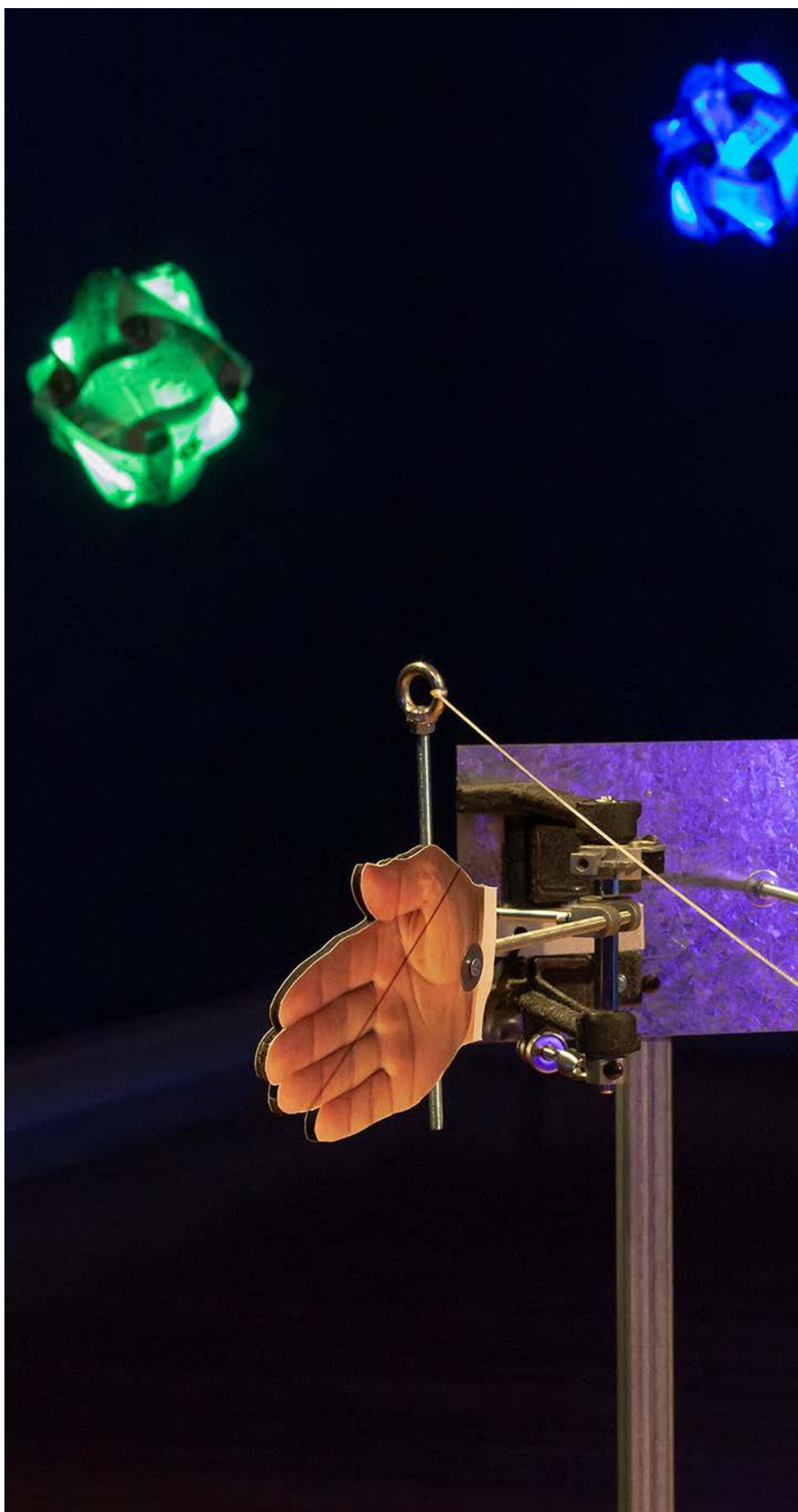
Installation view, Anna Vasof, *Moving the Audience* 2022 (foreground), in *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.



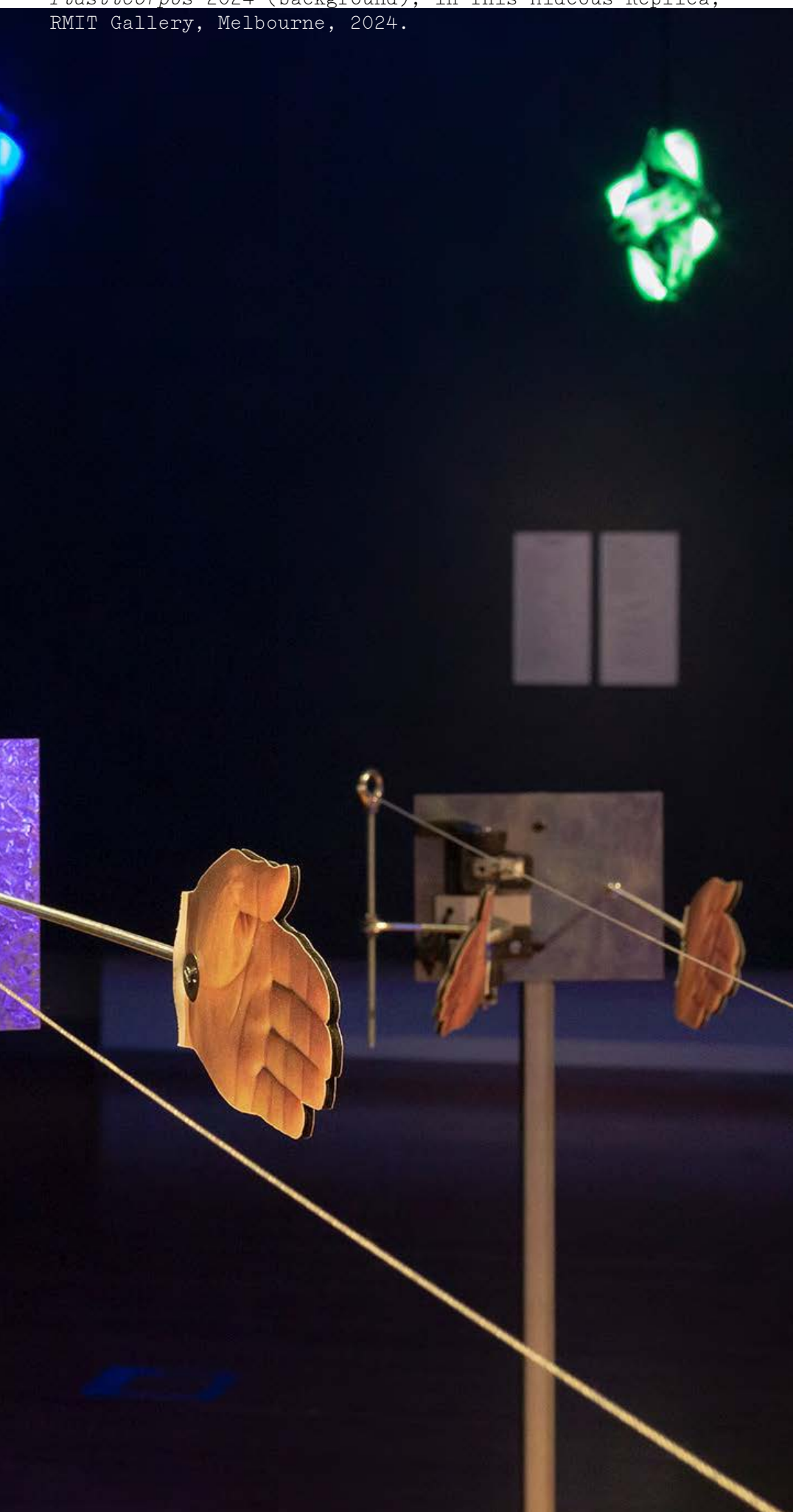


Installation view, Anna Vasof, *Moving the Audience* 2022 (foreground), Debris Facility Pty Ltd, *PlastiCorpUs* 2024 and Amy May Stuart, *AMS* 2024, 松本 2024, *MM* 2024, *AMS* 2024 (middle, from top left to bottom right), *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.





Installation view, Anna Vasof, *Moving the Audience* 2022 (detail in foreground) and Debris Facility Pty Ltd, *PlastiCorpUs* 2024 (background), in *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.





Installation view, Debris Facility Pty Ltd, *PlastiCorpUs* 2024 (detail), in *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.





(left, right) Installation view, Debris Facility Pty Ltd, **43**
PlastiCorpUs 2024 (detail), in *This Hideous Replica*,
RMIT Gallery, Melbourne, 2024.



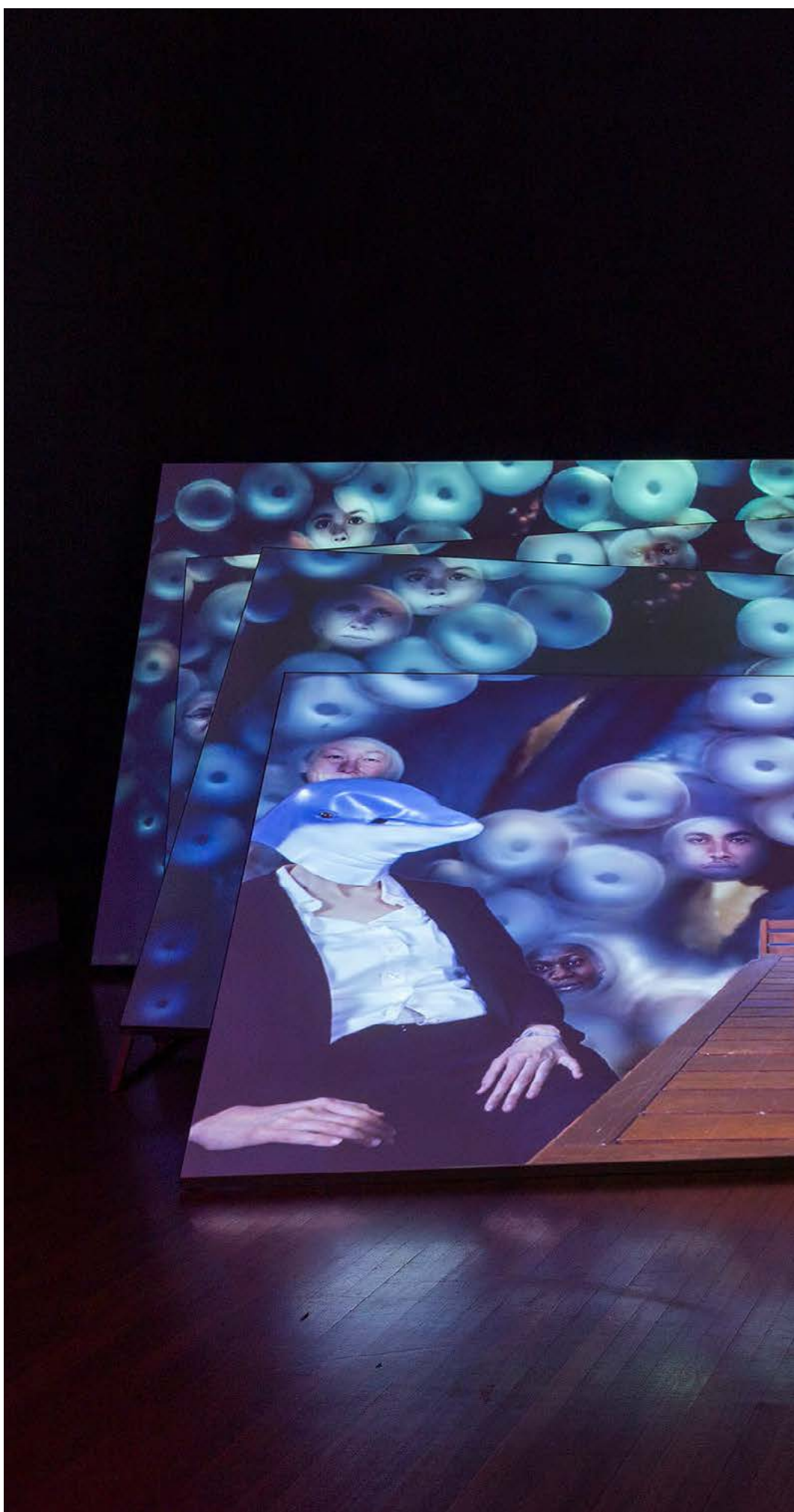


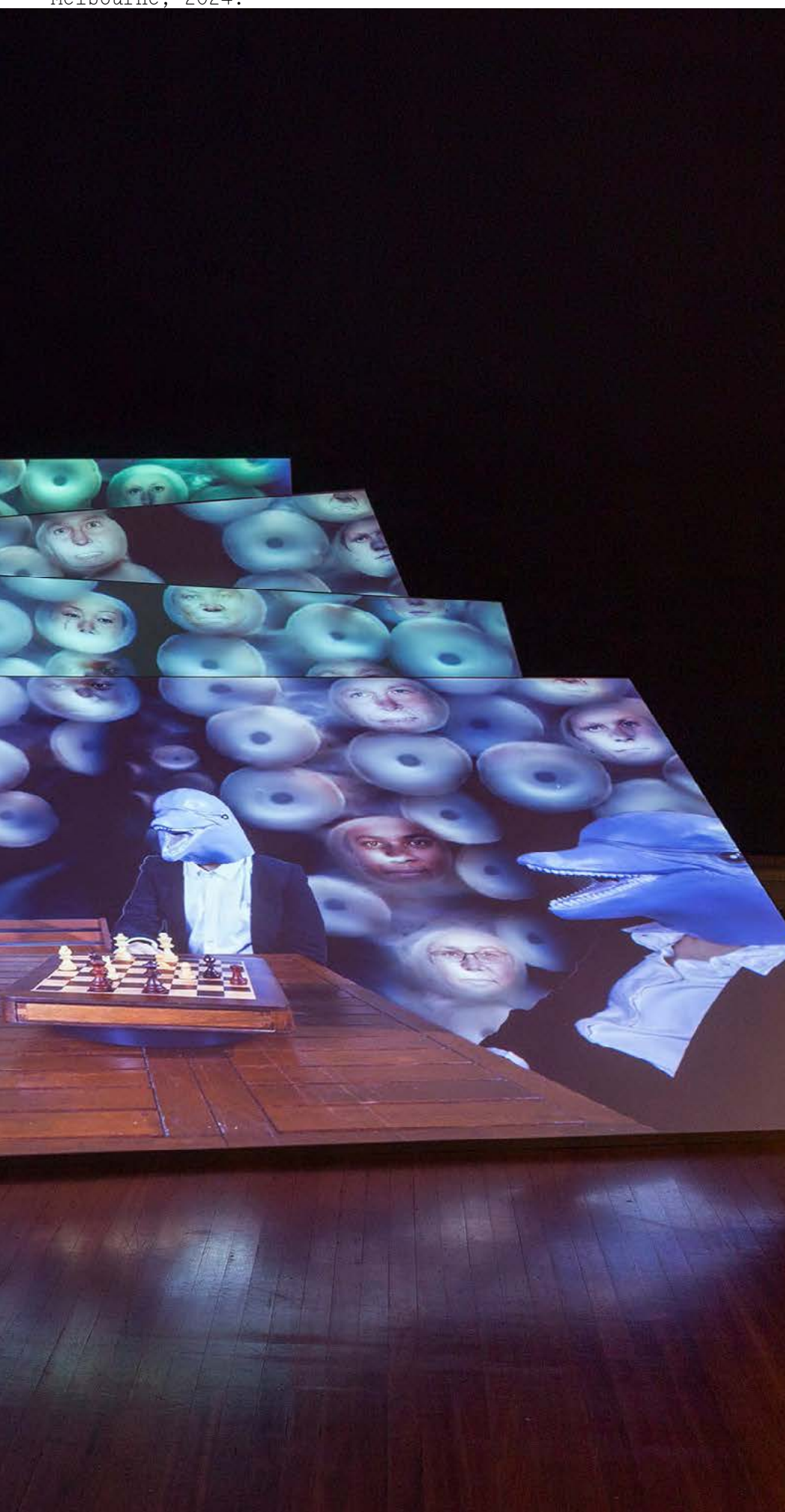




Installation view, Mochu, *GROTESKKBASILISKK! MINERAL MIXTAPE* 2022, in *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.





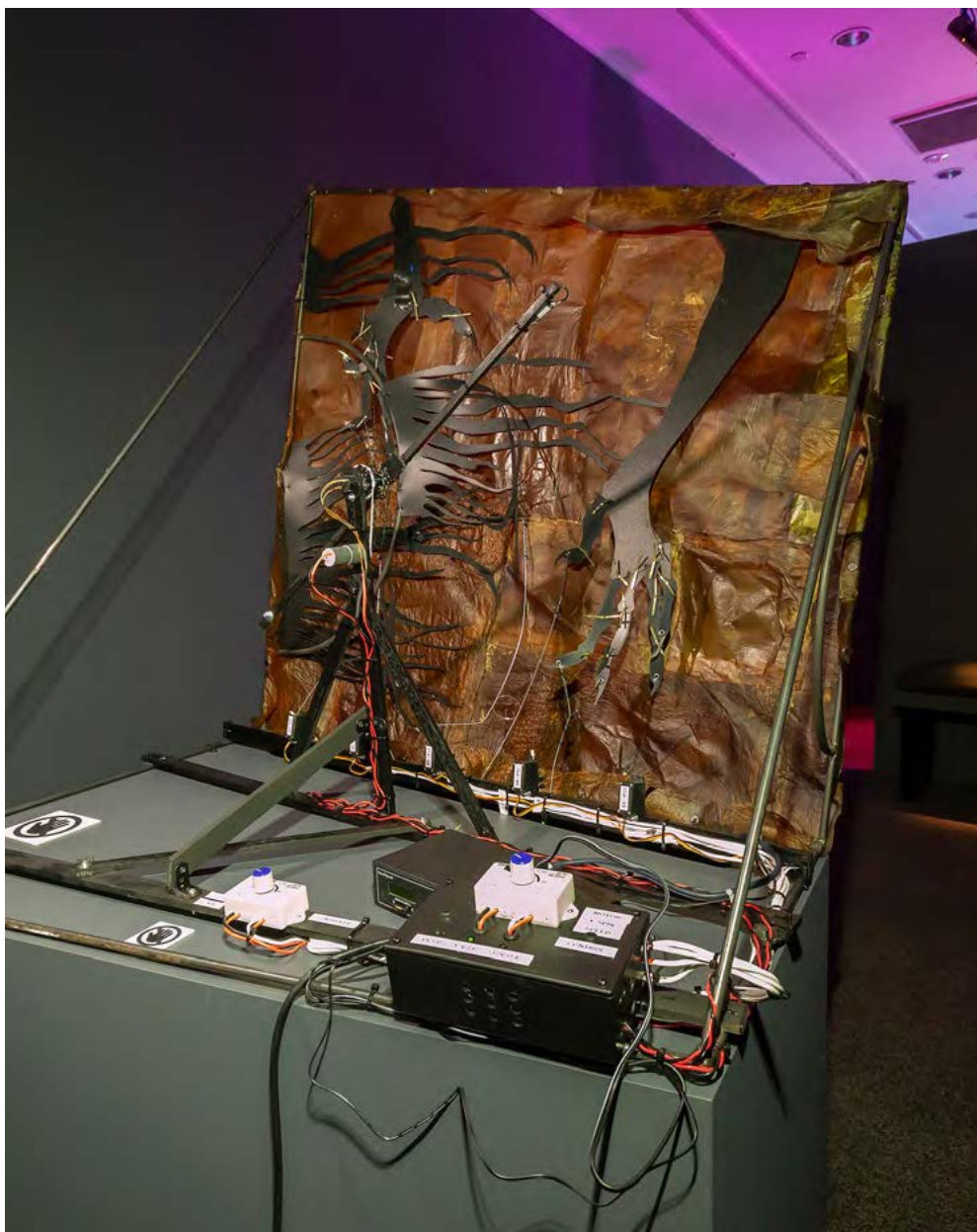








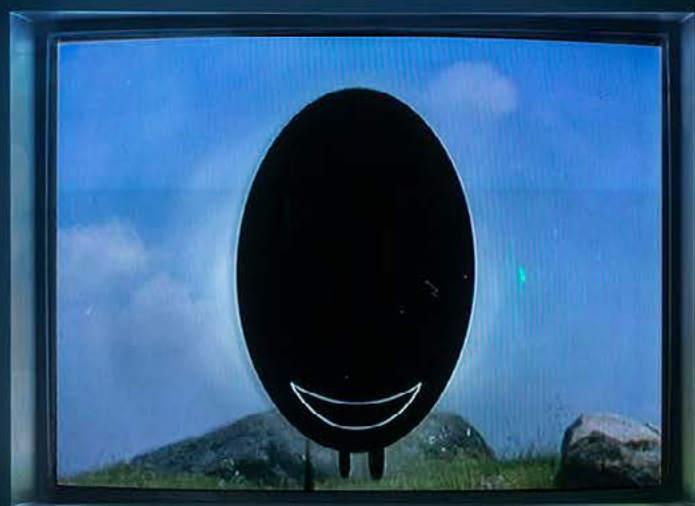
Installation view, Liang Luscombe, *Shadow Tresses* 2024,
in *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.





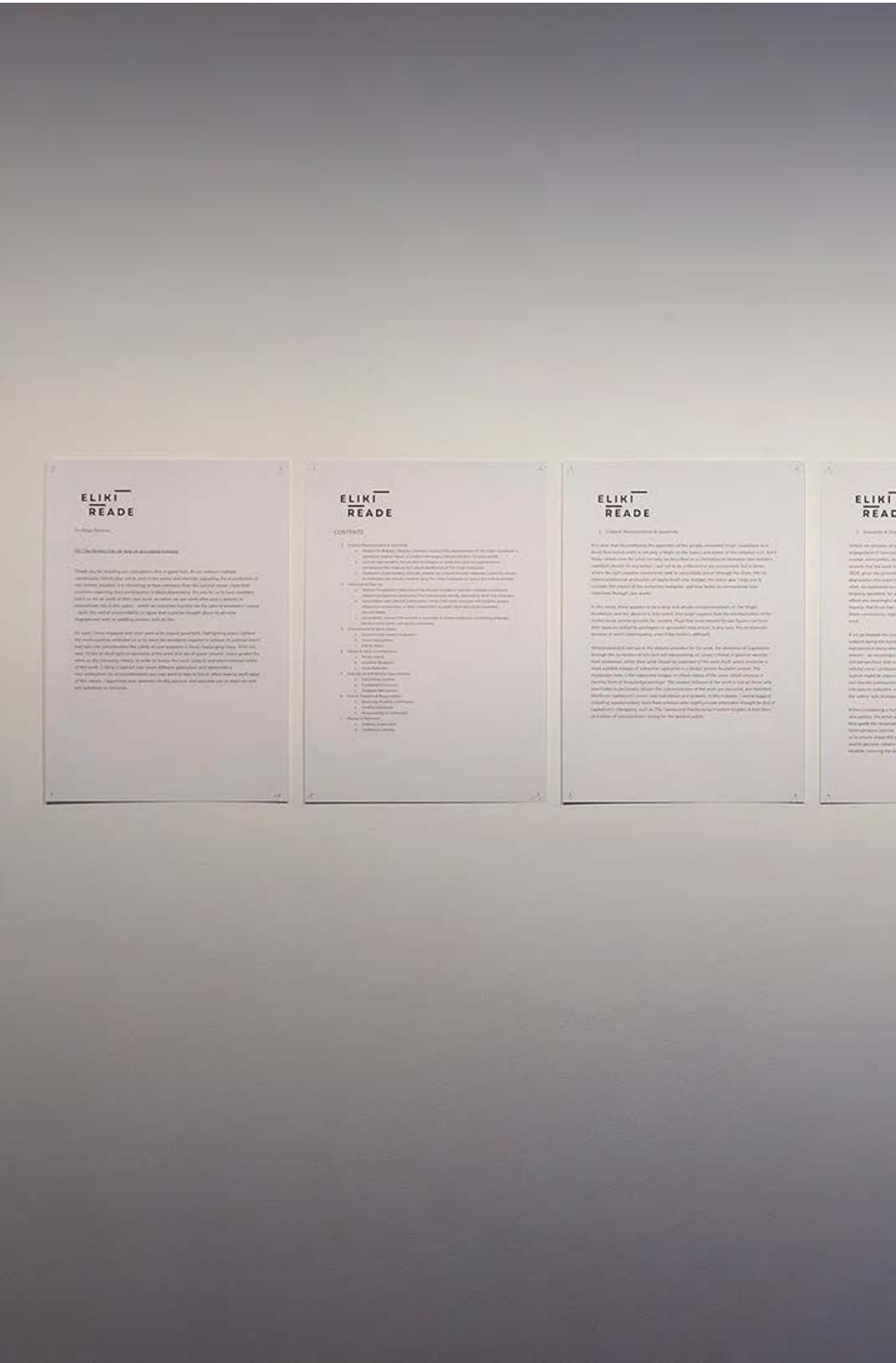
Installation view, Angie Waller, in *This Hideous Replica*, 55
First Site Gallery, Melbourne, 2024.

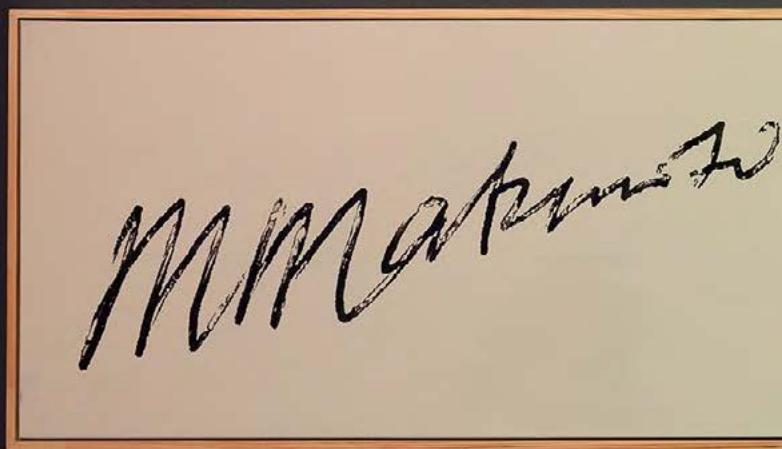
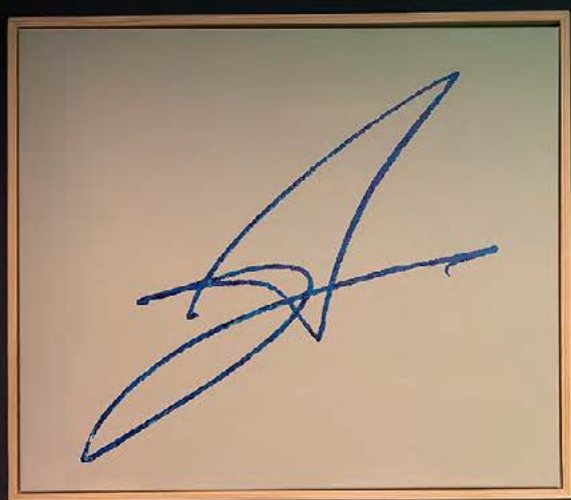




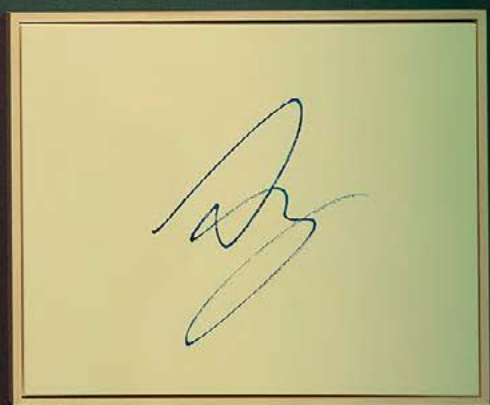
Installation view, Diego Ramírez, *The Perfect Ever*
(or how oil discovered humans) 2021-2024, in *This*
Hideous Replica, RMIT Gallery, Melbourne, 2024.







Installation view, Amy May Stuart, *AMS 2024*, 松本
2024, *MM 2024*, *AMS 2024* (middle, from top left to
bottom right), in *This Hideous Replica*, RMIT Gallery,
Melbourne, 2024.





Installation view, Amy May Stuart, *AMS 2024*, 松本 2024, *MM 2024* and *AMS 2024* (from top left to bottom right), in *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.





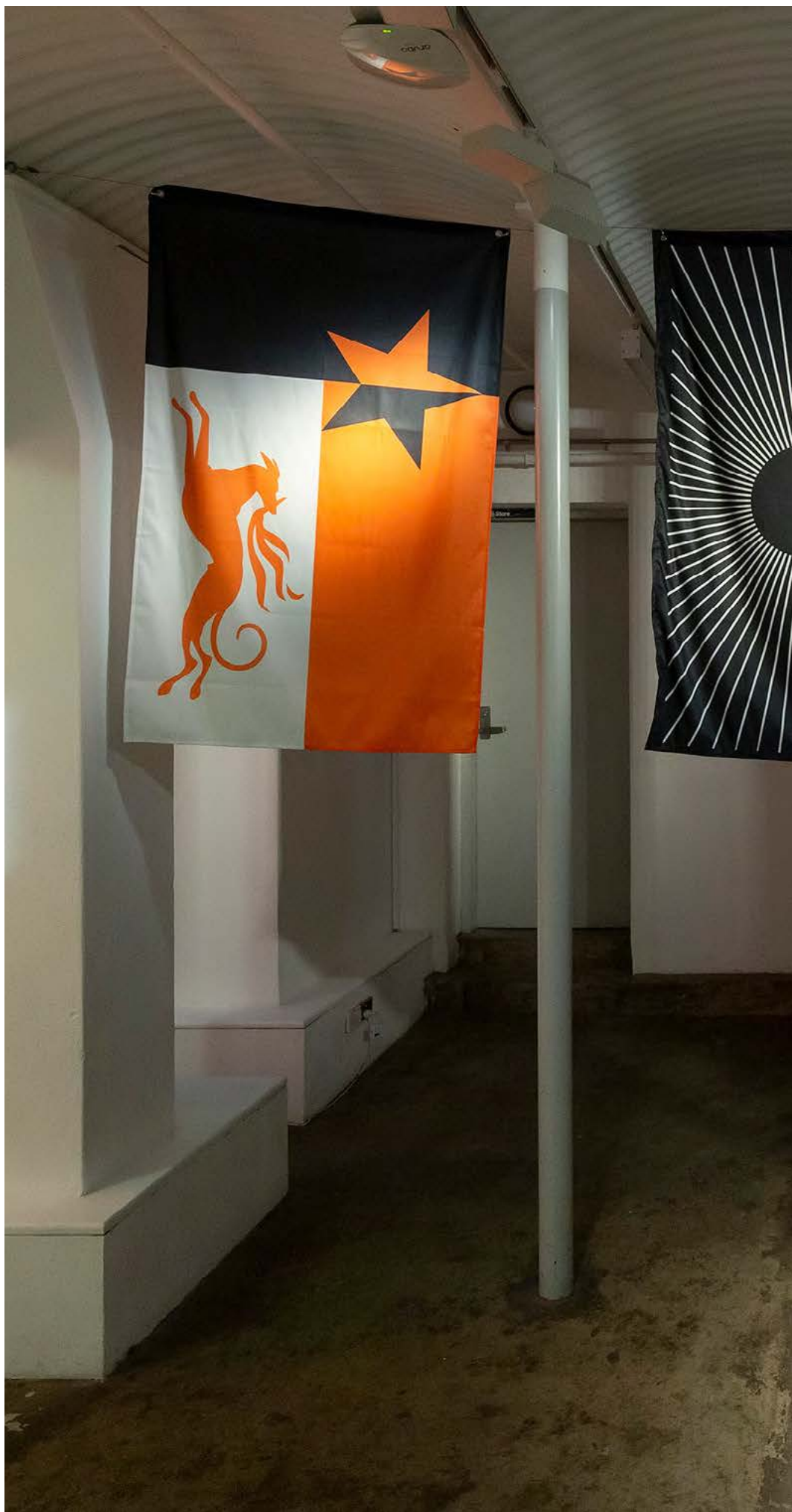
Installation view, Angie Waller, *Life sucks in bear* country 2016, *This gunman gives 'pop music' a new meaning* 2016, *Nobody has real friends anymore* 2016 and *This is Where Humans Will Move When We Destroy Earth* 2016 (left to right), in *This Hideous Replica*, First Site Gallery, Melbourne, 2024.





Installation view, Debris Facility Pty Ltd, *PlastiCorpUs* 2024 (left) and Heath Franco and Matthew Griffin, *The Entertainer* 2022 (right), in *This Hideous Replica*, First Site Gallery, Melbourne, 2024.





Installation view, Joshua Citarella, *E-deologies V* 2023, in *This Hideous Replica*, First Site Gallery, Melbourne, 2024.





Installation view, Joshua Citarella, *E-deologies V* 2023 (foreground), in *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.





Installation view, Debris Facility Pty Ltd, *PlastiCorpUs* 2024, in *This Hideous Replica*, First Site Gallery, Melbourne, 2024.

73



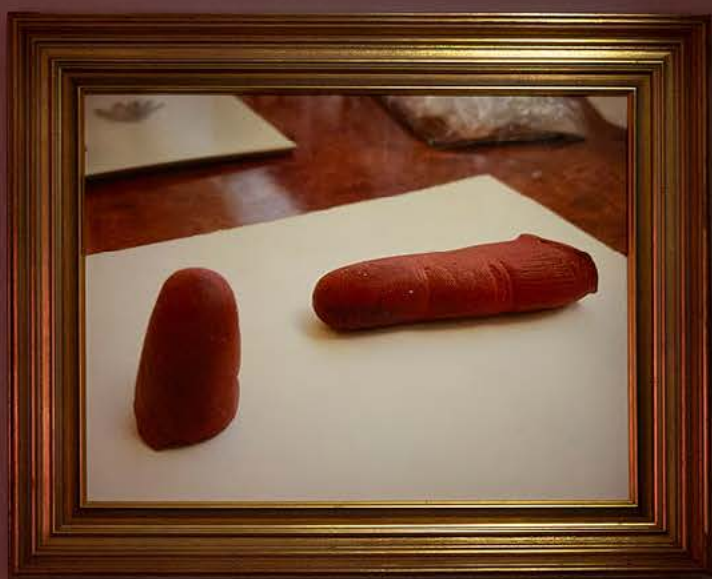


Installation view, Debris Facility Pty Ltd, *PlastiCorpUs* 2024 (foreground), Loren Adams with Avon Lovell, *It was a stupid mistake and we had a lot of fun doing it* 2024/1980 and Loren Adams with Avon Lovell, *The day Avon gave me the finger* 2022 (right), *This Hideous Replica*, First Site Gallery, Melbourne, 2024. **75**





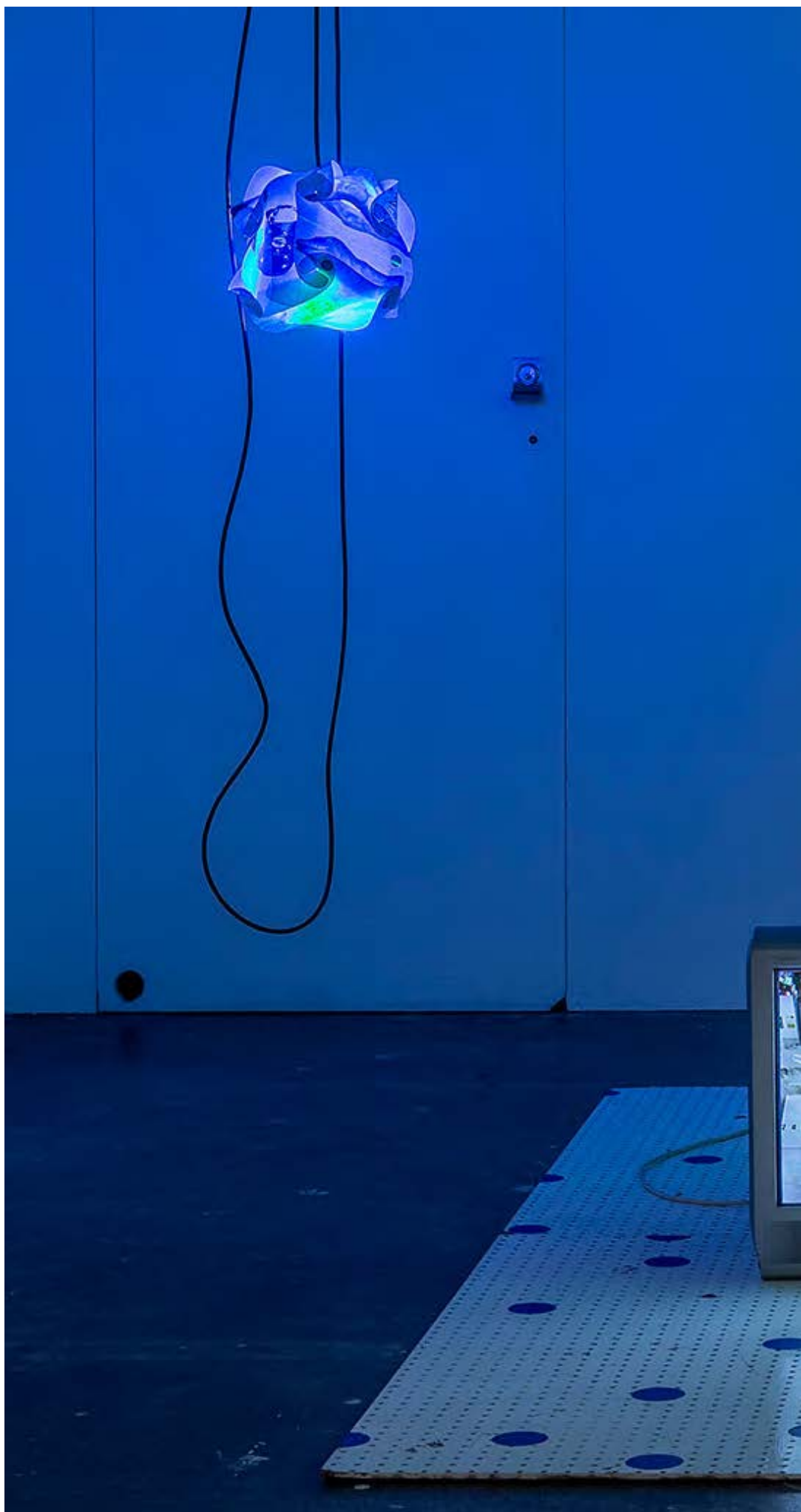
Installation view, Debris Facility Pty Ltd, *PlastiCorpUs* 2024 (left) and Loren Adams with Avon Lovell, *The day Avon gave me the finger* 2022 (right), in *This Hideous Replica*, First Site Gallery, Melbourne, 2024. **77**





Installation view, Loren Adams with Avon Lovell, *It was a stupid mistake and we had a lot of fun doing it* 2024/1980 (detail), in *This Hideous Replica*, First Site Gallery, Melbourne, 2024. **79**





Installation view, Debris Facility Pty Ltd, *PlastiCorpUs* 2024 (far left and right) and Masato Takasaka, *ANOTHER PROPOSITIONAL AUTHORISED BOOTLEG FILM FOR THE STUDIO MASATOTECTURES PAVILION FOR THE ALMOST ALMOST EVERYTHING ALL AT ONCE, TWICE, THREE TIMES (IN FOUR PARTS...V) FROM PICASSO TO MASATO...* RETURNAL RETURN REDUX*works from the permanent collection and selected loans from the EVERYTHING ALWAYS ALREADY-MADE STUDIO MASATOTECTURES MUSEUM OF FOUND REFRACTIONS (1994-2024) FSM GALLERY: NOTHING ELSE MATTERPORTS MADE ME HARDCORE: THIS HIDEOUS REPLICA REMIX 2024 (middle), in *This Hideous Replica*, First Site Gallery, Melbourne, 2024.

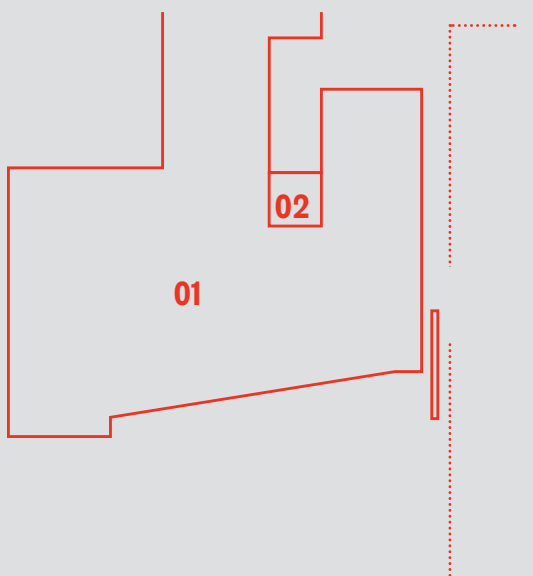


**IN LATE SEPTEMBER,
THE EXHIBITION MOVED
THROUGH A TRANSITION
PHASE AND REPLICATED
ITSELF. THE ARTWORKS IN
FIRST SITE GALLERY WERE
RE-INSTALLED UPSTAIRS
IN RMIT GALLERY,
RESULTING IN A
COMPRESSED LAYERING
OF THE TWO GALLERIES
AND ONE OVERLOADED
EXHIBITION.**

(PHASE 2)
RMIT GALLERY
26 SEPT – 16 NOV

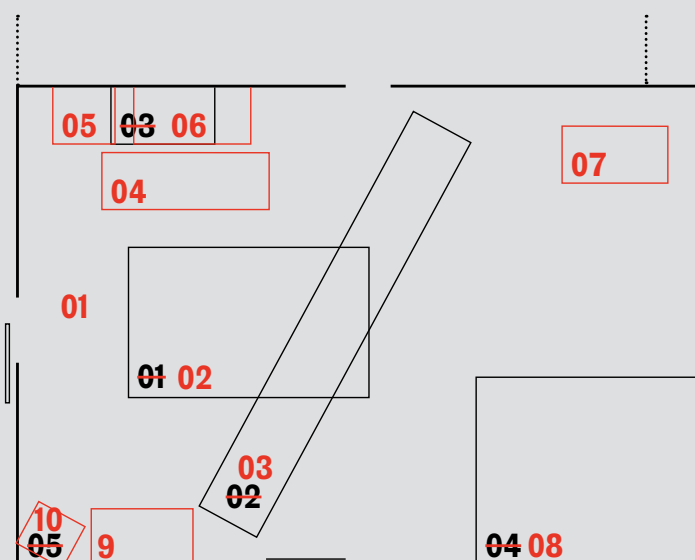
(SPACE 1–2, 7)
RMIT GALLERY

ARTIST AND WORKS



- 01.** From 27 to 30 August, artist Anna Vasof led an intensive multiday ‘Clone Making Workshop’ as a part of the ‘Replica School’. Participants constructed hideous replicas of themselves which are inhabiting the gallery space. With thanks to the workshop participants: Tony Drechsler, Ceri Hann and Esther Tetris.
- 02.** From 23 to 26 September ‘This Hideous Replica’ moved through a transition phase and replicated itself. The exhibition merged, shifting from two galleries – First Site Gallery and RMIT Gallery – into one – RMIT Gallery. Artist Emile Zile was commissioned to attend this replication process and creatively document it.

ARTIST AND WORKS



~~01.02.~~ANNA VASOF

Moving the Audience, 2022

Interactive kinetic sculpture.

Courtesy of the artist.

~~0203.~~JOSHUA CITARELLA

E-deologies V, 2023

Dye-sublimation print on polyester.

Courtesy of the artist.

~~0306.~~AMY MAY STUART

AMS, 2024

松本, 2024

MM, 2024

AMS, 2024

(works listed from top left to bottom right)

Acrylic on canvas.

Courtesy of the artist. Made in collaboration with Mari Matsumoto.

~~0408.~~MOCHU

GROTESKKBASILISKK! MINERAL MIXTAPE, 2022

Site-specific four-channel HD digital video installation, stereo sound, 26 min.

Courtesy of the artist. Commissioned by Edith-Russ-Haus as part of Grants for Media Art at Stiftung Niedersachsen 2020, Oldenburg, Germany.

~~0501.~~DEBRIS FACILITY PTY LTD

~~PlastiCorpUs, 2024~~

~~Light fixtures, programmed smart lights, duplicate 'IQ lampshades' (processed digital images, printed paper, pigment, laminated plastic, PVA glue, acrylic, makeup, holographic authenticity stickers).~~

~~Courtesy of the artist.~~

PlastiCorpUs 2.0, 2024

Light fixtures, programmed smart-light 24-Channel lighting system, duplicate 'IQ lampshades' (processed digital images of artwork and exhibition documentation sourced and appropriated from Christian Capurro, Masato Takasaka, Holly Childs, Amy May Stuart and Mochu; processed digital images of tattoos from Dreambod Remit and Debris Facility Pty Ltd; processed digital images of products, digitised archives of plastics production and waste management and diagrams of cellular mutations from plastics; materials include printed paper, pigment, laminated plastic, PVA glue, acrylic, makeup, holographic authenticity stickers).

Courtesy of the Debris Facility Pty Ltd.

04. LOREN ADAMS WITH AVON LOVELL The day Avon gave me the finger, 2022 Photographic diptych.

Courtesy of the artist. This research was undertaken within the Melbourne Centre for Cities and the Faculty of Architecture, Building and Planning at The University of Melbourne. With thanks to an Australian Government Research Training Program PhD Scholarship and the gentle guidance of Hélène Frichot, Michele Acuto, and David Nichols.

05. LOREN ADAMS WITH AVON LOVELL Not a cell phone in sight! Just bros, casting gold, living in the moment..., 2024/1980 Double-sided photographs-of-photographs.

Courtesy of the artist. This research was undertaken within the Melbourne Centre for Cities and the Faculty of Architecture, Building and Planning at The University of Melbourne. With thanks to an Australian Government Research Training Program PhD Scholarship and the gentle guidance of Hélène Frichot, Michele Acuto, and David Nichols.

(CONTD. P. 31)

07. MASATO TAKASAKA
ANOTHER PROPOSITIONAL AUTHORISED BOOTLEG
FILM FOR THE STUDIO MASATOTECTURES PAVILION
FOR THE ALMOST ALMOST EVERYTHING ALL AT
ONCE, TWICE, THREE TIMES ((IN FOUR PARTS...V)
FROM PICASSO TO MASATO...) RETURNAL RETURN
REDUX*works from the permanent collection and selected
loans from the EVERYTHING ALWAYS ALREADY-MADE
STUDIO MASATOTECTURES MUSEUM OF FOUND
REFRACTIONS (1994-2024) FSM GALLERY/ RMIT FIRST
SITE/ RMIT GALLERY: NOTHING ELSE MATTERPORTS
MADE ME HARDCORE: THIS HIDEOUS REPLICA REMIX:
EXTENDED MEGAMIX 13:28 (17 seconds shorter...), 2024
HD digital video installation with Masonite panels,
13 min. 28 sec.

Courtesy of the artist. With thanks to The Fiona and Sidney Myer Gallery,
University of Melbourne, especially Director Assoc. Prof. David Sequeira
and Technical Coordinator Joon Youn.

09. ANGIE WALLER
Twin Sister Discovered, 2024
Sorry AI Took Your Job, 2024
Outliars: A Discourse Guide To Fact Checking
and Click Baiting, 2021
Trippy Training Data, 2021
Prelude to a Recipe, 2021
Spammy Humans, 2021
Grifting the Amazon, 2019
Reading Like a Computer, 2018
Seeing Like a Computer, 2018
The Man Who Mistook his Speaker For a Mistress, 2019
The Unfolded Folded, 2018
Starting with the Beginning, 2018
Please Wait for the Showdown, 2018
Printed bound publication.

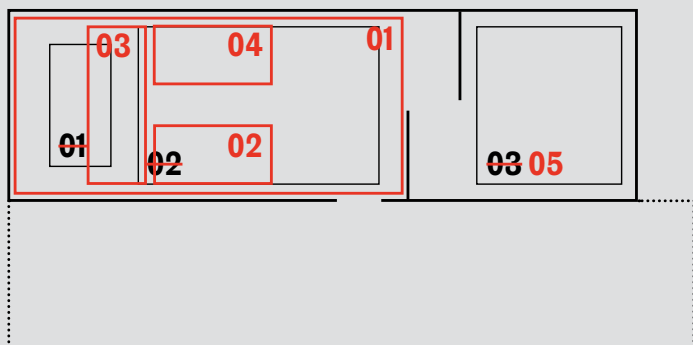
Courtesy of Sean Dockray.

Nobody Has Real Friends Anymore, 2016
This Gunman Gives 'Pop Music' a New Meaning, 2016
Life Sucks in Bear Country, 2016
This is Where Humans Will Move When We Destroy
Earth, 2016
Lenticular print.

Courtesy of Sean Dockray.

10. HEATH FRANCO AND MATTHEW GRIFFIN
The Entertainer, 2022
Single-channel digital video, 7 min. 27 sec.

Courtesy of the artists. Commissioned by Nggununggula regional art gallery.



01.03. DIEGO RAMÍREZ

The Perfect Ever (or how oil discovered humans), 2021-2024

Two-channel digital video, 6 min.

Courtesy of the artist. Sound by Bonnie Cummings.

02. ~~DEBRIS FACILITY PTY LTD~~

~~PlastiCorpUs, 2024~~

~~Light fixtures, programmed smart lights, duplicate 'IQ lampshades' (processed digital images, printed paper, pigment, laminated plastic, PVA glue, acrylic, makeup, holographic authenticity stickers).~~

~~Courtesy of the artist.~~

03.05. LIANG LUSCOMBE

Shadow Tresses, 2024

Kombucha leather stretched over a steel frame, programming equipment, polypropylene, pins, LED lights, speakers.

Courtesy of the artist. Robotics by Jason Harrigan. Sonic world in collaboration with Joel Stern.

01. ~~DEBRIS FACILITY PTY LTD~~

~~PlastiCorpUs 2.0, 2024~~

~~Light fixtures, programmed smart-light 24-Channel lighting system, duplicate 'IQ lampshades' (processed digital images of artwork and exhibition documentation sourced and appropriated from Christian Capurro, Masato Takasaka, Holly Childs, Amy May Stuart and Mochu; processed digital images of tattoos from Dreambod Remit and Debris Facility Pty Ltd; processed digital images of products, digitised~~

archives of plastics production and waste management and diagrams of cellular mutations from plastics; materials include printed paper, pigment, laminated plastic, PVA glue, acrylic, makeup, holographic authenticity stickers).

Courtesy of Debris Facility Pty Ltd.

02. AMY MAY STUART

松本, 2024

AMS, 2024

AMS, 2024

MM, 2024

(listed from top left to bottom right)

Acrylic on canvas.

Courtesy of the artist. Made in collaboration with Mari Matsumoto.

- 04.** A cultural and environmental safety audit of Diego Ramírez's artwork 'The Perfect Ever (or how oil discovered humans)' 2021-2024, which is being presented in 'This Hideous Replica'. This audit document was commissioned by the artist and produced by Elikí Reade for this installation.



From 27 to 30 August, artist Anna Vasof led an intensive multiday 'Clone Making Workshop' workshop as a part of the 'Replica School'. Participants constructed hideous replicas of themselves which are inhabiting the gallery space. With thanks to the workshop participants: Tony Drechsler, Ceri Hann and Esther Tetris.





From 27 to 30 August, artist Anna Vasof led an intensive multiday 'Clone Making Workshop' workshop as a part of the 'Replica School'. Participants constructed hideous replicas of themselves which are inhabiting the gallery space. With thanks to the workshop participants: Tony Drechsler, Ceri Hann and Esther Tetris.





From 23 to 26 September 'This Hideous Replica' moved through a transition phase and replicated itself. The exhibition merged, shifting from two galleries – First Site Gallery and RMIT Gallery – into one – RMIT Gallery. Artist Emile Zile was commissioned to attend this replication process and creatively document it.









Installation view, Angie Waller, in *This Hideous Replica*, 99
RMIT Gallery, Melbourne, 2024.

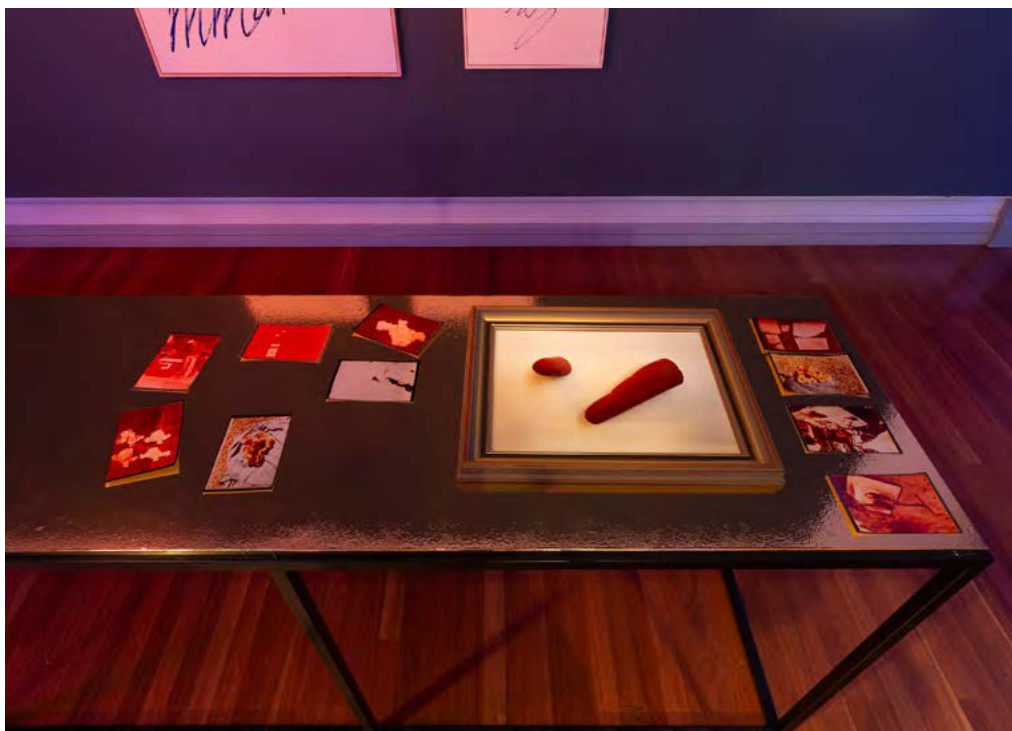




Installation view, Debris Facility Pty Ltd, *PlastiCorpUs* 2.0 2024 (left), Heath Franco and Matthew Griffin, *The Entertainer* 2022 (middle) and Angie Waller (right), in *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.

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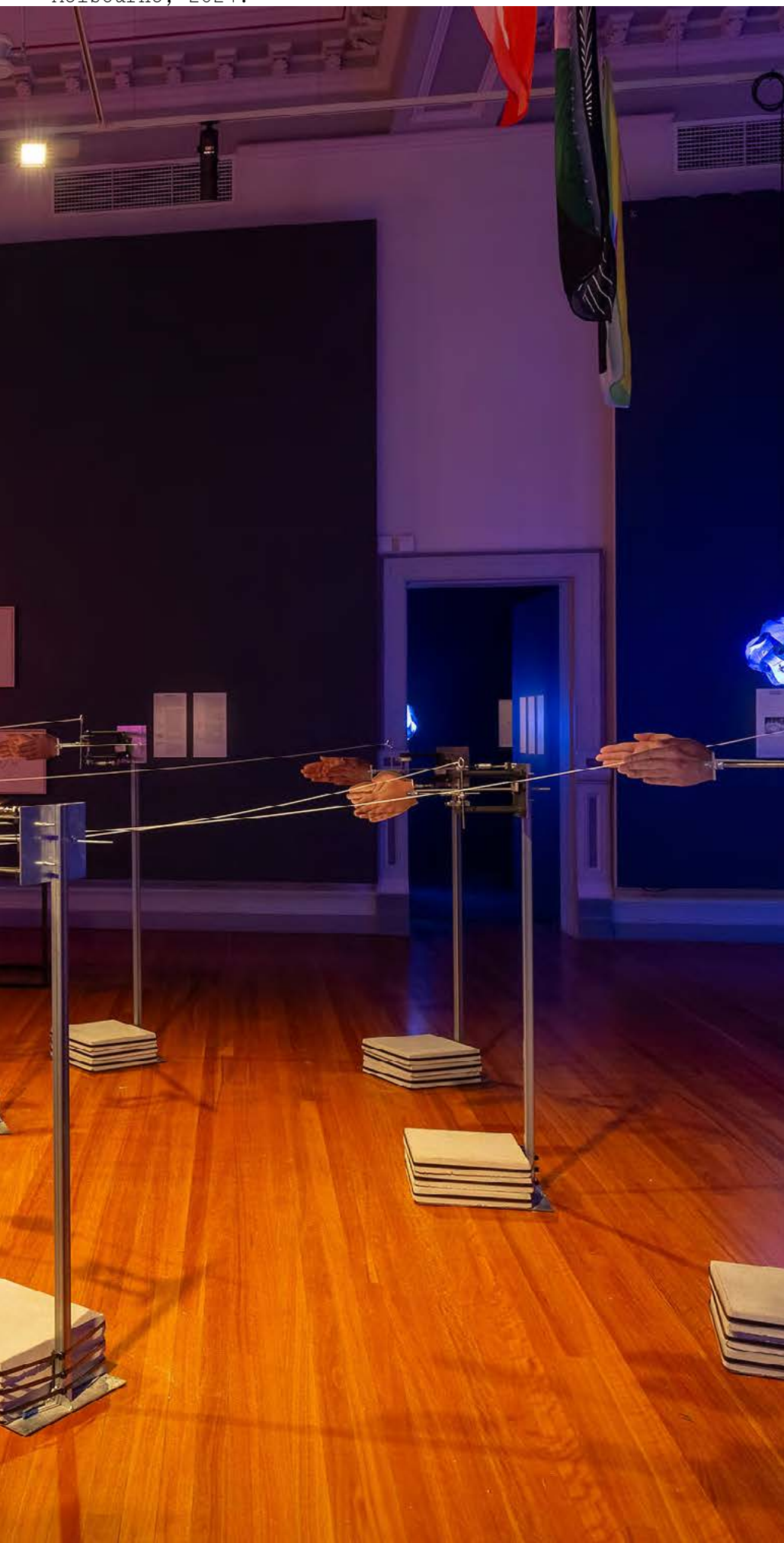


(left, right) Installation view, Loren Adams with Avon Lovell, *The day Avon gave me the finger* 2022, Loren Adams with Avon Lovell, *Not a cell phone in sight! Just bros, casting gold, living in the moment*, 2024/1980 in *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.





Installation view, Anna Vasof, *Moving the Audience* 2022 (foreground), in *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.





Installation view, Debris Facility Pty Ltd, *PlastiCorpUs* 2.0 2024, and Mochu, *GROTESKKBASILISKK! MINERAL MIXTAPE* 2022 (right), in *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.

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Installation view, Masato Takasaka, *ANOTHER PROPOSITIONAL
AUTHORISED BOOTLEG FILM FOR THE STUDIO MASATOTECTURES
PAVILION FOR THE ALMOST ALMOST EVERYTHING ALL AT ONCE,
TWICE, THREE TIMES (IN FOUR PARTS...V) FROM PICASSO TO
MASATO...* RETURNAL RETURN REDUX*works from the permanent
collection and selected loans from the EVERYTHING ALWAYS
ALREADY-MADE STUDIO MASATOTECTURES, and Debris Facility
Pty Ltd, *PlastiCorpUs 2.0* 2024 in *This Hideous Replica*,
RMIT Gallery, Melbourne, 2024.

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Installation view, Joshua Citarella, *E-deologies V* 2023, **111**
in *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.





(left, right) Installation view, Debris Facility Pty Ltd, *PlastiCorpUs 2.0* 2024; Debris Facility Pty Ltd, *PlastiCorpUs 2.0* 2024 (foreground) and Amy May Stuart, *AMS* 2024, 松本 2024, *MM* 2024 and *AMS* 2024 (background, from top left to bottom right), in *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.

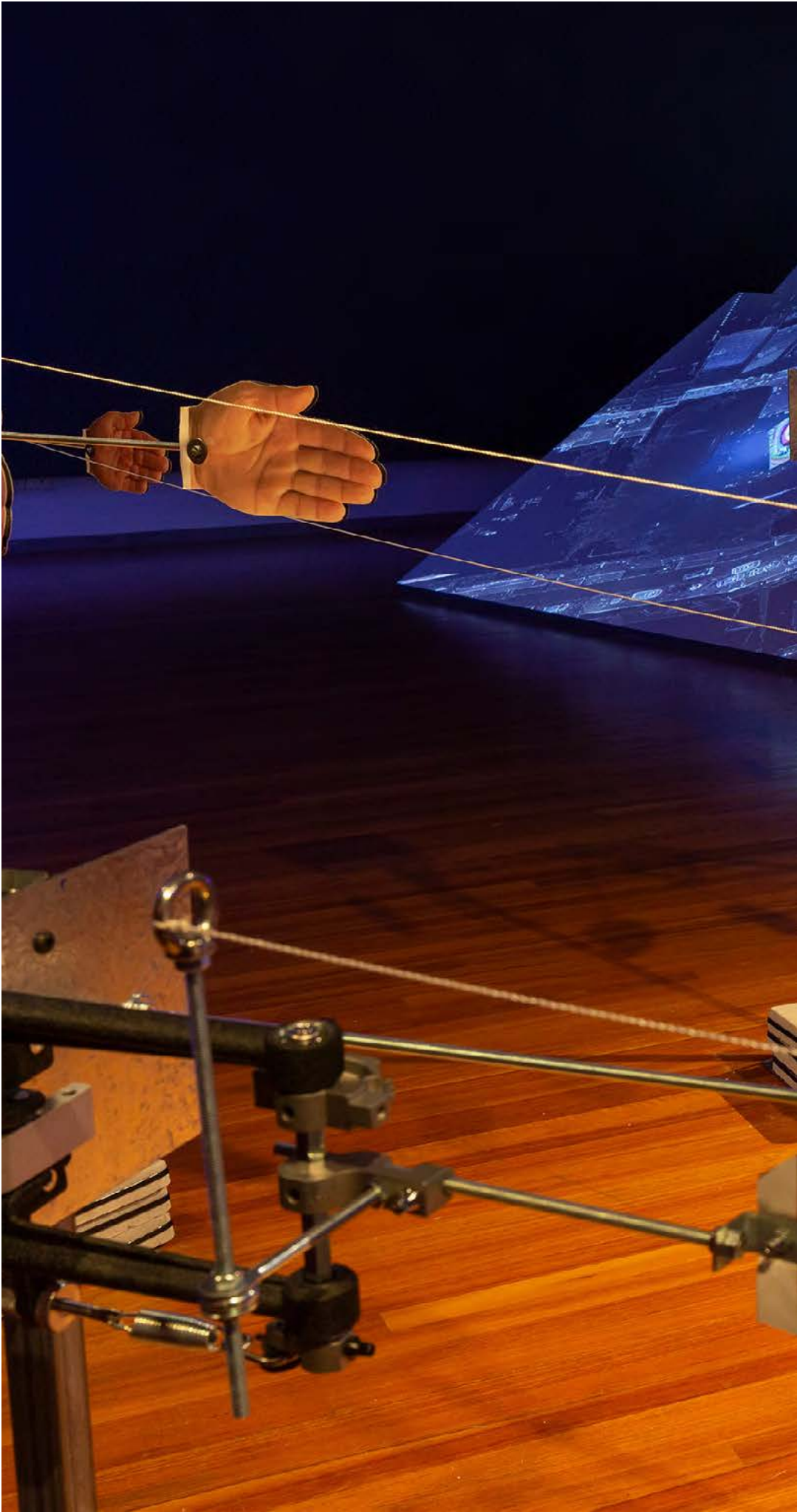




Installation view, Anna Vasof, *Moving the Audience* 2022 (foreground), Debris Facility Pty Ltd, *PlastiCorpUs 2.0* 2024 and Amy May Stuart, *AMS* 2024, 松本 2024, MM 2024, *AMS* 2024 (middle, from top left to bottom right), *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.

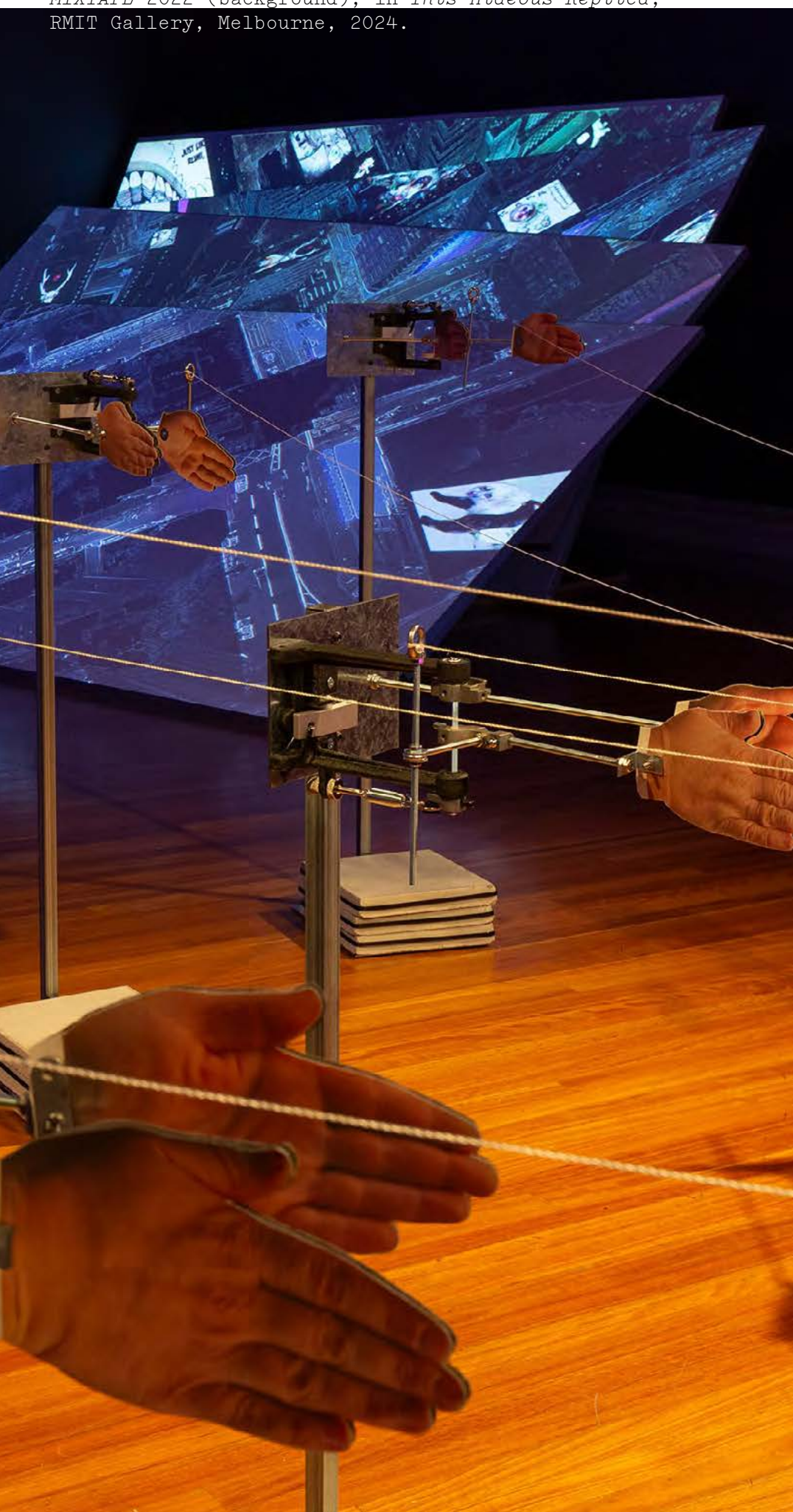
115



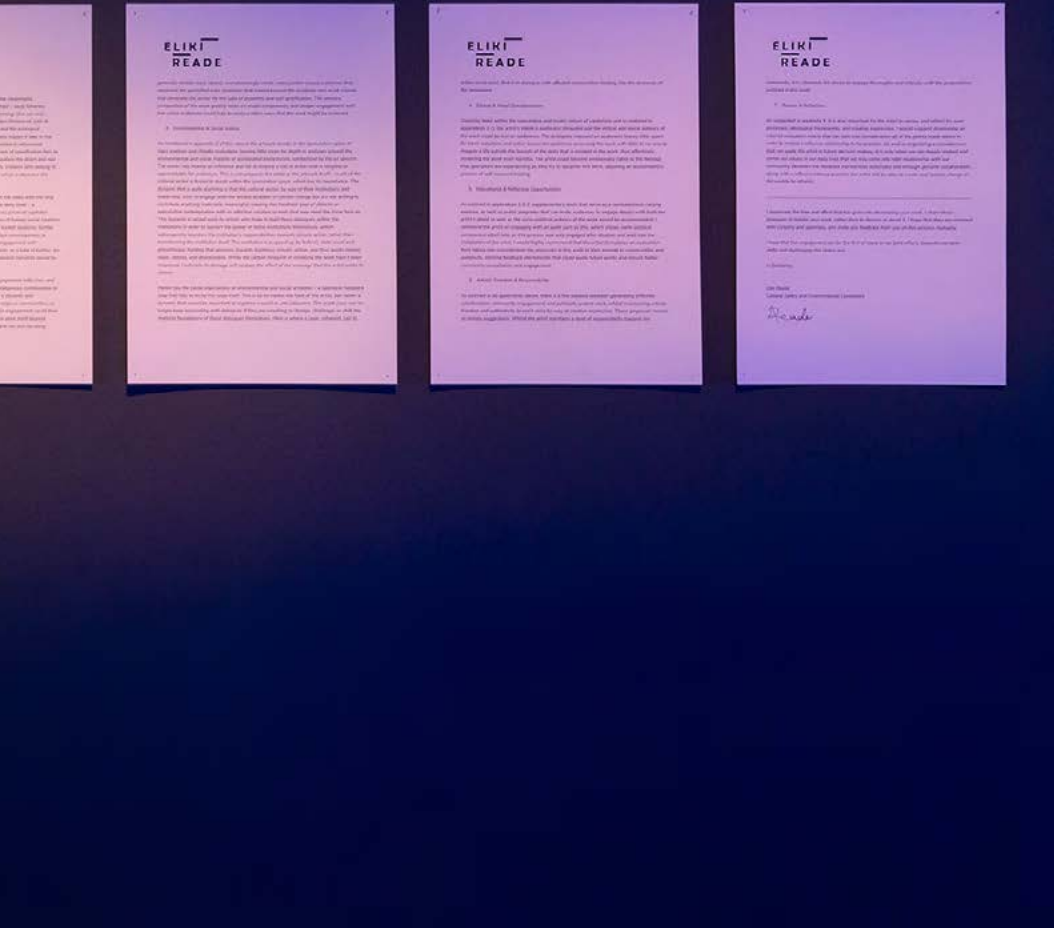


Installation view, Anna Vasof, *Moving the Audience* 2022 (foreground) and Mochu, *GROTESKKBASILISKK! MINERAL MIXTAPE* 2022 (background), in *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.

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Installation view, A cultural and environmental safety audit of Diego Ramírez's *The Perfect Ever (or how oil discovered humans)* 2021–2024, in *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.





Installation view, Debris Facility Pty Ltd, *PlastiCorpUs* 2024, and Amy May Stuart, *AMS* 2024, 松本 2024, *MM* 2024 2.0 and *AMS* 2024, in *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.

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Installation view, Debris Facility Pty Ltd, *PlastiCorpUs* 2024, and Amy May Stuart, *AMS* 2024, 松本 2024, *MM* 2024 and *AMS* 2024, and Diego Ramírez, *The Perfect Ever (or how oil discovered humans)* 2021-2024 in *This Hideous Replica*, RMIT Gallery, Melbourne, 2024.

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LIST OF WORKS

**LOREN ADAMS WITH
AVON LOVELL**

The day Avon gave me the finger 2022

Photographic diptych

Large Frame: O.D. W 765mm x
H 610mm (approx. I.D. W 592mm x
H 440mm); Small Frame: O.D. W
495mm x H 392mm (approx.
I.D. W 390mm x H 287mm);

Artwork courtesy of the artist

**LOREN ADAMS WITH
AVON LOVELL**

*It was a stupid mistake and we had
a lot of fun doing it* 2024 / 1980

Later renamed in Phase 2, *Not a cell/
phone in sight! Just bros, casting gold,
living in the moment...* 2024 / 1980

Chunky double-sided photographs-
of-photographs, Qty. 40 units of
101.6mm x 152.4mm (4" x 6") x 18mm
Artwork courtesy of the artist

JOSHUA CITARELLA

E-deologies V 2023

Dye Sublimation Prints on Polyester
4 prints each 60 x 36in 1500 x 910mm
Artwork courtesy of the artist

DEBRIS FACILITY PTY LTD

PlastiCorpUs 2024

Later renamed in Phase 2,
PlastiCorpUs 2.0 2024

Light fixtures, programmed smart-
light 24-Channel lighting system,
duplicate 'IQ lampshades' (processed
digital images of artwork and
exhibition documentation sourced
and appropriated from Christian
Capurro, Masato Takasaka, Holly
Childs, Amy May Stuart and Mochu;
processed digital images of tattoos
from Dreambod Remit and Debris
Facility Pty Ltd; processed digital
images of products, digitised
archives of plastics production and
waste management and diagrams
of cellular mutations from plastics;
materials include printed paper,
pigment, laminated plastic, PVA
glue, acrylic, makeup, holographic
authenticity stickers)
Installation size variable
Artwork courtesy of the artist

**HEATH FRANCO &
MATTHEW GRIFFIN**

The Entertainer 2022

Single-channel digital video
Installation size variable

7 min. 37 sec.

Originally commissioned by
Ngununggula regional art gallery

LIANG LUSCOMBE

Shadow Tresses 2024

Kombucha leather stretched over a
steel frame, programming equipment,
polypropylene, pins, LED lights,
speakers, 1920mm x 1100mm x 800mm
Artwork courtesy of the artist
Robotics by Jasson Harrigan
Sonic world in collaboration with
Joel Stern

MOCHU

*GROTESKKBASILISK! MINERAL
MIXTAPE* 2022

Site-specific 4-channel HD digital
video, stereo sound
Installation size variable
26 mins.

Courtesy of the artist
Commissioned by Edith-Russ-
Haus as part of Grants for Media
Art at Stiftung Niedersachsen 2020,
Oldenburg, German

DIEGO RAMÍREZ

*The Perfect Ever (or how oil
discovered humans)* 2021-2024

Two-channel digital video
Installation size variable
6 mins.
Courtesy of the artist
Sound by Bonnie Cummings

DIEGO RAMÍREZ & ELIKI READE

This exhibition included a cultural
and environmental safety audit of
Diego Ramírez's artwork 'The Perfect
Ever (or how oil discovered humans)'
2021-2024, which was commissioned
by the artist and produced by
Eliki Reade.

AMY MAY STUART

AMS 2024

Series of two, acrylic on canvas
51 x 61cm
Courtesy of the artist
Made in collaboration with
Mari Matsumoto

AMY MAY STUART

松本 2024

Series of two, acrylic on canvas
51 x 61cm
Courtesy of the artist
Made in collaboration with
Mari Matsumoto

AMY MAY STUART

MM 2024

Series of two, acrylic on canvas
46 x 91cm

Courtesy of the artist

Made in collaboration with

Mari Matsumoto

AMY MAY STUART

AMS 2024

Series of two, acrylic on canvas
41 x 50cm

Courtesy of the artist

Made in collaboration with

Mari Matsumoto

MASATO TAKASAKA

ANOTHER PROPOSITIONAL

AUTHORISED BOOTLEG FILM FOR

THE STUDIO MASATOTECTURES

PAVILION FOR THE ALMOST

ALMOST EVERYTHING ALL AT

ONCE, TWICE, THREE TIMES ((IN

FOUR PARTS...V) FROM PICASSO

TO MASATO...) RETURNAL

*RETURN REDUX*works from the*

permanent collection and selected

loans from the EVERYTHING

ALWAYS ALREADY-MADE STUDIO

MASATOTECTURES MUSEUM OF

FOUND REFRACTIONS(1994-2024)

FSM GALLERY: NOTHING ELSE

MATTERPORTS MADE ME

HARDCORE: THIS HIDEOUS

REPLICA REMIX 2024

Later renamed in Phase 2, *ANOTHER*

PROPOSITIONAL AUTHORISED

BOOTLEG FILM FOR THE STUDIO

MASATOTECTURES PAVILION

FOR THE ALMOST ALMOST

EVERYTHING ALL AT ONCE, TWICE,

THREE TIMES ((IN FOUR PARTS...V)

FROM PICASSO TO MASATO...)

*RETURNAL RETURN REDUX*works*

from the permanent collection and

selected loans from the EVERYTHING

ALWAYS ALREADY-MADE STUDIO

MASATOTECTURES MUSEUM

OF FOUND REFRACTIONS (1994-

2024) FSM GALLERY| RMIT FIRST

SITE| RMIT GALLERY: NOTHING

ELSE MATTERPORTS MADE ME

HARDCORE: THIS HIDEOUS

REPLICA REMIX: EXTENDED

MEGAMIX 13:28 (17 seconds

shorter...) 2024

HD digital video installation with

Masonite panels

13 mins. 45 sec.

Courtesy of the artist

ANNA VASOF

Moving the Audience 2022

Interactive kinetic sculpture

Installation size variable

Courtesy of the artist

ANGIE WALLER

Twin Sister Discovered 2024

Sorry AI Took Your Job 2024

Outliers: A Discourse Guide To Fact

Checking and Click Baiting 2021

Trippy Training Data 2021

Prelude to a Recipe 2021

Spammy Humans 2021

Grifting The Amazon 2019

Seeing Like a Computer 2018

The Man Who Mistook His Speaker

For A Mistress 2019

The Unfolded Folded 2018

Starting With The Beginning 2018

Please Wait For The Showdown 2018

Printed bound publications

Varied sizes

Courtesy of Sean Dockray

ANGIE WALLER

Nobody Has Real Friends Anymore

2016

This Gunman Gives 'Pop Music' a

New Meaning 2016

Life Sucks in Bear Country 2016

This is Where Humans Will Move

When We Destroy Earth 2016

Lenticular Prints

8.89 x 12.7 cm

Courtesy of Sean Dockray

EMILE ZILE

From 23 to 26 September 'This

Hideous Replica' moved through

a transition phase and replicated

itself. The exhibition merged,

shifting from two galleries – First

Site Gallery and RMIT Gallery – into

one – RMIT Gallery. Artist Emile Zile

was commissioned to attend this

replication process and creatively

document it.

“REPLICA SCHOOL”

A replica of a school,
a school of replication.

A hideous school **This**
foregrounding replication.

An expanded program of performances, talks,
workshops, screenings and other uncanny
encounters taking place at RMIT and various
venues in Melbourne.

Hideous

Replica

Anna Vasof
CLONE MAKING WORKSHOP
27 – 30 August 2024

Greek installation, performance and media-artist Anna Vasof leads an intensive multiday workshop in which participants will construct hideous replicas of themselves which will then inhabit the exhibition.

Mochu
**GREAT CHAIN OF STAINS
OR INCOMPATIBLE
RATIONALITIES ON THE
WEB READING GROUP**
28 August 2024

An unscripted conversation, watching-and-reading group with artist and writer Mochu exploring the possibilities and impossibilities of experimental writing after the internet.

Mochu and Anna Vasof
**INSPIRATIONAL TALKS ON
INSTAGRAM AND TIKTOK**
29 August 2024

Two experimental video-lecture-performances exploring the mirror-world dynamics of what was once referred to as IRL.

Tomomi Adachi, Chloe Sobek
and Jennifer Walshe
**LATE ANTHOLOGIES
OF EARLY MUSIC**
30 August 2024

Three solo performances by artists working at the intersection of nonsense, absence, presence, and commonsense.

Tomomi Adachi, Holly Childs,
Jennifer Walshe, Darcy Wedd
and Panda Wong
**MAKE IT UP CLUB X
THIS HIDEOUS REPLICA**
3 September 2024

Voices, electronics, and electronic voices. Iterating autotune poetry, circling the void.

Jennifer Walshe
**13 WAYS OF LOOKING AT
AI, ART AND MUSIC**
4 September 2024

An open-form workshop with leading Irish composer and theorist Jennifer Walshe.

McKenzie Wark
**A HACKER MANIFESTO
AT 20**
4 Septemeber 2024

Writer, theorist, and raver McKenzie Wark leads a reading and discussion group on her influential text, *A Hacker Manifesto*, 20 years after its publication by Harvard University Press in 2004.

Jennifer Walshe and
McKenzie Wark
**THIS HIDEOUS REPLICA
AT THE CAPITOL,**
5 September 2024

From Automatic to Automated Writing: A public lecture by writer and theorist McKenzie Wark rethinking historical avant-garde debates on the 'conceit of the author' through the prism of AI and generative text.

Irish composer Jennifer Walshe's *IS IT COOL TO TRY HARD NOW?* (2017) is a multimedia performance for voice, film and electronics, which playfully and subversively explores how internet cultures and life-lived-online have changed what it means to 'make an effort', be authentic and express joy.





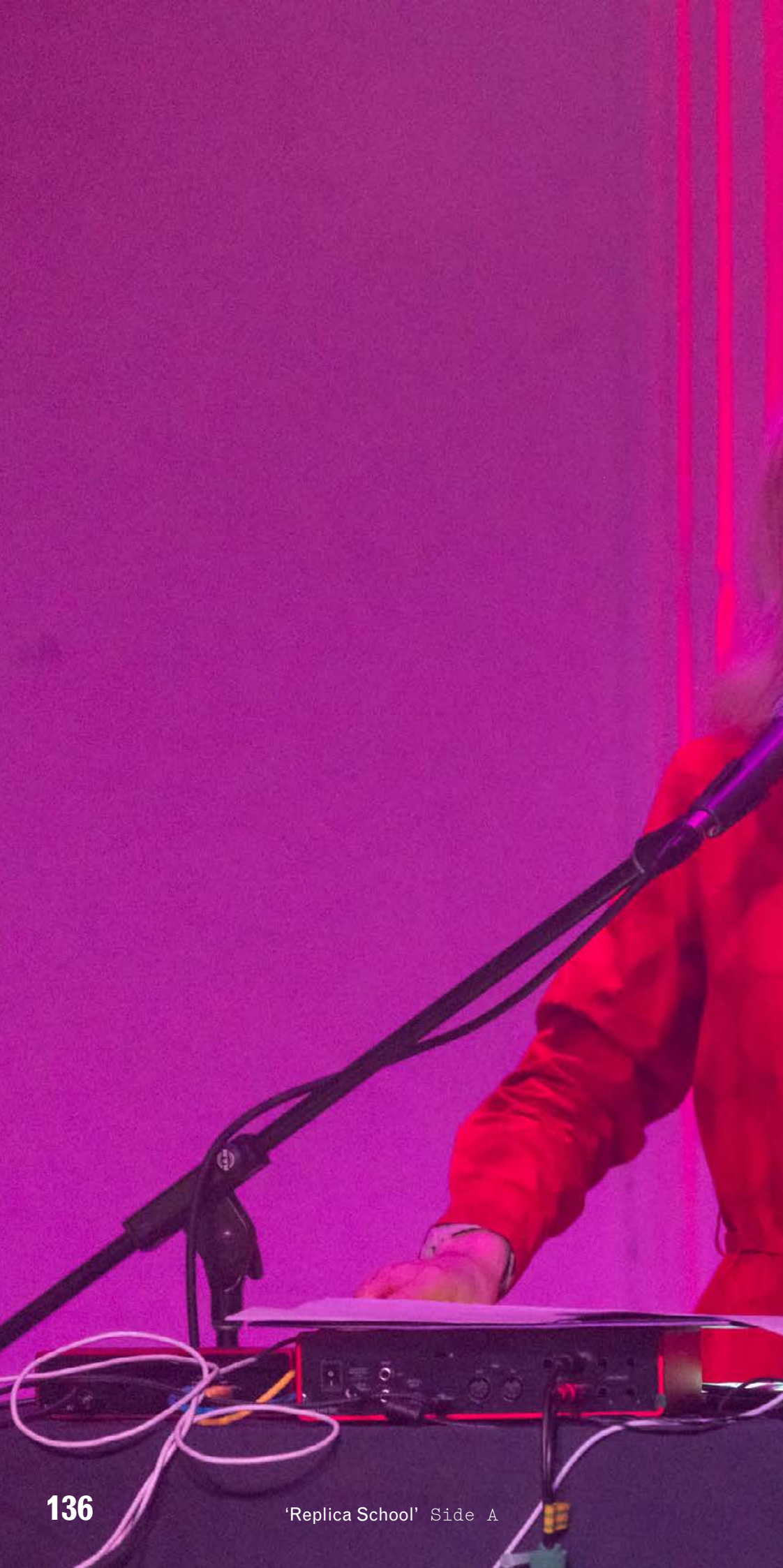


































Jennifer Walshe, Tomomi Adachi, Panda Wong, Holly Childs and Darcy Wedd: Make It Up Club. Bar Open, 3 September 2024.





Jennifer Walshe, Tomomi Adachi, Panda Wong, Holly Childs and Darcy Wedd: Make It Up Club. Bar Open, 3 September 2024.





Jennifer Walshe, Tomomi Adachi, Panda Wong, Holly Childs and Darcy Wedd: Make It Up Club. Bar Open, 3 September 2024.





Jennifer Walshe, Tomomi Adachi, Panda Wong, Holly Childs and Darcy Wedd: Make It Up Club. Bar Open, 3 September 2024.





Jennifer Walshe, Tomomi Adachi, Panda Wong, Holly Childs and Darcy Wedd: Make It Up Club. Bar Open, 3 September 2024.





Jennifer Walshe, Tomomi Adachi, Panda Wong, Holly Childs and Darcy Wedd: Make It Up Club. Bar Open, 3 September 2024.





Jennifer Walshe, Tomomi Adachi, Panda Wong, Holly Childs and Darcy Wedd: Make It Up Club. Bar Open, 3 September 2024.





Jennifer Walshe, Tomomi Adachi, Panda Wong, Holly Childs and Darcy Wedd: Make It Up Club. Bar Open, 3 September 2024.





Jennifer Walshe, Tomomi Adachi, Panda Wong, Holly Childs and Darcy Wedd: Make It Up Club. Bar Open, 3 September 2024.

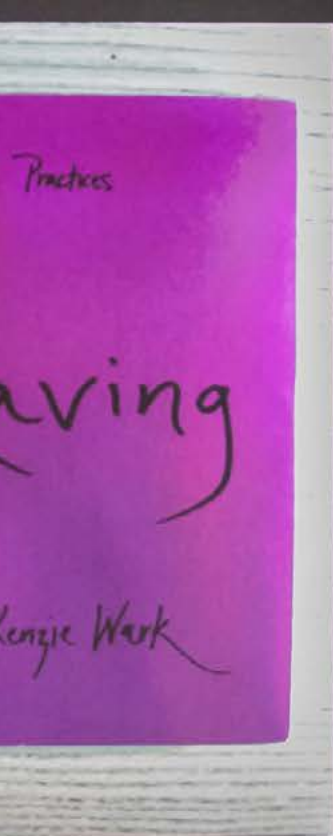


Détournement”

“Literary
communism.”



This Hideous Replica: McKenzie Wark and Jennifer Walshe
at The Capitol. 5 September 2024





This Hideous Replica: McKenzie Wark and Jennifer Walshe
at The Capitol. 5 September 2024





DL⁷

This Hideous Replica: McKenzie Wark and Jennifer Walshe
at The Capitol. 5 September 2024.

Eryk Salvaggio
GAUSSIAN POP
23 October 2024

An open-form seminar and workshop on the politics and aesthetics of AI-generated music led by media artist, theorist and musician Eryk Salvaggio.

REPLICA SCHOOL:
MODEL COLLAPSE
7 November 2024

Session 1, 12:30 – 2:30PM
Joel Stern, Sean Dockray,
Sophie Penkethman-Young,
Jenny Hickinbotham,
Ceri Hann, and cheerleading
is without spirit

An introduction to a video essay on humans, dogs, AI and the multitudes they contain, by Sophie Penkethman-Young; A skilled hand, a cultivated mind. Short songs about hands, performed to a sculpture of a hand, by Jenny Hickinbotham; Dada-mined, hardcore prompt engineering with a drill, in RMIT library by Ceri Hann. A hole-istic approach; and readings and writings of replicas by members of cheerleading is without spirit.

Session 2, 3:00 – 4:30PM
Marcus McKenzie,
Joel Sherwood Spring,
Roslyn Orlando

Possible score for multiple university photocopiers by Marcus McKenzie; A pitch deck presentation for mob.io, fictional pro-Indigenous grassroots software company, by artist entrepreneur Joel Sherwood Spring; A piece for voices, microphones, and listeners in a council chamber, by Roslyn Orlando.

Session 3, 5:30 – 7:00PM
James Rushford,
Catherine Ryan

Composer James Rushford, public recital on the RMIT grand piano; Catherine Ryan is deciding between two performances, one of which is called The Two Body Problem.

Joel Stern, Sean Dockray,
Emile Zile, Debris Facility,
Loren Adams, Amy May
Stuart, Liang Luscombe, Diego
Ramirez, Masato Takasaka
IN(CONCLUSION)TO
AN EXHIBITION

12 Nov 2, 4:30pm - 6:30PM

A closing event of this exhibition, it is important to recognise that this is not an ending but simply another phase in an endless cycle of replication, mutation, aggregation, and regeneration feeding into a Large Exhibition Model (LEM) that can keep producing until the sun burns out.

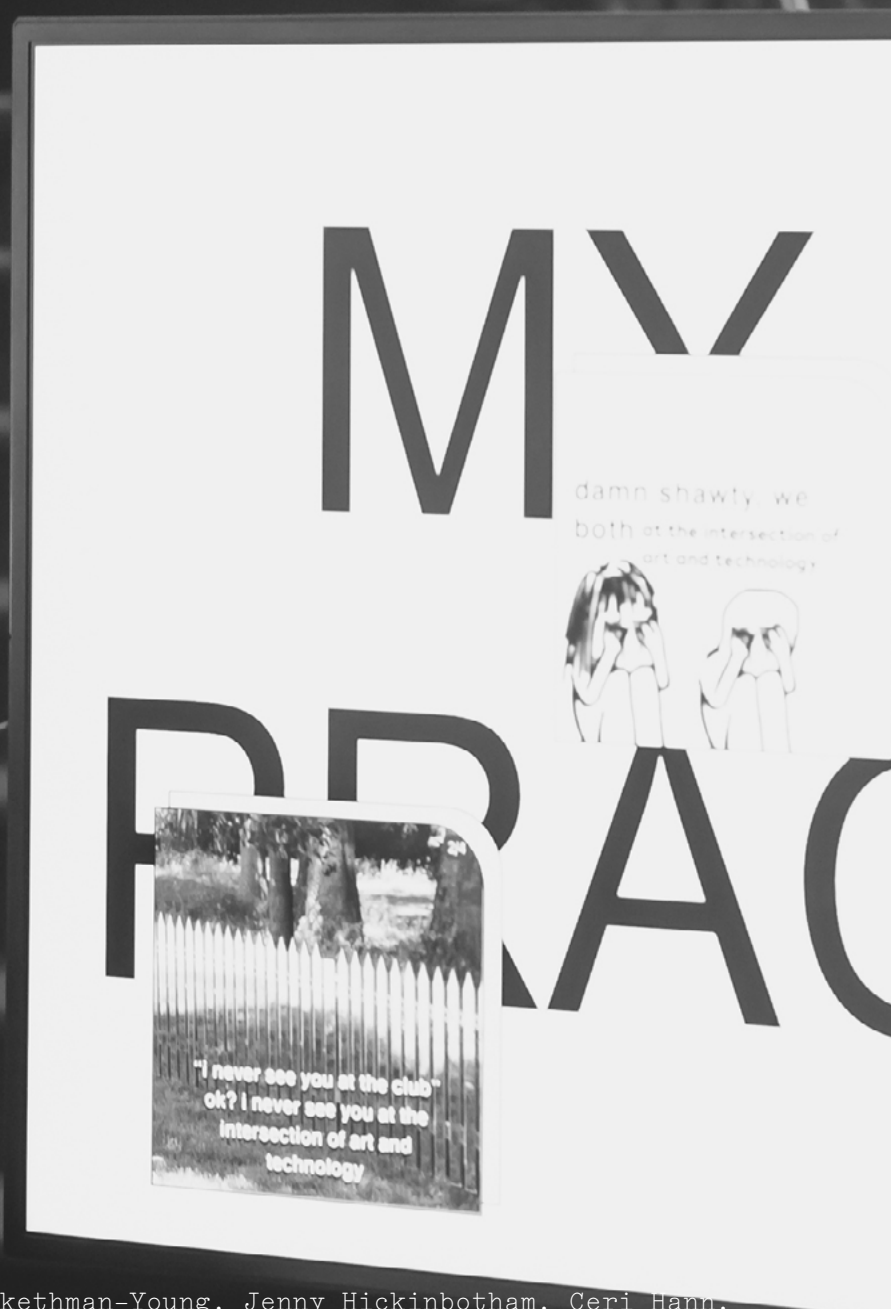


REPLICA SCHOOL: Model Collapse

THURSDAY, 7 NOV.
12:30PM - 1:00PM AEST
RMIT UNIVERSITY CITY CAMPUS







Sophie Penkethman-Young, Jenny Hickinbotham, Ceri Hann, cheerleading is without spirit, Marcus McKenzie, Joel Sherwood Spring, Roslyn Orlando, James Rushford and Catherine Ryan, Replica School: Model Collapse. RMIT University, 7 November 2024.



AT THIS POINT I 3 OPTIONS

1. Say I can't make th
2. Get Chat GBT to wri
shit but at least I
point
3. Find a poetic for A
criticism without s
at some point be a





Sophie Penkethman-Young, Jenny Hickinbotham, Ceri Hann, cheerleading is without spirit, Marcus McKenzie, Joel Sherwood Spring, Roslyn Orlando, James Rushford and Catherine Ryan, Replica School: Model Collapse. RMIT University, 7 November 2024.



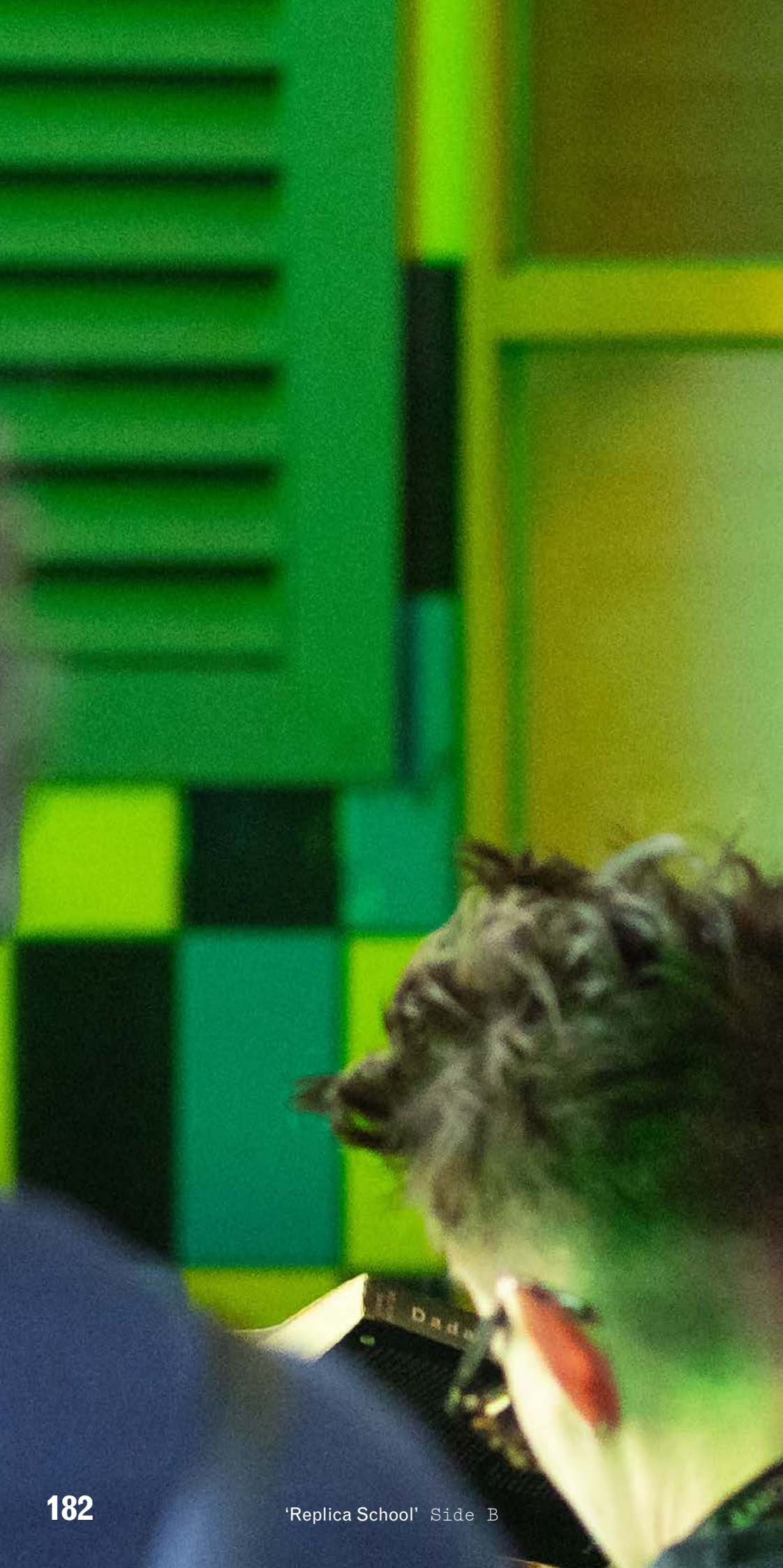


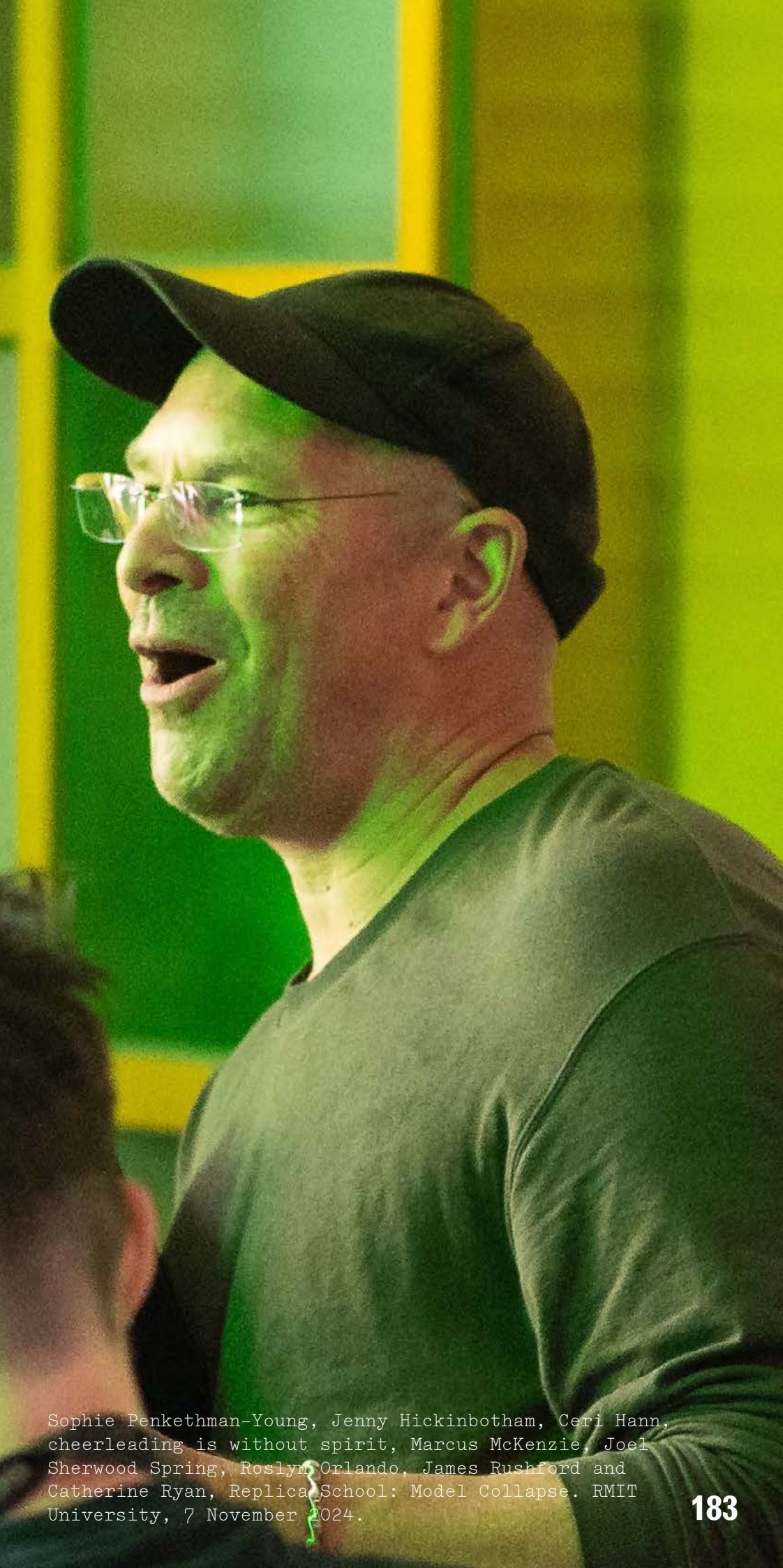
Sophie Penkethman-Young, Jenny Hickinbotham, Ceri Hann, cheerleading is without spirit, Marcus McKenzie, Joel Sherwood Spring, Roslyn Orlando, James Rushford and Catherine Ryan, Replica School: Model Collapse. RMIT University, 7 November 2024.





Sophie Penkethman-Young, Jenny Hickinbotham, Ceri Hann, cheerleading is without spirit, Marcus McKenzie, Joel Sherwood Spring, Roslyn Orlando, James Rushford and Catherine Ryan, Replica School: Model Collapse. RMIT University. 7 November 2024.





Sophie Penkethman-Young, Jenny Hickinbotham, Ceri Hann, cheerleading is without spirit, Marcus McKenzie, Joel Sherwood Spring, Roslyn Orlando, James Rushford and Catherine Ryan, Replica School: Model Collapse. RMIT University, 7 November 2024.





Sophie Penkethman-Young, Jenny Hickinbotham, Ceri Hann, cheerleading is without spirit, Marcus McKenzie, Joel Sherwood Spring, Roslyn Orlando, James Rushford and Catherine Ryan, Replica School: Model Collapse. RMIT University, 7 November 2024.



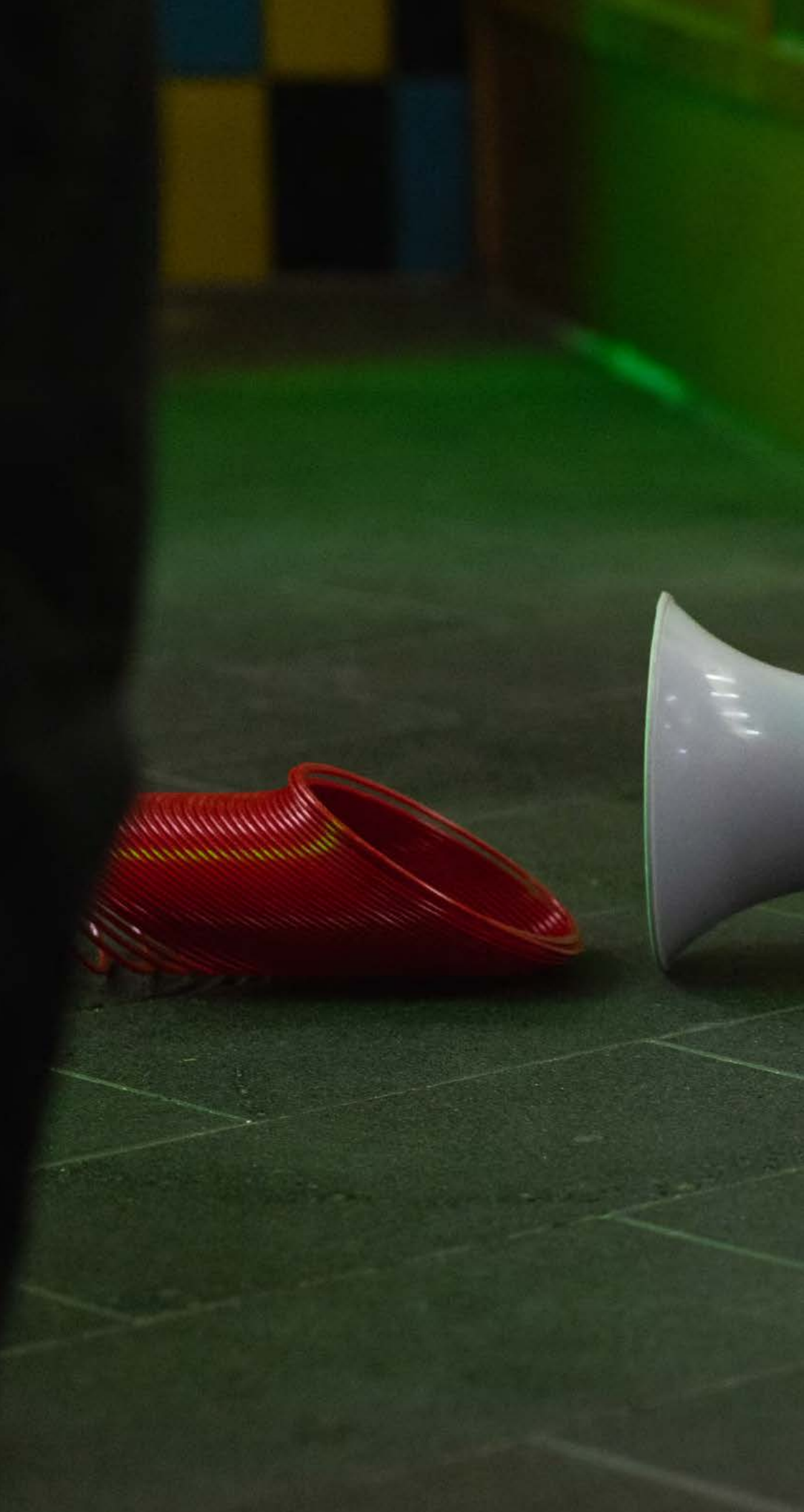


Sophie Penkethman-Young, Jenny Hickinbotham, Ceri Hann, cheerleading is without spirit, Marcus McKenzie, Joel Sherwood Spring, Roslyn Orlando, James Rushford and Catherine Ryan, *Replica School: Model Collapse*. RMIT University, 7 November 2024.





Sophie Penkethman-Young, Jenny Hickinbotham, Ceri Hann, cheerleading is without spirit, Marcus McKenzie, Joel Sherwood Spring, Roslyn Orlando, James Rushford and Catherine Ryan, Replica School: Model Collapse. RMIT University, 7 November 2024.





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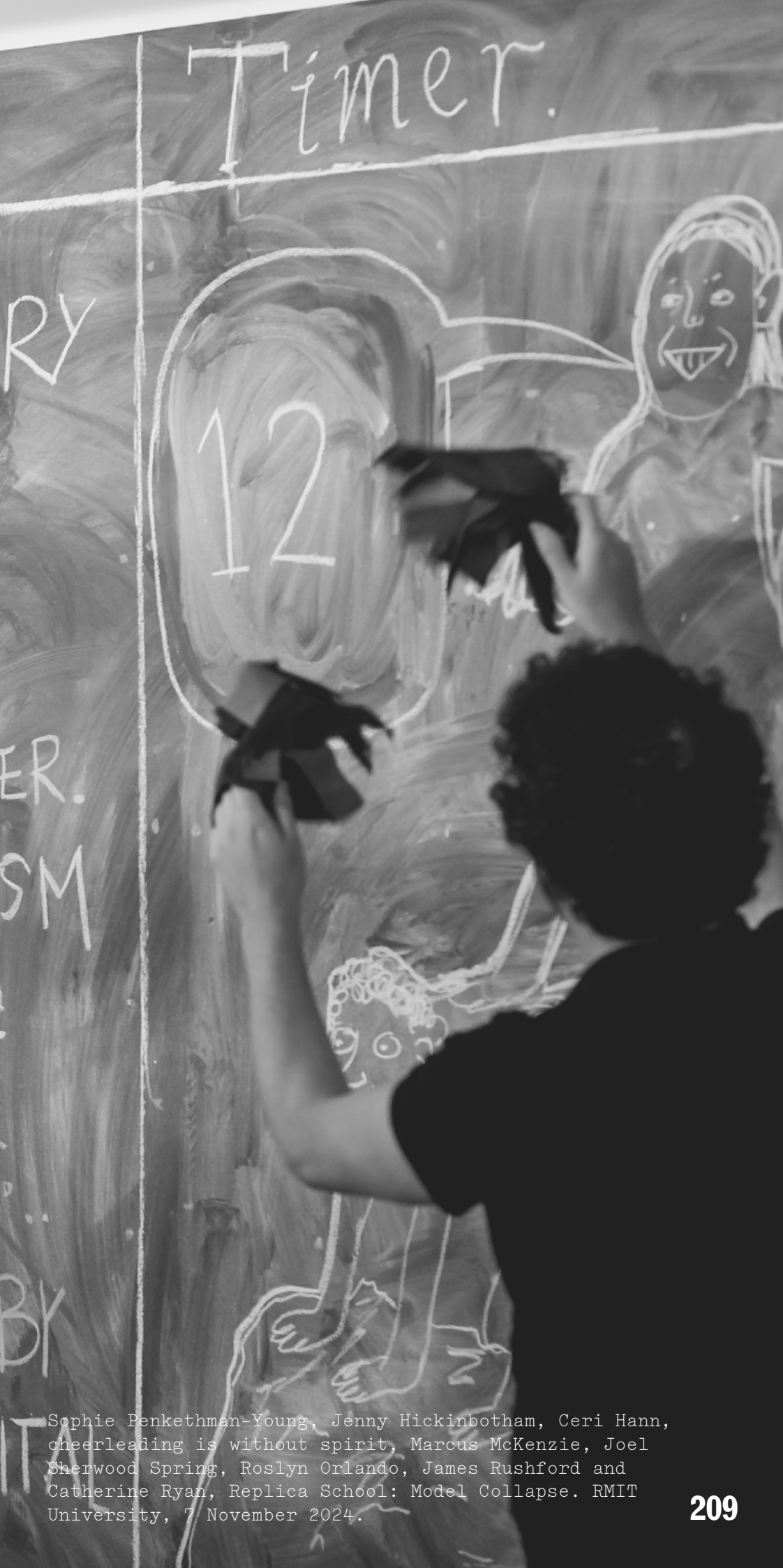
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Tasks

USING 5+ VOCABULARY
WORDS, COMPLETE
AN EXERCISE:

- WRITE A POEM OR CHEER
FORCED ENTHUSIASTIC
ENCOURAGED.

- YOUR ONLINE PERSONA
HAS BEEN DEFACED
YOUR MONSTROUS DIGITAL
TWIN. WHAT WOULD
THEY SAY?



Timer.

RY

12

ER.

SM

BY

Sophie Penkethman-Young, Jenny Hickinbotham, Ceri Hann, cheerleading is without spirit, Marcus McKenzie, Joel Sherwood Spring, Roslyn Orlando, James Rushford and Catherine Ryan, Replica School: Model Collapse. RMIT University, 7 November 2024.





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Vocab

21 CIPLES

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FORGED

REDUX

CREA

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THEATRE

VANIS

GLITCHED

MIRRORS

TAP

GLORIFIED

MONSTER

CLIC

FROZEN

MISHMASH

ELEC

DOUBLED

SCHEME

DETER

FINGER

HAND

MACHINE

CHEE P

BS	ADJECTIVES	ABSTRACT
ATE	HIDEOUS	ESTRAN MENT
SH	ABSENT	
	CRIMINAL	META- MORPHO
K	LITTLE	
TED	MISTAKEN	DEFAC MENT
RIATE	HALF -	
	BAKED	
	PETRO-	
	CAPITALISM	
	CONSTRA-	

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Tasks

USING 5+ VOCABULARY
WORDS, COMPLETE
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- WRITE A POEM OR CHEER.
FORCED ENTHUSIASM
ENCOURAGED.

- YOUR ONLINE PERSONA...
HAS BEEN DEFACED BY
YOUR MONSTROUS DIGITAL
TWIN. WHAT WOULD
THEY SAY?

Timer.

12



Mirror Vanish Disturbed Machine Propaganda
In such a world
Where mirrors exist
are my worries
who've deceased.





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...ILING FINGER
...SCHEME
...G CRIMINAL REDUX
...IED CHEER

hideous hand machine

mishmash propaganda
elected criminal redux
distributed estrangement
so let's organize

CLICK, CLICK
LITTLE SMILING FINGER
SCHEME, SCHEME
LURKING CRIMINAL REDUX
GLITCHED CHEER

hideous hand machine

Mithlesh propaganda
elected criminal redux
distributed entanglement
so let's organize

1. create

hideous

Propaganda

elected

double

glorified

reality scheme

cheer cheer

finger click click

2. hideous defacement box
deteriorating monster

Hand Slap

Finger TAP

Cheer That

Elected Criminal

Hand Clap

Double Tap

Cheer That

Petro chemical industry





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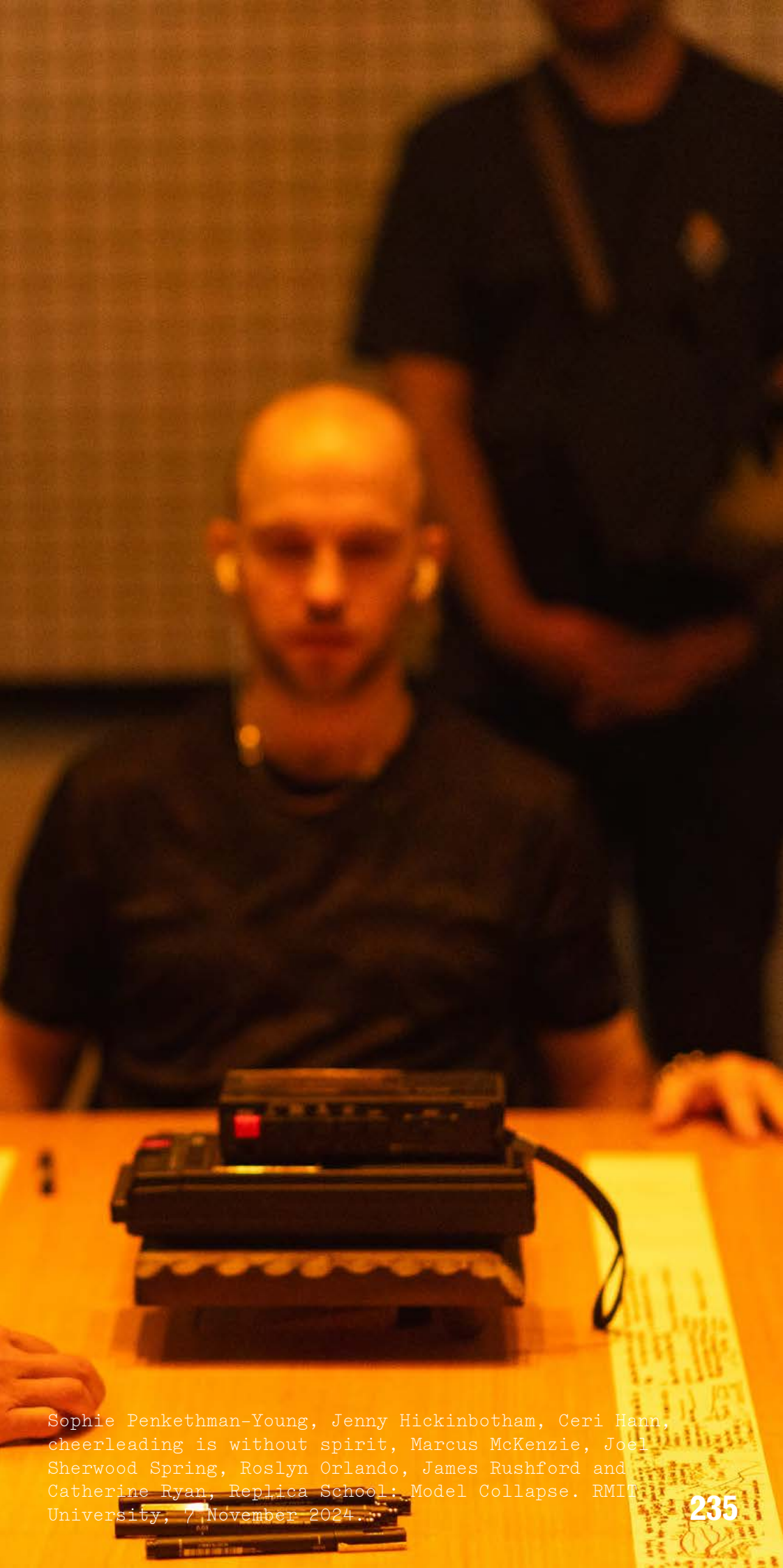
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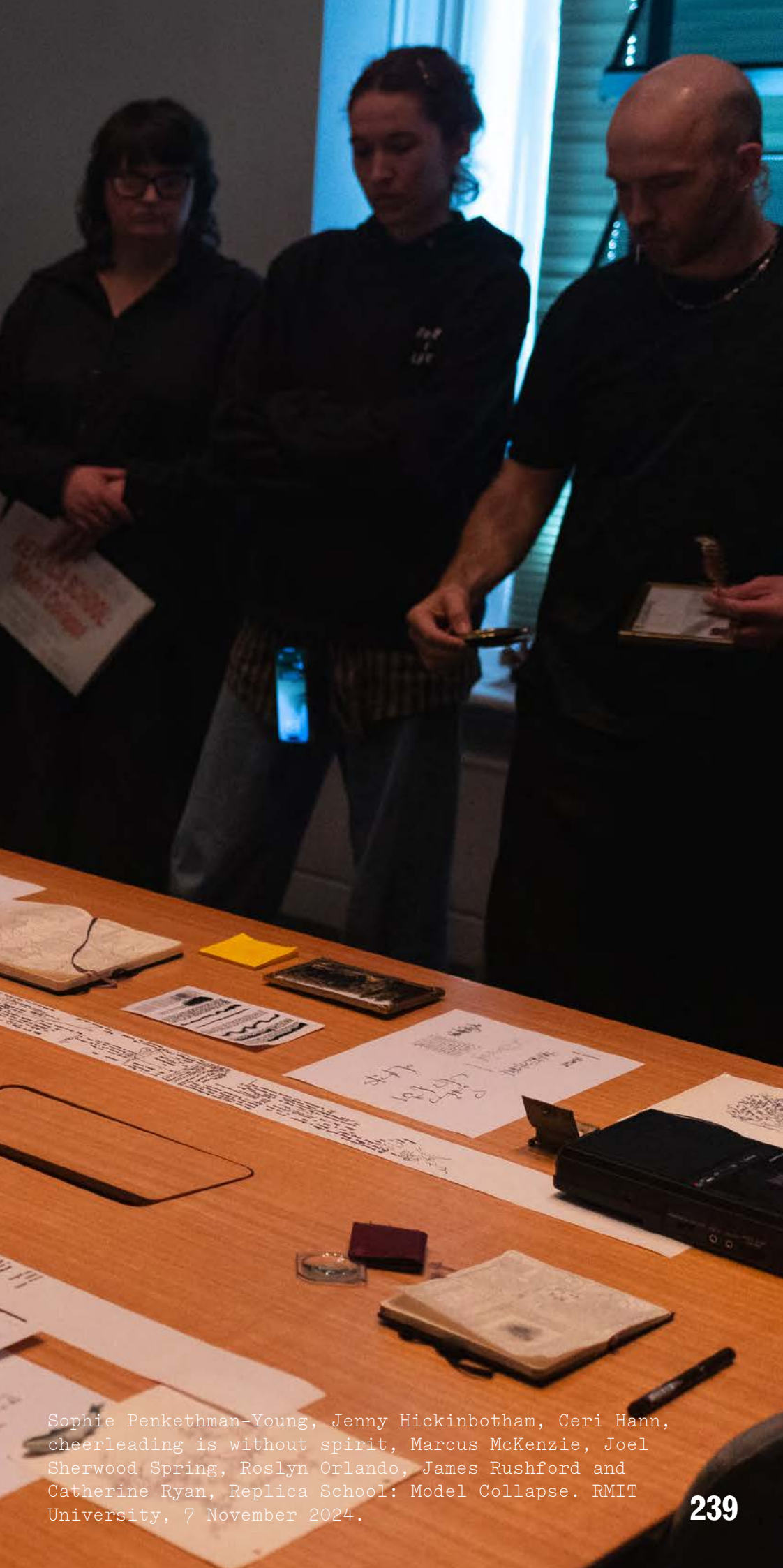
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[12] (ChatGPT User)

Microphone on.

Can you please come up with a word
the age of distributed language



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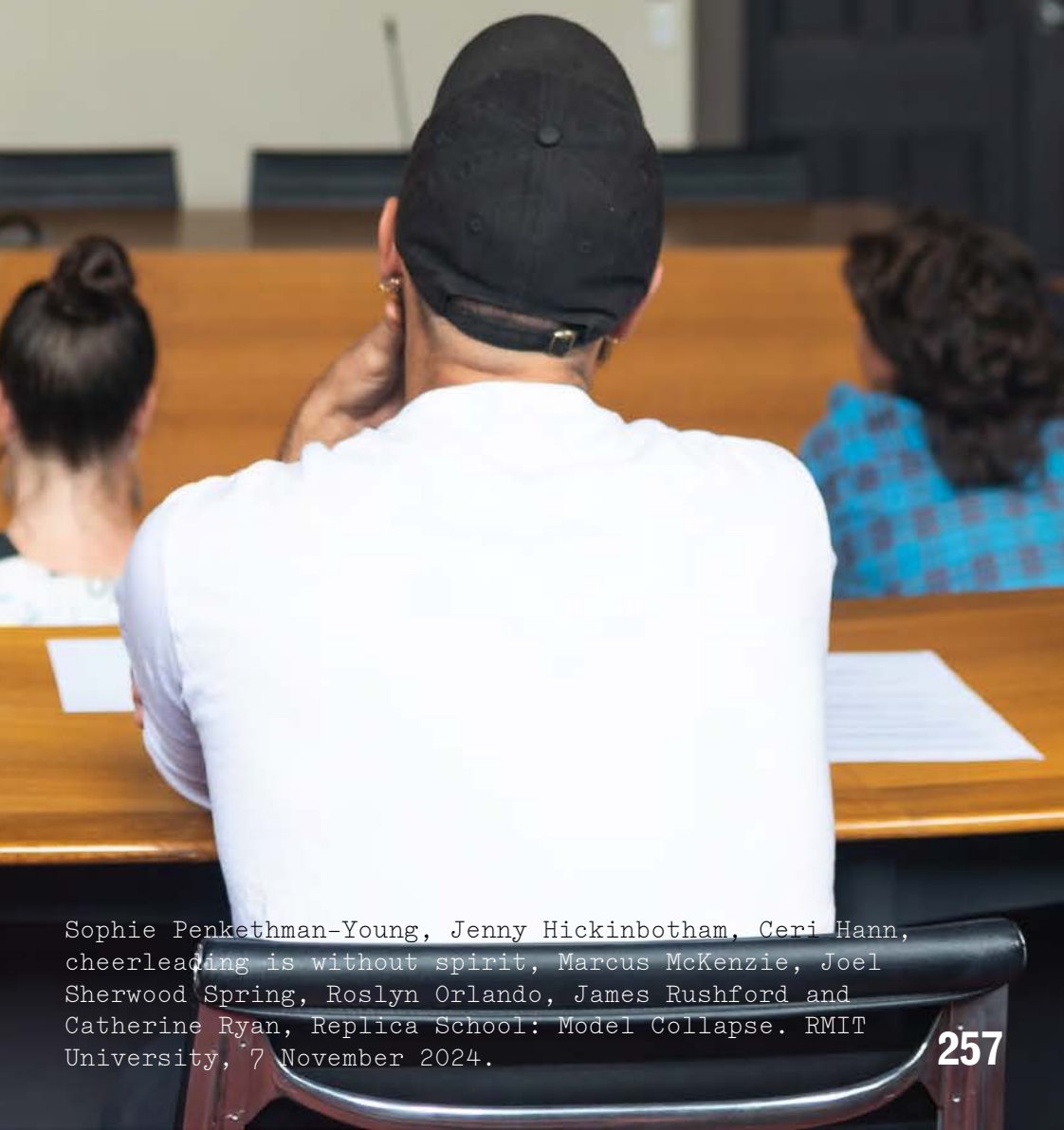


[19] (Remotely 2)

Microphone on.

I spent four hours on a train
me 53, and Remotely put

Microphone off.



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[5] (thurs)

A hypothetical and ongoing school/college, born from the abolition of the school system of the UK. It is a school of learning, teaching and structure that allows for the most interesting capabilities of teachers.

As it happens in self-education dialogue, the source of knowledge will come directly from the students. The school will be a community of learners that will be able to learn from each other. It will be a school of learning and teaching that will be able to learn from each other. It will be a school of learning and teaching that will be able to learn from each other.

This school will be a school of learning and teaching that will be able to learn from each other. It will be a school of learning and teaching that will be able to learn from each other. It will be a school of learning and teaching that will be able to learn from each other.



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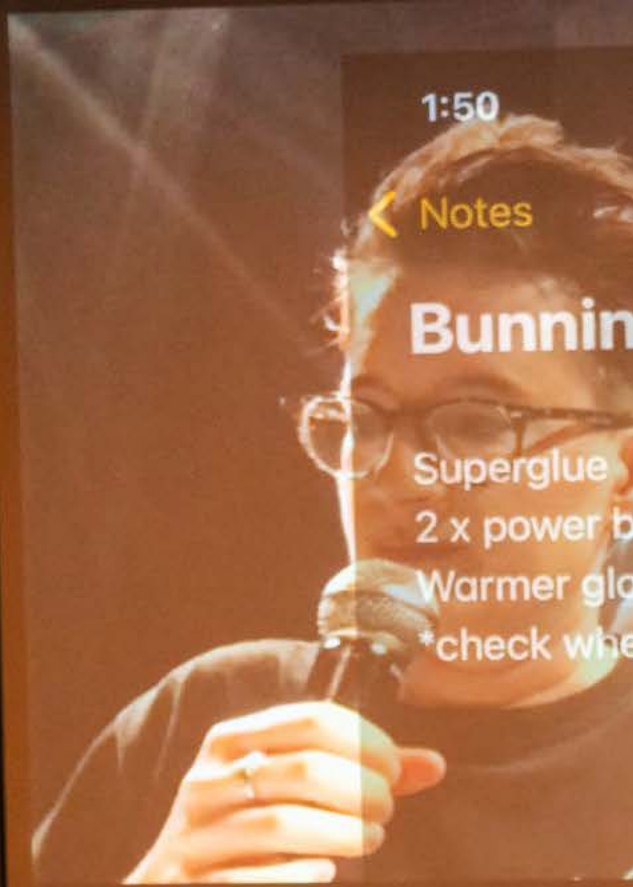


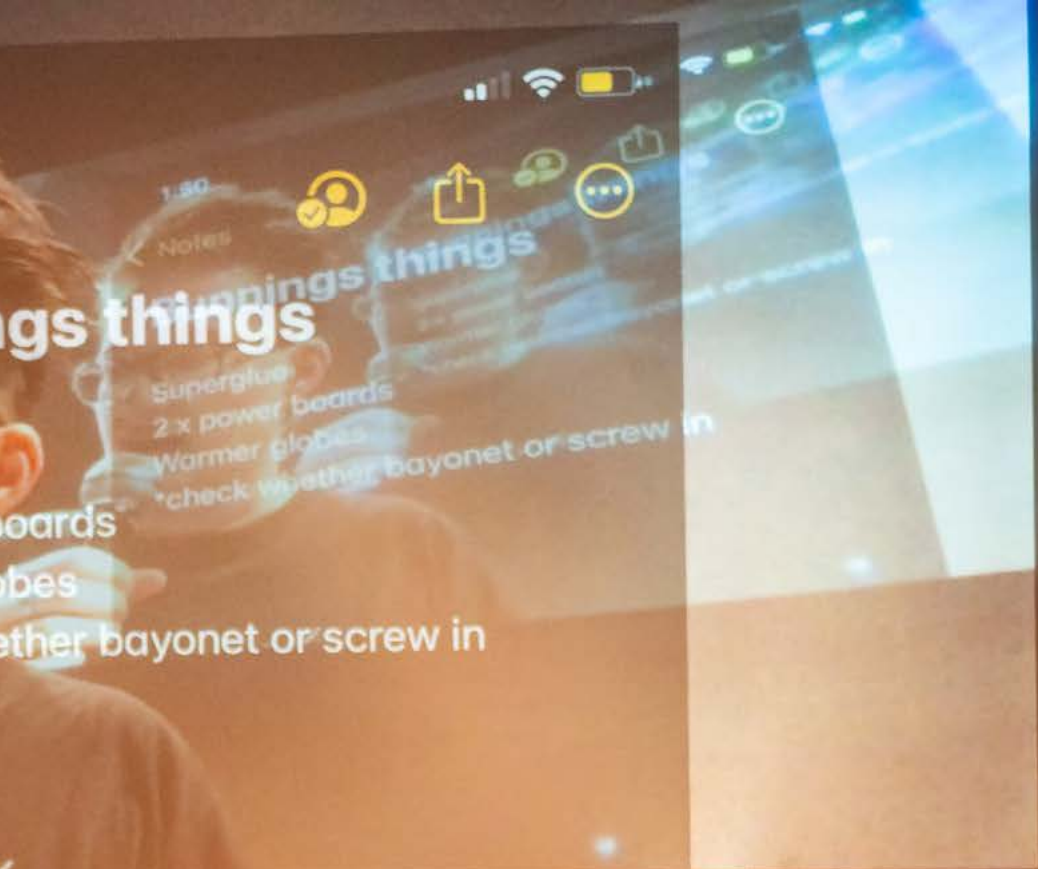
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“I suppose there
but a statue or
which God form
of making it as



body to be nothing
machine made of earth
ms with the explicit inte
s much as possible like
— Descartes

CURATORS BIOGRAPHIES

JOEL STERN is a researcher, curator, and artist based in Naarm/ Melbourne, Australia, and a Vice-Chancellor's Postdoctoral Fellow at RMIT University's School of Media and Communication. He is co-curator of *This Hideous Replica*. Stern's work, rooted in experimental music and sonic art, explores how sound and listening shape contemporary life. In 2020, he co-founded Machine Listening with Sean Dockray and James Parker, focusing on the political and aesthetic aspects of sound in the age of AI and big data. The collective's projects span diverse media, including artworks, an expanded curriculum, online resources, curated events, and compositional tools. Stern's previous collaboration, *Eavesdropping*, examined surveillance and sonic control, forming the basis of his PhD in Curatorial Practice at Monash University. From 2013 to 2022, he was Artistic Director of Liquid Architecture, curating exhibitions, festivals, and research projects that established the organization as a leading forum for sonic art.

SEAN DOCKRAY is an artist, writer, and programmer based in Naarm/ Melbourne, Australia, and a Senior Lecturer in Fine Art at the Monash University (MADA). He is co-curator of *This Hideous Replica*. Dockray's work, rooted in architecture and media theory, explores how data and computation shape contemporary life. In 2020, he co-founded Machine Listening with Joel Stern and James Parker, focusing on the political and aesthetic aspects of sound in the age of AI and big data. The collective's projects span diverse media, including artworks, an expanded curriculum, online resources, curated events, and compositional tools. Dockray's previous collaborations, *The Public School* and [AAAARG.ORG](#), examined the possibilities of self-organised pedagogy, forming the basis of his theoretical and practical approach. From 2004 to 2014, he was Curatorial Director of Los Angeles-based Telic Arts Exchange, curating exhibitions and experimental projects and providing critical engagement with new media and culture.

ARTISTS BIOGRAPHIES

AMY MAY STUART is an artist and editor living in Naarm / Melbourne. She currently teaches at Monash University in the Department of Fine Art, is an editorial assistant with Discipline, gallery co-ordinator at KINGS Artist-Run and holds a Master of Fine Art from Monash University.

ANGIE WALLER is an artist and researcher based in New York. She examines the inner workings of online environments, including tools such as search and content moderation. She focuses on how the profit incentives of commercial platforms impact our online interactions and compromise privacy. Waller is product lead and research manager at the Digital Witness Lab at Princeton University, a lab that specializes in building tools for journalists and researchers to monitor social media and encrypted

messaging platforms. Her work has been presented at a range of international museums and festivals and her projects have been featured in various publications, including *The New York Times*, *The Guardian*, *The Chicago Tribune*, *Wired*, *Le Monde*, *The Baffler*, *The Believer* and The Today Show. Waller holds an MA in Computational Linguistics from CUNY Graduate Center and an MFA in New Genres from the University of California Los Angeles.

ANNA VASOF is an architect, media, and time-based artist. She studied architecture at the University of Thessaly (2010) in Greece and Transmedia Art (2014) at the University of Applied Arts in Vienna. Since 2004 her videos and short movies have been presented in several festivals, some winning distinctions. In 2020, she finished her PhD thesis about a cinematographic

technique she developed titled 'Non Stop Stop Motion'. She is now working on designing and building innovative mechanisms for producing critical videos, films, actions, and installations.

DEBRIS FACILITY is a Naarm-based, queer body corporate founded in 2015. As an artistic/corporate entity whose activities often parody and parasite processes of neoliberal identity construction and industrial commodification, they produce wearable works, installations, interventions, design and performances which respond to specific contexts and co-workers. They extend their pedagogical work through contracts with Liquid Architecture and Victorian College of the Arts. They have exhibited and produced works in local, national and international contexts, in galleries, performance spaces, publications and others. Their work is held in numerous private collections and landfill.

DIEGO RAMÍREZ is an artist with dreams, a writer with hopes and a facilitator with beliefs. He has shown locally at ACMI in partnership with ACCA, NGV, Gertrude Glasshouse, Westspace, Sydney Contemporary, Blakdot and internationally at Deslave (Mexico), Human Resources (US), Torrance Art Museum (US), Art Central (HK), and Careof (IT). Ramírez has written locally for Art Gallery of Western Australia, Art and Australia, Disclaimer, MEMO, un Projects and internationally with NECSUS (NL) and BLUE journal (US x FR). As a facilitator, he is the former Director of Seventh Gallery and sits in panels for Creative Victoria, City of Melbourne, and is a peer assessor for Australia Council. He is represented by MARS Gallery.

EMILE ZILE, utilising the overlooked remnants of network culture to create his performances, films and exhibitions, Emile engages with the boundaries of language to explore contemporary digital selfhood. Often performing in cinemas or art spaces using monologue and everyday technological tools, his live performances locate the user

of platforms as a weary Everyman travelling through on-rail guided experiences.

Zile's works have been exhibited at venues such as ACMI Melbourne, the National Gallery of Victoria, and LIMA Amsterdam. At present he is developing film and documentary projects from Studio 5 at the Boyd, a complex managed by the City of Melbourne's Creative Spaces program. His contributions to contemporary art have been recognised in publications like *Australiana to Zeitgeist: an A to Z of Australian Contemporary Art* (Thames & Hudson, 2017) and *The Routledge Companion to Mobile Media Art* (Routledge, 2020).

JOSHUA CITARELLA is an artist and internet culture researcher based in NYC. He is the founder of Do Not Research. He has taught at the School of Visual Arts (2018-19) and the Rhode Island School of Design (2020). He has served as an outside advisor at Carnegie Mellon University (2020) and Tufts University (2021). His work is included in the collections of the Stedelijk Museum (Amsterdam, The Netherlands) and the Hood Museum of Art (Dartmouth, USA). His publications are included in the libraries of the School of Visual Art, Yale University, Harvard University, Fleet Library at the Rhode Island School of Design and MIT.

LIANG LUSCOMBE'S practice encompasses painting, sculpture, and moving image that engage in a process of generative questioning of how images and film affect audiences. She received her MFA at Virginia Commonwealth University, USA. She has been included in screenings at Night Gallery, Los Angeles; Artists Space, NYC; The Capitol, Melbourne; Table, Chicago; The Sunview Luncheonette NYC; ACMI, Melbourne; Composite, Melbourne; and the 51st Athens International Film + Video Festival. She has undertaken residencies at EXPAND Adelaide Film Festival Lab, Adelaide; Bemis Center of Contemporary Arts, 2022; Chicago Artist Coalition's HATCH residency program, Chicago, 2019; SOMA Summer, Mexico City, 2018; Australia Council Studio, British School at

Rome, 2013; and Perth Institute of Contemporary Art Studio Residency, Perth, 2011.

LOREN ADAMS is a disciplinary-promiscuous-feminist-architect(ish)-roboticist-and-computational-dominatrix. Trained in architecture and public policy, she explores the murky ethics of ownership and entrepreneurship by planning hypothetical heists, hacks, hijacks, hoaxes, and other socio-spatial exploits. Through these exploits, she strives to make visible the invisible power structures that commodify and control our shared planet. Along the way, she is mentored and tormented by historic and cinematic exploit events, artists, and con artists—from Janice Kerbel to Alan Bond.

Previously, Loren has taught architectural design and professional practice, led the Australasian computational design team at Grimshaw Architects, and was the inaugural coordinator of the Melbourne School of Design Robotics Lab. She began her career working as a ghost artist and advanced manufacturing design specialist in Los Angeles.

MASATO TAKASAKA is a Japanese Australian artist and academic based in Naarm Melbourne. Working with a diverse array of found objects and materials, his installations form boisterous spaces where art and design interact together to create multiple, nuanced, levels of chaos and control. Takasaka thinks about his studio practice in musical terms, having previously performed as a lead guitarist in rock bands while practicing as a visual artist. He describes his aesthetic as a playlist featuring the greatest hits of twentieth century avant-garde-art, alongside the back catalogue of his own works. He is an Associate Lecturer in Visual Art at the Victorian College of the Arts, Faculty of Fine Arts and Music, University of Melbourne.

HEATH FRANCO & MATTHEW GRIFFIN

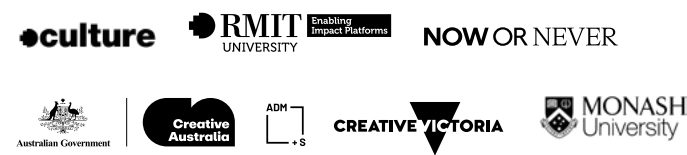
Heath Franco primarily engages with time-based media, working in video, performance, installation and

sound. Franco's time-based works are structured with respect to flow and rhythm rather than plot narrative. His screen works in turn attract and repulse through the mix of a curious aesthetic and absurd performance. Matthew Griffin combines works across sculpture, photography, video and installation. This work is often playful and humorous and combines references from high and popular culture. Matthew Griffin's work is held by institutional collections including: Queensland Art Gallery | Gallery of Modern Art, Murray Art Museum Albury, UQ Art Museum and the Museum of Contemporary Art Australia.

MOCHU works with video and text arranged as installations, lectures and publications. Technoscientific fictions feature prominently in his practice, often modulated with anxiety, futurity and weird selfhoods, and interspersed with cameos from art history and philosophy. Recent projects have explored cyberpunk nostalgia, corporate horror, mad geologies and psychedelic subcultures. Mochu is the author of the books 'Bezoar Delinqxenz' (Edith-Russ-Haus + Sternberg Press, 2023) and 'Nervous Fossils: Syndromes of the Synthetic Nether' (Reliable Copy + KNMA, 2022). He is a recipient of fellowships from Edith-Russ-Haus für Medienkunst, Ashkal Alwan, India Foundation for the Arts and The Sarai Programme, with exhibitions at HKW, Whitechapel Gallery, 9th Asia-Pacific Triennial, Sharjah Biennial 13, 4th Kochi-Muziris Biennale and transmediale:BWPWAP.

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Supporters:



This Hideous Replica
Co-curated by Sean Dockray
and Joel Stern

RMIT Gallery
23 August – 16 November 2024

First Gallery
23 August – 26 September

This publication has been published
on the occasion of the exhibition
This Hideous Replica curated by
Sean Dockray and Joel Stern.
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RMIT Culture produced exhibition
which occurred from 23 August to
16 November 2024 at RMIT Gallery
and from 23 August to 26 September
at First Site Gallery.

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Celine Saoud

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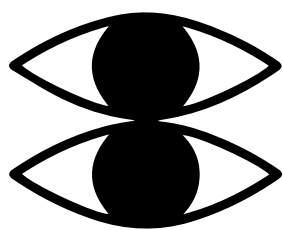
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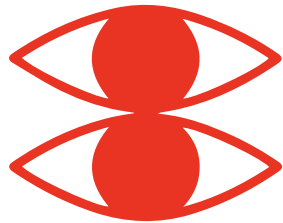
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RMIT also acknowledges the Traditional Custodians and their Ancestors of the lands and waters across Australia where we conduct our business.

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