ANAT NEWS

I am writing this foreword from New York, where I have been attending the *ArtSci2001* conference together with Lisa Colley (Project Manager of the Art and Science Initiative of the New Media Arts Board). This annual conference is organised by ASCI (Art & Science Collaborations, Inc.) a small but dynamic organisation whose purpose is to raise public awareness about artists and scientists using science and technology to explore new forms of creative expression. The conference brought together a wide variety of participants, in a very full program, discussing projects, models for collaborations and the variety of support networks which operate to support art, science and technology projects. A highlight of the program was the breakout sessions, hour-long 'workshops' led by practitioners, administrators, curators and academics. Lisa Colley and I presented a breakout session together on the role of agencies who 'broker' art and science collaborations. It was a great opportunity for us to lead a discussion on this area, and get feedback from both practitioners and other agencies who are developing collaborative projects.

Two Australian artists Justine Cooper and James McGrath (who are currently based in New York) attended the 'brokering' session, and both offered invaluable input to the session about their experiences of working in collaborative projects and in artist in residence programs. Justine has recently been supported by ANAT's *Scientific Serendipity* program during her residency at the Museum of Natural History (New York). Specifically working on the *Genomic Revolution* exhibition, Justine has created a series of unique links and connections with curators, scientists and the 'marketing' arm of the Museum. Feedback from representatives of the Museum is that Justine's presence as artist in residence, offers an opportunity for divisions of the Museum to work together in innovative and challenging new ways.

Also attending the ASCI conference was Roy Ascott, who directs CaiiA-STAR (Centre for Advanced Inquiry in the Interactive Arts, University of Wales). At the conference Roy announced that the next *Consciousness Reframed* conference will be held in Perth in August 2002. This major conference brings together international practitioners, scientists and thinkers to discuss current directions and thought on 'consciousness'. The staging of the conference in Australia is due to the diligent negotiations of Paul Thomas, who is co-ordinating the *Biennale of Electronic Arts* in Perth (BEAP) to be held at the same time as *Consciousness Reframed* at John Curtin Gallery, PICA and other venues.

The attendance of Lisa Colley and myself at *ArtSci2001* highlighted the role which Australia is playing in developing residencies, projects and conferences in the area of art, technology and science collaboration. There was much interest in what is happening in Australia, and a general opinion that Australia is a leader in this field. It also gave us a great opportunity to establish new contacts and networks and discuss the possibility of future international partnerships.

Ricardo Dominguez (USA) speaking at TILT Adelaide. Photo by Grantly Trenwith

On the home front, ANAT was recently one of the partners of the TILT (Trading Independent Lateral Tactics) event organised by dLux Media Arts, held in Sydney and Adelaide in October.

Aimed at bringing together international and Australian media activists, artists and

designers, TILT created a very dynamic and active forum for debate as well as providing a space for the creation and development of new ideas and projects. In a challenge to the standard conference format, TILT comprised of several events, including forums, the TAZ workshop space and live events such as *Concrete Cinema*. Over a two week period, the participants came together to discuss strategies for creating and distributing independent media focussing on tactical networks and electronic borders.

ANAT also toured two TILT participants, Ricardo Dominguez (USA) and Marco Deseriis (Italy) who presented work at the TILT Adelaide forum on October 23. Also presenting on the night were Agnese Trocchi (Italy) and Francesca da Rimini (Adelaide). It was a free forum organised in collaboration with Nexus Multicultural Arts and the SA School of Art and was well attended by members of the arts and independent media communities.

ANAT was pleased to be able to develop the TILT event with dLux Media Arts, and would like to thank Panos Couros and Leah Grycewicz from dLux who made TILT a reality. I would also very much like to thank ANAT's Web and Technical Officer Claudia Raddatz, who attended TILT (Sydney) to assist with the technical management of the TAZ space.

ANAT has also been busy lately providing input into several major inquiries into the contemporary visual arts and craft sector. Three separate inquiries have been running fairly much concurrently over the last six months:

* Australia Council Research on Contemporary Visual Arts and Craft Audience
Co-ordinated through the Visual Arts Craft Board of the Australia Council with research conducted by Positive Solutions (Brisbane)
* The Big Picture: A Planning Matrix for the Visual Arts
A Strategic Partnerships with Industry for Research and Training project funded by the Australian Research Council and the Australia Council for the Arts (conducted through the Power Institute with Research Officer Blair French)
* Contemporary Visual Arts and Craft Inquiry
Co-ordinated through DCITA (Dept for Communications, Information Technology and the Arts) and led by Rupert Myer

ANAT has provided significant input into each of these inquiries, and in particular the Myer Inquiry, through highlighting the need for continued and increased support of the art, science and technology sector both in terms of resources and funding. Results of the Myer Inquiry will be announced in March 2002 and will be reported in the ANAT Newsletter early next year.

In closing, I would like to take this opportunity to thank ANAT Board and staff (Charity Bramwell, Caroline Farmer and Claudia Raddatz) for their commitment and contribution to ANAT over the last twelve months. It has been a very active time, both developing and implementing programs as well as consolidating our administrative systems. I would also like to thank ANAT's funding agencies, partners and supporters who contribute to maintain and develop ANAT's role as a peak national organisation. Especially I would like to thank ANAT members and artists, who continue to support and engage with ANAT programs and provide us with important feedback and advice about current and future directions.

Julianne Pierce
Executive Director

ASCI
<http://www.asci.org>

Justine Cooper
<http://www.justinecooper.com>

James McGrath
<http://www.cuspmedia.com>

Museum of Natural History
(Genomics exhibition)
<http://www.amnh.org/programs/
genomics/index.html#artist>

Roy Ascott
<http://www.mind-shift.net>

Biennale of Electronic Arts in Perth
<http://www.beap.org>

TILT
<http://www.dlux.org.au/tilt>

Contemporary Visual Arts and Craft
Inquiry
<http://www.cvacinquiry.dcita.gov.au/

Please note that Lisa Colley has recently completed her position with the Art and Science Initiative. ANAT would like to congratulate Lisa on her new position as Director of Policy, Communications and Planning at the Australia Council.

PROJECT UPDATE

SCIENTIFIC SERENDIPITY

Brisbane-based artist Adam Donovan is nearing the end of his residency at the Defence, Science and Technology Organisation (Salisbury, Adelaide). During this residency, Adam has been working with scientists from the Underwater Acoustics & Ocean Measurements, Maritime Operations Division to develop a series of acoustic lenses which will focus a highly directional beam of sound. The aim of the residency is for Adam to develop a prototype, which will then form a basis for creating an installation work. A 'serendipitous' outcome of the residency is that Adam's piece will be included in the *2002 Adelaide Biennial of Australian Art* (March 1 - April 28, 2002). ANAT is very pleased to have been able to support Adam in this residency (which has been funded through the Dept of Science, Industry and Resources). ANAT would like to thank the DSTO, who have been very supportive of this residency, especially Terry Trainor and the scientists based at the Maritime Operations Division.

ARCADIA

In early December, ANAT will launch *Arcadia* the first of three publications to be produced over the next twelve months. The *Arcadia* publication is the result of a period of research facilitated by ANAT, which has aimed to delve into confluences between art, technology and theology. This investigation is part of the larger *Deep Immersion* project, which provided thematic focuses for ANAT's activities over the three-year period 1998 to 2000.

The process of *Arcadia* has been to bring a range of people into contact with ANAT, and to create a dialogue about contemporary interpretations of cosmology, religion, theology and the arcane in relationship to recent thinking about science and technology. The research component has been directed by Samara Mitchell, who as a writer and thinker has a long -term interest in relationships which might exist between theology and technology. The first component of *Arcadia* involved research into existing writings on this subject, which formed the basis to develop an online listserv discussion between Australian and international writers and theorists. The final component of this research period is this publication, which brings together the results of Samara's research with commissioned images and texts as well as existing writings and an edited version of the listserv.

The free *Arcadia* publication will be sent to ANAT members with compliments. We also encourage members to alert colleagues to the publication which will be available at no cost for pick-up from the ANAT office or for $5 to cover postage and handling if delivery is required.

'Arcadia'.
Illustration courtesy Karen Eliot.
*Design by Drew Joyce.*

SOLAR CIRCUIT

Solar Circuit is a new media workshop and residency, taking place in Tasmania, Australia in February 2002. It is the Australian gathering of *Polar Circuit*, which has taken place in Finland since 1997. *Solar Circuit* will be a process and product oriented event with exhibitions and presentations taking place at various venues in and around Hobart.

The mission of *Solar Circuit* is:
* To create a truly translocal media and arts environment by extending the international input of the *Polar Circuit* community, establishing a link between the far north and the far south.

* To provide time, space and a unique environment for new media artists to workshop, research and collaborate on creative methodologies.

* To create an opportunity for artists to work together over a given period of time to develop new artistic content exploring the relation between new media and the artists response to a geographically remote place - the Tasmanian wilderness.

Fig. 1
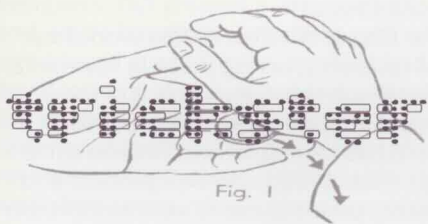
ANAT Masterclass in Video Jamming

The Australian Network for Art and Technology (ANAT) is calling for participants to take part in TRICKSTER, Masterclass in Video Jamming. The Masterclass will be conducted by leading international live video artist VJ IKO (Portugal). VJ IKO is known for his work with Jean Michel Jarre, Beastie Boys and Daft Punk.

Presented in association with 2002 Adelaide Fringe Festival, with co-curators inCube and supported by the Australian Film Commission.

Tues 26 - Thurs 28 February 2002
Ngapartji Multimedia Centre, Adelaide
Registration: $300/$200 concession
Application deadline: December 17 2001

For application details phone ANAT on 08 8231 9037 or visit www.anat.org.au

inCube is supported by the Media Resource Centre (MRC) Adelaide

Clink
Fig. 4

ANAT is contributing to *Solar Circuit* by supporting the travel of participant and curator Nina Czegledy to Australia. Nina is also the Chairperson of ISEA (International Society for the Electronic Arts) and while she is in Australia, will be giving briefing sessions on ISEA and the symposium to be held in Nagoya, Japan in December 2002.

For further information on *Solar Circuit* visit <www.solarcircuit.org> or ISEA <www.isea.qc.ca/> or contact <solarcircuit@solarcircuit.org>

TRICKSTER: Masterclass in VJing and video mixing
Presented by ANAT
with guest curators inCube
Tuesday February 26 - Thursday February 28, 2002
Venue: Ngapartji Multimedia Centre, 211 Rundle St, Adelaide

A highly influential and adaptable media which has emerged over the last ten years is the VJ or video mixing artform.

The rise of the VJ artform is primarily due to the explosion of dance culture over the last decade. The visuals which accompany the music, have become an integral component of most club and dance events. The development of this visual culture is also due to the developments of sophisticated software and mixing systems, which enable the fluid integration of several layers of video image.

Many young and emerging Australian video makers and graphics creators are at home in this environment, and have contributed to the development of a sophisticated global VJ culture. These image-makers are no longer confined to the clubs; the VJ influence is obvious within music clip imagery, games

culture, independent filmmaking and even in the changing digital aesthetics of feature film.

As part of the Adelaide Fringe 2002 program, ANAT is pleased to present the *Trickster* Masterclass in VJing and Video Mixing

Aimed at emerging and established Australian VJ artists, the Masterclass will be conducted by reknowned Portugese VJ IKO.

Participation in the Masterclass will be by application. Each evening, free public performances will be presented at Ngapartji, culminating in a performance event on March 2 at Minke Bar as part of the *2002AD* electronic music conference.

For full details and applications form contact ANAT on <anat@anat.org.au> or visit <www.anat.org.au>

ANAT wishes to thank the Australian Film Commission, Adelaide Fringe, Media Resource Centre and Ngapartji for their support of *Trickster*.

TIME_PLACE_SPACE
To be held in August 2002 at Charles Sturt University in Wagga, *Time_Place_Space* will be an international masterclass aimed at developing the skills and networks of Australian interdisciplinary practitioners.

The masterclass is an initiative of the New Media Arts Board of the Australia Council which will be Project Managed by Performance Space (Sydney) with curatorial input from PICA (Perth Institute of Contemporary Art) and ANAT.

Full details of *Time_Place_Space* will be available in early 2002.

CRITICAL WRITING

Showcasing People Oriented IT Practices: An Alternative Model in South Asia
By Frederick Noronha and Partha Pratim Sarker (Founders, Bytes for All)

BACKGROUND:
Despite all the hostilities in the political border, South Asia can indeed work together. Bytes for All, a small, unusual experiment undertaken by some 15+ volunteers from across five countries in the region have shown that successfully. This region, home to one-fifth of humanity, also boasts of the dubious distinction of housing much of the world's poverty, illiteracy and human & natural disasters. Access to education and technology, which is considered to be the remedies to this situation, are often owned by the wealthy and the powerful of the societies. As a result, even if the technical solution appears, the benefits do not come to the poor and it is of no wonder, South Asia with 23% of world population has less than 1% world internet users (UNDP Human Development Report 1999).

Given the fact of Internet/IT ownership, which is 'entirely Northern globally, and exclusively urban and elite locally' (Shahidul Alam, Bytes for All, 2nd Online Issue), IT (& Internet) is a subversive medium which can be used to fight its dominance and to reverse the trend. For the first time in human history, Internet brings the opportunity where the human mind is a direct productive force, not just a decisive element of the production system. Based on this potential of IT, we have been astonished to see some of the innovative IT practices which have been directed to bring about a social change and to provide access to mass population. We felt the need of creating a platform where these experiments can be showcased, a lonely critical voice can be raised and other campaigns can be made in favor of such IT initiatives. And to add, a space was needed where we could make the IT relevant for the 1 billion common people living in South Asia.

Amidst a dismal backdrop of political conflicts, South Asia throws up a great amount of promise, which is not often counted in the mainstream analysis. This is the point where we made our move to create Bytes for All. Initially what started just as an experiment of two persons has soon grown as a creative platform for 16 volunteers across South Asia and numerous supporters and readers to work for 'IT for Social Changes' issues. It grows & develops in rather unpredictable fashion but accommodates expert opinions and contributions of different people, which many other organizations with far greater resources and funding have failed to achieve.

WHAT IS UNIQUE?
'Bytes for All' is totally 'o' funded, voluntary initiative. In the midst of all funding circuses where services and priorities mean donor agency guidelines, Bytes for All stands alone with its philosophy not to take any funding and to be self-sustainable. We are somewhat inspired by GNU/Linux experiment of unfunded cooperation of volunteers through the Net.

Needless to say, the Internet has played a key role in spurring up the development of Bytes for All. Bytes for All was born almost simultaneously, when the co-authors of this paper came across each other's ideas and decided to collaborate in a project that cuts across South Asia. Till date, both the co-authors have not met each other, yet continue to work together via the Net closely.

Other volunteers have willingly teamed up from elsewhere in South Asia, making this initiative's efforts at collating information relevant to the region widely appreciated within and beyond the region. All the volunteers (including the authors) are young and are from diverse backgrounds, who have a distinctive vision of creating a different South Asia and provide time & expertise at their own responsibilities. Still it didn't create any impediment to our integrated services.

SITE AND EZINE
Bytes for All maintains a web site (www.bytesforall.org), a monthly electronic-magazine or ezine (bytesforall@goacom.com) and two popular e-mail based mailing lists bytesforall@yahoogroups.com and bytesforall_readers@yahoogroups.com and hopes to update interested readers about new and interesting ventures from this part of the world. The lists work as an one-stop information center where people involved into these initiatives can find collaborators; discuss issues pertaining to their interests; can know more about the developments in the field; or just be aware of other initiatives. It also works with campaigns over ICT developments in the Third World.

OTHER ACTIVITIES:
The fact that, our reporting on various case studies across South Asia has — in some cases — helped not just draw attention to a useful idea (see below), but also build the possibility of replicating useful concepts elsewhere in the globe, made us thinking to extend our activities and services in other areas of ICT.

Like, one of our volunteers is working to develop database software for rural schools in South Asia. It would be some kind of prototype where we would try to provide some kind of social variables (like mother's name, health records, future aims etc.) to accommodate information of rural kids.

Bytes for All associates itself to one of its volunteers, who is an expatriate Indian living in USA and is working closely to transfer computers to his home country. Already we have an agreement <http://www.e-greenstar.com/Bytes/> with Greenstar Foundation <http://www.e-greenstar.com> where we would promote Greenstar's village-community run Ecommerce site <www.e-greenstar.com> and in turn will receive a percentage of purchages (done through the site) that would be spent to buy computers for rural schools in Bangladesh.

A remarkable step had been to open up an emergency email account <Gujarat_reachout@bytesforall.org> after Gujarat earthquake where we offered our services to trace missing people through a HAM radio based network working in Gujarat. Bytes for All, along with a team of 12 HAM radio operators, have helped unite hundreds of families in the aftermath of the quake <http://groups.yahoo.com/group/bytesforall/message/80>

Bytes for All believes that a significant majority isn't connected online and therefore its important to let the content flow in offline media (like in television or in newspapers) so that more people can be associated with these developments. That's why we have arrangements with popular IT magazines like Spider in Pakistan to reprint some of our articles and news clips, information.

AREAS OF WORKING

We go beyond the popular concept of 'digital divide'. We not only recognize that there is a widespread disparity between information have and have-nots (in terms of access and distribution) but also raise and analyze the issues that put them trapped into it and bring about solutions wherever they exist. We want to see how IT are being used for the benefit of the disempowered, one who has no purchasing power to tempt the market to build solutions for him or her.

Bytes for All brought out online portal issues on Public Health, Disaster Mitigation, Non-English Computing, Mass Education etc. and is working to bring the next on Good Governance. Each month an offine E-zine goes out to its interested readers. In doing so, it has managed to highlight a surprising number of often-unnoticed success stories from a region where access to computers is still a class privilege.

Few examples of such initiatives which Bytes For All highlighted, and which have since gained attention globally include: the slum-kids 'hole in the wall' experiment with computers in New Delhi; development of SIMPUTER, a low-cost computing device for the commonman, from Bangalore; efforts to promote computing in regional languages through Linux; Learn Foundation's experience in laying a knowledge pipeline in rural Bangladesh; PraDeshta's idea of deploying Broadband Communication Network in Bangladesh; SDNP Pakistan's success in developing a knowledge network within the country; Kothmale's successful implementation of community radio services in rural Sri Lanka etc.

RECOGNITION AND APPRECIATION:
The Bytes for All experiment has also been showcased in different major global IT and network conferences like BAMAKO 2000 (held in Bamako, Mali), International Conference on "Affordable Telecom and IT Solutions for Developing Countries" (held in Chennai, India), World Cultural Summit (held in Versailles, France), Global Dialogue Sessions at Hanover Expo 2000 (Germany) etc.

Bytes for All has been recognized as one of the Leading Websites for Social Entrepreneurs by Changemakers.net <http://www.changemakers.net> and has been awarded 'Honorary Mention' by Prix Ars Electronica <http://prixars.orf.at>

In the last two years, Bytes for All's efforts have also met with a fair degree of recognition in the international media.

VOLUNTEERS: HEART OF THIS INITIATIVE
As we told earlier, the Bytes for All, initiative has been run by volunteers of diverse backgrounds and nationalities, who have managed to build this useful network without any funding, budgets or spendings.

For further details please visit our website at:
<http://www.bytesforall.org>

Or our mailing list postings at:

<http://groups.yahoo.com/group/bytesforall/messages> and <http://groups.yahoo.com/group/bytesforall_readers>

CONFERENCE AND WORKSHOP REPORTS

My trek to a rainy Ars Electronica
1st-6th September 2001
Linz, Austria
by Lynne Sanderson

Linz a small Austrian town situated on the Danube, with one main street lined with shops that leads to the main square. Each year the conference attendees infiltrate the town. The local population are used to this since it has been happening since 1979. It is a good place to hold a conference because there is not much else happening to distract you from the proceedings.

The opening day was an opportunity for networking and talking to the artists about their work. Due to the large amount of punters, it was also a good time to experience the interactive artworks and watch them being used.

The exhibitions were innovative and thought provoking with most of the works being interactive.
"You think therefore I am" Magali Desbazeille, Sigfried Canto (France) On anonymity in a public space and the flow of inner thoughts in the closeness of a crowd:
Participants walk on a projected image which presents pedestrians, filmed beforehand from underneath a transparent floor. When a participant comes into contact with the image of filmed pedestrians, he/she hears their inner thoughts. (Ars Electronica 2001 catalogue)

This installation made me want to jump on as many pedestrians as possible to hear their thoughts. The thoughts were mostly inane everyday thoughts. The dialogue was also in a variety of languages, which gave the piece more depth and enabled the participant to hear a thought in an understandable language. If no one walked across the projection for a while then the pedestrians would stop walking too. This was but one exciting piece from the Prix Ars Electronica exhibition.

The exhibition *Get in Touch* at the Ars Electronica Center was looking at interface and audience interaction. The research being done by the *Tangible Media Group* is ground breaking. They have produced and experimented with various interfaces, my favourite being the *Music Bottles*. These are a set of glass bottles that when the lid is opened certain music plays. The project tries to create a different emotional value for an everyday object.

Vladislav Delay surround sound performance was on the banks of the Danube on a magical (not raining) evening with the setting sun. Walking along the river you could hear the shifting sound. Speaker stacks hanging from cranes situated in four corners of a section of the riverbank pumped out the cleanest noise I have heard at an outdoor event. Whispering voices floated on layered shifting beats and a clean electronic wash of moving sound.

Ryoji Ikeda - no heart conditions allowed - mind blowing minimalism left a lot of the audience in shock. The performance built up over the hour with impeccably linked audio and visual. When the sound was minimal - the visual was minimal, when the sound became more complex - so did the visual. It was a highlight.

The conference sessions got my brain juices flowing. There was a lot of talk about the research into the field of human computer interface and also sci-art collaborations in the biotech area. Rafael Lozano-Hemmer, a Mexican/Canadian artist, talked about his large-scale site-specific interactive installations and the reactions people had to his work. I found him to be one of the most inspirational speakers in the conference.

'You think therefore I am',
Desbazeille & Canto.
Video Still courtesy Lynne Sanderson.

The chicks from *bLectum* did a punk-electronic-comedy live act. They were hilarious. With lyrics like "There's bad music everywhere, there's bad music all around, there's bad music in this town", I wondered if they were making fun of the whole music industry or was it just *Ars*? Electronica with a punk aesthetic, *Biftek* meets *Throbbing Gristle*, these two were joined at the bums by a stretchy material. They would shift from a lyrical ballad with a lone (badly played) synth-guitar accompaniment to some more complex interesting beats. Highly recommended although their visual accompaniment was a bit thrown together and unorganised.

The gender imbalance within the conference program was disappointing from such a long running international event. There was a session called *Female Takeover* that was

located in a small room filled to capacity. Although the speakers were interesting and were mainly artists talking about their projects, it was almost as if it was a token female part of the conference. It reinforces the gender inequality. Why could this not be part of the main conference program? The xxero group - faces@ars was trying to address this with various workshops and presentations by women. There was even an open mike for interested women to introduce themselves to a small audience. Apart from the obligatory Australians present at the conference, I met a cross section of people from around the world.

'bLectum' in action.
Video Still courtesy Lynne Sanderson.

Once the beer was flowing (the Austrians drink very large beers)...so too was the conversation.

Overall attending *Ars Electronica* was an invigorating experience. Having had the chance to play with physically interactive artworks and see some mind blowing performances left me energised and inspired to return to Australia.

Triple Alice 3
17th Sept - 7th Oct, 2001
Hamilton Downs Station nr. Alice Springs, NT
by Keith Armstrong

I first met Tess De Quincey and became familiar with her practices of *Bodyweather* in mid 2000 whilst participating at ANAT's *Alchemy*: *International Masterclass in New Media and Art Curation* held at the Brisbane Powerhouse CFLA. At that stage I became interested in *Bodyweather*, a Japanese performance process/training form, that Tess had originally introduced to Australia in 1988.

I still vividly recall being whisked away from the computer room, along with a number of other slightly 'pasty' media artists, to participate in *Bodyweather* 'MBs' - repetitive, high-level exercises undertaken in a way that activates muscle, bone, mind and body within diverse spaces of performance. At the time I found daily participation to be focussing and activating, with *Bodyweather's* appeal being its orientation within and upon the complex webs of human process, intersection and interaction. Furthermore I found *Bodyweather's* initial 'interface' to be a 'welcoming' one, being framed within a field of collaborative generosity, making my uncoordinated pastiness no barrier to participation.

I found that this form resonated with one of my own key research interests, 'Ecosophy' (the wisdom (Sophia) about dwelling ('Eco' or 'Oikos')). Ecosophy suggests that a lived ecology of the 'physical' world must have a basis within a personal ecology. (For more details see writers such as Arne Naess, Felix Guattari, Michael Heim, etc). My

conversations with Tess De Quincey and my experiences of basic *Bodyweather* training led me to sense clear connections between it and a personal Ecosophy, something that had spurred me to attend this *Triple Alice*. Hence my aim was to better understand how *Bodyweather's* movement praxis, in concert with this theory, might further inform and progress my experiments in the design of new media installation and performance spaces.

This year's *Triple Alice* (number 3 of the series) was a further excursion into the central desert by a large, interdisciplinary group of practitioners, although it was my first visit as a participant. The location returned to was 'Hamilton Downs', a remote station 100kms out of Alice, situated in the shadow of the ancient McConnell Ranges and set breathtakingly within a desert landscape blooming due to three good wets.

The three-week residential laboratory of artists, theorists and performers was expertly organised, well catered for and adequately accommodated. The homestead where we stayed also included an imported 'Cybervan' where we were able to install our laptops and hook up as required via a glorious lo-baud satellite link to a seething, 'post-S11 world of amnesias', a place that mercifully felt far beyond our remote location at that time (remote that is of course only from Western 'centres' and continental 'edges', but not ironically from Pine Gap.)

The *Triple Alice 3* event was again underpinned by a *Bodyweather* practice that fifteen of the participants had come specifically to develop. Those of us who had been invited to participate as media artists and theorists were also invited to join in their processes as

much or as little as we wanted. Hence I participated in these 'close to dawn' 'MB' sessions (possibly the greatest challenge to a consummate night worker), mid-morning 'Manipulations' (one-on-one realignment/energy exchange/transfer practices) and afternoon 'Ground Work' (exercises based on spatial awareness, distance, trust, guidance, understanding, environmental influence on the body and more).

These experiences allowed me to better understand how aspects of this vital practice could be understood through an Ecosophical lens. Indeed as the three weeks unfolded, talk of 'ecological, new media performance' and the relationship of an 'Ecosophy' to *Bodyweather* and new media praxes were actively debated, particularly via the Ansett-thinned out group of academics and theorists who conducted valuable discursive talks and workshops. In this way the *Triple Alice* 'Laboratories' clearly invoked a uniquely cross-cultural, interdisciplinary place for research and debate through deep involvement and relation to sensory experience and perception, but set within the very real physical spaces (and the exceeding virtual spaces) of the Central Desert.

To further these aims our evenings were often spent grouped 'family-style' under the stars huddled around the projector and open fire to hear numerous artist talks, stories from lands-council officers, the research of an eminent virologist, the views of the traditional owner of that country and a historian who had studied the massacres of Aboriginal people in central Australia. There was so much going on, so many interdisciplinary strands and stimuli, yet as ever so little real time to bring things together into cogent form, or at least so it seemed at the time.

These lab/hothouse, interdisciplinary processes were probably best epitomised within the P4's, a meeting of people each afternoon where participants bought offerings of workshops, experiments, showings of installations, gave presentations or indeed sponsored forums for discussion. This produced some of the most interesting, site-specific, experimental works and active discussions of the entire process.

In keeping with all these intense, often very new experiences I decided to put aside some of the 'Director' based interface/interactive work I had brought along to develop and instead develop an installation work. I decided to pursue this collaboratively, in a way attuned to that landscape and through what I had understood about the body acting within those spaces. Hence I teamed up with Sydney-based artist Richard Manner, eventually producing a major environmental sculptural work in the dry creek bed I coined *Golden Circle*. which became both a site-specific environmental installation work and performance site for a range of *Bodyweather* responses.

Golden Circle was particularly influenced by our interactions as a group with five aboriginal women who joined us for a week from Nyirripi (including the painter Dorothy Napangardi). These women had invited us to participate in the 'dotting' process of a large canvas which they collectively painted as a means for telling stories of their traditional country, 'Mina Mina' (out in the Tanami desert towards the WA border). I was also lucky enough to be able to engage with them more deeply as we went searching together for a type of particular Spinifex plant, as a precursor for them teaching me how to make the 'superglue' of the desert:

Spinifex Resin, something that we went on to utilise within the installation.

My approach to developing *Golden Circle* over the entire period of the residency focussed upon developing a place/space for creative exchange and dialogue, thereby encouraging others to respond and continue the development of the work. This approach resulted in three major performances being created at the installation site. These included a dawn performance where Tess made a poetic traverse across the site (internally still, yet resonant and resolutely respectful to the space). This was followed by a night-time work, electrically-activated by four *Bodyweather* performers and employing the mixed media of fire, tungsten light, video-projected animation and live vocalised sound. Finally the evolving installation site was activated at dusk to present a culminating display of the entire *Bodyweather* crew's performed *Dictionaries of Atmospheres*, working amongst an Edmund Jabes text that I had inscribed into the river bed using red dirt. Then as darkness finally fell, the not insubstantial installation work was lifted out of the sand on steel poles and transported to its final resting-place, a mulga thicket set upon high ground.

Whilst I did not spend as much time actually producing media work at *TA3* as I planned, this rich experience was undoubtedly one of the most formative and inspirational of my new-media career to date. Through *Triple Alice 3* I felt that I was now able to much better understand how *Bodyweather's* movement praxis, in concert with my understandings of Ecosophical theory, could inform and progress my ongoing experiments into the design of new media installation and performance forms. Indeed *Triple Alice's* deep resonances have already begun to

emerge within my work and will clearly fuel it into the future.

I attribute this particularly rich experience in no small part to the spirit and strength of all *Triple Alice* participants, the land itself which is deeply resonant, and the deep vision and underlying leadership of Tess De Quincey who continues a dedicated commitment to interdisciplinary processes that is ultimately rare. Indeed enough positive words cannot be said about her and her supporting crew, the project management, the department of Performance Studies (University of Sydney) who documented and facilitated technologically, our superb vegetarian chef - the list goes on and hence to name any of these people personally here would mean naming them all. A heartfelt thanks therefore to the whole *Triple Alice* crew.

Sonar 2001: the 8th International Festival Of Advanced Music and Multimedia Art
14th-16th June, 2001
Barcelona
by Paul Armour
<www.sonar.es>

Sonar is one of the most important and exiting events on the global calendar for cutting-edge artists, electronic musicians and DJ'S. I was fortunate enough to attend the 2001 festival and was mightily impressed. Sonar is staged in the bedazzling city of Barcelona, Spain and compromises two distinct parts.

1. *Sonar by day* with its concerts, DJ and artists presentations, record and music fairs for trade and the public, a multimedia area, audio-visual projections in all formats, a mediatheque, conferences and an area with the latest developments for surfing the internet. All located over a range of areas at the CCCB (Contemporary Culture Centre of Barcelona) Sonar By Day was the warm up for the main event each night of the festival, if you could get a bus or a cab to the venue that is!

2. *Sonar by night* which consisted of 4 locations occupied by the most amazing array of cutting edge artists that exist the world of electronic music. Each night electronic musicians DJs and VJs performed concerts from the broadest spectrum of electronic music simultaneously in the 4 areas. Sonarclub. Sonarpub. Sonarpark. Sonarcar (Well the dodgem cars to be exact had the occasional relief of 70's & 80's pop/rock to get ya fix in-between the relentless onslaught of electronica on offer) Sonar by Night occupied Montjuïc 2 an area of more than 10,000 meters and had some of the most impressive electronic music & VJ'ing I have ever witnessed. Using up 20 data projectors and with crews of up to 12 people the visual elements of the two main areas was quite simply breathtaking.

Electronic music is taking over the world, well you could almost say so in Europe, its HUGE. Sonar is its highest celebration, performance, discussion and display you are likely to see anywhere! The list of Artists, DJ'S, VDJ'S, Record Labels and Electronic music making machine manufacturer's whom are involved with Sonar is staggering and impressive. With technology constantly outdoing its self seemingly on an hourly basis, and becoming more accessible and affordable, electronic music is now being produced by an ever-expanding array of people like never before. Bring It on!

One of the many highlights of Sonar was the *Invisible London* Installation/Exhibition. *Invisible London* looked into the creative hustle and bustle taking place below the mainstream of London's creative community and consisted of four elements dealing with art, technology and its relationship to music.

1. [Location Report]
London, being the main international centre of music production and distribution, Location Report presented the range of multinational companies, record labels, independent distributors and record shops which make up the fabric of London arts scene in simple, stylish and unique way.

2. [Graphic Design Area]
This exhibition presented some of the most relevant and exciting graphic designers linked to the club culture and electronic music on the London scene.

3. [Radio ZONE]
Radio ZONE explored London's prolific independent, pirate and net radio stations.

4. [Off the Map]
Off the Map featured artists from the areas of graphic design, plastic arts, sound art and video and through multimedia these artists have discovered experimentation possibilities that have provided new channels of expression and expansion for their work.

A must for anyone whom is into electronic music and is in the European region in June each year, <www.sonar.es> for archives and info about future Sonar events.

Roving 'Daniel', transmitting live from Sonar. Photo by Paul Armour.

Sonar URLS:

P. Cusack's *Your Favorite London Sound*
<www.l-m-c.org.uk>

Rough Trade
<www.roughtrade.com>

EkhornForss
<www.ekhornforss.com>

Intro
<www.introwebsite.com>

Irational.Org *Pirate Scanner*
<www.irational.org>

Radioqualia *The Frequency Clock*
<www.radioqualia.net>

Scanner
<www.scannerdot.com>

Soda
<www.soda.co.uk>

Mono *Between Earth and Space*
<www.axisrecords.com>

NOTICES

Creativity and Cognition 4: Call for Papers
Processes and Artefacts: Art, Technology and Science
DATES: 14th-16th October 2002
PAPERS DUE: 10th January 2002
Loughborough University
United Kingdom

In October 2002 Creativity and Cognition 4, an ACM SIGCHI International Conference will take place at Burleigh Court, Loughborough University UK and in locations around the campus including the University Gallery.

The first Creativity and Cognition Conference was held at Loughborough in 1993, and two further conferences, in 1996 and 1999 have continued the expressed aim of creating opportunities for artists and scientists to engage in a dialogue about their ideas and working practices. As before, the dialogue will centre upon issues of immediate or potential concern for creative computer-human interaction.

INFO: Ernest Edmonds
EMAIL:
<ernest@ernestedmonds.org.uk>
ONLINE: <http://creative.lboro.ac.uk/eae/CC02/CC4.html>

Videoex - Video & Experimental Film Festival: Call for Submissions
ENTRIES DUE: 30th Janaury 2002
DATE: May 2002
Zurich Switzerland

Videoex invites you to submit your work for the International and Swiss competition. We are looking for videos, experimental films (8mm/16mm/35mm), innovative animation, experimental digital and graphic productions (to be screened), experimental documentaries, creative music videos

Send NTSC or PAL VHS tapes & entry form & brief description to: Videoex, Freyastrasse 21, 8004 Zurich, Switzerland

For competition details and entry forms (download as PDF to open with acrobat reader), visit:

ONLINE: <http://www.videoex.ch>
EMAIL: <info@videoex.ch>

Rhizome.Org Net Art Commissions: Call for Proposals
PROPOSALS DUE: 15th February 2002
United States

Rhizome.org is pleased to announce the launch of its first net art commissioning program.

With support from The Andy Warhol Foundation for the Visual Arts and The Jerome Foundation, Rhizome.org will commission three new net art projects (works of art that are made to be experienced online). The fee for each commission will be $5,000.

Rhizome.org is an online platform for the global new media art community. We are committed to supporting the creation, presentation, discussion and preservation of art that engages new technologies in significant ways. We emphasize innovation and inclusiveness in all of our programs and activities.

Artists are invited to submit proposals in one of two tracks: alt.interface or Tactical Response.

Track 1: alt.interface
alt.interface is an ongoing series of interface artworks that overlay

Rhizome.org's online databases of text and art. These interfaces provide alternative ways to navigate and/or access the database and its content. Three alt.interface projects have been completed to date: StarryNight, Spiral and Every Image. For more information about these alt.interface projects, and to access them, please go to <http://rhizome.org/interface>.

For this track of the commissioning program, artists are asked to propose new alt.interface projects that would function to visualize and allow access to the data in the Rhizome TextBase and/or ArtBase. These alt.interface projects will be listed and linked-to on the main alt.interface page and will be included in the Rhizome ArtBase.

Before submitting alt.interface proposals, artists are encouraged to contact Alex Galloway at <alex@rhizome.org> to discuss ideas and request necessary technical information on our platform, data structures, etc. Although we will provide some assistance with final integration into the Rhizome.org web site, artists are expected to develop alt.interface projects independently and without significant technical assistance from Rhizome.org.

Track 2: Tactical Response
Net art and tactical media have shared similar histories and aspirations. For the Tactical Response track we solicit projects that address the present political situation around the globe, particularly events relating to the terrorist attacks of September 11. We encourage artists to address the tactical dimension of specific aesthetic or technological concerns. Tactical Response projects will be listed on the main Rhizome Commission page and included in the Rhizome ArtBase.

Although we will provide some assistance with final integration into the Rhizome.org web site, artists are expected to develop Tactical Response projects independently and without significant technical assistance from Rhizome.org.

For details on how to submit a proposal, the jury, and winner notification or any other questions about the Rhizome.org Net Art Commissions, please contact:

INFO: Mary West
EMAIL: <mary@rhizome.org>
PH: + 212.625.3191.
ONLINE: <http://rhizome.org/interface>
ONLINE: <http://rhizome.org/commissions>

2002AD Analogue2Digital: Highlights
DATES: 28th Febraury - 2nd March 2002
Adelaide

2002AD - analogue2digital is a three day national conference exploring issues, ideas, developments and trends in electronic music.

2002AD celebrates current and historical forms of electronic music. Inspired by the Fringe theme Necessity is the Mother of Invention, 2002AD explores the inventiveness of musicians fusing high-tech, low-tech and the organic to make art in a technological age.

The conference consists of a series of presentations, workshops, performances and discussions in and around the HUB at Adelaide University. There will be up to twelve panels, workshops and forum sessions daily from 28 Feb - 2 Mar.

Contributors include: from the UK - Kaffe Mathews and Scanner, USA - Barry Vercoe, SA - Tristram Cary, Eyespine, Thug, DJ Tr!p, Modular, Frost, Speed,

Virtual Artists and Ngapartji, VIC - Ollie Olsen, Wax (David Chesworth and Sonia Leber) and Mik La Vage, NSW - Sub Bass Snarl, Jon Rose, Kate Crawford (B[if]tek), The Bird, Stevie Wishart, Oren Ambarchi and Martin Ng, QLD - Andrew Kettle.

Conference registration for 2002AD - analogue2digital is FREE. In addition, the 2002AD Elder Hall Concert Series presents an impressive ticketed performance program.

Parallel to 2002AD is the Trickster VJ Masterclass - VJing, video mixing and the latest digital trickery, presented by the Australian Network for Art and Technology.

On Saturday March 2, Trickster and 2002AD come together for A2D at Minke Bar - an extraordinary performance event of technological mastery for the close of the conference.

For further program details visit:

INFO: Adelaide Fringe
ONLINE: <http://www.a2d.adelaidefringe.com.au>

Mark Amerika: Online Retrospective Exhibition
VENUE: <http://amerika.newmediacentre.com>
Institute of Contemporary Arts London

BOULDER, Colorado, November 16th - Digital artist, theorist, novelist and web publisher Mark Amerika, Founding Director of the Alt-X Online Network, is having his first European retrospective exhibition, "How To Be An Internet Artist," at the Institute of Contemporary Arts in London. This online show features the release of his new work of digital art, FILMTEXT, a digital narrative for cross-media platforms and is commissioned by Playstation as part of

their "Third Space" program. The exhibition will launch on November 16, 2001.

As part of the "How To Be An Internet Artist" exhibition, Amerika will be invited to London by the ICA where he will participate in the "What do you want to do with it?" digital art festival alongside other notable artists such as Mike Figgis, Jaron Lanier and John Maeda.

For more information on this retrospective exhibition or the "What do you want to do with it?" digital art festival please send email to:

INFO: Roz Arratoon
EMAIL: <roza@ica.org.uk>

BEAP 2002 Biennale for Electronic Arts
Perth
DATES: 31st July - 15th September 2002
PICA/John Curtin Gallery
Perth

Electronic media is increasingly evident in our everyday lives, professional and educational environments. It is 'the norm' rather than the exception. Our experience of Electronic Art is often intimate while its distribution is global.

The inaugural thematic focus for BEAP is LOCUS, where we find ourselves virtually connected yet physically isolated. The Biennale examines the explosion of activities at the intersection of art, science, and technology, including practitioners in the field of developing electronic technologies from Australia and around the world.

The inaugural BEAP 2002 program will include the following:
LOCUS (exhibition)
BIOFEEL (exhibition)
CONSCIOUSNESS REFRAMED 2002 (research conference)
THE AESTHETICS OF CARE (symposium)

CAiiA-STAR (symposium)
TEACHING IN THE DIGITAL DOMAIN (forum)
For full program details, contact:

INFO: Paul Thomas, Director, BEAP 2002
EMAIL: <P.Thomas@curtin.edu.au>
ONLINE: <http://www.beap.org>

Bachelor of Arts Performance and Multimedia: Call for Applications
Victoria University
Melbourne

A brand new course in performance and multimedia will commence in 2002 at the Footscray Park Campus of Victoria University.

This exciting three year degree course combining subjects from Multimedia and Performance Studies (performance art, dance, theatre) is the first of its kind in Australia. It provides lots of opportunities for individual creative exploration of these two converging art forms.

The first year of the degree comprises both practical and theoretical subjects including website construction, movement and voice, screen design, animation, digital video and audio production and foundation performance studies. Students enrolled in the course have access to the latest software, computer and performance facilities, digital cameras and sound recorders.

The good news is that it is not too late to apply. - applications will be accepted up until March 2002. Entry to the course is by direct application to the Faculty of Human Development. If you are interested in finding out more about the course, contact:

INFO: Jude Walton
PH: 03 9688 4356

Seismonitor 1.1
DATES: 10th January -2nd February 2002
VENUE: Artspace, 43-51 Cowper Wharf Road, Woolloomoolloo
Sydney

D.V. Rogers finally presents publicly for the first time, his recommissioned earthquake simulator. This five ton automated monster will demonstrate a near-realtime feed of globally monitored seismic data supplied by the US Geological Survey.
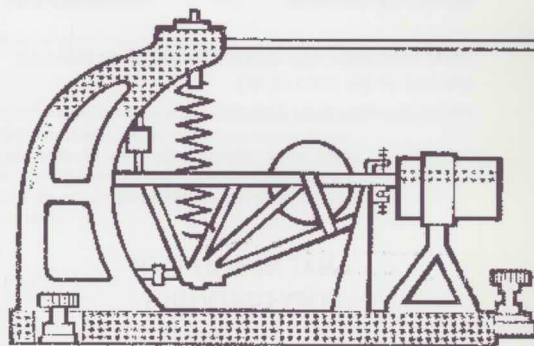
'Seismonitor 1.1' diagram.
Image courtesy D.V. Rogers.

For three weeks only (January 10 - February 2 2002), witness how open source Linux solutions can be implemented to bring your system control needs to life. The impending release of Seismonitor 1.1 is the culmination of several years work investigating the general principles of control, means of control, and their utilisation in engineering, seismology, and information database retrieval.

For more info point your browser to:

EMAIL: <dvr@allshookup.org>
ONLINE: <http://www.allshookup.org>

ANAT welcomes new Board Member, Kate Richards (elected at the 2001 AGM).
Photo courtesy Kate Richards.

ANAT NEWSLETTER
COPY DEADLINES

MAR/APR/MAY Issue
DUE: FEB 1st, 2002

JUN/JUL/AUG Issue
DUE: MAY 1st, 2002

SEP/OCT/NOV Issue
DUE: AUG 1st, 2002

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

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):

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

ANAT

surface mail