ANAT NEWS

The second half of 2002 is shaping up to be a busy time for ANAT. The main project we are conducting is the second *National Indigenous School in New Media Arts* (NISNMA). The inaugural school conducted in 1999 at University of NT, Darwin, was aimed at emerging Indigenous artists to gain web and graphic skills, using programs such as Photoshop. The second school to be held in Adelaide during September/October will again focus on emerging artists, but will have the additional focus of providing advanced professional development opportunities for artists who attended the first school.

ANAT has been fortunate to secure funding for NISNMA from ATSIAB (Aboriginal and Torres Strait Islander Board) of the Australia Council. This is significant for ANAT, and is an acknowledgment of the role which ANAT plays in professional development for Indigenous artists. To date, NISNMA has also received funding support for national artists to attend the school from Arts Tasmania and Qld Artworkers Alliance. Components of the school will be held at Ngapartji Multimedia Centre and also at Tandanya National Aboriginal Cultural Institute. A call for participation in the school is included in this Newsletter.

Over this year, several of ANAT's activities have been focussed in Adelaide. As a national organisation, ANAT's brief is to develop national programs and respond to national initiatives. It is also important for the organisation to build networks within the state it is situated. Local partnerships developed over 2002 include collaborative projects with Adelaide Fringe and Tandanya.

The role that ANAT plays in South Australian cultural life has been recently acknowledged by an increase in funding from the state arts funding body, Arts SA. ANAT has received Industry Development funding from Arts SA for the last three years and is developing an important role in local initiatives such as membership on the Arts and Cultural Reference Group for the mNet Corporation's development of a wireless test-bed along the North Terrace precinct.

Other local initiatives supported over this year are *elastic* (contemporary visual arts forums held during the Adelaide Festival), *conVerge: Where Art and Science Meet* (2002 Adelaide Biennial Exhibition) and the forthcoming SALA Festival. ANAT Director Julianne Pierce has also been recently nominated to the Board of the Australian Dance Theatre, who are increasingly integrating new media into their performance repertoire.

Hermannsburg Potters
Image courtesy <www.hermannsburgpotters.com.au>

An important component of ANAT programs is to create ongoing opportunities that may flow on once a project is complete. Recent initiatives include the new media Indigenous residencies completed by Jason Hampton (NT) and Jenny Fraser (Qld) which were a direct result from the inaugural *National Indigenous School in New Media Arts*. A third residency is currently being undertaken by Christian Bumbarra Thompson through the Centre for Contemporary Photography in Melbourne. The URL's for Jason and

Jenny's residency are linked from ANAT's website and can be found at:

<www.anat.org.au/Aboriginal_Ancestors>
<www.anat.org.au/potters/Default.html>
<www.hermannsburgpotters.com.au>

Another current flow on project is the initiation of the Trolley Collective <www.octapod.org/trolley/>, following the Trickster Masterclass in Video Jamming (February 2002). Several artists involved in the Masterclass have gone on to set up a collective that aims to look for international touring opportunities. Planning is currently underway for members of Trolley and other Trickster participants to attend a workshop in France being conducted by Trickster tutor VJ IKO.

The national tour of Nina Czegledy (curator and Chair of ISEA) in Feb/March has also resulted in a report entitled In Praise of Australia. MOI. MOI. written by Nina and published in the online magazine Year Zero One <www.year01.com/forum.htm>. Nina

reports on her visit to Australia as well as highlighting ANAT as an important model for membership based organisations. We are pleased to enclose Nina's report in this Newsletter.

In addition to our project activities over the next months, ANAT staff are concentrating on developing and improving our databases. Information Officer Charity Bramwell is currently cataloguing the ANAT library collection and inputting data onto a searchable database. The Screenarts database (a project of ANAT, dLux Media Arts and Media Resource Centre funded by the AFC) is also under review. Initiated in 1997 as a "one stop shop" for Australian new media arts, we are currently looking at updating Screenarts <www.screenarts.net.au> and evaluating the architecture of the database. The site has been supported by Adelaide based ISP Virtual Artists since its inception, and I would like to acknowledge the support by VA of this and other ANAT projects. We are also increasing our marketing and publicity and I would like to welcome Kyra Herzfeld on board as the new ANAT

publicist. We are aiming to increase our profile to ensure that all of our projects and activities receive coverage in national and international media.

In this Newsletter we are pleased to introduce a new section - the MEMBERS FORUM. The forum is a site for ANAT members to publish work, which could include reviews, critical writing and artist statements. We are often contacted by members who wish to publish material and from now on will aim to include a contribution from an ANAT member in each Newsletter. We look forward to further contributions and as usual, feedback is welcomed.

The 2001 Annual Report will be delivered to ANAT Members shortly. The report is a comprehensive overview of our activities from last year. I would like to thank our members for your continued support and a special thanks to those members who participated in the AGM and nominated for Board positions.

Julianne Pierce
Executive Director

PROJECT UPDATE

conVerge Archive
www.adelaidebiennial.com

Following on from the recent *conVerge: Where Art and Science Meet* exhibition (2002 Adelaide Biennial of Australian Art) ANAT is maintaining the ongoing development of the artist archive which formed part of the exhibition. The archive is

"...a space for documenting projects, stimulating discussion and archiving conversations, email dialogues, hypotheticals, unrealisable projects, online discussions and forums". Following on from the Biennial it "...will also form a body of research and a resource for further collaborations and discussions between art and science beyond the Festival. This enterprise is essential to the development of interdisciplinary and cross industry discussion in the art and science fields".

Charity Bramwell has been working on the archive since early 2001 in association with the *conVerge* working group: Linda Cooper (Project Co-ordinator), Jenny Fraser, Victoria Lynn, Amanda McDonald Crowley (chair), Karl Telfer, Sarah Thomas, Lynette Wallworth and Angharad Wynne-Jones).

Scientific Serendipity Publication launch at BEAP August 2002

In 1998 ANAT initiated the *Deep Immersion: Scientific Serendipity* series of artist/science residencies with the aim of developing collaborations between artists and scientists. Four residencies by the following artists took place from

1999 to 2001: Oron Catts & Ionat Zurr (WA); David Rogers (NSW); Justine Cooper (NSW/USA); Adam Donovan (Qld).

The *Scientific Serendipity* publication documents these residencies through interviews with the artists as well as illustrations and statements from host organisations. Sydney based curator and artist Kathy Cleland is conducting the interviews, which will be included in the publication to be designed by Drew Joyce.

BEAP (Biennale of Electronic Art Perth)
www.beap.org
July 31 - September 15

Established by artist and curator Paul Thomas, BEAP is an international symposium and exhibition presenting the theoretical, cultural and philosophical basis of Electronic Arts practice. The inaugural thematic focus for BEAP is LOCUS; the place where we believe consciousness meets the physicality of senses.

BEAP shares an interest in the possibilities of using exhibitions and discussion to explore aspects of practice as well as developing networks to critically evaluate work. Exhibitions will take place at John Curtin Gallery and the Studio for Electronic Arts in the School of Art at Curtin University of Technology. Several symposia will also take place during BEAP including *The Aesthetics of Care* (co-ordinated by SymbioticA) and the 4th International CAiiA-STAR Research Conference *Consciousness Reframed 2002*. ANAT Director Julianne Pierce will be attending BEAP and speaking at the *Teaching in the Digital Domain* forum.

Marcos Novak (USA)
www.centrifuge.org
Australian tour July/August 2002

Marcos Novak is a transarchitect, artist, and theorist investigating the tectonics of technologically augmented space.

Widely regarded as a pioneer of virtual architecture, and as the leading proponent of the idea that virtual environments constitute an autonomous but fully architectural space in a new, unprecedented non-local public domain, Novak is the author of numerous publications on the poetics of cyberspace and has originated the internationally recognised concepts of 'transarchitectures', 'liquid architectures', 'extreme intermedia' and others.
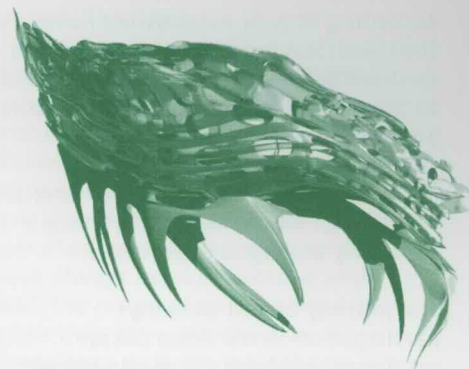

Image by Marcos Novak

Marcos Novak will be in Australia during July & August where he will be presenting at RMIT and exhibiting in the *Immersion* exhibition as part of BEAP (Biennale of Electronic Art Perth). ANAT is co-ordinating a tour of Marcos Novak to other capital cities during July. For further details check the ANAT website.

SPECIAL REPORT

In praise of Australia. Moi. Moi.
by Nina Czegledy

In the month of February, 2002, as a guest of ANAT (Australian Network for Art and Technology), travelling across the continent, I was impressed both by new media initiatives and ongoing projects. This subjective report of my explorations traces some aspects of Australian new media culture.

These days Australian artists, theorists and interdisciplinary scientists play a leading role in the area of art, science and technology as Julianne Pierce, director of ANAT observed in the latest edition of the ANAT Newsletter.

According to well-established rumours, the third ISEA held in Sydney (1992), is credited as a major contributing factor to the rapid development of electronic arts in Australia.

Before any of my digital encounters are described, I would like to introduce a decidedly analogue experience.

The journey began with my participation in the *Solar Circuit* residency/workshop in **Maria Island, Tasmania**. In early February, thirty-five Solar participants (and a colossal amount of luggage) took the ferry to Maria Island. This former penitentiary site with strictly limited amount of electricity and no phone lines became for ten days, the unlikely but very happy site of our residency. Imagine getting up from a bunkbed in the morning to walk among assembled kangaroos, wallabies and gray geese (not speaking of snakes) across the meadow to the showers. On day-hikes cameras snapped and sound recorders clicked, while the kitchen

detail stormed up big pots of delicious dinners. Speedy Lyllie Sue and Jim Bell from Montreal seemed to scale all the island mountains at a breakneck pace - which might have been the appropriate preparation for their *Cybermaid/ StudioXX* webcast on their return to Hobart. Lester Chan interviewed participants for his Hong Kong project while Norie Neumark and Maria Miranda worked on their *Journey to the Center of the Earth* collaboration. Several of us -lead by Austrian Mexx Seidel and August Black - participated in the development of the new "O-ish" language. It is a bit difficult to describe this complex linguistic adventure, suffice to say that on our return to Hobart, we all contributed poems, performances and texts, to the joint *O-ish Fundamental Radio program* broadcast in Vienna. "Moi, moi" as they say good-bye in "O-ish".

The *Wild2002* exhibition, a special Solar feature, showcased an impressive range of international artists, including David Rokeby, Nigel Helyer, Ken Gregory, Keith Armstrong, Andrew Burrell, Ian Clothier, Martin Walch and others. This beautiful show of installations at the Bond Store, Tasmanian Museum & Art Gallery, presented a landmark event in Tasmania where digital art is in an emerging phase.

Solar Circuit was built on the *Polar* residency traditions of Lapland initiated by Tapio Makela six years ago. In Australia it was co-ordinated by Antoanetta Ivanova, Sophea Lerner and Andrew Burrell in collaboration with local organizations. "Netloft", a raw workshop space, fixed up with computers by local supporters, networked by participants and utilizing a single phone line, was the principal site of our activities. Some of us also worked in the media lab of the newly equipped art school, where successful

workshops and presentations were organized daily. Tulle Ruth introduced us to the *Speaking Mountain* project of Bergen, Norway. *Sonic Objects* were presented by Nigel Helyer, Kene Gregory's workshop lead us into the mysteries of *Max*, Tapio Makela and I promoted participation in ISEA2002 and ISEA2004 and so on. The list of all the interesting presentations and projects from Australia and the rest of the world are too long to include here. The congenial, stimulating atmosphere throughout this residency proved once more the importance of the (physical) collective experience of temporary media labs. Watch out for future *Polar/ Solar* plans.

In **Melbourne**, the Australian Centre for the Moving Image hosted my stay. Alessio Cavallaro, Producer and Curator of New Media projects at ACMI (formerly Cinemedia) showed me around town and organized the *Cross-Circuits* new media artists' forum. With the participation of Mark Amerika, internet performer, artist and writer (presenting on "re: source") myself talking on new media collaborations and moderated by Adrian Miles. ACMI is poised to move into the newly built Federation Square complex and is promoted as Australia's premier exhibition and discussion centre for screen-based arts, showcasing all forms of the moving image including video, television, film, digital multimedia and online experiences. A large exhibition space will house commissioned work as well as temporary exhibitions; conferences are being programmed and a walk-in public access video library is opening soon.

Sydney, the buzzing and beautiful city is well known for myriad activities, however my short time there was mainly restricted to present at Artspace, one of the most interesting venues of

diverse events. The Artspace mandate is to "encourage critical considerations of a wide range of contemporary visual art practices from performance to conceptual installations and beyond". In February, Inhwan Oh (Korea) has created an exquisite site- specific installation using cedarwood incense powder - his work concerns notions of place, time, language, identity and the visibility of gay culture. At the end of February, the *Exploding Dandy* conference event explored contemporary sexualized presence, the relevance of queer performance and the dandy. In addition to its showcase program, Artspace manages five studios for visiting artists. In Sydney, the artists and digital consultants Zina Kaye and Mr Snow provided me with generous accommodation close to the beach in Coogee - check out <http://laudanum.net>.

Brisbane. Back in 2000, I had the good fortune to participate in the *ANAT Alchemy Masterclasses* in the newly opened Powerhouse, an ingeniously renovated industrial building. Over the last two years, Powerhouse has presented a long list of exhibitions, performances, concerts and conferences. Several *Alchemy* friends turned up for my presentation - Molly Hankwitz and David Cox brought fresh material from their *Archimedia* projects, Lisa Anderson from her *Writing the City* public installation & collaborations project and Patricia Adams her new CD.

Kim Machan director of MAAP (Multimedia Art Asia Pacific Inc.) hosted me in Brisbane. Since 1998 MAAP has promoted innovative art and technology in Australia and the Asia Pacific regions, through showcasing four festivals. *Excess* the latest event was presented online and at the Brisbane Powerhouse in October 2001. Kim is working hard on the next fest, which will take place in China.

There was no time to see all the thriving Brisbane sites- but I did visit IMA (Institute of Modern Art) which has moved recently to its current elegant quarters. In addition to an exhibition program, IMA produces yearly an impressive array of publications and supports an artist residency program. The splendidly renovated building includes a modern theater space and houses several organizations focused on performing arts.

Perth. The first *Biennale of Electronic Arts in Perth* under the direction of Paul Thomas is scheduled for the summer of 2002. The Fourth CAiiA conference takes place at the same time here. These events and the connected conferences and exhibitions will be of great interest to digital artists, educators and theorists - keep this in mind.

SymbioticA, the unique bio-art initiative by Oron Catts, Ionat Zurr and Guy Ben-Ary, is part of the University of Western Australia, Perth. In addition to ongoing research, exhibitions and publications, SymbioticA offers this year a course in bio art for students and also accepts visiting research fellows. It was a great experience to visit the lab, meet the scientists, and to discuss the project in Oron & Ionat's riverside home.

Adelaide. On the evening of March 1, large crowds gathered at four city squares of Adelaide and the processions paraded to the heart of Tandanyungga, otherwise known as Victoria Square. Adelaide is built on the land of the Kaurna nation and on festival opening night respects were paid both to Kaurna people and to the ceremonies performed by indigenous people from across the globe. Zulus came from South Africa, Gyuto Monks from Tibet and Narrungas from Western Australia. It was a magical evening and while the list of festival concerts, films, workshops,

theater, exhibitions and conferences is endless, I will highlight the *conVerge* events. The exhibition of installations presented in the Art Gallery of South Australia, included an impressive array of Australian artists, presenting the work of Nigel Helyer, Patricia Piccinini, Justine Cooper, Ionat Zurr & Oron Catts and Martin Walch among others. The *conVerge symposium* (March 3-4, 2002), organized within the framework of the Adelaide Festival, explored points "where art and science meet" in the context of sustainable futures. Amanda McDonald Crowley our convenor (and Associate Director of the Festival) brought together an impressive line up of presenters and topics ranging from bioeconomics to knowledge systems and ecology. We had interesting discussions following our presentation sessions and good Australian wine to conclude the day.

Adelaide is the home of ANAT, the Australian Network for Art and Technology. The ANAT Team produced an efficient, very well promoted schedule and in collaboration with other Australian organizations, generously supported my tour. Beyond my gratitude I have always been impressed with ANAT: the range of events they are supporting, their informative newsletters, projects, workshops, conferences, local and international events etc., From many viewpoints ANAT is to be considered as a model for membership based organizations.

Admittedly from an outsider's point of view, the animated new media scene in Australia (poised in an amiable, friendly atmosphere) is stimulating, varied and captivating. Hopefully this bird's eye view of Australian initiatives will encourage others to explore the country in greater detail. Moi.Moi.

SPECIAL REPORT

ANAT Member Maria T. Rizzo reports on *I Link Therefore I am: Digital Design Literacies* RMIT research symposium 16 April 2002

New media technologies (everything from the first claims of Multimedia CDROM through to G3 phones) have been promoted on the promise of ubiquitous and transparent access to 'content' yet the authoring of 'content' appears as the ability to connect discontinuous and apparently opaque fragments into emergent wholes. Digital literacy and identity is the ability to read and write these new forms of connection. This symposium will examine this problem from a number of perspectives and will explore the digital as a process of construction rather than reception. (Reproduced from Program Notes RMIT, School of Applied Communications)

Contrary to my expectation of "information overload", the six hours of explorations on the symposium's theme by the six presenters and two panel discussions, provided many practical and philosophical insights delivered allegorically, and with and intellectual rigour.

Darren Tofts
Chair of Media and Communications at Swinburne University, Melbourne (i)
His first book, *Memory Trade* (ii), posited the alphabet as a generative structure with the single letter being the smallest unit, much like the atom, from which words and then meaning are constructed. His presentation today, which he admitted would be "lumpy, speculative" took this one step further into the realm of quantum physics - the letter as particle and posed the question "How could we see hypertext as a quantum state?".

As theoretical working model, Tofts borrowed the epigram - usually found at the beginning of novels as a stylistic flourish to the introduction - to propose, well, what if all the meaning were contained in the one letter, that one symbol, and the author's role would be to translate that for the reader in an act of "elongated unwrapping". There would be no links, no deference to a meaning outside itself; it would be a cybertext version of Shakespeare's "universe in a nutshell".

To think in a new way about digital literacies requires us to question the rhetoric from both academia and commercial stakeholders, which emphasises the continuity of hypertext; ie. node and link in a symbiotic order and the inevitability of one leading to the other. Tofts' suggestion is that it is also discontinuous - about heightened possibilities without extension.

Jenny Weight
New media artist based in Adelaide (iii)
Weight, posing as an information ornithologist, offered us a field guide to information basing her presentation on the premise that to be able to understand this new species, this New Media, we need to understand the concept of information itself. Quoting from Heinz von Foerster (the worlds first cybernetisist and radical constructivist), Weight suggested that taxonomy is useful by way of categorising information, even if a total ecology of information remains elusive; "The environment contains no information; it is as it is". (iv)

The digital landscape is our habitat, but is information equal to reality? The information we see on our screens when we surf the internet is just the surface. The content is made up of layers of coded information (html, which is necessarily textual, document code, assembly code, machine code. It is the translation/ interpretation that makes it meaningful; if it

is not meaningful, it is not information. The digital is characterised by its ability to transform its plumage. As an example of this, Weight showed us an excerpt from her QuickTime movie. Created by feeding Landsat's remote sensing data of the topography of the Gammon ranges in South Australia through a sophisticated (and expensive) software program the result was a beautiful painterly effect.

Mark Amerika
Mark Amerika, Assistant Professor, Fine Arts Department, University of Colorado, Boulder, Internet performer, artist, writer and among Time magazines top 100 innovators (v)
Amerika's work has been exhibited in a retrospective at London's Institute of Contemporary Arts, and his most recent project FILMTEXTvi was commissioned by Playstation 2 as part of their "Third Space" program.

His spoken-word performance reading of his blog (web log/journal) of his experiences during his most recent trip to Australia (vii) explored hypertextual consciousness as a subjective, personal "narrative remix - you program yourself to write yourself into being" and net.art as nomadic narrative.

This pseudo autobiography is a lifestyle practice and in the hands of Amerika whose deftness at remixing the great contemporary philosophers Baudrillard, Deleuze & Guattari with artists and writers, William Gibson amongst them, is like watching a great artisan at work; a process which is just as, if not even more, rewarding than the product. It is a process Amerika terms "DJ PhDing" ("spin doctoring").

It later led to a demonstration of his signature style of "surf, sample, manipulate" in real time, right in front of our eyes, on this occasion it was Russian cinema pioneer Dziga Vertoz's theory of kino-eye and postmodern east European philosopher Vilem Flusser. (viii)

Adrian Miles
Lecturer in Applied Communications, RMIT, Melbourne (x) and Intermedia in Bergen, Norway.

Using his innovative vog (xi)(video web blogs) as a model to explore digital literacy in a "networked distributed interactive" environment, Miles proposed that the importance of hypertext is not what it links from or to, but the link itself.

As a form of interactive cinema, the vog allows the user to remix the content of moving images, stills, text and soundtracks provided by the author.

Cinema involves serial progressions of images through time. Unlike cinema though, which is a time-based medium, a new media practice such as this interactive desktop video form of self publishing, has no fixed duration.

Like the film/video *shot* which can be cut into many segments without losing its sense of wholeness to the viewer, we can understand the fragmentary construction of the vog in this same way. Miles went on to demonstrate from two of his vogs how the hyperlink enables a seemingly infinite potential for variations.

A major trope of new media is collage and unlike the type of edit in cinema which operates to progress the narrative, collage is anti-narrative as it "foregrounds new wholes" and for this reason can be described as operating atomistically.

Pia Ednie-Brown
Senior Lecturer in Faculty of Constructed Environment, Architecture & Design, RMIT, Melbourne, currently researching the significance of abstract, sensorial realms of experience in the information age, particularly in relation to design production.
Ednie-Brown's innovative presentation worked on the premise that the information age is highlighting an awareness of an abstract realm of experience that is tactile, elusive, aesthetically oriented and which, being pre-linguistic, is not easily expressed directly through the medium of language.

Her spoken-word poetry and haunting images of skin and other surfaces at a microscopic level, served to highlight these operations of perception when we grapple with producing cognitive coherence or in developing digital literacies.

Through narrative she suggested that as humans increasingly co-exist with digitally-assisted devices and communication, even our domestic spaces, our homes, come to feel crowded. "Every inch of the home contains the potential for communication; the air is alive with action and we move within the thick of it".

It becomes more and more difficult to feel alone, at the same time as the world and our utterances seem animated by inhuman agencies. "While we can't directly see much of how our communication machines work, or what links one event to another, our sense of the invisible is becoming increasingly palpable and tactile". As such, digital literacy draws significantly upon a related pre-linguistic realm of experience.

Jeremy Yuille
Digital media artist, coordinator of digital media for the Department of Communication Design program, RMIT, Melbourne, musician and sometime game designer (xii)
Amongst Yuille's interests is the spatialisation of information; "Can we make networks spatial, or is it just a waste of time and mips?"..."where is information? where is the internet?" (xiii) Ever since the development of network technologies, engineers have taken on the role of cartographers to map and visualise the connections of optical cables, in geographic maps, for example. Quoting from David Weinberger to help explain our difficulty with the concept, "The web feels spatial because it's 'placial' and because until now all our places have been in space, when we see a place we assume it must exist in space." (xiv) Yuille went on to demonstrate how virtual reality computer games are useful in understanding the spatialisation of data; "1st Person shooters (FPS) have recently converged with other high end systems (like Starlight) to create virtual information worlds (albeit hollywoodised versions of such)". "The sophisticated ones, like REZ for instance, have developed ecologies and language forms - other artists are also working on this field notably Troy Innocent with iconica.org".

Adrian Miles, Mark Amerika, Anna Farago, and collegue at the 'I Link Therefore I Am' symposium. Photo courtesy Maria Rizzo

In terms of discussing a "literacy" in this medium, Yuille suggests "alchemy provides a better metaphor that the usual Architectural one, in that it includes, and is possibly defined by, the ability to transmute one thing into another."

Panel discussion
Chaired by Antoanetta Ivanova (xv) Curator and producer of New Media projects including Solar Circuit recently held in Tasmania with the support of ANAT, and is the director of Novamedia/Arts.
This final session of the day provided us with an opportunity to make some links between the wealth of information presented. Comments centred on the debate whether

digital literacies, as Tofts suggested, rely on language, metaphor and metonymy still structure our understanding, or does the visual literacy and the economy with which images communicate, resist reduction to a binary language structure. In support of the latter, Ednie-Brown added that a pre-linguistic state, the sense of the a-modal, is achievable because of digital technologies' facility for information to be translated across different media platforms. Certainly, it was a day of searching for answers and finding more questions.

'I Link Therefore I Am' symposium presenters; Geniwaite and Darren Tofts
Photo courtesy Maria Rizzo

i http://www.swin.edu.au/sbs/media/staff/tofts/tofts.htm
ii co-author with M.McKeich of 'Memory Trade. A Prehistory of Cyberculture' (21C/Interface Books, 1998),
iii http://www.altx.com/hyperx/writerly/weight.html
iv http://www.univie.ac.at/constructivism/HvF.htm
v http://www.markamerika.com/
vi http://filmtext.newmediacentre.com/
vii www.markamerika.com/ozblog/
viii www.markamerika.com/remix/sb3.html, http://www.altx.com/ebr/w(ebr)/essays/flusser.html
x http://hypertext.rmit.edu.au/
xi http://hypertextrmit.edu.au/vog/
xii http://www.overlobe.com
xiii www.overlobe.com/temp/space/
xiv www.smallpieces.com/
xv Ivanova will be working with Adrian Miles on producing DAC2003 (Digital Art and Culture Conference) in Melbourne.

SPECIAL REPORT

Deep Immersion: Regional Realities Residency Chulalongkorn University, Bangkok
by James Verdon

In 2001, Melbourne based artist James Verdon was granted an artist in residency at Chulalongkorn University (Bangkok) through the Asialink /ANAT new media program. We are pleased to include James' report:

James Verdon's four month residency, as part of an Asialink project in partnership with ANAT (through the *deep immersion: regional realities program*) targeting artists working with electronic media, was hosted by Chulalongkorn University in Bangkok from September 2001 to January 2002.

Objectives of the residency were to explore cultural and geographic specificities of spectator interactions with electronic screens (televisions, public video projections, cinema, video based signage etc). These research objectives were fulfilled with four preliminary public outcomes displayed in Thailand:

* a public art exhibition *Shopping, at the Siam Discovery Centre*
* screening of new linear digital video work at the *Bangkok International Film Festival*
* screening at the *Bangkok Experimental Film Festival*
* a collaborative work with Michael Shaowanasai at Numthong Gallery as part of the *Month of Photography* in Bangkok

Verdon also took part in a three week video workshop hosted by the Goethe Institute in Bangkok and supervised both project and course work of exchange students to Chulalongkorn University from the University of Central England (UCE)- Birmingham Institute of Design.

Successes and Failures
The project successes were primarily the completion of the original objectives. Often these objectives changed and were skewed (sometimes for the better) when the reality of the residency location, context, resources and timing occured.

The relatively abstract nature of the original objectives, coupled with the generous duration of the residency and my own technical independence (laptop computer, professional digital video and stills cameras and sound recording equipment) allowed me to complete this work and also undertake additional work.

Secondary successes were the opportunity to gain experience and promote dialogue teaching in the Department of Fine and Applied Arts at Chulalongkorn University and the chance to exhibit new work- both my own and collaborative- during the residency period.

Failures for the residency were related to the expanded project I undertook. Once Bangkok exhibition outcomes were made possible, I intended to have custom screen bezels manufactured for exhibition. Metal work manufacturing can be of high quality and relatively inexpensive in Thailand, but the timelines and my transition between the pre-production and production phases of this new work meant that I was not ready to commit to final

production designs during the residency period. I hope to pursue this part of the production phase on a future trip to Bangkok.

I also failed to formally secure an exhibition venue for future exhibition in Bangkok but this was again outside the scope of the original objectives. I do have three possible venues however and am confident that one of these will result in a confirmed exhibition booking for the work begun during the residency.

Obstacles and Surprises
The main difficulty carrying out the residency was language barriers. Whilst it is possible to learn much about cultural differences and attempt to behave in appropriate and respectful ways, the Thai language was for me a stumbling block. I realised early on that even with a basic understanding (not necessarily a working knowledge though!) of Thai grammar and vocabulary, the tonal aspect of Thai meant that even if I could rote learn some basic language, being understood was an entirely different matter. As a native English speaker, I use tone for emphasis and trying to eradicate this to successfully speak Thai proved very difficult for me. Often I could not even hear the differences between tonal variations of the same sounds when they were pointed out to me.

The way I overcame this was by just continuing to try, and speaking incredibly basic and incorrect Thai, and prevailing on the generosity of the Thai English speakers around me. I was assisted with communication constantly and was continually surprised and delighted by the willingness of English speaking Thai people to help me with communication issues.

The central event that was a surprise and most definitely enhanced my residency was the exchange program between Chulalongkorn University and the University of Central England (UCE)-Birmingham Institute of Design.

Coinciding with my residency, a group of 2nd and 3rd year undergraduate design students from the U.K. were undertaking an exchange at Chulalongkorn. This meant that I was able to attend English language lectures on Thai history and culture organised for these students, accompany them on guided excursions in Bangkok and surrounding provinces to important historical and cultural sites, and supervise some of these students' project and course work. This proved to be an invaluable time for me as I participated in their program and was also able to observe the students' formal and informal orientation to Thailand and revisit my initial impressions of Thailand from a distance.

Future Links
Future activities may include exhibiting work made during the residency in Bangkok and also in Australia, and a return to Chulalongkorn University to participate in the next student exchange from Birmingham Institute of Design. I have established a network of professional links with Thai artists and curators that I am confident will lead to future studio and exhibition outcomes.

Acknowledgments
I would like to acknowledge the support and assistance of the following organisations and their staff for making my residency not only possible but also successful:

The Asialink Centre
The Australian Network for Art and Technology (ANAT)

Setting up for 'Shopping', at the Siam Discovery Centre exhibition.
Photo courtesy James Verdon

The Australia Council
The Australian Embassy- Bangkok,
Department of Foreign Affairs and Trade
Faculty of Fine and Applied Arts,
Chulalongkorn University- Bangkok
The Goethe Institute- Bangkok
Project 304 Gallery- Bangkok
Numthong Gallery- Bangkok
Bangkok Film Festival
Birmingham Institute of Design, U.K.
Arts Department, Swinburne University of Technology

'Shopping', at the Siam Discovery Centre exhibition.
Photo courtesy James Verdon

MEMBER'S FORUM

Beyond the binary: New media and the extended body
by John Grech

John Grech is the Director, Wobbegong Productions, Artist, Writer and Producer of Sharkfeed <www.abc.net.au/ sharkfeed>. As Artist and Writer, he has exhibited and published in Australia, the United States, Canada, and Europe and is presently living in Europe where he is conducting research towards a Ph D from the University of Technology, Sydney dealing with questions of identity and subjectivity in art and film. Grech presented the following paper at the Visible Evidence IX in December 2001.

Abstract
<www.abc.net.au/sharkfeed/vestibule/ temphome.htm>
This paper looks at a project called *Sharkfeed* to see how New Media are extending the perceptual apparatuses of the body. The distinction between image and reality, truth and illusion, is one of the basic foundations of Western factual discourses. The body has been the "golden mean" for rational sciences of "reality" and has provided the measure to give science its meaning. But since the Renaissance, Western culture has devised ever more elaborate technologies that compliment the limitations of the body. So much so that with the aid of New Technology, it is becoming impossible to maintain the binary opposition between embodied physical experience (as real factual discourses) and fictional or imagined experience. The now threatens some of the basic boundaries in Western binary thinking.

Introduction
The word convergence implies different states or entities - I'll call them bodies - coming together. Divergence, on the other hand, suggests a whole, undifferentiated unity, a sealed off morphology, taking form in new, discrete bodies. Factual discourses also set up different bodies - a factual body and a non-factual body, a body of truth, and a body of fiction.

<www.abc.net.au/sharkfeed/search/ search04b.htm>
My contribution to *Visible Evidence IX* is about bodies - like self and other - bodies that form part of a Western tradition in which binary oppositions are thought to be fundamental. I'm interested in how new media might be altering, or at least affecting, our ideas about such bodies. I'll explore these themes in relation to a web site called *Sharkfeed* <www.abc.net.au/sharkfeed> which I was commissioned to produce for the Australian Broadcasting Corporation in 1997. Fact and fiction, fantasy and reality, mind and body, the visible and the invisible are some of the binaries *Sharkfeed* explores.

Sharkfeed is a 'documentary' web site that revisits the circumstances surrounding the kidnapping and death of a Sydney school boy named Graeme Thorne in 1960. The NSW Police stitched together an elaborately woven and impressive case, based on factual material evidence, that demonstrated that Stephen Lesley Bradley (formerly known as Istvan Baranjoy) was not only the kidnapper, but also young Thorne's murderer. Yet to his dying day, Bradley remained unrepentant, always maintaining that he never killed Graeme Thorne. On the surface this might appear to be a classic scenario where a criminal denies the truth asserted in the Police account of events, as established by an impeccably documented case based on fact, causality, and material evidence.

<www.abc.net.au/sharkfeed/search/ search09.htm>
I could suggest to you, however, that Stephen Lesley Bradley was actually telling the truth, but my purpose here is not to redress the story of Graeme Thorne's kidnapping. The truth of what actually happened to Graeme Thorne doesn't really matter. What matters is what people actually believe.

The binary opposition between truth and lie, illusion and reality is something that Plato was at pains to point out in his *Simile of the Cave*. Materialists too maintain that only entities which occupy space and time, and are in some way perceptible, observable, and measurable through the body's senses, are real (1) Accordingly, the foundation of the mind and the rational sciences has been the body. As Kenneth Clark (2) said in reference to the Renaissance, the "measure is man". Since the Renaissance, Western culture has devised ever more elaborate technologies that compliment and extend the capabilities of the body. So much so that technologies such as the electron telescope allow people to

observe phenomena that go beyond the body's capabilities.

<www.abc.net.au/sharkfeed/vestibule/about01.htm>
My basic proposition is that the fundamental distinction between illusion and reality, past and present, fact and fiction, made by Western thinkers ever since Plato walked out of his 'Cave' is fundamentally flawed. Thinkers like Gian Battista Vico, Henri Bergson, Claude Levi Strauss, and others, show how the human sense of reality is constantly being woven out of every centimetre of fabric at its disposal, whether that be the stuff made of materialist, evidentiary objects, or the stuff made of dreams. Technology, and especially new media, highlight this fact by demonstrating how easy it is to extend the real even beyond our imaginaries.

Sharkfeed actualises an imaginary past suspended with/in a self consciously contrived present. In combining material from different eras *Sharkfeed* simulates an actualised time where different eras conflate into a singular spatial frame. This draws out the ghosts that Michel de Certeau sees (3) inhabiting the time-space of the city. It does this by;

- mixing material from different eras, genres, levels, and modalities, (e.g. documentary, art photography, social history, science, with objects from popular culture such as newspaper clippings, television footage, speculative inventions, and so on).
- mixing a number of discursive strategies (narrative, descriptive, evocative and creative),
- and mixing media (images, writing, sound).

Sometimes obvious aesthetic moves are exactly what is needed for as the predisposition in Western culture to measure and oppose notions of past and present, self and other, reality and fantasy, is still obvious. That Graeme Thorne and Stephen Lesley cannot possibly exist with us now is one example of how binary thinking still dominates our culture.

<www.abc.net.au/sharkfeed/homes/evidence.htm>
Projects like *Sharkfeed* destabilise binary conceptions of death and life by using materials and techniques such as photographic and other documents that normally confirm the logics of binary conventions and then playfully suspends belief and disbelief at the possibility as well as the impossibility of these constructions. This challenges attempts to explain the world through materialism and rationalism alone based on assuming that only what is visible, measurable, and quantifiable has the power to 'explain' why things are the way they seem.

Beyond the binary
Thus today, it is Plato's 'Cave' which is looking more like an illusion, the foundation of a (false) epistemology that denies a contiguous ontology by asserting that there is a fundamental dichotomy between illusion and reality, matter and the imaginary. To the Aboriginal spirit alive in Levi-Strauss' mind, the separation between material reality (truth) and imaginary myth (illusion) is nothing but bad voodoo, a self deluding promulgation that leads Western thinkers to exercise power over matter through science and technology based on a half hearted (ie mental) understanding of what power and matter actually are. This form of thinking is a way of excluding the self from the other.

Lawrence Grossberg argued that the process of 'other-ing' is actually one of the fundamental "logics of modernity." For Grossberg, the 'other' is made when difference and distinctions fragment the self over time and space. Thus modernity, according to Grossberg, "never constitutes itself as identity [a self which is different to others] but simply as 'difference.'"(4) The thing that distinguishes contemporary identity, according to Grossberg, is that people always experience themselves as different in the now from the self that they thought they were - in other times and spaces.


Photographing Ghosts. Visualising the psychic and cultural realities in Sydney from the last 40 years for 'Sharkfeed' depended not so much on notions of realism but rather motivating aspects of the imaginary.
Image John Grech (1986)

<www.abc.net.au/sharkfeed/homes/Bradley.htm>
The making of self as other may also be seen as a binary operation brought about by modern technologies: Temporal technologies such as clocks, photography, and cinema allow us to realise the passing of time by making distinctions between who and what we are 'now' in relation to who and what we were 'then'; Spatial technologies such as trains, cars, and planes, make us realise movement and space and highlight differences of 'being here' and 'being there.'.

New Media allows people to simulate 'being' in several times and places at once. This may lead some to conclude that New Media may one day enable people to actualise a new 'holistic' ontology that rejoins the fragmented experiences commonly associated with modern existence. Seen in this light, New Media may not alienate people further from themselves and others but rather engender new continuities between mind and body, what might be spoken of as a re-inhabitation of a soul. But this may seem to us a rather Romantic idea.
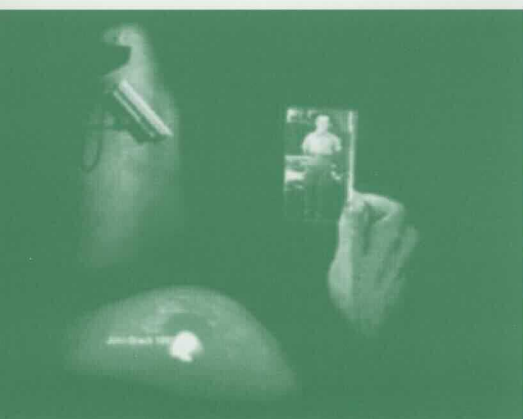
Going beyond the binary, the hand and the eye, the heart and the mind, artful guile and scientific technology all combined in the hope of finding Graeme Thorne alive. Photo fragments John Grech (1990) and ABC archive (1960).

Extending the body - expanding the screen

There are other ways of thinking about this mind-body split. Some people are trying to conceptualise new paradigms of a non-embodied (that is neither dis-embodied yet not embodied or re-embodied either) theorisation of the realities engendered by new technology. These realities signal a transition from the experience of 'being' in front of the screen to being 'with' the screen - what film scholar Thomas Elsaesser recently dubbed as the "different modalities created by the mobility of the cinematic apparatus."(5)

<www.abc.net.au/sharkfeed/homes/famo5a.htm>
This mobility Elsaesser speaks about suggests to me that the spectator's experience, once dependent on be(com)ing totally disembodied (becoming mind) in the cinema, has migrated to other spaces with New Media, and in doing so, it has generated new modes of 'being'. To avoid confusion, I should distinguish my use of the term non-embodied from conventional cinema notions of disembodied.

1) The Disembodied Spectator
Historically, the experience of watching a film in a cinema allowed the spectator to leave their world behind. But this also meant leaving the body behind too. The conventional notion of the disembodied helps explain the importance of comfortable seating, soundproofing, and exclusion of sun and other light sources from movie theatres, all in the name of facilitating the spectator's total entry (immersion) into the make-believe world of the screen.

2) The Non-embodied Spectator
Translocated into bedroom, study, workplace, classroom, becoming immersed in the screen is no longer dependent on the viewer's total denial of (their) bodily experience (as disembodied spectators). Instead there is now a fusion of sensual information going on, partly derived from technology (image, text, sound) and partly from the physical location of the body (what the spectator hears, sees, smells, tastes, touches, and feels). This new experience of 'being' is engendered in New Media when it extends the body by expanding the screen. Iain Chambers observes that someone walking along the street listening to a walkman is one example where people may experience a non-embodied expanded screen, as the walkman provides the street-walker with a soundtrack for the street. As Chambers states, however, this remains "above all, an intensely private experience."(6)

Conclusion
<www.abc.net.au/sharkfeed/epilogue/epilogo4.htm>
In concluding, I'd like to suggest that where once mediated experiences such as cinema depended on locking out the rest of the world, the re-engagement of the body's senses in new media becomes another element in an existential plane where an extended ontological experience becomes neither purely biological (derived from the senses of the body) nor is it purely technological (derived from computers, walkman, or screen). This new sense of 'being' depends on the in(ter)vention of a technological device which highlights an ontological fusion between body and technology, real and imaginary, visible and invisible. This ontological fusion comprises of; 1) primary sensory data derived from the concrete physicality of our embodiment, and 2) secondary (analogue) as well as tertiary (digital) data derived through the senses but originating in technologies that displace information as well as creating new virtual environments (read also heightened representation or simulacra).(7)

The implications of these ontological shifts and the epistemological paradigms they engender are enormous. Those driven by a materialist desire to make documentary evidence behave in a particular way now have to accommodate what has hitherto remained invisible, the ghostly worlds around them! These worlds were never confined to the mutually exclusive

binary domains of real and fictional, present and absent, matter and imaginary. They were simply denied. Conjoined together through New Media, these hitherto mutually exclusive realms continue to dissolve distinctions between mind and body, self and other disappear.

<www.abc.net.au/sharkfeed/epilogue/epilog09.htm>
How will these changes affect our sense of reality?
This is a fundamental question around New Media and just posing it challenges the foundations of how we continue to know the world and each other. What is even more disturbing though, is that, with the promise of an on-going process of modernisation, such a question reveals that we will never again be able to bed down with the security of a single epistemological paradigm. The theorisation of New Media itself may flounder, therefore, in its own childhood, as future technologies swamp the present and shake the ground under its emergent discourse. Ours is a present flooded by absences.

John Grech, 2002, copyright
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(1) Alan Bullock, Oliver Stallybrass, and Stephen Trombley, The Fontana Dictionary of Modern Thought, London. Fontana Press, 1988, pp 507-508. See also Robert Audi (general Editor), The Cambridge Dictionary of Philosophy, Cambridge, New York, and Melbourne. Cambridge University Press, 1996, pp 489 - 491.

(2) Kenneth Clark, Civilisation: A Personal View, London. BBC/John Hopkins, 1990.

(3) Michel de Certeau, "Walking the City", The Practice of Everyday Life, Los Angeles. UCLA Press, 1988.

(4) Lawrence Grossberg, "Identity and Cultural Studies: Is that all there is?" in Stuart Hall and Paul Le Gay (eds), Questions of Cultural Identity, London. Sage 1996, p 93.

(5) I wish to thank Thomas Elsaesser for clarifying these thoughts and especially in the discussion that arose with Gertrude Koch after a lecture titled "Cinema and Architecture." she gave on May 4 2001 at the University of Amsterdam

Was Graeme Thorne looking for an adventure, something unusual, strange and unexpected, when he met the man who would open the door to a virtual present in Australian cultural imaginary?
Photography and illustrations John Grech (1997)

(6) Iain Chambers, "A Miniature History of the Walkman" in Chambers & Hebdige, (guest editors), New Formations: Subjects in Space, London. Routledge, 1990, p 1.

(7) I wish to thank Kate Sparke Richards for making the distinctions between primary, secondary, and tertiary information for me.

CONFERENCE AND WORKSHOP REPORTS

Artist Access to Art Colleges Scheme
Loughborough University, UK
by Sarah Minney

In December 2001 I began a four-month residency in the Computer Science Department of Loughborough University (UK - Midlands). I was there under a British Government venture called *Artist Access to Art Colleges Scheme*. Normally art schools would be the recipients of this funding, however, Loughborough University Computer Science Department run a research laboratory investigating the implications of, and for, digital technology in art practice, and therefore benefit from having artists come to use their technological equipment. This research occurs in the Creativity and Cognition Research Studios (C&CRS) <http://creative.lboro.ac.uk/ccrs/>. Here they have a range of hardware, mainly Mac, but also some Silicon Graphics machines (running Windows operating systems) both of which hold a multiplicity of software. Whilst I was there, I could have also had access to equipment in the School of Art and Design.

Initially the *Artist Access to Art Colleges Scheme* entitled me to six months access to the C&CRS studio and limited technological advice. There was no living allowance, although a small materials fee was given. I was able to take up this offer for four months, starting in December 2001 and finishing in April 2002.

I went to Loughborough with a specific self-initiated project to work on, so I treated this residency like a 9 to 5 job. I was also privileged to be given my own office and computer, with 24 hour access to the web and the studio. Working on my art full time with complete access to a range of technology was blissful.

This was the first time that I have had complete access to a wide range of technology to explore at my own pace and I loved it. It demystified technology for me. I finally understood that technology is not a magical world that only equally magical people can fully access, but just a series of tools. This distant attitude to technology stems from my (continued) frustration in getting technology to do what I want it to do. Now, however, I realise that if I am finding a program difficult to use, it's not because I lack technological talent, but because I either haven't played with it enough, learnt how to use it, it has a poorly designed interface, or it isn't written to do what I want it to do (this is the case for most of my frustration with software). I feel very liberated, and much more confident to play and access information, especially from the web, than I did before.

The project that I was working on was taking much longer than I anticipated. This is the second lesson I learnt about technology. Everything takes time. I spent most of the four months in Loughborough researching if what I wanted to achieve with the technology was possible, and if so, how. In a funny way this was also very empowering as now I feel as though the technology that I am using is integrated into my work as opposed to being a layer on top of the work.

Throughout this research process, I had support from lecturers, technicians and research staff within the University, advising me about hardware, computer programming and software. As it became clear that my project would need some programming I became involved in another program run by C&CRS called COSTART <http://creative.lboro.ac.uk/costart/> directed by Professor Ernest Edmonds and lead by Dr Linda Candy. Here, artists are invited to come for a week (normally) where they are alotted a full time technician to facilitate their own technological creative requirements. During this time, the creative processes of the artists are documented. This allows data to be constructed on the creative cognition experienced by artists during artistic work with technology. For me, it enabled me access to computer programming skills, which while limited, assisted me in determining the feasibility of the work that I proposed to do.

Whilst in the UK I travelled to London to see the Design Museum's exhibition called *Web Wizards*. The most notable work from this show was by an artist called Yugo Nakamura <www.surface.yugop.com> whose work with Flash 4 was awe inspiring. I also attended *lovebytes*, an international festival of digital art in Sheffield, where my belief that much technological art is more a show case of what technology can do than any thing else (especially with regard to sound and animated artworks), was further confirmed. However, there was a series of beautifully playful work installed by Wolfgang Munch and Furukawa Kiyoshi <www.merz-akademie.de/wolfgang.muench/bubbles/main.html>.

As my project is still in progress, I hope to be able to complete a prototype by the end of the year. Whilst at Loughborough I worked closely with a

lecturer called Dr Colin Machin. Together we have applied for further funding, and I plan to return to the UK to continue this collaboration later in the year. In the meantime I will continue on the creative aspects of my project here in Australia.

I am rather curious about how people find out about things, how they get involved and how they are funded. So, for your own curiosity, this is how it was for me...

In 2000 I went to a conference held in Leper, Belgium by the University of Twente called *Learning to Behave: Internalising Knowledge*. This conference was a series of papers on artificial intelligence. I found out about this conference through ANAT and went because I am interested in artificial intelligence and because I was in Europe at the time. Whilst I was there I met a Phd student called Anita Dhunay from Loughborough University Computer Science Department. The computer Science Department of Loughborough University has an international reputation for its research into Artificial Intelligence, Virtual Reality and Creative Cognition. Anita thought I would get along well with Manu Uniyal (the Phd student with whom she shared her office). Manu was researching virtual realities and we had been in contact for over 8 months when he suggested that I apply for an artist in residency scheme that was held in the Computer Science Department at Loughborough University. This was the *Artist Access to Art Colleges Scheme*, which I successfully applied for and took up early December 2001. I then successfully applied for funding from ArtsSA and ANAT. Together these grants funded only part of my residency. About half of the expense was self funded.

Solar Circuit 2002
26th Jan - 17th Feb
Tasmania
by Katherine Gadd

Solar Circuit was a New Media Festival and residency held in February, based loosely around its Northern brother *Polar Circuit* held once a year in Finland.

The idea behind *Solar Circuit* was to create an opportunity for artists to work together over a short given period of time to develop new artistic content exploring the relation between new media and the artist's response to a geographically remote place - the Tasmanian wilderness. Therefore it was with a quite different philosophy than *Polar Circuit* and an experiment of sorts by being the first of such an event.

Hobart was the chosen home base for 3 weeks intercepted with a 10-day residency. *Solar Circuit* began to take form as a process and product oriented event with exhibitions and presentations taking place at various venues in Hobart, as it's initial immediate outcomes. From day one Artists were setting up the *Wild 2002* exhibition in the Bond Store Gallery in the Tasmanian Museum Art Gallery. There were a number of presentations and workshops, which helped to introduce artists to each other's means.

The pace of Tasmania is instantly confronting on first arrival and the need to shift down a couple of gears was necessary in order to function in the new environment. The *Solar Circuit* participants were working within and around *Wild 2002*, a program of International new media art projects, film/video screenings, performances, art forums, wilderness residency and web cast sessions in Hobart. Some of these

events were advertised to the Tasmanian public and although outside participation was small the reactions from these few were of slight confusion and a great deal of intrigue.

Industrious laptop workers in the mess hall. 'Solar Circuit 2002'
Photo by Katherine Gadd

The *Wilderness Residency* was held on Maria Island, which is located off the south-east coast of Tasmania. Maria Island felt isolated with an eerie tranquility, the island was forever revolving in weather patterns and moodiness, a perfect place to hone the senses and tune the mind. Every one of the participants had different

expectations about what that time would entail for them and what they hoped to achieve on the island.

The concept of having ten days open and free to fill, as you like, was in itself a social experiment as well as a creative one. Several people took off on two, three four-day walks to explore the southern end of the island, returning back to the group ever more encased in the wilderness experience.

Maria's angry ocean on the northern most point just before a storm. 'Solar Circuit 2002' Photo by Katherine Gadd

There were a number of semi-organised activities such as listening workshops and sound recording expeditions but the most environmentally inspired was the group creation of a language in which to communicate whilst on the island and later on back in Hobart. It was devised from different interpretations from our surroundings into a basic set of words that were particular to the items and tasks at hand.

There were many animals around emitting novel sounds and the wilderness itself was either silently frozen or overwhelmingly vocal, so it was the perfect environment for all the artists equipped with sound and image recording devices to get some fresh footage.

Returning to Hobart after such peace and tranquility was like being confronted with the most monstrous city in the world. Some of the artists had projects to wrap up in the last week of *Solar Circuit*: on the first day back a live Web Jam, was broadcast between artists participating in the *Maid in Cyberspace* a cyber art festival running at the same time as Solar in Montreal <http://www.studioxx.org/maidincyberspace/>.

The second broadcast was *Out of Space* streamed LIVE-to-AIR on Radio FRO (105Mhz in Linz, Austria) and Radio Orange (94,0Mhz in Vienna) <http://funda.ment.org/>; the content being poems and stories translated into the language developed on Maria Island accompanied by environmental sounds, which was successful in being the biggest collaborative effort of the festival.

Over all, the residency was more of an informal get-together where exchanges of culture, friendship and creative ideas could grow in and out of the wilderness environment. It covered questions of what is wilderness? And how artists can approach work in and with the environment combining technology and ecology. It provided a valuable chance to network with artists who come from very different sides of New Media art and the globe.

For more info please see <http://www.solarcircuit.org>

conVerge: Where Art and Science Meet - Symposia & Exhibition
3 & 4 March 2002
Adelaide
by Luci Callipari-Marcuzzo

A sunny Sunday morning in Adelaide within the imposing surrounds of the Masonic Centre on North Terrace set the scene for my attendance at Adelaide Festival of Arts & 2002 Adelaide Biennial of Australian Art's *conVerge Symposia & Exhibition*. My motive for being at the event was essentially to keep in touch with what is going on in the arts at the present time within the fields of art and science.

My involvement with Mildura Arts Centre's event *Mildura Palimpsest* attracted me to the *conVerge* event, which boasted to explore " the relationships between the arts and sciences in the context of sustainable futures." A theme that *Mildura Palimpsest* has been exploring since it's first instalment in 1998.

The event would also allow me the chance to further explore the intersection between art, science and technology, by allowing me to collect and disseminate this information through my exhibition project proposal for the Mildura Arts Centre gallery program in 2003, the slated exhibition will explore the notion and mythology of alchemy.

The symposia was essentially a talk-fest divided into six sessions:
- Partnerships: Australian and International artists engaging with science practices, issues and themes within a variety of environments.
- Bioeconomics: The 21st Century's concern with key issues that face our economy that confront

economic development are shifting away from those of the late-Industrial Age towards an era in which life-sciences and biotechnology are fashioning a bio-industrial world.

- Genomics: Management of genetic information as a key issue currently facing human society.
- Image & Meaning: The conceptual notions of scientific visualisation and representation, the relationship between semantic systems, the use of scientific language, science communication and graphical representation of numerical data inter alia.
- Knowledge Systems: Explored the notions of understanding our world through different cultures.
- Ecology: Explored the notion of sustainable futures, where both artists and scientists are examining the impact humans have had on nature and the world around us.

Some valuable contacts were made and included: James Darling: artist & presenter; Di Ball: Brisbane artist; Erica Green: Director of UniSA Art Museum; Ken Bolton: EAF bookshop; Paul Greenaway: Director of Greenaway Gallery. There is a possibility of working with James Darling and Di Ball in the future.

The symposia allowed me to hear about some interesting art/science practice (in my view, in some instances there seemed to be a lot more science than art going on).

The final session on ecology was the most rewarding, as it was particularly relevant to *Mildura Palimpsest*, the Mildura Arts Centre project I have been working on in various capacities. Fiona Hall's presentation of *Leaf Litter* was both interesting and beautiful. James Darling's building of the *Mallee Fowl*

Nests on Duck Island, his notion of "nature is us" and his interest in compatible conservation farming with salt is especially relevant to the Mildura area.

I found the *conVerge* exhibition (of course) interesting. I especially liked Justine Cooper's *Transformers* <www.justinecooper.com>, I watched engrossed by the tent-like installation for approx 1/2 hour, which seemed so simple in it's presentation, yet so complex in it's production. I visited the Uni of SA Art Museum to view *Eden & the Apple of Sodom*, which I found engaging, especially Lauren Berkowitz's piece which seemed a beautiful foil for a deeper message. Unfortunately I missed seeing the *Terra Primus* exhibition (in which some palimpsest colleagues were exhibiting) as the gallery is closed on Mondays! Gordon Bennett's *9 11* exhibition at Paul Greenaway's gallery is a powerful response to the September 11 attacks on America. The three exhibitions were all very well presented, yet very different at the same time. *ConVerge*, with it's complex multi-media works, *Eden & the Apple of Sodom* use of the more traditional notion of installation, and Gordon Bennett's *9 11* and it's traditionally hung paintings on the gallery wall. I felt all were very interesting from the perspective of curating a successful exhibition.

Lack of information from the organisers of *conVerge* made it difficult, several telephone calls both to the Adelaide Festival office & Art Gallery of SA proved difficult... finally obtaining information two weeks before the event! Which was exacerbated by the *conVerge* web site not being up and running until the Friday of the exhibition opening.

The Adelaide Festival of Arts web site didn't seem effective either. I signed on-line to the mailing list and requested a

program... I'm still waiting for one to arrive! I managed to pick one up at the Adelaide Festival Centre when I picked up my tickets! It seemed that not many people I spoke to who would have had an interest in the symposia and exhibition, knew the *conVerge* event was happening and that seemed to be reflected in the audience numbers. Once I'd arrived in Adelaide I learnt of a similar event *elastic*, which was free... again due to lack of information and a program!

All the $200 registration fee got me was the symposia; no *conVerge* catalogue, no refreshments, and not even water! I also assumed wrongly that my registration to the *conVerge Symposia* would have entitled me to an invite to the exhibition opening too! More interaction, something as simple as having tea & coffee available at the venue would have been more conducive to networking opportunities. It seemed that unless you already knew people at the event it would have been difficult to strike up a conversation at the drop of a hat! One way around this could have been the use of nametags... yes, I know most people think they're dreadful, but they do work! One could also make the observation judging by the small audience present at the event, (who, as I have just stated, seemed to all know each other), that it could be perceived as a case of preaching to the converted.

There still seems to be a perceived divide between art and science as two separate entities, where does the convergence fit in? Leonardo Da Vinci was able to achieve success in both fields during his extraordinary life, but have we become more secularised since the Renaissance?

<http://www.adelaidefestival.org.au/2002/>
<http://www.adelaidebiennial.com/>

NOTICES

Canberra Contemporary Art Space Screen: Call for Submissions
SUBMISSIONS DUE: 30th July
Canberra

The Canberra Contemporary Art Space is seeking submissions for its new program of screen based work to be exhibited in 2002.

Format requirements: The work must be screen based. The work can be digital video on DVD, interactive work on CD-ROM, net art or any thing that can be displayed on a computer screen. The work must be Mac compatible. The work will be exhibited on a Macintosh G4 with an Apple Cinema Display screen size 1280 pixels x 800 pixels. It must be supplied to us on CD, DVD or on the World Wide Web.

Exhibition information: The work will be exhibited in CCAS Gorman House for the duration of shows in the main space. Take advantage of the large Apple Cinema Display screen. If the work is web-based it can be housed on the CCAS server.

Submit: Send your CD-ROM, DVD, or URL and a short CV and artist statement to the address below. For more information contact:

INFO: Stuart Bailey, Screen Project Manager, CCAS
PH: 02 6247 0188
EMAIL: stuart@ccas.com.au
SNAIL MAIL: PO Box 885, Civic Square ACT 2608
ONLINE: <www.ccas.com.au/html/screen.htm>

MA Student Grants: Call for Applications
APPLICATIONS DUE: 9th August
London

Visual Culture and Media at Middlesex University in London will this year award a number of student bursaries for full or part-time students who wish to study on either the MA Architectural and Spatial Culture or MA Film and Visual Cultures courses.

Students from the UK, EU, Australia, Canada, and the USA are eligible for grants up to £3,250 (US$4,700) to cover fees and living expenses. The MA is one year full-time and has been highly successful over the years. The deadline for application for the bursaries is August 9th and we typically consider applications to the MA degrees well into August for September start.

MA Film and Visual Cultures.
A unique programme for studying the relationships between a range of media including film, TV, video, art, photography, design, architecture, space and the digital.

MA Architectural and Spatial Culture.
This course analyses the production, representation and experience of social space. The programme encompasses real, imaginary and represented spaces ranging from the architectural to the everyday, the local to the global, the boundary to the network.

Visual Culture and Media also welcomes applications from students wishing to pursue MPhil and PhD research degrees. For further information and an application form, please contact:

INFO: Dr Dan Harries
EMAIL: dan.harries@mdx.ac.uk
ONLINE: http://www.vcm.mdx.ac.uk

Langlois Foundation: Call for Research Proposals
PROPOSALS DUE: 31st August
Montreal

The Daniel Langlois Foundation for Art, Science, and Technology is launching a call for research proposals in the program of grants for researcher in residence. This program being in its second year, the Foundation hopes to foster critical thinking about how technologies affect people and their natural and cultural environments.

Following an international competition open to historians, curators, critics, independent researchers, artists and scientists, the Foundation will enable two researchers to work in the collections and archives of the Centre for Research and Documentation (CR+D). The research project must focus on one of the Foundation's collections; a profile of the Foundation's collections is available at the following URL: <http://www.fondation-langlois.org/e/CRD/index.html>.

Twice a year, the CR+D will welcome a researcher for three to six months. The researchers will be given access to computer and audiovisual equipment, the Foundation's database and its documentary collections. Their research findings will be published on the Foundation's Web site.

For more details on this initiative, consult the program of grants for researcher in residence in the Funding Programs section of the Foundation's Web site:

ONLINE: <http://www.fondation-langlois.org/e/programmes/bourses.html>.

2nd International Bauhaus Award "Tele City": Call for Entries
ENTRIES DUE: 2nd September
AWARD CEREMONY: 26th October
Germany

The Bauhaus Dessau Foundation invites applications for the 2nd international Bauhaus Award.

Subject: Changes of urban space and public spheres through Information and Communication Technology. Design of interfaces between "real worlds" and "virtual worlds", between individuals or space and technology.

Categories: 1. Architecture and Urban Design, 2. Art and Design, 3. Scientific and theoretical work.

Projects: realisations, designs, plans, publications, performances, essays, researches, studies, concepts etc.

Prizes: 1st prize 3000.- EUR. 2nd prize 1500.- EUR. 3rd prize 500.- EUR. In addition, the Bauhaus Dessau Foundation invites the main prize winners for a 4-week period of residence.

Participants: Designers and scholars born after Sept 1st, 1962 - younger than 40 years (Individuals and groups)

No registration Required

INFO: Bauhaus Dessau Foundation, International Bauhaus Award
EMAIL: langenbrinck@bauhaus-dessau.de
SNAIL MAIL: Gropiusallee 38, D-06846 Dessau
ONLINE: <http://www.bauhaus-dessau.de/en/projects.asp?p=award>
ONLINE: <http://www.bauhaus-dessau.de/>

Photo-Synthesis - Picturing the Digital: One of 5 Lectures at CCP
DATE: 18th September
TIME: 6.30pm
VENUE: Centre for Contemporary Photography, 205 Johnston St, Fitzroy
COST: Single Tickets $7 full / $5 conc (inc GST)
Melbourne

Picturing the Digital: Alessio Cavallaro, Linda Erceg & Keely Macarow
Chaired by Daniel Palmer

What has become of the image in the digital age? How are digital technologies - the metamedia tool of the computer - continuing to influence the practice of image making? What is 'digital art', when a majority of contemporary art and photomedia passes through a digital phase at some point in its production? This panel session considers this theme in relation to contemporary art practice and exhibition. Alessio Cavallaro, Producer/ Curator of New Media Projects at the Australian Centre for the Moving Image, Federation Square, will consider the role of this new institution and its dialogue with contemporary art practice; digital media artist Linda Erceg will discuss the trajectory of her art practice from analogue photography to digital installations; Keely Macarow, curator, writer, media arts producer and lecturer in the Media Arts department at RMIT University, will discuss her mediating role between contemporary art and digital technologies. The session will be chaired by CCP's digital art curator, Daniel Palmer, and will be of particular interest to artists working between photography and new media.

Other lectures in the Photo-Synthesis: Explorations into Contemporary Photomedia Lecture Series include:
June 26 - Photography and the Collection (Panel)
July 24 - Rhana Devenport: Reflections on Contemporary Asia Pacific Photography
August 21 - Alasdair Foster: Art Without the Artist?
October 23 - Charles Green: Atlas: Images versus Language

Season Pass $25 full / $18 conc (inc GST) Seats are limited, so book early to avoid disappointment. To order a Season Pass, providing discounted admission to lecture sessions, mailto

EMAIL: info@ccp.org.au
PH: 03 9417 1549

The 2003 Boston Cyberarts Festival: Call for Participation
DATES: 26th April-10th May 2003
Boston, USA

The 2003 Boston Cyberarts Festival will take place from April 26th - May 10th, 2003. The Festival highlights artists working with new technologies in all media and includes exhibits, performances, screenings, and lectures and symposia at sites all around the Boston area as well as on the web.

Artists and arts organizations who are interested in participating in the 2003 Festival should contact:

INFO: George Fifield, Festival Director
EMAIL: george@bostoncyberarts.org
ONLINE: <http://www.bostoncyberarts.org>

ArtsElectric: Online Resource
<http://www.arts-electric.com>

ArtsElectric is a worldwide calendar, information center, and directory for new music and the media arts. Our goal is to provide you with an easily accessible and up-to-date resource for information about the most interesting music and media arts events in the world. We intend to let you know what they are, when they happen, and tell you about the artists that create them.

ArtsElectric is an offshoot of the Electronic Music Foundation calendar. For more about what we're doing, go to <http://www.arts-electric.com/aboutus/> Use our dynamically searchable database to find any listed event in time by month and space worldwide. Go to:

ONLINE: <http://www.arts-electric.com>
ONLINE: <http://www.arts-electric.com/calendar/>

empyre: Online Forum
<http://www.subtle.net/empyrean/empyre>

empyre is an arena designed for the discussion of media arts practice and theory which regularly invites guests <http://www.subtle.net/empyrean/empyre/guests.html> in the fields of media arts, theory, curation or production to discuss their particular areas of expertise, publications, zines and creative and curatorial projects.

The arenas of online public/private space will be examined in June with Jill Walker and Adrian Miles from Melbourne, Australia and Bergen, Norway discussing hypertext, bloggs and interactive video loggs.

In July Valerie Lamontagne and Sylvie Parent, both curators and critics from Montreal, Canada will discuss both their personal practices and current research as well as their separate and collaborative projects which promote net.art practice and net.artists originating outside the US/European axis.

empyre is available in raw or digest, and is archived online.
empyre is not an announcement or self promotion list and the facilitator reserves the right to unsubscribe anyone consistently disregarding these guidelines. To subscribe to empyre please visit:

ONLINE: <http://www.subtle.net/empyrean/empyre>

Technology Grant News: Funding Resource
<http://www.technologygrantnews.com>

Technology Grant News is a resource for New Tech Funding and New Media funding (including website development and digitization).

INFO: Jessica Callender
EMAIL: jessicacallender@worldnet.att.net

ArtSci2002 New Dimensions in Collaboration Symposium: Call for Proposals
PROPOSALS DUE: 1st July
DATES: 6th-8th December
VENUE: American Museum of Natural History; CUNY Graduate Centre
New York

Art & Science Collaborations, Inc. (ASCI) in partnership with the American Museum of Natural History and Continuing Education & Public Programs at the Graduate Center of the City University of New York announce an open call for proposals ArtSci 2002: New Dimensions in Collaboration.

"A storm broke loose in my mind" Albert Einstein

Laser beams and superstrings, generative systems and AI, X-rays and MRIs. From the macro to the micro, from the everyday to the exceptional, the legacy of Albert Einstein permeates this century through the tools we use, the research being conducted in numerous fields, and the continuing search for our place in the cosmos. Alongside scientists, technologists and humanists, artists have probed and responded to the post-Einsteinian landscape. From installations that seem to react to the pull of invisible forces to the altered landscapes and mindscapes of VR, artists continue to push the limits of available technology, stretching and questioning our notions of perception, dimension, and time.

How are artists and scientists exploring this legacy, not as individuals, but through art-sci collaborative projects? In this 4th international art-sci symposium organized by ASCI, we will continue to highlight exemplary models of art-sci collaboration while providing an open forum for dialogue about current artscience practice and interdisciplinary collaboration in general. We anticipate there will be projects about art-in-space or even particle physics, as well as those that explore the body's inner workings via MRI, scanning electron microscopy, and other imaging devices. We also hope to showcase new models of interdisciplinary art-sci curriculums.

In addition to the Keynote address and art-sci presentations, extended breakout

sessions and workshops will provide symposium participants with the opportunity to learn about and share their ideas about best practices, practical solutions, new tools for collaboration, and new initiatives. At ArtSci2001, breakout sessions covered topics as varied as: the issues involved in collaborating via the Internet; institutional models of hybrid spaces for art-sci research; and what the independent commercial possibilities for the "products" of artsci collaborations might be.

ArtSci2002 will, as always, be an open forum for people from many disciplines: artists, scientists, technologists, humanists, educators, philosophers, theorists, and anyone interested in the creative possibilities when barriers are removed. During pre-registration, we will be creating an online listing of all attendees [linking to a URL about their work] to demonstrate the talent and diversity of event participants. The proceedings, will be documented on ASCI's website <www.asci.org> and via a post-event CD-ROM. ArtSci2001 is being webcast at: <http://www.asci.org/ArtSci2001>

The American Museum of Natural History in New York will open a major, six-month exhibition, EINSTEIN, in mid-November. Our symposium's art-sci team presentations this year will reflect the impact of his legacy. Also, our Keynote address and a Special Reception with the museums research scientists and ArtSci2002 attendees, will be held at the museum.

This year we invited prominent international institutions working in the field of artscience practice to help produce the event as a future model for self-sustainability. We are grateful for their involvement and support:

American Museum of Natural History
<http://www.amnh.org>

Arthouse, Dublin, Ireland
<http://www.arthouse.ie>

Arts Council of England (Collaborative Arts Unit)
<http://www.artscouncil.org.uk/arts/combinedartsindex.html>

Arts Department, Rensselaer Polytechnic Institute, Troy, New York
<http://www.arts.rpi.edu/>

Australian Network for Art & Technology (ANAT)
<http://www.anat.org.au>

Banff New Media Institute (BNMI), Banff Centre, Alberta, Canada
<http://www.banffcentre.ca/bnmi/>

Design/Media Arts at UCLA School of the Arts
<http://www.design.ucla.edu>

Leonardo/ISAST (International Society for Art, Science, & Technology)
<http://mitpress2.mit.edu/e-journals/Leonardo/metapage.html>

Radical Project/The SMARTlab Centre, The London Institute
<http://www.get-radical.net>

School of Art & Design, University of Michigan
<http://www.art-design.umich.edu/>

Science and the Arts Program, CUNY Graduate Centre
<http://web.gc.cuny.edu/ashp/nml/artsci/sciart.htm>

ONLINE: <http://www.asci.org/artsci2002/call_prospectus.html>
ONLINE: <http://www.asci.org>

Scenes from the annual 'Pixxelpoint Festival'
Photo courtesy Blaz Erzetic

Pixxelpoint: International Computer Art Festival 2002
DATES: 22nd-29th November
Nova Gorica, Slovenia

Pixxelpoint 2002 is the festival that gathers artists, students and enthusiasts of computer art. Pixxelpoint is based on showing illustrations, fine and pop art made with computers. It will take place in Nova Gorica, from Nov. 22 to Nov. 29 2002. Pixxelpoint is a two way communication exhibition: it gives artists from all around the world the opportunity to show their work and lets

Scenes from the annual 'Pixxelpoint Festival'
Photo courtesy Blaz Erzetic

people see what's happening in the world of computer art. Images are put from screen onto the walls of the gallery, and animations are shown via video projector. For the music section there's a separate room where the compositions will be played. The festival itself is accompanied with concerts and lectures.

Joining the festival is free of charge. There are no age, nationality and thematic limitations.
Categories are: static images (2D, 3D & vector); computer animations; interactive art; music.

To download guidelines and entry forms, visit the Pixxelpoint website.

INFO: Blaz Erzetic
EMAIL: blaz@erzetic.com
ONLINE: http://pixxelpoint.org

ANAT NEWSLETTER
COPY DEADLINES

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

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

MAR/APR/MAY Issue
DUE: FEB 1st, 2003

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
☐ Architecture
☐ Computer Graphics
☐ Crafts
☐ Dance
☐ Electronics
☐ Film
☐ Holography
☐ Interactive Installa
☐ Internet
☐ Laser

☐ Multimedia
☐ Music Composition
☐ Music Performance
☐ Neon
☐ Painting
☐ Performance
☐ Photography
☐ Printmaking
☐ Robotics
☐ Screenbased Interactives
☐ Sculpture/Installation

☐ Software Authoring
☐ Sound Composition
☐ Sound Performance
☐ Theatre
☐ Video
☐ Virtual Communities
☐ Virtual Reality
☐ Web Design
☐ Writing
☐ 3D Modelling
☐ Other

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