

## Australian Network for Art and Technology

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## ANAT NEWS

Together with this Newsletter, members will find enclosed the Annual Report for the year 2000. The Annual Report is an important document for the organisation, as it reports on the year's activities as well as providing a summary of our financial position. For those members who were unable to attend the AGM, it is worthwhile to have a read, as it will give you an idea of the direction and overall healthy status of the organisation.

Thank you very much to members who returned the members survey. It has been great for us to get feedback from you and to get an idea of what is important to the membership and what areas we can look at improving. We will be compiling the data during June, and this will help us to plan future programs as well as our information services. Already though, we are able to gauge that the website, email digest and newsletter are important to the membership. We are also investigating ways of expanding our membership services, and are looking at increasing the discounts and benefits available to ANAT members across Australia.

As members would be aware, ANAT has had the same website now for several years. As much as ANAT staff are attached to the lurid colour combinations, we all agree that the website is due for an update! Hence, we are currently addressing both the content and design of the site, and aim to have our new look site online by September 1. The new website has been designed by David Zhu, who re-designed ANAT's corporate image in 1999. The website will have a consistent look with the rest of ANAT's printed material, and will have a simple and easily navigable interface. We will also be looking closely at how member's sites are linked from the ANAT site. As we receive many requests and hits from curators, researchers etc. about our members, we want to make member's links as accessible as possible through the ANAT site.

So in many respects, the year 2001 is a year of consolidation for the organisation. With three new staff members in the last eight months, the organisation is looking at its internal structures and improving some of our systems. We are using this time of change to implement some new strategies and to develop programs for the following 1 - 3 years. It is important for the organisation to develop new alliances, consolidate existing

partnerships and look to the future with a solid and established foundation. At the same time however, we are still running several residencies and programs, and I am pleased to provide an update of what we are currently doing in the following pages.

Julianne Pierce  
Executive Director



Image courtesy NASA Human Spaceflight Gallery <<http://spaceflight.nasa.gov/realdata/sightings/>>

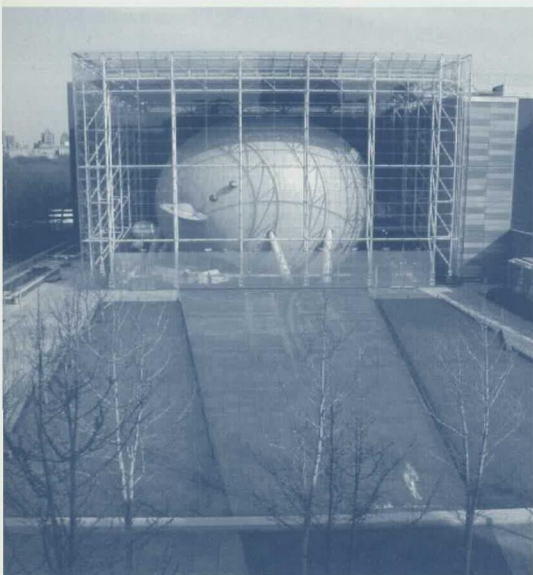
PS. I would like to thank Ratty, who emailed following my request in the last Newsletter for information on the international Space Station. Ratty sent through the URL which locates satellites and other orbiting objects <<http://spaceflight.nasa.gov/realdata/sightings/>>



## PROJECT UPDATE

### Deep Immersion: Scientific Serendipity

Commencing in 1998, Deep Immersion: Scientific Serendipity has encompassed a number of residencies/research projects for Australian artists hosted by Australian scientific organisations. One part of this project was the development of four residencies (funded through the Dept of Industry, Science and Resources). A call for residency proposals was made in 1999, with two residencies taking place in 1999/2000 (David Rogers and Oron Catts & Ionat Zurr). The final two residencies are occurring through 2001;



New: Rose Centre for Earth and Space, 8<sup>th</sup> Entrance; Planetarium. Image courtesy Justine Cooper.

*Justine Cooper (NSW) at Museum of Natural History, New York (Feb - June)*  
Justine is pursuing her interest in genetics through assisting with the development of the 'Genome' show at

the museum. Some of the issues to be addressed during the residency will surround the Eugenics movement, ownership of genetic information, etc.

*Adam Donovan (Qld) at Defence, Science and Technology Organisation, Adelaide (June - Sept)*

This residency is focusing on producing a new type of speaker which uses ultrasound to project a very directional beam of audible sound (that cannot be heard outside the beam). Once a prototype is working, a series will be created to be attached to robotic tripods to control their projection angle. The task will then be to link these sound beamers to audience reactive mechanics (a robotic tracking system).

### Oxygen

Following on from the 'Alchemy' Masterclass 2000, three participants have continued to work together and are developing a new work entitled 'Oxygen'.

Conceived and executed by Monica Narula (Raqs Media Collective/Sarai), a video artist and photographer based in New Delhi, Sarah Neville (Heliograph Productions), a dancer and media choreographer based in Adelaide, and Mari Velonaki, (mvstudio) a media and installation artist based in Sydney, 'Oxygen' is currently in development and is slated to premiere in Australia in March 2002. ANAT recently supported Mari Velonaki and Sarah Neville to travel to India for a residency at Sarai to work with Monica Narula.

'Oxygen' explores themes of urgent environmental concern like the quality of the air we breathe, and the intimate politics of breathing space and suffocation. It works with experiences of emancipation and illness, motion and

stillness, metaphors for body and spirit, to create a physical and mental space in which the unseen fabric of air between people comes alive to become an active agent of understanding, feeling and movement.

### Asialink Residencies

In 2000, ANAT entered into a partnership with the Melbourne based organisation Asialink to support new media residencies in Asia. The first of these occurred from Oct 2000 - Feb 2001 with Sydney-based artist Chris Caines in residence at the Chulalongkorn University in Bangkok. The second of these residencies will occur from June - Sept 2001, with Melbourne-based artist James Verdon in residence at Chulalongkorn. ANAT would like to wish James all the best for his residency, which "...will examine in a comprehensive way, the facets of screen space as it relates to both physical and virtual geographies."

### National Indigenous Summer School in New Media Arts - Residency Program

The inaugural Indigenous Summer School in New Media Arts was held at Northern Territory University in July 1999. Following on from this very successful training program, coordinated by Brenda L. Croft, ANAT initiated a series of residencies for participants in the Summer School to create websites (with support from the Emerging Artists program of the Visual Arts Craft Fund).

Two of these residencies are in collaboration with two members of the CAOs (Contemporary Art Organisations of Australia) network - 24Hr Art and CCP. All of the sites created for the residency will be hosted by ANAT with links from the host organisations.



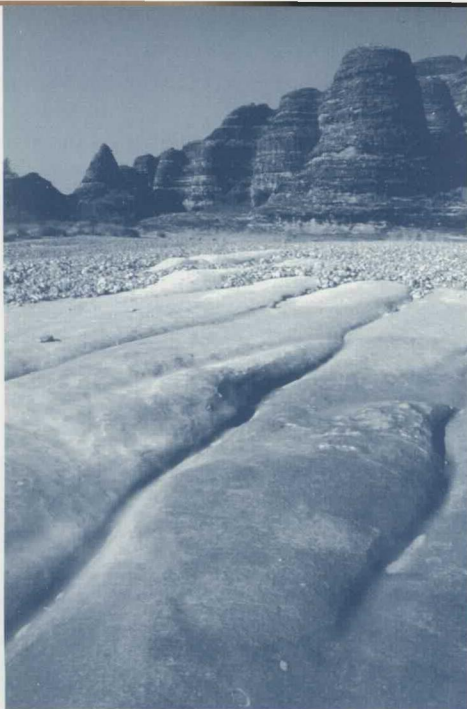


Image from "Aboriginal Ancestors" by Jason Davidson.

Jason Davidson (NT) at 24Hr Art, Darwin (December 2000 - April 2001)

Jason has created a website based on stories and images from the Kimberley region. The website can be found at [http://www.anat.org.au/Aboriginal\\_Ancestors/index.html](http://www.anat.org.au/Aboriginal_Ancestors/index.html)

Christian Bumbarra Thompson (Vic) at Centre for Contemporary Photography, Melbourne (May - August)

The website will be based on a series of text based works exploring knowledge, literature and the importance of theory for indigenous people and academics.

Jenny Fraser (Qld) at Hermannsburg, Northern Territory (July - August)

Jenny will be travelling to Hermannsburg to work with the Hermannsburg Potters Group in creating their website.

## Arcadia

Over the past twelve months, Samara Mitchell has been co-ordinating research into the theme of 'theology, art and technology'.

This rather broad ranging theme was initiated by ANAT in 1998, as a way to explore and investigate (amongst other things) the relationship between theology and technology, the future of spirituality and the 'evangelicism' of technoculture. As part of her research, Samara initiated a focus group and closed listserv in 2000, which were set up to discuss the following...

*Over the last few decades, the global convergences of philosophy, religion, ethics, science and technology, have generated a great number of theories on trans-humanism that are hybrids of science and religion. Scientology, genetic engineering, cloning, ancient cosmogonies and Unified Field Theory, Cabal, artificial intelligence and the religious dreaming of cyberspace, are all attempts at applied transcendental technologies that remain suspended between physical and virtual realities.*

The outcomes of these discussions will become a platform for artistic research and practice that unites and encourages a deeper understanding of diverse religious, spiritual, technological and scientific imagination.

The participants on the list were Dr Nancy Victorin-Vangerud (WA), Niranjan Rajah (Malaysia), Shuddhabrata Sengupta (India), James Moss (SA) and Geniwate (SA). From these discussions, a publication is currently being compiled with guest Editor, Francesca da Rimini. This publication will be the first of several 'thematic' journals, and will be launched in the later part of 2001.

## Tilt

In October 2001, ANAT will be part of Dlux Media Arts (NSW) annual Future Screen Conference. The conference/event is held annually, and this year the title and theme is TILT (Trans-global Independent Lateral Tactics) - looking at various forms of tactical and interventionist media.

### Screenarts <[www.screenarts.net.au](http://www.screenarts.net.au)>

We are currently updating the Screenarts database, to ensure that it is running as efficiently as possible. Screenarts is a joint project between Dlux Media Arts (Sydney), Media Resource Centre (Adelaide) and ANAT, and is the easiest way to find Australian online screen-based digital art exhibitions and conferences on the web. The site was launched in 1997 and is a widely used resource.

### CAOS <[www.caos.org.au](http://www.caos.org.au)>

ANAT have recently been managing the updating of the CAOs website. CAOs is a national network of contemporary arts organisations which play a pivotal role in the development and support of contemporary art practice in Australia. The CAOs website is an easy to use national gateway providing links to the websites of the CAOs organisations in each state and territory. We are pleased to announce that the new site, designed by Sydney-based designer Ricky Cox, is now online.

### Time\_Place\_Space

A collaborative project between ANAT and the Performance Space resulting from a tender to New Media Arts Fund to manage and curate a Masterclass in hybrid performance practice. The Masterclass is slated for September 2002, and will be jointly curated by Julianne Pierce (ANAT), Fiona Winning (Performance Space) and Sarah Miller (PICA).



## CRITICAL WRITING

*Many readers of our Newsletter would have received or be aware of the Jonah Perreti 'sweatshop' email, and the subsequent media attention it has received. As a response to this, we are publishing another posting which has been making its way across various lists. In the following article, Jean Poole discusses the experience of writing a story for a free street magazine and having it knocked back due to 'conflicting' editorial and advertising interests.*

### Slave Didn't Do It "I'm really sorry to have to do this but..."

It's no surprise to have an article knocked back when it puts a big advertiser under a less than rosy light. Take Nike for example, who caught my eye with their recent attempts to use activist website and billboard aesthetics to sell football boots. Sure, their advertising budget could probably keep a few small countries afloat, but they also have a very publicly documented history of human rights abuses and are themselves the targets of many activist organisations. Interesting fodder for an article and easy enough to keep within the bounds of street press.

What surprised me about the article knock-back was the bluntness of the Editor's language, in detailing just how much control large advertisers have. Funny how you can become immune to phrases like 'corporate censorship'.

I remembered a guest Communications lecture where a *Newcastle Herald* editor told us that influence by advertisers was a great big furphy. A sub-editor friend working there, of course laughed when told this, and

relayed an instance that week where a story was asked to be changed because it mentioned a regular front page advertiser in a bad light.

This was the second article I'd had knocked back by that street press. And while I chuckled at my "Buy Nothing Day" article being put aside when a late full page CD ad scrapped my column that week, at least I got to run it again later. There's no messin', with Nike though, and no version of the article below will appear in that street press magazine, only on the web and via email lists. Which I'm happy to reflect, probably means a larger audience anyway.

Below: Dialogue with the editor, followed by article.

jeanpoole@disinfo.net

#### EDITORS REPLY TO MY ARTICLE:

**Subject: Slave: Don't Do it**

I'm really sorry to have to do this but as Nike frequently do gloss centre spreads with MagazineX, the General Manager is not allowing us to print the article you wrote. Sorry about that because it's actually a great article. I guess I don't need to tell you how MagazineX, works and as much as it sickens me, the advertisers do pay rent, so while I do my best not to kiss ass, I must also refrain from sticking the boot in. Unfortunately MagazineX, has to stay pretty wishy washy when it comes to ethical and moral opinions. Soooo.... if you'd be able to furnish me with another article it would be very much appreciated.

#### MY REPLY:

heya ed, disappointed but not surprised.....can i modify it? what would need to be removed? or rephrased? i can include other non-nike relevant bits and remove the slave just do it references... can super-modify over nite if u need it remixed?  
jean poole

#### ED'S NEXT REPLY:

Just to be on the safe side with my publisher (and to save myself from yet another hour-long lecture about how advertisers are our bread and butter yaddah, yaddah, yaddah) I think it would be best to avoid Nike all together.

The reason being that they've taken out huge campaigns with us in the past and I also had to pull a film review which another anti Nike contributor wrote quite recently. In fact, this is the third potentially litigious or potentially ad-pulling article I've had to pull this week. It never rains, it pours.

I know it sucks, but given MagazineX's reliance on advertisers for income, it's best to steer well clear of anything that would piss off an advertiser. The result? The beige and bland, ad packed copies of MagazineX you see each week that advertisers still complain about! (I just can't wait for the editor's position at Ralph to become open!)

Sorry I can't use it, but I just don't want to risk it. My life wouldn't be worth living if I was the cause of losing a client as "valuable" as Nike.

If you want to discuss it with me call me on MagazineX fone number but there's nothing much more to say on the issue really. Again, my apologies - if it were up to me, I'd be right there with ya.  
Take care  
MagazineX ed

And the article?

### ban the boot dot com mom

If you're going to move in downstairs from speed dealers, insure your laptop. Or chain it to your skateboard like Jean Poole, so you can send in news of the latest corporate web scam, and pop a mean kickflip to backside smith grind at the same time.



Unfortunately if you jump to the activist website for the "Fans Fight for Fairer Football", you'll find the site is down. Which is a shame on one hand, because it might be interesting for you to have a look at how everyone's favourite sweatshoppers slave-just-do-it, have adopted the activist aesthetic to try and sell more shoes.

Maybe you've already noticed the billboards around though, with a big football boot and slogans like "Our most offensive boot ever", "What next, rocket packs?" and "Fair Minded Footy Fans say Not Fair Mr Technology".

Bland and typical ad campaign, sure, but these slave-just-do-it, billboards are also pasted over with messages in order to feign outrage at the supposed injustice of boots that are simply too good, complete with messy type font and the <ffff.com.au> address added for other outraged citizens to mobilise around. And conveniently, these activists seemed to forget to cover over the slave-just-do-it, swoosh logo in their daring late night raid.

But maybe it's all backfired for the swoosh team, themselves the usual targets of activists who highlight the human rights abuses and appalling conditions within slave-just-do-it's, Asian factories manufacturing their shoes. They've taken down the <ffff.com.au> site, but not before <bantheboot.com> arrived and <bantheboot.com> posters started appearing on top of these billboards around Australia.

Luckily for billboard alteration connoisseurs, Jean Pooligan saved a version of slave-just-do-it's, <ffff.com.au> before it went down, so you can enjoy text such as:

"A few seasons ago, a small group of Footy fans set aside their club allegiances and banded together for a single cause that they believed was fair and just and righteous and honest and really very important. We are

that group. We are the FFFF. Which stands for, Fans Fight for Fairer Football, our cause is a provocative one. Perilous to those involved. So you will forgive us our anonymity. But just because you can't put a face to us doesn't mean that we aren't real. As this world wide web site proves, we are SERIOUS. We believe in football. We believe in fairness.....We are ready to fight those trying to introduce unfairness to our great sport by introducing technologically advanced products such as the slave-just-do-it Air Zoom Total 90 and slave-just-do-it Air Zoom Internationals".

Just doin' it, of course, were <bantheboot.com> who as well as links to slave-just-do-it human rights abuses, and info about attempts to shut down all OZ slave-just-do-it stores on May 1, include a hilarious ffff video on their site, fist f\*\*\*ing football fun, which explores to side-splittin', effect, the notion that if the AFL were a reflection of Australian society, there would be over 50 gay players.

Another blow to the slave-just-do-it image, is the now infamous case of the email interaction between Jonah Peretti and slave-just-do-it, where slave-just-do-it refused to personalise Peretti's running shoes with the label 'Sweatshop'. Slave-just-do-it refused the request without stating any good reason, but millions have chuckled over the to and fro.

Maybe someone should nominate the ban the booters for the biftek electronic subversion awards? <www.biftek.com > Ah, billboards, just do 'em, eh?

\*note, company name replaced in this article with slave just do it, to avoid unnecessary advertising ;-)

## Sidebars:

<www.rtmark.com>

rTMark's point is not that greed is bad (everyone knows that) but that large corporations can only be greedy. Some people don't like that. rTMark supports the sabotage (informative alteration) of corporate products, from dolls and children's learning tools to electronic action games, by channelling funds from investors to workers for specific projects grouped into "mutual funds."

<www.biftek.com/awards>

The B(if)tek 'Subvert the Dominant Paradigm' award, to encourage excellence in the use of electronic arts to subvert, embarrass, distort mainstream cultural products that are morally and aesthetically bankrupt. Electronic arts includes electronic music, web-sites and applications, video and games.

<www.slave-just-do-itsweatshop.net>

A great site for lovers of fairness in football, and errr human rights. And you'll probably need to replace the slave bit of the url with what u think it is.

<www.adbusters.org>

A bit too much of that self-important North American holier than thou, but still one of the best anti-advertising and marketing deconstruction sites around, with plenty of sample anti-ads for you to download, Buy Nothing day and more.

Jean Poole is a writer, vidi-yo mixer and sometime Electrofringer.  
<<http://www.octapod.org.au/s/articles.html>>



# CONFERENCE AND WORKSHOP REPORTS

**ISEA2000- 10<sup>th</sup> International  
Symposium on Electronic Arts  
Forum des Images, Paris, France  
7th-10th December 2000  
by James Verdon**

<<http://www.isea2000.com/an/som.htm>>



*ISEA Village.  
Image courtesy James Verdon.*

ISEA2000- the 10<sup>th</sup> International Symposium on Electronic Arts took *Revelation* as its theme this year. Disappointingly, curatorial processes appear to have interpreted this theme rather reductively as being simply new technologies providing revelatory possibilities for new work. This seemingly very early 1990's concern as a curatorial choice shaped the content of the entire symposium and many delegates spoke both informally and at the symposium feedback session of being very aware of areas that the *Revelation* theme did not address or acknowledge.

ISEA2000 was held at the Forum des Images in central Paris and a number of satellite venues scattered throughout the city. As in previous years, the symposium consisted of papers, academic

panels, artist presentations, screenings and "artistic events" with parts of the program augmented by off site exhibitions.

There were over 400 presentations connected with the symposium and I believe everyone attending saw or heard or interacted with interesting and engaging content at some point of the proceedings but finding these moments was not always easy.

The symposium's printed programme, when it did finally arrive at the end of the second day of the proceedings, was formatted spatially- by venue, rather than temporally so it was very difficult to decipher which events were occurring at any given time. The reason for mentioning this administrative difficulty here is that it is a reasonable analogy for the overall feel of the event. This 210 page printed program as a mapping of the symposium drew delegates from one place to another looking for content unaware of what might be happening somewhere else at the same time. There was an overwhelming sense of perhaps missing out on another "elsewhere" and a subsequent unease about committing to being located in any one place for too long.

Consistently with this then, there was no central geographic hub for delegates or presenters to network in any extended way either professionally or socially, surely one of the reasons that many people were attending. This inability to follow up on presentations or even be able to feel part of a community outside of formal sessions was more than a little disconcerting.

One result of this dislocation was that it became difficult to draw any narrative line through the symposium related to theme, media, or area of work, and so also difficult to sequence

or compile any information. The symposium for me, and many others I spoke to, was definitely a series of molecular moments.

Despite this, because of the sheer volume of presentations of various kinds, there were of course things that I saw and heard that I consider to be very worthwhile. Derrick de Kerckhove, Roy Ascott, Kiyofumi Motoyama and Atau Tanaka all presented papers that tackled and engaged with ideas of revelation that extended and opened up new possibilities for the practice and commentary of electronic arts.

The Australians that presented including Philip Samartzis, Stephen Jones and Stelarc were for the most part minor parts of a program that clearly favoured North America and a selected sector of Europe as the dominant voices in electronic arts. This is of course not a specific ISEA bias but it is interesting that it was a trend duly followed at the symposium. Similarly artists' presentations by Johannes Klabbers, Jay Bolder, George Legrady, and Lev Manovitch were not only engaging but demonstrated the cogent possibilities for practitioners articulating ones own academic or exhibition work.

Despite the notable absence of many institutions and organisations, presentations by The Banff Centre of the Arts, and cAiiA-STAR provided an informative update as to the programs and projects of these institutions.

Many of the presentations though, were marred by technical difficulties beyond the usual digital equipment problems that we all accept and are sympathetic to. Lack of, or intermittent translations, presentations drawing several hundred people in venues designed to seat 40, and unpublished and ill advised re-



scheduling of sessions meant that delegates had to be extremely flexible, patient, and forgiving with regards to expectations for any session.

One of the sanctuaries from all this was the video on demand venue as part of the ISEA Village, which was a venue screening CD-ROM work, Net Art, and several installation works (curiously for Europe, there was no DVD work available). The video on demand consoles allowed visitors to view and hear works that predominantly did not have distribution outside of their regions of production and release, and so was a great opportunity to visit works that it would have otherwise been very difficult to find. Similarly, the video screening room that rotated curated content was an invaluable chance to attend screenings of works that in an Australian context would be very difficult to access and also showed some Australian work that others would have had difficulty accessing otherwise.

Notable examples of this were Linda Wallace's *Love Hotel* and Ian Haig's *Trick or Treat*. I spent a rewarding four hours looking at works ranging from Takahiro Jimura's mid 90's work through to Patrick Lichty's *The Engines of Truth*.

The off site exhibitions were a sometimes interesting survey of electronic arts in Europe and what was considered progressive elsewhere. The core exhibition *Beyond the Screen* featured almost exclusively video installation works such as the touring version of Jeffrey Shaw's *Configuring the Cave*, and Peter Bogers' *Ritual 1*, but also hybrid media projects such as George Legrady's prototype of *Des Souvenirs Pleins les Poches*, a work that collected hardspace objects as scans, categorised them according to user specified metadata, and published these collections to the www as a searchable database.

ISEA2000 was certainly a valuable event as one could not help but find relevant and engaging content through the sheer volume of presentation, however it is also a symposium that demonstrated how quickly the terrain is shifting in the electronic arts areas and how organisations such as ISEA need to be more vigilant to retain currency and relevance to the electronic arts community.

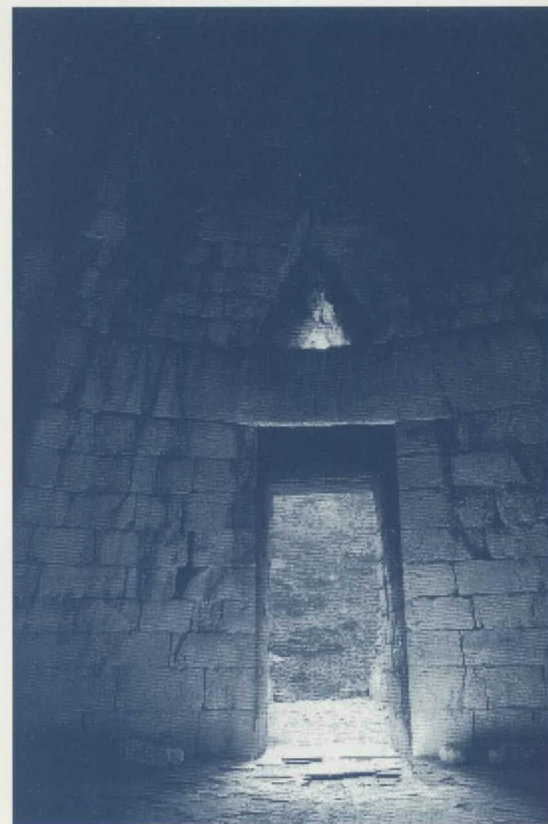
© James Verdon, 2001

### **Sound Practice: from Dartington to Mycenae February-March, 2001. by Dr Ros Bandt**

1. Conference paper *Sounding Cylinders* and CD launch of *Stack* at the International conference of the World Forum of Acoustic Ecology, entitled *Sound Practice*.
2. Sound systems in Museums, U.K., France and Greece
3. Field trip to France, Italy and Greece, to experience contemporary museum sound design and to make original digital recordings of ancient acoustic spaces.

1. Conference  
Being a founding member of the World Forum of Acoustic Ecology, established in Banff 1993, I thought it was time to re-meet with this interesting interdisciplinary group of artists, composers, scholars and environmentalists. The aims of the WFAE include all aspects of sound in its relationship to the environment, interpreted quite broadly to include social and cultural contexts, natural habitats, notions of community and place, physical and virtual spaces. The specific themes of *Sound Practice* included Listening to the Soundscape,

Art and Acoustic Ecology, Sounding the Built Environment, Heritage, Conservation and Innovation. These are all extremely relevant to my research and sound art practice and it is the first time that a conference has covered these specific areas in relation to sound.



*Tholos tomb of Agamemnon Mycenae, an ancient beehive acoustic space 13th Century B.C. Image courtesy Dr Ros Bandt.*

The theme *Sounding the Built Environment* was very pertinent for my paper, *Sounding Cylinders*; sonic investigations of 7 giant concrete cylinders including wheat silos water tanks, car park ramps and the city link chimney stack.



As my paper was published in the proceedings, I presented slides of the concrete cylinders accompanied by original soundscapes (digitally recorded within them) in order to take the listener into the space of swimming in a sea of sound that these mighty acoustic spaces provide. Fully immersive surround sound in these spaces led me to devote my life to multi-channel surround sound interactive sculptures and installations over the last twenty-five years.

International papers of interest were Sound Design and the Museum by Diane LeBoeuf, Montreal, Sound Design and Soundscape reports from Stockholm, Cresson, and Jordan along with papers varying from acoustic archaeology to aesthetics of the industrial. Several sound artists discussed the technological implications of their work. From Australia, there were also presentations by David Chesworth and Sonia Leber presenting their Olympic Stadium Installation 5,000 calls in the Urban Forest as well as the current president of the WFAE, the Australian, Nigel Frayne who chaired the final forum.

There were parallel sessions each day but the mealtimes were especially valuable for meeting other delegates and being part of less formal discussions about sound, technology and applications of installation work. Sound Practice was a great opportunity for me to see how other international sound designers work, and to talk with them about issues of sound design which I rarely can do at home.

Sound Practice, was the first international conference about sound and the environment organised by UKSIC, the U.K arm of the WFAE. The medieval venue of Dartington Hall was an inspiring setting. Every evening there were concerts of electro-acoustic music in the

great hall which went to the small hours, and concerts performances by delegates including two of the key-note speakers, Hildegard Westerkampf and Pauline Oliveros.

<<http://www.move.com.au/>>

At one of these late night events my new CD Stack, electro-acoustic music derived from sounding of the City Link 55 metre Chimney stack was played and launched. It received a very positive response, with an offer of publishing it on the net. Field trips to the moors were provided for some action environmental listening and several art events and installations were mounted during the 5 days.

## 2. Technological sound systems in Museums

Following the conference I embarked on a field trip to including London and Paris to see the current use of sound designs in museums there. Visits to the old and new Tate galleries, in London and St Ives Cornwall, the newly constructed Globe theatre, London, the Cite de la Musique, Paris, and the Folk instrument museum in Athens provided stimulating experiences for acoustic design of public buildings and the use of audio headsets as exhibition commentaries.

## 3. Digital Recordings of Ancient Acoustic Spaces

The rest of the trip was original field work of recording ancient acoustic sites towards an article I am writing on the archaeology of listening, re-hearing ancient sites. In Siracusa, Dordoni and Mycenae I was able to make digital recordings of the ambience and acoustic resonances of three very different ancient sites, the ear of Dionysis in Siracusa, Sicily Italy, an ancient Greek colony in the 6<sup>th</sup> century B.C, the open air sacred oak at the temple of Zeus, the first oracle site first used in the Dordoni

in the north of Greece, used from 2600 B.C. to 4<sup>th</sup> Century AD an hour south of Iannina, and the ancient Tholos tomb of Agammemnon, thirteenth Century B.C. in Mycenae in the Peloponnese.

These long journeys gave me time to read about ancient Greek consciousness and related materials of the venues. I was accompanied by Arthur McDevitt, ancient Greek scholar and speaker of modern Greek who facilitated this research in many ways.

I would like to thank ANAT for supporting this wonderful experience. It allowed me time to share others practices in sound. To remove myself from Australia before beginning a nation-wide data base and web site provided inspiration and perspective and to feel more fully, the impact of what being an Australian artist means. Looking back to the ancient western civilisation I was immediately struck upon my return at how much older Australian indigenous culture is and how long this land has been sung. I resolved to be sure to include original voices of Aboriginal thoughts on sound in this database and to attempt to include the shorter western history of sound design since Percy Grainger and Hirschfeld Mack.

## Conclusion

There has never before been a conference with specific aims and objectives which are so critical to my own research. The area of sound studies generally is an emerging discipline and here in Australia I have been one of the chief writers and pioneers of the field. This was an opportunity to share ideas and practices with an international community and to investigate the use of sound in major international museums. It was also time to renew listening and return with a sharpened focus for my Australian Sound Design Project.



Sound Practice the first UKSIC conference on sound, culture and environments

16-20 February 2001

Location: Dartington College of Arts, Devon England

Organised by UKSIC: UK and Ireland Soundscape community an affiliate of the World Forum of Acoustic Ecology. Sponsored by: World Scientific and Engineering Society, the University of Plymouth and Dartington College of the Arts.

Dr Ros Bandt is honorary senior fellow at the Australian Centre, the University of Melbourne, where she is steering the Australian Sound Design Project, a nation wide data base and web site. It is funded by a large grant from the ARC. If you have designed sound in public space and would like to be part of this project, email <r.bandt@unimelb.edu>

## Digital Art, Cross Identity and the Intelligent Stage in 2001 Cross Fair 2000, Germany November, 2000 by Kristian Thomas

Something strange has been happening to music and video in recent years. Let's call it audiovisual art. In November 2000 I found myself in Germany at a four-day symposia, Cross Fair 2000, thanks to the Australian Network for Art and Technology. I had arrived from Steim in Amsterdam (the world's only acclaimed interactive performing arts research center of its kind) and at the same time completing my degree in Visual arts at the South Australian School of Art.

One man sat bookishly hunched over a G4 and piano with optical sensors on each key, perusing a display of pre-

recorded video of a dancer that was projected via the piano sound through 'MAX' + 'Nato'. He was just pointing out that applied on stage, digital media has the capacity to fundamentally alter our perception of actions, thereby opening up completely new realms of creativity, but it seems it has not yet been important to determine national and regional aesthetics (Asian influence? Pacific influence? Canadian influence?), and how the technology is being used. Is it all universal? Maybe, maybe not. It depends how you look at it and what the constraints are.

I've noticed in the electronic music scene, you have 'intelligent' lighting which can be controlled by the DMX system (like with the Lan Box: <<http://www.cds.nl/downloads/default.html>>), but too few people have bothered to get it to interact with Midi and digital video software, which could make live electronic music, real-time image processing and digital lighting all under the one system. People at the symposia were aware, no doubt, that this is how intelligence can be measured on new media and performance art. However, as we move on from millennium hype, there are still few places you can search to find useful paradigms of interactivity in new forms of art and entertainment.

All the project proposals I've worked on in the last 3 years have been highly technology-based, since that's where development in the industry has been. "The Pseudo Sound Project" <<http://kristianthomas.jumptunes.com>> came about because I wanted to develop something that could identify my personal journey across all the Digital arts. By mid 2000 I purchased an Atomic data core (analog to midi converter) from France and began to modify a connecting break out box for sensors in a single but adjustable package for making live electronic music and video.

There are many underground artists', particularly in Adelaide, that make electronic music: Modular <[http://au.music.yahoo.com/music/profiles/index\\_genre37.html](http://au.music.yahoo.com/music/profiles/index_genre37.html)>, Eyespine <<http://eyespine.va.com.au/>> and Amoeba - but I had to go to Amsterdam, Germany and



"Icosahedron" Installation.  
Image courtesy Kristian Thomas.

London to get more out of the technology I use. The fact is, promoters don't consider 'VJ's' or audiovisual artists as important as DJs or live musicians because of the money factor - so often the scene has little identity for such a potentially huge future!



There are many local influences for me, but internationalism is the main influence. Adelaide has a very small VJ/ moving imagery art scene; Incube, Marc 3.1, Lynne Sanderson, Heliograph productions, and Paul Armour are the only serious artists that I have come across as of yet.

At Steim in Amsterdam, I checked out some very cool technology that poses some interesting questions for the performing arts. It was both inquisitive and experimental and directly related to analyzing sensor technology for use with electronic music and video.

Software developer "Frank", demonstrated what their own hand worn devices could do in relation to 'Lisa' a live sampling program for the Mac



*"Icosahedron" Studio.  
Image courtesy Kristian Thomas.*

(download it at <<http://www.steim.nl>>). By shaking, pressing, moving apart or blowing on keys, you could alter and generate MIDI Data with the choice of 56 different switches between the two hand devices.

For storing and recalling data, there was a sequencer on the software. Each

sensor had it's own unique function. For example, effected audio play back of live sampling (coming from a small microphone in this case) using a Lisa patch and a simple Ultra sonic sensor. The beauty of such an instrument is that you're not just placing sensors scarcely in a room, but have an instrument that works the same every time. Some other interesting software I have come across for electronic music is "Geek Gadget" on the Linux system, "Reaktor" and "Reason" vst host plugins for either Mac OS or Windows. You can find a lot of links to music and video applications, artists and technology at <<http://kristianthomas.jumptunes.com>>

## **Photonics West 2001 – Electronic Imaging.**

### **January 2001, San Jose**

**by Greg Giannis**

I presented a paper (NVision: A Multi-linear Storyboarding System) on the research and outcome of a software tool developed during my candidature for Master of Arts (Media Arts). The tool was developed in response to the inadequacies discovered (and confirmed by other researchers) in tools that facilitate the visualisation of multi-linear story structures, a problem inherent in all types of interactive and multi-linear narrative works.

The conference itself encompassed four separate but interrelated branches: Biomedical Optics, High Power Lasers and Applications, Integrated Optoelectronics devices and the area of most interest to me, Electronic Imaging. The schedule for the conference was overwhelming with over 2,000 presentations and poster displays. Sorting which to see was a task in itself! As an artist engaging with visual media and new technologies, I focused on the

Electronic Imaging talks and some related plenary presentations. Many of the talks were of a highly technical and specialised nature and related to new innovations in the development of integrated circuit devices, communications systems and quantum physics.

Of the plenary talks, I attended the following:

The Semiconductor Laser in the 21<sup>st</sup> Century, by Kenichi Iga, pioneer of technology upon which optical fibre is based.

Professor Iga attempted to forecast what types of technologies we will be confronted with in the 21<sup>st</sup> Century. Of the items mentioned, there seemed to be a very strong emphasis on the merging of organic matter and electronics. The substance upon which our electronic circuitries will operate will be organic. Organic flexible plasma displays was one possibility. This brought to mind the writings of Roy Ascott, <<http://caiaa-star.newport.plymouth.ac.uk/people/RA.html>> who has also predicted a merging of organics and technology in the future for new media arts. I was fortunate to also attend a discussion of telematic art at the San Francisco Art Institute, chaired by Roy Ascott, as part of the travelling exhibition Telematic Connections, <<http://telematic.walkerart.org/>>.

Apparently Faster-than-light Effects and Negative Group Delays in Optics and Electronics and Their Applications, by Prof. Raymond Y. Chiao

Prof. Chiao presented a theory that could have major ramifications on how we perceive the universe. He argued that certain behaviours have been observed in electronic circuitry, under specific conditions, which challenge the accepted notion of the speed of light



being a universal constant. He presented his theory for superluminality, the observation of light travelling greater than its expected speed! Under these conditions strange behaviours were demonstrated where outputs were generated before the actual inputs were applied! Circuitry that sees into the future.

Other presentations that were attended include:

- Guided Explorations in Virtual Environments
- 3D Visualisation in Virtual Environments
- Object-oriented display based "talking head" system
- Building HAL: Computers that Sense, Recognise and Respond to Human Emotion
- <<http://www.media.mit.edu/affect/>>
- Use of Natural Sounds and Metaphors for Data Perceptualization
- Visual-Spatial Exploration of Thematic Spaces: A Comparative Study of Three Visualisation Models
- Challenges in Digital Imaging for Artificial Human Vision
- Navigating Space by Drawing
- Conception of Space in 20<sup>th</sup>C Art

There is a great deal of research and experimentation being conducted to investigate various aspects of the human-computer interface. Visualisation using three-dimensional spaces, CAVES, virtual environments, using image and sound, data visualisations, attempting to bring a visual component to abstract concepts, are all areas which are engaging major research organisations around the world. There are obvious commercial applications for such research and often the artists working with these technologies bring to the fore ideas and ways of working not anticipated by the engineers and technologists working with new media.

It is encouraging to see in many instances a healthy synergy existing between the scientific and artistic communities.

The presentation on Artificial Human Vision was also of great interest. Techniques have been developed that allow vision-impaired people to have a limited sight through electronics that tap into a part of the visual chain. This is an interesting area as it suggests that scientists have a better understanding how information is transmitted from our sensing organs to the brain, and could lead to further understanding of brain function and our perception. It will have major ramifications for our understanding of how we obtain knowledge.

Lecture by Eduardo Kac, at UC Berkeley  
<<http://www.ekac.org/gfpbunny.html>>

I attended a lecture by Eduardo Kac, an artist operating on the cutting edge of new media technologies. He presented an overview of his works to date and finished by presenting his latest and highly controversial transgenic art work, GFP Bunny. This discussion generated quite heated and emotive outbursts from the audience. Members of the audience were extremely confrontational and bordered on rude in their attacks on Eduardo, who defended his work with intelligence and calm.

Telematic Connections Exhibition, San Francisco Art Institute, <<http://telematic.walkerart.org/>>.

This exhibition "presents the ways in which artists use technology and the internet to explore both the utopian desire for an expanded, global consciousness and the dystopian consequences of our collective embrace, willing or not, of computer-mediated human communications." The works presented were a combination of

history, speculation, partly on-line, partly on-site, crossing boundaries between art, communication and popular culture, and included works by Lynn Hershman, Steve Mann, Eduardo Kac and Ken Goldberg.

At the opening, a discussion session was held, which was chaired by Roy Ascott.

I wish to thank ANAT for the support to attend the conference, and present my paper.

## **TGarden Development Workshop Feb/Mar 2001, Banff, Canada by Nik Gaffney**

Distributed collectives working together over the net often take on a life of their own, often separated as much in time as in space. We begin to measure distance in response times, response windows, and how often (or long) people are on line. Sometimes, despite all the advances in modern technology, it's better (faster/easier/more social) to just meet people + talk f2f. As collaborators in the TGarden project, we were offered such a chance; a 2 week development meeting, in the picturesque Canadian Rockies, at the sleek Banff Centre (arts division). It was billed as the first time the entire group was going to be in the same room at the same time (unfortunately, due to a visa wait of approximately one year for former soviet states, the Lithuanian fabric designer couldn't make it).

The TGarden is an attempt to create a responsive environment, a space in which players can wear sound, dance with images and play together in a tangible way, constructing musical and visual worlds 'on the fly'. As a performance space it aims to dissolve the lines between performer and spectator by creating a computational and media architecture which allows the players to



socially sculpt and shape the surrounding environment.

The project involves bringing together a range of expertise, ranging from realtime sound composition and graphics architecture to wearable computer design, body sensing and topology (from the differential viewpoint).

The primary aim for the workshop was to ensure, although there are a range of approaches + methods of working, that we are all in close accordance with what the project is about + how to best develop it. While this may sound superficial, simplistic, or even obvious, there were a few heated discussions, and some tangible errors in 'translation'.

The workshop itself was divided into two sections; each a week long. The first week began with more theoretical discussions (such as mathematics lectures on topology, the innards of particle systems, linguistics and phenomenology, musical instruments and gesture detection/analysis). We then progressed into brainstorming sessions, diversions, digressions and discussions.

During the second week we attempted to focus the group into practical matters (implementation issues, budgeting, etc) and producing documentation (one of the least liked, but most required stages of development) which we could all agree on, work productively from, yet was sufficiently flexible to allow for unanticipated future developments.

Since TGarden is an ongoing project, with several research threads, part of the project involves attempting to provide a meaningful analysis of 2 fundamental questions steering the TGarden design;

1.How do people individually and collectively make sense of responsive,

hybrid environments?

2.How can new forms of writing be sustained by a fusion of media, motion and gesture?

Although the possible answers to these questions can be given only after experiencing the developed environment, the documentation from the workshop should provide a methodology for design of the system that will bring the TGarden to existence.

From the design specification:

"The responsive environment of the TGarden is not a neutral space in which objects and events take place. Rather, it is a charged space that appears thinner or thicker than the everyday human reality. Its energy and movement are magically life-giving, and will evolve even without interaction with the players (albeit in a completely different way).

The flows of energies, such as heat, make the TGarden a very dynamic system. Its matter (media) is overlaid with vector fields, where different forces steer the room through different potentials for its unfolding. Even when it appears still, it is a space filled with holler, giving the players a feeling that it might combust at every moment.

The events in the TGarden will often happen at the edge of perception, enticing intuitive and instinctive reactions, on the threshold of sub|consciousness.

Developing a design that will allow a non-ordinary phenomenological reality to emerge involves working with an aggregation of systems that can communicate and influence each other radically (even to the point of affecting each other's constants).

There are 3 main design systems intersecting in the TGarden environment: topology, physics, biology.

Topology will be used as the conceptual framework and for the geometrical transformations of the environment. It allows an open design methodology and mapping of different objects/languages/events to one another.

Using topology in the systems and media design will encourage usage of more flexible and less hard-coded rules, that will give the design a continuous quality, even when dealing with complex deformations of objects in time.

Physics will allow us to design the system from the viewpoint of energy, and to look at media as the atomised parts of this system. By manipulating media as particles or grains under the influence of physical forces, the environment should appear malleable and the responsivity to players' actions easily observable. The phenomena we explore in the TGarden are:

- gravity and acceleration
- mechanical forces relative to motion and pressure (such as damping, collision, windfields)
- light
- sound
- heat

Biology has several examples of systems and organisms using non-syntactic visual and aural communication, that we can translate into effective interaction models between the media and between the players and the media.

A good example of such communication is bioluminescence, where the energy that the organisms gain through feeding or chemical reactions are fully transformed into light that can be used



for illumination, attraction or camouflage. Another interesting research trajectory is on the communication and task division in swarms and flocks of organisms or the morphology of complex plant structures.

Writing is a system of marking human presence in the world, human ability to (trans)form the wor(l)ds through their gestures. The mastery of writing is acquired through practice and repetition, and can lead to both gestural-visual virtuosity (calligraphy) and to a magical ability of writing the imaginary worlds to existence, the 'skrying'. In magical rites, those capable of skrying are able to project their bodies into the imaginary worlds created by their visions, worlds that appear as if they were real, governed by strange but coherent laws.

To avoid symbolic interpretations of skrying rituals, we will use it as an inspiration source, but not as a method in designing the TGarden. Rather, we will introduce a design system based on Calvino's Six Memos for the future of writing"

We are currently working on the system in preparation for two events later this year; in September, we will be hosting an open user testing workshop (performance for critical public and debugger) during the Ars Electronica festival. Results from this session will be used to fine tune the system for public performances at V2\_Lab in Rotterdam during October. Experience gained from these performances (public play) will be fed into the continual development cycle, and naturally, results will be available online.

further reading and image matter:  
<<http://www.deepfoam.org/sponge/tgarden.html>>  
<<http://fo.am/tgarden/>>

## **RAQS Collective**

### **December 2000, India**

#### **By Sue McCauley and Michael Buckley**

Michael Buckley and Sue McCauley visited Ireland and India in December 2000, to follow up some possibilities of creating collaborative research projects with other multimedia artists and institutions in these countries. We were also interested in developing our contact with multimedia lecturers in universities and colleges with the plan to create some collaborative artistic and student projects.

To this end, in Ireland Michael gave a talk to students at the Galway/Mayo Institute of Technology and we met with lecturers from Trinity College, Dublin and Dun Laoghaire Institute Art, Design and Technology.

Dun Laoghaire Institute Art, Design and Technology and Galway/Mayo Institute of Technology are the main centres for teaching creative multimedia in Ireland. There was a very keen interest to look at developing web based projects between multimedia students in Australia and their Irish counterparts. We are now planning to construct a joint web site that explores the use colloquial language - the similarities and differences that exist between Ireland and Australia.

We also visited Kids Own Publishing, located in County Sligo. We met the Directors of Kids Own Publishing Partnership, Simon Spain and Victoria Rile. The company is a leading developer of children's educational multimedia in Ireland. They are also consultants to children's museums in Japan and America. They have been involved in developing art based reconciliation

projects with children from Northern Ireland and the Republic of Ireland.

They have just negotiated a partnership with The Ark Children's Museum in Dublin to develop multimedia and art initiatives. We were fortunate enough to get a CD ROM of their work for the children's exhibition in the Irish Pavilion at the World Expo in Hanover in 2000. We are currently looking at ways to get them out for a side tour to Australia after they run a workshop in Japan later this year. The possibility of developing reconciliation projects here between indigenous and other Australian children along similar lines to what Kids Own are doing in Ireland struck us as a very worthwhile project to develop.

Their website can be visited at <<http://www.kidsown.ie>>



*Sarai is located at: The Centre for the Study of Developing Societies, Delhi.  
Image courtesy Samara Mitchell.*

We would have liked to explore further opportunities for developing projects and making contacts however we were limited by the time we had available (12 days in all) in Ireland /England.



We flew to New Delhi on the 12th of December where we ran a series of workshops for film-makers at the Sarai Institute who wished to develop their film and video documentary skills into the multimedia area. (See the report by Shuddhabrata Sengupta - Sarai New Media Initiative, in issue 44 of the ANAT newsletter or visit their website at <www.sarai.net>)

We had an intense period of acclimatisation with the weather conditions namely the pollution that hangs in the air. However the friendliness and camaraderie of the participants in the workshops made up for the blanket of smog.



*Café Courtyard, The Centre for the Study of Developing Societies.  
Image courtesy Samara Mitchell.*

We ran workshops primarily in Director and Adobe Premiere with a focus on use of video in multimedia. Besides technical issues to do with multimedia we were able to cover a range of theoretical and creative issues inherent in this new medium.

We showed a large number of artist's and student's CD ROM's as a way of exploring the many and varied styles of multimedia productions.

As we are lecturers in multimedia at the St Albans Campus of Victoria University we showed the crew at Sarai the best of the student works from 2000. The diversity of material produced in course work was a real credit to the students of St Albans.

Sarai is keen to set itself up as a centre of creative excellence for multimedia in India. As such they are looking at ways of offering guest artists residencies at the institute. They are also keen for any filmmakers and multimedia artists who are passing through Delhi to show their work at the institute. Michael was the first visiting artist to give a screening of his video and multimedia work to an invited audience using the new projection/auditorium facilities at Sarai.

Sarai have set up a cybercafe and exhibition space to show multimedia work. We were able to leave a large body of students CD ROM work for their media archives which they are also setting up. They are keen to gather a collection of CD ROM works from around the world. Your contributions of CD ROM's would be most welcome for the archive.

As a result of our visit to Sarai we hope that we have undertaken the initial groundwork for future creative collaborations with the staff at Sarai.

They can be contacted at:  
<www.sarai.net>

## NOTICES

**d> art 01: Screening/Exhibition**  
**IAN ANDREWS, ELECTO-MATIC: A Retrospective**  
**THE READYMADE FUTURE IS ONLINE?: Forum**  
**DATES: Various (see below)**  
**produced and presented by dLux media|arts**

d> art 01 is Australia's premier international showcase of experimental film, video, animations, cd-rom, sound and internet art. Radical, innovative, challenging, unexpected short works arrive from all corners of the globe to be in the running. d>arto1 screens @ the denty in conjunction with the internet|cd-rom|sound exhibition at City Exhibition Space.

Film + Video Screenings @ Denty Quays  
Friday 15 June @ 9pm  
Tuesday 19 June 2pm

Exhibition of internet|cd-rom|sound  
9 June - 1 July 2001  
@ City Exhibition Space

Ian Andrews: A Retrospective:  
Electo-matic  
Screening @ Denty Quays  
Monday 18 June @ 9pm  
Wednesday 20 June 12 noon

A selection of works from Ian Andrews, seminal Sydney based sound, video and film artist. A live sound and visual cut-up performance will precede a several stimulating works in super8, 16mm and video.

Andrews' works are typically mongrel assemblages of animation, scratched and painted film, appropriated images, "found film," digital graphics, and video synthesis. These films resist



interpretation, more often raising questions and reframing representations rather than providing refuge in easy consumption, they engage in a strange and playful recoding of familiar cultural formations.

The Readymade Future is Online ?  
forum>>@ Sydney Town hall on Tuesday  
19 June @ 4.15pm

Readymade Future: how has the digital revolution impacted on the film industry? It has been a good ten years since the advent of the "digital revolution" and new media technologies. What has it done for the film industry? Will the idea of a convergence of these old and new technologies result only in interactive television ? In which reality will "reality TV" lie ?

INFO: Leah Grycewicz, Curator, dLux  
media arts  
PH: 02 9380 4255  
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EMAIL: <dLux@dLux.org.au>  
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NSW 2021 Australia  
ONLINE: <<http://www.dLux.org.au>>

**The 7th International Conference on Virtual  
Systems and MultiMedia**  
**VSMM2001 ENHANCED REALITIES:**  
**Augmented and Unplugged**  
**FIRST CALL FOR PAPERS**  
**PAPERS DUE: 18th June**  
**The International Society on Virtual Systems  
and MultiMedia**  
**DATES: 25th-27th October**  
**University of California, Berkeley, USA**

**AUTHOR SCHEDULE**  
Paper Deadline 18 June 2001  
Acceptance Notification 3 August 2001  
Manuscript Submission 3 Sept 2001  
VSMM Conference: 25-27 October 2001  
Picking up where virtual reality and

technology 'assistants' left off, enhanced environments are rapidly emerging as a major multidisciplinary research, development, and deployment area today through the explosion in wireless technologies (and bluetooth standard), small and easily deployable sensor technologies, networked off-the-shelf 2 and 3D cameras, pattern recognition algorithms, smart mobile phones, RFID tags, GPS and location trackers, etc.

Papers which present innovative research in wireless virtual and augmented environments, including mobile computing, mobile learning, wireless entertainment / games, and mixed reality are encouraged.

HOSTS: UCB Center for Design  
Visualization, International Society on  
VSMM

For full details, visit the url listed below.  
For more information, please email the  
conference Secretariat:

EMAIL: <[vsmm-sec@vsmm.org](mailto:vsmm-sec@vsmm.org)>  
ONLINE: <<http://www.vsmm.org/vsmm2001>>

**The 26th Annual Shell Fremantle Print  
Award for prints and artists books in any  
medium: Call for Entries**  
**ENTRIES DUE: 29th June**  
**sponsored by the Shell Foundation**  
**Fremantle Arts Centre**

The Shell Fremantle Print Award is open to living artists working within Australia. Artists are invited to enter one print only using any printing process.

The print is to be the work of the entrant and is to have been made during the two years preceding June 2001.

A judging panel will award prizes in the following two categories:

1. A major acquisitive prize of \$5000 for a print or artist book in any print medium.
2. A non-acquisitive prize of \$2500 for a print or artist book in any medium

The names of the prize winners will be announced at the opening of the exhibition on Friday 21st September and in "The Weekend Australian" on Saturday 22nd September. The Shell Fremantle Print Award exhibition closes on Sunday 28th October. The print that is awarded the major acquisitive prize will become part of the City of Fremantle Art Collection.

The Floor Show is a selling exhibition of the prints not chosen for inclusion in the Shell Fremantle Print Award exhibition. It will take place at the Fremantle Arts Centre on Saturday 11th and Sunday 12th August (immediately following the judging) 10am-5pm daily. This gives the public an opportunity to view and purchase unselected works.

All entries are to be for sale. A commission of 35% will apply. Fremantle Arts Centre will add GST to the price supplied by the artist. An entry fee of \$22 must accompany the print. The fee is to cover handling and return postage (up to 3 kilos) of unselected or unsold prints to the entrant and also includes a catalogue + GST. Entry forms and Submission labels are available from

Fremantle Arts Centre  
PH: 08 9432 9555  
EMAIL:  
<[thelmaj@freemantle.wa.gov.au](mailto:thelmaj@freemantle.wa.gov.au)>  
SNAIL MAIL: PO Box 891 Fremantle WA  
6959  
ONLINE: <<http://www.fac.org.au>>



**frAme5 NOW ONLINE**  
**ONLINE:** <<http://trace.ntu.ac.uk/frames5>>  
**Frame6: Call for Contributions**  
**CONTRIBUTIONS DUE: 1st July**

The fifth issue of trAce's prestigious Journal of Culture and Technology is guest-edited by Christy Sheffield Sanford and examines the question of "Digital Labour, for love or money?".

The contributors address the pains and seductions of working with this most absorbing instrument: the computer. We asked if cyber artists and writers cried out in the night for their keyboard as the Marquis de Sade did for his quills. Our contributors responded with charming and harrowing alacrity.

Next Issue: Call for contributions  
frAme6 is entitled: Net : Spirit

Is there a new kind of spirituality happening out on the net? Do you get the sense you're connecting with something greater than yourself? Have you ever meditated online? Does code have a zen all of its own? What are the new spiritual patterns, symbols, and icons of cyberspace? Why all these coincidences, mindmelds, serendipities and downright unrealities? Is this religion? Who are we online? What do multiple identities do to your head? What does it all mean?

Net : Spirit will be co-edited by Sue Thomas and Helen Whitehead.

We're looking for webwriting of all kinds. Essays and articles will also be considered, and we offer a small payment to contributors.

Please send submissions to  
[trace@ntu.ac.uk](mailto:trace@ntu.ac.uk). Deadline 1st July 2001  
for publication in September 2001

**INFO:** Sue Thomas, trAce Online Writing Centre, UK  
**EMAIL:** <[trace@ntu.ac.uk](mailto:trace@ntu.ac.uk)>  
**ONLINE:** <<http://trace.ntu.ac.uk>>

**WOOLLAHRA SCULPTURE PRIZE: Call for Entries**  
**PROPOSALS DUE: 9th July**  
**ENTRIES DUE: 12th October**

Woollahra Council is sponsoring a new national sculpture prize to promote and celebrate sculpture as a form.

The Woollahra Sculpture Prize is a major acquisitive award of \$10,000 for a freestanding work smaller than 80cm. Prizes total \$13,000.

The Prize will be judged in two rounds, by Deborah Edwards (Curator of Australian Art at AGNSW) and Ben Genocchio (Art Critic for the Sydney Morning Herald). The first round, by slide or proposal, closes Monday 9th July 2001.

A limited selection of finalists will be asked to deliver their work for exhibition and the second round of judging by Friday 12th October 2001.

These works will be shown in Woollahra Council's historic Redleaf Chambers from 19th October \* 2nd November 2001, with the launch and prize giving at 6pm, Friday 19th October 2001.

This event will be complemented by an exploratory forum '100 years of sculpture: Is that sculpture', 6pm, Wed 24th October.

For further information, please contact  
**INFO:** Michelle Bleicher  
**PH:** 02 9391 7011  
**MOBILE:** 0410 431 810  
**FAX:** 02 9391 7044  
**E:** <[michelleb@woollahra.nsw.gov.au](mailto:michelleb@woollahra.nsw.gov.au)>

**EXPERIMENTA FILM, VIDEO & INTERACTIVE SCREENING FESTIVAL: Call for Entries**  
**ENTRIES DUE: 20th July**  
**FESTIVAL DATES: October, 2001**  
**Melbourne**

Experimenta is calling for entries for its Annual Film, Video and Interactive Screening Festival in Melbourne in October 2001. The Festival is open to Australian and International New and Experimental Works Produced in the last three years under the overall thematic of "Waste". The Waste theme covers a wide range of possibilities - you can tell a lot about the evolution of a culture from the products and ideas it discards.

Experimenta is looking for entries of Film, Video, Interactive and Web Projects that engage with this theme in some way - think environmental and bodily waste; corporate excess and technological obsolescence; recycling of culture and the use of appropriation in art; historical traces and residues; memory and loss,

For Entry Forms, contact:

**INFO:** Nag Vladermersky  
**PH:** 03 9525 5025  
**EMAIL:** <[nag@experimenta.org](mailto:nag@experimenta.org)>  
**SNAIL MAIL:** PO Box 1102, St Kilda South, Victoria, 3182  
**ONLINE:** <<http://www.experimenta.org>>

**PROGRAM OF GRANTS: Call for Applications**  
**APPLICATIONS DUE: 31st August**  
**Daniel Langlois Foundation for Art, Science and Technology**

The Daniel Langlois Foundation for Art, Science and Technology is launching a program of grants for researchers in residence. With this new program, the Foundation hopes to foster critical thinking about how technologies affect people and their natural and cultural environments.



Following an international competition open to historians, curators, critics, independent researchers, artists and scientists in various fields including computer science and related areas of social science, the Foundation will enable two researchers to work in the collections and archives of the Centre for Research and Documentation (CR+D).

Each year, the Foundation will announce the research topics that researchers, proposals must address. For 2001-2002, the topics are: Technological, artistic and aesthetic history of computer animation, and Conceptual, scientific and artistic issues involved in preserving digital artworks or works with digital components. Twice a year, the CR+D will welcome a researcher for three to six months. The researchers will be given access to computer and audiovisual equipment, the Foundation's database, and its entire collection of documentation. The researchers in residence will be required to publish their research findings on the Foundation's Web site.

For more details on this new initiative, consult the program of grants for researchers in residence in the Funding Programs section of the Foundation's Web site:  
<<http://www.fondation-langlois.org/e/programmes/menu.html>>

If you don't have Internet access, please contact us directly and we'll mail you the information you need. The deadline for applying is August 31, 2001. For questions about how to submit a project to the Foundation, contact:.

INFO: Angela Plohman, Program Officer  
EMAIL: <[aplohman@fondation-langlois.org](mailto:aplohman@fondation-langlois.org)>  
ONLINE: <<http://www.fondation-langlois.org>>

## **ECCENTRIC BILLIONAIRE: Call for Submissions**

### **SUBMISSIONS DUE: 31st September**

Dear Creative Type, Eccentric Billionaire is a cross-media event, supported by the national Next Wave Festival and currently in development.

The FIRST STAGE is web-based: a mix of established and emerging DIY genres and formats, all circling round the central premise of an Eccentric Billionaire and his twisted love of funding bizarre social experiments in subversion.

Contributors can then incorporate their work into the SECOND STAGE: a live show to be launched in 2002, a hybrid of traditional theatre and interactive multimedia in synch with live feeds, real-time interactivity, installation art, electronica soundscapes and god knows what else.

As well as a general call for submissions, there is also an open competition for the best submitted pieces in any genre/format, with a first prize of \$200.

**ALL TYPES & FORMATS ACCEPTED**  
Fiction, essays, articles, rants, mockumentaries, interviews, reality-TV stuff, exposés, straight text, jpegs, gifs, gif animations, Flash animations, QuickTime movies, Director movies, normal video, photography, scanned art, mpegs, mp3s, wavs, anything we've forgotten, and whatever new ones they'll have invented by the time you're reading this. We want it all! We want it now!

1st: \$200 / 2nd: \$125 / 3rd: \$75.  
If you want your submission considered in the competition, say so in your covering letter. Entries close on 31st September 2001. No filesize limit; everything electronic on IBM-

compatible floppy, zip disk or CD; we can scan original artwork but take all care with no responsibility; include self-addressed stamped envelope if you want your work returned.

We're asking for first serial online publication permission as a condition of submission of material; you retain full copyright. So we get to put it on the web and you get to use it anywhere else you like. Any other use in another format (e.g. in performance) will be negotiated separately.

Competition to be judged by the EB panel ( Martyn Pedler, Jessica Little & Dean Kiley ) all decisions final, no correspondence, blah blah.

The elusively enigmatic Eccentric Billionaire (Part-Packer, part-Warhol), wants his cash doing more than just making more.

He'd like to think he's using his untold wealth to subvert the mainstream: buying up airtime to run his agit-pop ads; running his own network; cutting the social fabric against the bias by clever use of game-shows; sending his people into the streets to reinforce counter-cultural behaviour with cash rewards; patronizing guerilla street theatre; hawking soft-serve ideologies; etc.

INFO: Martyn  
INFO: Jessica  
EMAIL: <[submissions@ebtv.org](mailto:submissions@ebtv.org)>  
SNAIL MAIL: PO Box 14 North Carlton 3054

Eccentric Billionaire & EBTv are proudly supported by the Kickstart program of the Next Wave Festival



ANAT NEWSLETTER  
COPY DEADLINES

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.*

CONTACT DETAILS



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Caroline Farmer

Web and Technical Officer:  
Claudia Raddatz

Information Officer:  
Charity Bramwell

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Jenny Fraser  
Serafina Maiorano  
Julianne Pierce (public officer)  
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ANAT is a member of CAOs  
[www.caos.org.au](http://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 / TAX INVOICE

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

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