

ANAT NEWS

I am very happy to be writing this introduction in my capacity as the new Executive Director of ANAT. Some of you would be aware that I have been a Board member and previous Chair of ANAT. So to make the transition to Executive Director is both challenging and exhilarating. My time on the Board has given me insight into the organisation, both artistically and structurally, and I come to this position with a strong commitment and working knowledge of the intricacies of ANAT.

It is also a great time to be working with ANAT, following the incredible contribution which Amanda McDonald Crowley has made to the organisation. We have a diverse and dedicated Board plus a diligent and smart staff team.

One of the main aims of ANAT over the next few months is to consolidate the many achievements that the organisation has made. ANAT has seen quite a remarkable expansion, increasing our staff numbers as well as membership base, training programs and projects. As a national organisation, we have spent considerable time and effort ensuring that ANAT has a wide representation. We have advocated strongly to represent and connect to artists and organisations across Australia, and hence our profile has increased dramatically. The organisation has also increased its international brief, and has established networks with many organisations, festivals and artists.

Consolidation will involve assessing where we are, and where we go from here. We will be looking closely at how we disseminate information and the most effective way to reach our members and constituency. This will include assessing the Newsletter and our web presence. We will be calling for feedback on how we can improve our services, and especially how we can use available resources to reach existing and new audiences.

ANAT has built a solid reputation as a provider of training, with our annual Summer Schools and specialised training schools such as NISNMA (National Indigenous Summer School in New Media Art), Mediate (Curator's training) and most recently, Alchemy. These schools have provided invaluable opportunities for access and training to a wide variety of participants, and have forged many collaborations and networks. With an increased proliferation of training courses on offer in most states, it is timely for ANAT to assess its role in providing training. As the new Executive Director, I am very keen to look at ways in which we can further implement some of the outcomes from these training environments, and look at opening up a range of diverse opportunities which can build upon the skills and experience of these programs.

As Australia's peak network and advocacy body for artists working with technology, it is an essential part of ANAT's brief to create environments for

discussion on larger cultural and critical issues. I am very keen to expand ANAT's networks, to encompass a broad range of opinions and knowledge, developing our own critical programs, and collaborating with a wide range of organisations (both nationally and internationally).

An important role for ANAT is to look not only at emerging technologies, but the role and impact of technology on a larger scale - globalisation, the 'new economy', biotechnology, education. All of these issues confront us with new ways of thinking and working. Artists working with technology have been at the forefront of exploration of some of these issues, and continue to actively engage with and critique science and technology. By initiating a broad framework for discussion, ANAT will continue to promote this engagement, at the same time expanding the scope for information, discussion and action.

Finally, I am pleased to announce that ANAT has received funding for the next three years from the New Media Arts Fund of the Australia Council. As one of only three triennially funded Australian organisations, this support clearly acknowledges the importance and relevance of ANAT's activities and programs. Through the support of the New Media Arts Fund, and ongoing development of our funding base, ANAT can continue to develop its programs and broaden its scope - to cater not only for artists working with technology, but to reach to a much broader community.

I look forward to meeting many of our members, and thank you for your continued support. We are at a very positive time for the organisation, and are set to continue and expand a dynamic vision.

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ANAT's New Executive Director, Julianne Pierce

PROJECT UPDATES

NISNMA (National Indigenous Summer School in New Media Art) Follow-up Residencies

In July 1999, ANAT co-ordinated the first National Indigenous Summer School. The School was project managed by Brenda L. Croft and was held at the School of Fine Arts NT (Darwin).

As a follow-up, ANAT is now co-ordinating four residencies, specifically aimed at creating further opportunities for participants in the School. The residencies are being organised in collaboration with several national organisations, and will provide training and support for the participants to create a website. Brenda L. Croft is co-ordinating the selection process for the residencies, along with former ANAT Director, Amanda McDonald Crowley.

The two confirmed residencies to date are:

Jenny Fraser (Qld)
Working with Clara Inkamala and Carol Rontji from Hermannsburg Potters in the Northern Territory to develop their new website.

Fiona Giles (Renmark - SA)
Residency at the Media Resource Centre and South Australian Museum to create a website mapping out Aboriginal Historical sites on the Murray River (supported with funds made available by the MRC).

Two other residencies are being finalised in collaboration with CAOS (Contemporary Art Organisations Network) for Christian Thompson (Vic) and Jason Davidson (WA).

Deep immersion: regional realities

ANAT and Asialink have collaborated to support a residency for an Australian artist at the Chulalongkorn University in Bangkok (Thailand). We are pleased to announce that the first of these residencies will take place from Oct 15, 2000 - Feb 15, 2001.

The artist in residence will be Chris Caines (NSW), who is an artist working in online and disk based multimedia as well as video and sound. He has been exhibiting widely since the early nineties in national and international galleries, including MoMA (NY), The Tate (London) and the State Galleries of NSW and Qld. While teaching in digital media and production at numerous tertiary institutions, he has pursued research into modes of nonlinear storytelling and 'fictionalised' histories using dense collage techniques.

During his residency in Bangkok, Chris will be developing a new online work based loosely around elements of Thai history, weaving them into a piece using the structure of classical Thai textiles as the form of the narrative.

ANAT and Asialink will be continuing the collaboration into a second residency to take place in the second half of 2001. Proposals for this residency closed in late August, and will be assessed by the end of September 2000. The residency program is additionally supported by the Australian Embassy (Bangkok) and the Australia Council.

CONFERENCE AND WORKSHOP REPORTS

Tech_Nicks

By Sam Da Silva

In mid June 2000, I received ANAT support to travel to England to participate in Tech_Nicks, described in its brochure as a 'summer programme of workshops, presentations and collaborative projects led by artists working with communication technologies'.

Tech_Nicks had a do-it-yourself feel about it which was great. The structure was an informally scheduled set of workshops and presentations. So what were some of the outcomes from Tech_Nicks for me?

Many who participated were working in the fusion of art and activism/terrorism (used now by the media to describe political oppositions). There was an interest in what appears to be the growing global resistance against corporations and irresponsible governments. Some were directly involved with the online activist media channel called IndyMedia, a distributed publishing system for non-commercial coverage of protests. There were others concerned with censorship, wireless communications, accessibility to technology and three-sided football.

Paper space does not permit a more detailed description of Tech_Nicks and all that it did and didn't provoke. However, below is sample of what I found interesting.

"These people are garbage" was how George W Bush described RTMark <www.rtmk.com> after they published the <www.gwbush.com> site which critiques/ridicules the US Presidential Candidate. RTMark subvert the mainstream media to shine its spotlight on the issue they want highlighted. However, the lack of critique or constructive discussion about these tactics was disappointing. Can RTMark-type actions be effective if the issue does not already have a high media profile?

Irrational.org are a group of people who work independently, but utilise the various tools available through their website. One impressive project was The World Service <www.irational.org> - a streaming media scheduler which enables anyone to create their own media programs. The audio streamed from the net could be rebroadcast through a pirate radio station thus creating global media available locally.

An internet security expert Hugh Daniel dropped in to Tech_Nicks to talk about encryption. He described himself as the "mismanager" of FreeSWAN <www.freeswan.org>, an Internet Engineering Task Force project to encrypt the whole internet. If this is adopted then data travelling through the internet would be completely secure and readable only by the intended recipient.

Tech_Nicks tried to encourage the production of work and some people did get involved in producing work. RTMark made a video <www.camptaineuro.com> and Irrational launched their own brand of GM (genetically modified) products. Micro-radio stations were also built at some of the locations. Like many events that gather net-types, faces were finally put to email addresses and possibilities of future collaborations were discussed. Also, workshops helped spread knowledge about video editing, streaming technologies and the need to have a secure internet.

Before my word limit is up, I should mention the venues that hosted Tech_Nicks. My involvement in Tech_Nicks exposed me to four spaces: the Lux in London, Site Gallery and AccessSpace in Sheffield and Hull Time Based Arts (HTBA) in Hull. The Lux was a faceless space, a room for rent. But at the Site Gallery in Sheffield where Tech_Nicks spent one week, video-enabled computers were available for our use and the staff were very helpful. The Site Gallery seemed to want to get beyond its white walls. AccessSpace was located a hundred metres away from the Site and featured a room full of Linux configured computers. It had a growing community of people and was engaged in the politics of technology which

Site wasn't. HTBA seemed best suited to receive Tech_Nicks because it was artist run and had an active group of local people already involved with it. Unfortunately, I only spent a few days there and had to return to Australia before the streaming and video workshops began. HTBA had recently moved in to a new large space and hopefully will continue to be directed by artists.

I find it interesting to consider having spaces run by people who actually want to utilise them, rather than by a separate management that effectively act as gatekeepers, turning the space in to another vending machine. There are many examples of people-run spaces which continue to positively contribute to a strong and real media culture.

In the UK, Backspace <www.backspace.org> was a multi-functional media space which hosted workshops and forums until it lost its physical space last year. In Australia, Newcastle's OctaPod <www.octapod.org.au> is an access space running exhibitions and hosting a number of complementing media-oriented festivals each year. In Sydney, the Emu Café (now Fluid) is equipped with computers and a projector, hosting film and net nights as well as providing meeting spaces out of which projects like IndyMedia develop. The equipment at these spaces is often a generation behind (one or two years old) and are obtained through donations, gig-nights or acquired as part of a funded project. The major screen culture organisations should consider different operational models and reconsider their role and responsibility to the "community". What do they really have to offer? How are they contributing to culture? Maybe its time to free their board and dismantle their management, and open the spaces for living in!

Tech_Nicks was a travelling space which tried to engage with local communities. The event attempted to hand the structure and its content back to those who were taking part in it. But whether this lo-hierarchy model is successful depends on how much ownership the participants want. Maybe we are happier when someone else tells us what to do.

MORE URL Refs:

www.noaltgirls.org/tech_nicks
www.lowtech.org
www.sydney.indymedia.org
www.melbourne.indymedia.org

Siggraph 2000 By Sue King

Siggraph is the Mecca of computer graphics artists. Tens of thousands of animators, designers, artists and programmers visit America each year to attend this event, which features keynote speakers from some of the world's finest post-production houses, game producers and universities. It provides a unique forum for networking, the dissemination and marketing of new technology and ideas, and display of the more inspirational creative results of new technologies.

The scope of this event is simply enormous. In just walking from one end of the conference center to the other it took 20 minutes or more. It is split into a number of different areas that run simultaneously:

The exhibition. Basically a huge trade show, showcasing the latest products from major hardware and software manufacturers with demos and giveaways, as well as recruitment booths for some of the big post-production houses. Everything from Photoshop to Maya to motion capture equipment to Pixar. Conferences and workshops, a series of talks and seminars on special effects from the latest Hollywood movies; new techniques in the production and delivery of CG elements for compositing, animation and games; commentaries on and assessment of emerging trends.

The Gallery. Brilliant interactive pieces utilizing new technologies. Interactive pieces and installations, interesting combinations of sound, visuals and the viewer. As tends to be the case with artwork utilizing new technologies, there was quite an extreme variation in the quality of execution of the pieces presented. Outstanding pieces included *Text Rain* by Camille Utterback

and Romy Achituv, which had a constant stream of viewers jumping, wiggling and dancing about in front of it in order to catch and juggle the falling text visible along with a direct video feed of themselves on the screen in front of them. Also *Wooden Mirror* by Daniel Rozin, a square panel consisting of small wooden squares which tilted and flipped in response to approaching human figures (a rich combination of interactive technology and a natural medium). The gallery was one of the more originally creative and interesting aspects of Siggraph along with...

Emerging technologies. Bizarre new applications and technologies only just beginning development. Featured VR games, books and environments; holograms of multiple frames that can display short runs of animation; soundscapes that change in relation to the listener's spatial positioning amongst other amusing bits and pieces (many student works from major universities), almost all of which had huge scope for further development which would profoundly change the applications for cg sound and graphics.

The Animation Theatre and Computer Animation Festival, showcasing the best in animation from various fields (shorts, movies & special effects, games, advertising and educational interactives and videos)

The studio. Workstations with various computer graphics packages for people to try out and experiment with, connected to a full-colour large format printer.

The Electronic Theatre. Held at a nearby theatre, selected outstanding animation shorts are displayed with full gala atmosphere in the evenings. Pixar's new short "For The Birds" was just gorgeous.

New Orleans made an interesting setting for Siggraph – almost every evening involved a journey into the French Quarter, an area steeped in character with streets lined in crumbling, brightly painted buildings with ornate iron lace balconies, and on every second street corner tap dancing children or a legless beggar and the

vibrant sound of jazz flooding out of bars – a distinct contrast to the cutting edge technology and big\$\$\$ of Siggraph.

For me, highlights of Siggraph included Phil Tippet's talk – *History of Animation* (Phil Tippet has produced many of the finest animation effects in Hollywood movies for around 30 years or more). Examples of work he has found most inspirational over the years, exhibiting various superbly executed techniques interspersed with his down-to earth commentary and anecdotes about his varied experiences in the industry and connections to people such as Ray Harryhausen were just fantastic and very inspirational. Also, shorts shown and talks by leading animators and technical directors from Sony Pictures Imageworks on the technical aspects of the production of the effects in the film *Hollow Man* were extraordinary – this has to be the most complex work of its type I have seen to date, eclipsing effects from movies such as *Stuart Little* and *The Phantom Menace* in its technical brilliance.

My own attraction to attending Siggraph was to immerse myself in this culture as a fledgling 3D animator. While some of the workshops and the exhibition of new technologies were of value in this respect – imparting further and more developed technical understanding and insight to procedures involved in high-end animation and compositing, by far the greatest benefit of attending Siggraph was in the potential for networking there amongst an international group of artists and animators from a vast range of different backgrounds and disciplines. There are parties held by various hardware and software producers, as well as animation and effects houses such as ILM and Digital Domain. I was also fortunate enough to stay at a hotel inhabited by many employees of ILM, which became something of a social hub during the event. I have made friends and acquaintances from renowned special effects houses such as The Mill in London, Framestore and WETA as well as establishing firmer relationships with some Australian animators I was already acquainted with. While I do not yet have the skill and confidence to utilize most of these contacts for

employment, they are likely to be of use in years to come in a competitive industry where success is often determined by who you know and whether they feel comfortable that they can get along well with you in a creative work environment.

I found the experience immensely enjoyable, informative and worthwhile, and will be making every effort to attend this event in the future.
www.siggraph.org

The Enhancement of the Virtual through Performance

By Mark Stephens

INCUBATION was a conference on writing and the internet held over three days (10th - 12th) in July of this year. Organised by the trAce Online Writing Community Incubation was physically hosted by the Clifton campus of the Nottingham Trent University in Nottinghamshire, England.

With the assistance of the ANAT Conferences and Workshops fund I was able to attend this conference with the general intention of improving my own networks and getting up to speed on what is happening in the arena of online writing practices and their social and cultural contexts.

Incubation gathered together writers from a diverse range of backgrounds and geographical locations including Brazil, Slovenia, the United States, Australia and The Netherlands.

Incubation existed in both online and offline formats. The online incarnation of Incubation included a lively email correspondence, chatroom, poster sessions and a salon of text-based works curated by Alt-X co-founder Mark Amerika. The offline programme was divided into morning and afternoon sessions beginning with keynote speakers and followed by three concurrent panels, each hosting three speakers along with the obligatory chair and audience members. These sessions addressed the broad themes of community, narrative and publishing.

Monday evening saw the welcome of the conference delegates by Sue Thomas, director of trAce and the Sheriff of Nottingham, John Hartshorne. Professor Stephen Chan, Dean of the faculty of Humanities at Nottingham Trent University, reminded us of those communities around the world which do not have the access to technologies that affluent societies take for granted and invited us to consider how we might assist and empower these communities.

Stelarc proceeded in entertaining those assembled with his opening address, outlining his recent history as an artist engaging in alternative and intimate interfaces with the body utilising internet and robotics-based technologies. Stelarc is an artist dedicated to seeking out and testing the body's capacities and limits. Whether one agrees with Stelarc's practice or not, he is definitely an artist who stimulates ones thinking of the relationships between the human body and technologies and challenges our zones of comfort.

Stelarc also unwittingly served as a benchmark of what was to follow. Incubation was less a conference of ideas and debate and more an opportunity participants took in sharing information concerning their work - projects they had been working on, what they've been up to, that sort of thing - you get what I mean, don't you???

To find out more about Stelarc you can visit his website at <www.stelarc.va.com.au>.

Considering all the hype that surrounds computer technologies it was refreshing to hear Teri Hoskin, Adelaide-based coordinator of the eWRe (electronic Writing and Research ensemble), acknowledge in her keynote speech that the internet still has a primitive feel. She spoke of Adelaide's need for a critical mass and how electronic environments can facilitate this. She guided the audience through some of her projects including the *Noon Quilt* for trAce and a variety of projects that had been hosted through the eWRe. Teri's address is now available online at the trAce Incubation website where links to the eWRe and Noon Quilt are provided.

Teri Hoskin has spent a considerable amount of time and energy in the past year compiling the eWRe website in book form and in its entirety on an accompanying cdrom. The cdrom and companion book, fittingly titled *Ensemble Logic*, was launched at Incubation and is available through the Dark Horse Bookshop located at the Lion Art Centre, North Terrace, Adelaide.

There were several highlights to the mornings panel sessions, which meant racing back and forth between lecture theatres for many. Talan Memmott delivered a highly physical "paper" mapping the ideas informing his website *Lexia to Perplexia* between two whiteboards. This involved plenty of running to and fro. In addition to his obvious cursorial interests, Talan also proved to be highly playful when it came to words and the invention of meaningful and makeshift terminologies. His promiscuous use of terminology grew out of an observation that the current progress of communication technologies increase the numbers and speed with which terms enter and leave the common vocabulary.

Talan's site is well worth a look and can be found at <www.temporalimage.com/bee hive>

Also of a physical nature was Australian author Bernard Cohen's hilarious and disruptive hypertextual performance outlining his recent residency as a writer at trAce. In the course of his presentation he sat in and on the audience, crawled under and over chairs and taught Israeli folkdancing.

Frank Schaap gave a summary of his thesis work on the continuity of character maintained by role-players in Moo (Multiuser dimension Object Orientated) environments. For those involved in MUD and MOO environments or those interested in finding out more, visit his homepage at <people.a2000.nl/fschaap/>. On it you will find useful links to a variety of MUDs and MOOs as well as a 122-page pdf document of his thesis that can be easily opened in Acrobat.

Robin Hamman outlined a number of innovations in communications technology that not only showed potential in building communities of

interest but also in their possibilities as sites for collaboration and as mediums for the writing and telling of new stories. The voice and text mail services already provided by mobile phones constitute practices of writing and correspondence that unfortunately remain largely unrecognised by literary practitioners. I was excited by being introduced to the possibility of exploring projects around the collective storytelling potentials of television and mobile phone access to chatrooms.



"*morethere*", collaborative image for the site: www.actsoflanguage.com

Gregory Ulmer proved to be a consummate communicator. His considerate and thoughtful approach to the world and his relationship with it, how to be and act within the world, how to assist, were all articulated in his engaging and intelligent presence. Ulmer spoke seamlessly on a variety of subjects that if it were not for him might have seemed conspicuously unrelated. How to validate unpopular writing? The relationship between invention and tragedy. The cutting edge status of celebrities as expressions of the electrate identity experience - we need to know how to have our own corporate identities.

Ulmer is the author of *Heuretics: The Logic Of Invention* (1994) and *Applied Grammatology* (1985), available through The John Hopkins University Press. *Teletheory* (1989) is available

through Routledge Press. Ulmer is renowned for using improbable subjects and materials to illustrate viable practices and processes for making and thinking in the age of electronic media. He also coordinates the Florida Research Ensemble.



"collision", collaborative image for the site:
www.actsoflanguage.com

Brigid McCleer spoke about her project *Acts Of Language* - a highly visual form of writing that can be viewed at <www.actsoflanguage.com>- in an informal manner. She handed out postcards with questions she had devised concerning the project then invited the audience to ask her questions using these prompts. Brigid chose to respond to the questions or not as it suited her mood. *Acts Of Language* possesses a cool ambience expressed around an emotional longing evoked through windows and doors. Brigid asks: Is collaboration the making of a relationship rather than an object?

Dr Linda Marie Walker and Dr Michael Tawa - started from somewhere in order not to tell us something but to outline the practice and process of their email exchanges - the sending and receiving, coming and going, exhaustion and plenitude - making movement. Diffusing the need to make things in favour of the relationship, informality, and the conversation. What was offered was not only the comedic and absurd but also the slow, the subtle and sophisticated. Dubbed as the Roy & HG of writing - Linda and Michael offered the joy of collaboration and the complementary nature of the odd couple.

Australia, and Adelaide in particular, proved itself to be a leading force at Incubation in terms of innovative thinking.

Gloria Celeste Bahia De Brito reminds us of the internet's practical use as an archive of literary works and the hyperlinks ability to enrich ones knowledge of a text by providing access to additional learning resources such as essays, reviews and dissertations.

Miranda Mowbray offered a warning and some hope by way of her paper which addressed clauses in the terms of services agreements used by many site providers to gain copyright of intellectual property circulating on the site. She cited Geocities as a case study of hope, outlining how the users of the service protested the terms of service and had them successfully rewritten.

The Scratch Conference hosted by Alan Sondheim offered a frenetic and highly entertaining interface between online participants and realtime conference goers. Delegates were invited to present a 5-minute abstract that was transcribed into the Incubation chatroom for online identities to engage with and respond to. The chat window was projected onto a screen for easy viewing in the crowded lecture theatre.

Works included in the Salon exhibition predominantly revolved around the thematic quartet of body, love, war and sex with generous helpings of travel, otherness and place thrown in for good measure. It is a useful resource, for those interested in embarking upon a hypertextual

course - its scope and variety of programming and coding techniques and interfaces are sure to highlight the potentials of internet writing and awaken possibilities both conceptually and aesthetically.

Adrienne Eisen receives an honourable mention in demonstrating that technical sophistication is not required in order to produce a successful work. Her simple structure of links is carried by the strength of her writing and story telling abilities. Each link offers a little parable in itself.

At the other end of the spectrum Yael Kanarek presents us with the story of a traveller in search of hidden treasure through the aesthetics of a salvaged laptop. The site is visually and technically stunning, deftly employing the idea of the navigation and toolbars. The story, itself incomplete, is both humorous and bizarre with enough variety to keep one engaged without overloading the site with too much wizardry. And it utilises email and sound to boot!

doll yoko creates an immense and relentless hyperlinked environment that through its persistence realises the dreamlike quality of the reader as a ghost haunting the body of work.

Also worth noting is Rob Wittig's lighthearted chatroom romance, Linda Carroli's essay speak, and kokura for its subtle mnemonic play between click and detonation.

The webposts also proved to be pertinent and informative. Arthur Helweg and Adrian Mihalaches' paper *Is Cyber-fiction Necessarily Postmodern?* raised many salient points and Claudia Brendel addressed the performative function of email presence for the cyberself.

How can anyone be critical of Mez? Her critics must truly be jealous! Not only is her output prolific and her product cutting (edge) but she also demonstrates a highly specialised knowledge and mastery of the technical capabilities of computer software in realising creative projects and is a genuinely active and present participant in online writing communities.

The most promising moments of the conference came for me in the in-betweens of its formal structure. Scanner (aka Robin Rimbaud) created a moving conversational ambience in the bar where delegates could meet and move freely and fluidly, where tentative steps were made towards friendship and professional partnership, where ideas could be discussed and information shared. For me this was the nature of gathering I had wanted. Upon my return home I had the pleasure of reading the webposts and visiting the salon at my own leisure and took this opportunity to also visit the websites of the conference speakers. All these sites can be accessed through the Incubation pages hosted at the trAce Online Writing Community.
<trace.ntu.ac.uk/incubation/>

ANAT NEWSLETTER COPY DEADLINES

DEC/JAN/FEB Issue
DUE: NOVEMBER 3, 2000

MAR/APR/MAY Issue
DUE: FEBRUARY 1, 2001

JUN/JUL/AUG Issue
DUE: MAY 4th, 2001

SEP/OCT/NOV Issue
DUE: AUG 4th, 2001

DEC/JAN/FEB Issue
DUE: NOV 3rd, 2001

*ANAT welcomes information on
forthcoming events relating to the
interaction of art, science and
technology.*

CRITICAL WRITING

Ray Langenbach has lived, taught and worked in S.E.Asia region for the last 10-15 years and is currently teaching video/new media in Kuala Lumpur.

PERFORMING TECHNOLOGY Ray Langenbach

SPECTATORSHIP (sic)
When we use the word 'performance' it is usually when we are thinking of theatre, music, dance, performance art, ritual. But what is it that we are doing when we are thinking or mouthing the word, 'performance' or uttering the sounds. Are we not 'performing' in a broader sense— on the street, in the office, in our labour, in conversation, or in those private moments when we are excreting (which Vasan Sitthikhet performed on video several years ago), making love, weeping, mourning, observing, reading, writing, dying. The Brazilian director, Augusto Boal based his theatre on the notion that everyone present at a performance is a 'spect-actor'—both actor and spectator rolled into one. Both activities are performative: the performance of 'spectatorship' and the performance of 'acting'. This idea of the 'spect-actor' eventually led Boal to run for political office in Brazil, as an extension of his theatre. Boal's theatrical innovations were actually designed to teach the principles of participatory democracy in which everyone feels free to exercise her voice. They were meant to accompany and enhance literacy and conscientisation programmes initiated by another Brazilian Marxist intellectual, Paulo Freire. So, in this notion of spectatorship we would have to include the theatre of the State, the theatre of law, the theatre of war, the theatre of religion...all the theatres of praxis found between and inside States, including the praxis of civil society.

Alongside these 'embodied' performances in which the living body is still central to the

situation, there are also disembodied or re-embodied performances in the media, and in the theatre of the global economy, where all real labour and what we might call 'primary production' is reproduced as secondary economies of representation, desire and symbolic exchange. Symbolic exchange can be characterised as a circuit of infinite translations, not only from language to language but from substance to medium, from event to its representation. With every translation we encounter a disruption or the rupture of information.

Digital technology subverts both our fear of death, and our wish for death, by re-encoding our representations for infinite reproduction. Many of us know of Australian artist, Stelarc's, *Fractal Flesh* performance (1995) <netbase.to.or.at/stelarc/stelarc.htm>, in which his body stood in real space while wired to the internet by a Multiple Muscle Stimulation System, which was placed in position to activate various muscle groups. Visitors to the web site could remotely activate his muscles. In his *Ping Body* performance (1996) <www.stelarc.va.com.au/pingbody/index.html> his body was stimulated into movement by data-flow rates on the worldwide web. But I am interested in a different aspect of his performance. When Stelarc proclaims, "The body is obsolete", he is performing a 'prophetic utterance' in order to propagate the idea of the body as a quantum of information or as a "meme", capable of being transmitted from consciousness to consciousness. In this electronic zone, culture, history and genetics—the field of the body and the embodied self—are not lost, they are re-encoded.

CUT-&-PASTE

Modern art is deeply indebted to the technologies of collage, montage, bricolage, that is, methods of 'cut-&-paste.' In the final days of the colonial period the imperial powers sat around maps in Europe and redistributed "their" territorial possessions through a process of 'cut-&-paste.' Sutured Frankenstein post-colonial nation states were born out of that exercise, often without regard for the traditional

distributions of ethnic communities in the land, precipitating evacuations, migrations, bloodbaths, and genocide, as we have seen in the Punjab, Liberia, Rwanda, Indonesia and elsewhere. The colonial powers applied techniques of representation to real landscapes and determined real-politics. Just a few weeks ago, INTERFET and Indonesian troops battled each other for a town that was represented as being in West Timor on the colonial-period Portuguese maps (used, ironically, by the Indonesians); while it was represented as a part of East Timor on the Indonesian period maps (used, ironically, by the INTERFET troops). The high resolution calibration of the satellite-tracking systems produced a third map, at odds with the other two. Which map represented the “real” lay of the land? Ask the rotting corpse of the real Indonesian soldier who was killed in the real battle that took place in real-time and real-space. Encoded representations, arbitrarily divided, subdivided, translated into a mathematical language, calibrated, and measured according to celestial ratios, and sutured back together as the image of a map, held in the hand, determines life and death struggles on the ground, and in the street.

What we now call national cultures, were predated by colonial empires that were themselves preceded by other colonial and local empires and regimes of power and terror. There have been violent imperialisms for thousands of years, eventually producing the cultural entities that we now call Thai, Javanese, Vietnamese, Malay, French, German, British. Culture is hybridity in process. Our notions of ethnic or cultural purity and continuity express our political need for narratives which protect our group, create solidarity, and also sustain hegemonic power relations within nations, or the idea of nations and international consortiums themselves. Ethnic identity is itself a product of genetic ‘cutting-&-pasting.’ A strobic frozen present in a great continuum of incessant change. Our identities appear fixed because our bodies are short-term phenomena. Identity itself is a function of endless combinations and recombinations and translations of encoded

information, but we like to believe that there is some essence, some pure emotional state that is exempt from this; that we can still speak from our hearts and expect that speech to remain outside the process of information propagation, outside of cultural antagonisms, to be transmitted mind-to-mind, as in the Buddhist tradition.

Power elites, however, have generally relied more on technologies of ideological dissemination rather than relying on mental or spiritual cohesion, and we ignore them at our own peril. We are all aware that the primary intention of the power elite in all countries is to perpetuate their power through the propagation of their ideology. As the populace is aware of this, it often begins to produce its own ideological negative: parody, irony, resistant skepticism, such as we find in the performance of Singaporean Lee Wen, when he proclaims “We are domesticated by the state because we call the state our home,” while diving headlong into a cardboard box.

ORDERS OF SURVEILLANCE

Orders of surveillance for the most part remain intact from the pre-digital era, but are now applied to a new kind of subject, a post-human subject, for whom the codes of genetics are equivalent to the representational language of the computer. The files and ledgers of former surveilling governments and corporations have become the Behavioural Tracking (BETA) programmes of today’s Corporate National States.

As artists, we find ourselves thrilled by the possibilities of pumping multiple identities — those traces of a former real — into the internet. But our belief in the network as a field of infinite creative possibility, a new canvas, a neutral zone, a landscape of the imagination, leads us to forget that the internet was once the ARPANET, the military network of the Pentagon in Washington. ARPANET has now been expanded to include all nations of the world and is designed to carry and reproduce intelligence, information, and the banal performances of our daily lives, onto the global capitalist screen.

For those whose job it is to gather data on other people, we have all become data-producing animals to be farmed. As the German National Socialist geneticist, R.W. Darre, understood in 1930, when he wrote his paper, *Marriage Laws and the Principles of Breeding*, governance in the new millennium will be a branch of animal husbandry:

“...we are facing the realisation that questions of breeding are not trivial for political thought, but that they have to be at the centre of all considerations, and that their answers must follow from the spiritual, from the ideological attitude of a people. We must even assert that a people can only reach spiritual and moral equilibrium if a well-conceived breeding plan stands at the very centre of its culture.”

Is it any surprise that the word ‘propaganda’ comes from ‘propagate’ or that ‘dissemination’, as in the dissemination of information, has ‘semen’ the Latin word for “seed” as its root? As the performance artist, Josef Ng, knows so well, “Your privates have become our pub(l)ics.” The digital encoding of your personal BETA file conflates with your genetic profile. Your behaviour is a sign of either your value or your expendability.

Some time ago it occurred to me that I was looking at art in the wrong way: that I should not look for the artist’s style, as a sign of the ‘person’ in the work; instead, I should look for the lineage in which that artist, that personal style momentarily appears: the passage of forms, memes, meanings, as they flow through an artist’s style (the “what of the how” as the art historian, Leo Bronstein used to put it).

So now I look for the code everywhere and in everything. I seek out the history or the lineage of the code. I used to focus on the chicken and saw the eggs as the chicken’s way of making more chickens. But now I see the chicken as the egg’s way of laying more eggs. Now, at the millennium, code rules.

For more information contact Ray at:
exray@relay23.jaring.my

SPECIAL REPORT

ARCADIA

ANAT'S FOCUS GROUP MEETING FOR ART, TECHNOLOGY AND THEOLOGY

Over the last three years ANAT has focussed on developing thematic approaches to programming. In 2000, the theme is 'Theology', and Samara Mitchell is currently undertaking research and development.

It could be said that for all living things in our universe, that there is no biological death, only the continuous swell and collapse of identity. Rising out from an ocean of genetic possibilities, the human ego is a unique pattern of consciousness: a crazed webbing of biological predisposition, social circumstance and personal choice.

The health and the healthy evolution of human consciousness is heavily dependant upon the ways in which we perceive our universe, which in turn is dependant upon the perceptual apparatus we are born with or provided by society and culture. Personality, science, technology, religion and art are the tools that every culture has employed to shape the inscrutable chaos of our cosmos and to defend against the socially enhanced but genetically derived dread of anonymity, or ego death.

Emerging technological mediums such as virtual reality, the tools of mathematics and physics that have captured the atomic shadows of "dark matter" in space, or the exploratory technologies that give marine biologists the opportunity to capture the dark menagerie 3000 feet beneath the ocean in 3D, are reshaping the mytho-poetical dimension of the modern imagination. What these technologies contribute to our concepts of space, genetic engineering and nanotechnology contribute in kind to our concept of time. The prospect of a greatly increased human lifespan makes a play, if only in metaphor at this stage of development, for immortality. To what effect do such technologies impact upon differing ethical

and spiritual practices, and upon religious imagination?

Arcadia is a concept that reflects the evanescent promise of utopia, transcendence, life beyond death, and the arcades of technology and spirituality that we visit to obtain it. During October, ANAT's theology focus group participants will meet online to formulate themes and platforms for further research, and to conceive of potential collaborative projects between the artists, theologians and scientists.

Special thanks to Rev Dr Mark Worthing, Rev Dr Andrew Dutney and Jennie Teasdale from the Centre of Society and Culture, Shuddhabrata Sengupta of RAQS Media Collective, India, anthropology student Arthur Santiosis, Jacinta Rooney, Terri Hoskin of the Electronic Writing and Research Ensemble, Honor Harger of Radioqualia and Professor Ian North from the visual arts faculty of UNI SA for contributions to ANAT's theology focus group thus far.



"Techno-Buddha", Nam June Paik, 1994.

<http://www.archimuse.com/mw97/work/garmil/ex.htm>

To register your interest in the Arcadia project, please contact:

Samara Mitchell,
ANAT's project officer for Arcadia
INFO: 08 8231 9031
Email: samara@anat.org.au

NOTICES

CALLS FOR PAPERS/PARTICIPATION

PIXXELPOINT 2000, International Computer Art Festival

December 1 – 3, 2000

Nova Gorica, Slovenia

DEADLINE: October 15, 2000

This festival will gather visual artworks from all over the world from artists who use computers for painting, drawing, modelling and animating. Images will be printed and exhibited in the City Gallery of Nova Gorica. Animations will be shown by video projection. Entry is free, open to all and there are prizes! Registration forms can be found at the website.

Web: www.pixxelpoint.org

Email: info@pixxelpoint.org

EVOLUTION FESTIVAL

November 3-5, 2000

Tamborine Mountain, QLD

"Evolution" is a mixed media arts festival that seeks to explore and inform community debate on how we have dealt with, and how we now face the prospect of our own evolution - socially, scientifically and artistically. Our web site covers all issues pertaining to the festival and includes the inaugural Evolution Art Prize of \$10,000.00, hypotheticals and forums, a mixed media art experiment, workshops, program of events, accommodation options, ticketing information, how to get there and downloadable entry forms, volunteer applications, expressions of interest forms. We are still seeking performers and artists to participate in the event.

INFO: Bronwyn Davies

Email: bronwyn@evolutionfestival.com

CALL FOR ARTISTS

COUNIHAN GALLERY, BRUNSWICK

As Curator of an exciting emerging public gallery space, the Counihan Gallery in Brunswick, I am currently exploring all possible avenues for innovative programming in 2001 and am interested in the possibility of hosting a multimedia exhibition. Copies of the Gallery's

Information and Application Package are available for artists, and I am able to provide visuals and more specific details of the space should you like to see them. I would welcome exhibition proposals forwarded directly from any interested artists (providing all details outlined in information package are covered).

INFO: Louise Allgood

Email: LAllgood@moreland.vic.gov.au

CALL FOR SUBMISSIONS

From The Outside In: An exhibition of sonic installations

October 23 - December 20, 2000

Presented by Light House as part of Metapod.expo, From The Outside In will explore how different physical, cultural and emotional spaces can be (re)created through sound. A number of sound works will be displayed which in some way effect our sense of space and place, either through overt references and found sounds, or through a more subtle play on our perception of the environment and our place within it.

The gallery will become home to a number of installations, each of which will evoke a sense of place: exposed, impersonal and public, or domestic, dream-like and private. In moving through the gallery, the audience will be taken on a journey through different environments which displace or invoke perceptions of physical and sonic reality.

A fee of £200 is available for exhibited works.

INFO: sonics@metapod.com.

2001 INTERNATIONAL DIGITAL ART AWARDS

DEADLINE: 15 OCTOBER 2000

ArtistsOwnRegistry will host the world's first on-line International Digital Art Awards(IDAA) and exhibition and is proud to announce the inaugural and prestigious Laurence Gartel Award for excellence as the major award for the IDAA. Laurence Gartel is the world's leading digital artist and pioneer of this genre. A career spanning for more than 25 years at the very top of his profession has included world wide exhibitions, awards, books, a celebrated lecturer and a client list representing some of the world's largest and most successful companies.

The international Digital Art Awards will be the

first definitive collection of work presented by some of the hottest and most creative digital artists who have captivated an international audience from fine art museums to corporate advertising and will be judged by leading international artists including Laurence Gartel - USA, Steve Danzig - AUS, Vytas Gaizutis - USA, Jim Sellars - USA and Vladamir Zunuzin - URR. ArtistsOwnRegistry continues its search and promotion of some of the most exciting and radical artists who push the boundaries of this medium.

The IDAA will reveal a new standard in how we are understanding art through an audacious patronage.

INFO: Steve Danzig

Email: giznad@netspace.net.au

Web: <http://artistsownregistry.com.au/idaa/idaa.html>

TownB Digital Art Award

The purpose of the TownB Digital Art Award is to create a truly global, active, online digital art award and gallery. This will provide a daily changing space for emerging digital media artists around the world to exhibit their work online.

TownB will empower its community to play an active role in the award by judging the works themselves. The overall winner and runner up from these selected finalists will be chosen by a panel that will include TownB representatives, main sponsor representatives and respected digital art critics, teachers and artists. These artists will then be invited and flown to Sydney to view their artworks in a physical world art-show.

Artists are open to utilise any or a combination of digital media formats to produce a work including photography, video, animation, sound, interactive pieces and others. TownB will provide details on preferred file formats, uploading artworks and other technical issues. Please email expressions of interest to us!

INFO: Nathan McLay

Email: digitalart@townb.com

MASS OBSERVATION MOVEMENT

October 2000

Experimenta Multi Media Arts is currently calling for experimental artists to submit works that deal with the themes of surveillance. This screening, known as "Mass Observation Movement" will happen late October at the Treasury in Melbourne.

"Is this paranoia or are we a little too used to being watched?"

Just prior to the opening of the Sydney Olympics where anti terrorism strategies will ensure that we are all being tracked, speakers will discuss a range of issues surrounding surveillance. From an historical overview to current and future glimpses of surveillance technologies, strategies and hiccups. This conference will probe issues regarding the commodification and monitoring of public and private space, the impact of globalisation on surveillance and how you fit into the Mass Observation Movement."

INFO: Mandy Vuksanovic, Experimenta Media Arts

Ph: 03 9525 5025

Call for Contributors

Dotlit

The Online Journal of Creative Writing seeks unpublished works of short fiction, poetry, creative non-fiction, literary criticism, book reviews, hypertext and other multimedia literary texts.

Web: <http://www.dotlit.qut.edu.au/>

Email: dotlit@qut.edu.au

Time's Up

Closing the Loop 2000

Time's Up has been investigating in a series of collaborations with Australian and international artists including Radioqualia, Jeremy Hicks, Nik Gaffney and Jesse Gilbert the possibilities and problems intrinsic in long distance network-based collaboration. Further public experiments are planned and require protoscientists and collaborators from remote places - Perth counts too! Experiments will continue throughout the year - please contact Time's Up!

INFO: Tim Boykett

Email: info@timesup.org

Web: <http://www.timesup.org/closing>

Time's Up Anchortronic

A new project at Time's Up is the Anchortronic line – experiments in using the increasingly commonly available lounge room surround sound capabilities of DVD. An artificial lounge room has been created for use and composition - results will be released as audio DVDs in collaboration with the Amsterdam/Berlin label Staalplaat. Contributors are more than welcome, residencies will be arranged over the next several months - please email Time's Up for more information. Email: info@timesup.org
Web: <http://www.timesup.org>

Nokia Summer Salon

Registrations Due: 15 December 2000

Entries Due: 1 February 2001

The Nokia Summer Salon is an open-entry exhibition & competition of contemporary photographic and post-photographic practice. The Salon offers prizes in a variety of categories including 'best digital work', 'best use of colour', 'excellence in digital printing' and 'work on an environmental theme'. The salon accepts entries of all types of analogue and digital photography, film/video, works in 3D, CAD, animation, CD-ROMs, software and other interactive technologies. There are no restrictions on theme. Exhibition Dates: 8 February - 10 March 2001
INFO: Tessa
email: ccp@alphalink.com.au
website: <http://www.cinemedia.net/CCP>

The trAce/Alt-X Competition for New Media Writing

Prize: One Thousand English Pounds

Deadline: 30th September 2000

Publishing on the Web has exploded in recent months, with everyone from Stephen King to six-year-olds putting their books on the Web for readers to download. But the Web is more than just a way to deliver electronic books. Multimedia elements such as animation and sound, programming languages such as Java and Javascript, and new ways to link these with text make reading on the Web different from and more exciting than reading print.

To reward the best writers in this new medium, trAce and Alt-X are holding The trAce/Alt-X Competition for New Media Writing. This is the second time the competition has been held. The first time around we called it the International Hypertext Competition, but the notion of hypertext doesn't go far enough to describe the innovative, lively and ground-breaking literature which is appearing today. Part of the challenge is for the artists/writers themselves to help us decide exactly what New Media Writing is. Everyone working in the area of net-art and net-writing is constantly asking the question 'What is this new genre? Is it new? Is it a genre? What is it that we're making here? How do we name it? What are its characteristics?' In the introduction to the Ink.Ubation Salon he curated for the recent trAce Incubation conference, Mark Amerika wrote:

"Over the past three years, the trAce online writing community has become one of the premiere international locations on the WWW known for its generous support of net-based writing, particularly when it comes to bringing greater visibility to pioneering writer-artists who are busying themselves by reinventing writerly practice — particularly our accepted notions of "authorship," "text" and "publishing."

This contest acknowledges that the web itself is a work-in-process and so, as a result, we're looking for work that continues to stretch our preconceived notions of what writing is. As part of their entry, writers are asked to provide a description of their site and what it seeks to achieve creatively and technically, as well as answering the question 'What name do you give to the kind of art exhibited in that site?' We're hoping that their responses will help us identify just what it is that writers and artists think they are doing out there on the web.

INFO: trAce Online Writing Community

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

Email: trace@ntu.ac.uk

OLATS/LEONARDO PIONEERS AND PATHBREAKERS PROJECT

The aim of the project is to establish reliable, selected, on-line documentation about twentieth-century artists whose works and ideas are considered seminal in the development of technological art.

The project (documented on the OLATS website at <http://www.olats.org>) includes: Research and editorial work conducted by OLATS about artists, hosting of sites researched by outside editorial groups, and links to existing websites developed by outside institutions. Project artists and sites are selected by the members of the Frieda Ackerman Working Group under the coordination of Annick Bureaud (Email: bureaud@altern.org).

While documentation on the OLATS web site is primarily in French, a similar project is being developed in English by Craig Harris for the LEONARDO ELECTRONIC ALMANAC (<http://mitpress.mit.edu/LEA/>). They are soliciting suggestions from artists to be included in this project, as well as for information on core historical documentation. Contact lea@mitpress.mit.edu with proposals.

As part of Leonardo/ISAST's Pioneers and Pathbreakers project, a call has also been issued for papers dealing with the history of developments in the arts, sciences and technology. They are interested in topics including: memoirs by pioneer artists using new media; (holography, computer and electronic arts, telecommunication arts, interactive arts, new materials, space arts, etc.) texts by art historians and other scholars examining the interaction between the contemporary arts and science or technology in the work of individuals or groups of artists; and theoretical and other analytical texts addressing current developments in art/technology within the context of earlier movements in this and prior centuries.

Interested authors should visit the LEONARDO WEB SITE.

Web: <http://mitpress.mit.edu/e-journals/Leonardo/>

DIGITAL ARTS & CULTURE 2001 (DAC '01)

Providence, Rhode Island, USA

April 27-29, 2001

DEADLINE: 1 November, 2000

An international conference sponsored by: The Scholarly Technology Group, Brown University, Providence, RI, USA & The Department of Humanistic Informatics, Faculty of Arts, University of Bergen, Norway
Web: <http://www.stg.brown.edu/conferences/DAC/>

INFO: Espen Aarseth

Email: espen_aarseth@brown.edu

On the Move: the Net, the Street and the Community

On the Move will not be a strictly academic collection. Nor will it be addressed to just students, but it is designed to include travel narratives, and other creative and critical writing on the subject of mobility, migrations and travel, borders and barriers of communication, the net, the street, the community, diasporas, and encounters. We work with academics, writers, photographers, artists, journalists and filmmakers.... We are inclusive and extend our welcome to everybody!

As it is a collection by various writers and artists we are waiting for the contributions until 28th September 2000, but because of a very good response to this project we are also preparing a monthly follow-up (and thinking of conventional publishing). The volume will be edited and published in a downloadable e-book format with our 50% royalty fees split between all the writers involved.

On the Move is The WriteOnLine Publishing Company's biggest project yet. Visit us at our website and you will see that we are just starting to publish fiction, non-fiction, drama, film, photography, and other forms of media art exclusively online. We will soon be ready to launch a range of new projects to fill our site with literature and art by a variety of artists and writers from various locations. We are based in London, but welcome material from international writers and other artists.

INFO: Dr. Kris Knauer

Email: editor@write-on-line.co.uk

Web: <http://www.write-on-line.co.uk/>

FlatCircle

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

In October 2000 FlatCircle will be launched on the internet. This presentation will be accompanied with a cyber-exhibition for which FlatCircle is still searching didgerati who want to show their digital and multimedia art at this particular happening. This event takes place in a cybercafé in Antwerp, Belgium and there's no doubt that this event will receive the necessary media-interest. FlatCircle guarantees a complete cyber-exhibition and a professional succession of the artists, work. Further we offer the respective artists the necessary attention on our site and the possibility to continue exhibiting at FlatCircle in the future. Interested in our project or do you want to exhibit?

INFO: Stefan Mortelmans

Email: info@flatcircle.com

Web: <http://www.flatcircle.com>

OPPORTUNITIES

CALL FOR CONTRIBUTORS

M/C - A JOURNAL OF MEDIA AND CULTURE

The University of Queensland's award-winning journal of media and culture, M/C, is looking for new contributors. M/C is a crossover journal between the popular and the academic, and a blind/peer-reviewed journal. To see what M/C is all about, check out our Website, which contains all the issues released so far. We are now accepting submissions.

INFO: Axel Bruns

Web: <http://www.api-network.com/mc/>

Email: mc@mailbox.uq.edu.au

Book Reviewers Wanted Cyberculture Studies

Each month, the Resource Center for Cyberculture Studies (RCCS) publishes two or three full-length book reviews. The reviews reflect a modest attempt to locate critically various contours of the emerging and interdisciplinary field of cyberculture studies. To date, RCCS has reviewed over 60 books, covering a range of topics, from online culture,

communities, and identities to hypertext, digital literacy, and artificial intelligence to Internet policy, the digital divide, and online privacy. If you or your colleagues have any interest in reviewing books for RCCS, please contact us via email.

INFO: David Silver

Email: rccs@otal.umd.edu

REVIEWERS

Metro Magazine has a number of texts for review. If you are interested, please reply with your contact details, postal address and a brief biographical note. Thank you to all of those who have responded to our call for reviewers. Unfortunately we are unable to reply to each of you individually; if you do not hear from us within 7 days, please assume the texts have all been allocated.

INFO: Kate Raynor, Metro Assistant Editor

Email: kraynor@netspace.net.au

Tel: 61-3-95255302 Fax: 61-3-95372325

Web: <http://www.cinemedia.net/atom>

NEW MEDIA TRAINING

OPEN Channel has some short courses coming up that should be relevant to ANAT members including Interactive Media, Commissioning A Website and Authoring with Director.

INFO: Belinda Smith

Ph: 03 9419 5111 Fax: 03 9419 1404

Email: openchannel@openchannel.org.au

Web: <http://www.openchannel.org.au>

TEACHING POSITION

Mills College, California

Deadline: November 1, 2000.

The Intermedia Arts Program in the Fine Arts Division at Mills College seeks applicants for a tenure-track position as Assistant Professor in Electronic Arts, to begin in August 2001. Candidates should be accomplished artists with an established record of achievement in electronic and interdisciplinary media who possess a broad understanding of both contemporary visual arts and computer technologies. They must be prepared to play a leadership role in developing existing digital media facilities (Macintosh-based), and in developing the Intermedia Arts Program and its

curriculum. Both undergraduate and graduate courses are involved. Candidates should be fluent with: 1) basic photography, image-making, sculpture and installation concepts; 2) elements of performance; 3) elements of interactivity; 4) the history of electronic art and contemporary media theory. Three years of college teaching experience is preferred, and an MFA or equivalent experience is required. An application should include a cover letter discussing teaching experience and areas of expertise, a CV, representative selection of art work (such as slides, VHS videos, Macintosh-compatible CD-ROMs, web-addresses), SASE, and contact information for 5 academic/professional references.

Please send application materials directly to: Prof. Anna Murch, Chair, Electronic Arts Search Committee, Art Department, Mills College, Oakland, California 94613. Web: <http://www.mills.edu>

TEACHING POSITION

Mills College, California

Deadline: November 1, 2000.

The Intermedia Arts Program in the Fine Arts Division at Mills College seeks applicants for a tenure-track position as Assistant Professor in Video, to begin in August 2001. Candidates should be accomplished artists with an established record of achievement in video art who also possess a broad understanding of contemporary intermedia art. They must be able both to teach basic skills and to mentor advanced undergraduate and graduate students from a fine arts perspective. They must be prepared to play a leadership role in the development of the Intermedia Arts Program and its curriculum, which educates students with diverse needs and interests, including electronic cinema, installation, performance, sound, dance and theatre. Both undergraduate and graduate courses are involved.

Familiarity is required with digital cameras, nonlinear video editing, and with emerging technological developments that will impact the future of the video medium. Three years of college teaching experience is preferred, and an MFA or equivalent experience is required. An

application should include a cover letter discussing teaching experience and areas of expertise, a CV, a representative selection of video art work (on VHS), SASE, and contact information for 5 academic/professional references.

Please send application materials directly to: Prof. Chris Brown, Chair, Video Search Committee, Music Department, Mills College, Oakland, California 94613.

Web: <http://www.mills.edu>

Email: cbmus@mills.edu

INFO: Chris Brown

EXHIBITIONS & EVENTS

hard | soft | wet : artificial life

FUTURESCREEN 00 is the third in an annual series of dLUXEVENTS established in Sydney, Australia to explore the cross-influences of new media practices, cultural theory and recent developments in science and technology.

Inter/national artists and theorists will converge at THE POWERHOUSE MUSEUM ON 27, 28, 29 OCTOBER 2000 to explore the compelling cultural, scientific and ethical issues raised by robotic, computational and biotechnological reconfigurings of life. It will provide an opportunity for provocative dialogue between artists, theorists and scientists working in and around these key fields.

ARTIFICIAL LIFE invokes highly contemporary concerns around the complex relationships of code and flesh, technological systems and subjects, nature and culture. The field raises profound cultural, social, and ethical dimensions, drawing critical attention to deep questions around the very definition of life, its creation and transformation by technological means, and the blurring of distinctions between humans, nonhuman life, and bioinformatic technologies

As part of futureScreen 00, dLux media|arts presents a selection of innovative inter/national new media artworks at Artspace, 5 – 29 October and The Australian Centre for Photography, 20 October to 20 November, 2000 which engage with biotech, complex systems and artificial life. Twisting contemporary technoscience around specific aesthetic and conceptual concerns, hard

|soft |wet : will feature work spanning grotesque biotech nightmares through to clean software ecologies and delicate biomorphic robotics. We live in nervous, post-evolutionary times. Will OUR drive to engineer living phenomena make us gods, or ultimately displace us?

INFO: dLux

Ph: 61 2 9380 4255

Web: www.dLux.org.au/fs00



Præternatural, Michele Barker, 2000.

From the exhibition future screen.

FutureScreen 99

November 6-7, 2000

Powerhouse Museum, Ultimo, Sydney

dLux's annual investigation of innovative developments in screen arts:

AvAtArs | phantom agents
identities + role play in web worlds
who do you want to be today?

Symposium with inter/national speakers and performances including Adriene Jenik, USA (keynote), and Bruce Damer (USA), Jeffrey Cook, Graham Crawford and Suresh Sood (NSW), Company in Space, Simon Hill + Adam Nash (The Men Who Knew Too Much), Merryn Nielson + Dave Rasmussen (Titan Studios), Miriam English, and Stelarc (VIC), Dr Jyanni Steffensen (SA), Facter Pollen (WA), and Mistress Eve, bondage & discipline professional.

Bookings are essential.

INFO: dLux (02) 9380 4255

Dodg'em
IMA BRISBANE

7-30 September, 2000

Start your engines!!!

Whoever said contemporary art isn't fun, has never experienced Dodg'em - an interactive sound-scape created by Melbourne artists Martine Corompt and Philip Samartzis.

Dodg'em consists of two adult size pedal cars in which gallery patrons are invited to drive themselves around an 'empty' gallery space, triggering a spatial soundscape of unseen terrain as they go.



"Dodg'em", an interactive sound installation by Martine Corompt and Philip Samartzis. Image courtesy of the IMA.

As the driver continues to move about in their car, they eventually map out a mental construction of the spatial landscape, and are then able to anticipate through memory, the various peculiar characteristics of this invisible realm. Dodg'em challenges the traditional role of the Gallery space where usually the presence of static objects in a space, is the focus of attention. In this project, the space, is the focus of attention.

Dodg'em won first prize at the 1999 National Digital Art Awards.

INFO: Institute of Modern Art

Web: <http://www.ima.org.au>

Colloquium

October 8-9, 2000

Target Theatre, Powerhouse Museum, Ultimo

Resonances between cinema and new media presented by the New Media Arts Research Group, UTS, in association with dLux media arts. Speakers include Prof Tim Murray, Cornell Uni, USA + Dr Ross Gibson, UTS/Cinemedia. Fri 8 oct 7pm free; sat 9 oct 10am - 4pm \$9/\$4
INFO: dLux (02) 9380 4255

cyberTribe Indigenous Art

cyberTribe launches its first exhibition - eyesee - featuring the work of International Artists: Tina Baum, Jonathon Bottrell, Brook Andrew, Brenda L Croft, Jason Davidson, Skawennati Fragnito, Jenny Fraser, Nellie Green, Troy Hunter, Latuff, Mwema African Gallery and Rea and curated by Jenny Fraser. Check out the exhibition online.
Web: <http://www.fineartforum.org/Gallery>

Cross Fair 2000 - The intelligent stage

November 9-12, 2000

Essen, Germany

Deadline: September 30, 2000

As the second of an ongoing series of symposia that was successfully launched last year, Tanzlandschaft Ruhr is presenting 'Cross Fair - The intelligent stage'. Cross Fair 2000 is an (inter-)active symposium that includes performance, installations, lectures and working groups. Artists and academics concerned with interdisciplinary working practices in dance, theatre, music and digital media will introduce and discuss their concepts and approaches.

At the end of the symposium there will be a podium discussion about the future of the stage. Speakers include: Roy Ascott (CaiiA, UK), Paul Kaiser (Riverbed, USA), Jeffrey Shaw ZKM Karlsruhe, (D/AUS), Jaroslaw Kapuscinski (ZKM, P/D), Nik Haffner (Ballett Frankfurt, D), Kerstin Evert (D), Louis-Philippe Demers (CAN), Steina Vasulka (USA), Michael Saup (Staatliche Hochschule für Gestaltung Karlsruhe, D), Martina Leeker (transARTES Berlin, D), Gretchen Schiller (Universität Montpellier F/CAN), Monika Fleischmann und Wolfgang Strauß (GMD Bonn, Germany).

The symposium is open to interested individuals from all sectors of the arts, technology and media. Applications require the submission of a short CV.

INFO: Tanzlandschaft Ruhr

Email: CZNRW@t-online.de

Web: <http://www.CZNRW.de>

WORLD@RT 2-8 OCTOBER AALBORG

exploring interactive expressions

2-8 october 2000

The WORLD@RT event will take place at InterMedia-Aalborg, Aalborg university, Denmark. WORLD@RT combines exhibition, symposium, masterclasses and a conference on interactive multimedia art with participation of leading artists and theoreticians from the US, France, Spain, England, Poland and Denmark. The event is particularly devoted to artists, researchers, students and others with an interest of trends and opportunities in contemporary digital art.

INFO: <http://www.worldart.dk/>

Email: info@worldart.dk

2ND BOSTON CYBERARTS FESTIVAL

21st April-6th May 2001

Visual and performing artists, arts organizations, and high-technology professionals will be in the spotlight once again during the second Boston Cyberarts Festival, scheduled for April 21-May 6, 2001.

The Festival, incorporating exhibitions and performances by artists who use computer technology as an integral part of their work, will take place at locations in and around the Boston area, across Massachusetts, and on the Festival's website at www.bostoncyberarts.org. The first festival included the participation of over 60 arts organizations and more than 100 exhibits and events.

Volunteers will be needed to help with all manner of tasks, from production, design, and administrative tasks to promotion and event assistance, as well as to help at CyberArtsCentral during the festival itself.

INFO: Sasha Costanza-Chock

EMAIL: sasha@bostoncyberarts.org

ONLINE: <http://www.bostoncyberarts.org>

RESOURCES

Consciousness, Literature and the Arts

Online: <http://www.aber.ac.uk/~drawww/journal/>

The journal provides a forum for new work relating the arts and literature to the exploration of consciousness currently flourishing in many disciplines such as philosophy, cognitive science, psychology, neuroscience, computer science, and physics. Submissions are welcome from the fields of fine arts, performing arts (performance, theatre, dance, music), and media arts (film, television, multimedia, hypermedia), literature and any sub-categories of those areas. The journal publishes both scholarly, critical work and creative-artistic material. Authors are encouraged to make full use of options provided by the internet as publishing medium. The journal is fully peer-reviewed: each submission is sent on an anonymous basis to two acknowledged representatives of the field. Authors are provided with a full response to their submission, indicating detailed suggestions for change where appropriate. The journal is published 3-4 times a year, with supplements publishing relevant conference proceedings.

INFO: Dr. Daniel Meyer-Dinkgrafe
Email: dam@aber.ac.uk

ART WITH BRAIN IN MIND

Online: <http://pks.bu.edu/awbim/>

The goal of this forum is to explore the relationship between art and the mind/brain. It has a multidisciplinary focus and is open to as wide a range of relevant issues as necessary. Topics will range from the implications of the neural correlates of consciousness to the artistic and *physiological roles of emotion to the possibilities of neurologically inherent aesthetic universals*. This forum, a brainstorming platform, is informal and uninhibited: posting unconventional ideas, taking risks, or being open to a little silliness at times is not disallowed.

INFO: David Zaig
Email: zaig@mediaone.net

HUBS AND SPOKES: A TeleGeography Internet Reader

Online: <http://www.telegeography.com/Publications/hsoo.html>

What does the Internet look like? Most engineers draw it as a cloud. That shouldn't surprise anyone: in a sense, there is no Internet, only networking standards like TCP (Transmission Control Protocol) and IP (Internet Protocol) which allow an ever-increasing number of private data networks across the world to exchange digital information. These networks and the traffic they carry give the Internet its form. That they interconnect gives the Internet its substance. But if you look inside the Internet cloud, a fairly distinct hub-and-spoke structure begins to emerge at both an operational (networking) and physical (geopolitical) level. A well-known Internet graph created at Lucent Technologies by Bill Cheswick and Hal Burch, for example, is built up from thousands and thousands of nodes (routers) and edges (links between routers), each reflecting a possible path from Cheswick and Burch's home network to the rest of the Internet. Even a casual review of these hubs and spokes can provide a rough idea of the Internet's scale and some of its major constituents (<http://www.peacockmaps.com>). The Internet's architecture is still evolving. 'Hubs and Spokes', the first publication from TeleGeography's Internet program, expands and updates our past material to help readers understand that evolution. Like our PSTN (public switched telephone network) research, our Internet work focuses on international industry structure, network topology, and traffic flow.

coDecode.com

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

CoDecode, the online interactive media journal, is meant to foster an ongoing dialogue about media. We invite you to read the articles and join or start a discussion in the Dialogue Box. The Dialogue Box is the place where we get to blur the lines between writer and reader. We want to make this a responsible and comfortable community so you will have to register to post messages but it's a very simple process.

INFO: Morry Galonoy
Web: <http://www.coDecode.com>

Cybersociology Goes Wireless

Online: <http://www.wapdrive.net/cybersoc>

The new WAP version of Cybersoc/Cybersociology is now available for those using WAP enabled GSM Mobiles, Palm's, and other devices. Each week a new article or review will appear so that you can spend your time on the train or bus reading something worthwhile. The full contents of Cybersoc and Cybersociology should be available on WAP devices by June 2000.

Cybersociology Magazine is a non-profit webzine for the critical multi-disciplinary investigation of cyberculture, cyberspace, online communities, and life online. Since Autumn 1997, Cybersociology has published over 40 feature articles, a dozen book reviews, and numerous site reviews.

INFO: Robin Hamman

Web: www.cybersociology.com

WAP: www.wapdrive.net/cybersoc

TERNET arts

Online: <http://www.stanza.co.uk>

The site contains fine art, paintings, videos, music, sounds and conceptual pieces. The intention is to make an interesting, interactive, multimedia website, with sounds, pictures, and artworks. The site also contains multimedia work and electronic music; cd players are built into the site so that you can listen to my music as you browse. You can navigate around from each of the cells on the home page and you can go to various areas of the site.

All production, design, artwork, music, graphics, coding, and hosting by Stanza. Please visit the site, print the URL, write a review, tell your friends, bookmark us, and let us know what you think of the site. Make links to the site and if you *are interested in the artworks, please get in touch*.

Email: Stanza@sublime.net

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

Wryting

Wryting is a new email list for theory and writing, focusing on texts and comments presented by the participants. We're interested in all sorts of issues - 'avant-garde' pieces, psycho-analytical, phenomenological, or decon-structive approaches, etc. Wryting is cross-platform, cross-

gender, cross-reason; it may involve embodiments of reader and writer, abstract language, and the collapse of genre. Wrying stems from the older fiction-of-philosophy list, which presented work between literature and theory, fiction and poetry, philosophy and lyric, and so forth. Any discussion is welcome. To subscribe, please email us.

Email: request@julian.uwo.ca

INFO: owner-wrying@julian.uwo.ca

NETWORKING

Digital Divas is a networking group for women involved in new media.

We get together every month or so and exchange information, views, business cards and have a friendly chat. We have over 150 members. A weekly email posting keeps you informed of industry goings on, job vacancies and meetings. Joining is free.

Email: digitaldivajo@hotmail.com

NEW BOOKS

The Robot in the Garden

Telerobotics and Telepistemology in the Age of the Internet

edited by Ken Goldberg.

Web: <http://mitpress.mit.edu/promotions/books/GOLTHSoo>

Snap to Grid

A User's Guide to Digital Arts, Media, and Cultures by Peter Lunenfeld.

Web: <http://mitpress.mit.edu/promotions/books/LUNSHSoo>

PHOTOFILE #60

AUSTRALIAN CENTRE OF PHOTOGRAPHY

This edition of the quarterly photographic magazine is concerned with the newer technologies adopted and developed by artists working with photography and digital imaging and has been guest edited by Mike Leggett.

Email: photofile@acp.au.com

Web: <http://www.acp.au.com>

MAAP RELOCATION

The MAAP organisation is thrilled to be moving its physical community into the new Brisbane Powerhouse, Centre for the Live Arts. This move sees MAAP Inc. housed in a space that is custom built for the contemporary arts. The old powerhouse has been transformed into a multipurpose complex with a large theatre, cinema, exhibition space and most importantly a bar!

This move compliments MAAP's vision to bring online art and technology closer to the world as we beam out through the building's high-tech cabling facilities.

INFO: Ph. 61-7-3348 7403 Fax. 61-7-3348 4709

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

INTERNATIONAL MULTIMEDIA ARTS FESTIVAL: Call for Contributions

20TH-31ST October

CONTRIBUTIONS DUE: 30th September

VENUE: Multimedial Art Studio and MAS Gallery

Multimedial Art Studio and MAS Gallery will be holding 2nd International Multimedial Art Festival (IMAF 2000).

Within this Festival, we are preparing an exhibition titled: "Performance / interventions on photos" curated by Nenad Bogdanovic. This exhibition is consisted of photos of performances on which the artist has made interventions.

It is better if those photos are of the performance done by the artist, but it's not obligatory (we would like it to be Your performance). It's important for the photos to be one of the intervention of the artist (by painting, drawing, collage, mixed media, etc.)

Your contribution must be 70 x 50 cm or smaller on any kind of surface. There is no limit in number of contributions (one or many). Deadline is September 30th, 2000. Documentation to all participants.

Please, send your work to:

INFO: Nenad Bogdanovic

SNAIL MAIL: Multimedia Art Studio (IMAF 2000)

P.O. Box 16, S. Markovica 41, 25250 Odzaci, Yugoslavia

A Digital Region?

Contemporary Art and Technology Biennial September 2 - October 31, 2000 Seoul, Korea

Media_city seoul is an international biennial event on view in museums and public venues throughout Seoul that presents and explores the convergence of technology and the contemporary arts. The theme for the inaugural biennial, city: between 0 and 1, interprets the ways in which the digital revolution is transcending physical boundaries of space and time.

Artists: Including Vito Acconci, PiYun Ahn, Chantal Akerman, Laurie Anderson, Matthew Barney, Pierre Bismuth, Christian Boltanski, Stan Douglas, Douglas Gordon, Dan Graham, Zaha Hadid, Bernd Halbherr, Gary Hill, Myungseop Hong, Michel Jaffrennou, Haemin Kim, Kichul Kim, Sora Kim, Alexander Kluge, Rem Koolhaas, Bul Lee, Sookyoung Lee, Steve McQueen, Tony Oursler, Nam June Paik, Pipilotti Rist, Danny Rozin, Ilgon Song, SUPARTIST, Rosemarie Trockel, Bill Viola, Tamas Waliczky, Jane & Louise Wilson, HyunJung Yu and Pei Li Zhang.

General/Artistic Director: Misook Song, Art Historian and Critic

Curators: Barbara London, The Museum of Modern Art, New York; Jeremy Millar, Artist and Curator, London; Hans Ulrich Obrist, Le Musée d'Art Moderne de la Ville de Paris; Byoung Hak Ryu, Independent Curator; Shin Eui Park, Art Historian and Critic; and, Chang Ik Jang, Magic I Entertainment Co. Ltd.

Email: inter@mediacity.seoul.kr

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

6th International Conference on VSMM2000 3-6 October 2000 Softopia, Gifu, Japan

Program and Authors schedule online now:

<http://www.vsmm.org/vsmm2000/program.cfm>

Online registration available:

<http://www.vsmm.org/vsmm2000/registration.cfm>

The International Society on Virtual Systems and MultiMedia proudly announces VSMM2000, to

be held in Gifu, Japan 4-6 October 2000. This conference will be the 6th International Conference on Virtual Systems and MultiMedia. There will be participants from 23 countries and invited speakers include Scott Fisher, Telepresence, and Keio University Robert Stone, Muse Technologies, USA, Virtual Presence, UK Donald Sanders, Learning Sites, USA, Ben Davis, RazorFish, USA, Alonzo Addison, UC Berkeley, USA.
Web: <http://www.vsmm.org/vsmm2000>

USEby

Centre for Contemporary Photography and 200 Gertrude Street

4-28 October (CCP) & 4-21 October (200 GS)

Opening: 3 October 2000

USEby: Asia Pacific Artist Initiatives Project inaugurates a series of international exhibitions and events that explore the burgeoning phenomenon of artist-run and independent galleries throughout the Asia Pacific region. Curated by Tessa Dwyer and Sarah Tutton, the USEby exhibition will represent the dynamic, unstable and transitory nature of contemporary art-making across diverse geographical and institutional zones. Involving artists from Bangkok, Christchurch, Hong Kong, Manila, Melbourne, Singapore, Sydney, and Tokyo. USEby celebrates the way in which practical and social limitations function as creative tools, producing their own innovative and compelling aesthetic. USEby features artists Ringo Bunoan (The Philippines), Mira Gojak (Australia), Alex Knox (Australia), Lim Tzay Chen (Singapore), Kata Sangkhoe (Thailand), Sanjot Kaur Sekhon (Singapore), Michael Shoawanaisai (Thailand), Tim Silver (Australia), Christian Thompson (Australia), Julaine Stephenson (New Zealand), Kacey Wong (China) and Ye Shufang (Singapore), and the collaborative artist groups Command N (Japan), Namdee Publishing PLC (Thailand) and Nuts Society (Thailand).

USEby also incorporates a Website (www.useby.net) featuring an online network of artist-run and independent galleries and organisations, a Forum Series (Saturday 7 October) curated by Danny Huppertz featuring local and international speakers, a 'Made in Thailand' Film Screening on Friday 6 October and

Satellite Exhibitions including the artist-initiative Rubik exhibiting at 1st Floor Artists and Writers Space in Fitzroy, Melbourne.
INFO: Tessa Dwyer
email: ccp@alphalink.com.au
website: <http://www.cinemedia.net/CCP>

SILICON PULP ANIMATION GALLERY

Atomic Sushi

August 11 – October 14, 2000

Stanmore, NSW

Silicon Pulp presents an exhibition of original artworks from Japanese animated films and TV series. From Akira to Pokemon the influence of the new wave of anime on the West is obvious, from advertising to animated features such as Mulan and Prince of Egypt, to Hollywood cyberpunk movies like The Matrix. Atomic Sushi is a celebration of the diversity, delights and sheer brilliance of this internationally popular and influential artform. The exhibition will feature original artworks from the renowned Japanese animation studio Production IG, including hand-painted cels and backgrounds, scripts and storyboards, imageboards and design illustrations, and digital prints from film classics Ghost in the Shell and JIN-ROH, their latest film Blood, plus the sensational TV series Neon Genesis Evangelion. Other groundbreaking anime material on display includes works from Akira, Astro Boy and Urusei Yatsura amongst others.

A comprehensive catalogue covering the history, themes and artists of the work on display and generously sponsored by the Japan Foundation in Sydney, will also be published to coincide with the exhibition. The catalogue will be compiled and edited by exhibition curator Cefn Ridout, founding editor of Manga Mania, the leading British magazine for Japanese animation and popular culture.

Email: anigal@siliconpulp.com.au

Web: <http://www.siliconpulp.com.au>

AAR PAAR: art exchange project between India and Pakistan

ONLINE: http://www.geocities.com/aarpaar_project

AAR PAAR : is an art exchange project between India and Pakistan which took place through

April- May 2000. Five artists from India and five from Pakistan made works which were swapped between the two countries to be shown simultaneously in street shops in Karachi and Mumbai.

Participating artists; India: A. Balasubramaniam, Bharti Kher, Kausik Mukhapadhyaya, N. S. Harsha and Shilpa Gupta. Pakistan: Asma Munderwala, Danish Ahmed, Naiza Khan, Qudus Mirza and Roohi Ahmed.

Visit documentation of the exhibition at the website.

Web: http://www.geocities.com/aarpaar_project

INFO : Shilpa Gupta and Huma Mulji

EMAIL: aarpaar_project@yahoo.com

NEW MAILING LIST FROM INDIA

We take pleasure in announcing the recent launch of a new mailing list, dealing with development & technology issues from South Asia. If you, or anyone you know, would like to subscribe to the mailing list, just send an email giving a brief self-introduction, and mentioning on which list you read this note (ANAT via nettime).
Email: fred@vsnl.com
INFO: Frederick Noronha

BYTESFORALL

Welcome to South Asia. This talent-rich, resource-poor, tragic-powerhouse of immense software skills, finds its abilities recognised across the globe. And yet millions here can't find the solutions that could make life a little less of a struggle. Likewise, software brains from the region are serving some of the biggest companies in the globe... But it also finds itself ironically unable to afford the prices of 'legal' software that it very badly needs for itself. Some of the most relevant software/Internet/ computer/IT ventures in South Asia, ironically, fail to get the attention they merit. Attending to the needs of the poor doesn't make good business sense. bYtES For aLL is an attempt to swim against the tide. Through a website and an e-mail based mailing list, we hope to update interested readers about interesting ventures. Attempts that focus on people before profits. After being launched in July 1999, this venture

which is based entirely on volunteer participation, currently has its key supporters based in Bangladesh, India, Nepal, Pakistan, and abroad.

Email: bytesforall@goacom.com

Web: <http://www.bytesforall.or>

Japanese Art Scene Monitor

The SECOND edition of "Japanese Art Scene Monitor", a free monthly e-newsletter on the contemporary Japanese art scene in English is now out. "Monitor" is published by the Australian Embassy, Tokyo and delivered free by email to any Australians interested in keeping up with the visual arts (and craft/design) scene in Japan.

To subscribe: cultural.relations@dfat.gov.au

Web: http://www.australia.or.jp/japanese_artscene_monitor/monitor.htm

New Art Center

South Korea

A new New Art Center is formulating in Seoul, whose mission is to investigate the "communicative potentials enabled by digital technologies" by producing, researching, and disseminating digital and interactive art. Due to open in December 2000, the New Art Center is being set by its curator Dooeun Choi to support creative integration among various art forms and new technologies thereby, according to Dooeun Choi, "creating a new community for the arts in the digital age". The aim of the New Art Center is to be a "center for creative dialogues among artists, scientists/technologists, and industry" so as to "achieve a higher level of human perception and communication beyond the confines of the (profit seeking) market". The New Art Center supports a range of grant opportunities, residency programs, technical supports and networking situations. They also initiate projects and coordinate artists, technicians, and funds through what they call their CPro-Meetings; monthly workshops where new projects are announced and discussed for the purpose of production.

INFO: 82-2-2121-0919

Email: arto0003@notes.skcorp.com

CONTACT DETAILS



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Cnr North Terrace &
Morphett Streets
Adelaide, South Australia

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South Australia 5000
Australia

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email: anat@anat.org.au

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Charity Bramwell

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Adrienne Hender (Treasurer)

Christopher Chapman

Leon Cmielewski

Hope Lovelock Deane (staff rep.)

Jenny Fraser

Serafina Maiorano

Julianne Pierce (public officer)

Julie Robb



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

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

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 ABN:26 670 446 106

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 Installa | <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

surface
mail

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