

ANAT NEWS

Being a national organisation, ANAT is fortunate to have the opportunity of working with a variety of organisations, initiatives and events across Australia and internationally. ANAT strives to support a wide array of artists and projects encompassing art and technology or new media practice. Increasingly, the scope of this practice is filtering into the wide gamut of arts practices - music, performance, dance, visual arts, writing and more. A snapshot of projects over 2002 indicates the range of practice supported by ANAT - electronic music and video mixing through the *Trickster Masterclass in Video Jamming*; hybrid performance practice through the *Time_Place_Space* workshop; Indigenous new media through the *National Indigenous School in New Media Arts*; socially engaged cultural production through support of the *Borderpanic* reader; art and science through the *Scientific Serendipity* and *Synapse* projects.

The challenge for an organisation such as ANAT is to keep abreast with contemporary discussions, currents and opportunities. For all of the initiatives and communities we support and engage with, there are as many again that we have little contact or association with. Over the forthcoming issues of the ANAT Newsletter, we will look at the diversity of art and technology practice within Australia, commissioning articles from a range of practitioners from a variety of 'new media' initiatives and forums. The aim is not to attempt a comprehensive overview, but rather to highlight the energy of the sector and diversity of voices and activities across Australia. We commence the series in this Newsletter, with contributions

from facilitators/moderators of two email lists; *fibreculture* and *-emptyre-*.

As a national network, ANAT aims to fulfil its brief in an effective and efficient manner, and is currently looking to diversify our membership base and constituency to reflect the wide gamut of practices and interests. The make up of the ANAT Board reflects our national profile with representation currently from Western Australia, New South Wales, Victoria and South Australia. A range of areas is also encompassed by our Board membership including writing, design, multimedia, administration, education, film, video and producing. At our Annual General Meeting in May two new Board members were elected, Sue Skinner and Chris Joyner, both from South Australia. We are very happy to welcome Sue and Chris and would also very much like to acknowledge the contribution made by outgoing Board members Jenny Fraser from Queensland and Treasurer Adrienne Hender from South Australia. Board members give their time voluntarily and make an enormous

Guests at the launch of ANAT's *Scientific Serendipity* publication. l-r: Bec Dean, Amanda McDonald Crowley, Michelle Glaser, Jacqueline Bosscher, Sarah Miller, Nina Czegledy, Guy Ben-Ary, Sophea Lerner, Peta Clancy, Stephen Jones, Brian Degger.



contribution to the organisation, in financial management and corporate governance, marketing, planning and longer-term vision for the organisation.

The ANAT office is currently very active with organisation for the second *National Indigenous School in New Media Arts*. As announced in previous Newsletters, the school will be held in Adelaide from September 23 to October 11. We are very happy to have Gina Rings on board as the Project Manager for the school. Gina is based in Adelaide and has a background in dance, having worked with Bangarra and currently setting up an Indigenous New Media Dance unit at Adelaide TAFE. A steering committee is advising on the school as well as assisting in selecting applicants. In all, fifteen emerging and established artists from across Australia will be attending the school, which will feature tuition in Photoshop, html, Dreamweaver, sound, webcasting, video production and editing. We are also pleased to announce that ANAT is developing an Indigenous new media partnership with Tandanya National Aboriginal Cultural Institute (SA). This partnership has been developed in response to a New Media Arts Board initiative to develop collaborations between new media and Indigenous organisations. Two initiatives have received support - a project between dLux Media Arts and Boomalli in Sydney and the Tandanya/ANAT initiative. The Adelaide project will involve local artists Steve Goldsmith and Francesca da Rimini working together on a new media project focussing on Kuarna cultural heritage and knowledge.

Included with this Newsletter is the *Scientific Serendipity* publication, the second in ANAT's series of publications documenting recent research and development programs. The publication was launched on August 6 by Dr Stuart

Bunt (Dept of Anatomy and Human Biology, University of WA) at the John Curtin Gallery, as part of the *Biennale of Electronic Arts Perth* (BEAP). We were very pleased to be able to launch the publication at BEAP, to an array of international and local guests and would especially like to thank Stuart Bunt for his inspiring remarks and BEAP co-ordinators Paul Thomas and Patti Straker for hosting the launch at Curtin. ANAT is very pleased to be able to offer this publication to its members and wider constituency. The *Scientific Serendipity* residency program was an important initiative for ANAT, as it enabled the direct support of artists in periods of research and development. The publication aims to give further life to these residencies, looking at the ongoing resonances and outcomes, for the artists and host organisations. We encourage members to alert friends and colleagues to the publication, available free from the ANAT office or for \$5 postage and handling.

ANAT was also proud to support the *Aesthetics of Care* symposium organised by SymbioticA art and science studio, as part of BEAP. Symbiotica compiled a very comprehensive program with both artists and scientists talking about collaborative projects - both nationally and internationally. The keynote address by Lori Andrews, Professor of Law, Princeton University, USA set an imperative to discuss issues of ethics and practice and the wider implications of art/science collaborations. Overall BEAP was a very engaging and thought provoking event, featuring a comprehensive program of conferences, artists' talks and exhibitions. Congratulations to Paul Thomas for developing an impressive inaugural BEAP - a major new Australian electronic arts event - undoubtedly with a great future ahead.

PROJECT UPDATE

Synapse database
www.synapse.net.au

In late August, ANAT launched the *Synapse* database for the New Media Arts Board of the Australia Council. As a major component of the Board's *Synapse*, art and science initiative, the database will act as an essential tool in the ongoing development of art and science collaborations. It provides a resource with information on artists, scientists and organisations working in the area of cross-disciplinary research across the fields of art and science in Australia. ANAT will continue to develop and maintain the database, and encourages members with an interest in art and science to contact ANAT with suggestions and feedback.

Scientific Serendipity Publication available now

In 1999 ANAT commenced the *Deep Immersion: Scientific Serendipity* series of artist/science residencies. From 1999 to 2001 four residencies took place with Australian artists working on science based projects: Oron Catts & Ionat Zurr (WA) at the University of WA Dept of Anatomy and Human Biology; DV Rogers (NSW) development of *Earthquake Simulator*; Justine Cooper (NSW) at American Museum of Natural History, NY; Adam Donovan (Qld) at Underwater Acoustics and Ocean Measurements, Maritime Operations Division, DSTO (SA).

The *Scientific Serendipity* publication documents these residencies through artist interviews conducted by Kathy Cleland plus illustrations, statements from host organisations, with contributions by Linda Cooper, Terry Cutler and a commentary by Rich Gold

(initiator of PARC artist-in-residence program (PAIR) Palo Alto). The publication has been designed by Drew Joyce and is available free from the ANAT office for \$5 postage and handling.

**Time_Place_Space
Artists' talks featuring Leslie Hill, Helen
Paris and Robert Pacitti**

Presented by Performance Space, Perth
Institute of Contemporary Arts, ANAT,
Para//elo, Wagga Wagga Regional
Gallery & Charles Sturt University

Leslie Hill and Helen Paris are curious.com, a UK-based performance and multi-media company. Robert Pacitti is a London-based performance maker and Artistic Director of the internationally acclaimed Pacitti Company. Visiting Australia for the first time this September to work with Australian artists at the hybrid performance workshop *Time_Place_Space*, these ground-breaking artists will also tour the country to talk about their arresting and provocative work. Highly innovative and skilful in their different practices, their work will be of interest to performance-makers, visual and new media artists, students and arts audiences alike.

Multi-disciplinary artists curious.com will discuss their live art practice and continuing exploration of live (visceral) and mediated (virtual) possibilities, illustrating the different venues, contexts and media they use for performance - from theatre and gallery spaces to cyberspace, outdoor sites, mobile phone networks, and beyond. Described as creating '...the most unusual and unsettling theatre currently in London', Robert Pacitti will discuss his work in relation to the socio-political agenda which motivates him: from Punk to AIDS; pornography to the Jubilee.

The *Time_Place_Space* Artists' Talks have been made possible through the assistance of the Myer Foundation. *Time_Place_Space* is an initiative of the Australia Council New Media Arts Board, with additional support from the Dance, Theatre and Visual Arts Boards. It is produced by Performance Space, Sydney, and the workshop site partner is Charles Sturt University, Wagga Wagga.

CATCH FREE TALKS IN:
PERTH 6pm Tues 10 Sept
Theatre, Alexander State Library.
(08) 9227 9339

ADELAIDE 5:30pm Wed 11 Sept
Nexus Cabaret, Lion Arts Centre. ANAT
(08) 8231 9037

SYDNEY 6:30 pm Thurs 12 Sept
Performance Space (02) 9698 7235

WAGGA WAGGA 2pm Sat 21 Sept
Wagga Wagga Regional Gallery (02)
6926 9661

For further information on the
Time_Place_Space initiative please
contact Jacqueline Bosscher on
(02) 9698 7235
tps@performancespace.com.au

**National Indigenous School in New
Media Arts (NISNMA) 2002
September 23 - October 11**

ANAT is pleased to announce that the following artists will be participating in the second *National Indigenous School in New Media Arts*, to be held in Adelaide, South Australia:

William Ah Chee (NT)
Kathleen Arbon (NT)
Michelle Blakeney (NSW)
Jingalu (Melissa Craig) (NSW)
Jenny Panangka Fraser (Qld)
Stephen Goldsmith (SA)
Patricia Ingram (SAO)

Jessica Johnson (ACT)
Brenton Lugnan (NSW)
Frank Mcleod (NSW)
Charmaine Morton (SA)
Jason Ramp (SA)
Glenn Scott (SA)
Michael Torres (WA)
Douglas Watkin (Qld)

A forum program which will be free to the public will be held at Tandanya (Grenfell St, Adelaide) on Saturday October 5. The forum will feature presentations from some participants in the school and other guest speakers.

NISNMA 2002 has been assisted by the Commonwealth Govt through the Australia Council, its arts funding and advisory body. Arts Tasmania by the Premier, Minister for State Development, South Australian Film Corporation, Queensland Artworkers Alliance, NSW Ministry for the Arts, Adelaide City Council, Tandanya National Aboriginal Cultural Institute and Ngapartji Multimedia Centre.

**BORDERPANIC
September 2 - 22
Exhibition, lab and symposium (various
Sydney venues)
www.borderpanic.org**

BORDERPANIC is an exhibition/symposium co-production of the Performance Space and the Museum of Contemporary Art in association with its *Reporting the World: John Pilger's Eyewitness Photographers*. It is the major Australian event of the *Next 5 Minutes* (Amsterdam) International Program. The BORDERPANIC project will bring together socially engaged cultural producers and thinkers working with the contemporary concentration of preoccupations around geopolitical and metaphorical border dis/order. Curated by Deborah Kelly and Zina Kaye,

BORDERPANIC will include a diverse range of participants to create dynamic connection between cultural and political spheres.

ANAT is proud to support BORDERPANIC through the publication of the Reader (edited by Cassi Plate), which will be published for the *Next 5 Minutes* and available at the BORDERPANIC symposium.

MAAP '02 (Multimedia Art Asia Pacific)
23 October - 10 November
Millennium Monument, Beijing, China
www.maap.org.au

This years MAAP Festival moves from Brisbane to Beijing with the festival theme *Moist* an evocative adjective suggestive of humidity; life; growth; loaded with references as wide as a fine foggy mist, a compost pile, a first kiss or a sweaty palm. Positioned in seeming opposition to the mechanics of technology, *Moist* will explore artists' emotive infusion. The MAAP Festival is a contemporary art cultural event that explores the nexus of art and technology across a range of art forms and practices emphasising interactive multimedia, net art, digital video, video installation, and projects integrating new media. ANAT is curating a program for MAAP of recent Australian online and CDROM based work - including *a.land* by Melinda Rackham, *Aboriginal Ancestors* by Jason Hampton, *Juvenate* by Michelle Glaser, Andrew Hutchison & Marie-Louise Xavier and *Uncle Bill* by Debra Petrovitch.

Note: In Newsletter #49 it was announced that ANAT was co-ordinating a national tour of Marcos Novak. Unfortunately Marcos Novak was unable to travel to Australia at this time.

SPECIAL REPORT

ME/MEME/MEMORY

A conversation with Mark Amerika about *Filmtext*

Interview by Maria Teresa Rizzo

Mark Amerika, Assistant Professor, Department of Fine Arts at the University of Colorado¹, is often referred to as a pioneer of net art. The results of what he calls 'practice-based research' have been exhibited at the world's leading contemporary art institutions for almost ten years and in November 2001, the Institute of Contemporary Arts in London held a retrospective of his work titled *How to be an Internet Artist*. He was in Melbourne earlier this year as a Visiting Fellow at RMIT's School of Applied Communications.

The introduction on the *Filmtext* website explains the work as being an '...ambient game (which features) the narrative images and text of Mark Amerika, the Flash art of John Vega, and the sound art of Twine, this initial version of *Filmtext* has six scenes, all of them tracing the nomadic movement of an alien lightform known only as The Digital Thoughtographer.'

MARIA RIZZO: *Can you explain how the idea came about and the process involved in creating Filmtext?*

MARK AMERIKA: I see *Filmtext* as being a digital narrative for cross media platforms and when I first conceptualised the project I saw it as investigating the idea of digital narrative as remix machine. So what I would do is compose data, capture data - meaning sound, images, text etc from

various sources wherever they happen to be; some from the Internet, some from my digital video shoots at desert landscapes or in urban zones - and then take all the data and remix into various cross media formats including the Flash art piece, the MP3 concept album, the experimental artist e-book, the *Filmtext* performance, the DVD installation, etc. Another current development is the feature-length DVD with surround sound, so there are all these possible formats or applications for the source material to work itself through.

MR: *You mentioned at one of your lectures in Melbourne that this first version is a work in progress and was commissioned by PlayStation 2 for your How To Be An Internet Artist retrospective exhibition at the Institute of Contemporary Arts in London last year. It seems radically different to shoot-em up games and also those with action/adventure scenarios. How is Filmtext an 'ambient game'?*

MA: It was when John Vega and I were developing the Flash art piece, that we came up with the idea of an ambient game. Everything sort of fitted into place; the sounds we were working with, the text and images I was creating, particularly the alien lightform, the shadow-figure that I called Digital Thoughtographer, seemed to point to the fact that we were entering another kind of game space. So instead of getting to the next level of actions where you can kill even groovier monsters, the idea is that you would just port yourself to the next level of consciousness and meaning-making potential. It's playing with the whole idea of 'going to the next level' which lots of people who explore higher states of consciousness consider in process-oriented play situations. In that regard there's a sense of it being a serious

exploration and investigation of a new way of seeing the world, but it is also very playful which makes it game-like as well.

MR: In your first work of highly celebrated net art, Grammatron (1997) the interactivity involves hyperlinking from one story element to another in a multi-linear way. Filmtext seems more like a contemplative cinematic-style experience. Do you think that's a big shift in your way of working?

MA: With *Grammatron* there was much more of an emphasis on hypertext because in '97 that's where you could do most of the experimentation. For animation, I had animated GIFs that I took from digital video shoots and so they were fairly complex animated GIFS, and there was a soundtrack that you could stream and supplement the experience with. But now of course it's all much more integrated; so I have multiple sound loops used to create multiple soundtracks that you can control yourself as the user and they are always present instead of having to search and find the links to the RealAudio stream. The video loops become a bit more elaborate too and will be especially complex in the 2.0 version now that we can do more with the new version of Flash. So it's no longer so much separate media elements like animated images, streaming audio, hypertextual narrative, etc., as it is a kind of interactive cinematic experience.

I have also been experimenting with the whole notion of image/text where the *Filmtext* reader in the Flash piece especially is playing around with the way language looks on the screen as opposed to just only focusing on what it says. So the meaning becomes charged a little bit more because of this further

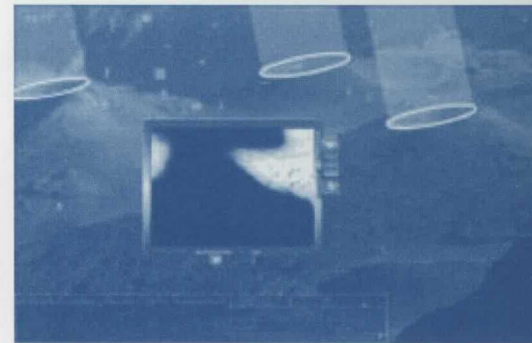
emphasis on the visual aspect of the language. And then there is still this interactive clicking around that is not really clicking through hypertext per se anymore. Now it's more like immersing yourself in some kind of an interactive narrative environment that you have control over in terms of what you want to see, read, hear. What we do as the artists basically is we present the source material that becomes the parameters of the piece that you have access to - you can make of it whatever you want once you have access.

MR: You've described Filmtext as a form of 'interactive cinema' which puts into practice your concept of writing with the camera. This is not a genre that most people are familiar with and can be, at least at first, disconcertingly sparse and minimalist.

MA: I'm definitely using the video camera as a writing instrument and I think that other documentary filmmakers and first person cinema filmmakers, everyone from Flaherty and Ricky Leacock to Jonas Mekas and Stan Brakhage, also experimented with the use of the camera, the apparatus, in that way. So I don't feel that I'm necessarily doing anything new. One thing that does feel different is that I'm capturing digital source material with this apparatus and once I have that on tape then I'm importing it into my computer and doing all kinds of different things with it and redistributing it through various cross media formats. That does seem different to me and all that data, all that composition, can be taken and reconstructed by others as well. That's kind of interesting to me. The web as an open content peer-to-peer network for the creation of interactive cinema.

That's different to what was going on with film because cinema is no longer

about film, it's about data and that's a huge change. I think the film world is just starting to come to grips with that. For example, the making of Mike Figgis' film *Timecode* is all about digital technology. He had four cameras record four different streams from four different locations simultaneously, which was interesting. In Richard Linklater's *Waking Life*, the artist digitised the live action through some custom-made effect to animate it. I'm doing something similar but not for theatrical release.



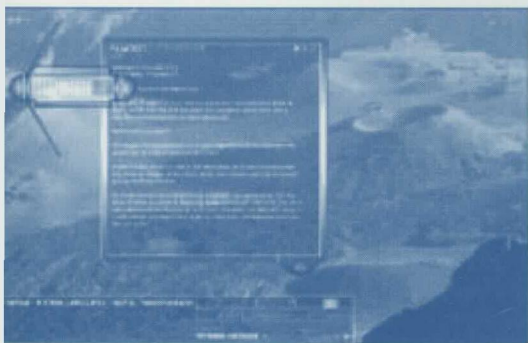
Filmtext 2.0 level 01.
Image courtesy <http://www.markamerika.com/filmtext/images/FT_Screens.htm>

I'll also be working with Robert Flaherty's *Nanook of the North*² camera, a 35mm Victory camera, and getting all that data down, turning it from film to digital source material and then also manipulating it for the *Filmtext* project. It's kind of fun in a way to be experimenting with older symbolic media in these new media environments.

MR: There is no traditional narrative in Filmtext, and no characters, except the invisible alien lightform known only as The Digital Thoughtographer whose

nomadic movements are traced through the six scenes of *Filmtxt*.

MA: In *Grammatron* I referred to the reader/viewer as a cyborg narrator so that the narration was evolving from this man/machine interface - which is what *Grammatron* ultimately is. In many ways *The Net* is an unreliable narrator, and Abe Golam has to deal with that on numerous levels as does the *Grammatron* user.



Filmtxt 2.0 level 05.

Image courtesy <http://www.markamerika.com/filmtxt/images/FT_Screens.htm>

With *Filmtxt*, the visitor is given more media-elements to play around with and the interface becomes more of an inventive remix machine - and that's where the narration takes place, live - in real-time, which places the narration more in the act of creating as opposed to clicking. As the project grows with more moving imagery and soundtracks, it will really become what we think of as interactive cinema.

MR: At various points in each of the six scenes of *Filmtxt*, text silently appears typed onscreen in real-time, as if from an invisible author, and alludes to ideas which have been explored in your previous works, other writers, artists and

philosophers.³ Is this what you describe as your 'surf-sample-manipulate' aesthetic?

MA: One of the things that I am really interested in and which I mentioned at the Swinburne lecture is this essay by Borges called *Kafka and his Precursors* and basically the idea is that an artist / writer creates their own precursors. In other words you are discovering this for the first time but at the same time there is precedent for what you are doing - we are never far away from all of these ideas that have been explored and composed earlier on in history. They have been investigated by others before us and we are in a way repeating their investigations but using new tools, new apparatuses, which in our time consist primarily of digital machines. I think it's important for those of us who work in the new media to realise that we are not always coming up with totally new discoveries - that we're just coming up with different configurations or remixes of previous thought. Darren Tofts does this in his book *Memory Trade*⁴ for example. But at the same time you could have a signature style that can be tagged as being yours, that is 'Oh, this is obviously a work by so-and-so because that's the kind of stylised remix that they do'. In this way, you become more of a context-provider who works with various forms of content using new media apparatuses.

MR: There are so many moments in *Filmtxt* which are rich with multiple meanings but I'm particularly fascinated with the opening sequence which features a highly poetic series of philosophical questions set against the haunting image of your shadow on an alien-red desert landscape.

'This figure is absent and in its absence somehow resembles me'. The word *Me* dissolves and becomes *Meme*⁵ and then it

becomes the word *Memory*. That line suggested to me a lot about individual identity and I'm keen to hear your thoughts on where you think individual identity is located in a digital landscape?

MA: It's constructed. It's always a construct so it's up to you to make it up as you go along and the network helps facilitate that identity construction which to me makes it a really interesting place to be if you can call it a place. But that's the whole idea [of *Filmtxt*]. It calls into question the whole notion of place and identity construction. Where are you when you are there? Who are you? Is there really a 'you' that's there? Where is there? It's like trying to find that lost day when you fly from the US to Australia. It's there, but it's not there. For me, my net art is more about asking questions than coming up with the answers. So I play around with language a lot to rephrase those questions.

MR: Within the same opening sequence this question is posed; 'Who writes the Action Scripts'?

MA: That's a direct reference to the Flash code. As we know, action scripts inform the interface and help set behaviours, including what you see when you look at Flash sites - but the term 'action script' is a loaded concept. How do we as humans - some might say post-humans - behave in this Cybernetic environment. So by recontextualising it within this more, almost transcendental, online environment, when you ask 'who writes the action scripts?' You're not really literally asking who writes the Flash code, but who programs our actions. There's a moment in *Filmtxt* when the machine tells the viewer: 'I point and click on you. What will you do? Where will you take me? How will you behave?'

There are also other moments in the piece that are about our contemporary media landscape. As we know, the mainstream media chooses to manipulate large networks of people in the way they think about things like the war on terrorism, for example. Who writes those action scripts?

That's how a 'meme' or a 'memory' or a 'me' circulates throughout the network and becomes somewhat contagious and could be dangerous as well. So if you hear a news story about anthrax and why it happened, it could just be a totally skewed view of why a parcel of anthrax is sent to someone and yet you tell that story to another agent because you heard it through the media and that agent tells it to someone else and it gets passed around more and before you know it, it almost has the same effect of some kind of biological weapon that stops a widely distributed network from functioning properly. All of a sudden, information itself becomes a biological weapon used in the war on terrorism.

MR: The structure of Filmtext seems an ideal way of challenging a number of conventional approaches to viewing as well as constructing works of art.

Can you explain your sense of affiliation with avant-garde Russian cinema pioneer Dziga Vertov and his theory of 'Kino - eye'?

MA: I think Vertov was really interested in documenting his reality but doing it in a way that went beyond what we think of as conventional, factual documentation. He really experimented with the way you see, the ways of seeing, the ways seeing is conditioned by the apparatus that you use when you're seeing. So we're all conditioned by the apparatus whether that means watching TV or using a camcorder to capture our experiences, whatever

apparatus we happen to use, and once you get in touch with that reality, maybe you can start manipulating that reality using your imagination as a kind of kino-eye apparatus. He even referred to himself as 'I the machine'. I think it is possible that, going back to the idea of a cyborg narrator, you can work with digital technology in such a way that we become the digital technology as we are being conditioned by it, and by being self-aware of this conditionality, create work that challenges mainstream vision.

Filmtext is currently being exhibited at the Centre for Contemporary Photography, Melbourne, curated by Daniel Palmer.⁶

1. Amerika's current practice-based research initiative with his students at the University of Colorado is called *Techne*. People can visit the student site at art.colorado.edu

2. Directed and photographed by Robert J. Flaherty, F.R.G.S.-Distributed by Pathe, Released June 11th, 1922.

3. These are explored more fully in the Cinescripture e-book, also part of the *Filmtext* project

4. Tofts, D. and McKeich, M. *Memory Trade. A Prehistory of Cyberculture* (21C/Interface Books, 1998),

5. meme: (pron. 'meem') A contagious idea that replicates like a virus, passed on from mind to mind. Memes function the same way genes and viruses do, propagating through communication networks and face-to-face contact between people. The root of the word 'memetics', a field of study which postulates that the meme is the basic unit of cultural evolution. Examples of memes include melodies, icons, fashion statements and phrases. <http://memex.org/meme.html>

6. http://www.ccp.org.au/exhibitions/archives/2002/mark_amerika_catalogue.html

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SPECIAL REPORT

-empyre- <http://www.subtle.net/empyre>
Feature article by Melinda Rackham

-empyre- mailing list sprang into being in January 2002, hosted on the College of Fine Arts server at UNSW. It is an online forum which regularly invites guest artists, theorists, curators, producers or administrators from the Australia/Pacific and International media arts field to discuss their projects, publications, pet theories and productions.

Subscribing to empyre

Subscribe to empyre by filling out the following form. You will be sent email requesting confirmation from gratuitously subscribing you. Once confirmation is received, your request will be held by the administrator. You will be notified of the administrator's decision by email. This is also the members list is available only to the list administrator.

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You must enter a privacy password. This provides only mild security, but should be messing with your subscription. Do not use a valuable password as it will occur back to you in cleartext. Once a month, your password will be emailed to you as

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Online subscription form for -empyre-
Image courtesy <<http://www.subtle.net/empyre>>

It intends to focus on media art issues in depth, without necessarily being academically referenced, or concerned with delineating areas of practice into interactive, or digital, 2 or 3D, net or rom, or PDA, or flash, or image or text.

The list has a specific format for a number of reasons. Over the years I had been getting frustrated with the low

ratio of signal to noise on other lists, and seeing lists like *Recode* and *Syndicate* be torn apart by the constant revision of the social structure of the list - i.e. discussions over what was appropriate in mailing list etiquette in terms of announcements and postings. How to deal with those who were perceived to break these codes of behaviour overtook actually talking about media arts topics and the lists died.

I also wanted a discussion space which would explore topics specific to 3d spaces on the web, as I had been working in that area of practice for a few years and discovered a vibrant global community discussing the technical issues associated with web3d, but no avenues for the more aesthetic or theoretical discussions of networked dimensional environments.

And most importantly, I saw other lists where the culture of the Internet and impacts of technology were being discussed by writers and academics, but not by artists who were making work in the field.

-empyre- aims to fill those gaps. How it works is that each invited guest speaker has the list for a period of time to discuss different aspects of their new media practice, or their books or their sites, or performances, or curated shows. After a few format changes... (our first guest, theorist and artist Ollivier Dyens, held the forum space for almost 6 weeks discussing his book and website *Metal and Flesh*), list guests are generally now in two-week slots. Topics range from artist/curator Patrick Lichty speaking on PDA, wearable, and hand-held art; to producer Antoanetta Ivanova discussing digital copyright and artist rights online.

Offline *-empyre-* would equate to a casual lecture series, or a resident

workshop program. The list provides the space and the audience, the guest decides the topic, and is responsible for posting.

Lately I have been organising guests with complimentary interests for each month, e.g. Adrian Miles and Jill Walker from RMIT, Melbourne and University of Bergen, Norway discussed blogs and video blogs; and Curators/writers Valérie Lamontagne and Sylvie Parent, both from Montréal discussed aspects of gallery and online curation, web history and factors relating to the visibility of web.art.

The list aims to have diversity in its scheduled topics, and to be flexible enough to adapt to current events.

In March this year, while the *Web3d* art show was physically installed at the ICA London, *-empyre-* simultaneously provided an online forum, where a large number of the artists from the show, including John Klima Jaka Zeleznikar and Tamiko Theil discussed the issues in their work. Similarly, *E-lounge* the online follow-up from an Atlantic rim conference held in east coast Canada is coming up in October, covering issues like net.art and wireless networks.

Other forthcoming guests and topics include a discussion on projected identity and public /private web spaces with code poet Mez; the Japanese mathematically based Method art movement with Hideki Nakazawa; Cyberfeminisms with Julianne Pierce; Constructing Virtuality and Avatar Manifestos with Gregory Little and Joseph Nechvatal; and Artificial Life with theorist Mitchell Whitelaw.

When I launched *-empyre-* as an experiment, I thought it would be a cosy intimate group of around 50 people,

however it attracted diverse subscribers. The numbers go up and down as people try it out to see if they like it, some people who've been there a while leave, others join for a specific guest or topic.

Currently it's around 370 subscribers, with around 40% from the Australia/ Pacific region, the rest from North America and Europe with a splattering from Eastern Europe, South America and Asia. One of my future goals for the list is to expand the subscribership in Asian regions.

It is a low to moderate traffic list with an average of 30 messages a week. Regularly about 15% of subscribers post - there are a few who have something to contribute to the discussion on every topic, as well as constantly changing posters dependent on the guest and topic. The rest of *-empyre-* are silently lurking... which is an interesting form of participation.

Recently I overheard someone on the list who had never posted, discussing a list topic in an offline context, and I realised that a mailing list's influence is far beyond what happens publicly online, it reverberates - becomes interactive in the wider community. People contribute by reading, nothing is passive.

A lot of people also make interesting observations either to myself or to the current guest instead of the whole list, as it does take time to become involved with an online discussion.

To quote Sean Cubitt, August guest - 'One thing I wanted to murmur about here is time: the proliferation of different times. There's the time of sending, the time of reading and the time of replying on a list.'

List etiquette issues of course are always present... from its inception I have had strong guidelines as to what are appropriate postings, for example - *empyre*- is not a chat space, nor an announcement or self-promotion list, nor online performance space. It's for topic discussion only, and I state up front that I will unsubscribe anyone who consistently disregards these guidelines without entering into debate. And I've had to remove or ask a few people to unsubscribe already. So it is quite strict in that sense, however if people don't like those guidelines there are many other lists available.

Initially I thought *-empyre-* would run for a year and then close, as it takes time and energy to maintain a list, however because it works well and the format has built a momentum, it will continue.

Christina McPhee, a US West Coast media artist, and Adrian Miles from RMIT, Melbourne are joining me as co-moderators and co-administrators, scheduling next years guests and topics. We are always looking for others interested in maintaining this locally based spunky online community.

-empyre- is a topic only discussion list where announcements or self-promotional mail is discouraged, is available in raw or digest, and is archived online. For topics, archives or to subscribe visit <<http://www.subtle.net/empyre>>

Melinda Rackham has been working online since the mid 1990's at <<http://www.subtle.net>> and is currently completing a PhD at COFA UNSW. Her award winning online Empyrean MultiuserVirtual Environment will premiere as an installation at ISEA, Nagoya in October.

SPECIAL REPORT

Getting Enough Fibre? Feature article by David Teh

What do you get when you fill a museum with the nation's brightest New Media artists, theorists and educators for a weekend of debates, discussion and brainstorming? Who knows? Well you can find out when *fibreculture* splashes down for its second annual conference (November 22 - 24) at Sydney's Museum of Contemporary Art (MCA).

Following the success of last year's meeting (entitled *Politics of a Digital Present*) - and as the lively *fibreculture* listserve goes from strength to strength - this year's event promises a program chockablock with fresh ideas on the cultures and politics of cyberspace.

fibreculture at the MCA

This year will see a special focus on public network policy, alongside the community's usual fascinating collisions between the arts, IT and politics.

After a screening of recent new media works on the theme of border transgressions (curated by Anna Munster), the event will kick off with a night of public debate on the theme 'Networks of Excellence', investigating the role, and possible shortcomings, of the new ICT Centre of Excellence.

Particularly, we'll ask the questions: Is NICTA playing to Australia's strengths? Shouldn't there be a place (in what is a very technical outfit) for a broader set of knowledges - those of media-makers, artists and other 'creatives'? Can we

afford to exclude sectors that are amongst the nation's best assets? Where are the spaces to question the ethics and politics of innovation?

Panels at the 2-day 'round table' conference will interrogate such issues as: the convergent cultures of new media; who says online education is the future?; assessing the 'Great Challenge' of open source; and globalisation and the Net.



fibreculture moderators at the 2001 fibreculture Conference, Melbourne

Ross Gibson's panel will take stock of the convergent vocabularies of art, science and technology on the Australian research landscape. Broad participation is a goal of all *fibreculture* activities; so too at the conference - expect punchy panels, short presentations and a lively floor. No sermons allowed.

fibreculture is expanding the traditional models of academic peer review by involving the entire list community, in a kind of open-source model, where many eyes make for more comprehensive review.

This year's meeting will see the launch of two new publications: a refereed

electronic journal to support the public policy debates; and a free *fibreculture* magazine containing all sorts of writing (creative stuff, reviews, rants, theoretica, as well as a few surprises) on all things cyber-cultural, -political and -philosophical.

(Submissions close September 20 - to contribute work, join *fibreculture* now and watch www.fibreculture.org)

A very short history of fibreculture

fibreculture began as a humble listserv in January 2001. New economy 'boosterism' was still going strong, even if the worst of its speculative flatulence had passed. It was a sort of 'anything goes' moment: the economic skies were still blue, 'new paradigms' grew on trees, and all our institutions - governments, businesses, the media and (perhaps especially) our universities - had dropped everything, poised to snap up their share of the Silly Money. We were let down by a stale media sector: no one was carrying the notion of networks as public infrastructure, as public asset, as public space.

We sensed that lots of Net-related research, criticism and theory was being done in Australia - and not all of it in pursuit of venture capital - but it was all over the place, isolated.

The list began as a nexus for the exchange of this far-flung idea-work, and our suspicions were confirmed: within one year there were over 300 of us. We had convened our first invigorating flesh-meet at Melbourne's Victoria College of the Arts (VCA), and launched the first *fibreculture* book, entitled *Politics of a Digital Present*, a pretty astounding snapshot of the breadth of local IT and new media thinking.

fibreculture set out to be an independent, evolving platform for thinkers, writers, new media artists, activists, teachers and policy makers; it comprises events, publications and dialogues fostered by an unmoderated mailing list with over 500 subscribers, predominantly in Australasia.

As such it's a slippery thing to pin down - there's no fixed agenda, no fixed objectives. *fibreculture* is not a campaign. The list is administered on a no-budget basis by a team of facilitators across Australia and New Zealand; it is maintained as a completely open channel alongside all of our activities - it remains non-institutional, certified public space.

The language(s) of net-criticism

From the beginning, *fibreculture* faced the linguistic challenges presented by convergent media spaces. It's difficult for a list with a largely 'arts/humanities' background (that's enough discourses already!) to engage techies and programmers.

Another on-going challenge is reluctance among Australian researchers to share their work freely - we're chipping away at the DEST-driven culture of 'Publish or Perish'. In the current climate there's a real need for independent spaces for intellectual exchange.

Although many subscribers are university people, the list has developed its own 'tone' of discussion in the in-between zone: neither conversational nor academic. Opinion is welcome as long as it's considered.

People respect the fact that it's not a chat-room, and this is one of the more mysterious pillars of the list's success -

there's little or no banter. We encourage subscribers to post more substantial stuff: articles, reviews or research papers. A separate announcements list (::fc::announce::) keeps us up-to-date on new media happenings.

A browse over the archives (see the website) reveals the wide range of approaches to network politics and new media cultures that intersect here.

Recent threads have included: the perils of 'cyber-junk'; 'globalisation from below'; all you need to know about blogs; cybersquatting and culture jamming; taxonomies of spam; and debates about online education and broadband policy.

Yet for all its diversity, this community works smoothly as a collaborative space in which to develop ideas and projects. Every new subscriber means new opportunities. As it gathers momentum, *fibreculture* is rich with potential - both creative and critical - as the months ahead will prove. It'll be a good time to watch this space.

For information about anything *fibrecultural*, join the list by registering at <http://www.fibreculture.org>

The first fibreculture reader, Politics of a Digital Present: an inventory of Australian net culture, criticism and theory, (2001), can also be purchased through the website.

David Teh works in the Department of Art History and Theory at the University of Sydney, and teaches in the university's Arts/Informatics program. He has been a facilitator of *fibreculture* since its inception.

MEMBER'S FORUM

**_Net & Codeworkers
Inc[ubation]_
Curated by Mez
[http://trace.ntu.ac.uk/
incubation/gallery.cfm](http://trace.ntu.ac.uk/incubation/gallery.cfm)**

At Incubation 2000 (the International Conference on Writing and the Internet run by trAce, <http://trace.ntu.ac.uk>) US net artist Mark Amerika curated the Ink.Ubation Salon, a gallery of work from a wide variety of new media writers experimenting with the Internet. In 2002, the gallery is titled _Net & Codeworkers Inc[ubation]_ and is curated by Australian artist Mez, whose pioneering net.language_mezangelle_ has intrigued readers online since the early 90s. In her introduction to this selection of works chosen specifically for the web, Mez explains why codework can only be fully experienced in a non-physical space.

There have been extensive [and exhaustive] efforts made by the technologically-inclined to use the Internet as a vehicle for the gestation and manifestation of art-oriented practices. However, in a disappointing truncated space and time, many of the artistic potentialities of this [reticulation] technology have crystallized around conventional lines, with practitioners progressing along allegedly _fresh_ artistic trajectories which, in actuality, are still dependent on derivative templates. These templates have been predicated on the linear, on traditional unitary publishing models and the structural/physical nature of the plastic arts.

Thankfully, not all creators engulfed in net dynamics are determined to

expressively seep back into the quagmire of historically [and academically] ratified/reiterative formats and stylistics. Some still perceive [and participate in] the network via a tapestry of deformation/communication potentials. These entities [as they cannot always be adequately defined in a geophysical, visceral sense] shift & pulse data via infinite network variations. These _artists_ [or net/code.workers] revel in the fabric of connection modes and core elements that represent the actualities of the net in all its functional glory. The code/net.workers selected for inclusion in the _Net & Codeworkers Inc[ubation]_ gallery engage in production of [artistic] output that employs and mirrors the very blueprinted mechanisms of the net itself.

Net.workers such as solipsis, gashgirl/doll yoko, a u t u m n - f r e q u e n c y, alan sondheim, + l o _ y + and indecoress are represented by works that evoke/employ the net[work] for its structural/data packaging and dispersal possibilities. These works have been electronically hunted-&-gathered from email lists, [we]blogs and MOOs. They primarily reside in unconventional display states that are sheared from regular representation models; they are mostly accessible via search-engines, in mailing list archives, in blogs, or on hard-drives. In short, these works fundamentally exist in echos and [band]widths of a projected space. They are not designed to concretely reflect economic, narrative, linear, or even [traditional] artistic value. Their creators are more reflective in relation to the nodes/strands inherent in network dissemination, and incorporate net conventions and multivalencies in order to fabricate works that conflate informational/contextual manipulation [eg via infictionalised texts/personas via various email lists].

The selected code.worker projects are also concerned with the warping of computer language/systems into referential, aesthetic or conceptual compositions that are replicated/sequenced in burgeoning incremental waves, resulting in the weave & flow of accented and disruptive code-emulations. Some are web-based, some are post-game [mangled] patches, and some are caught in net-based circulation and avatar adoption[s]. JODI, joe keenan, Integer/Netochka Nezvanova, ted warnell, and brian lennon rewrite the underlying notion[s] of code as functional/accessible via blatant infrastructural rewiring that encourages the redirection of an absorbers [ie interactors] typical meaning gaze/gauge.

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[->L,ID=1]
NewInfoI=ver
OPlacheE=ind
Out=12IT= Op
S=YNYNY=YY
N L->L,Item39=I
IR=CHaser=[D=nt]
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Of course, the separation of the exhibited works into the aforementioned categories [code.work + net.work] is a highly artificial [curatorially-induced] act. There are considerable semantic slidings/interchanges involved here, shifting signifiers and false dichotomies resulting from the notion that conferences [such as *Incubation 2*] may

be devoted to the display/analysis of _all things net_, but have as their manifest presentation-interface, a dependency on physical platforms that acts to negate the contextual nuances of the network. This reliance on channeling the discussion of works [that are indigenous to the network] through physical, realtime, flesh _presenters acts to trap the information into culturally-negotiable/manageable assimilation packets. The dataflow is rigid here, compartmentalized and frozen. The emphasis on this physical steerage of data revokes the pliability of these projects, and leaves the code/net.work[ers] floating in a correspondingly amputated reality/limboesque strata-zone. For this I must apologize, and suggest - as a workable antidote - a thorough search-immersion of all things net/code.work oriented.

The _Net & Codeworkers Inc[ubation]_ Gallery <<http://trace.ntu.ac.uk/incubation/codework.cfm>> has been online since July 2002 and will remain so until July 2003.

Net artist, Mez. Image courtesy of the artist.



CONFERENCE AND WORKSHOP REPORTS

Holography, Art and Design. Royal College Of Art, London UK. by Melinda Menning.

On March 23rd 2002, the Royal Photographic Society (UK) presented a one-day holography conference. It was unanimously agreed that one day was too short, however a lot was packed into this day. I am one of the few practising holographic artists in Australia; fortunately ANAT funded my return airfare to attend this conference. I have been attending such conferences about once every two or three years since 1988.

Attending and participating in such conferences is like falling into the arms of family, some known, and some unknown. Newfound members and old, all with the common bond of interest and practise in holography. I would say that there are three generations of holographers living. It is a field where one can still launch into discussion and ask questions of those who made the very first holographic images during the sixties. The unique nature of our practise draws us together, and holographers consider themselves as part of a cohesive international community.

Over 90 delegates attended the conference (sadly I was the only Australian). Holographers who came from a wide variety of backgrounds participated and the conference papers reflected this.... artists, scientists, educators, architects, designers, computer artists, art-historians, cultural historians, science writers, Sculptors, glass artists, mass-production commercial representatives, engineers; and the list goes on until the boundaries

blurrrrr into insignificance. It has been common to see research findings, papers and resultant holographic artwork presented by co-workers of both art and science background since the seventies, and this conference was no different.

The day started at 8.30am with a stream of arrivals, people with suitcases, backpacks and holographic plates and film tucked under their arms. Lots of welcoming smiles, hugs and some exasperated tears as people realised they had actually made it home to another family gathering. The 12 or so organisers moved mindfully, smiling and introducing people quickly knowing we only had a day together. As a consequence it proved to be a happy, inclusive and productive meeting.

By 10am we were reluctantly herded into the lecture theatre for the talks. 12 papers were presented. Written transcripts with illustrations are available at the Royal Photographic Society holography website <www.holography.co.uk/index.html>. There are also many links given as references within the papers. For more information, email me at <melinda@ics.mq.edu.au>.

The content of the papers presented reflected the diversity of the group. Overall the conference was a gathering for show and tell, rather than a platform for groundbreaking research. There were many last minute inclusions, a lot of laughter and interjections as people questioned and spoke their thoughts with utmost respect, but little formality.

To list some memorable papers: Sam Moree presented a moving tribute to the late Dan Schweitzer his partner in the creation of holographic artwork, Sam and Dan are first generation artists from the New York group. Andrew

Pepper presented an overview of architectural holography. Professor George Dyens of Montreal showed us a CDrom he produced on holographic arts. Professor Hans Bjelkhagen and Professor Nicholas Phillips presented their recent work on true colour holography, based on the Lippmann techniques. Hans and Nick are from the Centre for Modern Optics, De Montfort Uni. Both have backgrounds in Physics and Optics. Between them they have 60 years of research experience and they have recently come together to work with true colour recording materials. Hans has written a definitive book on holographic chemistry. I completed a workshop with Hans in 1997 and, like many artists, I have benefited greatly from his research. Recording the 'true-colour' from an object/subject has eluded holography until recent years and a lot of new work has been done in this area. Two papers were presented on digital holography. David Pizzanelli who works for one of the largest global producers of embossed holograms for the mass market gave a paper titled *Direct-write holography and digital imaging*. These types of papers usually provide illustrative information, lots of pictures and historical notes, but little useable knowledge for artists. Much of this technology is closely guarded proprietary knowledge, a minefield of patents. It remains in the hands of a few large companies and advances made in the academic and public science realms are closely guarded for their potential sale-ability to these companies (as is common in other fields of research). Suffice to say the race is on to see who can create the highest resolution mass producible images; the catch cry is 'dots per centimetre squared'.

At the completion of the talks the group moved onto a reception and exhibition at Gallery 286. I would like to thank ANAT for supporting this trip.

Live-I Troika Ranch, New York by Catherine Jones

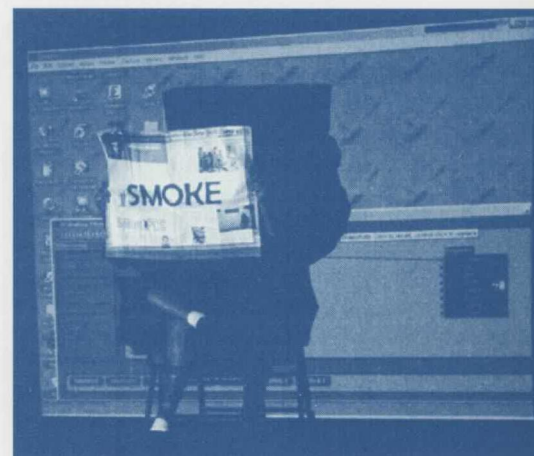
Live - I (I=interactive) was the third annual workshop (June 3 - 7, 2002) by Troika Ranch, a New York dance theatre company working with multi-media. It was presented and conducted by artists and co-directors, Mark Coniglio and Dawn Stoppiello.

The workshop is an introduction to the use of Isadora software as a tool for creating live, interactive multi-media performance through the use of MIDI sensors. The structure was to learn the basic principles of Isadora and then to create practical examples of its use by solving thematic exercises, while exploring the issues of composition.

Isadora, written by Mark Coniglio in 2000, is a cross between softwares Image/ine (from STEIM) and Interactor LPT (created in combination with electronic music pioneer Mort Subotnick). It is a graphic programming environment that provides interactive control over digital media, with emphasis on real time manipulation of digital video. By linking the ins and outs of graphic building blocks to connect source material with outputs via manipulators, the user creates complex interactive relationships. The screen is a spider's web of lines with no leads to roll at the end of the night.

A unique feature of the workshop, and of Troika Ranch's work, was the use of Midi Dancer sensors. Troika Ranch have set themselves apart by their commitment to the use of Midi Dancer in performance, for a period of 10 years, in order to become masters of their instrument rather than riding the wave of new technology.

Created by Troika Ranch in 1989, Midi Dancer is a wireless movement sensor, transmitted for interpretation by computer. Long flat sensors are placed on the joints of the performer and send continuous signals, according to the angle of bend, through a MIDI interface to computer. The wireless sensors can create a continuously interactive and magical relationship between performer & media.



Visual artist, Dennis Childers, demonstrates an exercise at Live-I
Photo by Catherine Jones

Laced through the technology heavy days was a bit of S&M - sound and movement improvisations designed to keep creative censorship at bay and unfetter the imagination during technical learning. The floor work bonded participants creatively - easing collaborations, licensed the open room exchange of knowledge and encouraged Isadora's 'misuse'. <Misuse = Unique Use>.

These improvisations are based on the work of Joseph Chaikin and the Open Theatre, an experimental theatre



*Live-I participants outside Williamsburg Art Nexus
Photo by Catherine Jones*

company started in the 1970s and whose work is one of the primary influences for Troika Ranch's performance process.

The eleven participants included national and international choreographers, dance teachers, a dancer, a 3D theatre director, a database developer/artist, visual artists, a performance academic and performance artist. Through collaborations, solo work and by wandering around the room, the visions of various artforms could be seen to

*Dawn Stoppiello, Co-Director of Troika Ranch.
Photo by Catherine Jones*



utilise the same tools in performance exercises in completely individual ways. Examples were also given by the company, through live and pre-recorded performances from past productions.

As demonstrated by Troika Ranch through *Live-I* and by observing rehearsals in the weeks that followed, interactive software has endless practicalities in realising creative ideas.

In the context of my own work, two of its most exciting possibilities for live performance include it's applicability to change, for work that is ongoing and the now more tangible inclusion of media within established performance processes.

In exploring work which is modular in structure, adaptable to events and distillable to the artforms it inhabits, this technology complements the fundamental concepts. Having access to various mixing technologies on your laptop revolutionises multi-media performance, and solo shows for the 'techless' really can become a one-person gig (funding and transport are limitations everyone could do without).

The course has given me a valuable technical resource and skill in Isadora itself, as well as further understanding of interactive manipulation for audio & video and the practical possibilities of working with sensors: all specific to my performance practice and collaborations and very inspiring.

*Troika Ranch - www.troikaranch.org
Share - a portable computer exchange
and jamming session at Open Air -
www.share.ffem.org
Eyebeam Atelier - www.eyebeam.org
(artist residencies)*

Cyberonica: International Festival of Digital Music and Sound London by Brigid Burke

*A festival of sonic arts including
performance / cinema / exhibition /
installation / symposium
June 5 - 7, 2002 at the ICA (Institute of
Contemporary Arts)
www.cyberonica.org
www.cybersalon.org*

Cyberonica brought together a comprehensive collection of European and international artists and researchers. Initially, my attention was directed towards the performances; but soon afterwards the quality and diversity of work presented in the installation, club-nights, symposium and exhibition surprised me.

My performance *Abstract Textures* on the opening evening (Wednesday 5th June) incorporated live electronics, voice/clarinet and pre-recorded electronics and video. It was billed with Cassiel and Pole, and was advertised in the following manner: 'Headliners for *Performance* are three leading experimenters who step over the cutting edge unscathed, with intelligence and humour'.

I performed to a full house that had much activity and excitement. The performance was reviewed by Mike Hodgeskin '...Australian artist Brigid Burke playing a very expressive set of effected voice and clarinet with prerecorded backing. While she played many of her paintings and prints played behind adding extra levels to her sounds'.

The audience was predominantly there to see Pole (Stefan Betke) from Berlin, who has an international reputation. His music incorporates basslines, hypnotic loops and melodies that drift in and out of his compositions. The audience at times seemed to want to get up and move instead of sitting in a formal concert manner.

On the whole the energetic male DJ's and VJ's dominated the performances, standing up performing behind laptops, mixers and turntables. A sprinkling of other performers touched on the boundaries of contemporary performance in a world of computer-generated sounds and visuals. All the music was live except the short video works that broke up the performances - a refreshing aspect to the Festival.

I feel honoured and grateful to ANAT for supporting me and the organisers Lewis Sykes, Mark Fitzpatrick and John Eaton of *Cybersonica* for putting together a diverse array of performing arts in a short three days. They all made me and the ICA production crew feel totally at home and set up an exciting performance experience for my work.

On the Thursday 6th June the Video shorts in the performance struck me, especially *Xerode* (Adrian Hermanides and Vernie Young) a film and digital dance composition that broke down the boundaries between image, sound and action to create an exciting and memorable work.

Knut Auferman also gave a performance that featured sounds generated from live feedback using different audio devices without any external input. Noise music at its finest, raw and guttural with rhythmic patterns always dominating.

Socket is a Bristol based experimental media collective who develop experimental video-sonic performances. Structured around several 'tracks' or themes, which serve as platforms to both focus, and launch a suite of video-sonic improvisations. This set was fast, edgy and visually engaging but their audio didn't seem to have as much to offer.

Club-nights

These performances varied from raw improvisations with DJ scratch records, computer, and VJ live video imaging flashing from all directions giving off much energy. From subtle DJ dance music covering rhythmic pulses with complicated cross rhythms, clean articulated sounds focusing on bass lines and high articulations.

Some of the most interesting works were the collaborations on these club-nights when Zan Lyons created some ever-present edginess to the soundscape. *Eat your own Ears* with VJ Nuropic presented an inventive and lively set. On the Thursday evening the most challenging and enjoyable set was from Spopacus Sowari (live video by Rob Flint, electronic sound by Phil Durrant) as the video was led by the generated sound.

Installations came with an array of quality that was stimulating with two particularly beautiful installations based on interactive technologies. Robin McGinley - *Earth's 4.5 Billion Year Old Music Composition* which utilised both antique valve-based short wave radio equipment, and the latest DSP computer technology, enabled us to hear the Earth's own natural electro-acoustic composition. This installation dominated the exhibition space with its intensity; the sounds were at times

overwhelming yet at other times subtle and translucent.

Cathy Lane + Nye Parry - *The Memory Machine*: an interactive site specific, multi channel sound installation that created an ever changing sound memory mix of personal memories supplied by the participants over the period of its duration. The playback of these voices was beautifully crafted - coming in and out of each other, taking the listener into a three dimensional space that seemed close and intimate and dreamlike at the same time.



Delegates and Organisers at Cybersonica
Photo by Brigid Burke

Thom Kubli + Sven Mann - *Deterritoriale Schlingen* also presented an interesting work of a sound space stretched by 11 transmitters that dynamically form loops (Schlingen). These structures are perpetually generated in real time and are broadcast via short-range FM radio to cheap commercial pocket radios and ghetto blasters. This installation really interested me in its thought process, it grew on me and I began to really enjoy the sounds these transmitters projected

from so many directions, making one feel that all sound no matter how small, thin ugly had its purpose. This work gave off lovely sounds of mass transmitters.

The whole experience was a good opportunity to see and hear the interactive artworks and watch them in action.

Symposium

The symposium was a feast of excellent speakers - a series of discussions and presentations of current developments in media technologies. However, it would seem that there are few new developments occurring. This was a little disappointing as most speakers were spending many hours and funds from various sources to conduct their research but nothing much has been developed over the last ten years since the big hype from Steim foundation in Amsterdam.

Tom Betts' talk was one of the most interesting with his *Pixelmap* which allows generative music producing programs (such as Max and PD) to generate animations (using MIDI data). It combines the act of a live generative performance (all synthesis based) with co-sequenced / interpreted generative images.

In *Introduction to the Chromason*, Walter Fabeck discussed the instrument conceived to perform electronic music, with a uniquely responsive interface, allowing an unprecedented degree of expressive control over numerous sonic parameters, whilst at the same time examining the fundamental issue of performer-system interaction: the two-way process of control and feedback.

The system signals from the bend sensors and the ultrasound sub-system (for spatial mapping) are combined in a

Steim Sensor-Lab to produce MIDI output for external synthesisers and samplers. This and the combination of auxiliary switches and foot sensors give the Chromason its unique identity. I feel this instrument was one of the highlights as it incorporated such a physical instrument that has been created to extend the performers existing vocabulary of sound.

Marc Lafia (USA) - *Algorithms and Allegories*. This talk aimed to encourage both practitioners and theorists to engage two notions, the allegoric and the algorithmic, as a way to consider and produce work which engaged the audience.

Matt Rogalsky (Canada) - *Radio Silence*. This talk was another highlight of the second day as Rogalsky presented his 'radio silence' installation *Ellipsis*.

I went to the festival with an open mind. The exposure to the video culture was the most exhilarating leaving me with much inspiration that is already influencing my work.

ANAT NEWSLETTER COPY DEADLINES

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.

NOTICES



ANAT Board Member, Sue Skinner

The staff and Board of ANAT would like to welcome SUE SKINNER from Adelaide, who was elected by the membership to the Board at our Annual General Meeting on May 8.

Sue has a science / communication background including:

- * Several years with CSIRO's Division of Plant Industry, Canberra (plant genetics)
- * 9 years with the education and public programs teams at The National Science and Technology Centre (Canberra) and The Investigator Science and Technology Centre (Adelaide),
- * A year as a presenter of *Hot Science*, a national children's television program broadcast on the Nine Network, and
- * A semester of lecturing in science for early childhood educators at the University of South Australia.

She has been organising teams for a variety of science-based organisations in

South Australia, including the SA branch of the Australian Science Communicators, the SA Science Teachers Association, and the Science Alive Festival. In 1998 Sue joined the School of Medicine at Flinders University to manage flexible delivery and the development of online resources.

The particular skills and interests Sue brings to the Board of ANAT are

- * a broad, solid knowledge of many areas of science and technology, an understanding of the scientific approach, and of the scientific environment of Australia;
- * a keen interest in new scientific developments, technologies and their applications, in raising public involvement and awareness of science and technological issues;
- * a keen interest in multimedia and digital art and the use of new technologies in artistic expression.

16th Stuttgart Filmwinter Festival for Expanded Media: Call for Submissions
SUBMISSIONS DUE: 1st October
FESTIVAL DATES: 16th-19th January, 2003
VENUE: Stuttgart Filmhaus and other venues
Germany

Artists, media producers, and film makers are invited to submit their work to the Stuttgart Filmwinter. Deadline for entries is October 1, 2002. In the fields of film/video and new media (internet/CD-ROM/media installation) prizes amounting 10.000 Euro will be given.

For further information and for detailed regulations please visit our web site. Entry forms in pdf-format are available for download from the festival's web site.

Online: <<http://www.filmwinter.de>>

Electrofringe Media Arts Festival
FESTIVAL DATES: 3rd-7th October
Newcastle, NSW

The Electrofringe Festival is an annual gathering of young, creative media makers from across Australia and overseas, and is now in its fifth year. The festival will be held from October 3-7 in Newcastle NSW, Australia's largest regional centre as part of This Is Not Art. Electrofringe consists of free workshops, performances, discussions, installations, video screenings, Cd-Rom exhibits and live netcasts as well as a series of professional development workshops for emerging new media artists.

International Guests: THE LIGHT SURGEONS (UK), SPACE INVADER (FRANCE), JOHN DEKRON (Ger), NAOISM (USA)

Groups: Camgirls, PVI Collective, select parks, Disinfo.com, Indymedia, Knights below, City:state, EMIT net radio, Rinzen, Turella Social Centre, Midnight Star, Irene, Spacestation, Transmit, The House, Spin N jam, Mutagen, Fibreculture, Labrats, Mutoid Waste Company.

Workshops and sessions: Space Invasions, Synching sound and vision, VJ masterclasses, Building dv scratch software in two hours, Video Texts, Circuit bending, Patcher deathmatch, Modified toys and instruments, surveillance play, building net communities, bootlegs and mashups, web streaming, 3d surround sound, Acoustic to digital production, Web developers tools, Lomo photography, Girls on film, Interactive video interfaces, Freeware, max/nato and more.

Performances: Light Surgeons, Naoism, John Dekron, Lalila, Toy Death, Spanky, Alex Davies, Cicada TV, Pretty Boy Crossover, Denki Jam, Free NRG launch, Team Plastique and more.

gam3_art: An area devoted to new game presentations, design workshops and exhibition of game art featuring: gamebot ultra f_k, tekken torture, Nullpointer, Adam Killer and more. Artists include Space Invaders, Adam Brody, Fuches and Eckermann, Delire, micromusic, nullsleeper and Rebecca Cannon.

Screenings: Short films and videos including Tokyo Techno Tribes, Guerilla News Network, S -11 Redux, Transcodeur Express, Cartel Communique, Microcinema, Neotropic, VJ Nights, Mu Mesons, Blinkenlights and more.

Media teche: The Media teque will feature innovative online websites and digital art installations.

Electrofringe is the New Media contingent of "This Is Not Art" Festival <www.thisisnotart.org>, which is made up of The National Young Writers Festival, The National Student Media Conference, The Independent Electronic Labels Conference (Sound Summit), Indymedia Conference, Independent Radio Conference, New Media: Critical Approaches and Electrofringe.

For further information, contact:

INFO: Joni Taylor, Coordinator
Electrofringe 2002
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ONLINE: <<http://www.electrofringe.org>>
ONLINE: <<http://www.thisisnotart.org>>

Pixxelpoint New Media Festival
FESTIVAL DATES: 22nd-29th November
Nova Gorica, Slovenia

Pixxelpoint is festival that gathers artists, students and enthusiasts of computer art. It is based on showing

illustrations, fine and pop art made with computers. It will take place in Nova Gorica, Slovenia, from Nov. 22 to Nov. 29 2002.

Pixelpoint is a two way communication exhibition: it gives artists from all around the world the opportunity to show their work and lets 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.

For more information, visit:

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

Synergy of Science and Art: Call for Funding Applications
APPLICATIONS DUE: 6th December
Australia-wide

Synapse a new initiative of the New Media Arts Board has been developed to promote the benefits of the crossover between arts and science. The Australia Council, in its role as industry partner, has allocated \$150 000 towards the initiative. This funding is available to artists and organisations applying to the Australian Research Council's Linkage Grants programs for collaborative arts/science research projects.

For further information contact:

INFO: Andrew Donovan
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ONLINE: <<http://www.arc.gov.au>> (The Australian Research Council)

CONTACT DETAILS



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ANAT is Australia's peak network and advocacy body for artists working in the interaction between art, technology and science.

www.anat.org.au



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

ANNUAL MEMBERSHIPS

Please note that the Australian membership fees listed below are GST inclusive.

Australian Membership Fees:

Individual – \$27.50
Concession – \$13.20
Organisations – \$55.00

International Membership Fees:

Individual – AU\$25.00
Concession – AU\$12.00
Organisations – AU\$50.00

MEMBERSHIP FORM / TAX INVOICE

ANAT is a membership based organisation. We encourage all those interested in art and technology to participate in the mapping of this eclectic territory by joining the organisation's continuing research into the field. ANAT depends on its constituents for input into the organisation's continuing evolution and seeks to ensure that the concerns of practitioners all over Australia are represented within the organisation's aims and objectives. Membership is priced to make it accessible to all artists and to enable broad representation from as many different social spheres as possible. Membership benefits include:

Benefits of Advocacy and Networking:

- 1. Inclusion on ANAT database, regularly utilised by researchers, journalists and curators
- 2. Links from the ANAT website to yours
- 3. Advice, advocacy and consultancy from ANAT staff
- 4. ANAT can broker access to technical resources (such as those offered by the CAOs and SCRO networks)

Benefits of Information Dissemination

- 4. Regular copies of the ANAT newsletter
- 5. Weekly / fortnightly copies of the ANAT members email digest which comprises updates of opportunities and events relevant to art and technology
- 6. Information and updates about ANAT's Conference and Workshops fund, National Summer Schools and all ANAT initiated schemes and projects

Access and Participation in ANAT Activities

- 7. Voting rights at AGMs
- 8. Eligibility to apply to ANAT's programs of support (some conditions may apply)
- 9. Knowledge that you are supporting innovation and dynamism within art and technology, through Australia's most progressive art and technology network

I would like to ☐ become a member of ANAT
☐ Renew my membership to ANAT
☐ Individual ☐ Concession ☐ Organisation

Name: _____
Organisation Name: _____
Position: _____
Address: _____
Postcode: _____
Postal Address: _____
Postcode: _____
Telephone (h):() (w):()
Fax: ()
Email: _____ URL: _____

Would you be interested in having a link to your site from the ANAT web site?
☐ Yes ☐ No

Method of Payment: ☐ Cheque ☐ Credit Card ☐ Money Order
Credit card details: ☐ VISA ☐ Mastercard ☐ Bankcard
Card #:

Signature: _____ Date: _____
Expiry Date: _____

Cheques should be made payable to
the Australian Network for Art and Technology ABN:26 670 446 106

For the ANAT Database

The ANAT database is a resource which holds information on individuals and organisations who are part of the international art, science and technology community. This resource is made available to interested parties, when ANAT perceive there to be a clear benefit to members. Please indicate whether we are free to release your details (if you do not respond to the question, we will presume that we can release your details):

☐ Yes, you may release my details
☐ No, use this data for statistical purposes only

For Individuals

Gender: ☐ M ☐ F ☐ Other
Are you an: ☐ Artist ☐ Writer ☐ Educator ☐ Curator ☐ Designer
☐ Programmer ☐ Project Manager ☐ Other: _____
What would you define as your major area of practice?

For Australians: (Optional)

Do you come from a non-English Speaking Background? ☐ Yes ☐ No
Are you an Aboriginal or Torres Strait Islander? ☐ Yes ☐ No

For Organisations

Core business of organisation: ☐ Arts ☐ Science ☐ Industry
☐ Government ☐ Other:
Core Activities: ☐ Exhibition ☐ Production ☐ Research
☐ Education ☐ Funding ☐ Publishing
☐ Other: _____

For Individuals AND Organisations Areas of Practice (or business):

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



ANAT is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body, and by the South Australian Government through Arts SA.

ANAT

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mail

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