

ANAT NEWS

2000 is proving to be an extremely exciting and inspirational year for ANAT, full of new challenges and consolidating the work we have done over the past three or four years. The Verve project at the 2000 Telstra Adelaide Festival was a fabulous success and continues to generate discussion and dialogue on the listserv developed for the project. Alchemy, ANAT's first International Masterclass for New Media Artists and Curators has proved to be a resounding success, and our major priority for the second half of 2000 will be the new residencies which are being established as part of the deep immersion: scientific serendipity and the deep immersion: regional realities programs. I have also been working with Brenda L Croft, on developing follow up projects and support for artists who attended ANAT's first National Indigenous School in New Media Art last year. To this end we are exploring the establishment of residencies with CAO's organisations around the country and are also working with the Media Resource Centre in Adelaide to undertake follow up with South Australian artists, as part of the MRC's contribution to the AFC's Online Ontrack programs.

In 2000 ANAT continue to focus on further developing networks in Asia through our A Digital Region? thematic, and we continue to work on the development of projects and residencies in this geographic region. A core focus for the Alchemy International Masterclass undertaken in May and early June in Brisbane has been on issues facing artists working in the Asia region, and in addition to learning new skills and generating new collaborations, the tutors and participants have spent valuable time exploring multifarious contexts for the development of new works as well as generating a great deal of discussion around possibilities of cross cultural collaboration in this field of practice. We have also been further developing our focus on exploring links and connections between art, science and theology with Samara Mitchell continuing research in this area and looking to establishing mechanisms for dialogue and discussion of what outcomes might be possible as part of this project. A listserv to further discussion of this research will be established shortly, so stay tuned for further information on this, or if you are keen to engage in this discussion, contact Samara at samara@anat.org.au.

In May ANAT also held our 1999 Annual General Meeting. At that meeting, a number of new appointments were made to the ANAT Board. Members of the ANAT Board of Management for 2000 as elected by the ANAT membership are: Julianne Pierce, NSW (continuing), Vicki Sowry, SA (continuing), Adrienne Hender, SA (new appointment), Julie Robb, NSW (continuing), Serafina Maiorano, SA (continuing), Chris Chapman, SA (new appointment), Michelle Glaser, WA (new appointment), Jenny Fraser, QLD (new appointment), Leon Cmielewski, NSW (new appointment).

In addition to welcoming new Board members, I would particularly like to thank outgoing Board members Paul Brown, Derek Kreckler, Jesse Reynolds, Brenda L Croft as well Michael Grimm (who resigned part way through his term in 1999) whose dedication and commitment to ANAT have assisted to ensure that we remain a viable, answerable and dynamic organisation.

In the last ANAT newsletter, I announced a number of staff changes in the ANAT office in Adelaide. It is with great regret that in this newsletter I am announcing my own resignation from ANAT.

I am leaving ANAT at a time when I believe that we have achieved some level of maturity as a truly national organisation managing a dynamic program of events and projects supporting Australian practitioners working with art, science, technology and new media practices. I am also leaving ANAT in the very capable hands of a vibrant and experienced Board of Management as well as an extraordinarily talented, if small, group of staff. I have no doubt that Amber Carvan, Michael Shanahan and Charity Bramwell will be able to work with a new Executive Director to take ANAT and our members on a new journey of exploration and development in this incredibly diverse and stimulating field of practice in Australia.



Alchemy tutor Marko Peljhan, ANAT Director Amanda McDonald Crowley and Brisbane Powerhouse Project Manager Chris Bowen at the opening of the Brisbane Powerhouse - Centre for the Live Arts.

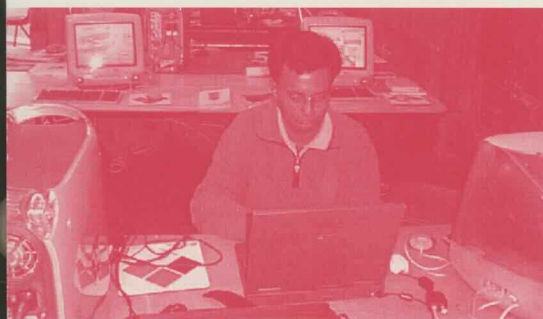
I would like to thank all of the fantastic people who I have had an opportunity to work with whilst I have been with ANAT. In particular ANAT Chairs Linda Cooper, Paul Brown and Julianne Pierce and all of the various board and staff members who over the years have provided incredible support to our members. And finally, I would like to thank all of the artists and ANAT members who I have had the privilege to work with over the last four and a half years. Working with artists and cultural practitioners has been one of the most rewarding parts of my work at ANAT and I have often been inspired, challenged and invigorated by the extraordinary work being done in this field in Australia.

Amanda McDonald Crowley
ANAT Director

2000 Project Updates

VERVE: The Other Writing

As a component of the visual arts program at the festival, ANAT, the Contemporary Art Centre of SA and the Electronic Writing Research Ensemble partnered with the Festival to develop a project exploring alternative writing practices. Initiated by Robyn Archer in consultation with these organisations, the project was devised and curated by Teri Hoskin from the Ensemble. Verve: The Other Writing was according to Hoskin "a chance to experience some of the other forms of inscription that constitute language, the other that shifts, vitalises and generates change." The project consisted of exhibitions, performances, conversations and workshops which considered the effects which various technologies have on the ways we read, write and generate language. Guests included Bill Seaman, Sue Thomas, Terri-ann White, Linda Carroli and Linda Marie Walker in a virtual conversation with Gregory Ulmer. A core component of the project was, not surprisingly, a web site, developed by local artists and members of the EWRE, which, in keeping with the themes being explored by the project, also included a listserv to generate dialogue and discussion outside of the Festival context.



Alchemists at work - participants Deborah Lawler-Dormer and Lisa Anderson (top) and International Alchemy participant Partha Pratim-Sarker (below).

In a move to engender discussion about notions of "other" and "writing" on the internet and in response to the fact that a number of the contributors to the listserv established for the event did not actually make it to the physical event in Adelaide, but rather only participated remotely, Sue Thomas wrote "It seems to me that so much of all this is happening on the edge - the edge of writing/visual art/sound/film. But not only that. The people doing it are often existing on the edge too - in a place where art and academia meet in an unusual way, and where they themselves are exploring not just what kind of art to make but also what kind of people to be. Linda [Carroli] mentions spivak [in a previous posting to the list] - a virtual identity with no gender, a persona who is trying to present themselves without the baggage of physical gender. In a sense we are all spivaks out here, in that we are allowed to try and start with a new slate. It's pretty hard to do, but it is permissible, and one thing which enables it is that since we meet in the 'no person's land' of the web we often are unaware of each other's existing professional reputations and so we meet and start from scratch with only our web skills in common."

In a sense the presence of the Verve project as part of the Telstra Adelaide Festival was about filling voids, about asking questions of where writing exists within the framework of a multidisciplinary arts festival and about exploring processes which lead to art production.

Alchemy International Masterclass for New Media Artists and Curators

ANAT's International Masterclass for New Media Artists and Curators took place in Brisbane in May and early June. 16 tutors and 42 participating artists and curators explored new media practices, critical concepts for cross cultural collaboration and generally had an extraordinary time exploring with and playing in the newly opened Brisbane Powerhouse - Centre for the Live Arts, who partnered with ANAT on the realisation of this incredibly dynamic and intensive journey of exploration and experimentation. Whilst a core of the program was undertaken in a lab which ANAT - with assistance from Blueprint Consulting and invaluable support from Apple Computers (Australia) Choice Connections, Macromedia, Adobe Systems Pty Ltd, Multimedia Art Asia Pacific (and the essential slide projector provided by the Institute of Modern Art!) - has installed in the Courier Mail Rooftop Terrace and function room, participants took advantage of having run of the entire building, including the Visy 200 seat theatre, rehearsal studios and a plethora of flexible exhibition, installation and performance spaces in and around the building.

Participants had 24 hour access to the equipment and the building and the Powerhouse staff provided incredible support in realising what was an amazingly diverse and surprisingly complex project, both logistically and conceptually.

The Masterclass engaged with a diverse range of topics: from science discourses to Indigenous issues, to issues facing artists working in diverse cultural settings, to curatorial practice for interdisciplinary and new media practices. Of particular note was the component of the masterclass which occurred in early June which was dedicated to performance and hybrid practices. ANAT had not focused on this area in previous summer schools and was keen to open up a space for the development of this area of practice in the context of a cross disciplinary project. The project was intended as a dynamic one and there have been extraordinary opportunities for the exchange of ideas. We hope that the spaces opened up by this project will continue to generate dialogue and exchange between the participants long after the project concludes.

Whilst food was a major topic of discussion and a way of sharing for many of the participants, who came from extraordinarily diverse backgrounds, one of the key successes for the project was in opening up much broader spaces for the discussion of cross cultural exchange that extended beyond the kitchen and into much of the debate about the development of future collaborations between participants and across cultural boundaries.

Tutors for the project were:

Alexei Shulgin, net artist, performer and curator, from Moscow

Nina Czegledy, An independent media artist, curator and writer, Czegledy divides her time between Canada and Europe

Mongrel, a mixed bunch of people and machines working to celebrate the methods of an 'ignorant' and 'filthy' London street culture. Mongrel make socially engaged cultural product employing any and all technological advantage that they can lay their hands on.

Geert Lovink, lecturer and activist who has participated in many conferences on independent media, the arts and new technologies internationally, and has presented at previous ANAT events, CODE RED and resistant media: NxT

John Tonkin, animator, web artist who develops his own software in low level programming languages such as C++ and Java. Tonkin has taught at many of the previous ANAT National Summer Schools and is currently in receipt of a fellowship from the Australia Council's New Media Fund.

Rea, (Gamileroi/ Wailwan), an internationally recognised artist who specialises in developing digital media, and who also participated in the 1999 ANAT National Summer School in Science and Art

Mike Stubbs, artist and curator who works with sculptural installation, performance, film, video and installations. Until recently he was the Director of Hull Time Based Arts and has just started a Research Residency at the Department of Television Imaging, Dundee University, UK

Sara Diamond, Director for the New Media and Visual Arts programs of the Banff Centre for the Arts, Canada

Tess de Quincy and **Laura Jordan**, respectively performance artist and new media artists. Tess and Laura have collaborated on performance and research events including Triple Alice, an ongoing project over three years which seeks to provide a space for cross disciplinary research and development

Marko Peljhan, Ljubljana based performance and communication artist and writer, founder of the arts organisation Projekt Atol and Program Coordinator of Ljudmila (Ljubljana digital media lab). His most recent work Makrolab was part of Documenta X, and is currently installed at Rottent Island as part of the Art Gallery of Western Australia's Home project

Blast Theory, is a group of four artists (two of whom were at Alchemy) based in London who make live events, installation and new media work

Shuddhabrata Sengupta from Delhi, India is currently working towards the establishment of the Sarai new media initiative, participant of ANAT's Resistant Media project as part of the NxT Darwin Multimedia Symposium last year. Shuddha also works with the RAQS Media Collective in New Delhi on video and other media based projects

Participants for this inaugural International Masterclass were: Brook Andrews (NSW), Bruce Gladwin (Vic), Caroline Farmer (SA), Chris Dempsey (Qld), Christian Thompson (Vic), Christiawan (Indonesia), Clare McGrogan (Qld), Deborah Lawler-Dormer (NZ), Dena Curtis (NT), Edwina Bartleme (Qld), Gongxin Wang (China), Grisha Coleman (NY), Hartanto (Indonesia), Jane Schneider (Qld), Jenny Fraser (Qld), Jernej Kozar (Slovenia), Jo Law (WA), Kamal Krishna (Qld), Keith Armstrong (Qld), Kelli McCluskey (WA), Kim Machan (Qld), Lisa Anderson (Qld), Mae Adams (Vic), Mari Velonaki (NSW), Megan Rainey (SA), Mike Stubbs (UK), Monica Narula (India), Partha Pratim Sarker (Bangladesh), Patricia Adams (Qld), Peter Toy (WA), Raewyn Turner (NZ), Raul Ferrera (Mexico), Rebecca Youdell (Qld), Rolando Ramos (NSW), Sam James (NSW), Sarah Ryan (Tas), Sarah Neville (SA), Sheridan Kennedy (NSW), Shilpa Gupta (India), Sophea Lerner (NSW), Steve Bull (WA) and Vanessa Mafe-Kean (Qld).

The project provided for an intensive and productive period for exploration, conversation and the generation of dialogue and new ideas. Feedback from a small number of the participants has included:

Raul Ferrera Balanquet, who visited Australia from Mexico to participate in the first three weeks of the project said of the experience of attending Alchemy: "At the end, it all seemed like a dream converting bytes of realities into ephemeral spaces. ... my expectations about learning were fulfilled thanks to the great sharing mood that navigated through Alchemy.

"I have been at home since Thursday night and I can not stop speaking about Alchemy. Everybody asks me how is Australia. When I told them that I just went up to the commercial district in Brisbane one morning and to Chinatown another one, they get upset because I do not have in my oral narrations the images of the "exotica Australia" that we all have from the news media and the books.

Some how, I feel like I have been blessing by the higher powers. First of all, ANAT is very lucky to have Michael. That guy is the best. No only did he help when trouble came around, but taught a lot as he was fixing and creating. If there is a prize for the best resourceful person at Alchemy that must go to Michael.

"I think that when talking about Alchemy we need to talk about different mix. ... [During my time there] we all agreed that Alchemy was about food too, about sharing the histories of our communities and offering to each other the taste from the part of the world where we live. That was a fest. The people were superb. Even though we have different histories and approached, I enjoyed the presentation and to have the access to see everybody's work. Images of Sarah, Shilpa, Tim, John, Rea, Partha, Nina, Chris, Tanto, Jenny, Dena, Debra, Megah, Gong and his camera, Sara Diamond gave a great mapping of new media practices. Tanto made some illustrations for a bilingual site I am doing to inform teenagers about domestic violence; Tim who gave me advice on Flash 4 and Director; Shilpa and Jo showed me how to program CSS; the Mongrels who shared their lives. Shuddha who took us to shaking territories. ..There were [also] awkward moments that we figured out how to overcome.

"Who knows what is there in the future for the us. For me Alchemy has transformed my way of viewing the world and technology. I hope that the network [developed during the project] will stay functioning and that we can figure out ways in which we can share a physical space in the future."



Alchemists at work - Tim Plaistead (technical support), Grisha Coleman, Sheridan Kennedy and Caroline Farmer.

Sydney based Jeweller, Sheridan Kennedy said of her attendance "The whole experience was invaluable. It was a great thing for me to have an opportunity to participate in an event so totally outside of the craft world and into a whole new realm. It was more than just increasing my degree of techno.logic; the most exciting and stimulating part was making connections with the people in the workshop, who worked in different media, who came from different geographies and cultures. A feast as Raul describes it, tastes from different places. It was also great to be there in the crossover third week [combining internet and hybrid/ performance practices] so I could get to meet people like Grisha, Sarah and Kamal who injected a necessary reminder of working in the 3 dimensional realm, remembering our bodies.

"I certainly took away from the alchemy experience way more than I expected. The tutors offered a fantastic cross-section of views and skills, presenting (for me at least) new ways of looking at information and geographies. On the whole alchemy offered a good balance between information and ideas. Sara and Shuddha introduced a theoretical intensity which seemed very necessary in the midst of my first week of information overflow, and the Mongrels added a bit of liveliness just as all that theory was starting to weigh us down.

"Just as stimulating were the discussions that sprang up in the group that seemed often to circulate back to notions of identity and culture. This was definitely the product of a workshop with people from so many different backgrounds. Because we were not brought together under the aegis of discussing culture and identity like at some conference, it meant that the informal nature of discussions left room for personal experience to be presented, creating situations where we could learn as much from our own reactions as from what people were saying. Graham Harwood's talk on objectification [human/computer relations] seemed strangely pertinent to jewellery; I was excited by Sara Diamond's enthusiasm for 'wearables'; and the insights I got from discussions with other people in the workshop are all fuel for the new, leaving me with the marvellous feeling of having stretched the elastic of the mind into new shapes."

"John and Rea provided much needed practicality; and I have to thank all those fellow participants who were generous in transferring their knowledge of software applications - particularly Tim who was constantly tormented by us!

"My only criticism about alchemy concerned the looseness of its structure. While I liked this it also frustrated me that there was not enough opportunity to improve the basic skills which I managed to acquire. I certainly wish I had an extra week to consolidate..."

"But then the choice of 'alchemy' as a symbol of the process suggests that despite knowledge there is not a lot of control over results - part of the 'alchemical transmutation' involves the immersion in the mercurial sea, giving up expectations to arrive in new forms... I'm very happy to have been a small part of the process."

Mae Adams of NETS Victoria added "...the opportunity to attend the Alchemy international masterclass was a highlight of my year so far. Especially I appreciated the open and non competitive creative atmosphere that was prevalent at the masterclass. I believe this was due to the generous attitudes of the tutors, the combined alchemy of the participants who came from many different countries and experiences, and the experimental and creative space encouraged by ANAT's management of the program. It was inspiring to be able to learn about new technologies from creative people instead of the dry business oriented experience. The combination of ideas, theory, experimentation and technical learning was for me a rewarding mix that generated a huge learning curve equivalent to Mr Curly's hair style.

Sophea Lerner, a sound artist from Sydney who is now right in the midst of the final week of the project says, with some irony "too many interesting people - far too many interesting conversations.... How are we supposed to get any work done or learn anything with all this stimulating interaction going on?" and Megan Rainey, from Adelaide described her time at the project as simply "an info surge!"

As part of the event a series of public events were also held. The intention of these events was to culturally contextualise the project, and provide an opportunity for the public and media an opportunity to view the work-in-progress produced by participants. These events were all streamed live to the web and web archives are currently being developed of the presentations and performances.

All 'hard space' events took place in the Brisbane Powerhouse - Centre for the Live Arts and provided for opportunities for informal discussions with the tutors and participants.

On 22 May, we held a forum titled "Hardspace vs Softspace" which examined New media exhibition and Net Art practices. Alchemy Tutors Mike Stubbs, Sara Diamond, Alexei Shulgin, and Mongrel were joined by Ross Gibson, Creative Director, Cinemedia's Federation Square project, Melbourne. Through explorations and demonstrations of a diverse array of work, each of the presenters opened up spaces for discussion of conceptual frameworks for engaging with physical and virtual spaces.

And on 25 May, a forum titled "A DIGITAL REGION?" explored issues and repercussions of working in Digital media in an Asian and Pacific context within the framework of presenting and discussing individual artists work. Presentations by Alchemy tutor Shuddhabrata Sengupta, and participants of the masterclass, Shilpa Gupta, Deborah Lawler-Dormer and Christiawan.

On Wednesday 31 May the focus shifted to Performance, and Alexei Shulgin, in collaboration with a range of participants of the masterclass performed some of the repertoire of the DX386 "band" as part of an informal evening of performance and video work.

The final performance/ work-in-progress event "Under Construction" was held on 8 June. Under Construction provided for an enormous amount of fun, frivolity and experimentation as participants who had been in attendance for the final two week of the project presented an exciting array of works developed in the previous 24 hours. Key tutors for the performance components of the event were Blast Theory, who provided a fantastically flexible models for thinking about and developing performative works in diverse contexts and frameworks. Tess de Quincy with her vast experience in bodyweather and bodyworks, and Laura Jordan who provided an extraordinary breadth of knowledge of the potential uses of technological tools simultaneously reminded participants of the relevance of the body and provided an insight into uses of technology to augment and add dimension to performance practices. Despite having booked performance venues in the building for holding this final event, the participants decided to conduct experiments throughout the four storey building - in the lifts, foyers, projected onto the outer walls of the building, in the bar and in various other nooks and crannies of the Powerhouse building. Whilst all of the projects were very much spontaneous works in progress drawing on skills brought to the project by the participants and tutors alike, the various "stations" around the building animated and enlivened the spaces and provided a "taste" of some of the possibilities of extending collaborative processes in fabulously cross disciplinary ways. With assistance from Choice Connections in Brisbane we were able to set up a remote "airport" hub in order that we could still broadcast the event to the web despite the fact of it not being in one location: so it became an odd mixture of roaming and remote broadcasting.

Each of these events has been documented and will, along with material developed by the artists during their time at Alchemy, be developed for the ANAT web site as an archive and resource.



Alchemists in action -
from the top: Brook Andrew, Gong-Xin
Wang and Tanto, Marko Peljhan, Michael
Shanahan and Megan Rainey, John Tonkin.

Alchemy was made possible with the generous financial assistance of the Daniel Langlois Foundation; the Young and Emerging Artists Initiative (an initiative of the New Media Arts Fund of the Australia Council, the federal government's arts funding and advisory body); the Australian Film Commission, and has received further support from Arts Queensland, the South Australian Government through Arts SA, Arts Tasmania and the NSW Ministry for the Arts. The event is being sponsored by Apple Computers (Australia), Choice Connections, Macromedia and Adobe Systems Pty Ltd. Additional inkind support was provided by MAAP and the IMA.

deep immersion: scientific serendipity

With two of the projects undertaken as part of this project, ANAT are now in the process of working with David Rogers and Oron Catts and Yonat Zurr to begin to compile documentation of these projects linked from the ANAT web site. David has written an extremely comprehensive report on the outcomes of his research which appears in this newsletter. Yonat and Oron are currently undertaking a residency at the Harvard Medical Research Laboratories at MIT, and have been included in the exhibition program for this year's Ars Electronica which is really exciting news!

Two further residencies are currently being developed as part of this commissioning/ residency program, which has been developed by ANAT with assistance from the Australia Council and the S&T Awareness program of the Department of Industry Science and Resources. Amanda McDonald Crowley has once again been working with Linda Cooper on the development of these residencies to identify appropriate scientists and science organisations. We are currently in discussion with Justine Cooper in Sydney and Adam Donovan in Brisbane regarding possible collaborations and appropriate mechanisms for exchange with science organisations on their forthcoming projects. Details of these 'residencies' will be announced shortly. Collaboration between artists and scientists and science organisations has been critical to the development of this program.

Makrolab

Following on from providing a small amount of assistance to Francesca da Rimini towards living expenses for her brief residency in Makrolab on Rottnest Island (mentioned in the last newsletter), Sydney based artist Leesa Willan was also invited to undertake research in this remote techno-intensive environment.

Leesa wrote of her experience at Makrolab: "During the two weeks spent at Makrolab my main aim was to listen into spy radio number counting stations via shortband radio, as well as research and write about web cams.

I'd been on a list serve devoted to spy number station spotting for a while, and was keen to be able to track and listen for them myself, as well as record and create soundscapes from the recordings. I also wanted to develop a travel monologue based on the world via the webcams that I could find online (both of people and places), with a copy of 'Invisible Cities' by Calvino close by.

"My nights in the lab were spent listening for the monotone recordings of these broadcasts. Having never touched a shortband radio before, I quickly developed a daft flick of the index finger as I scanned the skies using all three shortband radios. While listening for these stations I also caught glimpses of satellite phone conversations, which sounded like one sided broadcasts of a two way conversation. The static hiss of white noise meshed with distant voices some how formed an orchestra of the satellites.

"Web Cams became an early morning addiction whilst everyone else slept. Sucking up bandwidth whilst sipping coffee, I'd search the net for webcam pages. They were many and varied: from webcams of geeks broadcasting themselves, their hamsters, sheep in paddocks in the middle of the USA to cities. They all became small images on my screen, uploading in thirty second intervals. Why broadcast the banal of the everyday living, the boredom of work, small furry animals or traffic jams? Because it's nice to have witnesses. It's as if the image online proves ones own existence. I continuously reloaded the Makrolab webcam page and watched my self as I searched for other lives online.

"MIR happened to pass over us 3 times, so the dials on the radios were tuned in to listen to MIR as it passed over, as well as running across the cliff tops and down the hills to watch MIR at dusk as it passed over us. Dreams of being an astronaut as a child never leave you, and being in the lab helped add to the feeling of being/dreaming of being an astronaut. After the first dusk spotting of MIR, I grabbed a book on Military space from the Makrolab library and studied aerial maps and lines cutting up the noisy political space above the physical landscape.

"In the first week I was in the lab, the Navy was practising being the Navy off to the west of the island. I'd sit in the morning and eat my wheat bix and watch the Navy ships do synchronised swimming, and wonder if there were any subs under the horizon swimming as well. On my return to Sydney I heard on the radio that there had been subs there, and one, a Collins Class sub (god bless them) had managed to drag it's belly along the bottom of the ocean. Ping indeed.

"Inspired by sighting MIR, my mind and mouse wondered towards Satellite images found on the net. Loading different world views via a huge list of (mocked) satellite images of the world, I travelled from day to night around the planet. Does a satellite image prove our existence? Have image will there for exist? The best part about this page was that all the images were mocked up views of what a particular satellite would see at certain coordinates. Faith in fakes. I hit reload continuously on the Makrolab page and watch my day on the screen.

"A swim would break the day, followed by a trawl of the pile of books within the lab, and the collection of books I'd bought along with me. Webcams in Vegas sent me flying to Umberto Eco's 'Faith in Fakes'. Vegas have a Hotel called the Paris Hotel. I fell in love with the Hotel Paris webpage, with its lyrical poetics of finding the finest of Europe in Vegas, including it's own Eiffel Tower. I imagined American couples ordering French fair with very bad French accents. Cheesy glitter and mock boulevards with fine European clothing stores. Vegas is a temple for the heart of capitalism, where at the airport you are greeted by pokies even before you collect your baggage. I imagine walking a desert landscape, and coming upon Vegas, a world within itself. All webcams lead me back to Calvino's Venice, the city of his dreams in 'Invisible Cities'. Vegas, or more to the point the webcam of the Paris Hotel, became my Venice.

International Alchemy Tutors - Mervin Jarnon (Mongol) and Alexei Shulglin.



"Day adventures on Rottneest were spent fumbling with my small Polaroid camera in a huge 180 degree's landscape of ocean, blue sky, land and unseen satellites. One day I went for an early morning snorkel and made eye contact with a dolphin. Startled, I swan/ran back to the safety of the sand to make eye contact with equally startled early morning cyclists. Time seemed to flicker between the worlds I'd hear /see online and see/ hear via shortband radio and the actual space of the lab and Island itself..

"The occasional tourist bus that passed by the lab would often go unnoticed until a Hawaiian shirted, hairy-legged sandal-wearing tourist would clamber up the stairs in sweaty expectation of mad scientists within the lab. Pity I disappointed them with my equally stylish Hawaiian shirt (no comment about my own legs need apply here). Tourists are easy targets and I do not wear sandals.



Images of Makrolab courtesy of Leesa Willan.

"From my time at the lab I managed to nearly cure my addiction to webcams, recorded a huge array of sounds that will keep me tinkering for hours on end, but by no means cured my childhood desire of wanting to be an astronaut. Does ANAT plan to fund artist residencies to MIR?"

ANAT are not sure that we will be able to support residencies to MIR, however, we do plan to continue to support Australian artists to work in the Makrolab and are exploring opportunities for working with the project as it is installed at its next location in Slovenia.

CONFERENCE AND WORKSHOP REPORTS

In March of this year Damian Castaldi and Solange Kershaw attended separate workshops at IRCAM (Institute de Recherche et Coordination Acoustique/Musique) in Paris with assistance from ANAT through the Conference and Workshop Fund. Following is Damian's report on Gesture Interface for Sound Synthesis and Solange's report on the Spatialisation workshop.

Gesture Interface for Sound Synthesis by Daman Castaldi

The workshop I attended at IRCAM (Institute de Recherche et Coordination Acoustique/Musique) through the assistance of ANAT was both well timed and appropriate for my development in the use of, and understanding of the MAX application and it's related MSP (audio processing) functions. In the past (and since meeting Axel Mulder at the ISEA conference in Minneapolis) I have worked with the 'Infusion Systems' I-Cube analog to MIDI digitiser, and it's control through Max and related sensor technologies (transducers, actuators, etc...). Up until now however I have had no training in the more detailed application and extended use of Max/MSP. The two day workshop was designed to develop an applied understanding for multiple interface (musical/acoustic/performance/installation) using recent hardware and software technologies originally developed at both MIT and IRCAM. These included MAX/MSP 3.5.9, MAX/MSP, the AtomicPro digitiser, and with reference to (an as yet bugfree) new version of MAX for the SGI known as JMax (see Max Forum; <http://www.ircam.fr/forumnet/>).

The main areas covered were an introduction to realtime interactive technologies using Max/MSP (presented by Benjamin Thigpen) and Gesture Interface for Sound Synthesis using the AtoMIC Pro analog to midi digitiser (presented by Emmanuel Flety). Marcelo Wanderley also presented a general introduction. All were exceptional and the learning environment at IRCAM is both well facilitated and technologically advanced. The two main presenters, Immanuel and Benjamin, collaborated throughout the two days to cover every approach brought to the workshop and whilst the first day was mainly theoretical presentation and discussion the second was a playful combination of hands on instruction in the use of various technologies.

Firstly (and briefly), Emmanuel gave a very interesting and highly technical workshop centered on the AtoMIC Pro, the analog to midi digitiser developed and distributed at IRCAM. He presented it as both a faster (1ms as opposed to 5ms-latency/sampling rate) and greatly expanded digitiser as compared to Infusion Systems I-Cube. The demonstration of the AtoMIC Pro used a 3D installation system that responded to hand gesture (using a special glove) and a number of motion sensors, palying a variety of percussion sounds as Emmanuel waved his arm and hand in and out of an open space. This particular 3D installation is being developed for any type of instrumentalist in a performance/musical context. For a more detailed description of the AtoMIC Pro please see: <http://www.ircam.fr/atomicpro/>

The more informative workshop for me was Benjamin's. It was both inquisitive and experimental and directly related to analysing MAX/MSP. We spent most of the time opening, discussing and rewriting the most simple to the most complex patches with the understanding that "you could do anything you wanted" with any idea, desire or need to perform any type of function. He proceeded to demonstrate a large range of both MIDI and DSP capabilities, some of which included:

The MIDI System

- 1) Input/Output of MIDI Data, altering MIDI Data and generating MIDI Data (eg, testing, timing, filtering & smoothing, triggering and mapping)
- 2) Storing and Recalling Data (eg, Sequence Record, Format and Transform)
- 3) Controlling the Speed of Events (eg, note tempo to Sequence tempo, varispeed and tempo to metro)

The AUDIO System

Controlling oscillator frequency and amplitude, Generating envelopes, Playback of soundfiles, Using a MIDI pedal to trigger soundfile playback, Sampling (reading buffer-s with play- & groove-), Delay, Feedback, Pitch shifting, Frequency shifting, Envelope following, and Using an envelope as a continuous controller.

To demonstrate, Benjamin set up a range of sensors (including sonar, infrared, contact pressure, illumination) and digitisers (the AtoMIC Pro and the I-Cube) which we used to trigger various audio combinations via a number of Max/MSP patches. These performed both DSP and MIDI functions on iMac G3's, Korg sound modules and MIDI keyboards. Each patch had it's own unique function, for example:

- 1) Multiple random audio palyback of soundfiles (located on the hard drive) using a Max/MSP patch and a simple (Dick Smith like) Infra red sensor;
- 2) Three DSP functions processing one soundfile using a Max/MSP patch, the I-Cube digitiser and three contact pressure sensors;
- 3) A sonar sensor connected to the AtoMIC Pro digitiser which used a Max/MSP patch to calculate the distance of a physical object to trigger an additive mix of audio files. Four sounds were triggered within a minimum to maximum range. The further away the object (eg, a hand) to the sonar the greater number of sound files played.

As the main emphasis in the workshop was in the understanding of the various functions of Max/MSP I will explain it's basic technical background. Max is written in the programming language C, and was designed to take advantage of C's object orientated structure. In Max, small graphic boxes with inlets and outlets represent objects (functions with a specific task). Objects are connected to each other with patch cords (a term taken from the days of analogue synthesizers) to create structures called patches. Patches may contain many levels of sub-patches - patches within patches. The main idea behind Max is to work with simple, clearly defined elements, connecting them together in order to perform complex tasks in realtime. Max contains a wide variety of objects for MIDI input and output, note processing, mathematical operations, data processing, storage, graphic displays, user interface creation, synthesiser patch-editing, timing, basic list processing and controlling external devices (such as SCSI Compact Disc or Video Disc player). These objects range from very simple objects with just one inlet and outlet to more complicated objects with multiple inlets and outlets. The user may also extend the collection of objects. C programmers can write their own external objects in order to add functionalities to Max. Further, any ordinary patch can be given inlets and outlets, and saved as an abstraction - a patch that functions as a Max object. Abstractions are essentially "custom-made" objects that allow each Max user to create his or her own personal library of tools and functions specific to their needs.

A little Max history

The application was developed at IRCAM, beginning in 1986 and came into existence in 1988. Its principal author was Miller Puckette (an MIT graduate) who developed the program as a user-friendly graphic interface to control signal processing on IRCAM's 4X synthesiser using a Macintosh MacPlus. It is named after "Max Matthews", a pioneer in the field of computer music and author of MusicV. Matthews worked with Miller at MIT before he

came to IRCAM. In 1990, David Zicarelli, who began working on a commercially available version at Intelligent Music, carried on development of Max on the Macintosh. Max was extended under Zicarelli's authorship, and eventually released by Opcode Systems, Inc., in 1991 as a full-featured Macintosh programming environment. After leaving IRCAM for UCSD (the University of California at San Diego), Puckette created a new Max-like signal processing environment called Pd (Pure Data). Thereafter, Zicarelli rewrote Pd's DSP motor in order to use it as the basis for a library of signal processing objects for Max on the Macintosh. MSP, as this library is known, was released in January 1998. It runs on PowerPC (preferably G3 or G4), and integrates fully into the Max-Macintosh environment. The Max/MSP "bundle" is now distributed by David Zicarelli's firm, Cycling '74, as well as by the Ircam Forum.

To conclude, I have found an immense resource of people and information through attending this workshop. I have also been encouraged by both Benjamin and Emmanuel to join the Ircam Forum and participate/benefit in the online network available. I would thoroughly recommend IRCAM as a center for research and development for any project associated with the above mentioned technologies.

Some Important Websites:

- *Page Max IRCAM* - <http://www.ircam.fr/produits/logiciels/log-auters/max.html>
- *Site FTP Max IRCAM* - <http://ftp.ircam.fr/pub/forumnet/max/>
- *Page Max Opcode* - <http://www.opcode.com/products/max/>
- *Site FTP Max Opcode* - <http://www.opcode.com/downloads/max/>
- *Cycling '74* - <http://www.cycling74.com/>
- *Miller Puckette* - <http://man104nfs.ucsd.edu/~mpuckett/>

Spatialisation by Solange Kershaw

IRCAM is the Institut de Recherche et Coordination Acoustique/Musique in Paris, and this workshop was part of the series of Software Workshops organised by Ircam's Education Department. The Spatialisation (Spat) workshop combined an introduction to the software, a theoretical course and a hands on session.

The Spat is a software which is part of a library of objects to be used in conjunction with jMax or Max/MSP modules to enable control of sound localisation in space, and to project these sounds in a virtual space, and is only available through the IRCAM forum.

The IRCAM Forum (<http://www.ircam.fr/forumnet/>) offers to its members software packages, services, technical and practical information and discussion lists, and is divided into three groups. The relevant group in this case is Group 3: 'Real Time Interactivity' and is devoted to people involved in performance, installations, spatialisation and sound synthesis, where treatment of sound in a 'live' or 'direct' situation is essential. This group has access to a number of software packages, which function in the MAX or jMax environment.

Max is the software created by Ircam in the late 80s and is a versatile graphical programming language designed for real time control of MIDI devices. It is a graphic collection of connected modules which then form patches. jMax is essentially the same software as Max (with revised and additional modules) and incredibly enough is freeware but unfortunately for some of us only available on the Unix and Linux platforms. MSP is a set of extensions to the MAX environment to produce real time synthesis and signal processing. It consists of over 60 objects that synthesize, process, analyse, delay etc audio signals in real time.

In this workshop we used the Spat in conjunction with MaxMSP for the Macintosh platform. As is the case with most spatialisation tools, the Spat can be configured for loudspeakers, encoded in a variety of formats: pan-pot intensity, ambisonic, stereo 3/2 or for headphone in binaural format, and can also be used for acoustic modelling.

One particularly impressive demonstration involved the real time application of the spat in a performance situation, where spatial effects are synchronised to a given note or notes of the soloist in real time and these effects are predetermined to occur at a precise moment. The effects can be a sound trajectory, localisation, or acoustic quality such as reverberation. To do so it is used with the module 'partition following'. The soloist partition is first recorded, with spatial 'commands' attached to certain notes of passages, and then during the performance, the computer follows the soloist by comparing its partition with the soloist's musical execution, and triggers the spatial effects at the appropriate moment.

A trajectory or localisation of a sound source is controlled by a panoramic interface where the listener is given a position, and the source(s) is moved or positioned in three dimensions using the mouse. The approach used to alter the spatial response applied to a sound is unique to the Spat in the following manner: IRCAM carried out psycho acoustical research on the perceptual characterisation of room acoustical quality in concert halls, opera houses and auditoria.

From this research ensued the definition of three main factors in people's perception of an acoustic environment.

These three mutually independent perceptual factors were each then divided into three alterable qualities and the total of nine perceptual factors are the elements directly modified via the graphic interface by the user to 'tune' the acoustic environment. This approach focuses on giving the user the possibility of specifying the desired effect from a listener's point of view rather than from a technological or theoretical process.

These three main perceptual factors are as follows:

- (1) Source Perception
- (2) Source Room Interaction
- (3) Room Perception.

The resulting nine factors controllable in the interface are:

Source Perception:

- (a) source presence (dependant on direct sound energy and early room reflections)
- (b) warmth (dependant on early energy contained in the lower frequency part of the spectrum)
- (c) brightness (dependant on early energy contained in the higher frequencies)

Source Room Interaction

- (d) room presence (dependant on energy present in late room effect)
- (e) envelopment (energy present in early room effect)
- (f) running reverberance (dependant on early decay time)

Room Perception

- (g) late reverberance (dependant on late decay time)
- (h) heaviness (variation of late decay time over the low frequencies)
- (i) liveness (variation of late decay time over the high frequencies)

Unfortunately the two day workshop is insufficient to appreciate and experiment with the full aspects of MAX or the Spat. However, it does provide the groundwork and the appreciation of the possibilities of these tools. Moreover the workshops are small (up to 15 participants) and I have found people at Ircam to be extremely interesting, helpful and a pleasure to work and learn with. Discussions within the workshop were very interesting and lively, and everyone felt very comfortable to ask questions or interrupt with relevant comments. I was originally disappointed that the Spat is only available through adherence to the Forum but now feel it is probably best to have access to technical information and exchange in this complex area of musical composition and sound processing.

SPECIAL REPORT



The Scismic Project by DV Rogers

DV Rogers writes on his work in recommissioning a machine designed to imitate the behaviour of earthquakes. A participant of ANAT's deep immersion: scientific serendipity Residency Program in 1999, Rogers details the various stages involved in re-engineering an earthquake simulator and what lies ahead in taking this work further.

The earthquake simulator originally came about as a result of the 1989 Newcastle Earthquake (15 lives lost), which proved that even Australia was not immune from damaging earthquakes causing significant human and economic loss. Essentially the simulator was used as an amusement device; the general public would stand upon it experiencing a 5.7, magnitude earthquake of engineered equivalence measured for the Newcastle earthquake. The simulator was removed in April 1996 from a now defunct minerals and mining museum, "The Earth Exchange", The Rocks, Sydney.

Culminating in almost 3000hrs of work the simulator is now fully operational. The new design is a more functional and modular configuration enabling it to be transported and installed in various possible locations. Based in a workshop in Leichhardt, NSW, several phases of redesign and engineering has taken place.

Bi-axial in its operation the earthquake simulator measures 5.2m by 3.3m. It has been re-engineered to carry up to a 2500kg payload specimen with a displacement of the simulated P wave being 30mm (Horizontal Motion) and the S wave 38mm (Vertical Motion). Beginning mid 1998, the following research, design and fabrication work has been undertaken;

- * Redesign of 3-Phase start up unit for the hydraulic powerpack
- * Laying out a working model to test all hydraulic rams and solenoid valve actuators

* Reconfigure Festo Programmable Logic Controllers (PLC) and eliminate existing hardware problems

* Learn to operate Festo Software Tools (FST) operating system

* Redesign driver board unit, eliminating malfunctioning relays communicating to solenoid valves

* Design for a new modular structural sub frame and a modified top frame.

* Actual engineering fabrication of the design has been implemented and realised, February 2000.

The project is now in research and development stage towards the design and implementation of a real-time embedded control system. This component will enable this recommissioned machine (earthquake simulator) to interpret and output the performance and variable effects of globally monitored earthquakes by means of real-time remote data transmission.

From early times, human curiosity about the world has stimulated attempts to make recorded measurements of natural phenomena. In a major undertaking investigating the general principles of control, means of control, and their utilisation in engineering, seismology, and information database retrieval. The project will focus on the following three primary core components required to realise a "Seismonitor" control system;

1. Data Acquisition Of Globally Monitored Seismic Activity

Data acquisition of globally monitored seismic data is available from a publicly accessible database retrieval service available from the USGS National Earthquake Information Centre (NEIC), Golden, Colorado. Since 1973, the U.S. Geological Survey (USGS) has provided up-to-date earthquake information to scientists, government agencies, universities, private companies, and the general public.

The USGS has developed the capability to retrieve or accept seismic data automatically from national and global seismic stations and to provide rapid event locations, magnitudes, depths, and other characteristics. At present there are almost 3000 globally linked seismic monitoring stations. The NEIC presently locates and publishes information for approximately 20,000 events a year. The NEIC and its cooperators have located more than a quarter million earthquakes since 1973.
<http://earthquake.usgs.gov/>

2. Embedded Control System Design And Implementation

The research, design and implementation of a custom real-time controller enabling the simulator to conceptually output the physical variables of globally monitored seismic data. This component will address and define user interface requirements, programming practices, documentation standards, open loop life cycle planning and testing procedures. It is an important aspect of the project that the research for design is thoroughly investigated before hardware installation and programming takes place. The testing of the embedded system will utilise the earthquake simulator as the actual test stand.

3. Experiments For Displacement, Velocity and Acceleration (DVA)

The simulator will undertake a series of experiments calculating the physical variables of Displacement, Velocity and Acceleration. The reason being a reference point has to be established so as a database can be compiled enabling for the simulator to output the corresponding matching input data obtained from the NEIC database retrieval centre. For instance if an earthquake of magnitude 6.0 on the Richter Scale is reported, an associate variable will determine the conceptual real-time actuation (run mode) of the simulator.

A methodical research process is required to realise this work. I am an artist, not a seismologist or computer systems engineer. To transcend the traditional domain of cultural representation I believe that artists must broaden their definitions of art material and contexts. This project will address my curiosity about scientific and technological research while acquiring the skills and knowledge that will allow my developing practice to significantly participate in our new world.

Historically this work in creating a "Seismonitor" control system could be seen to be directly influenced by the work and writings of Robert Smithson, and his theories of site and non-site. His notions describing new monumentalism being composed from artificial materials, plastic, chrome and electric light. Smithson, in his "Entropy and the New Monuments" described the area of spatio temporality in artistic practice, and now what material is more abundant, invasive and open than the era of data? Smithson's work deconstructed the Postmodern condition and its discussion of the waning of history, subjectivity, cultural mapping and the age of entropy.

Conceptually this work is seeking to explore theories of site and non-site. An investigation towards creating a machine control (automaton) arising from live representation (mirror) of a remote physical environment (earth). An installation based, system (telematic) artwork mapping the terrain of spatio temporality of shifting tectonics and digital information networks.

The work in designing and implementing a control for the earthquake simulator by enabling it to be automated by globally monitored seismic data is informed by the following theories;

1. A Redundant Body

Personal interaction with the simulator via remote viewing is not the intention of this work. The realm of this project is to explore the framework for creating an autonomous work of machine control with no supervisory intervention, while at the same time operating as an authentic system of representation.

2. Site and Non-Site

The simulator (artificial) is a non site referring back to the site (earthquake). If one were able to travel to the epicentre of an earthquake, one could recognise the material (energy) but would be unable to see the extraction that forms the non-site (simulator).

3. Mirror Of Representation

Employing the laws of increasing entropy the simulator will intend to invoke a reality, image, echo, an appearance of work, the machine, the system of industrial production in its entirety, while at the same time be seen as an earthwork radically in opposition with the principles of theatrical illusion.

There is current movement of thought that the new science of now is art, the definition of artistic practice is becoming increasingly blurred. Science has had to continually redefine its conception of the world. So has art. It is in their nature as disciplines to abstract the world and this work with an earthquake simulator, I hope in the future be seen in the international public domain, metaphorically speaking as a representation of our current social, economic and geophysical state. It is hopeful conclusive results will be achieved by mid to late 2001.



Images of Seismic - the earthquake simulator. Images courtesy of DV Rogers.

For more information DV Rogers can be contacted via email:
dc@dirtymouse.net

For current operating specifications of the Earthquake Simulator point your web browser to:
<http://dirtymouse.net/seismic.htm>

NOTICES

CALLS FOR PAPERS/PARTICIPATION

Sexuality and the Internet Wisconsin, USA

DEADLINE: 1 August, 2000

A special issue of The Journal of Sex Research is planned on the impact the Internet has on sexual behaviour. This special issue is scheduled to be published in August 2001. We invite submissions on the following or related topics: use of the Internet as a tool for research in human sexuality, use of the Internet as a resource in teaching human sexuality, cybertherapy: use of the Internet as a medium for counselling and therapy, sex education on the Internet, erotica/pornography on the Internet, "hooking up" via the Internet: computer mediated dating/relationships, cybersex: sexual gratification on-line, paraphilias on the Internet and gays/Lesbians and the Internet.

To be considered for this special issue, manuscripts must be received by August 1, 2000. Early submission is encouraged. An accompanying letter should describe the ethical review process employed by authors, and should include a statement that the manuscript has not been published and is not currently under consideration elsewhere. Four paper copies of the manuscript must be submitted, prepared according to the Publication Manual of the American Psychological Association (4th ed.).

INFO: Irv Binik

Email: binik@ego.psych.mcgill.edu



A scene from *transit lounge 1*, Metro Arts 1999 performed by Lisa O'Neill. "The Cock Blockie, Humatix, Macduffle senior and junior and Ling survey the Fiscalite's downfall inside the Softboot Cafe." Image courtesy of Keith Armstrong.

Television: Past, Present, and Futures

Queensland, Australia

DEADLINE: 30 June, 2000

The Centre for Critical & Cultural Studies (University of Queensland) is now calling for papers for a major conference "Television: Past, Present and Futures". The conference aims to discuss the place of television at the beginning of the century, examining key aspects of television's history, its role in the present, and its likely futures in the age of digitisation and competing new media. Preferred areas and topics include: television and modernity, television and history, the future of television, news and current affairs television, television and media policy, television and new media, globalisation, the nation, and television and television studies.

INFO: Katie Connolly

Email: k.connolly@mailbox.uq.edu.au.

Internet, Democracy and Public Goods

Belo Horizonte, Brazil

DEADLINE: 30 June, 2000

Internet voting, electronic governance, civic networking over the Internet, electronic media, cyberdemocracy, Internet lobbying and campaigning, public services and information over the Internet. These are amongst the numerous ways by which the Internet increasingly invades the political life of contemporary democracies. It is becoming ever more important for social scientists to understand how this new communication technology will affect politics in the twenty-first century. Particularly, in the light of the market struggles for control over the new medium, it becomes important to reflect upon its role as a public good.

This conference is an experiment with new forms of organizing intellectual debates over the Internet, using computer-mediated communication to discuss the theme of the event. In order to participate or attend to the conference, one needs only to have access to a computer connected to the Internet. During the month of November, all accepted papers and critical commentaries will be available at the conference website and will be discussed by the participants and those attending to the conference.

INFO: The Conference Organisers

Email: conference@cevep.ufmg.br

Mix: The 14th New York Lesbian & Gay Experimental Film/Video Festival, New York, USA

DEADLINE: 1 July, 2000

MIX: The 14th New York Lesbian & Gay Experimental Film/Video Festival will take place November 15-19, 2000. MIX is the longest running lesbian and gay film festival in New York, and a premiere international venue for experimental media.

This year we will showcase a selection of innovative feature films in addition to premiering the world's most cutting-edge short works. In conjunction with PlanetOut and PopcornQ.com, MIX presents The Online Queer Digifest for digitally produced works. MIX filmmakers also have the opportunity to join MIX's netcast on Centerseat.com, and earn revenue as part of licensing agreements with this new global media company.

We encourage submissions of: films & videos from every imaginable genre, cyber Submissions of interactive and digital media, audio-visual installations and media based performance.

INFO: Mix

Web: <http://www.mixnyc.org>

The Hearing Trumpet

Montreal, Canada

DEADLINE: Ongoing

The Hearing Trumpet is a programme of eclectic audio and radio art heard Sundays 13-14h EST (GMT-5) on community radio station CKUT 90.3 FM in Montreal, Canada and now streaming live to the whole wide world at <http://www.ckut.ca>. After a hiatus of 6 months, the Hearing Trumpet returns to the air in its new and improved on-line format, dedicated entirely to independent audio and radio art, networked sound, and on-line audio culture. Hosted by Katbird and Monkeyhead, the show began broadcasting in May 2000, and aired ear-catching sound works from around the world, in addition to features and dispatches from the digital frontier. You are invited to submit your sound scratchings, e(a)rotica, experimental radio documentaries, sound travels, obscure sound archives, ear candy, audio alchemy, mp3 remixes, and other aural adventures to the Hearing Trumpet. Sound will be accepted on CD, mini-disc, DAT, cassette, or zip — .aiff, .wav, or mp3 format.

INFO: Katbird

Email: katbird@monkat.net

Web: http://munkeyhed.homestead.com/files/hearing_trumpet/

//REFRESH// The Art of the Screen Saver

Stanford University, USA

DEADLINE: July 17, 2000

In October of 2000, the Iris & Gerald Cantor Center for Visual Arts at Stanford University, in collaboration with the Stanford University Digital Art Center (SUDAC) will present an exhibition of the aesthetic implications of the screen saver as a digital form of public art.

The exhibit, curated by James Buckhouse and Merrill Falkenberg, will exist both on-line and as a physical installation. The on-line exhibition will be hosted by www.artmuseum.net. Visitors to the site will be able to view and download all of the screen savers in the exhibit. The physical installation will take place in the contemporary wing of the Cantor Arts Center at Stanford University. Wall mounted flat-panel screens will display the screen savers side by side in a large open corridor that serves as an entrance to the contemporary wing of the museum.

INFO: James Buckhouse
Email: buckhous@leland.stanford.edu

Culture Machine 3: Virologies: Culture and Contamination **DEADLINE: ASAP**

Culture Machine is currently seeking to publish work undertaken from a variety of perspectives and disciplinary bases, which addresses or proposes analyses of culture, cultural phenomena, forms, practices and events, in relation to theorizations of the nature/culture distinction and the ideas of the human informed by post- and anti-humanist thinking. Contributions are invited on such themes as those above and other related topics suitable for this edition, in the form of original finished articles, critical engagements with relevant key texts, multi-media or hypertext pieces and critical reviews, or abstracts (of work in progress).

INFO: Dave Boothroyd and Diane Morgan
Email: d.boothroyd@tees.ac.uk, or diane1@aol.com
Web: <http://culturemachine.tees.ac.uk>

Internet, Democracy and Public Goods **DEADLINE: June 30, 2000**

Internet voting, electronic governance, civic networking over the Internet, electronic media, cyberdemocracy, Internet lobbying and campaigning, public services and information over the Internet. These are amongst the numerous ways by which the Internet increasingly invades the political life of contemporary democracies. It is becoming ever more important for social scientists to understand how this new communication technology will affect politics in the twenty-first century. Particularly, in the light of market struggles for control over the new medium, it becomes important to reflect upon its role as a public good.

INFO: The Conference Organisers
Email: conference@cevep.ufmg.br

CALL FOR VIDEOPOEM SUBMISSIONS

DEADLINE: 31 July, 2000

for the VANCOUVER VIDEOPOEM FESTIVAL The Edgewise ElectroLit Centre is looking for videopoem submissions for its 2nd annual videopoem festival, the only screening event of its kind in Canada. The Festival is to be held at Video In Studios, Vancouver, BC, Canada in November 2000. We are interested in any original, creative combination of poetry with material on videotape: cinepoems are also acceptable provided they are transferred onto videotape format. Get public exposure and have your work screened in a premier public venue in this 2nd annual event, produced by The Edgewise ElectroLit Centre! See www.edgewisecafe.org for more info.

INFO: Carol L. Hamshaw
Email: CL_Hamshaw@telus.net
Web: <http://www.edgewisecafe.org>

CYBER PITCH @ BTVF : Call for Submissions...

The Banff Television Festival is partnering with the Banff New Media Institute (At the Banff Centre), and Telefilm Canada to bring you another innovative program for BTVF 2000. You are invited to join us in creating the new entertainment and information products of tomorrow. Apply for a Chance to Win \$5,000 from Bell ExpressVu by pitching a new media CyberPitch project at the Banff Television Festival 2000, June 11-16! The winner of CyberPitch will be awarded up to \$5,000 in development funding from Bell ExpressVu. Visit the site to apply. Web: <http://www.banfftvfest.com/docs/home/pdf/CyberPitch>

360 degrees -a forum for interdisciplinary arts practise, theory and research

DEADLINE: August 1 2000

360 degrees is currently seeking expressions of interest for online and site specific projects and journals focusing on issues of identity and site for its first edition. The selected works will be linked to www.bigbananatime.com/360degrees.htm for around 12 months. Proposals should be no longer than 500 words and all projects should be less than three years old. For existing web projects please supply a brief description of the work and url. A short biography (200 words) should also accompany proposals. It is the role of 360 degrees to stimulate and encourage collaboration and critical debate in new media arts, whilst developing and maintaining networks and alliances with other artists, curators and writers focusing on similar themes.

INFO: 360 degrees

Email: see360degrees@hotmail.com

THE EIGHTH BIENNIAL SYMPOSIUM ON ARTS AND TECHNOLOGY

Connecticut, USA

DEADLINE : 15 November, 2000

The Connecticut College Center for Arts and Technology is pleased to announce The Eighth Biennial Symposium on Arts and Technology, March 1-3, 2001. The symposium will consist of paper sessions, panel discussions, art exhibitions, music concerts, animations, mixed media works, video, dance, experimental theater and scientific visualization. In an effort to demystify the artistic process and create a forum for dialogue, we are encouraging all presenters and artists to attend the symposium and speak about their work.

The Center encourages research papers and presentations in the specific area of "FEEDBACK: Perception and Interaction in the Electronic Arts" and in the general areas of Interactivity, Virtual Reality, Cognition, Information Technologies, Applications in Video and Film, Music (composition, performance, theory, interactivity, etc.), Experimental Theater, Compositional Process, Innovative Use of Technology in Education, Computer Simulations of Physical Phenomena, Scientific Visualization and Social and Ethical Issues in Arts and Technology. All submissions should be accompanied by a one page abstract for a presentation about the work and each application should be prepared to attend the symposium and make a presentation (paper, poster session, short talk) about their work.

INFO: Center for Arts and Technology
PH: [860] 439-2001
Email: cat@conncoll.edu

En Red O. Electric Songs **Barcelona, Spain**

DEADLINE: 15 October, 2000

The call for electronic and electroacoustic works related to Songs is now open. En Red O is preparing three days of reflection on Songs in Electronic and Electroacoustic Music in the Mirador of the Centre de Cultura Contemporània de Barcelona, on 13, 14 and 15 November 2000.

The results of these three days will be made into an audio CD-ROM including the theoretical contributions and extracts from the works programmed. Three chill-out sessions are planned, one every day, between 11.00 a.m. and 7.00 p.m., providing a platform for submitted electronic and electroacoustic works, produced from materials related to some aspect of Songs.

Theory-based meetings will also be held every day, between 7.00 and 9.00 p.m., looking produced from materials related to some aspect of the Songs in Electronic and Electroacoustic Music. and Sound Art, with the

participation of guest personalities.
As of early November, extracts of the works selected will be on show at: <http://www.cccb.es/caos/songs> and <http://usuarios.intercom.es/coclea/songs>
Works of all aesthetic tendencies will be welcome.
INFO: Orquesta del Caos/Sonoscop
Email : caos@cccbb.org

VIDEOART LOCARNO
Lugarno, Switzerland
DEADLINE: 15 July, 2000

The Competition is open to any work that falls under the heading "Video Art" where artistic research and creativity overshadow both the technical means employed and the reference category chosen by the artist.. Candidates may indicate on their entry form if they are submitting a first or second work, thus becoming eligible to compete as well in the "New talent" category.

Entries must have been produced between 1999 and 2000 and either be presented for the first time in general or not yet have been awarded a Prize at another international event. Only one work per candidate shall be accepted. The Competition Prize comes to CHF 10'000, to be awarded to one work or divided among at the most three works. The Prize is to be awarded by an international jury. Works participating in the Competition are also eligible for other Festival Prizes.

INFO: Videoart Locarno
Email: avart@tinet.ch
Web: <http://www.tinet.ch/videoart>

NETMAGE
Bologna, Italy
DEADLINE: 30 June, 2000

Netmage is a Festival dedicated to the complex relationship that ties different forms of creativity together with technological, social and communicative innovation. The main theme of the Festival is the convergence between the devices for production and the language of narration, mythology, and iconography that cross them. For this no strict separation between works and projects created from the different fields such as visual arts, cinema, post rave culture or the complex environment is intended. The aim of competition is to gather works belonging to different fields, and different in nature, for instance film production (short films, feature films, and long length feature films), works on video and television formats, multimedia products (CD-ROMs, DVD), web projects (web and monothematic channels), installations and live performances, mixed-media, all in order to reconstruct a

panorama of international new production.
The choice of works entered will emphasized both the highly creative and richness of media used and the production formulae used.
The authors of the selected works will be invited to present their work at the Netmage Festival, hence creating an international meeting point between operators, producers, and the public.
INFO: Netmage c/o Link Project
Web: <http://www.linkproject.org/netmage/>
Email: netmage@linkproject.org

The Dead Letter Office
Online: www.deadletters.com/
DEADLINE: Ongoing

The Dead Letter Office seeks out the casualties of corporatized, institutionalized culture. Give us your best, most misunderstood works or projects (any format) and if we like them we will put them on our web site, www.deadletters.com. Send us whatever you think might be an evocation of the "dead letter" concept - any document or idea that has somehow failed to reach or communicate with the addressed audience. Our allegiance is to all attempts at expression that have somehow fallen outside the restrictive circle of "publishable" or "worthy" cultural correspondence - whether by accident, bad luck, or design. We at the Dead Letter Office closely evaluate everything we receive. As of now, we are a sad flightless bird of a web site. Help us as we grow wings. Starting at the end of this month, the site will be revamped to incorporate more varied content, including bizarre and twisted corporate correspondence brought to you by Daniel Arp; a full-length memoir by Margo Perin that was narrowly passed up for publication at Simon & Schuster due to office politics; and, later this summer, an illuminating tribute to a late master of the dead letter form, Robert Lansberry, whose tireless back-and-forth with the FBI and Walter Mondale led to his arrest and acquisition of the label "chronic letter writer" from government officials.
INFO: Mrs. Patti Lyle Collins
Email: postmaster@deadletters.com
Web: <http://www.deadletters.com/>

OPPORTUNITIES

FINEART FORUM
CALL FOR ENTRIES

fineArt forum gallery announces its second exhibition for the year, Appropriations. The exhibition is an online collection of works that appropriate new technologies - from any field - to create art. fineArt forum invites artists to submit works for inclusion in the exhibition. To submit work please send us an email with a brief description of the work, artist information and a URL or small attached files (scanned photographs, sound files, etc.) of the work.
INFO: Fine Art Forum
Email: faf-gallery@visto.com
Web: <http://www.fineartforum.org>

CALL FOR ARTICLES
RESEARCH E-DITIONS @ VIRGINIA TECH

The Center for Digital Discourse and Culture (CDDC) in the College of Arts and Sciences at Virginia Polytechnic Institute and State University is accepting new manuscripts for digital modes of publication in its Research E-ditions series. The CDDC (<http://www.cddc.vt.edu>) has been in operation for nearly two years, and it publishes hypertext journals, hosts digital research archives, and cooperates with many international cyberculture organizations. As an entirely digital point-of-publication, the CDDC will review and then produce professional academic research works—either single-authored or edited collections—in a digital format. Projects could take the form of an "e-book" that simply makes available a scholarly monograph in online format, or a collection of academic papers organized around a central theme, or a fully hypertextual experiment with new forms of digital discourse. Arrangements can be made for "print on demand" (POD) paper versions of these works, but the main focus of the CDDC is to explore the new communicative potentials of hypertext, hypermedia, and web-centered publication. The review processes will be as extensive and rigorous as those experienced in print academic communication, but it too will be conducted in a fully on-line format. All topics are potentially of interest in the Research E-ditions series, however, we are particularly interested in manuscripts, digital archives, and hypertexts from the humanities and social sciences relating to the areas of cyberculture, social theory, literary studies, digital art, and cultural studies. In addition, the CDDC is committed to publishing projects from applied and natural sciences that relate directly to the fields of bioinformatics, energy and environmental studies, and information technology and communications.
INFO: Center for Digital Discourse and Culture
Email: cddc@vt.edu
Web: <http://www.cddc.vt.edu>

CALL FOR PROPOSALS

LEONARDO BOOK SERIES

The mission of the Leonardo Book Series, published by the MIT Press, is to publish texts by artists, scientists, researchers and scholars that present innovative discourse on the convergence of art, science and technology.

Envisioned as a catalyst for enterprise, research and creative and scholarly experimentation, the book series enables diverse intellectual communities to explore common grounds of expertise. The Leonardo Book Series provides for the contextualization of contemporary practice, ideas and frameworks represented by those working at the intersection of art and science.

Book proposals addressing theory, research and practice, education, historical scholarship, discipline summaries, collections, and experimental texts will be considered.

INFO: Joel Slayton

Web: <http://mitpress.mit.edu/authors/ms-submission.html>

Email: leonardobooks@mitpress.mit.edu

THE ERICSSON INTERNET COMMUNITY AWARDS(ERICA)

<http://www.ericsson.com/erica>

DEADLINE: 17 July, 2000

These awards seek to transcend borders by using the Internet and technology as a platform to exchange ideas and information, while building a community that is based on cooperation, innovation and partnership.

Now in its second year, ERICA 2000 will award \$500,000 (U.S.) worth of Web development services provided by Ericsson Internet & Wireless Solutions to five winners. This prize provides valuable tools and resources to non-profit organizations. The ERICA program provides non-profit organizations throughout the world with new hi-tech and innovative tools to expand and develop their philanthropic goals and aspirations.

Each project will be judged on the overall purpose of the proposed project, how it meets a demonstrated need and its potential impact on the community. In defining the purpose of the project, applicants must 1) identify a specific problem(s) or need(s) within the community; (2) propose a workable and achievable means of addressing the community's problem(s) employing Web-based communications; and (3) identify anticipated outcomes that are both realistic and measurable.

Each project will be rated on the degree to which the proposed project demonstrates innovation and is exemplary. Judges will determine whether a proposed project involves the development or demonstration of promising new strategies and the potential replicability of the proposed project, including its potential for implementation in a variety of new settings.

Each project will be rated on its overall feasibility and its plan of implementation. Applicants must address the

qualifications, including training and experience, of key project personnel, the adequacy of support and other resources from the organization and the potential for continued support and maintenance of the project. Each project will be rated on the overall level of community involvement in its development and implementation. Judges will pay particular attention to the strength and diversity of support for the project from the end users and community partners.

INFO: Ericsson Internet Community Awards (ERICA)

Email: erica@ericsson.ca

Web: <http://www.ericsson.com/erica>

Kasseler Dokumentarfilm- und Videofest Kassel, Germany

DEADLINE: 15 August, 2000

This year's Kasseler Dokumentarfilm- und Videofest will take place from 15th - 19th November 2000. The Kasseler Dokumentarfilm- und Videofest is a festival, which aims at providing insight into current international documentary filming and video work. We intend to present critical, ambitious and entertaining documentary films and videos committed to both reports on current affairs and off-beat topics. The video section of the Kasseler Dokumentarfilm- und Videofest is also interested in experimental and artistic videos, which reveal the use of video specific means.

Apart from the film and video programme we exhibit (media) installations and sculptures as well. Suggestions are welcome. This year's interfiction conference meeting (including lectures and artists' presentations as well as an interdisciplinary workshop with invited guests from different fields of art and media theory and practice) will put into perspective 'utopias and realities of 'virtual' communities: interfictions@home.x.

Please send your works for the preselection not later than 15th of August 2000 (the contributions shall be productions from 1999 or 2000) and fill out the entry form on our web site.

INFO: Wieland Hoehne

Email: dokfest@filmladen.de

Web: <http://www.filmladen.de/dokfest>

QAA Job Board

Online: <http://www.artworkers.asn.au/jobsearch>

Our Job Board features an up-to-date listing of positions vacant within the arts and cultural sector. You can log-on to the website with your membership number @ any time to view the job advertisements.

INFO: QAA

tel: (+ 61 7) 3250 1230

fax: (+ 61 7) 3250 1231

email: qaa@artworkers.asn.au

<http://www.artworkers.asn.au>

Jobs Bulletin from The Dramatic Group P/L

Online: <http://www.dramatic.com.au/>

The Jobs Bulletin from The Dramatic Group P/L is a weekly digest of jobs and positions vacant in the Australian arts and cultural industry. If you know someone on the hunt for work, why not pass it on and suggest they subscribe. To subscribe send an email to dolist@dramatic.com.au with the words 'join jobs-bulletin' on the first line in the body of the message. You can also view the Jobs Bulletin on our web site <http://www.dramatic.com.au/>.

INFO: David

Email: jobs@dramatic.com.au

call for digital artists

www.bitbybitdigital.org

Announcing: bit by bit - an "all digital" visual exhibition of "on-screen" art that aspires to recognize, promote and reward the best creative and expressive work being produced around the world today. This juried gallery exhibition will be installed on large format monitors in the Main Gallery of the Business of Art Center in Manitou Springs, Colorado. Entries for the show are being accepted online from May 15th until July 31st at the exhibition's website at: www.bitbybitdigital.org The gallery installation will open on Friday, September 1st and run through October 14th, 2000. Computer artists of all levels are encouraged to participate by visiting the website and uploading entries in one of three categories still, dynamic and interactive. Prizes (including a \$1,000 best of show award) will be awarded to artists based on quality, skill and originality. Prizes will include cash awards, hardware, software and services. Award details will be published as they are available.

INFO: Bit by Bit

Web: <http://www.bitbybitdigital.org>



Plundertronics cyber cocktail cinema comes to Adelaide in September. See EXHIBITIONS AND EVENTS for more information. Image courtesy of Paul Armour.

EXHIBITIONS AND EVENTS

media_city seoul 2000 Festival

September 2, 2000 - October 31 (60 days)

Seoul, Korea

Media technology, represented by Information and telecommunication technology, transcends time and space, bringing together different fields in various ways. It also brings about an overall change in every aspect of our life such as politics, economy, society and culture. Today it has become more difficult to understand and follow these changes with existing approaches which are rigidly isolated within each discipline. Every country of the world is competing one another to achieve the leadership in the Information Revolution and its new multimedia environment, which contrasts with the social and cultural changes that took place in the Industrial Revolution of the late 19th century. With the programs combining the forces of creativity and rationality, media_city seoul 2000 would like to meet the rising cultural expectations of domestic media artists and audiences. Events will include an International Media Arts Show, a Main Media Art Exhibition, Public Art Projects, and Digital Alice: The World of Media and Children

INFO: Soojin Jeon

Email: sjin@mediacity.seoul.kr

Web: <http://www.mediacity.seoul.kr/>

ISEA2000, 10th International Symposium on Electronic Art December 2000, 7-10

Paris, France

ISEA2000 will be held from December 7-10, 2000 at the Forum des images in Paris as well as other participating venues in the capital. ISEA2000 will be a major international event for members of the artistic community involved with new media. It consists of: 1- an international symposium composed of papers and panel sessions, poster sessions, workshops and institutional presentations 2- a program of exhibitions, concerts, performances, electronic theater, "street scenes" (outdoor activities) 3- and publications. ISEA2000, the International Symposium is oriented toward: - professionals in the arts and new media (creation, production, publishing and broadcasting electronic arts) - students, teachers, researchers, - as well as the general public who are invited to attend concerts, performances, electronic theater, "street scenes" (outdoor activities), and exhibitions. ISEA2000 aims to represent the diversity of those engaged in new media, and encourages submissions from artists and researchers from cultural groups that have been traditionally under-represented at global events and previous ISEA Symposia.

INFO: ISEA2000

Web: <http://www.art3000.com> <http://www.isea.qc.ca>

Email: isea2000@art3000.com

Banff New Media Institute 2000 Roster

Online: <http://www.banffcentre.ab.ca/nmi>

The Banff New Media Institute (BNMI) provides leading-edge seminars, think tanks, summits and workshops for producers, designers, artists, writers, directors, software developers, new media content specialists, curators, scientists, educators and visionaries. In the year 2000, our focus is on science, art, culture, emotion and the fictions of the new millennium.

Workshops and summits cater to national and international, mid-career and senior professionals in the creation, production, distribution, and financing of new media content and products. The BNMI offers an unparalleled experience through which creative, technical and industry sectors come together in an atmosphere based on peer learning and research. Upcoming workshops and summits include: Producing New Media: Money and Law, Interactive Screen o.o, The Banff Super Conductor: Network Collaborations, Convergent Services, ecommerce, Tactical Media, Filling for Fat Pipes, Cutting Truths: Essaying the Reel, and Living Architectures: Designing for Immersion and Interaction.

INFO: Banff New Media Institute

Web: <http://www.banffcentre.ab.ca/nmi>

DEAF2000; Machine Times

14 - 26 November 2000

Rotterdam, Netherlands

DEAF, the Dutch Electronic Art Festival, is an international and interdisciplinary bi-annual festival organised by V2_Organisation in Rotterdam (Netherlands). DEAF presents an exhibition of interactive installations, WWW-sites, CD-roms and live performances, seminars, workshops and an academic symposium, all brought together in relation to a special theme. The event brings together a varied group of visitors, artists and critics from home and abroad.

DEAF has established itself as one of the major European events in this field and is a showcase for recent, in part specially commissioned artwork, as well as a forum for critical discussion. By collaborating with local, national and international art and research institutes an attempt is made to arrive at a synergy between different disciplines with regard to media technology. DEAF 2000 will deal with the theme of 'Machine Times'. After all the recent millennial excitement, the festival will take a close look at the role which time plays in the constitution of our technological reality. DEAF 2000 will investigate the phenomenon of time through a variety of formats, in art projects, performances, lectures and film screenings.

INFO: DEAF 2000

Email: deaf@v2.nl

Ars Electronica 2000

Sex in the Age of its Procreative Superfluosity

September 2-7, 2000

This year's Ars Electronica once again gives free rein to visions and utopias, and promises to sate festivalgoers' cravings for a look into the future. Last year, LifeScience began to address modern biotech and genetic engineering as the key technologies of the new millennium. NEXT SEX - Sex in the Age of its Procreative Superfluosity will carry on and intensify this thematic focus. But this concentration on a specific field of modern biotech is not the only essential feature of Ars Electronica 2000. The task at hand is to consider this technology's social policy background factors and the framework within which it is developing, being fostered or thwarted. And the point is to recognize the consequences and the changes that are coming in its wake.

NEXT SEX directs our view to the new potential for conflict in the zone of interplay and tension at the nexus of modern reproductive technology, culture, ethics and society. With critical alertness and the courage to transgress taboos, Ars Electronica will enable the social and political confrontation with the possibilities and limitations of reproduction by means of genetic technology to reach a level of intensity befitting its explosiveness. In speeches and discussions, a series of eminent experts will set forth their highly controversial views on these hot issues. Focal Point Issues at the NEXT SEX-Symposium include: Humans in the Age of their Biotechnological Reproducibility, Excursion into the Future, Gender Boundaries and Power Relationships, The Constructed Human Being - Horror or Ideal?, and New World View, New View of Mankind?

INFO: Ars Electronica 2000

Web: <http://www.aec.at/nextsex> <http://www.aec.at/festival2000>

RENCONTRES ARTS ELECTRONIQUES.06

October 25-27, 2000

Rennes, France

For the fifth edition of the "Rencontres Arts Electroniques", we wish to look at the current state of international technological art. The festival will be in two parts: afternoons will be consecrated to the seminar. In the evenings, there will be screenings of monobands and experimental filmworks selected by the Station. Over 15 countries are to be represented (USA, Canada, Australia, the EU, the Russian Federation, Japan, South America). A performance (multimedia concert) will be held on the closing night. The gallery exhibition of video installations will open for one month. The festival program will be made public in September.

INFO: Festival organisers

Web: <http://www.uhb.fr/culture/station/>

CROSSING OVER

At the other side of the atlantic & at the very outset of this millennium - from 16 to 31 OCTOBER 2000 - the 5th CROSSING OVER mini-international festival of videoshorts will migrate to the WEXNER ART CENTER, columbus, ohio/usa - one of the premier centres for contemporary visual culture in north america. CROSSING OVER was established by Iliyana Nedkova in 1996 as an alternative framework for eastern european artists to develop, produce and present experimental, individual or collaborative short digital films. Two exclusive public premieres of CROSSING OVER STORIES videoshorts are scheduled for early november 2000. one premiere at the WEXNER and another at thundergultch, new york will aim to celebrate the new CROSSING OVER STORIES works and launch the accompanying CROSSING OVER booklet. CROSSING OVER STORIES is hosted by the WEXNER [www.wexarts.org] in partnership with FACT [www.fact.co.uk]; co-curated by Iliyana Nedkova <translocal@fact.co.uk> and Nina Czegledy <czegledy@interlog.com> and project managed by Maria Troy <troy.18@osu.edu>.

INFO: Iliyana Nedkova

Email: translocal@fact.co.uk

Web: <http://www.fact.co.uk>

Digital works in the Melbourne International Film Festival 19 July - 6 Aug Melbourne, Australia

Click On Freud: The scope for content in new media

Monday 24 July 8pm Festival Club

Is there anything more to CD-ROMs than our fascination with technology? This year's program contains titles that aspire to a more profound kind of meaning. They touch on childhood memories, cultural difference, and low life. How do these treatments compare to the grand tradition of novel and feature film? Can interactive titles reach the kind of profound experience tapped by psychoanalysis? Entry is free. Speakers include Andre Czausov (artist, Interregnum), Neil Mazel (psychoanalytic psychotherapist), Nikos Papastergiadis (cultural critic)

The New 'Filmmaker' Emerging From Digital And Interactive Technologies

Sunday 30th July 3pm Festival Club

Panelists: Shane Walter and Matt Hanson from onedotzero, digital film festival in the UK; Chris Barker, Writer/director of computer animation Final Notice, and Alyssa Rothwell, digital artist of interactive CD-ROM Pretty Aprons. Entry is free.

The Audience Is Speaking: New paradigms for online interaction

Monday 31 July 8pm Festival Club

As multimedia has evolved, interaction is usually conceived as a solitary activity like reading. The user clicks on the screen to navigate through its path. With online technologies, it is now possible for the user to interact with other users. How do you design spaces for this? Entry is free. Speakers include Eric Zimmerman (designer SISSYFIGHT 2000), Philippa Hawker (The Age film critic), Linda Sproul (visual artist)

Presentation by Eric Zimmerman

Wednesday 1 August 7pm Treasury Theatre

Eric Zimmerman is an accomplished game designer, artist and academic exploring the emerging field of game design. His multiplayer online game, SISSYFIGHT 2000, was produced for word.com and cleverly uses the online medium to heighten social interaction. In this game, players are invited to enter the wild jungle of the schoolyard by forming alliances or enemies with others. This presentation will be web-cast by Cinemedia and is supported by OPENchannel. Entry is free.

INTERACTIVES @ FESTIVAL CLUB

Interactives in this year's festival focus on childhood and language. They explore the evolution of 'chat' in digital media. The 12 works include a few gregarious American inventions, some introspective European titles and a bumper harvest of local talent. (For full list see web site). Interactives will be displayed on machines in the Festival Club, which is open weekdays 2-12, Saturday 12-12 & Sunday 12-10. Entry is free.

INFO: Kevin Murray

Web: www.kitezh.com/chip

Plundertronics

Mercury Cinema - Adelaide, Australia

Media Resource Centre & The Mu-Meseon Archives present Plundertronics Cyber cocktail cinema comes to Adelaide when the Mercury dresses up for two nights of arcane archival anarchy. While Jay Katz and Miss Death raid the Mu-Meseon vaults to bring you long lost films and oddities (from counter culture kitsch to propaganda in overdrive), the foyer will extend the mood with an eccentric soundtrack of offbeat tunes, and a delicious blast of cocktail indulgence. In addition, a multimedia pod will highlight the latest visions from today's digital underground. With a different programme each night, Plundertronics offers patrons a once only opportunity to witness extremely rare archival footage in a unique club-like setting.

Calling Submissions: If you have any new multi-media, roms, shorts, video clips, animation's, etc, we are interested in giving you an audience in the multimedia pod at Plundertronics.

INFO: Paul Armour

Email: paularm@senet.com.au

"Twilite2oc"

<http://www.twilite2oc.va.com.au>

Twilite2oc is a virtual time capsule of people, places and events experienced by imaging artist Megan Jones during 1999. The website is a memory archive of digitally manipulated photographs sequenced as virtual documents of time and reality. These visual impressions reflect an emotional journey through the landscape of experience at the end of the twentieth century. Produced with assistance from the ACT Government through its Cultural Council.

INFO: Megan Jones

Email: megan@twilite2oc.va.com.au

Web: <http://www.twilite2oc.va.com.au>

School of English, Art History, Film & Media Postgraduate Arts Research Centre University of Sydney

"Big Brother is you, watching" - Mark Crispin Miller

The organisers of EXPOSURE invite you to take a peek at our symposium to be held on June 30, 2000 at the University of Sydney. Using the above quote as a point of departure, EXPOSURE aims to explore and investigate contemporary notions of surveillance, supervision, and spectatorship. This interdisciplinary event challenges accepted boundaries of public/private, exhibitionism / voyeurism, and real/virtual communities.

INFO: Cristyn Davies

Address: Department of English, J. Woolley Building A20, University of Sydney NSW 2006, Australia.

Incubation: The trAce International Conference on Writing & the Internet

10-12 July 2000 The Nottingham Trent University, UK

<http://trace.ntu.ac.uk/incubation/>

INCUBATION will be the literary event of the summer. Over 40 speakers from 10 countries will debate the impact of the World Wide Web on Writing & Publishing before an international audience. Those appearing include: net-visionary Gregory Ulmer, web-specific artist Teri Hoskin, hypertext novelist Geoff Ryman, electronic sound artist Scanner.

Registration forms can be found at: <http://trace.ntu.ac.uk/incubation/level2/registration/regist.htm>

INFO: Rose Athow

Email: ncldadmin@ntu.ac.uk

Cultural Collisions and Creative Interferences in the Global Village

12-15 July 2000, Fremantle, Australia

Computer-mediated communication networks, such as the Internet and the World Wide Web, promise to realise the utopian vision of an electronic global village. But efforts to diffuse CMC technologies globally, especially in Asia and among indigenous peoples in Africa, Australia and the United States, have demonstrated that CMC technologies are neither culturally neutral nor communicatively transparent. Rather, diverse cultural attitudes towards technology and communication - those embedded in current CMC technologies, and those shaping the beliefs and behaviours of potential users - often collide. This biennial conference series aims to provide an international forum for the presentation and discussion of cutting-edge research on how diverse cultural attitudes shape the implementation and use of information and communication technologies. The conference series provides diverse perspectives, both in terms of cultures and disciplines. The first conference in the series was held in London in 1998 (see <http://www.it.murdoch.edu.au/~sudweeks/catac98/> for copies of the papers presented). The focus of the conference is on discussion of the issues raised in presentations by a variety of scholars representing Australia, France, Germany, Hungary, Malaysia, Netherlands, Philippines, Russia, South Africa, Spain, UK, USA and Venezuela (see http://www.it.murdoch.edu.au/~sudweeks/catac00/list_of_papers.html). Register at <http://www.it.murdoch.edu.au/~sudweeks/catac00/register-form.html>

INFO: Fay Sudweeks,

Email: catac@it.murdoch.edu.au



Images of Alchemy - artist: Shilpa Gupta - title: Untitled - medium: Audio video - video: Artist (self) biting nails - audio: "You are eating a part of yourself"

net.congestion

International Festival of Streaming Media

Amsterdam, October 6 - 8, 2000

The Streaming Media Festival is the result of a collaboration of a broad coalition of Dutch and international cultural organisations, artists and media tacticians. The festival is devoted to new forms of broadcasting and live programming that have emerged around the Internet ("streaming media"). The festival presents and explores the use of streaming media as an artistic and tactical medium, i.e. the points where artistically challenging work and socially relevant content meet. The main venues will be Paradiso, De Balie and De Melkweg, creating a unique festival infrastructure around the Leidse Plein in the heart of Amsterdam. The festival will be a showcase of the most exciting and innovative artistic and tactical streaming media projects from around the globe. The program includes performances, concerts, club events, public presentations and debates, the media-bank a public hands-on walk-in media space, walk-in studio's that give the audience a chance to see the artists and technicians at work and interact with the live programs as they are being made, workshops and seminars. A large part of the festival will actually happen in the media; on the Internet, in local and national radio broadcasts, via cable television, satellite, and any other available trans-national medium. Besides a public event and meeting place, the festival will also provide a platform for a professional exchange of ideas and experiences. Various artistic and tactical communities who work with new media, but who do not regularly meet each other will be brought together. The aim of this meeting point is to give new incentives to these communities, and to create new lasting structures for co-operation and the development of fresh ideas and improved technology in this field. The festival will facilitate a cross-point where representatives of the cultural field and the main-stream industry can meet to learn about each others ideas and exchange mutual experiences.

INFO: De Balie

Email: congestion@balie.nl

WRO2000@KULTURA

20th November - 10th December 2000

Wroclaw, Poland

WRO2000@kultura is a large media art exhibition to be held from November 20th to - December 10th in Wroclaw/Poland. It's key component, the Mediation/ Medialization Congress, will take place from November 29th to December 3rd, 2000. The special edition of WRO International Media Art Biennale, commemorating the 1000th Anniversary of the City of Wroclaw, will be held at some of the most beautiful historic spaces of baroque Wroclaw University.

Discussing the issues of cultural changes in the age of digital technology ­ from art and science to everyday life - in the historic surroundings will emphasize both the continuity and the evolution of culture.

INFO: WRO Center for Media Art

Email: wro@gnet.pl

Web: www.wro.art.pl

SILICON PULP ANIMATION GALLERY

Every Picture Tells A Story

26th May - 29th July 2000

Silicon Pulp presents an exhibition by two of Australia's true animating artists, Lee Whitmore and Sarah Watt. Every Picture Tells A Story focuses on fine art animation with narrative themes - painted and drawn moving pictures which tell stories, sometimes autobiographical and deeply personal.

Rather than presenting grabs of animation intended to distract or entertain, their beautifully executed techniques of painting directly onto cel or drawing onto paper enhance the storytelling process - one picture flows into another. As Lee Whitmore describes, "I am committed to using freehand drawing in my animation work. I work with the concept of moving drawings, rather than drawings of movement."

INFO: Jan Begg & Steve Lucas

Tel / Fax 61 2 9560 9176

Email anigal@siliconpulp.com.au

Web: www.siliconpulp.com.au

DRH2000: DIGITAL RESOURCES FOR THE HUMANITIES

10-13 September 2000

University of Sheffield, UK

The DRH conferences have established themselves firmly in the UK and international calendar as a forum that brings together scholars, librarians, archivists, curators, information scientists and computing professionals in a unique and positive way, to share ideas and information about the creation, exploitation, management and preservation of digital resources in the arts and humanities.

The DRH 2000 conference will take place at the University of Sheffield, 10-13 September 2000 in Stephenson Hall. Themes include: the creation of digital resources; their delivery, use and integration; the impact of digital resources on humanities research and education.

INFO: The conference organiser

Email: drh2000@sheffield.ac.uk

Web: <http://www.shef.ac.uk/~drh2000/>

A DIGITAL REGION?

RESOURCES

E-ART ASEAN ONLINE

http://www.freespeech.org/eartasean/

An interactive resource for electronic art in SouthEast Asia. This site consists of a comprehensive Database of new media art including profiles of artists and samples of artworks, a Journal dealing with the historical development of electronic art in South East Asia, and critical issues related to the use of electronic media in the visual arts as well as reviews and analysis of electronic artworks, a Forum for on-line Discussion, and links to resources worldwide. A space for developing and hosting Webart by Southeast Asian Artists is under Construction.

Web: <http://www.freespeech.org/eartasean/>

The Internet Societal Task Force (ISTF)

Online: <http://www.istf.isoc.org/>

The Internet Societal Task Force (ISTF) has been set up under the auspices of the Internet Society to examine ways in which the Internet could be employed to address societal issues, and work towards their implementation. With a goal of bringing all the people in the world within the ambit of the Internet, a universal access working group is being formed under the ISTF. Recognising that considerable useful Internet content, such as radio, shareware and newspapers, could be broadcast via satellite at very low cost per end user, this group has set itself a short-term objective of enabling this. Towards this end, this group is on the lookout for: existing technologies that allow low-cost data broadcasting via satellite, companies that make appropriate products and provide satellite services, experts that can put such projects together, people/companies interested in selecting and managing the flow of content thus delivered.

You are cordially invited to join this exciting project and list, which could easily and quickly double the number of people the Internet reaches. We will also be examining, on an on-going basis, technologies that will allow poor people to get online, and the handicapped to access the widest range of content available on the Internet, while seeking to judiciously deploy them as well.

Web: <http://www.istf.isoc.org/>

EXHIBITIONS AND EVENTS

YOUNG-HAE CHANG HEAVY INDUSTRIES

Online: <http://www.yhchang.com>

ARTSTALL

Online: <http://www.artstall.com>

We are pleased to invite you to the most comprehensive gallery on Indian Art, <<http://www.artstall.com>>. In this site, we house a variety of categories, each of which are strongly associated with Indian Art.

Art Gallery features a wide variety of the finest Indian paintings, sculptures, graphics, tribal and folk art. Creative Gifts contains out-of-the-ordinary gift pieces. Here you'll find anything from tribal artifacts to innovative household items. Search will help you to search through all these categories seamlessly. Search by artist name, price, medium or description.

OPPORTUNITIES

GREENSTAR

This is an introduction to Greenstar: we have two living laboratories in progress in a small Palestinian village in the Middle East, and in a rural village in the hills of Jamaica. We're trying to demonstrate that a co-ordinated package of solar power, health and education, telecommunications and ecommerce can provide an off-the-grid community with the tools it needs to transform itself, and to reach economic independence.

As the foundation of an ecommerce business for the village, we have developed original art and music in this village, and are now offering it on the Web. The income goes directly into development projects designed by the village.

Twenty original Bedouin musical pieces and eighteen pieces created in Swift River, Jamaica, can be heard at:

<http://www.e-greenstar.com/Music-Sample/>

And you can also see the artwork created by the people of the small Palestinian village for Greenstar: <http://www.e-greenstar.com/PK-artwork/>

We are preparing to scale this model to other countries in the Middle East and the Caribbean, and to other regions of the world. Expressions of interest in partnering with Greenstar have come in from over 30 countries. Our next projects will be in Tanzania, Egypt and Nepal. We are actively seeking partners who wish to develop renewable energy, telecommunications and ecommerce activities in all regions of the developing world, and welcome any questions or ideas from you. Please feel free to forward this note to others of like mind.

INFO: Michael North

Email: mjnorth@greenstar.org

Web: <http://www.mediasense.com/mjn.htm>

2000 ASIAN WOMEN'S ELECTRONIC NETWORK TRAINING WORKSHOP (WENT2000)

Asian Women's Resource Exchange

2000 Women's Electronic Network Training Workshop

19 - 24 June 2000

Sookmyung Women's University

Seoul, South Korea

Asian Women's Resource Exchange (AWORC) is an Internet-based women's information network and service in Asia. AWORC develops cooperative approaches and partnerships in increasing access to and exploring applications of new information and communication technologies (ICT) for women's empowerment. It also expands existing regional networks in the women's movement, promotes electronic resource sharing and builds a regional information service to support women's advocacies, specifically those critical for women in Asia.

This year, AWORC will again be holding the "Asian Women's Electronic Network Training Workshop" (WENT2000), in collaboration with the United Nations Economic and Social Commission for Asia and the Pacific (ESCAP), to train participants in running web-based information services, in using online communication tools to advance their networking and advocacy work, and in developing databases. The focus of the workshop is to assist women's organizations in building their capacities to develop and sustain appropriate use of new information and communication technology. WENT2000 also hopes to enhance women's networking by encouraging collaboration and resource exchange among participants before, during and even after the training.

WENT2000 builds from the experiences and successes gained by women and their organizations in participating in the review process of the Beijing Platform for Action. As such, women who are active in the information and resource sharing work in relation to the review of the Beijing Platform for Action are encouraged to apply. WENT2000 is also open to all women whose organizations play or will play a significant role in promoting the use of information and communication technology to enhance women's role and capacity in social and policy advocacy, as well as to strengthen women's organizations and networks—primarily but not exclusively—in the Asian region. This year, WENT2000 will also be open to women and their organizations from the Pacific region.

INFO: WENT

Web: went2000@isiswomen.org.

MICROWAVE FESTIVAL 2001

Hong Kong

DEADLINE: September, 2000

Microwave Festival is the only international video/media art festival in Hong Kong curated by Videotage, and presented by the Leisure and Cultural Service Department since 1996. The coming one is the fifth one that will be held in January, 2001 in Hong Kong. We are glad to invite Mr. Tom van Vliet, the director of World Wide Video Festival in Amsterdam, to be our guest curator. Is now looking for videos and cd roms by artists. Current themes include moving image VS poetry, how video artists work with sound. Artist will receive US\$50(video)-70(CD ROM) honorium as artist fee.

If you have new work and wish to be considered please send directly to:

INFO: Videotage c/o Microwave Festival

Email: Videotage@i-cable.com

ART ON THE NET 2000 — "PARODY"

Tokyo, Japan

DEADLINE: 30 August, 2000

Art on the Net 2000, an online art festival sponsored by the Machida City Museum of Graphic Arts, Tokyo (MCMOGATK), is currently inviting artists to participate in this year's exhibition held under the theme "Parody." MCMOGATK has been actively pursuing various relationships the Internet can have with art through Art on the Net, the world's first online open art competition, since its first show in 1995. We now see the growing use of the Internet as a space for art and in fact, "net art" has been featured in many cultural festivals around the world. We strongly feel now is the time to redefine the "potentials" of the Internet as a medium of communications."

MCMOGATK will keep pursuing this fundamental question through Art on the Net. This year, the exhibition will be held in fall 2000 and all are invited to participate in this project. Please read the application procedures on our site.

INFO: You Minowa, curator

Web: <http://art.by.arena.ne.jp/>

Email: mcmogatk@po.sphere.ne.jp

*Images of Alchemy - Queeny
by Jenny Fraser. Image
courtesy of Jenny Fraser.*

CONTACT DETAILS



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Leon Cmielewski

Amber Carvan (Staff representative)

Amanda McDonald Crowley (ex-officio)



ANAT is a member of CAOs
www.caos.org.au

MEMBERSHIPS AND GST

Due to the implementation of a Goods and Services Tax (GST) in Australia from 1 July, 2000, ANAT must charge GST on memberships for Australian based individuals and organisations.

New membership amounts for Australian based individuals and organisations are listed below.

Please note that non-Australian residents need not pay the GST increment.

From 1 July 2000

Ind. - \$25.00 (+\$2.50 GST) = \$27.50

Conc. - \$12.00 (+\$1.20 GST) = \$13.20

Org. - \$50.00 (+\$5.00 GST) = \$55.00

ANAT MEMBERSHIP FORM

ANAT is a membership based organisation. We encourage all those interested in art and technology to participate in the mapping of this eclectic territory by joining the organisation's continuing research into the field. ANAT depends on its constituents for input into the organisation's continuing evolution and seeks to ensure that the concerns of practitioners all over Australia are represented within the organisation's aims and objectives. Membership is priced to make it accessible to all artists and to enable broad representation from as many different social spheres as possible. Membership benefits include:

Benefits of Advocacy and Networking:

- 1. Inclusion on ANAT database, regularly utilised by researchers, journalists and curators
- 2. Links from the ANAT website to yours
- 3. Advice, advocacy and consultancy from ANAT staff
- 4. ANAT can broker access to technical resources (such as those offered by the CAOs and SCRO networks)

Benefits of Information Dissemination

- 4. Regular copies of the ANAT newsletter
- 5. Weekly / fortnightly copies of the ANAT members email digest which comprises updates of opportunities and events relevant to art and technology
- 6. Information and updates about ANAT's Conference and Workshops fund, National Summer Schools and all ANAT initiated schemes and projects

Access and Participation in ANAT Activities

- 7. Voting rights at AGMs
- 8. Eligibility to apply to ANAT's programs of support (some conditions may apply)
- 9. Knowledge that you are supporting innovation and dynamism within art and technology, through Australia's most progressive art and technology network

I would like to ☐ become a member of ANAT
☐ Renew my membership to ANAT
☐ Individual ☐ Concession ☐ Organisation
Please see the previous page for updated membership fees.

Name: _____
Organisation Name: _____
Position: _____
Address: _____
Postcode: _____
Postal Address: _____
Postcode: _____
Telephone (h):() (w):()
Fax: ()
Email: _____ URL: _____

Would you be interested in having a link to your site from the ANAT web site?
☐ Yes ☐ No

Method of Payment: ☐ Cheque ☐ Credit Card ☐ Money Order
Credit card details: ☐ VISA ☐ Mastercard ☐ Bankcard
Card #:

Signature: _____ Date: _____
Expiry Date: _____

Cheques should be made payable to
the Australian Network for Art and Technology

For the ANAT Database

The ANAT database is a resource which holds information on individuals and organisations who are part of the international art, science and technology community. This resource is made available to interested parties, when ANAT perceive there to be a clear benefit to members. Please indicate whether we are free to release your details (if you do not respond to the question, we will presume that we can release your details):

☐ Yes, you may release my details
☐ No, use this data for statistical purposes only

For Individuals

Gender: ☐ M ☐ F ☐ Other
Are you an: ☐ Artist ☐ Writer ☐ Educator ☐ Curator ☐ Designer
☐ Programmer ☐ Project Manager ☐ Other: _____
What would you define as your major area of practice?

For Australians: (Optional)

Do you come from a non-English Speaking Background? ☐ Yes ☐ No
Are you an Aboriginal or Torres Strait Islander? ☐ Yes ☐ No

For Organisations

Core business of organisation: ☐ Arts ☐ Science ☐ Industry
☐ Government ☐ Other:
Core Activities: ☐ Exhibition ☐ Production ☐ Research
☐ Education ☐ Funding ☐ Publishing
☐ Other: _____

For Individuals AND Organisations Areas of Practice (or business):

<input type="checkbox"/> Animation	<input type="checkbox"/> Multimedia	<input type="checkbox"/> Software Authoring
<input type="checkbox"/> Architecture	<input type="checkbox"/> Music Composition	<input type="checkbox"/> Sound Composition
<input type="checkbox"/> Computer Graphics	<input type="checkbox"/> Music Performance	<input type="checkbox"/> Sound Performance
<input type="checkbox"/> Crafts	<input type="checkbox"/> Neon	<input type="checkbox"/> Theatre
<input type="checkbox"/> Dance	<input type="checkbox"/> Painting	<input type="checkbox"/> Video
<input type="checkbox"/> Electronics	<input type="checkbox"/> Performance	<input type="checkbox"/> Virtual Communities
<input type="checkbox"/> Film	<input type="checkbox"/> Photography	<input type="checkbox"/> Virtual Reality
<input type="checkbox"/> Holography	<input type="checkbox"/> Printmaking	<input type="checkbox"/> Web Design
<input type="checkbox"/> Interactive Installation	<input type="checkbox"/> Robotics	<input type="checkbox"/> Writing
<input type="checkbox"/> Internet	<input type="checkbox"/> Screenbased Interactives	<input type="checkbox"/> 3D Modelling
<input type="checkbox"/> Laser	<input type="checkbox"/> Sculpture/Installation	<input type="checkbox"/> Other



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ANAT

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