

# Australian Network for Art and Technology

w w w . a n a t . o r g . a u

 Telephone +61 8 8231 9037 Fax +61 8 8211 7323  
 anat@anat.org.au

abn: 26 670 446 106

 PO Box 8029, Station Arcade, SA 5000, Australia  
 EAF Building, Lion Arts Centre,  
 North Terrace, Adelaide, South Australia

## ANAT NEWS

This final Newsletter for the year contains a significant number of reports from artists who have been supported by the ANAT Conference and Workshop Fund over the last few months. As part of the acquittal process of the fund, artists submit reports, which are then generally published in the Newsletter. Publishing the reports offers an opportunity for feedback as well as providing an overview of the types of events which ANAT members are supported to attend. The range of applications we receive is incredibly diverse, ranging from small sound events to hybrid performance workshops to major international festivals. The fund is very much aimed at professional development, and we are pleased to offer it to support ANAT members to travel, network, develop their practice and become informed about national and international digital art practices. ANAT is continuing the fund, as it is a great benefit for members, providing a quick response program to attend conferences and workshops at short notice. We are also aiming to increase the amount available through the fund, to accommodate rising travel costs etc.

This Newsletter also contains reports from several recent projects, including the second National Indigenous School in New Media Arts (NISNMA), which was held in Adelaide from Sept 23 to October 11. The school was very successful with 16 participants from across Australia, ranging from beginner to advanced levels. Tutors at the school were Claudia Raddatz, Francesca da Rimini, Jason Hampton, Patrick Tam, Cameron Goold, elendil and Martin Thompson who taught a range of programs for web, graphic, sound and video production. It was an intensive 3 weeks, with a substantial amount of work produced, including a documentary on the school by participating artists and filmmaker Jason Ramp. NISNMA not only provided an opportunity for participants to develop skills but to also create networks and meet other artists. The report by Jenny Fraser and Michelle Blakeney in the Project Update section of this Newsletter, gives further details about where to find projects developed during the school. It was a great experience for all of us at ANAT to meet the participants who came from all across Australia as well as some local South Australians. A particularly surprising and happy outcome was that two brothers Frank McLeod (NSW) and Glenn Scott (SA) were re-united through attending the school. The brothers had

never met, yet both have an interest in new media and particularly in illustration and cartooning.

I would like to take this opportunity to thank the many people who were involved and supported NISNMA: the Steering Committee - Linda Cooper, Jared Thomas, Troy-Anthony Baylis and Gina Rings; Jenny Fraser and the New Media Arts Board; ANAT Board and staff - Caroline Farmer, Charity Bramwell and Claudia Raddatz; Ngapartji Multimedia



*Screen grab of tutorial material presented by Jason Hampton at NISNMA 02*

Centre - Samara Mitchell and Alison Lelliot; Tandanya - Michael Diorio and Stephen Goldsmith; Media Resource Centre; Warraparinga Kurna Cultural Centre - Karl Telfer; funding bodies - Aboriginal and Torres Strait Islander Board, New Media Arts Board, NSW Ministry for the Arts, Qld Artworkers, SA Film Corporation, Adelaide City Council and finally many thanks to NISNMA Project Officer Gina Rings, for her hard work and commitment to the project.



During September, ANAT was also involved with the Time\_Space\_Space initiative, as co-curator with the Performance Space and Perth Institute of Contemporary Art. Time\_Space\_Space is a series of workshops to be held annually and commencing in 2002. It is an initiative of the New Media Arts Board of the Australia Council aiming to foster the intersection of performance and new media practice. The first Time\_Space\_Space was held at Charles Sturt University in Wagga Wagga and provided the perfect environment for this two-week intensive workshop. As part of the lead up to Time\_Space\_Space 1, the three British facilitators Robert Pacitti, Helen Paris and Leslie Hill embarked on a speaking tour to Perth, Sydney and Adelaide. ANAT together with Adelaide-based performance company Para//elo hosted a forum in Adelaide. It was a great night, with about 70 people attending from both visual and performing arts backgrounds. Plans are currently underway for the next Time\_Space\_Space to be held in the second half of 2003.

In October I was fortunate to travel to Beijing (China) as an official delegate of MAAPO2 (Multimedia Art Asia Pacific) and then went on to ISEA (International Symposium on Electronic Art) in Nagoya, Japan. As many members would know, ISEA is a long running festival hosted by a different city every two years. ISEA 2002 was the 11th festival, and continued the tradition of including a major exhibition, performance program and symposium. The exhibition was very substantial with very broad international representation, with many artists from Japan and other parts of Asia. Australia was represented by Melinda Rackham (NSW), Megan Heyward (NSW) and Troy Innocent (Vic) - who received support to attend from an ANAT Conference and Workshop grant. The symposium program was also

significant, with many concurrent panels, and a wide range of presentations. The next ISEA to be held in 2004 is a very large undertaking between three cities - Helsinki, Tallinn and Stockholm. It will be a major event and the first call for proposals has already been made with a deadline of February 15, 2003. I am pleased to announce to our members that former Director of ANAT, Amanda McDonald Crowley has been appointed as the Executive Producer of ISEA 2004. Amanda will be based in Helsinki from early 2003 and we would like to congratulate her on this exciting position. For further information on ISEA 2004 go to <<http://www.isea2004.net>>.

Members will also be interested to know that ANAT is relocating its offices. Since its inception as a pilot project in the mid 1980's, ANAT has been supported and housed by the Experimental Art Foundation. Currently a sub tenant of the EAF at the Lion Arts Centre, ANAT's expansion over the last few years has meant that the organisation has required increased office space. Unfortunately we have outgrown our current premises and our long-term tenancy arrangement with the EAF is coming to an end. This is quite a turning point for ANAT, as it symbolises the growth of the organisation but also the establishment of an independent identity with an autonomous physical space. However, we are not moving too far! The new offices are still located in the West End of Adelaide, at 84 Hindley St - what is known as the 'arts precinct'. The move will take place in January/February 2003, and will enable increased space for permanent and project staff. We will also have a separate meeting and library area, and increased space for members and artist access.

In addition to preparing for the office relocation, we are currently planning our

program for 2003. The first half of the year will be focussed on the development of ANAT's web presence and database projects. With a focus on the further development of the *Synapse* database, as well as an overhaul of the *Screenarts* database. *Screenarts* was initiated in 1997 as a joint project of the Media Resource Centre (SA), dLux Media Arts (NSW) and ANAT (SA) with funding from the Australian Film Commission. It is an online database providing access to Australian screen-based digital art exhibitions and conferences on the web. *Screenarts* is a popular resource for curators, researchers and others wishing to access Australian digital art. After five years of life on the web, it is timely to assess the database and develop it further into a fully functional and accessible resource.

2003 is ANAT's 15th anniversary, and several of our programs will focus on this milestone. One of the first events to co-incide with the anniversary is the launch of the new book *Prefiguring Cybercultures* (edited by Darren Tofts, Annemarie Jonson & Alessio Cavallaro); in Sydney, Melbourne and an ANAT-hosted event in Adelaide during the inaugural Adelaide International Film Festival in March. We also continue a program of art and science residencies as well as developing a series of writing on issues around the current interest in science and art.

It is with some regret that I am announcing two departures from ANAT. Firstly our Manager Caroline Farmer is leaving at the end of the year to take up the position of Director of 24HrArt contemporary art space in Darwin. On behalf of the Board and staff I wish to thank Caroline for her contribution to ANAT. Caroline has been invaluable during the period of consolidation over the last couple of years, developing the financial systems of the organisation



and assisting with the implementation of corporate governance policies and other business infrastructures. Caroline has also been a fantastic team member and will be missed by all of us. We would like to congratulate her on this exciting new position and wish her well for the future. I am happy to announce though that a new Manager has been appointed. Alison Leach will be starting with ANAT in December and we are very pleased to welcome her to the team. Alison has a visual arts background and has most recently been SALA Festival Co-ordinator and Web Co-ordinator for the Adelaide Fringe.

Another recent resignation is Vicki Sowry from the ANAT Board. Vicki has been Chair of the organisation for the last two years and has really moved the organisation forward, especially in developing Board policy and ensuring that the organisation is working at standards of best practice. Vicki is leaving us to focus on her own projects and especially on her impending wedding at the end of November! ANAT staff and Board wish her all the best for the future and take this opportunity to thank her for the enormous contribution she has made to ANAT.

I also wish to thank the ANAT Board for their contribution during 2002 - it has been a busy and productive year. Finally I would like to acknowledge ANAT staff - Caroline Farmer, Claudia Raddatz and Charity Bramwell whose energy and enthusiasm provide support to our members and to the development and implementation of our many programs and projects. All of us here at ANAT wish our members a happy holiday season and look forward to working with you in 2003 and beyond.

Julianne Pierce  
Executive Director

## PROJECT UPDATE

### MAAPo2: Multimedia Art Asia Pacific, October 2002 Beijing

With the theme of MOIST, this years MAAP, previously staged in Brisbane, was held in Asia for the first time. ANAT collaborated with MAAP by co-curating a program of interactive and net artworks. The four works selected by ANAT were *Uncle Bill* (Debra Petrovitch), *Juvenate* (Michelle Glaser, Andrew Hutchison, Marie-Louise Xavier), *Hotel* (Brogan Bunt) and *Aboriginal Ancestors* (Jason Hampton). These were included in a CDROM/Net Art program comprised of 14 artists from Australia and Asia. In addition to this program, there was an exhibition of installations and a screening program. Held in the Millennium Monument in central Beijing, the range of works and videos offered an insight into international media artworks, ranging from Indian video art to high-end network projects from ZKM, Germany. ANAT Director Julianne Pierce attended the official opening of MAAP, a formal affair with representation from the Australian Government and members of Beijing's burgeoning cultural sector. The 31-metre video wall, showing artists work, in the Millennium Monument theatre provided a dramatic backdrop to the opening ceremonies. A symposium was also held at Central Academy of Fine Arts, where MAAP curators and artists spoke to students about current initiatives and work contained in the exhibition. Julianne gave a presentation on ANAT at the symposium, with some keen interest in ANAT's projects and the structure of the organisation.

MAAP will remain in Asia for the next two years, before it returns to Brisbane

in 2005. ANAT has had an association with MAAP since its inception, and wishes to thank MAAP Director Kim Machan for the opportunity of ongoing collaboration. Congratulations also to Kim for staging this event in Beijing, MAAPo2 continues cultural links with China established by projects such as the *Probe* exhibition (Australian Embassy, Beijing, 1999) and maintains the exposure of Australian artists to new and diverse audiences.

### SYNAPSE database [www.synapse.net.au](http://www.synapse.net.au)

Over the last few months, ANAT staff have been busy in development of the *Synapse* database - a major component of the Australia Council's New Media Arts Board Synapse, art and science initiative. The database will act as an essential tool in the ongoing development of art and science collaborations and provide 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. The first stage of the database is now online, containing results from research undertaken by Linda Cooper as part of the Australia Council's *Creative Encounters: Art and Science Collaborations* initiative. This first stage of data entry includes a range of collaborative projects, exhibitions, plus details on artists and science organisations. 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.

### BORDERPANIC September 2002

BORDERPANIC was a project in September 2002, held in Sydney, that



brought together artists, media makers and thinkers who are questioning the world's geopolitical and metaphorical borders.

The project was initiated by Performance Space and developed by Zina Kaye and Deborah Kelly. It included a major exhibition, video screening and presentation by Mike Parr, all at Performance Space, a tactical media lab and symposium hosted by the Museum of Contemporary Art, a forum at Metro Screen and a postcard competition held in conjunction with Avant Cards.

As a part of BORDERPANIC, Performance Space commissioned a reader serving to contextualise the events and further extend engagement with urgent issues of migration, border control and social structures in the 21st century. It features works and texts by artists and speakers involved in the project including Julian Burnside QC, Linda Jaivin and Gordon Hookey. The production of this reader was supported by ANAT as part of an ongoing commitment to supporting critical engagement and debate.

The BORDERPANIC reader (edited by Cassi Plate) is available from ANAT or the Performance Space for only \$10!

Email:  
admin@performancespace.com.au  
anat@anat.org.au

## **TANDANYA/ANAT NEW MEDIA PARTNERSHIP**

ANAT and Tandanya National Aboriginal Cultural Institute (Adelaide) have joined forces to develop a new media arts partnership. The first project as part of the partnership is commencing in late 2002, and is a collaborative research project between Adelaide based artists Stephen Kadlibarti Goldsmith and

Francesca da Rimini. This project has been supported by a joint initiative between the New Media Arts and Aboriginal and Torres Strait Islander Arts Boards of the Australia Council, to provide professional development and creative development opportunities for Indigenous and non-Indigenous artists within a new media arts context.

Stephen and Francesca will be collaborating in the research, development and public presentation of a new media artwork. Steve - a performance artist with international experience - is passionate about the retrieval, maintenance & development of his cultural heritage. A Kurna (Aboriginal people of the Adelaide Plains) descendant, Steve intends to gather images of people, landscape and objects (of secular, material culture) pertaining to his people's tradition and contact experiences. Steve and Francesca will work with these images, texts, objects and will create new images & sound of this altered landscape, objects and people in order to develop a new media installation / website which evokes the secular traditional culture, history and contemporary issues of the Kurna people. The artists wish to explore the intercultural nature of past and present relationships.

Stephen Kadlibarti Goldsmith (SA) is a descendant of the Kurna people. His role will be to lead the research component of the project. Stephen is a musician and performer, with experience in exhibition development as a Cultural Protocols consultant. This project will enable Stephen to acquire advanced new media skills. Francesca da Rimini (SA) a non-Indigenous, new media artist, mainly working on web - has established links with Indigenous communities, most recently as artist in

residence with Irati Wanti - a group of young activists working with Kupa Piti Kungka Tjuta - the senior women of the Coober Pedy region - an area effected by British nuclear testing in the 1950s.

Tandanya and ANAT view this project as an exciting opportunity to assist Indigenous artists in creating new modes of cultural and artistic expression. The anticipated research and skill development outcomes resulting from the processes inherent in this project will significantly enhance Tandanya's ongoing public programming. For ANAT, this project will provide an important link with a major Indigenous cultural organisation, providing an opportunity for longer-term support of Indigenous new media artists.

## **NATIONAL INDIGENOUS SCHOOL IN NEW MEDIA ARTS**

**September 23 - October 11, 2002**  
**Ngapartji Multimedia Centre,**  
**Adelaide**

**Report by participants in NISNMA**  
**Jenny Fraser and Michelle Blakeney**

What did one science-fiction-writer say to the other science-fiction-writer?

The future isn't what it used to be.

Which can also be said for indigenous arts, as exciting visions are coming to a screen near you. The 2nd NISNMA (National Indigenous School in New Media Arts) was recently held in Adelaide and denotes a strong New Media Arts movement for Australia.

The surge of enthusiasm resulting from contact with like-minded souls provided the opportunity to form the Indigenous New Media Collective - we got busy on making a start to producing a



documentary about the collective - keep an eye out for it in the near future.

The school included a visit to Warraparinga (Karna Cultural Centre); a forum for the discussion of artists work and funding opportunities; workshops in the use of software such as Final Cut Pro, Macromedia Flash & Dreamweaver and a Webcast Party at Tandanya.

Making good use of the facilities at Ngapartji Multimedia Centre, a number of the participants immersed themselves in developing websites, while others concentrated on digital photography, video production and panoramas.

Was it worthwhile?

Most of us know that when dealing with technology you can't always get what you want. The gathering of talented and creative brothers and sisters never happens often enough in this country, so we're all better off for having met or reacquainted in the driest state of the driest continent. We all look forward to working collaboratively on projects in the near future.

The 16 participants from around the country are multi-skilled practitioners from a diverse range of backgrounds including: filmmaking, photography, multimedia, visual arts, animation, cinematography and design. Participants at NISNMA02 were:  
William Ah Chee - Lower Arranda / Wongkunurra (Darwin)  
Kathleen Arbon - Lower Southern Arrernte / Arabunna (Darwin)  
Michelle Blakeney - Bundjalung (Sydney)  
Jenny Fraser - Bundjalung (SE QLD)  
Steve Goldsmith - Karna (Adelaide)  
Jason Hampton - Gurindji (Darwin)  
Patricia Ingram (Adelaide)

Jessica Johnson - Warramunga/Wambya (Canberra)  
Brentyn Lugnan (NSW)  
Frank Mcleod - Dunghutti (Sydney)  
Charmain Morton - Kamileroi (Port Lincoln)  
Jason Ramp - Nauo (Port Lincoln)  
Glen Scott - Stolen Generation (Adelaide)  
Christian Thompson - Bidjara (Melbourne)  
Michael Torres - Yawru (Broome)  
Douglas Watkin - Darnley Island (Brisbane)

ANAT NISNMA homepage  
<http://www.anat.org.au/nss.htm>

Blackout- Australian Indigenous New Media Artists (NISNMA participants works, created in Adelaide during the school)  
<http://www.anat.org.au/nisnma/blackout>

Aboriginal Ancestors, an online project by Jason Hampton  
[http://www.anat.org.au/Aboriginal\\_Ancestors](http://www.anat.org.au/Aboriginal_Ancestors)

cybertribe Indigenous online gallery  
<http://www.fineartforum.org/Gallery/cybertribe.html>

*NISNMA 02 (l-r) William Ah Chee, student; Claudia Raddatz, tutor; Gina Rings, Project Officer; Jason Hampton, tutor*  
*Composite image by Claudia Raddatz*

The Heart of the Journey by Mayu Kanamori + Lucy Dann  
<http://www.mayu.com.au/exhibitions/heart>

Karna Plains Aboriginal School online project for the Adelaide Festival  
<http://www.adelaidefestival.org.au/2002/artistweb/karnaplains/students.htm>

Marrugeku Company - Crying Baby  
<http://www.skinnyfishmusic.com.au/bands/marrugeku.html>

New Media Cultures: Protocols for Producing Indigenous Australian New Media by Terri Janke + Co  
<http://www.anat.org.au/nisnma/blackout/11.pdf>

National Indigenous Arts Advocacy Association Inc  
<http://www.niaaa.com.au>

Australia council for the arts Aboriginal and Torres Strait Islander Arts Board  
<http://www.ozco.gov.au/atsia>

Australia council for the arts New Media Arts Board  
<http://www.ozco.gov.au/newmediaarts>





## SPECIAL REPORT

### On Networked Collaborations Ars Electronica2002 (Unplugged: Art as the Scene of Global conflicts)

7th - 12th September  
Linz, Austria  
by Nina Czegledy

The festival brochure of *Unplugged*, Ars Electronica2002 featured Buckminster Fuller's *Re-Mapping Our Mental Model of the World* on its introductory page providing an apt correlation with the statement by Festival Director Gerfried Stocker, "Perspectives obtained by looking out beyond one's own horizon are meant to intersect and interact with points of view held by 'others', and thereby make this festival for art, technology and society itself a setting for the complex dynamic of a global reorientation." Accordingly, the various viewpoints of African theorists, artists and activists were prominently featured over the five-day *Unplugged* symposium. Beyond the conference presentations, concerts of the Urban African Club as well as African Art screenings contributed to the conceptual remapping of African culture. The collaborative *Search* project, fully rounded the African panorama of Ars Electronica2002.

Predictably, *Unplugged* offered a rich variety of events, making it difficult to choose between the symposium, participating in live performances, or visiting the exhibits. The most exciting part for me was to experience some of the networked, process-based projects especially *Open Air - Radiotopia* and *Search*. These collaborations reflected best, in my opinion, some of the leading

concepts in the borderless landscape of digital culture. Both projects involved the onsite and virtual involvement of many participants.

*Open Air - Radiotopia*, the most extensive festival conceived program this year, presented a global sound network database at <<http://www.aec.at/radiotopia>>. The project was hailed as the first of its kind: "a simultaneous storage bank of freely accessed sound material that transcends time, location, cultural and geographical borders." As a festival visitor you could hear the live mix of sounds of *Radiotopia* on the main square of Linz, in the Brucknerhouse festival venue, on the riverbanks, on radio stations and of course on the internet. The main 'control desk' complete with a lot of gear and featuring an info desk (decorated with the names of participants) was located in the Brucknerhouse, where at all hours of the day and night people congregated, watched or participated in the broadcast sound events. Music, noise and spoken words were heard for days on end - all of this facilitated by the networked sound database.

Rupert Huber, artistic director of *Radiotopia* described it "...as a model, to bring people together who share certain ideas". Huber's self confessed aim was to create a space for peaceful, creative co-existence and he felt this was achieved. The idea for *Radiotopia*, was shaped between Huber, Gerfried Stocker, Andreas Bosshard and Elisabeth Zimmerman. The concept for the sound network database originated from August Black and Norbert Math with contribution from Huber.

August Black says of the project, "It was important for us to develop as easy a structure for online uploading and downloading as possible. At the same

time if anybody sent a cassette, we did our best to encode it and incorporate it in the database, which consists mainly of sound and some text and image files and incorporates a playlist of 500 files." Black's main interest in the project was how to deal with static database files and convert them into live elements - a network where five or six individuals or radio stations play together. He also designed the website and organised a large part of the network. Together with Black, Norbert Math was involved in the preliminary work to set up the database, server and the online mixer. He felt that while his contribution is often of a technical nature, it is also artwork, "or framework for artwork, because it is the creation of a system between people and sounds".

What fascinated Math, was the possibility to create a network, which is self-organising, "It becomes a collective decision for each node, an experiment in relinquishing control, because the database is used by so many people, people with different backgrounds and different quality of work." He felt that at this point the open-ended approach was not made visible enough: "but it is still a learning process. After all we are all used to being in control."

Isabella Bordoni, an Italian sound artist, participated in the live soiree performance as well as day to day live mixing. I was in the audience at the soiree performance and truly enjoyed her contribution to the concert. While she was pleased by the success of the project, she has also noted that "...it is very important to take a next step and go further." No doubt, they will.

*Search*, a workshopping discussion and collaborative project originated from Johannesburg and Capetown, South Africa. The project has been developed by the Trinity Session group: Kathryn



Smith, Stephen Hobbs and Marcus Neustetter and has been realised in collaboration with the Southern African New Media Art Network (SANMAN) and The I Premises.

A year and a half ago, on my visit to South Africa, Marcus Neustetter told me about the emerging new media and digital culture scene, including SANMAN plans. At that time, some activities and exhibitions had already taken place, but they were generally still in the stages of planning and development. Each team member is a professional in his/her own right with some members more established and some young and upcoming. Their expertise ranges from corporate design, through journalism to online activism. Stephen Hobbs is an urban investigator, Neustetter is focused on the art environment. The eclectic interests of the team include pop music, street culture, pop culture, videos, sound art and many other things. Surely, it is a sign of the rapidly developing digital culture in South Africa that in eighteen months the contingent had developed a fully operational workshop with nine participants at *Unplugged*.

The Ars Electronica project focussed on possible creative intersections between South Africa and Austrian Linz, and developing models for new media practice in South Africa. The project started with a two-day workshop, where video and stills were captured, sounds and texts recorded - the often complimentary, sometimes clashing results were all reworked and uploaded in the emerging collaborative website. Many issues were discussed, such as the points to be defined for a build-on digital environment and what type of communication approach should be used for effective results?

Considerations of a list of people to invite to South Africa were discussed. All

these different factors were mapped out and brought together. Surprisingly by the end of Ars, a rough business plan for the next 6 months emerged, including how to help communication and exchange towards a sustainable future.

As Neustetter says, "There are many brilliant ideas for community building but people seldom follow through. In South Africa, most of us live and work in separate communities, *Search* was an opportunity to operate within a larger context, and present a mix of elitist and pop culture. In addition to develop our own workshop experience our aim was to tell people informally what South Africa is about. There might not have been enough feedback as it was difficult, perhaps even alienating for the audience that they couldn't engage. But it is an ongoing process..."

*Open Air - Radiotopia*, and *Search* were linked in more than one way. On Tuesday, September 10, local Johannesburg sound artists contributed to the *Radiotopia* broadcast. Beyond this active contribution there were many informal connections - all in the nature of collaborative process based work.

*Open Air - Radiotopia*  
<<http://www.aec.at/radiotopia>>

*Search*  
<<http://www.onair.co.za/thetrinitysession>>  
<<http://www.onair.co.za/thepremises>>  
<<http://www.onair.co.za/sanman>>

Nina Czegledy is a Canadian based curator and Chair of ISEA. She is a regular contributor to the ANAT Newsletter, covering a selection of the many international events she attends and participates in. We would like to thank Nina for her continued support of ANAT and the Newsletter.

## SPECIAL REPORT

### 4th International Digital Art Symposium and Exhibition

17th-21st June

La Havana, Cuba

by Claudia Raddatz (SA)

*Claudia Raddatz is ANAT's Web and Technical Officer. She was supported by the New Media Arts Fund of the Australia Council to attend the 4th Digital Art Symposium, Cuba, June 2002.* <<http://claudia.va.com.au/cuba/index.htm>>



*Greg Giannis, Abel Casaus and Claudia Raddatz presenting at the 4th International Digital Art Symposium*

The following is an extract from a report to the Australia Council for the Arts. I would like to gratefully acknowledge the financial support of the Australia Council in funding my trip to Cuba. I would like to specially thank the following people for their encouragement and support: Charity Bramwell from ANAT, Vicki Clare from the New Media Arts Board (OZCO), Sandra Gonzalez from the Centro Cultural Pablo de la Torriente Brau, Rafaela and Bundi from Jamaica, a small town in the province of Guantanamo.



The Digital Art Symposium was held by the Centro Cultural Pablo de la Torriente Brau in La Havana between the 17th of June 2002 and 21st of June 2002 <<http://www.artedigitalcuba.cult.cu/4salon/4salt.html>>. The exhibition will remain open until May 2003. While in Cuba, after the symposium, I focused mostly on the area of synergy between digital art and community art. I jumped on a train and travelled for almost 23 hours from La Havana to Guantanamo, which is the furthest Cuban province to the East. The composition of the population is very different in La Havana than it is in the provinces. Guantanamo has enormous fields of coffee, sugar and tobacco and in the past the land lords used slaves as the basis of their agricultural system. The weather conditions are extreme, very hot and extremely humid in summer and hot and humid during the rest of the year. The fields go as far as the eyes can take a person, and all work was done manually in the past. It is incredible to think that people survived this hard life of slavery, where the life of African and Indigenous peoples did not count at all, where people worked from dawn to dusk from a very early age until they died.

Today there are many people of African ancestry, many born in Cuba and many are the descendants of people from other islands in the area, such as Jamaica, who came to Cuba looking for opportunities in the early 20th century. I spent most of my time with Afro-Cuban people who have a rich and vibrant culture where the African roots of the people's belief and behaviour can be identified. There are enormous possibilities for projects with this community because of the many stories which have been passed on orally from generation to generation; stories that date way back to when African people were first brought to the Americas

during the peak of the European slavery system. People with African background in general are very interested in the Indigenous cultures of the First Nations peoples' of Australia, the way in which art has helped the communities to pass on stories and at the same time generating income with their artwork. I was asked many questions about the First Nations' people who have lived in the Australian continent for so long.

I talked to local teachers and the director of the main hospital in Guantanamo and found out that these teachers and doctors are very supportive of community art projects in their home town in Jamaica. The concept of community development through culture is familiar in Cuba, however the lack of resources due to the long financial blockade imposed by the EEUU combined with the collapse of the Soviet Union (Cuba's main allied and commercial partner) makes these activities almost impossible as the money is spent on more pressing and urgent matters, such as health, schooling and housing. There is great potential for developing new and exciting material as the level of interest quickly rose when talking about digital art projects, the symposium in La Havana and new emerging digital artists in the provinces of Cuba. People in Cuba, generally do not own computers, nevertheless there are computers available to people in public places, such as schools, universities and libraries where these projects can take place.

I was asked questions about artists' works in Australia, I said that I perceived Australian artists to be content driven. *The Good Cook* by Michael Buckley, is a good example - a cook reflects on who he is during a long night of insomnia. I said that in my opinion, artists are over the phase of trying the tools and seeing

what they can do, digital art has been 'mainstreamed' by practitioners and support organisations alike over the past decade. I talked about Australian artists interested in science and technology and some of the exciting works these artists produce; artists such as Lynne Sanderson, Justine Cooper, Adam Donovan, DV Rogers and his re-engineered earthquake simulator, Oron Catts and Ionat Zurr and their living tissue sculptures. I also talked about Australian artists deeply interested in social issues and committed to a more egalitarian society and how these motivations drive their art practice and strongly influence their artwork; artists such as Francesca da Rimini, Deborah Kelly and Serafina Maiorano to mention a few.

A journalist asked me if I came to present 'arte de la red' or 'arte en la red', we chat for a while then agreed upon the following definitions. Net Art ('arte de la red') is created using digital tools and exists only in the realm of the digital; in other words this artform is mediated by a digital device. On the other hand, there is art on the web which is more a showcasing of works of art that exist outside the realm of the digital and don't need digital aids to manifest themselves in the physical world that we perceive through our senses. I found this conversation interesting because it showed me that people are discussing digital art at many levels. There is a community of well established and emerging Cuban artists working in digital art; experimenting, trying digital tools, their capabilities and shortcomings, as it happened in Australia when Digital Art emerged and created itself. I was very privileged to spend time with the winner of the IV Digital Art Competition, Yoel Almaguer <<http://www.yoelalmaguer.com/>>. Yoel is a young artist who doesn't live in La Havana but in the provinces, he won an excellent computer and was very excited



about the prospect of creating new digital artworks. Yoel's work was described by the jury as being "imaginative and of high quality in terms of content, ideas and general structure combining many elements of contemporary visual arts".

At the 4th Digital Art Symposium, I had the opportunity to meet with a number of artists based at the New York University - Interactive Communications Program <<http://www.itp.nyu.edu>>. It was very interesting to listen to these presentations because these artists come from a part of the world where many "digital tools" (programs and peripherals) have been and are being developed. The quest of these artists is one of how to make the tools we use to create digital work mimic reality in term of randomness and transformations, where transformations take place over a period of time, in an evolutionary process: generative art. These artists have moved away from the content itself and are pushing the boundaries of what is possible, bending the rules and trying to move their work into the area where life actually takes place, away from total order or total chaos, somewhere in between these two extremes. Todd Holoubek read a very funny piece written to him by 'his computer', where the computer complained about how slow Todd was and that 'it' (the computer) was going to leave for this very reason. I said to Todd that probably he was better off without such a pedantic piece of plastic and wires because no matter how 'fast' a computer is, at least at the moment, it will never be able to pick up a flower for example, and smell it and touch it and observe it and on top of all this at the same time have feelings and memories about it. Todd felt relieved and laughed.

Another area where these artists from New York generated debate was in art

and market forces. The issue at stake was that some artists would like to make money from their digital artwork. For instance, we were shown an artwork by Dean Snell that created music 'on the fly' by using a number of short sounds which, put together in different order, produced harmonies. These sound pieces are co-related to visuals of small squares containing a short piece of video footage of a woman dancing dressed in 1920s style, a bird and a wolf; as the image changes so does the sound. Dean offers a trial version of this piece for 30 days via a downloadable file from the internet, this piece will remain active for 30 days after this period the program stops working and it costs US\$350 to acquire the full blown version. This concept of selling Net Art created a lot of discussion and topics such as copyright were argued at length; I showed an Argentinean site that has a symbol at the bottom which reads, 100% copyright free, so this would be the other side of the spectrum. I don't think we all agreed or reached a general conclusion except that at the end of the day it depends on the person. For instance a well establish printmaker said he stopped working for the net because it is too easy for people to download artwork and not pay for it. Other artists use the internet as a medium for personal expression and don't really mind other people taking their work, this is the case of Todd Holoubek, who said he loves when other artists take something he's made and run with it creating something else.

I also had the opportunity to watch and listen to artists who work within the area of interactive dance. The artistic

*Left: Rafaela and her family magic tree. I don't cry very often but I sobbed when I left Rafaela's place.  
Photo by Claudia Raddatz*





director of the company, Claudio Prati, had been a puppeteer and a clown during his artistic career, both art practices have influenced him making the complex and loose pieces he choreographs. The dancer I watched perform was born in Yugoslavia, Ariella Vidach; she has a very intellectual approach to her work, it is very important for her to understand the message conveyed by her bodily motion. The dance company they belong to rehearses in Italy and presents work worldwide. What was fascinating to hear was the fact that Ariella and Claudio preferred to use the initial technology their company experimented with, technology which was simple and inexpensive.



*OPUS #1 Interactive dance, Ariella Vidach, Helicopter Adventures Productions, supported by the Pro Helvetia Foundation*

As their company experimented with newer technologies they found it more and more difficult to dance because the equipment became more bulky to allow for more interaction between the physical and cyber realms.

As a participant of TILT (dLux Media Arts, Sydney) in 2001, I gained insights from the Tactical Media arena; I had the opportunity to show case Tactical Media work during the conference and realised

this wasn't an area of digital art practice known in Cuba. There wasn't much discussed about this area of artistic work during the conference, although there was a Brazilian presenter which touched the subject. Unfortunately, the work he presented was very difficult to translate to the Cuban context, where access and type of technologies were not at all comparable to that of Germany where the examples took place. On the other hand concepts such as 'tactical embarrassment' were of great interest to people, the case in the Philippines where people used SMS to communicate and keep informed about political developments in their country and to organise large mass demonstrations against their corrupt government also generated interest.

*Digital Audio Art* by Milena Iossifova from Bulgaria was very sensual, her relationship with the sound devices she has created is intimate and her performances are almost like watching a sexual act. Her work although strongly sensual/sexual was not at all pornographic, Milena truly loves her digital sound instruments (voiceMutator and chipRandomPlayer) and this is the way in which the world of sound and she interact. Some of the sounds were sweet and soft while others were unnerving. All in all she is a very flamboyant and electric performer. After this session we kept going on the topic of censorship versus pornography and where is the line drawn and who keeps an eye on infringements. We agreed on the fact that the internet provides an avenue for the distribution of pornography, but also on the fact that it can become too controlled and if we let censorship grow rampant it will add to our 'surveilled' reality. Too much censorship would promote yet another public space being lost in a world where public spaces are few and far in between.

Although many artists have explored the topic of self-image I find it compelling. I had the opportunity to see works created by artists from the Academia San Carlos de la UNAM (Mexico). One of the pieces I saw by a female Mexican artist dealt directly with self-image. This artist worked with women of different ages and body shapes; her work was basically 'digital surgery'. She took a picture of each of the participants nude and then using PhotoShop she reshaped their bodies to the body the participants perceived as the ideal body. Not one of the participants seems to have been happy with the original shape and lots of 'digital cosmetic surgery' took place. The artist recorded some of the participants' comments and ideas about their body and the influence 'body shape' has in our everyday life.

Last but not least I had the opportunity to discuss and share ideas with Greg Giannis, who works and lives in Melbourne. I was able to discuss the principles and philosophy behind the interface for his artwork *Journeys*, where he presents complex material in a way where temporal and spatial connections are easily visualised and the interface is the map of the web site and zooming in and out is the way of navigation. What fascinated me is the fact that Greg has written the computer code for this piece. Code based artwork was another area that Cuban artists are becoming interested in, at the moment artists are collaborating with programmers but as times goes by probably some artists will take this avenue of creative expression. I find Greg Giannis' work very appealing because I am interested in the concept of historical | generational connections, identity and families, which I had the opportunity to explore while working on the *Distance* project for Para//elo in Adelaide <<http://www.parallelo-distance.net/>>. In this project we used



an online model to allow artists who live geographically apart, in Australia and Europe, to collaborate and develop artwork around the concept of distance: physical, temporal and/or psychological. It was also very good to share with Greg breakfast every morning and go over the experiences we had after the formal session of the symposium; Greg is very analytical yet sensitive person and always had something interesting to say. After the symposium we said good bye and he went as far West as he could and spent time in Pinar del Rio, and I went as far East as I could and spent time in Guantanamo.

Michael Buckley  
< <http://www.caos.org.au/members/galleries/ANAT/pages/page09.htm>>

Francesca da Rimini  
< <http://sysx.org/gashgirl/>>

Greg Giannis  
<<http://www.dlux.org.au/darto2/CD-R.html>>

Deborah Kelly  
<<http://www.boat-people.org/>>

Todd Holoubek  
<<http://stage.itp.nyu.edu/~caj240/sculpting/final/>>

Milena Iossifova  
<[www.spack.org/~wise/nweamo-dev/index.cgi?dest=fest\\_info&artist\\_id=21](http://www.spack.org/~wise/nweamo-dev/index.cgi?dest=fest_info&artist_id=21)>

Dean Snells  
<http://stage.itp.tsoa.nyu.edu/~das287/>

Tactica Media site example  
<<http://gwbush.com/index2002-10-30.shtml>>

Ariella Vidach, Claudio Prati  
<<http://www.tasi.ch/more/aiep/aiep.htm>>

## ANAT NEWSLETTER COPY DEADLINES

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DUE: MAY 1st, 2003

SEP/OCT/NOV Issue 54  
DUE: AUG 1st, 2003

DEC/JAN/FEB Issue 55  
DUE: NOV 1st, 2003

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

## CONFERENCE AND WORKSHOP REPORTS

### Eclectic Tech Carnival (/ETC) 9th-12th August Pula, Croatia by Alex Kelly (Vic)

From 9th - 12th August 2002 a group of women descended on Pula, Croatia to skill-share, build networks, talk, laugh and play with old computers and open source software.

Eclectic Tech Carnival - /ETC - was the brainchild of the Genderchangers Academy (GCA). Their aim was to organise a three-day tech related event run by women for women to experiment and learn about computer hardware and free software. GCA is an Amsterdam based collective whose primary goal is to 'improve women's understanding and skills with regards to computer hardware'. The GCA provides workshops, makes and maintains a website and mailinglist, and distributes a fantastic reader - *Computer Hardware for Girls* - (available on their site). The GCA was born out of the ASCII (Amsterdam Subversive Code for Information Interchange), a free internet workspace.

Amsterdam is home to many media projects from ASCII and GCA to free radio stations, international media festivals and more; the need to venture further afield than such an established and well-resourced space is obvious. Having made contact with women from media labs in Eastern Europe - 'Mama', Zagreb (Croatia) and 'Cyberpipe', Ljubljana (Slovenia) - the loose /ETC organising collective opted to hold the event in Pula, Croatia.



The idea was flagged on several global lists such as the 'Old Boys Network' and 'IndyMedia women', and interest in the event grew. Originally it was planned for June, but lack of funds and momentum postponed the event until August. Throughout June and July regular meetings on IRC took place with participants from Australia to Brazil. A date and venue were secured and plans rolled on....



*Participants at the Eclectic Tech Carnival  
Photo by Alex Kelly*

The Monteparadiso collective, one of the tenants of 'Karlo Rojc', agreed to facilitate our accommodation in Pula. 'Rojk' is a humungous ex-military barracks. There are thousands of rooms and huge grounds that have been partially cleaned and opened up as space for community groups, from karate and yoga, to the council band, to green groups. Monteparadiso runs a punk festival every year, in addition to their grotty bar, collaged walls adorned with graffiti and many a gig poster, they are about to open a community net café.

The first three of us to arrive are Australian chicas and we are happy to see each other, a bit of bogan solidarity

and dagginess is never more appreciated than after the company of too many stoic euro punks (who had descended on Pula for the punk fest the week before)! Later that evening the packed rental car from Amsterdam arrives and the tired but excited genderchangers and friends roll out. We dodge the security guard and lead the way to the computer room laden with equipment donated by Mama and GCA which will be part of /ETC and left behind (once we've set it up) to form part of Monteparadiso's net café.

Our group grows to over twenty with women from Australia, Greece, Switzerland, Croatia, Slovenia, Canada and Netherlands present. We plan to get up early on Friday and have the first session on teaching - at the beach, but it is raining and we all sleep in. This sets the scene for a very relaxed take on timetabling which prevails over the weekend! At the last minute two women couldn't come, and several workshops had to be cancelled, reducing the workshops on the agenda. After the shuffling of workshops the final program included introduction to teaching, hardware, open publishing, linux and networking.

After an amusing round of presentations and name remembering games as part of the teaching workshop we grabbed screwdrivers and started to play with the grey boxes. A room full of active and enthusiastic women pulling apart computers, asking questions, ogling at all the bits and bobs inside is quite an experience, and I wondered why I had not been in a similar space before. This model of skill sharing seems so simple, warm and open (the kind of space you need to genuinely learn new skills), but alas I am not aware of many similar events.

So we pulled computers apart, put them together, built machines, installed linux, played around in the BIOS, de-jargoned computer land, asked lots of questions and built up quite a strong sense of camaraderie. It didn't feel like we had enough time, or that we explored issues in enough depth, but we were able to establish a high speed net connection for the space, set up a number of computers and started to network them over the course of the weekend.

Despite lack of time and the reduced program the first /ETC was an impressive event especially given the amount of work it took to make it happen. I expect that the event will swell over the years especially if it attracts the resources it deserves. Women involved in Athens IndyMedia have offered to coordinate and host the carnival in Greece next August, so keep an eye on the GCA site for more!

<<http://etc.genderchangers.org>>  
<<http://squat.net/monteparadiso/>>

**Time\_Space 1**  
**15th-28th September**  
**Charles Sturt University,**  
**Wagga Wagga, NSW**  
**by Russell Milledge (Qld)**

What happens when twenty interdisciplinary artists from all over Australia get together for a two week residential forum with six experienced facilitators and great facilities?

Time\_Space is an initiative of the New Media Arts Board in conjunction with the Dance, Music and Theatre boards of the Australia Council, it is managed by Performance Space (Sydney), and site partner is Charles Sturt University Wagga Wagga. It is a 3-year project aimed to create a space for



participants to work together in teams on conceptualising performance projects. To provide hands-on opportunity that challenge individual practice and to discover possibilities for making new forms of performance. It also aims to provide the possibility to continue working on the projects after the event.

Time\_Space 1 (T\_P\_S 1) went between the cracks of contemporary new media practice, where risk is desirable and where the connections between technologies and performance formed an 'ideas' based event. Participants engaged in a range of practical collaborative exercises, while discussion with peers and facilitators led to critically reflect on these processes. With an emphasis around content and the unnameable areas of practice, participants and facilitators collectively created environments to investigate possible new dramaturgy for new media practice. The forum flourished within an ethical framework where generative ideas and personal disclosure operated in open respect of intellectual property. The facilities made available at the Wagga Wagga campus included a black box studio, dance/rehearsal space, fully equipped television and sound studios, digital editing suites and multimedia labs amongst a range of other spaces both interior and exterior, domestic and institutional.

Between the participants, differences and commonalities created a multiplicity of paradigms. A thread of common language that emerged revolved around the gaps and potentialities of new media practice and a performance genre described as 'Live Art'. A form of art that could be articulated as a rupture between disciplines. A hybrid stem oriented towards the changing context for audience interaction and investment.

During the first week a number of group workshops were offered by the facilitators who worked in teams or as individuals to present experiential and skills based programs. These sessions were detachable modules that remained separate yet connected workshop fragments. Participants could choose to include sessions in the construction of a personalised schedule. It was not possible to attend all workshops being offered, as such sessions facilitated by Andrew Morrish (Performance Improvisation) and Derek Kreckler (Generating + Organising Variety: Content + form) are not represented in this report.

Manifesto to Manifestation, Body Memory: Generating movement + text and Explicit Body facilitated by Leslie Hill, Helen Paris and Robert Pacitti, were three related sessions that dealt with content creation through risk and experimentation. These sessions focused on the essential text and the embodiment of meaning through movement and metaphor. This allowed participants to conceptualise ideas, then embody them, as transformative processes within relationships of text, object and performance. The results were sometimes abstract, sometimes cathartic, often idiosyncratic interpretations of the personal responding to self-generated text and/or provided objects. Boundaries between the real and fictional were blurred through 'automythography' and the terrain where the body as a colonised place is degraded, vulnerable and displaced while disclosing identity and sexuality. This series of workshops illuminated the performed and/or mediated body as a site for resistance and unnameable flux, with a residue visible as small acts of transgression.

The investment in articulating a rigorous relationship between time

based / spatial media and mediated performance was facilitated through a series of screen based and interactivity workshops. These incorporated initiation sessions and Margie Medlin's workshop Projection Design: The space of the screen plus access to the well-equipped television studio. These were excellent sessions and along with the participant led Isadora software: Manipulation of live video + sound for projection and Triggering + Sensors, there was an intense investigation and contextualisation of the mediated and live - virtual and visceral.



*Performer Rebecca Youdell  
Image by Russell Milledge*

Week two allowed time to schedule 'one-on-one' feedback sessions between participants, facilitators and curators. This was also the time for developing new collaborative frameworks and to extend the conceptualisation of work through access to the facilities. This week ended with a rash of small presentations and experimental showings along with the distribution of documentation and a debriefing.

A key to autonomous and sustainable practice is connecting to infrastructure,



T\_P\_S 1 provided a residential forum with a critical mass and direct proximity to a national infrastructure for Interdisciplinary, hybrid and 'Live Art' practices. The guest speaker session Cultural Issues in Performative Practice with Andrius Saint Clare, Rachael Swain and Yuji Sone, interrogated inter-cultural collaboration with an Indigenous and diasporas perspective based on the presenters respective experiences as practitioners in the field. The panel discussion Live Art in Australia with Angharad Wynne Jones, Stephen Armstrong, Josephine Wilson, Helen Simondson and Sarah Miller, argued for an identification and articulation of a hybrid 'Live Art' practice and network in Australia. The panel situated the responsibility for its development and agency in cross-disciplinary contemporary art organisations and the New Media Arts Fund of the Australia Council.

T\_P\_S 1 tested my orientation, often demanding I abandon familiar models for improvisational processes of initiation and emergence. Workshop modules progressed quickly from exploratory context to performance, from manifesto to manifestation often with profound results. The forum was a safe enclosure where I could step-up-to-the-line and loose myself in 'automythographies' or just be reassured and immersed in the work unfolding. It was revealed that operating at the limits of performative practice can often involve creative conflicts where brave steps lead to liminal work prone to failure, disappearance or stupidity. The space between the virtual and the visceral is a gap that can be described as both 'placelessness' and 'weightlessness'. Strategies at this coalesce are tactical media, guerilla performance, international and inter-cultural collaboration. While there were many

intense moments of clarity and generosity, of seeing and sharing journeys, of basic assumptions being challenged, of exposure to technology, of creating and being in that moment, of incompleteness and continuum, for some, the greatest asset was the uncovering of a community of 'Live Art' and hybrid performance artists.

Bonemap would like to acknowledge that attendance at this event was assisted by the Conference and Workshop Fund of the Australian Network for Art and Technology, a devolved grant program of the Australia Council, the Federal Government's Arts Funding and Advisory Body.

#### Time\_Space 1

Curators: Sarah Miller - Director of the Perth Institute of Contemporary Art, Julianne Pierce - Director of the Australian Network for Art and Technology (Adelaide) and Fiona Winning - Director of Performance Space (Sydney).

Project Manager: Jacqueline Bosscher

Participants: Keith Armstrong (Qld), Steve Bull [PVI Collective] (WA), Mick Byrne (Qld), Anna Davis (NSW), Leon Ewing (WA), Ruth Fleishman (Vic), Brian Fuata (NSW), Paul Gazzola (WA), Scott Howie (NSW), Catherine Jones (NSW), Kelli McCluskey [PVI Collective] (WA), Russell Milledge [Bonemap] (Qld), Ivan Thorley (Vic), Jason Sweeney (SA), Karen Therese (Vic), Chi Vu (Vic), Julie Vulcan (NSW), David Williams (NSW), Rebecca Youdell [Bonemap] (Qld)

The Facilitators: Andrew Morrish (Aus/Belgium), Robert Pacitti (London UK), Margie Medlin (Melbourne Aus), Derek Kreckler (Perth Aus), Helen Paris and Leslie Hill (London UK)

## Time\_Space 1: almost a way to stop and then restart 15th-28th September Charles Sturt University Wagga Wagga, NSW by Jason Sweeney (SA/Vic) (an edited version of a longer report)

TIME (September, 2002, vicious magpie season)

PLACE (Wagga Wagga, a small regional town in NSW, in a fraught and troubled Australia)

SPACE (wide open and borrowed)

Day one: arriving on a tiny plane from Sydney to Wagga Wagga (I'd never experienced turbulence like that before) and getting to Charles Sturt University, slowly meeting other artists and locals, getting settled, trying not to be shy boy, managing to introduce and talk to as many people as possible.

Here, having access to amazing A/V production/tech facilities and studio spaces, with the anticipation of much workshoping around the uses and abuses of technology in performance/media work - time to seek insight in a place that is a space for generating new ideas, new exchanges and collaborations.

First day: artists' presentations connect threads of thought on how there is almost an ongoing consciousness of media NOT dominating the 'idea'. Alongside much discussion about the body in performance, relegating ideas into visual or other realms of media. To the importance for artists to really spend time to work through concepts, live with them, to experiment and research. Many spoke of the desires,



preferences and problems associated with larger collaborative work and how the 'ideas of many' can sometimes cloud the original intention. Choosing collaborators carefully, knowing them (like friends) is such an essential part.

Aside from this, I was heartened to hear so many talk about their love of the old forms of technology or even just the trashy (non big budget/lo-fi) ways of exploring ideas and exploring them with depth and meaning.

People spoke a lot about space itself, aesthetics, space transformation with various uses of media, projections, forms of light, luminescence, leading to talks about what defines a 'technology' and how lateral the term is. In some parts of our disparate world, as we know, what we consider 'old technology' obviously doesn't even factor into the existence (or relevance) of certain cultures and communities (think food production/ water availability as a technology, for example).

Making projects that are large scale, small scale, high tech, lo-tech, undercover, overt/covert and how (if we're using all of this corporate technology, which is mostly what it is) can we not reference it's impact on our social and political world? How, in collaborative work requiring such large groups of people, does a process of 'negotiation' and ownership of ideas take place... and then how to manifest the idea into something that communicates it effectively - the 'process' of how to refine (economise) and define large (or even medium-large) media practice.

And what about this issue of 'sustaining' new media practice then? Especially for artists working in regional parts of Australia who feel the 'distance' - how

does an artist who doesn't work in a big city find a way to be sustained? Does it actually mean physically moving? T\_P\_S 1 allowed for the portals and lines of communication to be opened - at least for the time being.

Other fragments then. Performance strategies. Quasi terror tactics as a way to break the ice. Not surprising considering the introduction of balaclavas and walkie talkies (thanks to David Williams and PVI collective, now future collaborators) to spark us, like kids really, playing at war games (cos we really should all start preparing), spy methods, group activisms and plannings, ambushes and careful negotiations. Thus became the first major group performance event, and it was only night two.

And visitations. Practitioners and arts workers from around Australia spoke and showed themselves. In particular, Rachel Swain from Stalker/Marrugeku Company, who spoke about the works they have created in Arnhemland. She read an 'acquittal report' for funding received for this project. It was the most harrowing and difficult but f\*\*\*\*\*g important piece of writing about life and art that I have ever heard.

She spoke about the process of making work in an Aboriginal community and how all romantic notions of reconciliation and artistic brilliance/ product is a complete fallacy in this particular context. She spoke about how, in the making of Crying Baby, two members were given mandatory sentences; two murders happened; one member of the community had his head beaten by police until his skull caved in; how some company members spoke of suicide and how alcohol, petrol sniffing and violence was a daily occurrence. I just cried and couldn't stop crying. This

is Australia. But we know what Australia really is and we know better than that. Some days I can't breathe in this country. It's beautiful. And dangerous.

So we stow ourselves away in the confines of a studio spaces and accommodation huts. But, hiding is OK. Inside a building. Out of the way of the birds.

Give me time. And I'll begin to breathe again. Looking for continued time, place and space.



*Artists in the Bush: participants at Time\_Space\_Space*

*Photo by Jason Sweeney*

## **Urban Drift** **9th - 13th October** **Berlin, Germany** **by Emile Zile (Vic)**

Berlin, Germany. Construction cranes and bullet-wounded buildings. Constant transformation. Death and rebirth. Decay and erasure.

In its fourth year as an international event, Urban Drift aimed to bring together artists, designers, editors, architects, troublemakers and interventionists in its desire to be a 'forum for transformational urbanism'. The Situationist tactic of drifting



through a city to discover its hidden resonances and rhythms acts as a major influence to Urban Drift.

Karl-Marx Allee 34. Between the towering East Berlin residential blocks and the instantly familiar even-if-you-haven't-seen-it Alexander Platz TV-tower, Cafe Moskau provided a rich setting for discussion of social transformation, the communist-era social club still dripping in utopic Soviet symbolism. The first floor bar depicts the rotors of a harvester, above the heads of drinkers. The lounge is surrounded by wood panels portraying scenes of proletarian struggle. Three floors of night-clubbing for the party-people of the Communist Party-elite.



*Berlin Tourist Information International Kiosk  
Image courtesy Emile Zile*

The diverse program of presentations, performances and installations collided well together. AsciiVision by Visomat processed live camera feeds from strategic locations within the venue. Over an internal network the image was displayed over 16 monitors clustered together, reminiscent of an airport information terminal. Black and white text replacing flesh tones. Body shapes, fixtures and conference panellists

displayed live as text without content. AsciiVision visualises the body of data that is left in the consumer's daily trail, through economic exchanges in the networked society. It is a powerful installation that succinctly captures the code-shadows that individuals cast in corporate and civilian databases. instant\_architecture by Berlin's Datenflug exists in a similar thematic environment. A colour camera processes the immediate surroundings: your face, ambient light, beer bottle reflections. The information is then splintered, processed and displayed across four monitors, presenting multiple permutations of the one source. Square packets of data. Aerial photography of moulded information. Pulsating and pleasing to the eye.

Highlights of the conference included the Network Urbanism panel - a discussion of the possibilities and social impacts of large-scale 'rooftop networking' using the 802.11b protocol. James Stevens of consume.net presented his groups work in getting local wireless networks established in East London. Shu-Lea Chang's project Rich-air.com, uses humour to promote an imagined 'after-the-crash' alternate economic system based on the barter of organic garlic and the discovery of wireless networks. In a quicktime clip of documentation, Shu-Lea and friends drove through Manhattan in a modified orange pick-up truck fishing for wireless network entry points for their laptops and promoting the Rich-Air barter system, concluding with an exchange of three months web hosting for six cloves of garlic. A long round of applause from the floor.

Jose Perez De Llama's case study of Zapatista and Anarchist Urbanism illuminated the spatial strategies of decentralised anti-globalisation

movements and their manifestations in urban territory. Using the Anti-WTO protests in Seattle as a starting point, De Llama studied the passage of protestors through the city. Applying a strong real-world basis to concepts of 'swarming' and 'flow made for an engaging presentation.

An intriguing and popular element of the night-space was operated by the Berlin Tourist Information International. A cramped office at the end of a corridor. Draped in unofficial promotional material for the city, art-souvenirs for the cultural tourist and a ceiling-height model of the TV-tower - a disco ball replacing the towers sphere. Uniformed turbo-info officers Elena Montesinos and Nana Yuriko provided waves of advice to those who dared to enter. The BTII kiosk was a welcome counter-point to some of the dense theoretical discussions taking place in the conference. The noise and chaos of the kiosk drew on people's curiosity. Open day and night, the room mutated and grew - a carnivalesque critique of consumption.

In the basement, Club WMF and Urban Drift Nightspace hosted a range of international and local live acts. On the first night Jamie Lidell inflated the dancefloor with his double-microphone self-sampling show. He built a stadium to sing in and then destroyed it. He is the immaculate conception between Missy Eliot and Prince, born into the world as a 30 year-old Englishman. Epic density of sound and R'n'B vocal stylings that could only have been incubated in a small bedroom.

My presentation to Urban Drift was Urban Guerilla Tactics and the Culture Jam. Slides from the Cleansurface.org archive were shown and discussed, together with extended profiles of



Australian street artists and subvertisers: Marcsta, Marcos, OXO OVO and the Citylights public-art project. A video remix of Cleansurface.org was displayed in the lounge.

The ability to talk face-to-face with many of the identities known to me only via the screen and their net-aura was very valuable. To exchange ideas with these artists and cultural producers provided me with much inspiration and energy. Many thanks to ANAT for the possibility to extend my artistic practice and connect with new people.

<<http://www.urbandrift.org>>  
<<http://www.visomat.com>>  
<<http://www.datenflug.de>>  
<<http://www.consume.net>>  
<<http://www.rich-air.com>>  
<<http://www.wmfclub.de>>

## **Time\_Place\_Space 1** **15th-28th September** **Charles Sturt University, Wagga** **Wagga, NSW** **Ruth Fleishman (Vic)**

From September 15-28, I attended *Time\_Place\_Space 1* at Charles Sturt University, Wagga Wagga. Facilitated by the Performance Space (Sydney), *T\_P\_S 1* set out to explore and experiment with the 'unnameable' issues surrounding hybrid art practice.

So off I went to Wagga Wagga. It was no coincidence that *Time\_Place\_Space 1* was held far away from distractions that a city dweller like myself might succumb to. For 2 weeks we were housed in basic but comfortable accommodation, 6 participants to a 'hut'.

We were invited to explore hybrid art and create networks with artists from all over Australia, beginning with a

really pleasant BBQ to get to know the other participants. Monday morning it was down to business. The process began with each participant discussing work and what they hoped to explore while at the workshop. There was openness to new methodologies even though most had come with a specific project in mind. The participants were mostly performers, a couple of dancers, video artists, sound artists, new media artists and myself - a digital artist working in collaboration with writer Chi Vu. The process of introductions and orientation took a couple of days and were an opportunity to get to hear other artists talk about their ideas and working methodologies. I saw it also as a chance to get an idea of how my own practice could be incorporated into the other artists' processes and vice versa.

The facilities at Charles Sturt University were good - computers, editing suites, TV studio and lighting rooms. There were formal workshops during the first week, including software. It was great to acquire additional Final Cut Pro skills and I was introduced to Isadora. While I had the opportunity, I decided to try something I never had done before and attended a performance-based workshop. Improvisation performance is something I had never encountered. With brave face I surrendered and suffered through 3 hours of it! Performance does not come easy to say the least! But through this experience I became more sensitive to the language of performance and gained a closer understanding of how a performer might deal with new media. A door definitely opened in that workshop. Hopefully some of the performers had similar experiences encountering software or ideas about screen. This really was a big part of the workshop. Testing and experimenting beyond comfort zones.

I doubt that anyone at *Time\_Place\_Space 1* did not have their creative processes challenged - with a lot of highs and lows in this process. I felt really lucky to be involved in a creative 'incubator', where risk taking was encouraged and supported.

By the end of the first week, collaborations had started to form and in the second week there was time for collaborations to develop. Chi and myself covered an enormous amount in terms of facilitating new media into our current project. The exploration could have only have been so intense and thorough in this type of environment. We were surrounded in process and exploration and ideas. I would have to say that my favourite part of this experience was the endless conversation with amazing and creative people. Every time there was a coffee break, a formal meeting, dinner or another 30-minute walk up the hill between the huts and work areas, you could guarantee an intriguing conversation. There was a constant flow of discussion related to what we were doing. The group dynamic was fantastic. A fair bit of fun was had too!

*Time\_Place\_Space 1* was an opportunity to see what is going on in other parts of the country and to meet other creators from across Australia. Hearing about the diverse range of experiences was fascinating and was a good opportunity to discuss issues such as - sustaining a practice, juggling the day job, grant writing and experiences with funding, proposals etc. There were also presentations from the workshop facilitators, arts administrators and other performance makers such as Yuji Sone, Rachel Swain and Andrish Saint Clare (who discussed working with Indigenous communities).



The whole experience encouraged me to think about how technology could be integrated in spaces I had not explored thoroughly before. It made me think about how other art forms could utilise technology and how the language and ideas that I have developed for screen can be adapted to other environments. This type of workshop is really valuable, it is a space to explore, experiment and network without the pressure of a finished product.



Performer Brian Fuata working with screen projections by Ruth Fleishman at T\_P\_S Charles Sturt University September 2002

It was such a luxury to devote 2 full weeks to my art practice without any distractions from the 'outside world'. I'm sure the projects that have been seeded as a result of *Time\_Place\_Space 1* will be really diverse and rich. Collaborating with artists from all over the country, made me realise how developed hybrid practice is in this country.

*Time\_Place\_Space 1* gave us a sense of national community and the knowledge that as artists, we are working in a bigger picture than just a hand full of personal projects and collaborations in our home cities.

## Borderpanic 21st-22nd September Museum of Contemporary Art, Sydney by Nick Beuret (Vic)

I was invited to attend the *BORDERPANIC* Symposium & Tactical Media Lab (Museum of Contemporary Art, Sydney) as a Victorian spokesperson and representative.

*BORDERPANIC* was touted as a project which would 'bring together artists and thinkers working on current preoccupations with geopolitical and metaphorical borders'. The project itself consisted of a number of separate events, exhibitions and seminars including; a screening of *Holiday Camp* (a video on the Easter Woomera protests and breakouts); a postcard competition; an exhibition at the Performance Space with artists Dacchi Dang, Horit Herman Peled, Kein Mensch ist Illegal (Germany), No-one Is Illegal (Melbourne), Shafiq Munis, boat-people.org, Think Again, Jassim Al Abaddy and many others.

I was only in Sydney for the Symposium and Tactical Media Lab (TML). The weekend event was structured so that the TML was on Saturday afternoon, followed by the Symposium on the Sunday. The ideas that underlie both the weekend sessions and the TML are strongly informed by the concepts that underpin both 'Netwar' and informal socio-cultural economies. That is to say, the 'networking' and information sharing that takes place both prior to, and in the informal 'spaces' is as important (if not more important in some respects) than the networking and information sharing that takes place during the 'formal' sessions.

Prior to the TML, I had the opportunity to meet up with members and representatives of No One Is Illegal (Sydney and Melbourne), boat-people.org, the Performance Space, dLux media arts, Squatt Space, SCAN, the

Midnight Star Social Centre, UTS Legal Centre, Fibreculture, representatives of the Next Five Minutes festival, representatives of the MCA, RAC representatives from around the country, VISA's, and Tall Storiez productions. During these informal meetings, I had the opportunity to exchange and reflect on experiences relating to 'tactical media' work and no border campaigning. The effectiveness of various tactics and strategies was explored, as was the limitations and various merits of different conceptual schemes as 'underpinnings' for our work. I have continued my correspondence with many of the people I met during those informal meetings, and have assisted with developing new networks across Australia.

The TML itself started at 2pm on Saturday, and went very well. The session could be divided into roughly two parts: 1) a general session comprised of a series of regional report backs on 'political/cultural statements on troubled border issues', with six speakers followed by a general information sharing session; and 2) a series of smaller 'working group' session that explored different tactical approaches to border issues with a focus on realising 'actual' actions, exhibitions and events.

Following statements from Adelaide, Sydney, Brisbane, Canberra and an overseas report, I delivered a 10-minute presentation on some of the actions, exhibitions, events, etc. that have been occurring in Melbourne over the last year. I couldn't cover all of the actions, for there have been far too many to name. I did cover the breadth of the actions and events however. My report was well received, and many people came up to me during the day to ask questions and exchange information and organisational details.

Following the general session, we broke up into smaller groups. I joined the working group on 'tactical media actions'. After much lively discussion, we focused our energy on



two projects, both of which would be continued after the *BORDERPANIC* event. The first was assisting in the development of an SMS Alert system for use in resisting Asylum Seeker deportations. The second was an online repository of border issue action and event ideas - similar to the Rtmark idea repository (see <http://www.rtmark.com/>). Both of these ideas were to be developed further post-conference on an email list, but the email list (and the email lists for the other working groups, have yet to be set up as far as I know).

Both sessions developed existing networks between artists, media producers and activists working on border related campaigns, as well as creating new networks. The breadth of the events and actions occurring across Australia was quite impressive and inspiring, and everyone learned of new organisations, events, actions and people working on border related issues. The working groups were also quite productive - the format of a larger 'info sharing' session, followed by practically grounded working groups was well thought out and quite productive.

I spent most of the Sunday of that weekend making further connections outside of the sphere of the formal Symposium sessions - spending most of my time between the *BORDERPANIC* sessions and the Sydney Social Forum that was also running that weekend. As a result, I did not attend most of the Symposium sessions. Those that I did attend were informative, and provided much in the way of inspiration and critical counter-points to work I have previously done on border related issues.

Overall, I found the weekend very useful. I made many new connections for me personally and for the organisations I was representing. In addition, the underlying concepts of my border activism was positively critiqued, and a whole range of new tactics and strategies was added to my (and my organisations) 'armory'.

## NOTICES

### European Media Art Festival: Call for Submissions

SUBMISSIONS DUE: 8th January 2003  
FESTIVAL DATES: 23rd-27th April 2003  
Osnabrueck, Germany

The European Media Art Festival, an international forum for media art, will present a program in the area of tension between visions, stories and crossovers. For five days renowned artists, young talents and specialists from the fields of culture, academia and economics meet with a wide public audience in Osnabrück to discover and experience new artistic ideas and projects.

'Larger than life' is the motto of the festival encompassing discussions and artistic reflections on crossovers in the (bio-) sciences and on aesthetic aspects and new technological developments in media art. We invite media artists to submit their experimental films and videos, installations or non-linear work on CD-ROM, DVD or in the Internet by 8th January 2003 to contribute to the program of the festival.

For full program details (Cinema, Performance, Congress, Exhibition and International Student Forum) and application forms, visit:

INFO: European Media Arts Festival  
EMAIL: [info@emaf.de](mailto:info@emaf.de)  
ONLINE: <http://www.emaf.de>

### Technology and Society - 18 Doctoral Fellowships: Call for Applications

APPLICATIONS DUE: 8th January 2003  
FELLOWSHIPS START: 16th April 2003  
University of Technology  
Darmstadt, Germany

The interdisciplinary post-graduate college / graduate school 'Technology and Society' at the University of Technology Darmstadt, Germany, announces 18 doctoral fellowships, starting April 16, 2003 and running for a maximum of 3 years.

The program is organized by teachers from the subjects of history, sociology, philosophy, literature and language, pedagogy, and civil/construction engineering. It has the following thematic foci: Technology and Human Self-concept  
Technologies in/of Art and Literature  
Technology/Knowledge/Education  
Technology and Urbanity/Modern Life and New Spatial Structures  
The Increasing Use of Technology in Work and Organization/Subjective and Sociostructural Dimensions

Please observe that it is expected that applicants are willing to learn to read and understand spoken German. It is taken for granted that fellows take up their residence in Darmstadt or the vicinity.

EMAIL: [gradkoll@ifs.tu-darmstadt.de](mailto:gradkoll@ifs.tu-darmstadt.de)  
ONLINE: <http://www.ifs.tu-darmstadt.de/gradkoll/index.html>

### MAXIS 2003: Call For Proposals

PROPOSALS DUE: 10th January 2003  
FESTIVAL DATES: 10-13th April 2003  
VENUE: University of Leeds, West Yorkshire  
United Kingdom

The 2nd International Festival/ Symposium of Sound and Experimental Music will be held from 10-13 April at the University of Leeds, West Yorkshire. They are seeking proposals concerning the theme 'Alternative, Aesthetic and



Technologic Issues Pertinent to Sound'. Relevant topics include: electroacoustics, phonic inventions and redundant technology.

EMAIL: [info@maxis.org.uk](mailto:info@maxis.org.uk)  
ONLINE: <http://www.maxis.org.uk>

**Sound KILDA Australian Music Video Competition: Call For Entries:**  
ENTRIES DUE: 24th January 2003  
Melbourne

The St Kilda Film Festival 2003 has opened Call For Entries for the sound KILDA Australian music video competition May/June 2003. The newest addition to St Kilda Film Festival and the first of its kind in Australia, sound KILDA made its debut at the 2002 St Kilda Film Festival to an outstanding response from Australian music video makers.

ONLINE: <http://www.stkildaifilmfestival.com.au>

**Crossover Australia: a national hothouse for innovation; film and new media makers; creation and interaction: Call for Applications**  
APPLICATIONS DUE: 24th January 2003  
DATES: 10th-14th March  
VENUE: Encounter Bay  
South Australia

Presented by the SAFC and AFC in partnership with New York based Web Lab, Crossover Australia is a creative think tank that brings together national and international practitioners from film and new media sectors, with the aim of developing innovative digital and interactive projects. Crossover Australia will take place 10 - 14 March, 2003 at Encounter Bay on the coast 100km south of Adelaide, South Australia.

Crossover Australia is a part of the SAFC's strategy to develop compelling digital and interactive projects that combine the story telling skills of independent filmmaking with new kinds of interactivity made possible by emerging technology.

Applications close 24th January, 2003. Places are limited. Selection by application. No fees apply for successful applicants. Full details, guidelines and application forms are available from:

INFO: Heather Croall, Senior Project Officer, SAFC  
EMAIL: [crossover@safilm.com.au](mailto:crossover@safilm.com.au)  
PH: 08 8346 9348  
ONLINE: <http://www.safilm.com.au>

### **Fellowship Program 2003/2004: Call for Applications**

APPLICATIONS DUE: 31st January 2003  
FELLOWSHIP DATES: 1st October 2003 - 30th June 2004

The Institute for Advanced Studies on Science, Technology and Society  
Graz, Austria

The Institute for Advanced Studies on Science, Technology and Society (IAS-STS), Graz, Austria is offering five grants (EUR 1,000.- per month) for fellowships at the IAS-STS in Graz starting 1 October 2003, ending 30 June 2004.

The IAS-STS promotes the interdisciplinary investigation of the links and interactions between science, technology and society as well as research on the development and implementation of socially and environmentally sound technologies.

The IAS-STS provides the necessary research infrastructure, while a number of guest lecturers and workshops foster

an atmosphere of creativity and scholarly discussion. The grants of the fellowship program 2003/2004 are dedicated to projects investigating History of Technology and Environmental History or Gender/Technology/Environment

Please note that it is also possible to apply for a fellowship without a grant or to apply for a short-term fellowship (Visiting Fellows).

INFO: Institute for Advanced Studies on Science, Technology and Society (IAS-STS), Attn. Guenter Getzinger  
EMAIL: [info@sts.tu-graz.ac.at](mailto:info@sts.tu-graz.ac.at)  
ONLINE: <http://www.sts.tu-graz.ac.at>

### **Adelaide International Film Festival (AIFF)**

DATES: 28th February to 7th March 2003  
Adelaide

The Adelaide International Film Festival presents a packed program of features, documentaries, shorts, new media, music video, animation, computer gaming and a comprehensive FREE forum program. The Festival will explore future directions of screen culture: if cinema was the art form of the 20th century what will the 21st century bring? Screen culture will continue to dominate our lives and culture but in what forms?

Highlights will include recent releases from more than 25 countries; a focus on music for the screen and on the screen, including programs from Mirrorball [Edinburgh Film Festival], cinema screenings and live performance [including the Adelaide Symphony Orchestra, WOMAD guest artists and more]. Special events include free Deckchair Cinema, Spaghetti Western nights [featuring the Ennio Morricone



Experience], and a free children's animation strand. The free Forum program will feature a fabulous line up of local, national and international guests [including film makers, critics, industry representatives and our audience] talking and debating about the screen and where its taking us now and in the future.

ANAT MEMBERS ARE ENTITLED TO CONCESSION PRICES ON ALL AIFF SCREENING AND EVENTS.

EMAIL: [info@adelaidefilmfestival.org](mailto:info@adelaidefilmfestival.org)  
ONLINE: <<http://www.adelaidefilmfestival.org>>

**Mildura Palimpsest #5**  
**Uncommissioned: Call for Proposals**  
PROPOSALS DUE: 14th February 2003  
DATES: 26th April - 25th May 2003  
Mildura, VIC

A contemporary visual arts forum directed at environmental, scientific and socio-cultural issues that embraces regional community awareness. Applications for entry by proposal are invited for ephemeral artworks.

INFO: Luci Marcuzzo, Mildura Arts Centre  
PH: 03 5018 8330  
EMAIL: [lucim@mildura.vic.gov.au](mailto:lucim@mildura.vic.gov.au)  
ONLINE: <[http://www.mediaust.com.au/palimpsest\\_2001](http://www.mediaust.com.au/palimpsest_2001)>

**5th International Digital Art Exhibit and Colloquium**  
OPENING: 16th June 2003  
Havana, Cuba

The Centro Cultural Pablo de la Torriente Brau, with the support of the Historiador de la Ciudad de la Habana, HIVOS, Consejo Nacional de las Artes

Plásticas and Instituto Cubano del Arte e Industria Cinematográficos, announces the V Salón y Coloquio Internacional de Arte Digital (V International Digital Art Exhibit and Colloquium) in Havana, Cuba. The purpose of the event is to encourage and support artists and scholars working with and thinking about computer-based technologies in inventive and original ways.

The annual event, which opens on June 16, 2003, exhibits work that represents the current field of digital art in Cuba and abroad, and convenes a series of meetings and discussions to encourage exchange and reflection among designers, artists, critics and scholars whose work is related to these new forms of expression.

The exhibition has two juried components: a competitive exhibition of the work of resident Cuban artists, and an international exhibition, where the work of non-Cuban residents will be shown.

ONLINE: <[http://www.artedigitalcuba.cult.cu/5salon/5salt\\_ing.html](http://www.artedigitalcuba.cult.cu/5salon/5salt_ing.html)>

**Revelation film Festival 2003: Call for Entries**

ENTRIES DUE: 11th April 2003  
FESTIVAL DATES: 19th-29th June 2003  
Fremantle, WA

Acclaimed as one of Australia's most progressive annual film events, Rev is seeking submissions for the June 2003 event. Revelation is as much a platform for ideas as it is for uncompromising and signature works, its unique approach and program style making it one of Australia's key yearly screen culture programs. It presents the finest

in new and archival international independent and underground works of all genres.

PH: 08 9335 2991  
EMAIL: [admin@revelationfilmfest.org](mailto:admin@revelationfilmfest.org)  
URL: <<http://www.revelationfilmfest.org>>

**City One: Conference**

DATES: 9th-11th January 2003  
Delhi, India

City One, a cross-disciplinary conference on the urban experience in South Asia will take place between the 9th and 11th of January, 2003. This will be a significant gathering of scholars and practitioners from different fields and we hope it will open up new agendas for urban research on South Asian cities. The conference is organized by the Sarai programme of the Centre for the Study of Developing Societies, Delhi.

The response to the conference has been tremendous. We now have 6 plenary sessions and 18 panels spread across three days. Check the web link which will be regularly updated at:

<http://www.sarai.net/cityone/cityone.htm>

If you wish to attend the conference be sure to pre-register with us. We have very few slots left for those registering, and there is limited space. The costs are Rs 300 for the general public and Rs 100 for students. You may pay the amount on the morning of the 9th. For pre-registration, contact:

INFO: Ravi Sundaram  
EMAIL: [cityone@sarai.net](mailto:cityone@sarai.net)  
ONLINE: <<http://www.sarai.net/cityone/cityone.htm>>





CONTACT DETAILS



**Street address**

Lion Arts Centre  
Cnr North Terrace &  
Morphett Streets  
Adelaide, South Australia

**Postal address**

PO Box 8029, Station Arcade  
South Australia 5000  
Australia

Phone: +61 (0)8 8231 9037  
Fax: +61 (0)8 8211 7323  
email: [anat@anat.org.au](mailto:anat@anat.org.au)  
URL: [www.anat.org.au](http://www.anat.org.au)

ABN: 26 670 446 106

**Staff**

Executive Director:  
Julianne Pierce

Manager:  
Caroline Farmer

Web and Technical Officer:  
Claudia Raddatz

Information Officer:  
Charity Bramwell

**WELCOME TO ALISON LEACH**

The staff and Board of ANAT would like to welcome ALISON LEACH to the position of ANAT Manager. Officially, Alison will begin her Managerial role at ANAT on February 17, 2003. Alison has a strong Arts background and valuable experience including:

- \* A year as Resource Centre Manager and Museum/Educational Programs Assistant at The Canberra Museum and Gallery
- \* A year as Project Coordinator of Multimedia at The National Gallery of Australia
- \* 2001 SALA Week Project Coordinator at the The Adelaide Festival Centre Trust
- \* Web Projects Coordinator for the 2002 Fringe Festival
- \* 2002 SALA Festival Coordinator at South Australia Living Artists.

All of us in the ANAT Office look forward to working with Alison and we believe she will be a great asset to the ANAT team.

**Board**

Vicki Sowry (Chair)  
Michelle Glaser (Deputy Chair)  
Leon Cmielewski  
Caroline Farmer (staff rep.)  
Chris Joyner  
Julianne Pierce (public officer)  
Kate Richards  
Sue Skinner  
Jenny Weight

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

[www.anat.org.au](http://www.anat.org.au)



ANAT is a member of CAOS  
[www.caos.org.au](http://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









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# ANAT

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