**Australian Network for Art and Technology**

## ANAT NEWS

ANAT has completed its move to our new office. We are now located at level one, 84 Hindley St, Adelaide. This is a significant shift for the organisation, as we have 'moved out' of the Experimental Art Foundation, where ANAT has been housed since its early days as a pilot project in the mid 1980's. The new office provides greater working space for permanent and project staff. As well as a space for our library, meetings and artist talks. ANAT also offers computer/internet access to members and artists, and access to resources, journals, books, videos and CD's. The move to new premises coincides with ANAT's fifteenth anniversary as an Incorporated Association. We will be staging events during the year to celebrate this event as well as developing a publication documenting ANAT's fifteen-year history.

With the move to the new office, ANAT will be consolidating and improving our services to our membership and wider community. We are currently revising the ANAT website, to improve usability and to make information more accessible. Over the next month we will be adding an events calendar, which will provide an overview of current and future national and international events, conferences and forums. Another listing will be funding opportunities for artists - a comprehensive list of national and international funding opportunities and deadlines. We will also be revising some of the navigational structure of the website, to improve functionality. I'd like to thank members who have offered feedback about our website and other programs, this helps us to assess how we communicate and deliver information to our constituency.

We are also looking at increasing benefits and opportunities for ANAT members and have recently distributed an ANAT membership card. We have produced the membership card as we are aiming to increase national and international benefits including concession prices to events, conferences etc. We will inform members as new benefits are confirmed.

As ANAT members would know, the organisation is supported by the New Media Arts Board of the Australia Council. In 2003, we are due to submit our application for triennial funding for the period 2004 - 2006. The organisation is using this as an opportunity to assess ANAT's future directions and vision. As a national Board, meetings are generally held via phone conference and once or twice a year, a 'fleshmeet' is held for Board members to meet in person. At the next fleshmeet in March, the Board will be discussing the triennial application and undertaking some long term planning for the organisation.

In many respects, the organisation is at quite a pivotal point - having relocated to new premises, ANAT is looking at how it can continue to develop as both a service and project-based organisation. The last few years have seen a focus on residencies and artists' professional development, through programs such as



*ANAT premises at Level One 84 Hindley Street South Australia 5000*

*Scientific Serendipity* art and science residencies and *Trickster VJ* Masterclass. Plus a focus on Indigenous artists with a series of Indigenous new media residencies and the *National Indigenous School in New Media Arts*. Currently we are creating new national and international partnerships for residencies as well as continuing publishing and networking activities.

ANAT is continuing to create professional development opportunities, and following some new initiatives will be again holding an ANAT *National Summer School in New Media Arts* in 2004. The eleven ANAT Summer Schools co-ordinated by ANAT to date have provided unique opportunities for artists to network with each other and to acquire skills in art and technology practice. ANAT is continually looking for ways to support artists, and the Summer School model is one way that ANAT achieves this aim.

Currently ANAT staff are preparing for our Annual General Meeting to be held in May, and are working on the audit and annual report. Together with this Newsletter members will find a call for nominations for the Board. I would like to thank ANAT members for your continued support and feedback and we welcome all members to come and visit us at the new ANAT office, and remind you that our facilities are always available to you.

Julianne Pierce
Executive Director

# PROJECT UPDATE

**ANAT LABCULTURE PLACEMENT**
**Eden Project, Cornwall, UK, February 15 - 22, 2003**

In late December 2002, ANAT called for applications for the ANAT LabCulture placement. The recipient of the inaugural placement is NSW based artist SUMUGAN SIVANESAN, who has worked extensively with screen-based media, in particular video and web. He has a Master of Fine Arts in Time Based Art from College of Fine Arts (University of NSW) and has exhibited work at dART02 (dLux Media Arts) and ISEA (Nagoya, 2002). Sumugan is the co-host of *Spitting Bits* on radio station 2SER FM, dedicated to new music and experimental audio and is an active participant with the cross disciplinary media action group Boat-people.org .

LabCulture is a weeklong intensive residency program run by PVA, focusing on professional development, interdisciplinary practice, broadband and alternative means of distribution. Experienced new media practitioners and facilitators work with residents, giving access to digital video, digital audio production, web development, interactivity and DVD authoring, developing ideas and supporting collaborative practice.

PVA MediaLab is based in Dorset, England and works throughout England and internationally. A small creative, forward-thinking organisation founded by artists, its purpose is:

* to activate and support the research, production and distribution of new art arising our of interdisciplinary practice and the use of creative technologies, and.
* to provide opportunities for artists and audiences to engage critically and creatively with this work

ANAT is planning to develop further placements with PVA's LabCulture program which is held in diverse environments across the UK such as Eden Project, Lighthouse (Brighton), Artsway (New Forest), Watershed (New Forest) and Vivid (Birmingham).

**SYNAPSE DATABASE LAUNCH**
**Friday May 23, 2 - 3pm**
**Experimedia**
**State Library of Victoria**

The *Synapse* database is 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.

ANAT is pleased to announce that the *Synapse* database will be launched in association with the DAC (Digital Arts and Culture) International Conference in Melbourne from May 19 - 23.

ANAT members and friends are invited to the launch, which will be part of the *Play Talk* day at Experimedia (State Library of Victoria).

**TIME_PLACE_SPACE 2**
**21 September - 5 October, 2003**
**Charles Sturt University, Wagga Wagga, NSW**

Applications closed on February 28 for the second *Time_Place_Space* workshop. Following the success of the inaugural *Time_Place_Space* workshop in 2002, Performance Space, PICA and ANAT are again co-ordinating this two week

intensive workshop - which aims to challenge, invigorate and strengthen hybrid arts practice in Australia, with a strong emphasis on performance.

The workshop will be facilitated by national and international practitioners, including Ong Keng Sen (Artistic Director, Theatre Works, Singapore and founder of Flying Circus Project), Michelle Teran (Toronto-based performance, installation and online artist) and Margie Medlin (Melbourne-based filmmaker, lighting and projection designer). The workshop is open for up to twenty Australian artists from diverse cultural, geographic and art form backgrounds.

Plans are currently underway to tour the international speakers to different centres. ANAT is planning to co-ordinate an Adelaide presentation of Ong Ken Sen and Michelle Teran in collaboration with Para//elo. Details will be announced in the lead up to *Time_Place_Space 2* later in the year.

*Time_Place_Space 2* is curated by Sarah Miller - Director of PICA, Julianne Pierce - Director of ANAT, and Fiona Winning - Director of Performance Space with Project Management by Julieanne Campbell. It is an initiative of the New Media Arts Board of the Australia Council, and is produced by Performance Space. The site partner is Charles Sturt University, Wagga Wagga.

## ANAT/ASIALINK NEW MEDIA RESIDENCY
**PVI Collective selected for Taipei Residency**

In 2000, ANAT and Asialink developed a new media residency program for an Australian artist to travel to Asia. So far two residencies have been held at Chulalongkorn University in Bangkok (Chris Caines in 2000 and James Verdon in 2001). A third residency will be held in

2003, and ANAT is pleased to announce that KELLI McCLUSKEY and STEVE BULL from PVI collective (Perth) have been selected to undertake a residency at Taipei Artists Village which they will commence in September.

PVI Collective formed in the UK in 1998 and are now permanently based in Australia, PVI Collective are an independent new media arts ensemble who produce cross-platform art work combining elements of performance, video and installation with public acts of intervention. The group is currently comprised of six core members, each with varying arts practice backgrounds that help shape the multidisciplinary nature of PVI's work. Under the creative direction of Kelli McCluskey and Steve Bull, the collective's socio-critical arts practice confronts notions of 'life mediated by technology' by seeking to infiltrate public domains and actively engage audiences within the artwork. Recent projects have included an interactive web event enlisting members of the public as elite surveillance operatives, a car sticker campaign targeting the most 'stealable cars' in Australia, and more recently, an alternative site seeing tour of Australian cities via a 22-seater media-customised bus. Often with a dissenting focus, PVI's work is driven by a need to provoke notions of acceptable behaviour and complacency towards mechanisms for social control, that permeate through mass media.

## BLACKOUT SITE LAUNCHED
http://www.fineartforum.org/Gallery/ cybertribe/blackout/index.html

During the ANAT *National Indigenous School in New Media Arts* (NISNMA), held in September 2002, the Indigneous New Media Arts Collective was formed. Recently, the collective has launched the *Blackout* site, created by Qld artist Jenny

Fraser. *Blackout* features information about work by Australian Indigenous new media arts practitioners.

## PREFIGURING CYBERCULTURE: AN INTELLECTUAL HISTORY

ANAT in association with Adelaide International Film Festival, Power Institute and nova media recently launched *Prefiguring Cyberculture: An Intellectual History* in Adelaide (with simultaneous launches in Melbourne and Sydney). Published by Power Publications and MIT Press, *Prefiguring Cyberculture: An Intellectual History* is an ambitious new book that looks to literature, science and philosophy for antecedents of the informatic culture of the late 20th and 21st centuries.

"When thinking of becoming informatic, history is full of 'strange contradictions' that appear uncannily familiar. *Prefiguring Cyberculture* offers a series of intimations of them." (D.Tofts, editor)

Within three thematic fields - artificial life, virtuality and futurology - leading philosophers, media theorists, critics and historians of science were asked to examine seminal texts that anticipate key aspects of cybercultural theory and practice, from Descartes on the mind/body split, Plato on the cave, Turing on thinking machines, Shelley's Frankenstein, the Renaissance arts of memory and Philip K. Dick on androids, to William Gibson on cyberspace and Arthur C. Clarke on the technological future.

"In these texts, the contributing authors discover prescient intimations of the phenomena that emblematise the information age, such as the web, artificial intelligence, genetic engineering, virtual reality and the cyborg, and probe the philosophical foundations of their emergence."

(A.Jonson, editor)

Contributors Evelyn Fox Keller, Bruce Mazlish, Mark Dery, Margaret Wertheim, Gregory Ulmer, Donald Theall, Erik Davis, John Sutton, Samuel Umland, Karl Wessel, McKenzie Wark, Damien Broderick, Elizabeth Wilson, Catherine Waldby, Scott McQuire, John Potts, Richard Slaughter, Russell Blackford, and Zoe Sofoulis are all highly acclaimed authors, theoreticians, researchers and commentators within their respective fields of practice.

"In section three 'Visible Unrealities', cyberculture artists such as Stelarc and Char Davies, who are internationally regarded as veterans of the electronic arts, as well as a number of highly acclaimed Australian new media artists, explore the major themes and ideas that have informed, and have been critiqued in, the electronic arts." (A. Cavallaro, editor)

*Prefiguring Cyberculture* is more then an intellectual history. This is a significant achievement for the Australian arts community and a well-earned recognition of Australia's contribution to the greater discourse on informatic culture.



*from left top - Dianne Longley (SA), Sinead Codd (UK), Alison Leach (ANAT) and Charity Branwell (ANAT).*

# INDUSTRY UPDATE

## CULTURAL DIVERSITY CLUSTERS

The Australia Council is calling for expressions of interest from groups of artists, tertiary institutions, arts and non-arts organisations interested in working collaboratively. Cultural Diversity Clusters are an initiative of the Australia Council's Arts in a Multicultural Australia (AMA) policy to enable networks of artists, groups and organisations to work together providing a strong environment for the research and development of art that reflects Australia's cultural diversity. 'Clusters' refers to groupings of organisations which come together to provide different skills, facilities and contacts.

Cultural Diversity Clusters will involve the research, development and production of cross-cultural and interdisciplinary artworks which explore processes that lead to new forms of artistic expression.

Information about the AMA policy and the tender document is available from www.ozco.gov.au/resources/ama. For further information email clusters@ozco.gov.au

Proposals marked 'Cultural Diversity Clusters', should be sent to the:
Finance Officer
Australia Council
PO Box 788 Strawberry Hills NSW 2010
and need to be received by COB Friday 30 May 2003.

## CONTEMPORARY VISUAL ARTS AND CRAFT INQUIRY

Following the release of the Contemporary Visual Arts and Craft Inquiry (the Myer Report) in September 2002, concerted efforts have been made across the visual arts and craft sector to lobby government at state and federal levels. Letter writing campaigns have been generated through organisations and networks such as NAVA (National Association for the Visual Arts) and CAOs (Contemporary Art Organisations Australia). Meetings and information sessions have also been held very recently including a SAMAG (Sydney Arts Management Advisory Group) seminar on February 24, City of Melbourne forum on March 13 and AFWA Meeting with Rupert Myer in Perth on March 15.

The national lobby group NVACN (National Visual Arts and Craft Network) also met recently at Parliament House (March 19 and 20) to share information about progress and to plan further strategies. The group is comprised of 24 peak networks (including ANAT) and was initiated by NAVA to develop a strong lobby for the Australian visual arts and craft sector. In Canberra, NVACN met with Arts Minister Rod Kemp, Shadow Arts Minister Bob McMullan, Australian Democrats' arts spokesperson Aden Ridgeway and their arts advisers. They also met with Catherine Murphy Chief of Staff to Education Minister Brendan Nelson and with Megan Morris and Catherine Vandermark from Dept of Information, Communication Technology and the Arts.

A key recommendation of the report is that government funding to the sector should be increased by $15 million per annum. There are 20 recommendations in all, ranging from artists' rights and taxation issues through to increased funding to the contemporary art sector. The report also makes significant recommendations for the art and technology sector including the establishment of a national 'Technology Bank' which would provide equipment for the exhibition and installation of

screen based and digital works.

In a welcome response to the recommendations of the Myer report, the NSW Government has pledged $2 million a year over four years to the visual arts and craft sector, including increased support to organisations such as Object, The Biennale of Sydney and Artspace.

Further details and downloadable copies of the Contemporary Visual Arts and Craft Inquiry can be found at the Dept of Communication, Information Technology and the Arts: http://www.cvacinquiry.dcita.gov.au/

The NAVA website also contains comprehensive background information including a brief analysis of the report: http://www.visualarts.net.au/nv/articles/myeranalysis.pdf

## AUSTRALIA COUNCIL PROTOCOLS ON WORKING IN INDIGENOUS ARTS
**Available now**

In November 2002, the protocol guides on Indigenous Cultural and Intellectual Property Rights were launched. Developed by the Aboriginal and Torres Strait Islander Arts Board (ATSIAB) of the Australia Council, there are five booklets in total. After a thorough process of research and community consultation, the five guides were developed and written by Indigenous lawyers Terri Janke and Robynne Quiggin (Terri Janke & Co), and focus on literature, music, new media, performing arts, visual arts and craft.

Chair of ATSIAB, Dr Richard Walley OAM says of the guides, "No longer can artists, arts workers, and arts administrators say that they "don't know" about issues relating to Indigenous copyright, intellectual property and moral rights.

"Here we have accessible yet comprehensive guides for all those working in the industry, with case studies to demonstrate how easy it is to adopt appropriate ways of working with Indigenous artists".

The protocol booklets are free and can be downloaded from the Australia Council website or ordered from the Australia Council via email publicaff@ozco.gov.au or phone (02) 9215 9000.

## MEMBERS OFFER

ANAT is pleased to offer members *Prefiguring Cyberculture: An Intellectual History* at $49.45 (10% discount on the RRP of $54.95), including postage and handling within Australia. Please contact the ANAT office to order your copy.
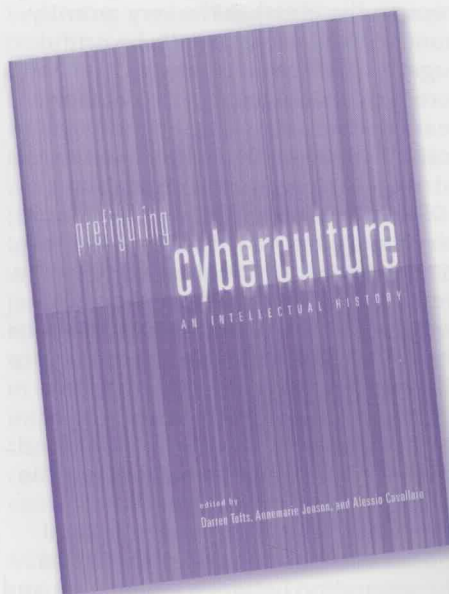
### INTERDEPENEDANCE DAY
**by Mike Stubbs**

*English artist and curator Mike Stubbs was in Australia recently as a guest of the Adelaide International Film Festival. ANAT asked him to write about some current projects and actions which he has been involved in or been inspired by....*

We are connected. By bloodline and shared chemical constituents. By reading these very words in the same time. The moment is one consense. We collectively imagine spaces. We are the real time experiment. Dissolved yet diffused across ceramic ribbon and a geographic spread. These fingers with which I type, are mine - they are not your property. You see these words with your own eyes. You are mind reading them.

My interior space allows reflection. Data settling, a comforting whirr and a moments peace. Pleasure in the moment, dwelling in the experience; I project into space - pleasure in speed and motion. Travelling home, north to Scotland away from London where half a million are expected to convene to demonstrate against the bombing of Iraq. "I can imagine how frustrated you feel and would like to apologise for the delay to this service and any inconvenience this has caused". My train stops and I despise the bland corporate customer services announcements I am now hearing - introducing a new level of spleen into my system and writing, I could have gone on the demo (not of Photoshop 8) and seen my family this weekend. It is the day after Valentines Day. A ground force of 50,000 troops awaits instruction on the border of Iraq, in Kuwait. Infinite and global

communications networks might allow for point-to-point protocol. A digitally enhanced world community might correspond in real-time as if by telepathy. A new area of remote sensing and communication is opening up, thanks to groundbreaking technology from the European Space Agency.

*StarTiger*, a European Space Agency project, has taken the first terahertz picture of a human hand. Terahertz radiation lies on the boundary between radio and light waves and is far more difficult to detect and analyse than either, but is of huge interest for medical, security, environmental and communication uses; the technology could, for instance, theoretically carry wireless data at terabit speeds.

http://news.zdnet.co.uk/story/0,,t269-s2130267,00.html>
<http://www.startiger.org/>

The sensation of a shared global body might become tangible. When I sense, you sense. Your collateral damage is mine. Subtle differences between individuals might stimulate debate and understanding - however the addiction to steel and fossil fuel is convenient in keeping the old paradigms alive and the old world rich. That said, how can I be so purer than thou - full of contradiction - I love fast cars yet believe in protecting the ecology. I believe in a holistic approach yet am addicted to conflict. I want to be on the inside but enjoy being outside. I may part of that society and a product of that culture. This is the tension. Inside - outside. Disturbing the drift towards oneworld - Generica ? Longstanding practitioners of strategic art. In the build up to the 'election' of The Son of George Bush, Rtmark's digital actions, gwbush.com brought them under the scrutiny of US intelligence agencies. Allied yet on this side of the North Atlantic, artists such as Heath

Bunting and Rachel Baker recognised early on the power of shifting energies into making networks and conduits rather than making content for other peoples.

<http://www.irational.org/cgi-bin/front/front.pl>

Heath exhibited Border Crossing <http://irational.org/borderxing> at *Playing Global*, Transmediale Festival in Berlin (February 2003), where I was playing myself. A festival actively attempting to demonstrate an open source approach and "...presenting critical, ironical, at times humorous artistic strategies for the global game and hope that the festival will become a market place for ideas which help to develop a cultural counter-weight to economic and military forms of globalisation". (Catalogue intro). But for me the real experience was not at the festival but in the street. A showroom window surrounded by grown men (myself included) gawking (and photographing through the glass) at the very recently launched and exceptionally beautiful Bugatti sports car. Price tag: 1.2 million Euro. Post cold war Germany. Linden near Friedrichstrasse. Last time I walked down Linden in 1985, in the former East, I struggled to spend the regulation 4 GDR coinage on streets, which had zero advertising and no shops. Having made the day tourist trip to the east from the west passing machine gun wielding border guards in closed subway stations. The experience of Linden in 2003 is very different.

The complex relationships between scientific development, technology, the manufacturing industries and economies cannot be dis-aggregated and for most 'users' is of little interest. The separation between labour, cost and consumer goods makes desire and gratification much simpler in terms of

individual responsibility or the sense that independent actions make any difference. It is an illusion suspended by vast marketing campaigns and cartels of industries, used to having their way - hand in hand with governments. Responsibility is not felt - but served. In 1985 Simon Poulter launched 'UK ltd ' at the Tory Conference. A share offer in a privatised UK national state with options to buy shares in Stonehenge. It stimulated a level of genuine interest.

During this years Burning Bush Festival, Fanclubbers hit Dundee with Pseudoshoppers in which thirty fake shoppers were involved with buying and returning goods, one person every ten minutes over a six-hour period. FANCLUB arrived in the city 4 days before they loaned £2000 and utilising store return policies spent £1,000 on a video camera to film the event and enlisted a team of local artists to 'shop until they dropped' spending and an additional £1,000 in Next and Debenhams stores. The purchased goods later featured as props in a 'performance-action' which consisted of returning the goods at 10 minute intervals throughout the day by the 'audience' in role as fake shoppers.

On the performance day participants were booked in by appointment, to meet in a gallery slightly afar from the store. They were given a kit, which included a hidden video camera and a bag of goods and asked to wait outside. A vehicle approached full of pseudo shoppers (performers), picked up the participant, and they were whisked away to the store they were ordered to watch a video, briefed on a mission to return goods to the shop, and deliver the cash to a man in black waiting outside the store. On handing the money to the man in black I received a notice telling me that in-store surveillance cameras in the city centre and shop and how I

might recover that video had recorded the entire journey and transaction. Of course it is worth remembering that during the day as £1,000 worth of goods were returned the returns counter got increasingly busy, confused - yet obliged under their own company policy to make returns. After the first hour the store security were on red alert and started to follow suspect shoppers (fake and real) out of the store and around the city. Staff couldn't tell the difference between the real and fake shoppers so had to honour all the returns.

<http://www.fanclubbers.org/>
Ange Taggart:
<http://www.mydadsstripclub.com/>

The work of Fanclub is experimental and risky in the sense that it hijacks and re-appropriates public space. Using both a luxury car and shop as 'site' is symbolic of the religious faith modern humans invest in material consumption. The glossy environment of the department store provides a perfect context to the corporate superstructure within which we live and work. The relationship between political activism and the increasing interest in this type of action (No Shopping Day, Etoy, Reverend Billy) demonstrates the degree of frustration an increasing number of individuals feel. As can be seen recently, events in the build up to World War Three, democracy can appear to be in place yet public opinion seems to count for little. Despite easier means of international communication technologies and greater availability of media information, democracy seems more distant. Accounting systems rule - upload your own data and make the jobs of surveyors/purveyors of societies and markets that bit easier. My data body is yours. Let me fill in this form. In the words of Digital Performance Artist, Ronald Fraser Munro

The Corporate Governmental Tecno-Religious Propaganda machination begins driving its consumer-lubricated Diamond media tool into the heart of your sub-conscious. The ultimate digital fuck. All money, pain and emptiness as your innards, implants, memories and brain clatter to ground. Like a capitalist building hit by terrorists. So send in the digitally tooled Name, Rank and Numbers that like nothing better than aiming pre-emptive technology at innocent civilians when they can probably watch any dictator in the world taking his ablutions by satellite. And while you are up there. Can you see God? If you cannot then maybe he doesn't exist and the Lucifer, or Anti-Christ bearing technology is the Monkey President about to show us all some friendly fire. He doesn't create or understand any of the technology, He doesn't need to. He is just another android ape. The real zookeepers are the hidden ones that bankroll The manufacture of cloned automatons. The first step to becoming a robot is to receive a signal from the mad scientist.

<http://www.k3media.demon.co.uk/>

Note: Commercially Zoned Work (CZWs) is a term adopted by Ange Taggart (Fanclubbers), Allen Coombes, Andrew Lynn (Whirl-Mart) to describe a body of works (as opposed to the term culture jamming). Disenfranchised, consumerists that have lost the ability to functionally consume. They engage in intervention, performance, installation and disruption amongst themselves and with the misguided collaboration and support of commercial enterprise.

Mike Stubbs is an artist and curator, currently investigating city branding and critiquing urban re-generation initiatives. Recent work can be seen at:

<http://www.strapline.org.uk/>
<http://www.speechless.org.uk/>



*up-down (Scotland Year of the Artist) Photo courtesy Adele Hahn, Program Manager, Adelaide International Film Festival 2003*

## ANAT NEWSLETTER
## COPY DEADLINES

JUN/JUL/AUG Issue 53
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

Straight Out of Brisbane / Refugee
Action Collective
19th November 2002
The Winery, West End, Brisbane
by Jennifer Lyons-Reid

...how is your liberation bound up with mine ?

In November 2002, Jennifer, from the film collective Drive by Shooting, was supported by the ANAT Conference and Workshop Fund to attend the Straight Out Of Brisbane Festival, where a screening of the documentary *Holiday Camp* (and forum) was organized by the Brisbane Refugee Action Collective.

*Holiday Camp* is a controversial and cutting edge anti-racist film, and combined with a panel/discussion afterwards, uses this form of popular-culture as a brilliant tool, to share ideas.



*escape*
*Refugee Action Collective / Straight Out of Brisbane 19 November The Winery, West End, Brisbane by jennifer Lyons-Reid (SA)*

It supports local involvement, a place where art and activism can intersect. The presence of the filmmakers at the screening provided a link for the audience to de-construct the narrative, content and consumption, of this media.

...in what ways do we participate in a culture of mass media dominated communication?

Easter 2002: the networked villages witness a broadcasting frenzy, as scenes from the outbreak from the Woomera detention centre (read prison) flash around the world. A media story of international significance with lingering images burnt into our collective iconic memory; protest, escape and border clashes.

...were you there ? how much did you really see?

Many people, who were positioned on the outside of the Woomera detention fence were jettisoned into the horrifying realisation, that freedom is a construction - we can take it for granted but when we are forced to consider what freedom really means to ourselves and others, our reality changes. Ignorance, as a weapon of mass construction, allows a privileged few to determine the plight of others.

...but how is our liberation bound together?

Freedom is an advertisement, where we all remain contained within an increasingly fortified global community.

Our main agenda during the making of *Holiday Camp* was to question how we can participate in a culture of mass media dominated communication and contribute a creative perspective on the international discourse about migration and the increasing border panic within the 'western world'.

*Holiday Camp* is a 47-minute documentary investigating the current Australian immigration policies in the context of 200 years of colonisation. The unique documentary style adopted, juxtaposes challenging images, interviews, and personal experiences to engage the audience in a satirical de-construction of racism.

Drive by Shooting/ tallstoreez productionz, is a three-person Australian/ German film collective, based in Adelaide, and Hamburg. We have toured the film throughout Europe (50 cities) and in Australia (10 screenings in 5 major cities) and we have been notified of screenings throughout Europe, UK, Canada and Australia.

At the November Brisbane screening/ workshop of *Holiday Camp*, an audience of 80 joined the film-makers and panel, comprised of Frederika Steen (facilitator), Hassan Ghulam (President of the Hasara Society), Madonna Abella (psychologist) and Tim Collins (activist). The discussions explored our understandings about eyewitness media, documentary film narratives, editing manipulation and political activism. The audience participated in a discussion about how we can each make a difference, including suggestions of further screenings in Queensland, and how to develop the film as an educational kit.

The screening made it possible for the filmmakers to meet with other artist/ activists, including Pandora Karavan, a Brisbane photographer who was the principle organizer of the event.

In Europe, independent filmmakers attend the screenings as a catalyst for a political discussion. Solidarity is expressed across groups; small villages paying travel costs, accommodation and meals for the presenters, who provide the evenings resource, in the tradition of

*man in tears- inner fence*
*Refugee Action Collective / Straight Out of Brisbane 19*
*November The Winery, West End, Brisbane*
*by jennifer Lyons-Reid (SA)*

travelling performance troupes. We were impressed by the snowball effect of touring the film - each screening provided information about local activities, sharing of knowledge, experience and skills as well as creative feedback concerning the film and other art projects.

SCREENINGS OF HOLIDAY CAMP INCLUDE:

International no-border-conference Strasbourg, France (19- 30 July'02)
German no-border-conference Jena, Germany (25-30 June '02)
The second European PGA-conference in Leiden
Netherlands (1-4 September '02)
BORDERPANIC-conference
Sydney, Australia (11 September '02)
Electro Fringe
Newcastle, Australia (3 October '02)
Mercury Cinema, Adelaide
(27 September + 5 November '02)
Straight out of Brisbane Festival
(19 November '02)
Transmediale03
Berlin, Germany (4 February '03)

## Porn Ar(t)ound the World
## Kunstcentrun nOna
## 12th - 23rd November 2002
## Mechelen, Belgium
## by Dale Nason

I arrived at the festival in time to see Annie Sprinkle's *Herstory of Porn* event, wading through a blockade comprised of peaceful Christian Belgians comparing this festival to Ted Bundy. Half an hour later my face was nestled between Annie's breasts as part of her audience participation. I realised this was a festival of hard thought and soft landings. Was I tripping? No, I was amongst an exciting edge of contemporary culture discussing the future of sex, technology, communication and love in a small conservative town.

A commercial porn producer was disturbed that the festival could publicly present material he would have endured months of red tape over. This was the louder of the anti-art-festival contingency who succeeded in having the police investigate and confiscate a computer & six separate artists' work, including that of Adelaide artist Francesca da Rimini! Francesca was only slightly concerned due to the fact that her work was a CDRom and infinitely reproducible. However, the media and police presence created a more subdued atmosphere overall and the final nights party was cancelled.

In parallel to this was an enlightening and liberating small festival experience. The theme of experimental sexuality created many opportunities for discussion about art, sex and technological practice from all over the world. With the GREAT eating and drinking on hand this was not hard to do. I managed to meet most of the festival artists and producers over four days of intense activity. My first meeting

was a small dinner to help Annie Sprinkle wind up her Belgian experience at the local Greek Restaurant. Great conversation unfolded around the table.

I collaborated with Francesca da Rimini (Aust) and Agnese Trocchi (Italy) in running a three day workshop with a fourth day of production and performance. This workshop was called *Strange Packets of Desire* and was conceived by Francesca, assisted by Agnese and myself. The attendees were Post-Graduate students from the University of Antwerp, ranging from Literature to Engineering, all with motivation to explore online identity and erotica. Francesca had arranged in advance some homework for them, to explore an online erotic identity.

Students explored their own strange packets using spoken phrases, text passages and tuition in setting up and using AV software, video, IRC and web pages. Elements included poetry, online chat spaces, voice, body movement, discussion, objects, collage, drawing, animation and personal space in structured sessions. Francesca and Agnese specialised in co-creating around 11 websites, whilst I used stop motion animation experiments and



*Zoot during Zootengenant performance at KCnOna.*

*Katrien Jacobs interviews Yoshie Suzuki about her kissing project at KCnOna theatre.*

audio to assist in developing content for the sites.

There were the usual technology time and facility losses but overall most things worked. In three days we developed a close knit creative community where it seemed the students had a chance to transform if they wished. There was a collage-making table with an assortment of Belgian porn, comics, posters and trash to cut up and make a porn-zine. This activity was assisted by Antwerp artist PrutPuss (who took me on a tour of the underground porn-art-media scene in Antwerp - a GREAT city for cheap old-school Euro comics).

To see the students webpage outcomes go to Francesca's site at: www.thing.net/~dollyoko/strange/

The final hours of *Strange Packets of Desire* was a literal countdown, with the computer sponsor turning up to collect the gear during our final site uploading. Material was frantically uploaded, as the technical staff removed the computers one by one. This episode was immortalised on video, it made me think of dramatic software lab victories as the final one was pronounced 'up!'

Two hours later we collaborated with four students for a live vision-mix (VJ) alongside the other final event presenters. This consisted of improvised recording of web pages to video and 15 minutes set up time on an unfamiliar vision mixer. We then taught the students to run it. This amounted to an impressive montage of image and text that explored the themes of our workshop well.

The visual content was a mixed production using Dreamweaver, Premiere, Photoshop, Sound Studio demo version with live and animated video. The stop motion content comprised spatial experiments featuring the students themselves as bodies along with pencil drawing, collage, costume and props. Shoot Concept (Sparaconcetti) was used to create live text to screen. DJ Beat Butcher accompanied on experimental turntables.

The remainder of my trip consisted of two days in Amsterdam, a week attending an online education conference called Educa Online Berlin 2002 and a week in Paris exploring. These were exciting places and I had many ideas to digest about creativity, learning in the contemporary age and also the foundation of history that underlies much of our trust in what is right.

Much of Europe for me was based on human experiences. The aged facades and dusty books were interesting but mostly I could see the rust and supports that were holding certain things up beyond their usefulness. The people were the warmth everywhere I went and the Circus in Mitte; Berlin was a great stay.



*Shu Lea Chang, Francesca da Rimini & Agnese Trocchi preview some video in the Grand Platz, Brussells the day after the festival.*

Shu Lea Chang recommended visiting the Waag Society in Amsterdam to meet English artist and software designer Graham Harwood. Getting in to see Graeme was a feat of intuition. I was told that Graham had "left for Thailand two weeks ago" by the café staff. After ignoring this and figuring I should just get in regardless, I negotiated entrance to the secure upstairs region of the building by asking for a 'brochure or something'. After arriving in a small kitchen I found him quietly tapping away in a room full of tech-heads and piles of new iBooks and other nice devices.

The Waag Society is a public software research group housed in the oldest building in town, with a beautiful bar café downstairs. I was given a tour of the building by Graham and shown the gallery where the first human anatomies were performed in front of an audience. He also pointed out carved graffiti from hundreds of years of use, by people ranging from stone mason students to Jews housed temporarily at the Waag in WWII.

Graham has two sites worth seeing: mongrelx.org & scotoma.org. These both feature great work done in the last decade of an online and interactive nature. Check out the open-source visual database called Nine. It is based on recurring grids of nine including fragmenting the image itself into individually tag-able elements. Nine was developed in Australia, with content created by Indigenous communities. See Graham's site mongrelx for details. Nine is being launched March 2003.

This trip lasted three weeks and I returned to Melbourne taking in amazing views of the top end of Australia through clear skies on my miniDV camera.
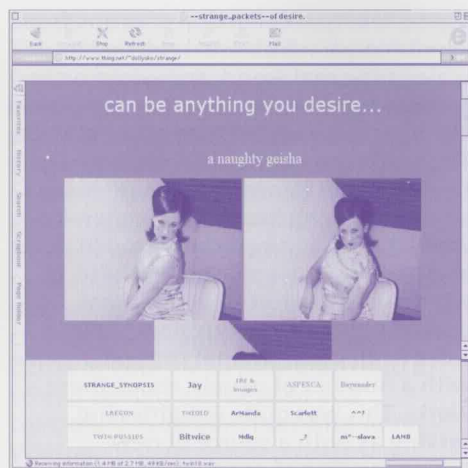


*strange packets of desire - a naughty geisha*
*<http://www.thing.net/~dollyoko/strange/>*

Free Wireless Internet.
One thing I would mention is that if one is travelling through European urban centres it would be worthwhile to make your laptop wireless. Amsterdam had The Waag, Berlin had at least one at Starbucks and there were others in different cities but I did not find out where they were. I had to become a regular 'Easy Everything' user, an orange-branded European chain store offering internet and phones. That cost between 4 and 7 Australian dollars per hour.

The People.
One last note is that each of the above people rate HIGHLY in my plan of the future. I came back inspired to go forward with my own plans and also consider moving to Europe some time to work and live.

Shout outs to PrutPuss & Michelle, ALL the Belgian students, Bill Seretta, Louise, Costanza and Mirko, ANAT for funding, Fiona Martin and RMIT for flying me over there. Working with Francesca and Agnese was great and I hope to do this with them again in the future.

## ISEA2002: 11th International Symposium on Electronic Art
## October 27-31, 2002
## Nagoya, Japan
## by Troy Innocent

ISEA2002 followed the format of previous symposia with a mix of conference, exhibition, electronic theatre, music, performance and related events. Hosted by the city of Nagoya (Japan), many of the events were held in the Nagoya Port. Although it lacks the intensity of Tokyo, Nagoya still has multi-level manga/anime superstores, dense sign-filled streetscapes, massive underground networks of transport, food and shopping, a sprawling electronics district, pachinko (gambling halls), shrines and temples, and novelty shopping centres. Getting from one place to the next was easy either on foot or via the subway network, which was a good thing as there were up to ten events happening simultaneously at any one time from 10am to 10pm for the four days of the event.

The conference theme, 'Orai', meaning comings and goings, communication, and contact, as well as streets and traffic, served two purposes - first, as a starting point for understanding art and design in Japan; and second, as a model for analysing electronic media arts and research. Michael Punt's paper mapped 'Orai' to the concept of multiple universes, Masanao Katsumata used it to demonstrate intertextuality, Roy Ascott used it as a model for analysing communication among individuals in electronic networks. Other sessions explored the 'Orai' in terms of interface, architecture, and the ownership of information.

Aside from the main theme, personal highlights of the papers and panels sessions were Tapio Makela's critical survey of cyberculture and interactivity; Ian Whalley's application of semiotic

structures as a means to compose music; Erkki Huhtamo's history of small screens and speculation on the future potential of this form; and Oliver Grau's impressive definition and history of electronic artworks exploring mixed realities. These papers articulated forms and structures I have experienced in my own electronic art practice, and provide a useful resource in the decoding and understanding interaction and electronic space. The range of topics presented, and the interdisciplinary nature of much of the research is exciting for a field which is still relatively new. However, the diversity of the presentations and advanced level of knowledge / history that has emerged around many aspects of electronic art has made it harder to talk about the field in general. This very point was discussed at the ISEA general meeting, and is a real problem that future ISEA events will need to address.

Two warehouses on the edge of Nagoya Port (recently converted to exhibition spaces) were the home of the ISEA2002 art exhibition. White panels and temporary rooms intersected the grid-space of the warehouse, which was densely filled with screens, interfaces and electronics. Visually, the space was transformed, as you were able to view many of the diverse selection of works alongside each other in the open spaces. However, the open space created a cacophony of sound - the new media art equivalent of a pachinko parlour. The installation of the work into the exhibition space was well supported by the volunteers, professionals, and ISEA2002 art show team.

I installed two works from my *Artefact* series in Warehouse No. 4. *Semiomorph* was installed into a small room with data projector and stereo sound. This work explores the concept of semiotic morphism applied to an electronic gamespace. It was accompanied by

*Mixed Reality*, a collection of forms from Semiomorph which are modelled to scale in the real world, and wired up to sensors, light and sound. They are played like a game by up to four people at once. The works generated interest from the Japanese and international audience, and as the exhibitions were generally well attended, they received much input and play. Having only shown these works locally before, it was a great opportunity to view this new body of work in an international context. I spoke with a number of people about these works. This was quite enlightening, serving as both a source of new understanding of my own work and inspiration to create new work.

Overall the ISEA2002 art exhibition was a survey of recent works, covering a staggering diversity of themes, concepts, media, and technology. Works were not arranged in terms of theme or media, so it was somewhat of a random access type experience as you wandered around the two warehouses. I enjoyed the intensity of Aguas Vivas, Peter Bosch and Simone Simon's realtime video of a highly reflective waste oil being shaken by a massive machine; Shawn Decker's *The Night Sounds*, a generative system controlling small motors striking four piano wires, creating a complex soundscape; Kaoru Motomiya's California lemon sings a song, an installation of lemons wired up to power toy sound chips singing songs; and Akira Kasuga's topophonia 2002, an active space in which the viewer moves through a sound space triggering strobe lights and glitch video.

During the conference, I participated in the *MediaSelect* panel titled *Possibilities for the future of the media arts*, chaired by Professor Masao Komura. The focus was how 'The shape of our world, and our perception of it, are indelibly affected by changes in the media, given that it is such an integral part of our

lives'. Professor Komura provided an historical context leading into brave new world type speculation on the future of media art. Kaoru Motomiya spoke about her practice and its relationship to the body; Keisuke Oki spoke about his investigation on the limits of human perception and consciousness, and its augmentation by technology; and Nancy Nisbet spoke about her work in the exhibition exploring identity (she has a small microchip surgically place in each hand that when scanned provides a unique ID number). The panel was presented in English and Japanese, with simultaneous translation.

Overall, ISEA2002 was a very positive experience, albeit hard work, especially setting up work in the art show. ISEA itself now faces the challenge of addressing the increasingly specialised and diverse area of electronic art. The next event, ISEA2004 is being distributed across three locations Helsinki in Finland, Stockholm in Sweden, and Tallin in Estonia. We will wait and see what emerges. Further information at www.isea2004.net.

**ISEA2002**
**27th - 31st October 2002**
**Nagoya, Japan**
**by Cat Hope**

My Conference and Workshop grant was to extend an existing ArtsWA funded tour to Europe, to include a visit to ISEA in Nagoya Japan en route, for which I had successfully applied to present a performance.

As time got closer to departure on the 22nd of October, the ISEA organisation had made little contact with me regarding technical requirements. Around three days before departure, the

organiser of the music program, Japanese composer Mikako Mizuno made contact and we commenced discussions regarding technical and practical issues. And then, the day before departure, she informed me that 2 of the 5 performers had withdrawn and asked if I could play 45 minutes instead of 20!! So I made contact with a video and performance artist who was also attending and happened to be in Perth at the time (Anne Walton) and we discussed the possibility of collaboration. I said thirty minutes was possible, and agreed to give an artist talk after the performance. Many artists commented on the lack of communication regarding technical issues, perhaps the cause of the large number of withdrawals from ISEA.

I was to perform in the DACS (Digital Audio Control Skirt) - a projectable garment, which also featured audio controls. The garment went on board

the plane as a separate piece of luggage. This piece never arrived in Japan. After frantic conversations with the airline, who were unable to trace it for me, I asked them to taxi it to my hostel in Nagoya when it was found. On the day of the performance, it had still not arrived, and I called the airline to tell them to send it to my home address instead. It arrived in Perth the day after the concert. So as a result I had to change plans rapidly, and decided to perform with video projected onto a screen behind me, devised and controlled in conjunction with Anne Walton.

The program of ISEA was divided into electronic theatre (video art), installation, performance (often music based and DJs) and concerts, the latter I think were intended as pure music events. I was featured in the first of these 2 events, which unfortunately also coincided with an opening party at

another quite distant location, where most of the symposium took place. The music concerts were in the centre of Nagoya; everything else was at the port. Some days later other artists told me they didn't even know about the concert.
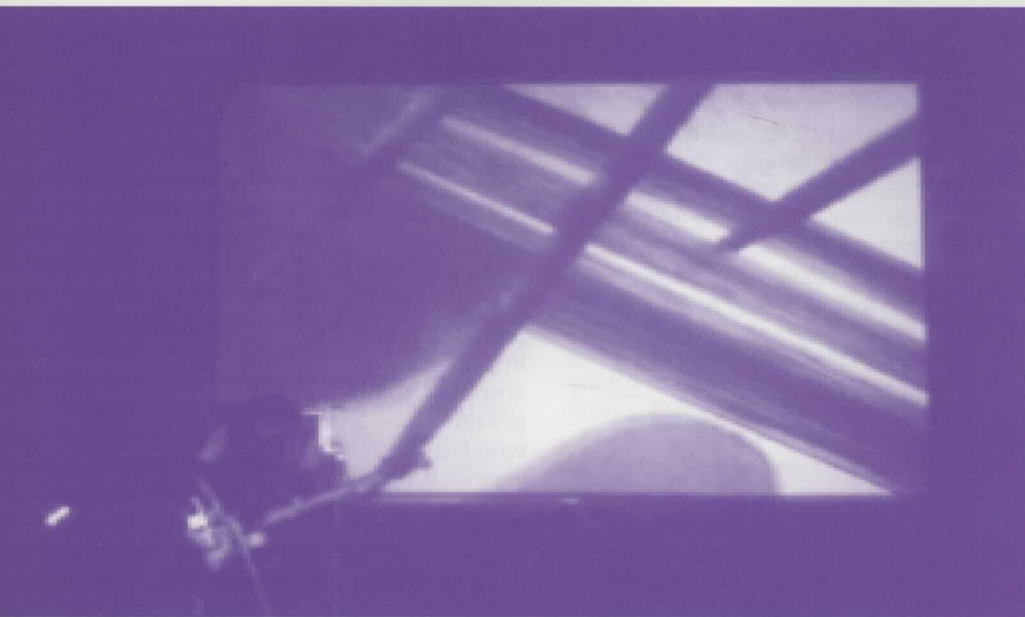
The venue was the very illustrious Aichi Arts Centre, a very formal concert hall. The concert took place in a wood panelled rehearsal room, with improvised seating. An excellent amplifier, to my specifications, was provided, and a great sound engineer who handled the difficult mix situation very well. I played bass guitar with effects and ran the DACS control keypad (which luckily I packed separately!) to my G4 laptop. This is a controller for a MAX patch I have constructed, which acts as a live sampling device that also modifies the samples to my design. The program takes live samples, stores them, and allows the performer to manipulate them from the keypad on the instrument (eliminating the need for "machines" on stage). The program (using the Jitter plug in) also runs video and triggers various effects, taking images from cameras fitted to the DACS and mixing them in with other material. As I didn't have the DACS cameras or wiring, I modified this to control the video to some degree (speed, stills, and loops). So, as the show must go on, I made do with what I had and the result was good, I thought.

The artist talk that followed was difficult, with the interviewers knowledge of English quite limited. The need for translation, a little at a time, made it difficult to explain technical aspects. Anne also contributed with some comments about her input into the performanceThere would have been considerable problems with DACS - the doorway into the space was too narrow to accommodate entry in the skirt, and
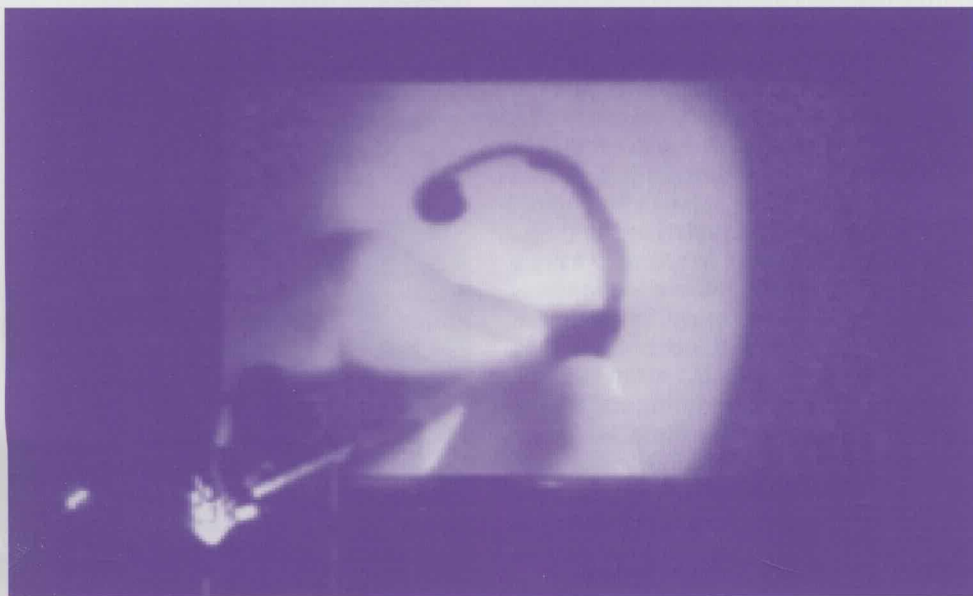


*fetish - Cat Hope performing at the Aichi Arts Centre, Nagoya Japan, 2002, using: bass, electronic effects, bows and other objects, as well as a remote controlled Max patch - photo by Ann Walton*

*fetish - Cat Hope performing at the Aichi Arts Centre, Nagoya Japan, 2002, using: bass, electronic effects, bows and other objects, as well as a remote controlled Max patch - photo by Ann Walton*

orai/awry: ISEA2002
27th - 31st October 2002
Nagoya, Japan
by Anne Walton

This isn't easy, let me tell you. Consider these quantities: 45 'papers', 18 'panels', 4 'round tables', 34 'poster sessions', 10 'institutional presentations', 2 'workshops', 1 'tutorial', 67 'exhibitions', 35 pieces of 'electronic theatre', 29 'performances' and 8 'concerts' and all this spread around the city and port of Nagoya over a period of 4 days from October 28 - 31, 2002. It was, quite frankly, bigger than Ben Hur. In retrospect - and if one wasn't burdened by the body and real space - probably the best way to approach ISEA2002 would have been to surf it. Now that's interesting. Do you notice how 'surf it', when read out loud (and with a bit of a French accent), can sound like 'surfeit'? Which is: 'an excessive number or quantity of something, especially so much of it that people become sickened, repelled, or bored by it.'

Now, I'm not speaking on behalf of anyone but myself here, nor do I wish to sound ungrateful for ANAT's assistance in getting me over to Japan for ISEA2002. I was accepted by the ISEA Committee to present a live video performance called *public address* in an empty city shop over a period of a few days (see http://www.rcca.co.uk/projects/). Beyond executing this work, I was hoping to find time to connect with other artists, see new work and listen to some of the papers being presented. And to be fair, I experienced a bit of this. But the overwhelming impression I'm left with is ... well frankly, one of being overwhelmed, once I could raise my head, that is, out of the task of adapting my performance to a shop space accessible only when I was accompanied by an ISEA volunteer entrusted with the key.

the lighting was not very flexible. The assistant I asked for to help me dress never materialised. We used the video as a light source in preference to the cold, hard rehearsal room lighting.

But the performance was ultimately rewarding and a fantastic experience to be included amongst so many other artists from around the world.

The 2002 ISEA featured a broad range of art forms and was representative of many countries. There was a large number of screen-based installations and performances, but not much experimentation regarding the screen type. Many of the installations featured sound, but in my view the sound usually became more of an afterthought in the design rather than an integral part of the artwork. The use of large warehouses at the port added a gritty dimension to what I found to be mostly 'cold' works. There were of course many

highlights, and I attended many talks during the day. Some of these were simple readings of the papers included in the journal of the symposium, others more interesting discussions of aspects in the papers. Highlights for me were many, and there was a day devoted to sound and installation, as well as music/theatre/video interaction.

I attended the whole period of the symposium, and went to as much as I possibly could, making the experience ultimately rewarding and a fantastic chance to network with other audiences from around the world. As often happens in these big meetings of artists, it sort of validates your art practice as worthwhile and real, and in the context of your artform, gives you the impression that maybe you're just as good as anyone else there!! As an artist living in the remote city of Perth, this means a lot. And in such a fantastic place as Japan! And special thanks to ANAT for making it possible.

At the risk of sounding even more prima donna-ish, no date, time or place was given for *public address* in the official ISEA program because a suitable shop space was secured only one week before ISEA kicked off. To compound things further, my access to the shop space finished on the same evening that the symposium was officially launched. Despite the comic absurdity of it all, I threw a flyer together the day before the symposium opened, thankful that the shop space was within easy walking distance of the main ISEA warehouse venues at Nagoya Port. But in the end, very few symposium participants saw *public address*. I did, however, negotiate for a time slot in one of the main warehouse venues on the last day of ISEA, to show a video document of the work as it appeared at Nagoya Port and in other Australian locations, and to speak about it. Again, this wasn't in the printed program and only a handful of people attended.

The theme for ISEA2002 was 'Orai' - a Japanese word for comings and goings, streets, traffic, communication and contact. In view of the theme, public address was a very suitable work, and I'm disappointed about the way things unfolded for me in Nagoya. But I take a



*public address (video still) - Anne Walton*
*Jetty North, Port Nagoya, Japan*

kind of semiotic comfort from the fact that 'Orai', when spoken, sounds a lot like the English word awry which is to say: 'not in the proper position but turned or twisted to one side; not in keeping with plans or expectations'. My experience in Nagoya was a salutary lesson, reminding me that public address belongs on and to the streets and not to the rarefied atmosphere of the art world. A few hundred 'ordinary' people out and about on their day of rest, walked past my little shop space at the amusement pier in Port Nagoya. Some slowed their pace, others kept moving. A few stopped to watch for a minute or two. A small group of young art students watched for a long time, inscribing themselves into the work. I invited them in and we improvised for a while. We ate out together later. A humble case of contact/orai.

The question of audience for a work is a critical one, as is location. Cat Hope's performance of *Fetish* at ISEA2002, in which I collaborated with improvised video projections, was in some respects another comedy of errors. Categorised by the ISEA organisers as a 'concert', *Fetish* was presented on a raised stage in a squeaky clean, sound-proofed rehearsal room in the very conservative looking Aichi Arts Centre. Given the tone and texture of Cat's performance work, a gig in one of the grungy Port Nagoya warehouses would have been much more appropriate. Cat is a Perth-based performance artist with a local, national and international reputation for her work with noise, soundscapes, pop music and film. In her live performances with bass feedback and distortion she is increasingly working with real-time triggered video projections onto and around her 'enhanced' body. When I arrived in Perth in September 2002 to show work at ECU's SpECtrUm Project Space and at Perth Institute of

Contemporary Art (PICA), we met for the first time and quickly struck up a fruitful artistic exchange. The fact that we were both accepted into ISEA and both assisted by ANAT was a happy coincidence, allowing our collaboration to continue in Nagoya. We have since applied for research and development funding from PICA, to pursue this collaborative potential further. Another case of contact/orai.

Because of my absorption in presenting public address as well as working with Cat Hope on *Fetish*, there wasn't much time to even scratch the surface of the mass of ISEA papers, exhibitions and performances scattered around Nagoya. The little I did manage to see, however, left me with the impression of a kind of abandonment ... dare I say it? ... of the body. Call me an old humanist if you like, but the electronic works that have lodged in my mind tend to be those which were earthed so to speak - works which found anchorage either in a visceral quality or a recognisable object (other than a piece of computer hardware, that is).

To mention just a few of these, there was Shawn Decker's (Chicago) *The Night Sounds* - metal buckets half full of water, suspended by piano wires from the ceiling, amplifying and radiating the sounds made by the piano wire being struck in accordance with a micro-controlled system of motors. In the ISEA Catalogue, Decker writes: 'The patterns of the piece (and) the nature of the sounds is modelled after crickets and cicadas found in the Midwest ... where I grew up ... (T)hese sounds are ever-present in the summer ... at times taking over the entire landscape with their sonic intensity'. And then there was Jean Dubois' (Montreal) tact - a large mirror with an inset circular screen displaying a moving blur which, when touched by

the viewer, settles into a woman's face pressed hard against the glass screen. Her face twists and distorts in response to the viewer dragging their finger across the screen - a kind of abuse or manipulation. Dubois says: 'tact attempts to suggest the lack of tactfulness that often occurs in situations of virtual rather than physical presence, when we are not actually face to face with another person'. Or there was Tamara Stone's (Toronto) *Are You Afraid of Dogs* - a large pack of leashed and flayed, store-bought, motorised dog-ettes whose barks were ... well, YOU know. Their yapping and writhing was triggered by motion sensors that set off a pseudo-random program ensuring that '...the animals ... respond in a different order every time. One animal will go on, then another and another until almost all of (them) are barking and straining at their wires'. At the end of the short time cycle, the little dogs all stop simultaneously, frozen in that moment's gesture. This work was a big hit with everyone, especially with the Japanese.

But really, it wasn't until the symposium was over that I finally saw a body of work that made it all worthwhile - work



*public address (video still) - Anne Walton*
*Jetty North, Port Nagoya, Japan*

which made me think: "so THIS is why I came to Nagoya". Jim Campbell's (San Francisco) exhibition *Data & Time* was showing at Nagoya City Art Museum concurrent with ISEA2002 and was promoted as part of its 'associated program'. This haunting electronic exhibition, with its deathly quiet and its pared down, black and red pixellated portrayals of barely discernible frail singular human figures moving, forever moving, has grafted itself onto my memory of a shockingly bright blue suburb of neatly-bound, plastic-covered crate-homes forming an avenue of the homeless right down the middle of Nagoya's central park. Both 'works' - the intended one and the unintended one - struck me with the full force of this: gravity, reminding me yet again of this and that (inescapable): body. The weather in Nagoya was just beginning to have a chilly bite when I left.

**Hold Vessel # 1**
**Interview with Lynette Wallworth**
**by Maria T. Rizzo**

*We scoop up the image, finding the place where the image is most clear, most defined. The sensation is not about delivery, but catchment; an experience of extreme visual intimacy.*
(Screen Gallery, ACMI, exhibition notes)

EXPERIENCING HOLD VESSEL #1

I walk into a dark room with three ceiling projectors. I take a concave bowl of opaque glass and position it under one of the projectors so that the image comes into focus in my hands. A small group of people in the room are doing the same. The ambient sounds envelop us and accompany the many moments of rapturous discovery. Each projector beams loops of vision containing

combinations of microscopic marine, macroscopic and telescopic imagery. There is a real sense of wonder in exploring the marvels of nature taking place right in front of our eyes. This is quite different to what most of us are used to seeing.

CONVERSATION WITH LYNETTE WALLWORTH

MR: When I was viewing the images, I felt like I was the one looking through the microscope and telescope and capturing the images. It is quite different to any other multimedia installation. How did the concept for the work and its inclusion in the *Deep Space: Sensation & Immersion* exhibition come about?

LW: Ross Gibson (former Creative Director, Australian Centre for the Moving Image) asked me to develop an immersive environment for the ACMI Screen Gallery. I was interested in the idea of extreme focus as a form of immersion as opposed to a space that is physically immersive because it surrounds your field of vision. This immersion in a concentrated state is analogous to the kind of intensely focused attention required to locate and obtain much of this imagery. So I hoped to create an immersive experience by developing a space that encouraged and mirrored the same attentive focus that enabled, in the first place, the creation of these images. The current Creative Director, Victoria Lynn decided then to include the work in the show that opened at ACMI under the title *Deep Space: Sensation & Immersion*. The work was previously included in the New South Wales Art Gallery show, Space Odysseys, also curated by Victoria. I am grateful for this because I loved the combination of works in this show and it's focus on 'slow paced' high tech.

MR: I'd like to ask you about something Einstein wrote, which you quoted during your artist talk at ACMI in December, 2002. Einstein was a scientist and a humanist. I feel your work has a humanist intention also in that it enables us to expand our powers of ordinary perception and thereby escape the prison imposed by our senses which are partly responsible for our 'delusion' 1 of being separate to everything else in the universe.

LW: I am interested in an engaged sensibility that presumes we might be receptive to all sorts of subtle inferences. This implies a connectivity that is more pervasive than we might imagine and contains the possibility of all sorts of remote sensitivities. For me, the idea that connectivity exists in largely imperceptible ways is fascinating and I think some of the most interesting

current studies on consciousness are those that are investigating remote sensing. This suggests that there may be many waves of information connecting us as humans to each other and to our environment. You could only explore this state by being alert to the possibility of what is not yet known. This requires a degree of openness that is essentially receptive to and tolerant of previously unimagined, information. The kinds of information, say, that might be second nature to a bee.

MR: How are the images projected and how is the sound incorporated in the work?

LW: The vision is delivered via DVD from projection units in the ceiling. The images are bounced from optical foil mirrors and the projector lens delivers an image around 28cm in diameter. The three beams of projected light are all

you encounter visually when you enter the space. The sound for the piece was designed by Greg White. There are specific pieces of synched sound running for each loop of vision and these are delivered via directional speakers above each projection unit. So you get intimate moments of synchronicity, though you can hear all the sound in space at once, no matter where you are standing. The loops of vision do not synch with each other so this means the sound is continually re-configuring in the space.

MR: I found the work so engaging and enchanting that I completely lost track of time! Is there a narrative progression within each loop of vision or between the projected images?

LW: The contemplative state is in fact the ideal state in which one loses track of time and I think there are similarities in any highly focused state. As to the imagery and narrative there are, for example, images of coral spawning in each loop of vision just as there are astronomical images in each loop of vision but I don't see any of it as narrative and resist that idea. I primarily chose imagery which could be viewed from all points of a circle and images which would disturb the sense of perspective. So I hope there are moments when it is difficult to know what you are looking at, and that this doesn't matter. My own considerations in terms of the differences between the three projections have to do with pace and visual intensity. When you enter the space the first piece of vision you see is the shortest piece, with the fastest cuts and the most intense colour. It's predominately red. The second piece is longer with fewer cuts and it's very green. When you get to the third piece, your eyes by now are far more sensitive



*Hold Vessel - Lynette Wallworth*
*photographer, Diana Panuccio from AGNSW.*

and light adapted, the pace is much slower and the colour primarily blue violet, with very little colour change at all.

MR: You use the word 'vessel' in the title of your work. Can you explain why you chose bowls as the tools the visitors use to view the images?

LW: Firstly the bowls act as viewing devices with which you locate the work. Because I was interested in lens-based devices that had been developed to allow the human eye to see beyond our normal scope of viewing, it made sense that the devices should actually be lens shaped. The human lens is in fact a shallow bowl of cells.

Secondly I wanted to create a work that was accessible beyond language and cultural barriers and the gesture of holding a bowl and handing a bowl to another is a most universal gesture. The



*Hold Vessel (detail) - Lynette Wallworth photographer, Diana Panuccio from AGNSW.*

nature of the gesture provides a unique access to the work. Because the gesture is at once mundane and ceremonial it provides a way for people to relate to one another within the space through the work.

MR: You describe the work using a poignant and poetic play on words; 'one holds the image and is held by it; one leaves and the vision is released'. Are you suggesting there is a tension between the viewer performing an action and at the same time being acted upon?

LW: I am thinking about the relationship of the viewer to the work and a broader relationship to scientific discovery, development and direction. I am far more interested in how we interact with current scientific developments in an active mode rather than as passive receptors of parcelled pieces of information. The inter-action with this work and the state of contemplation it suggests is also about the tension between the delight of discovery and the period of intellectual hovering, just before we come to know something.

MR: Where will this, and other of your works, be shown next?

LW: *Hold Vessel #1* is very transportable and currently I am speaking with two interested galleries in the USA and one in Europe. But nothing is locked in. I hope it will be soon.

1. "A Human being is a part of the whole called by us "universe", a part limited in time and space. He experiences himself, his thoughts and feelings as something separated from the rest - a kind of optical delusion of consciousness. This delusion is a kind of prison for us,



*Hold Vessel (detail) - Lynette Wallworth photographer, Diana Panuccio from AGNSW.*

restricting us to our personal desires and to affections for a few persons nearest to us. Our task must be to free ourselves from this prison by widening our circle of compassion to embrace all living creatures and the whole of nature in it's beauty." Albert Einstein

*Hold Vessel #1* was commissioned by the Australian Centre for the Moving Image (ACMI), with the support of the Australia Council through the New Media Arts Board. The work has been part of the highly successful *Deep Space: Sensation & Immersion* exhibition at ACMI, at Federation Square, Melbourne, which ran from October 2002 to the end of January 2003.
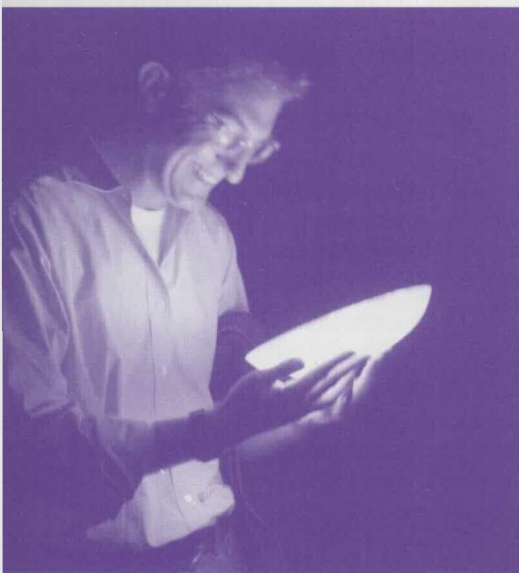
# NOTICES

## OBITUARY

The ANAT team were saddened to hear of the death of Rich Gold (Richard Goldstein) who died in his sleep on January 9, 2003. Rich Gold lived in Menlo Park, San Francisco and had visited Australia twice, first to speak at Artists Week (Adelaide Festival) 1994 and again in 2002 as a guest of *Converge: Where Art and Science Meet* (2002 Adelaide Biennial of Australian Art).

Rich Gold was a digital artist, inventor, cartoonist, composer, lecturer and inter-disciplinary researcher who in the 1970s co-founded the League of Automatic Music Composers, the first network computer band. As an internationally known artist he invented the field of Algorithmic Symbolism, an example of which, *The Party Planner*, was featured in *Scientific American*. In the 1980s he was director of the sound and music department of Sega USA's Coin-op Video game division and the inventor of the award winning *Little Computer People* (Activision), the first fully autonomous, computerised AI person (which turned out to be an inspiration for the development of *The Sims*). From 1985 to 1990 he headed an electronic and computer toy research group at Mattel Toys and was the manager of the development of several interactive toys, including the Mattel PowerGlove. He also worked on the first interactive broadcast TV show of *Captain Power*, an early CD based video system and an artificially intelligent talking robot.

After working as a consultant in Virtual Reality he joined Xerox PARC in 1991, where he was a scientific researcher in Ubiquitous Computing, the study of invisible, embedded and tacit computation. He was a co-designer of the PARC Tab (the precursor of the PalmPilot), helped launch the successful LiveBoard and was the co-inventor on eleven patents as well as directing the ubi-comp patenting effort. In 1993 he founded the influential PARC Artist-In-Residence program (PAIR), in which fine artists and scientists collaborated using shared technologies.

Later that year, he created the multi-disciplinary Laboratory RED (Research in Experimental Documents) which studied the creation of new document genres by merging art, design, science and engineering and then creating exemplars of those genres. One of RED's most successful projects, called *Experiments in the Future of Reading* (XFR), included the design and development of several new interactive reading devices. XFR was installed at the San Jose Tech Museum of Innovation in 2000 where it was visited by over a half million people; XFR is currently touring the United States after winning the Gold and Silver awards for interactive design from I.D. Magazine and being featured on ABC Nightly News. The XFR reading experiments were based on the concepts of 'Total Writing', an anti-convergent theory where the media itself becomes authorable and has meaning.

<http://www.richgold.org>
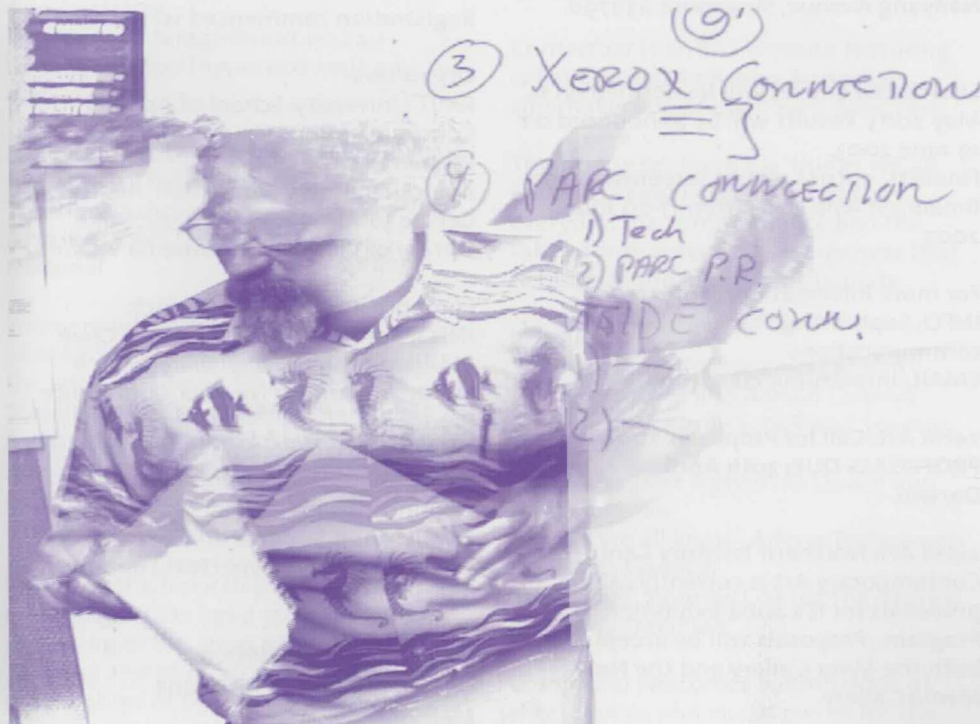
Rich Gold was a provocative speaker who lectured throughout the world on the future of the book, the nature of engineering, creativity, innovation and Evocative Knowledge Objects (EKOs). After leaving Xerox PARC in 2001, he became a principal at the product design company Polaris Road. During 2002 he finished a book called The Plenitude (The Present Press).

In 2002, Rich Gold contributed an essay to the ANAT publication *Scientific Serendipity*. ANAT Board and staff acknowledge the enormous contribution that Rich Gold made to the field of art and technology and offer our condolences to Rich's partner Marina LaPalma and son Henry.

## COMGRAPH 03: 4th Asia Pacific Digital Art and Animation Competition
## ENTRIES DUE: 30th April
## Singapore

A showcase of the best in digital art and animation in the asia pacific region, ComGraph 2003 is calling for entries now! Categories: Digital Art, Digital Animation (Student), Digital Animation (Open)

The top 3 winners of each category and a special achiever in motion graphics/ broadcast design will stand to win trophies and over US$16,000 in prizes.

3 Gold Awards - 3ds max, the world's most popular animation modeling, and rendering solution for film, television, games and design visualization.

3 Silver Awards combustion(r), the latest version of Discreet's award-winning, unified paint, animation and 3D compositing software application.

3 Bronze Awards - Discreet(r) cleaner`

the industry standard for professional video encoding.
Special achievement in Motion Graphics/Broadcast Design award - combustion(r), award-winning, unified paint, animation and 3D compositing software application.

All digital art and animation works must be original and done after January 2002. For submission guidelines and entry forms, visit:
<www3dsense.net>

Entry forms and works are to be submitted to:
ACM SIGGRAPH Singapore Chapter, ComGraph 2003 Secretariat, c/o Centre for Graphics and Imaging Technology, Nanyang Technological University, Nanyang Avenue, Singapore 639798.

Shortlisted entries will be notified on 15 May 2003. Results will be announced on 19 June 2003.
Finalists, entries will be screened at the Broadcast Asia 2003 from 17-20 June 2003

For more information, contact:
INFO: Sophia Ang, Rubix Cube communications
EMAIL: info@rubix-cube.com

## 24HR Art: Call for Proposals 2004
## PROPOSALS DUE: 30th April
## Darwin

24HR Art: Northern Territory Centre for Contemporary Art is currently calling for proposals for it's 2004 Exhibition Program. Proposals will be accepted for both the Main Gallery and the New Media Gallery.

For guidelines and gallery floorplans, contact:
ONLINE: <http://www.24hrart.org.au>
PH: (08) 8981 5368

## Streaming Worlds: 5th International Digital Arts and Culture Conference.
## DATES: 19th-23rd May
## Melbourne

Practical, professional forum for producers, academics, critics, designers, artists, researchers and students with an interest in the Digital Arts and Digital Culture.

Key topic include: Augmented Reality, Cyberculture, Games Culture, Hypertext Literature, Interactive Architecture, Interactive Film making, Interactive Graphic Narrative, Streaming Media, Time Based Interactive Media and Virtual Reality Experiences and Environments.

Registration commenced 1st March

Organisers:
RMIT University, School of Applied Communications Novamedia|Arts
Partners:
Australian Film Commission, Australian Centre for the Moving Image, State Library of Victoria, Multimedia Victoria

For more information, contact:
INFO: Adrian Miles, Conference Chair
EMAIL: adrian.miles@rmit.edu.au
INFO: Antoanetta Ivanova, Conference Producer
EMAIL: antoanetta@novamediaarts.net
INFO: Anna Farago, Conference Administrator
EMAIL: anna.farago@rmit.edu.au
ONLINE: <http://hypertext.rmit.edu.au/dac>

## Play Engines: Exhibition
## DATES: 19th May - 19th June
## Melbourne

Melbourne DAC presents Play Engines - a curated exhibition and an acquisitive prize competition of computer games,

interactive film, streaming media and hypertext - staged at: Experimedia, RMIT Virtual Reality Centre and Australian Centre for the Moving Image.

Organisers:
RMIT University, School of Applied Communications Novamedia|Arts
Partners:
Australian Film Commission, Australian Centre for the Moving Image, State Library of Victoria, Multimedia Victoria

For more information, contact:
INFO: Adrian Miles, Conference Chair
EMAIL: adrian.miles@rmit.edu.au
INFO: Antoanetta Ivanova, Conference Producer
EMAIL: antoanetta@novamediaarts.net
INFO: Anna Farago, Conference Administrator
EMAIL: anna.farago@rmit.edu.au
ONLINE: <http://hypertext.rmit.edu.au/dac>

**National Association for the Visual Arts (NAVA): Call for Applications for Travelling Scholarship.**
**APPLICATIONS DUE: 2nd June**
**National**

Young painters, sculptors and photographers are invited to apply for the 2003 Freedman Foundation Travelling Scholarship for Emerging Artists. Applications close 2 June, and application forms are available from the National Association for the Visual Arts (NAVA).

The annual scholarship is open to emerging artists aged 30 or under, practising in the areas of sculpture, painting and photography. Up to 4 scholarships of $5,000 each are awarded for overseas educational travel.

The scholarship was established in 2000 to encourage and assist young Australian visual artists in the

development of their careers, by providing funds for them to undertake further study or a planned research project overseas. The scholarship is administered by NAVA.

Guidelines and application forms are available from NAVA's website.

For further information, contact:
INFO: Catherine Benz, Communications & Promotion, NAVA
PH: 02 9368 1900
ONLINE: <http://www.visualarts.net.au/nava/formsdownload.asp>

**Cornerfold: Issue 3**
**ONLINE: <http://www.sbs.com.au/cornerfold>**

Cornerfold is an SBS website featuring collaborations between Australian zinemakers and new-media designers.

The theme for issue 3 is 'things we all know'. Lurking in the heart of the everyday, the commonplace and the taken-for-granted is a strangeness that fiction has the power to articulate.

In issue 3:
'Modes of formidable engagement', Donald Brooker and Allison Colpoys
'Clickity clix', Kirrily Schell and Seamus Ashley
'The Muskgoee legend', Jo Quach and Hayden Peake
'Things we all know', Arlene Textaqueen and Kasia Gadecki
'Backstage', Andrew Cox (of The Fauves) and Andy Trevillian

Cornerfold welcomes submissions of short stories and visual pieces for the Cornerfold weblogs.

Submission guidelines and online submission forms are at:

<http://www8.sbs.com.au/cornerfold/collab.php>

Sign up for the Cornerfold newsletter at: <http://www8.sbs.com.au/cornerfold/collabmem.php?mem=mailing>

**Media and Visual Arts Residencies: Open Call for Applications.**
**New Works, Thematic, Self-directed, Work Study and Workshops**
**The Banff Centre**
**Canada**

The Creative Residencies program in Media & Visual Arts at The Banff Centre provides studio facilities and support for artists working in a broad range of media. Programs in Media & Visual Arts focus on professional development, research, and training opportunities for artists and diverse communities of cultural producers at all stages of their careers.

Programs support creative research, production, and critical endeavours. They provide access to emerging and established technologies through world-class facilities in photography, sculpture, print media and papermaking, ceramics, painting, performance, architecture, new media, television, video, curatorial and critical studies, and textiles.

For more information, contact:
ONLINE: <http://www.banffcentre.ca>
EMAIL: arts_info@banffcentre.ca

**ART & TECHNOLOGY**
**international master's program**
**now open for applications**
**DEADLINE: 15 April**

This two-year program is given by the IT-University of Gothenburg in collaboration with Chalmers University

of Technology and the Faculty of Fine

Arts at Gothenburg University, Sweden.

The program is intended for people with technical/scientific and/or artistic background, any genre, any nationality, who wants to learn more about how advanced technologies can be used in art. Art in a wide sense, meaning visual art, music, text, dance, drama, etc.

Art & Technology is also suitable for people with a technical background who wants to learn more about how to use their knowledge in artistic applications.

The program started in 2002 and recieved considerable interest and a large number of applications. Now it's time for the next group of students, starting in September 2003.
Example of courses: applied mathematics and programming, generative and processing techniques for
text/image/sound, robotics, sensor technologies, alife techniques, with international guest-lecturers and cross-disciplinary projects and seminars.

MORE INFO:
<http://www.id.gu.se/info/arttech/>
arttech@design.chalmers.se
Application deadline: April 15.

### Experimenta House of Tomorrow: Call for Entries
**ENTRIES DUE: 18th April**

In 2003, Experimenta will create the House of Tomorrow, a major project that explores fantasies of future domestic life. As well as a significant interactive media exhibition designed as a domestic space, the project will include Homepage, an online exhibition, and a number of high-profile screening programs.

We are seeking fully developed works in

the following categories:

Interactive Projects
Films, Videos and Animations
Online Projects

Works submitted should present entertaining visions of life in the future house. We will also consider outstanding works that find extraordinary possibilities in the ordinary scenarios of suburbia, domesticity, commodity culture, architecture and interior design.

Australian and international works can apply. For more information and entry forms, contact:
Alex
EMAIL: alex@experimenta.org

### ISICT 03 International Symposium on Information and Communication Technologies: Call for Workshops / Call for Papers
**DEADLINES: 1st May / 1st June**
**DATES: 24th-26th September**
**Trinity College**
**Dublin, Ireland**

The purpose of ISICT 03 is to provide an international forum for discussion between theoreticians and practitioners and to promote an inter disciplinary exchange of research ideas. We invite papers exploring all aspects of Computer and Communication Technologies. Topics of interest include, but are not limited to:

Computer Science
Information Technology and Systems
Communication Technology
Networks, Control Systems
Image, Acoustic, Speech and Signal Processing
Experience and Applications

Please email general queries to:
EMAIL: info@isict.org
ONLINE: <http://www.isict.org>

### The 2nd Annual Gangart Awards for Intercultural Arts on the Net: Call for Entries
**ENTRIES DUE: 30th June**

Creators are invited to submit Websites to the Gangart Awards 2003 competition from anywhere in the world, as long as their work is bilingual or multicultural, and any of the arts - creative writing, visual art, music etc - available in digital format on the Internet.

The aim is non-commercial, international promotion of the arts, and building bridges between cultures and language groups.

For more information and entry forms, visit:
ONLINE: <http://www.gangart.com>

### Australia Council RUN_WAY Grants
Call for Applications
National

RUN_WAY is a program designed to extend and enliven your experience and understanding of interdisciplinary/new media arts practice. The initiative is for young and emerging artists/artsworkers under 30 years of age.

RUN_WAY is designed to provide opportunities for young and emerging artists/artsworkers to travel, learn and develop new skills and/or understanding of interdisciplinary/new media practice. Applicants can determine and implement a unique professional development scenario, suitable to their own individual needs.

For full details, contact:

## Magdalena Festival
## Indigenous Program 2003
Brisbane, Australia, April 6 - 16

The Indigenous Women's Working Group would like to acknowledge and pay their respects to the traditional owners of the land and their ancestors who came before them.

Consolidating and redefining contemporary Indigenous culture and performance in terms of our own individual practice as well as the communities we represent.

The Indigenous Program provides a place for Indigenous Women to meet, relate, create, reclaim, redefine and reaffirm.

Workshops

### CollABoration
A series of contemporary, modern and innovative workshops that explore the theme 'Travelling. Workshops will inform an event for the Closing Ceremony. CollABoration Dancers are Queensland only contemporary Indigenous Dance Group. Based at Kooemba Jdarra, this young company of professionally trained artists is committed to presenting urban Indigenous culture through dance.

When, April 8, 10 & 11 @ 9am - 1 PM
Where, Powerhouse Park & Turbine Rehearsal Room
Gospel Choir Workshops
Ruth Ghee
These workshops seek to bring together a diverse range of performers united by their love of singing together. Ruth is a South Sea Islander woman and a highly talented singer and composer. She is a scholar recipient for Brookfield College (New Jersey) for Music Technology and highly credited for her original music composed for 'Yarnin' Up' a Kooemba Jdarra Indigenous Performing Arts 2002 production.
When, April 7, 9 & 13 @ 9am - 11am
Where, Turbine Rehearsal Room

### Contemporary Movement Workshops
Fiona Doyle
A series of contemporary and traditional movement/.dance workshops that will include stretch, modern techniques and contemporary Indigenous styles. An Indigenous woman from Cape York, Fiona graduated from NAISDA IN 1990 and has worked extensively as a traditional and contemporary dancer, teacher, choreographer and writer, and has recently spoken at two international Indigenous writer" forums.
When, April 7, 9 & 13 @     9am - 11am
Where, Powerhouse Park

### Yarnin' Circles
Yarnin' Circle 1
Indigenous protocols and ways of welcoming around the world
When, April 6  2.30pm - 4.00pm
Where, Powerhouse Parklands / Turbine Rehearsal Room

Yarnin' Circle 2
The portrayal of Indigenous Women in Performance
Diversifying and challenging perceptions of the Indigenous Woman
When,  April 10  2.30pm - 4.00pm
Where, Powerhouse Parklands / Turbine Rehearsal Room
Yarnin' Circle 3
Intergenerational Culture: Indigenous Women of all ages are invited to come together, yarn up and speak about future pathways for our young voices
When, April 13 @ 2.30pm - 4.00pm
Where, Powerhouse Parklands / Turbine Rehearsal Room

Yarnin' Circle 4
Travelling : The importance of dance, song, writing and storytelling for Indigenous Women.
When,  April 16 @ 2.30 PM - 4.00pm
Where, Powerhouse Parklands / Turbine Rehearsal Room

### CONTACT THE PROJECT TEAM

SANDY GREENWOOD
SARAH GALL
ABBIE TROTT
PHONE 07 32571433
FAX 07 32571633
EMAIL nadine@kooemba.com.au

### Blackout: Indigenous New Media Practitioners Online Site by Jenny Fraser
http://www.fineartforum.org/Gallery/cybertribe/blackout/index.html

Blackout, a site created by Jenny Fraser, was launched in February 2003. Blackout features information about and work by Australian Indigenous new media arts practitioners. Blackout was initiated at NISNMA (ANAT's National Indigenous School for New Media Arts) in 2002 when the participants formed the Indigenous New Media Arts Collective.
<http://www.fineartforum.org/Gallery/cybertribe/blackout/index.html >

Jenny Fraser has been selected as one of the exhibiting artists at InteractivA 03, an invitational new media exhibit taking place at the Museum of Contemporary Art of Yucatan MACAY <www.macay.org.mx> in Merida, Mexico and <cartodigital.org> InteractivA is one of the few new media exhibit taking place in Latin America.

Jenny Fraser's work was selected by the curator, Raul Ferrera-Balanquet, who has followed her work in the last two years and values her contribution to the new media art field.

## INTERNATIONAL COLLOQUIUM
## Digital Art: Languages and Poetics

The International Colloquium Digital Art: Languages and Poetics will take place from June 17 to June 20. In addition to discussions focusing on the work included in the two exhibits, artists, scholars and critics will make presentations on the potentials and the limits of these new forms of artist expression, addressing these general themes:

Challenges and Techniques of Digital Art
Digital Art: Traditions and Originality
New Languages, New Themes?

All submissions for the International Colloquium must be received before May 1, 2003.

A fee of $50 US is required of all participants who reside outside of Cuba. The fee must be paid at the start of the event, at the Centro Pablo.

Travel Arrangements
The Centro Pablo
centropablo@cubarte.cult.cu unfortunately can not provide financial support to participants. Residents of foreign countries attending the V International Digital Art Exhibit and Colloquium can make their travel arrangements through:

Havanatur Travel Agency
Tel.:(537)203-9782 y 203-9783 Fax: (537)204-1760
e-mail: roman@cimex.com.cu

For additional information about Centro

Cultural Pablo de la Torriente Brau and past International Digital Art Exhibits and Colloquia, please visit the following websites:
<www.artedigitalcuba.cult.cu>
<www.artedigitalcuba.org>
<www.centropablo.cult.cu>
>www.centropablo.org>

All works and correspondence must be sent to the following postal or e-mail address:

Centro Cultural Pablo de la Torriente Brau
Calle de la Muralla No. 63 entre Oficios e Inquisidor,
Habana Vieja, Ciudad de La Habana, Cuba
Tele-fax: (537) 66-6585
E-mail: centropablo@cubarte.cult.cu

ONLINE: <http://www.artedigitalcuba.cult.cu/5salon/5salt_ing.html>

## Exhibition:
## Crossing Boundaries Bali: A Window to Twentieth Century Indonesian Art
Dates:
Time:  March 29th - May 25th
10:00 am - 6:00 pm
Location:      AustralAsia
Wollongong City Gallery, Kembla and Burelli Streets, Wollongong
Phone:        (61) 2 4228 7500
Web:  http://www.wcg.1earth.net/html/program.html#bali

An exhibition that challenges conventional perceptions of Bali and provides historical and cultural perspectives that contribute to Indonesia's identity.

An Asia Society Australasia Centre touring exhibition

## DIRECTOR, VISUAL ARTS PROGRAM
## Full or Associate Professor with Tenure

Massachusetts Institute of Technology
Department of Architecture

The Massachusetts Institute of Technology is seeking an individual of international standing and critical acclaim in the field of art to serve as director of its Visual Arts Program. His or her accomplishments may be in artistic production, design, or critical and theoretical works.

The Visual Arts Program focuses on the development of critical visionary strategies in artistic practice within the context of the advanced technological community of MIT. The Visual Arts faculty is composed of outstanding artists with international reputations and with active careers in artistic production. Students in the Program include undergraduates and graduate students majoring in a variety of fields from engineering to media studies as well as a small, select group who make up the visual arts graduate program. The students are intellectually gifted and highly motivated. Under the aegis of the School of Architecture and Planning, the Program has the capacity to create links with Architectural Design, HTC (History, Theory and Criticism), the Media Lab, as well as other MIT research and teaching units. Important programs and centers at the Institute with history of interactions with the Visual Arts Program include: CAVS (Center for Advanced Visual Studies), CMS (Comparative Media Studies), EECS (Electrical Engineering and Computer Science), AI Lab (Artificial Intelligence Lab) and many other cross-disciplinary groups.

Qualifications: The candidate should be inspirational and highly articulate in

contemporary and historical issues of art and visual culture. The candidate will be expected to develop existing educational structures and methods that help bridge student skills and interests with the creative practice and broad knowledge of art. The position requires the administrative and leadership skills necessary to guide the evolution of the Visual Arts Program, and to represent the Program effectively within and outside the MIT community. A substantial record of teaching at the college, university, or art school level is desirable.

The appointment can begin as early as September, 2003. Please submit letter of application, supportive material and the names of at least four references to Professor Joan Jonas, Director, MIT Visual Arts Program, Department of Architecture, 265 Massachusetts Ave., N51-315, Cambridge, MA 02139. Review of applications will begin March 15 and continue until the candidate has been selected.

Materials will be returned if a self-addressed stamped envelope is enclosed with application.
MIT is an Affirmative Action/Equal Opportunity Employer.

**X|Media|Lab: June 7-10th: Museum of Contemporary Art**
**X|Media|Lab Conference: June 11th: Museum of Contemporary Art**
**<www.xmedialab.com.au>**

X|Media|Lab ("cross media lab") is a ground-breaking thinktank, concept laboratory, and production workshop for new media people in film, interactive media, games, entertainment, arts, media, music, advertising, communications and information technology.

X|Media|Lab will be held as part of the 50th anniversary Sydney Film Festival in June 2003 with a roster of specially selected international mentors including Sydney Film Festival guests, the BBC, MIT Media Lab, the author of DOOM 3, the creator of the "Exploding Cinema" Digital Media Festival, the author of the Streaming Media Bible, and other internationally renowned participants as mentors to Australia's outstanding new media creators and practitioners.

The primary focus of X|Media|Lab is on helping to explore and create successful interactive new media projects. The Lab assembles international
and local mentors to work with Australian content creators combining the
conceptual, the creative, and the technological, to produce exciting new interactive media projects.

The Lab and Public Forum will give participants opportunities to explore developments in content production, connect with other outstanding local and
international professionals, and learn about the most exciting innovations in creativity and digital media from around the world.

People are encouraged to nominate themselves, projects and their project teams now to be selected for inclusion in the Lab.
The X|Media|Lab will also stage a major Public Day conference at the Museum of Contemporary Art with an emphasis on the practical, creative, commercial, and technological aspects of developing commercial and cultural interactive media and broadband content; and a Streaming Media Workshop for the Film

and
Music industries at the Sound Stage, Fox Studios focussing on introducing people to the technical and strategic possibilities of streaming media.

The Lab, the conference on "Creativity and Content", and the Streaming Media Workshop are presented by Sun Microsystems and the NSW Office for Information Technology and supported by the cream of Australia's media, arts, and industry bodies including the Sydney Film Festival, Museum of Contemporary Art, Fox Studios, NSW Film and Television Office, Australian Film Commission, the British Council, with major industry partners AIMIA, IIA, SPAA, FIBRE, and Broadband Xchange, and with the assistance of the Biennale of Sydney, the Sydney Writers Festival, Brainwaave, Apple Computer, MIT Media Lab, the BBC, ABC Online, and Baker & MacKenzie.

The Lab has also been assisted by the French Consulate General, the Netherlands Consulate General, the Goethe Institut, and the Canadian Department of Foreign Affairs and International Trade.

For all information on nominating your project for inclusion in the Lab, supporting the Lab, or to attend the public sessions, see
www.xmedialab.com.auFor other details please contact:
Brendan Harkin
0438 001 551
02 9380 5811
info@xmedialab.com.au

## ANNUAL GENERAL MEETING
**Australian Network for Art and Technology Annual General Meeting**

The Board of the Australian Network for Art and Technology cordially invite you to attend the Fifteenth Annual General Meeting of the organisation. The details of the meeting are as follows:

**Venue:**    ANAT offices
Level One
84 Hindley St
Adelaide
South Australia, 5000

**Time:** 6.30pm (Central Standard Time)

**Date:** Tuesday May 13, 2003

## AGENDA

1.   Welcome and apologies

2.   Minutes of the previous meeting

3.   Chair's Report

4.   Director's Report

5.   Auditor's Report and Accounts for 2002

6.   Election of Board

7.   Other Business

# ΛNΛT

**Street address**
Level One
84 Hindley Street
Adelaide, South Australia

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URL: www.anat.org.au

ABN: 26 670 446 106

**Staff**

Executive Director:
Julianne Pierce

Manager:
Alison Leach

Web and Technical Officer:
Claudia Raddatz

Information Officer:
Charity Bramwell

## Board

Kate Richards (Chair)
Michelle Glaser (Deputy Chair)
Leon Cmielewski
Alison Leach (staff rep.)
Chris Joyner
Julianne Pierce (public officer)
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**

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

## ANNUAL MEMBERSHIPS

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

**Australian Membership Fees:**
Individual – $27.50
Concession – $13.20
Organisations – $55.00

**International Membership Fees:**
Individual – AU$25.00
Concession – AU$12.00
Organisations – AU$50.00

# MEMBERSHIP FORM / TAX INVOICE

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

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

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

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

I would like to ☐ become a member of ANAT

☐ Renew my membership to ANAT

☐ Individual  ☐ Concession  ☐ Organisation

Name:

Organisation Name:

Position:

Address:

Postcode

Postal Address:

Postcode

Telephone (h):(   )     (w):(   )

Fax: (   )

Email:     URL:

Would you be interested in having a link to your site from the ANAT web site?

☐ Yes  ☐ No

Method of Payment: ☐ Cheque  ☐ Credit Card  ☐ Money Order

Credit card details: ☐ VISA  ☐ Mastercard  ☐ Bankcard

Card #: ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Signature:     Date:

Expiry Date:

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

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

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

**For Individuals**
Gender: ☐ M  ☐ F  ☐ Other

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

**For Australians: (Optional)**
Do you come from a non-English Speaking Background? ☐ Yes ☐ No
Are you an Aboriginal or Torres Strait Islander? ☐ Yes ☐ No

**For Organisations**
Core business of organisation: ☐ Arts  ☐ Science  ☐ Industry
☐ Government  ☐ Other:

Core Activities: ☐ Exhibition  ☐ Production  ☐ Research
☐ Education  ☐ Funding  ☐ Publishing
☐ Other: _____

**For Individuals AND Organisations** Areas of Practice (or business):
☐ Animation
☐ Architecture
☐ Computer Graphics
☐ Crafts
☐ Dance
☐ Electronics
☐ Film
☐ Holography
☐ Interactive Installa
☐ Internet
☐ Laser
☐ Multimedia
☐ Music Composition
☐ Music Performance
☐ Neon
☐ Painting
☐ Performance
☐ Photography
☐ Printmaking
☐ Robotics
☐ Screenbased Interactives
☐ Sculpture/Installation
☐ Software Authoring
☐ Sound Composition
☐ Sound Performance
☐ Theatre
☐ Video
☐ Virtual Communities
☐ Virtual Reality
☐ Web Design
☐ Writing
☐ 3D Modelling
☐ Other

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