

ANAT NEWS

ANAT has begun the year in full swing, with the *Trickster Masterclass in Video Jamming* taking place at the end of February as part of the Adelaide Fringe 2002. An official component of the *Shooting from the Hip* film/video program, the *Trickster Masterclass* was a professional development opportunity for Australian VJ artists to network and receive feedback about their work from guest tutor, VJ IKO from Portugal (leading video artist and software developer who has worked with Jean Michel Jarre, Beastie Boys and Daft Punk). Adelaide based VJ's inCube co-curated the Masterclass with ANAT and participants were selected from a call for proposals advertised last December. ANAT would like to thank the following artists who contributed to the success of the Masterclass:

Cicada (NSW), eyefi (NSW), Sean Healy (Qld), Soncha Iacono (Vic), Tara Pattenden (Qld), Tesseract (NSW), Nick Ritar (NSW), Kristian Thomas (SA), Joel Zika (Vic)

Trickster was supported by the Adelaide Fringe and Australian Film Commission and included live video projections as well as a closing party in collaboration with *2002AD Electronic Music Conference*.

ANAT also recently supported the visit to Australia by Canadian-based NINA CZEGLÉDY, new media artist, curator and Chair of ISEA (Inter-Society for the Electronic Arts). Nina was in Australia during January and February to attend the Solar Circuit workshop in Tasmania, she then spent many hours travelling to different centres to present lectures on her own work and ISEA. ANAT is very pleased to be able to support such visits by international guests, as they offer opportunities for networking as well as insights in to the operations of organisations such as ISEA. ANAT wishes to thank the host organisations who supported Nina's visit around Australia - ACMI, Artspace, New Media Arts Board, Brisbane Powerhouse, John Curtin Gallery and the *2002 Adelaide Biennial of Australian Art*.

AMANDA MCDONALD CROWLEY, former Director of ANAT, has been substantially involved in the *2002 Adelaide Biennial of Australian Art*. As an Associate Director of the Adelaide Festival 2002, Amanda was a member of the working group curating

the Biennial, with the title of *conVerge: where art and science meet*. On exhibition until April 28 at the Art Gallery of SA, the Biennial includes several artists who have received support from ANAT programs.



Scenes from the ANAT *Trickster Masterclass in Video Jamming* held at Ngapartji Multimedia Centre as part of the 2002 Adelaide Fringe Festival.

Brisbane artist ADAM DONOVAN, who completed an ANAT *Scientific Serendipity* residency at the DSTO (Defence, Science and Technology Organisation) in November 2001, is exhibiting the installation work he developed during this residency. The residency was very successful and somewhat of a milestone for ANAT, as it raised our profile considerably within the science community, and was featured in the Australian Defence Science magazine (Vol 10, # 1, 2002):

"Adam's concept of sound projection from multiple sources and spatial

sensitivity to listeners is novel," says Dr D. (Nanda) Nandagopal, Chief, Maritime Operations Division. "This kind of artist-scientist fusion of ideas stimulates innovation and certainly has useful spin-offs for us. I favour such activities because they encourage defence scientists to think 'outside of the box'."

Another artist, previously supported by ANAT and exhibiting in the Biennial is NSW/USA based JUSTINE COOPER, who is presenting her current work based on the science of genomics. Justine also completed a *Scientific Serendipity* residency last year, where she was the



ANAT Scientific Serendipity Residency recipient, Adam Donovan working with researchers at DSTO, Edinburgh SA. Image courtesy DSTO.

inaugural artist-in-residence at the Museum of Natural History, New York. Like Adam, Justine's presence within her host organisation was inspiring and illuminating for scientists and curators. Justine comments that her 'outsider' perspective allowed her access to many resources of the Museum, and in fact her presence there inspired dialogue and discussion across several different departments across the Museum.

Other artists exhibiting in the Biennial who have been supported by ANAT are LYNNE SANDERSON, SA (Conference & Workshop Fund 2001), ORON CATTS & IONAT ZURR, WA (*Scientific Serendipity*

residency) and JASON HAMPTON, NT (Indigenous new media residency).

The science residencies undertaken by Adam and Justine complete the *Scientific Serendipity* residency program (which was supported by the Dept of Science, Industry and Resources). Initiated in 1998, the program aimed to create residencies for artists either working in scientific institutions or working directly with scientists. One of the residencies was the development of the Earthquake Simulator by NSW based artist D.V. Rogers. The simulator was on exhibition in January 2002 at Artspace in Sydney, and was very well received by audiences. The simulator responds almost in real-time, to global seismic activity monitored over the internet.

The *Scientific Serendipity* residencies will be documented in a forthcoming ANAT publication, to be released in the middle of this year. This will be the second in our series of publications, which aim to document and expand upon ANAT research and development programs. The first of these publications, *Arcadia* was launched at the end of last year by Radio National broadcaster Rachael Kohn (*The Spirit of Things*). We are pleased to enclose a transcript of her quite remarkable launching speech in this newsletter.

Over the next few months, ANAT will be concentrating on the organisation of our second *Indigenous School in New Media Arts* (NISNMA), to be held in Sept/Oct. Following the inaugural NISNMA in 1999, the 2002 school will aim to provide further development of skills for artists who participated in the first school, as well as catering for emerging artists. ANAT's *National Summer Schools* have been an integral component of ANAT's programs over the last ten years. The Schools provide intensive learning

and networking environments and cater for a wide range of artists. The current focus of ANAT's professional development program is to maintain this level of support, but to focus more closely on specialised training, such as thematic Masterclasses and support for Indigenous new media artists. By initiating these professional development opportunities, ANAT aims to not only provide programs for its members, but to also look broadly at the wide range of activity happening within Australia and respond appropriately to this.

ANAT also seeks to engage and support the diversity of art and technology practice, both within Australia and overseas. The organisation has a strong focus on areas such as the interface between science and art, but is also very supportive of community based and independent initiatives. In March 2002, ANAT supported the *Borderlines* conference, a meeting of independent media makers which in Adelaide. *Borderlines* was co-ordinated through the CIDE Space Station project in Melbourne, and brought together independent media makers from all over Australia. ANAT was able to support *Borderlines* by providing some administrative support to the organisers during the lead-up to the event.

I look forward to bringing you further program updates as the year progresses, and especially I would like to welcome our new members. We always welcome feedback from the ANAT membership, and encourage active participation in ANAT's activities and programs.

Julianne Pierce
Executive Director

SPECIAL REPORT

Summary of Residency at the American Museum of Natural History (2001) funded through the Australian Network for Art and Technology's Scientific Serendipity program.

By Justine Cooper

My residency at the Museum of Natural History came about through pure chance, or what some might call a fortuitous alignment of the planets.

In 1999 the museum's annual Margaret Mead Film Festival (named after the anthropologist who spent over 50 years working at the Museum), had shown my animation *Rapt*. On a visit to New York a few months before that I had met with the Director of the festival, Elaine Charnov, to discuss the possibility of future events, such as forums on medical science and art intersections.

A good year and a half passed before I contacted Elaine to see if she could suggest any genetics labs that might be interested in hosting my *Scientific Serendipity* residency. It was only then that I discovered this amazing treasury of laboratories and research that was taking place within the Museum's complex (20 buildings over four city blocks).

There are over 200 scientists engaged in disciplines ranging from vertebrate zoology to maintaining frozen tissue collections, with well over 40 of those 200 conducting genetics and genomics research. Elaine offered to facilitate the hosting of my residency by the Museum itself. In an institution with so many departments, also known as fiefdoms,

her offer inherently smoothed the way. My residency took place in the spring (northern hemisphere) of 2001, which coincided with the opening of the *Genomic Revolution* exhibition at the Museum in May. The exhibition was to be accompanied by a series of public lectures, panel discussions and film programs. Although much of the exhibition design and content was already in place, I had the opportunity to collaborate with the Mead staff in developing content and themes for the panel discussions. These took the form of socio-ethical questions raised by the genome, such as eugenics, biotechnology and agriculture, and the Human Genome Diversity Project*.

In particular, I was involved with a panel entitled *Science for Art's Sake*, revolving around how artists use and interpret the techniques and issues of biotechnology. Aside from myself it also included the artists Natalie Jeremijenko and Gary Schneider, along with Dr. Dorothy Warburton, Professor of Genetics and Development at Columbia University. Kathy Brew, the Director of Thundergulch, a new media arts organization, moderated the panel. She polled the audience of roughly 150 attendees as to whether they were artists or scientists. The result revealed an equal balance (or division) of the two.

The panel itself turned out to be a fairly volatile and diverse mix, with Natalie concentrating on her misgivings about the institutions and principles of science in general, whereas Gary concentrated almost exclusively on the aesthetics of genetics. Dr. Warburton voiced a rational defense to some of Natalie's attacks, while demonstrating some of the uses of visualizing the genome in her own work. I concentrated on the usefulness of intersecting the technologies of genetic research in my

own work along with a belief that the methodologies of art and science do not diverge as much as some would think.

At another one of the forums called *The Promise and Perils of the Genomic Revolution*, I had the pleasure of demonstrating Australian artist Patricia Piccinini's *The Mutant Genome Project* CD-ROM Interactive.

In general it was an immensely satisfying process to work on this public programming, not only because of the outcomes in engaging with the public, but also for the opportunity to tease out some of the issues and debates arising from the *Genomic Revolution*. I felt that I was given a short but intensive period of time to invest another layer of meaning and reflection in my own work.



ANAT Scientific Serendipity Residency recipient, Justine Cooper working with Dr. Jim Bonacum at the American Museum of Natural History, New York. Image courtesy Justine Cooper.

On the production side of the residency I had one main directive - to sequence the hair samples that I had collected from subjects in Beijing as part of a project called *Transformers*. This project will be exhibited as part of the 2002 *Adelaide Biennial of Australian Art* in March.

In order to sequence the hair I wanted to be in conversation with a scientist in order to discuss what might be a useful or interesting gene to look at. To that end my first order of business was to hunt one down (a scientist that is). I was fortunate in being introduced to Dr. Jim Bonacum in the Invertebrate Zoology department. Jim is both an evolutionary biologist and a molecular systematist. At the time of our meeting he was also the newly appointed Director of the Genome Learning Laboratory (GLL).

The GLL is a working laboratory within the exhibition space of the *Genomic Revolution* show. It allows for groups of students and the public to actually extract some of their own DNA and have it sequenced. Later these sequences are accessible online, where the participants can compare their genetic material to those of other mammals and humans, both prehistoric and modern.

Dr. Bonacum, a voluble scientist who is both knowledgeable and passionate about his field, was developing the educational content and working lab environment for the GLL when I met him. He not only gave me a better understanding of molecular biology and genetics, but he also offered to do the sequencing in his lab. In exchange I helped him develop the online lab for the GLL, which I was ultimately contracted to design and produce.
<<http://research.amnh.org/programs/genomelab/>>

Perhaps the most rewarding aspect of all was my license, as artist-in-residence, to poke my nose into nooks and cranny's of the Museum that are off limits. Generally an exchange went something like this...

JC: "Hello, I'm Justine Cooper, I'm the artist-in-residence, I'd love to come and look at your collection/lab/research

facility"

Them: "I didn't know we had an artist-in-residence"

JC: "You never have, I'm the first, I'll tell you all about it if you like"

Them: "When do you want to visit?"

Many of the curatorial associates and research scientists I encountered had been at the Museum a long time. They were incredibly generous with their time and enthusiastic about their work.

The vastness of the collection is really quite awesome, only a small percentage is actually on view. I became interested in the methods of storage as much as, if not more than, the specimens and articles themselves. Yes, there are certainly issues surrounding some of the collections as with many institutions that have 19th century origins. However, the evolution of the collecting and storing process itself surfaces through the disparity in methods and content.

The elephant bones in the attic are softening and disintegrating from the heat and light, while the frozen tissue collection is nitrogen cooled and bar coded. What was so moving and potent, for me, was the use of actual physical space in conjunction with multiple referenced points in time, the two together embodied in the Museum's collections.

**The HGDP collects genetic material from isolated populations and peoples. Scientists argue that it is safeguarding against genetic extinction, but it is also useful in research because these are closed genetic communities. So they become valued resources for the study of disease and 'human advancement'. However, which human's advancement is one question, along with the claim that it is simply another form of colonialism.*

ANAT NEWSLETTER COPY DEADLINES

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

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

DEC/JAN/FEB Issue
DUE: NOV 1st, 2002

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

CRITICAL WRITING

Old Friends: Theology and Technology Rachael Kohn Launches 'Arcadia' The Cloisters, University of Adelaide 6th December 2001

Launching something always requires a big push from behind, so allow me a backward glance at some of the ancient antecedents of this project, called *Arcadia*, a journal devoted to theology and technology. The idea is not as strange as it might seem. The very first book of the Bible is an apology for the technological arts and goes on to give important engineering instructions to the fledgling human race. The supposed idyllic life of Adam and Eve was destined to be short lived, perhaps because Eve sensed that life without knowledge is boring, and she had her eye on a Mediterranean cruise. To be sure, life with knowledge becomes an adventure, as she was soon to find out. As with so many aspiring females, she set the ball in motion, but it would only be her progeny who would get to experience a 40 day and 40 night cruise on an ocean liner. But then God probably thought that Noah would be more handy than Eve at assembling an Ark Kit. Faced with the world's first post-creation flood, Noah was obliged to build the world's first seaworthy vessel, while also undertaking the first recorded experiment in animal husbandry.

And that's just the first book of the Bible! Things get much more elaborate when Aaron builds the Ark of the Covenant, and then later on, when Solomon wants it to be housed in the grandest Temple he could possibly build to honour and glorify God.

The tradition of constructing elegant temples to the gods and goddesses is, of course, a practice that occupied many civilizations - from the ancient Egyptians to the Mayans and Incas of South America. The elaborate and painstaking process of turning chunks of stone into molten metal and then hammering it into decorative designs and sculptures was probably the first collaboration of technology, art and religion that the world has seen.

Now that is probably the most obvious remark that can be made about the synergy of these three elements in human culture. So let me take up the argument in a slightly different context than that of the decoration of sacred sites or places of worship. The Church father, Augustine, wrote in the *City of God* that man's genius had led him to discover and perfect a variety of skills, such as navigation, architecture, cloth making, ceramics, and weaponry, among other things. He tempered his obvious delight, however, by saying that these useful and enjoyable creations, including painting and writing, were but a brief solace to Fallen Man, whose life is both brief and miserable.

But hold on, I say! If the skilful construction and beautification of churches were a source of great delight to God, why would this same genius not deliver similar delight to man, and even elevate him? In fact, technology and religion increasingly came together in the industrious world of the monasteries, particularly the Benedictines.

"It is one of the most amazing facts of Western cultural history," notes Ernest Benz, "that the striking acceleration and intensification of technological development in post-Carolingian Europe [that is after the 9th Century] emanated from contemplative monasticism."

(David Noble, *The Religion of Technology*, 1997, p. 13)

The Benedictines became dominant in Western Europe under the Carolingian Empire at the turn of the first millennium. But why were they inclined to be so productive? The Benedictines were at the forefront of the medieval industrial revolution - you might say the mechanical revolution. And I do mean it revolved: windmills, watermills, mechanical grindstones made the Benedictines the most prosperous enclaves in Europe.



Rachael Kohn (*The Spirit of Things*, Radio National) launches ANAT publication, 'Arcadia' at the Cloisters, Adelaide University, SA. Photo by Grantly Trenwith.

The explanation for their significant focus on technology and invention has been suggested by amongst others the important historian Ernest Benz (*Evolution and Christian Culture*, 1975). Contrary to my view of the primordial

garden as a place that was just crying out for technological innovation, Benz argued that the 10th Century monastics were actually trying to recapture Eden, and were driven by a view of the pre-Fall Adam, who was God-like and complete. Adam was significantly better off than the human world, which was cast down in sin. In a vain attempt to reclaim the dominion over the earth, which was granted to Adam, the Benedictines, as faithful servants to God, wished to perfect the mechanical arts and thereby subdue the earth, and turn it into a New Eden for a New Adam.



Auntie Josie and Francesca da Rimini at the ANAT launch of 'Arcadia'. Photo by Grantly Trenwith.

This interpretation, which highlights the religious motivation for the mechanical arts, has a lot to commend it, particularly as it challenges the common view that the rise of a rationalist and scientific spirit is always in opposition to a spiritual or religious outlook. The most celebrated example of course is Isaac Newton, who far from being anti-religious believed that his cosmological discoveries did not disprove, but provided further proof, for the Biblical God.

It was a view very welcome indeed. The Anglican church sermons preached by

Samuel Clarke in the late 17th and early 18th Centuries echoed Newton when he explained the course of nature as:

"nothing else but the will of God producing certain effects in a continued, regular, constant, and uniform manner."

Today we can hear similar echoes in the work of the Anglican priest and scientist, the Reverend Dr. John Polkinghorne, or in the cosmologist, recently of Adelaide, Paul Davies, who see in nature the thumbprint or "mind of God." That is a whole other discussion, which continues to gather more force around the world, recently culminating in a gigantic conference at Harvard. Suffice it to say, I am never as surprised as scientists are to see the convergence of science and religion. Religion, if it holds to the belief of an omniscient God, will naturally expect that within God's mind lies the whole universe. Science, on the other hand, demonstrates the progression ever upward on the ladder of knowledge, seeing within its sights the possibility that one day it will explain everything, including God and Creation.

In fact, when science was in its vigorous and bold adolescence, in the late 19th Century, many people thought it was destined to replace Old Time Religion as the saviour of humanity. One of the most popular movements was Madame Blavatsky's Theosophy, and later, its breakaway version, Rudolph Steiner's Anthroposophy. Both these hybrid spiritual expressions merged mysticism and scientific thinking in the belief that the new spirituality would be a perfect blend of the two. Some would carp that it became the perfect bland.

The two sides of the coin could be said to have been minted in the improbable London Society for Psychical Research,

founded at the turn of the last Century and still going. Commenced by spiritualists wanting to prove the truth of clairvoyance and by scientists who wanted to expose the frauds, its stated task was to investigate cases of the paranormal, with Madame Blavatsky's séances being the first one under investigation. She was found to be peddling shams, but that did not stop her followers from championing her cause, and a couple of years ago a book was published by a theosophist purporting to be an expose of the weaknesses in the Society's initial investigation.

There will always be a tug of war between those who need evidentiary proof of their beliefs - be they magicians, fundamentalists or scientists.

But let us return to technology. For the Benedictine monastics, it might have made them feel as if they were partners in God's creation - like the satisfaction a farmer must have when his golden wheat fields, which he has tended well, yield the earth's bounty. But take it further in the beginnings of the industrialisation of England, and some of its punishments are also evident.

One of the great heroes of the Luddites would be the self-confessed mystic and poet, William Blake, who raged against "the dark satanic mills of industry." Indeed, he was fond of playing the Adam to his wife's Eve - sitting naked in his own little Garden of Eden in South London. Quite a few caught a glimpse of the doughy-fleshed twosome. It could be that the light was better out there for his drawings - which in any case were often quite risqué.

Well, mechanisation marched ahead, and again it was often motivated by the religious idea.

The 19th Century mathematician and pioneer of industrial automation, Charles Babbage, believed "that by the exertion of our highest faculties...we may approach the knowledge of our Creator." He used the Calculating Engine to demonstrate the truth of miracles and in particular the miracle of resurrection (Noble, p. 72). No kidding! (The Vatican, of course, bought up all the copies of that particular model and it is somewhere in a vault in Rome, to which only the Freemasons have the map. I am kidding about that.)

Leaping ahead a century, we come to NASA. Now NASA's space exploration project has a very large number of Christians working for it, and its only two term head, James Fletcher was a devout Mormon. He stated clearly that expanding his knowledge about space would be an extension of his understanding of divinity (see Noble, p.134). Because of his Mormon belief in other worlds, he was a strong promoter of programs that searched for extraterrestrial intelligence, such as the Viking Missions to Mars and also SETI, Search for Extraterrestrial Intelligence.

On Christmas 1968, the astronauts of Apollo 8, broadcast back to earth their reading of the first ten lines of the Book of Genesis. Of course, apart from an American flag, a Bible was placed on the Moon in 1969. And in 1974, a stained glass "space window" was officially installed at the Washington Cathedral, containing a lunar rock brought back on Apollo 11, accompanied by a sermon on the spiritual significance and religious implications...of the first journey from the planet Earth."

So, I've quickly spun around full circle, from the use of technology to adorn the places we hold sacred, to the use of technology as a vehicle for exploration

of outer worlds, which may contain traces of Divinity.

Art and technology have usually been practiced and appreciated as extensions of our senses. We are, as Erik Davis, emphasises, sensate beings. That capacity has always been in a creative collaboration with a moral sense of responsibility to our fellow humans. Increasingly, the moral side of this responsibility is extending to the Earth itself, and to the many beings, which inhabit it, as the Aboriginal women of Kupa Piti remind us in the pages of the *Arcadia Journal*.

The promise of technology and digitisation is truly phenomenal. We are all beneficiaries of it, as we communicate to people around the world every day, in a mere blink of an eye. But we are also increasingly aware that in providing cute robotic dogs, email and the internet, technology has the potential to remove us from the warm moist breath of a friendly dog, a real awkward and revealing conversation on the phone with a stranger, a memorable research project leafing through old papers in a dusty library. These real, tangible things can make us stop and value what it is we are really doing. We are more than merely conduits of information. The dark vision of the *Black Lamp* by Hakim Bey in the *Arcadia Journal* is truly depressing to me.

I dearly hope that reaching out for the spiritual dimension in a technological universe is motivated by a true desire to redeem humanity, to bring its humanness always to the forefront of our considerations, and to remember, above all, that we began our life on this planet Earth, and to Earth we return. So it is finally to this Earth that we owe one of the greatest and indisputable

responsibilities. As far as I know, it has no email address. Its website is the oceans, the deserts, the forests and the sky. Whatever we do with technology we should always remember that it is not just human beings who delight in being alive. I think of this vision from Psalm 65, 12-14, one of many similar such images in the Psalms:

The pastures of the wilderness shout for joy
The hills gird themselves with rejoicing
The pastures are clothed with flocks
And the valleys cover themselves with grain
They shout for joy, indeed they sing.

That is at least one part of the *Arcadia* vision we should remember to keep before our eyes..

copyright 2001, Rachael Kohn

Designer Drew Joyce, Editor Samara Mitchell, Publication Manager, Francesca da Rimini and Illustrator Phil Bradley at the ANAT launch of 'Arcadia'. Photo by Grantly Trenwith.



CONFERENCE AND WORKSHOP REPORTS

2001 Electrofringe
26th Sept - 1st Oct 2001
Newcastle
By Anthony Farrow, inCube.



*Random street projection at Electrofringe, Newcastle NSW.
Artist unknown. Photo by Anthony Farrow.*

Electrofringe is held as part of the *This is not Art* festival held annually in Newcastle (NSW) from the 26th of September to the 1st of October.

This is not Art involves a wide variety of art forms, well not art forms, um, however you want to interpret it. This is exactly what I got from this amazing festival. It is up to your interpretation and your contribution as a participant. I've heard the festival criticised as being too loosely structured, however this is exactly what gives it its power. The loose structure encourages communication between festival go-ers and artists presenting at the events. Your options were: 1. feel odd and lost, or 2. speak to your neighbour and discuss your interests. This looseness

also encouraged spontaneous performances and collaborations that contributed to the program. *This is not Art* is the most exciting opportunity for artists to converge on a city to become involved in and develop an amazing festival.

Electrofringe enabled participants to contribute their ideas and art to the mix of the festival. *Autodocumentary*, a workshop/performance, was put on by Video Nexus and was an excellent example of festival participants being invited to take part. *Autodocumentary* requested any participants with a video camera to capture footage from around the event. All participants' footage was dubbed to VHS and mixed together for a final live performance in a documentary style. During the performance a specially designed Matrix Switcher randomly selected footage from the VHS tapes which was made available for three volunteers to combine through video mixing desks. The final mixes were projected from three data projectors onto a wall of the electrofringe's video lab. As a viewer I felt as though the *Autodocumentary* was a true reflection of the imagery, sounds and feelings that I had experienced throughout the festival. It felt somewhat subconscious and was the highlight of my electrofringe experience. My experience may have been elevated as I contributed footage for the live performance.

Each faction of the festival, from the *Sound Summit* to the *Writers Festival*, had its elements derived from very committed individuals, friends and groups. Presentations such as Vicki Bennet, UK (*People like Us*) talking about her work involving plundered audio samples and live video mixing was engaging, informative, thought provoking and with the opportunity for a spontaneous forum at the end,

encouraged audience involvement. These presentations provided important opportunities to meet other artists performing at the festival. From there it wasn't long before a discussion led you to be invited to a gig and even an opportunity to perform, as inCube did on a showcase night. As an example of the atmosphere present at *This is not Art*, inCube being able to perform demonstrated to me the notion that this festival was about participation. For us it was also about making friends with whom to develop networks and ideas to spur new projects. This has occurred with inCube being given the opportunity to co-curate *Trickster: Masterclass in Video Jamming* presented by ANAT at this year's Adelaide Fringe. Many of the top VJ's who were either involved in or co-ordinated electrofringe applied for the Masterclass and showcased their talents in the front windows of the Ngapartji Multimedia Centre on Rundle Street during the Fringe. These amazing artists also performed at events associated with *Trickster*, such as Video Stealth Ninja's guerrilla performances around the city of Adelaide. So for us the festival's philosophy succeeded. This was not simply about going too see art, but to participate, perform and meet other artists and voyeurs alike.

Other highlights included Ben Frost, a.k.a. FROST, an Adelaide electronic audio artist who performed his superb slow breaks to bold slides and an absence of any ambient light. This left large sections of his performance in total darkness, an excellent environment in which to appreciate his music. A friend reported that I had missed out on seeing an amazing performance by Minut, another electronic audio duo. The funky hip hop group Elephant tracks seemed to be everywhere, performing whenever there was opportunity. MC Blue stunned with

her beautiful and smooth improvised vocal style. Many of these acts were broadcast on *Alchemy*, SBS radio's nightly electronic music segment that came live every night from the festival. How amazing it was to be sitting in a beautiful old theatre listening to new excellent tones that were being shared over the airwaves. I also enjoyed the quirky presentation of the chronology of sounds from computer games and their use in music. I regret that I saw nothing of the *Writers festival* and missed much of the *Sound Summit*. A survey was passed to me at a pub one night asking how the festival could be improved. As it was a sincere survey requesting information to improve the event (rather than to capitalise), I completed it. Looking back I wish I had requested some way to split myself in two so I could have seen more.

In my experience, all the people from Newcastle were genuinely helpful and interesting. Just support the Knights. Seriously, when you are in Newcastle you are a Knights supporter. It is a good Roman thing to do, similar to drinking the traditional brew of Adelaide only in Newcastle style.

The best advice I can give someone going to the festival is prepare before you go. Arrange your accommodation early as it quickly books out. Go to the *This is not Art* web site and plan what you want to see. This will give you a structure to help deal with the saturation of things to do and see. Get the *This is not Art* program on arrival. It contains excellent maps and descriptions of the day's events and forums. Smile, endeavour to meet fellow festival go-ers and performers, get that train from Sydney and sit on the right hand side. Electrofringe and *This is not Art* was a learning experience for me and I will certainly take my own

advice this year. By the way, when I see you at electrofringe my name is Anthony, say hi.

I would like to thank ANAT for this most important opportunity, Paul Amour, Nick and Gorgina (bug records), Cindy (Tesseract), Cicada (Video Stealth Ninja), all from the Video Nexus, Tyson (Dj Trip), Ben Speed, Ben Frost, Brendan and Kia (Alchemy Radio), Dan Freak, Food not bombs (yum), John Crouch and Luke for jammin, and my crew, inCube. If you want to discover Australia's upcoming underground talent with leaders in their art, and more importantly contribute to this wonderful community and festival, book your ticket, think of what you can contribute as discourse or art and see you all this year at *This is not Art*.

<http://www.thisisnotart.org/>
<http://www.mrc.org.au/inCube/>

Unter Anderen - Among Others, 4 Aug/Sep 2001 Germany/Belgium By Stevie Wishart

Unter Anderen - Among Others, 4 is an international sound art project combining a symposium, inter-media installations, workshops and some performance. The project started on the 20th of August in Dortmund, Germany, and continued through September at a second site located in the disused miners building in Genk, Belgium. Unter Anderen - Among Others, 4 was hosted by FLACC.

For the German part of the project, the Kunstlerhaus in Dortmund provided exhibition and workshop rooms of 900 square meters, a small amount of money to cover costs of materials, staff for organization, press and public

relations. There were four sound installations, and performances bringing into collaboration audio and visual artists from Belgium, Germany, Italy, Japan the Czech Republic, and Australia.

The aims of the project were to facilitate:

- * international dialogues between visual and audio artists dealing with new technologies
- * international dialogues between artist initiatives
- * exchange between cultural systems and structures
- * opening the artistic processes to the public
- * establishing international networks independent from the artistic orientation

Unter Anderen 4 initialised the processes of production. None of the presented works were reproduced. Everything happened "in situ". The audience was invited to meet the artists during the moment(s) of creation, the time before the official opening of the show, and then to attend the symposium where many of the artists were invited to discuss and debate their work in progress and their respective use of technology.

The event opened with the symposium led by some of the artists and curators, after which I gave a workshop on my work with the visual artist and programmer Ludo Engels. The symposium concluded with a performance version of *Tracking* where all the sound is generated by the noise of the slide projectors and circuit hums, which I mix and process live conceived within the fixed time-span of a "concert". This then contrasts with the experience of the installation.

I presented my work as an inter-media artist in general, as well as referring to

my concept and design of *Tracking*. I also performed an independent concert at the Belgian site with Dirk Wachtelaer (percussion and electronics) featuring surround sound projection which exploited the unusual acoustics of the huge, empty miners building.



Stevie Wishart performs. Image courtesy Stevie Wishart.

During the three weeks in Dortmund, *Tracking* evolved into an environment of light and sound through the process of workshops and discussion to develop ways in which the visitor could “play” the space. Once in the space, the visitors’ movements (which we workshoped through various levels of intention and non-intention) create shadows over light sensors which in turn, trigger changes in the sound. The sound in this case is simply that of the machines in the room, the multiple projectors with contact mikes on their fans, transport mechanism and shutter. All of these components are also midi controllable so that the fan, for example, can be faded up or down at various speeds.

The different triggers step through a series of d.s.p. patches I developed and also control spatialization (eg. how and when certain projector sounds were

amplified, fed and moved between different speakers). These sounds in turn, triggered subtle changes in the content and light intensity of Ludo’s very abstract, shadowy projections. For example, a “fade up” of the fan for sonic effect would also mean that the image had the same “fade up” in terms of light intensity. In this way the sensitive visitor could “pause” and “hold” a particular sound/patch and light intensity/image-projection, by moving one shadow across the sensor and then standing still before creating a second shadow.

One of the benefits of this open-ended curated event (with its combination of workshops and installations), was that the contributors worked and lived in the same Künstlerhaus in Dortmund. We had ample opportunity to see how each installation developed, share or debate processes, and learn something about our respective countries new media scene and our various approaches to technology use. *Tracking* was the only interactive concept - it also sparked some illuminating discussions on the differences between interactive and non-interactive systems.

The Genk space was a very different form of presentation and collaboration. A rugged shell of a derelict miner’s building, in the wastelands of a disused mine, with none of the gallery luxuries of the Kunsterlhaus, but offering vast concrete industrial spaces to present the installations, workshops and concerts.

Overall AO4 offered the artists and workshop participants a flexible and open ended environment to experience, dialogue and share their work. I was grateful for an opportunity to workshop and present *Tracking* to a completely new audience and group of international curators.

Participating artists in 2001 were:
Germany / Belgium: Harald Busch (G) & Dirk Wachtelaer (B) Tschech Republic: AUVID (Ales Killian & Ladislav Zelezn) & V-clav Ondrousek (CZ)
Belgium : Ludo Engels (B) & Stevie Wishart (AUS)
Italy: Fabrizio Rivola (I) Annalisa Cattani (I) & Dario Parisini (I)
Japan: Hiroko Ichihara (JAP) & Yukio Fujiimoto (JAP)

Curators 2001:
Maria Blondeel (Experimental Intermedia Foundation Europe, Gent, Belgium; artist)
Jens Brand (MeX, Dortmund, Germany; artist)
An Seebach (Künstlerhaus Dortmund, Germany; artist)
Peter Morrens (de Voorkamer, Lier, Belgium; artist)

Guest curators 2001
Shinichi Yanai (KeX, Kyoko JAP)
Milos Vojtechowsky (Center for Contemporary Art, Prag, CZ)
Zone (Zone, Bologna, I)

exhibition places:
Germany: Künstlerhaus Dortmund/MeX Sunderweg
<www.kuenstlerhaus-dortmund.de/Among.html>
Belgium: FLACC, GenkAndrÈ
Dumontlaan 2B-3600 Genk

participating organisations:
Belgium: Experimental Intermedia Foundation GentSassekaai 45, 9000
Gentcurators: EIF staff
<www.experimentalintermedia.be>
Voorkamer, Lier (Antwerpen)Bril 14, 2500

Liercurators: Peter Morrens & Rik De Boe <go.to/voorkamer>
MeX e.V.Kielstr.3844145
Dortmundcurator: Jens Brand
<www.mexappeal.de>

**makeworld: border="o"
location="yes"
18th-21st Oct 2001
Munich
By Angela Mitropoulos**

<<http://www.antimedia.net/xborder/>>

"Typing 'make world' in the command line initiates a rebuilding and renewal of the whole system while it's running." <<http://make-world.org/>>

What do pieces of html code and unix commands have to do with the issues of border controls, the internment of asylum seekers, the movements of millions of people across the globe? The *makeworld* conference was held in Munich between the 18th and the 21st of October 2001, appropriately subtitled: *border="o" location="yes"* - or "O, yes!" for those who finally hit upon the connections.

There were participants and speakers from Africa, Australia, Bangladesh, all across Europe, India, Korea, Mexico, South Africa, and the USA-including myself, and I'm particularly grateful to ANAT (and the ANAT Conference and WorkshopFund) for making the trip possible.

What the *makeworld* conference showed, was that rather than being a relationship forged between distinct spheres- (on the one hand, relatively new instruments of communication and, on the other hand, the pressing political issues of the day), those tools of communication are also the terrain upon which a new sense of community has taken shape... one in which 'hello world!', 'open source',

'makeworld', and 'xborder' are not simply part of the vocabulary of a disengaged technology and techniques but a greeting, an invocation and a call to action.

The growth of digital media and the recent struggles for freedom of movement then, are neither coincidental nor distinct. The illustrations of this at the *makeworld* conference were both varied and many. Here, I'll cite just a few of the things presented at the conference which stood out (for me) as being both interesting and at times provocative contributions to the inter-related issues:

Interface Explorer
<<http://interface.to.or.at/>>

Everyone is an expert
<<http://expertbase.net/>>

Sarai's Concise Lexicon for the Digital Commons
<<http://sarai.net/compositions/texts/works/lexicon.htm>>

Deportation Class
<<http://www.deportation-class.com/>>

Also: Sebastian Lutgart's paper in the session on 'Roaming Producers', which offered some interesting comments on freedom of movement as inclusive of the freedom to not move, and thereby a reminder that there is also forced "freelancerism" and forced migration- which I would add, connects in an additional sense the conditions of those who take flight and those who work in digital media.

Osaren Iginoba's discussion of *Access for All*, a project to provide internet

access for refugees in Germany, highlighted the importance of communication technologies for and between those who are geographically displaced. Wolfgang Hauptfleisch's *Multiple User Disobedience Portal v.01*, played with the connections between computer gaming and protests to transform the sense of both.

All of these presentations, and other conference sessions, can be read or watched via the conference's webjournal, at <<http://noborder.org/webjournal/>>

In addition, the "virtuaalenmarket", an open space for the presentation of projects at the conference, was an extensive showcase and an opportunity to see those projects online and in action, and talk with those involved in their creation.

It was also a chance to talk over the existence and significance of borders in digital media and communications (both 'old' borders and emerging ones), content-blocking software, portalisation, search engine circumscription, censorship and the (often surreal) limits of translation software.

Finally, it was a chance for me to conduct interviews with a range of people on the issues of virtual movements and digital communities, freedom of movement, borders and their connections, as part of a larger documentary film and website project tentatively called *_departurelounge*. It was also a chance to establish some combined tactical media projects between xborder and <noborder.org> for, amongst other things, <woomera2002.com>.

Solar Circuit

26th Jan - 17th Feb
Tasmania
By Leigh Blackall

From January 26 to February 17 this year, ANAT's Conference and Workshop fund recently supported several artists to attend Solar Circuit, Tasmania.

The aim of Solar Circuit was to draw Australian and international artists to Tasmania to discuss ideas and work collaboratively to produce works around concepts of 'wilderness', a theme proposed by the Museum of Tasmania in conjunction with their *Wild 2002* initiative.



ANAT Conference and Workshop Fund recipient, Wade Marynowski, performs at Solar Circuit in Tasmania. Photo by Markus Seidl.

The 32 attending artists all met at the Tasmanian School of Art in Hobart and spent the first 6 days introducing and workshopping each other's work, and communicating with the many online participants. They spent time researching and preparing for the journey to Maria Island off the East Coast of Tasmania, where they were to

stay for 11 days. On Maria Island, they recorded sounds and video, took photographs, sketched for possible installations or performances and generally made notes of their 'wilderness' experience. After the stay on Maria Island they consolidated their material and worked together to depict the experience and the location through their various approaches to technology based art.

Among the group, there were artists from Singapore, Hong Kong, Japan, Canada, USA, Austria, Romania, Finland and many regions within Australia. Their skills and interests ranged from installation arts using robotics and circuitry, performance art through projected and amplified audiovisuals, sound arts, movie making, community and public arts, and a range of approaches to art for Internet audiences.

The group was extremely diverse, bringing with them new attitudes, techniques, and perspectives working with new technologies in art making. One thing they did have in common was never having been to Maria Island before. Some had never been to Australia, let alone Tasmania, and all were directing their thinking towards depicting the wilderness experience through their art.

Skills sharing and collaboration began early in the event. In Hobart, Amanda Hendricks from San Jose California brought many of the group together for a midnight sound recording session of the city. About 7 groups played 'follow the leader' around Hobart, each continuously recording as they went. The result, back at the School of Arts computer lab, was an interesting sound scape depicting movement and location by laying all the recordings over each

other to play simultaneously. This simple but thought provoking exercise set the pace for experimentation and collaboration for the rest of the event.

The opportunity for the participants to present their work and concepts early in Solar Circuit was an essential element, opening up broad discussions and enriching the collaborations. Many inspiring workshops were delivered and were open to the public.

In particular; David Rokeby's presentation of work he is doing in Toronto, Canada created a lot of discussion about programming for video. The video presentations by Mexx Seidel and August Black about the community based public arts they are working on in Vienna, Austria showed the group just how crazy and ironic artists in Austria can be. Nina Czegledy, also living in Toronto, generated quite a bit of discussion about the relations between science and art after her excellent presentation on her efforts to work with science, and her co-administrating work in the *Crossing Over* project.

All of the workshop seminars are worth mentioning but space in this report does not allow it.

Another important feature of Solar Circuit was the exhibition of installations at the Museum of Tasmania as part of *Wild 2002*. Although setting up the exhibition in the museum at the same time as the workshop seminars were delivered resulted in the participants missing many of the seminars, the opportunity for all to see the actual works of other participants was a high point in the event. It would have been better however if this exhibition was set up before the commencement of the Solar Circuit

program, works could have been seen earlier and everyone could have attended the seminars.

The much-anticipated trip to Maria Island was a thorough success. Catering for the diets of an international group would have been extremely difficult but through the initiative of a few participants who supplemented ingredients and designed a kitchen hand roster, all issues were promptly dealt with. Everyone made the very most of the stay for their recording, research and sketching.

Kaoru Motomiya from Tokyo, Japan offered a wonderful opportunity to experience a daily Japanese tea ceremony, set up inside the Maria Island objects and history museum. Within the setting, the strange juxtapositioning of culture could only be described within the terms of performance art!

Mexx Seidel and August Black initiated a project to try and create a unique language for Maria Island based on the vast language groups that were at hand - by the end of the stay, a simple language was created and conversations were later broadcast over their Internet radio station *Fundament Radio*.

Leroy Black from Newcastle, Australia coordinated an improvised performance based on his research into the history of the island, and on the various performance contributions from some of the participants. The performance was held at night inside an old cement silo on the island. The result was an emotional reading of some historic accounts, along with an improvised video installation, complemented by songs from indigenous Japan, harmonica and church songs from Austria. Later everyone erupted into hours of exchanging songs and stories.

On arrival back in Hobart, the following 5 days were spent preparing for performances, online publishing and future installations.

On the 17th, a performance of projected and amplified audiovisuals was held in Hobart to close Solar Circuit, including wonderful performances by Lalila (Etienne Deleflie and Katherine Gadd) Wade (Spanky) Marynowsky and Sarah Waterson, all from Sydney, Australia.

Numerous live radio broadcasts through *Fundament Radio*, Vienna have been done, and many more projects are being worked on at the moment. These projects include an installation of robotics and simple circuitry by Ken Gregory, online installations by Leroy Black, and a CD compilation of Maria sound recordings by Jim Bell and Lyllie Sue from Montreal, Canada. Early results of other collaborations can be found online at

www.wild2002.org/collaborate.

Contrasting scenes in Tasmania during Solar Circuit. Photo by Markus Seidl.



NOTICES

Call for Submissions

Invideo 2002: International Exhibition of Experimental and Art Video

DATES: 6th to 10th November 2002

**SUBMISSIONS DUE: 15th June
Milan, Italy**

This is the eleventh Invideo. Organized since 1990 in Milan by A.I.A.C.E., it has established itself as the most important Italian event in the field of experimental and art video. Invideo is a complete project whose main activities are:

- * Organization of one-week exhibition at the prestigious Spazio Oberdan in Milan, where visitors can find the best of international and Italian electronic experimental production;

- * The setting up of a public video library, the largest in Italy to date, with more than 400 works, thanks to the acquisition year after year of the most meaningful experimental and art videos, selected with a cooperation of a team of experts who are active worldwide;

- * Promotion of the video artist around Europe thanks to liaison with Festivals and Institutions, and to the activity of the New Images European Network.

INFO: www.mostrainvideo.com

Online Exhibition and Symposium: Call for Submissions

Mediatopia: Networked Technology for the Creative and Critical

SUBMISSIONS DUE: 1st May

Curated by Lara Bank and Andrew Bucksbarg for adHocArts.org

Sparking and pulsing somewhere across the mediascape, freshly formed from the collision and convergence of newer media arts, is Mediatopia. Amongst the flowering

of net art and exhibitions comes the writing of books and papers, the creation of histories, the symposia, the proliferation of departments and faculty positions, and the acquisition of new media by museums and institutions.

Looming in the wake of our new-born fascination with digital methodologies comes a pixelated plane filled with broken links and obsolete plug-ins. What have we projected upon this technological dream? When we wake, do we come to an experience charged with politics, technological decay, and obscurity of medium and presentation? Questions of power, position, and perception arise in this dystopian meltdown. Who has access to these technologies? Who is the expert or authority? Who defines this media work and how? How do we preserve it? What are the formats and conventions? What is the relationship between the individual and the institution? Can we differentiate between creative workers for capital and comrades in the Arts? Is there a safe site for play, pleasure, and the artistic practice, and what is its URL?

Mediatopia, overarching like a giant sci-fi plastic bubble, signifies our desire to draw together all these disparate experiences and ideas under the cozy warmth of the mother ship. Creatives, technicians and critical theorists are fascinated by these digital means. The residuals in this process creep into the canon of practice and are used to define and construct an electronic world and a flesh filled one. Therefore we ask questions and we manipulate information. Join us in this process. We seek submissions of media art and digital critique.

* Critical Writing- Please submit relevant critical writing for inclusion on the Mediatopia web destination.

* Net Art- Please submit recent work that utilizes or references net technology.

INFO: <www.mediatopia.net>
EMAIL: <mediatopia@adhocarts.org>

Call for Submissions **4th International Digital Art Exhibit and Colloquium** **SUBMISSIONS DUE: 1st May** **DATES: 17th-21st June 2002** **Havana, Cuba**

The Centro Cultural Pablo de la Torriente Brau, with the support of the Historiador de la Ciudad de la Habana, el Museo Nacional de Bellas Artes and HIVOS, announces the IV Saln y Coloquio Internacional de Arte Digital (International Digital Art Exhibit and Colloquium) in Havana, Cuba. The purpose of the event is to encourage and support artists and scholars working with and thinking about computer-based technologies in inventive and original ways.

The annual event, which opens on June 17, 2002, exhibits work that represents the current field of digital art in Cuba and abroad, and convenes a series of meetings and discussions to encourage exchange and reflection among designers, artists, critics and scholars whose work is related to these new forms of expression.

The exhibition has two juried components a competitive exhibition of the work of resident Cuban artists, and an international exhibit, where the work of non-Cuban residents will be shown. Work selected by a jury of well-known artists and critics will be exhibited in the Sala Majadahonda of the Centro Pablo, galleries of the Oficina del Historiador de la Ciudad, and in the Museo Nacional de Bellas Artes.

The International Colloquium Digital Art Languages and Poetics will take place from June 18 - June 21. In addition to discussions focussing on the work included in the two exhibits, artists, scholars and critics will make presentations about the potentials and the limits of these new forms of artist expression, addressing the following themes
Challenges and Techniques of Digital Art;

Digital Art Traditions and Originality; New Languages, New Themes?

For information about submitting work and/or attending the IV International Digital Art Exhibit and Colloquium, please visit

ONLINE: <http://www.centropablo.org>
ONLINE: <http://www.artedigitalcuba.org>
EMAIL: centropablo@cubarte.cult.cu

Call for Entries **Evolution Art Prize** **ENTRIES DUE: 1st July 2002**

The Evolution Art Prize is \$10,000 for a mixed media work that explores the theme Physical Vs. Logical Space. Entry Forms and list of subcategories can be found on at the Evolution Festival website. Evolution Festival is also calling for expressions of interest from artists, performers and organisation to be part of the program of the festival. Application forms can also be found at the website.

INFO: <www.evolutionfestival.com>

Conference **OZeCulture 2002: taking the next step** **DATES: 28th-30th May 2002** **Sydney**

Following a highly successful inaugural conference, the Department of Communications, Information Technology and the Arts is holding OZeCulture Conference 2002, entitled taking the next step. The conference will focus on the opportunities created by the internet and digital media technology for arts production and the operation of cultural organisations. Full registration for the two-day conference (including welcome reception on the evening of 28 May 2002) is \$660.

REGISTRATION:
<www.cultureandrecreation.gov.au/conference/registration.htm>

PROGRAM:
<[www.cultureandrecreation.gov.au/
conference/program.htm](http://www.cultureandrecreation.gov.au/conference/program.htm)>

Conference

COSIGN 2002: The 2nd International Conference on Computational Semiotics for Games and New Media

DATES: 2nd-4th September 2002

Augsburg, Germany

This cross-disciplinary conference explores the ways in which semiotics (and related theories such as structuralism and post-structuralism) can be applied to creating and analysing computer systems. It is intended for anyone with an interest in areas of overlap (or potential overlap) between semiotics and computers. This would include, but is not limited to, the following: computer scientists; HCI and AI practitioners; creators of expert systems; digital artists; designers; critics; semioticians; narratologists; etc.

Media that make use of the unique capabilities of digital systems are of particular interest to this conference. These include: hypermedia; content analysis systems (particularly those that extract higher-level meaning); the semantic web (and similar systems); multimedia and the internet; digital art, net art and other technology-based or technology-oriented art forms, computer games, interactive narratives and other forms of interactive entertainment; virtual reality systems and virtual environments.

CONFERENCE INFO: <[www.kinonet.com/
conferences/cosign2002/](http://www.kinonet.com/conferences/cosign2002/)>

PROGRAM INFO: <[www.kinonet.com/
conferences/cosign2001/program.html](http://www.kinonet.com/conferences/cosign2001/program.html)>

Symposium

SymbioticA: The Aesthetics of Care 2002

DATE: 5th August 2002

Perth

'The Aesthetics of Care' will focus on the artistic, social and scientific implications of the use of biological/medical technologies for artistic purposes. It will probe current models of practices, and explore the new roles and skills artists may acquire venturing into this new realm of operation. This Symposium will also deal with the relationships the artists and audiences will form with works of art that consist of living biological systems. The ethical questions of using living systems and biological technologies in this new context will be addressed.

SymbioticA- The Art & Science Collaborative Research Laboratory in The Department of Anatomy & Human Biology, University of Western Australia is a unique artist-run research laboratory dedicated to the exploration of scientific knowledge in general and biological technologies in particular from an artistic perspective. It enables artists to engage in wet biology practices in a biological science department.

Presented by SymbioticA and The Institute of Advanced Studies UWA in collaboration with the Biennale of Electronic Arts Perth, John Curtin Gallery, Curtin University of Technology.

INFO: <<http://www.beap.org/>>

Festival

Prix Ars Electronica 2002

DATES: 7th-12th September 2002

Linz, Austria

The Prix Ars Electronica 2002 marks the 16th edition of the competition for cyberarts, which is organized by the Austrian Broadcasting Corporation (ORF), Upper Austrian Regional Studio, in conjunction with the Ars Electronica Festival.

The Prix Ars Electronica 2002 is announced internationally for the categories Computer Animation / Visual Effects, Digital Musics,

Interactive Art and Net Vision / Net Excellence. In addition, there is also a competition category for young people under the age of 19 in Austria: Cybergeneration - u19 freestyle computing. Selected works of all categories will be presented to the public in the exhibition Cyberarts 2002 at the O.K Center for Contemporary Art during the Ars Electronica Festival.

INFO: <prixars.orf.at>

Festival

Cybersonica: International Festival of Digital Music and Sound

DATES: 4th-7th June 2002

**Institute of Contemporary Arts
London, UK**

Call for papers, presentations, demonstrations, installations and performances focussing on creative, innovative practice and theory in music and sound. The Cybersonica festival brings together the whole community of sonic innovation, from performers, composers, DJs and VJs to developers, academics, broadcasters and record companies. Cybersonica is supported by the University of Westminster & CARTE

INFO: <www.cybersonica.org>

INFO: <www.cybersalon.org>

Festival

Next Wave Festival

DATES: 17th-26th May 2002

Melbourne

The tenth Next Wave Festival is on its way. From 17th to 26th May 2002 over 60 digital, dance, online, performance and public art events by young artists will invade venues in, around and above Melbourne. And what's more, every event (except one!) is FREE.

A collision of pop culture, art, media, social action, environmental concerns and extreme

sport - Next Wave will be a ten-day spectacular of edgy ideas and new directions in contemporary art. The Festival will defy boundaries and give maximum volume to the ideas of young people.



'Mr Phase' by Christopher Brown and Thomas Howie (part of the 2002 Next Wave Festival).

Next Wave is not content to follow the standard festival approach. Over the past year the team at Next Wave invited and embraced young people to be partners in the vision, development and shape of an exciting festival program. The result is over 60 dynamic events - each and every one a world premiere. Many of the projects are interactive and blur the boundaries between audience and participant and include...

- * 10 new public art projects
- * 19 new performance projects in theatre dance and music
- * 10 digital art commissions
- * 10 visual art exhibitions
- * 6 major music events
- * 5 forums
- * 3 new publications
- * 50 digital animations and films
- * ...all extreme, energetic and extraordinary.

Recognising that young people are often excluded from arts events due to high ticket prices, the festival organisers have taken a bold step and made every event free of charge.

Executive Producer of Next Wave, Steven Richardson, says "Next Wave believes that contemporary festivals have the power - and the responsibility - to give voice to, and engage with young peoples' concerns with innovation, energy and creativity. The next evolution of Australian festivals need to question the status quo and be vehicles for significant change across cultural, social, educational, environmental, media and economic boundaries." says Steven Richardson, Executive Producer of Next Wave. Richardson adds, "Young Australian artists substantially challenge current arts practice and add an enormous amount of vibrant positive, energy to our cultural landscape. They are constantly identifying new corners of our culture and Next Wave shines a light on this endeavour. Next Wave assists the positive voice of young people who are can feel marginalised and demonised in the mainstream."

INFO: <www.nextwave.org.au>
PH: 03 9662 1099

VISCOPY: Copyright Collecting Agency

Viscopy is the Copyright Collecting Agency for visual artists, illustrators, architects, photographers, sculptors, designers, indigenous artists, multimedia and digital

artists. We are the central contact point for licensing images in the Australian Pacific region. Viscopy works for artists by licensing copyright users, ensuring that the artists and the copyright owners are paid market rates for the use of their copyright material.

ADVOCACY: Viscopy continues its role as a strong advocate and supporter of the visual arts sector, seeking new legislation to promote creative endeavour and to preserve creators' financial rewards. We have undertaken a number of advocacy initiatives, including work on resale royalties, the extension of photographers copyright, and changes to the current legislation as it relates to sculptures and craft work on public display.

Resale Royalties - All works of fine art, photographs and graphic art which are resold in the art market are subject to resale legislation in the European Union. We have recommended to the Federal government the immediate introduction of resale royalties legislation in Australia to reward Australian creators and to harmonise our law with the European Union so that our creators can earn income under international reciprocal arrangements.

Photographers' Rights - Viscopy supports equity amongst visual authors and thus the extension of photographers' copyright up to the death of the author plus 50 years. All national professional photographers' groups, the AIPP and ACMP, as well as leading photographers and estates, including David Moore, Wolfgang Sievers, Rosemary Laing and the Dupain estate, seek the extension of the period of copyright protection for photographers.

Art Works in Public Places - Viscopy has also recommended some minor amendments of the Copyright Act, including changes to the law on sculptures and craft work on public display. Section 65 of the Copyright Act allows a two dimensional reproduction (such as a photograph or drawing) of a

sculpture or craft work which is on permanent display to be made without permission of the copyright owner. Taken with section 68, which allow that reproduction to be published and/or broadcast without permission or payment to the visual artist becomes very unfair.

In proposing these amendments it is important to note they simplify the act and its application in the market place while supporting equity among visual arts copyright owners.

DIGITAL USE: Since the introduction of the Digital Agenda Bill in March 2001, Viscopy has received many more requests for licensing reproductions for the use of artistic work on the internet. Artists who are working with digital and new media, who have recently joined Viscopy include: Melinda Rackham, Keith Armstrong, Matthew Zonca, Jon Mc Cormack, REA, Anton Catunar, Mari Velonaki. We have also worked with author Leslie Grieff, licensing images for his e-novel published on OzAuthors website. The demand for copyright licenses for the reproduction and / or dissemination of digital media has substantially increased with the internet becoming a commonly used consumer and communication tool.

To meet the demand for licences to use many artists' images published on the Internet, we are developing new volume licences, notably with the Art Gallery of New South Wales for its digitised collection. These agreements set new industry standards in Australia and ensure that artists' works are efficiently licensed.

LICENSING: It is satisfying to note that more and more organisations are realising that Viscopy offers an affordable and efficient method of satisfying their obligations under the Copyright

To improve our service to members and develop new income streams, Viscopy has

just appointed a Rights Manager, Ross Sharp, who will concentrate on increasing payments to members from statutory licences, new digital use volume licences and from overseas. We have also retained a Copyright Enforcement Officer, Ern Phang, who deals with members' infringements.

AUSTRALIA COUNCIL INITIATIVE: The Board of Viscopy is pleased to announce that the Australia Council have funded a major initiative for Viscopy which will see it emerge as a key player in Australia's copyright industry. The funding supports Viscopy's three year business plan and sees the Australia Council as a key contributor to improving the financial sustainability of visual artists in the increasingly important area of rights management.

MEMBERSHIP: There is no fee to join Viscopy, nor do you relinquish control of copyright in your work by becoming a member.

Viscopy works on behalf of its members by:

- * gaining permission to reproduce member's work by copyright users and paying copyright fees to visual artists
- * collecting and distributing income from our international affiliates for the use of VISCOPY members work in overseas publications and media.

- * collecting fees for secondary use of art work such as educational photocopying, broadcasting and off-air taping.
- * ensuring that artists' rights are properly exercised and protected by monitoring unauthorised use of artistic work and following up on infringements.
- * providing advice on copyright issues, contracts and fees.

Watch Viscopy's website <www.viscopy.com> for membership forms and a new on-line registration system. Or contact Antoanetta Ivanova, Administration & Membership Officer on 02 9280 2844 or email us <viscopy@viscopy.com>

Histories of Internet Art: Website <blurr2.colorado.edu/~hiaff>

The Alt-X Network, in conjunction with the Department of Fine Arts at the University of Colorado at Boulder, launches new website featuring interviews with major Net Artists.

The Alt-X Network, "where the digerati meets the literati," has just released the "Histories of Internet Art: Fictions and Factions" web site featuring seventeen video and email interviews with international net artists including Mark Napier, Young Hae-Chang Heavy Industries, Ben Benjamin of Superbad, Melinda Rackham, Lev Manovich, Giselle Beiguelman, Heath Bunting, John F. Simon Jr., Erik Loyer and many others. The site also includes a curated exhibition of 35 net-based art works, a section devoted to net theory, and a survey of the new work being created by students working in the recently created TECHNE lab. This easy-to-navigate site with its stunning design and exploratory content is produced by undergraduate and Graduate students inside the University of Colorado's Department of Fine Arts in conjunction with the blurr lab and ATLAS.

The site is currently located at <http://blurr2.colorado.edu/~hiaff>

"The site is still very much in its infancy and yet in six short months, the students have produced an incredible amount of content," said CU Professor and TECHNE Faculty Director Mark Amerika. "This upcoming Fall, the site, with the support of the University of Colorado and Alt-X, will feature newly commissioned works of Internet art created by artists selected for the 2002 Whitney Biennial, all of whom will be invited to participate in the opening panel discussion at a major symposium we have slated for September. The forum will be coordinated with Christiane Paul, Adjunct Curator of New Media at the Whitney."

The Alt-X Network (www.altx.com) is one of the oldest surviving art and writing sites on the net. It began as a gopher site back in early 1993 and has since produced and distributed a vast array of content including the Hyper-X online exhibition space, an artist ebook series, the "ebr" new media forum, Alt-X Audio, Black Ice fiction, and various live net events.

TECHNE is a practice-based research initiative located inside the University of Colorado's Department of Fine Arts whose primary goal is to create a Technologically Enhanced / Conceptually Heuristic / Networked Environment (TECHNE) that faculty and students use to investigate the most efficient and rewarding ways to augment the creative process as it relates to a digital arts practice.

blurr is an experimental centre for digital innovation at the University of Colorado underwritten by Omnicom. blurr's mission is to provide an environment that challenges the usual distinctions and barriers between disciplines within the university and also the traditional lines drawn between industry and academe.

ATLAS is a campuswide initiative at the University of Colorado at Boulder and is dedicated to the understanding and application of information and communication technology in curriculum, teaching, research, and outreach.

For more information on the "Histories of Internet Art: Fictions and Factions" or other projects at Alt-X, please send email to Kendall Pata <kendall@altx.com>

CONTACT DETAILS



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

MEMBERSHIPS AND GST

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

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

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

From 1 July 2000

Ind. – \$25.00 (+\$2.50 GST) = \$27.50
Conc. – \$12.00 (+\$1.20 GST) = \$13.20
Org. – \$50.00 (+\$5.00 GST) = \$55.00

MEMBERSHIP FORM / 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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