

# Australian Network for Art and Technology

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## ANAT NEWS

The last few months have seen quite a few changes at ANAT. Our hardworking Information Officer Charity Bramwell is now a fulltime staff member of the organisation. Up until December of last year the position was part-time. Now with the focus on developing ANAT's information services the position has increased in scope and Charity is on board - all day, every day! We are also losing our interim Manager, Hope Lovelock Deane. Hope has been an invaluable member of the team since the departure of Amber Carvan last July. It is with regret that we say goodbye to Hope, as she goes on to pursue her Master of Arts, and we wish her all the best. At the same time as we lose Hope, I am pleased however to announce the appointment of Caroline Farmer to the position of Manager. As some of you know, we also appointed a Web and Technical Officer last October. Claudia Raddatz is our new dominatrix of the web, who has very quickly taken the ANAT website under her capable wing. Expect some changes on this front soon! So the ANAT team is now complete, and with some good fortune it will be a while until we say farewell to a staff member.

In this Newsletter you will find a Members Survey. The aim of the survey is to get feedback on what our membership thinks about ANAT services. I encourage you all to reply to the survey, as it will be an important tool in developing some of our future directions. As a national organisation, ANAT covers a very wide brief, from training, information dissemination, research & development and providing critical forums. As part of the process of consolidation and developing the organisation, we wish to know how we can serve our membership better and what sort of programs and publications you would like to see us produce. So I encourage you to reply by post or alternatively please contact us for an online version of the survey.

This may very well be the last Newsletter in this format, as we believe that a lot of essential information is now relayed to members via the Email Digest. In place of the Newsletter, we are aiming to produce more substantial publications, which

will fulfill a need for regular contributions to critical debate and commentary around the area of art and technology. You will find questions about this in the survey, so this is the time to have your say!

As readers may remember, we offered a lifetime ANAT membership in the last Newsletter to the first person who retrieved a piece of MIR. Well I'm afraid to say that despite all the pieces of junk which have been turning up in the mail, none have turned out to be authentic MIR relics. However, as a consolation prize, we are offering one year membership to anyone who can actually identify which new glowing light in the night sky is the International Space Station.

As we enter the Year of the Snake (and a time of uncertain political futures in Australia), I would like to leave you with some thoughts from the new leader of the free world:

"The future will be better tomorrow."  
(Governor George W. Bush, Jr)

"It isn't pollution that's harming the environment. It's the impurities in our air and water that are doing it." (Governor George W. Bush, Jr)

"Mars is essentially in the same orbit...Mars is somewhat the same



distance from the Sun, which is very important. We have seen pictures where there are canals, we believe, and water. If there is water, that means there is oxygen. If oxygen, that means we can breathe.” (Governor George W. Bush, Jr.)

“People that are really very weird can get into sensitive positions and have a tremendous impact on history.” (Governor George W. Bush, Jr)

“I am not part of the problem. I am a Republican” (Governor George W. Bush, Jr)

“A low voter turnout is an indication of fewer people going to the polls.” (Governor George W. Bush, Jr)

“For NASA, space is still a high priority.” (Governor George W. Bush, Jr)

“The American people would not want to know of any misquotes that George Bush may or may not make.” (Governor George W. Bush, Jr)

“We’re all capable of mistakes, but I do not care to enlighten you on the mistakes we may or may not have made.” (Governor George W. Bush, Jr)

“[It’s] time for the human race to enter the solar system.” (Governor George W. Bush, Jr)

Julianne Pierce  
Executive Director  
(With thanks to Harold David for the quotes.)

## SPECIAL REPORT

SARAI NEW MEDIA INITIATIVE  
Delhi, India  
Opening on February 23, 2001

The new Sarai Centre in Delhi opens its doors on February 23. One of the initiators of Sarai, Shuddhabrata Sengupta, visited Australia as a guest of ANAT’s Resistant Media project in 1999. Since that time, ANAT and Sarai have developed an ongoing discussion about future collaborations and projects. Samara Mitchell will attend the opening to present the ‘Arcadia’ project, which she is currently developing for ANAT.

Adelaide-based choreographer Sarah Neville and Sydney-based artist Mari Velonaki are currently collaborating with a member of the Sarai group, Monica Narula. This collaborative performance and installation project evolved out of the AL-CHEMY Masterclass (2000). The three artists will meet together in April to undertake research and development of their project ‘Oxygen’.

ANAT congratulates Sarai on the opening of the new centre, and we are pleased to enclose some further information about this important initiative.

### HOW SARAI HAPPENED

Sarai began to take shape in the summer of 1998 in Delhi.

The summer of ’98 was a time for many new beginnings in the city of Delhi. The nineties had been a decade marked by doubt and rethinking on many fronts, all of which seemed to have come to a head for some of us during that summer.

There was a sense of disquiet with increasing urban violence and strife, dissatisfaction with restrictive modes of thinking and practice within mainstream academia, the universities & the media and a general unease at the stagnation that underlay the absence of a critical public culture.

At the same time, Delhi witnessed a quiet rebirth of an independent arts and media scene, which became evident in exhibitions and screenings that began taking place modestly in alternative venues, outside galleries and institutional spaces. Informal archival initiatives began to be active. Clusters of teachers and students in the universities kept spaces alive for dissent and debate. New ideas, modes of communication and forms of protest were being tried out and tested on the streets. There was a vibrant energy evident in street level improvisations with new technologies. Public phone booths were transforming themselves into street corner cybercafes, independent filmmakers were beginning to organise themselves in forums, a new open source and free software community made its mark in the city’s BBS’s (Electronic Bulletin Boards) and a new music culture was visible everywhere. The city itself, as a space and as an idea, was



becoming a focus for enquiry and reflection, and a provocation for a series of creative experiments.

It was from within this ferment of ideas, rough & ready plans, and fragments of proposals that a series of conversations on film history, new media theory, media practice and urban culture was able to mature into the conceptual foundation of Sarai. Underlying these conversations was a desire to create a space which, like the sarais\* for which Delhi was once well known, would be a convivial place where people from many backgrounds could gather, converse and work together.

The challenge before the founding group was to cohere a proposal that would marry this range of concerns to the vision of creating a lively public space where research, media practice and activism could flow into each other.

It took two years to translate this conception into a plan for a real space and a design of a workable interdisciplinary programme of activities. The Sarai initiative embraces interests that include cinema history, urban cultures and politics, new media theory, computers, the internet and software cultures, documentary filmmaking, digital arts and critical cultural practice.

Sarai has been founded on the basis of a collaborative vision and it will grow by continuing to include and engage with new people and ideas.

Initiators : Ravi Vasudevan & Ravi Sundaram (Centre for the Study of Developing Societies)  
Raqs Media Collective (Jeebesh Bagchi, Monica Narula & Shuddhabrata Sengupta)

\*Sarai: (se-rai, saray, sho-rai) n. (Hindu, Urdu, Punjabi, Bengali, Persian, Turkish)

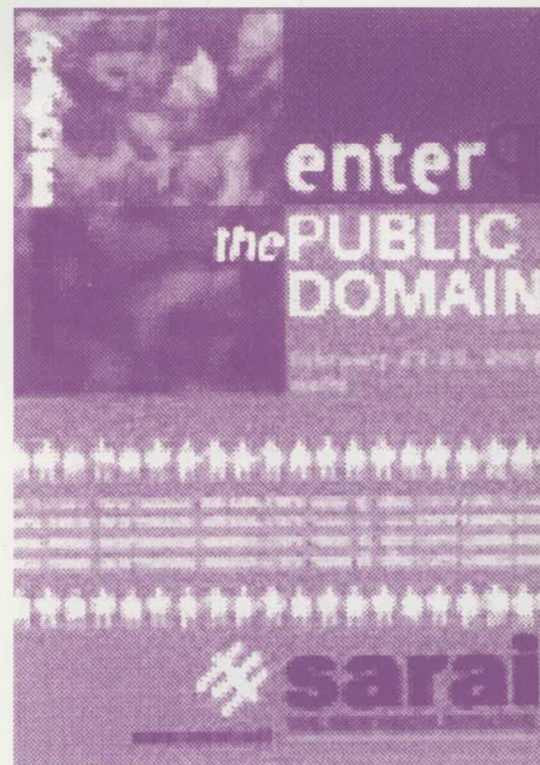
An enclosed space in a city, or, beside a highway, where travellers and caravans can find shelter, sustenance and companionship; a tavern, a public house, a meeting place; a destination and a point of departure; a place to rest in the middle of a journey.

#### OPENING CEREMONIES

The formal public opening of Sarai is scheduled for February 23rd 2001. This event will mark a decisive moment in the first phase of the activities of the Sarai New Media Initiative at the Centre for the Study of Developing Societies, Delhi.

While the inauguration will be the first major interface between the Sarai project and a wider public, it will also embody and present the work that has been initiated and in process at Sarai, since the project's inception in August 2000. The festive three-day programme will include presentations, informal workshops, screenings, lectures and panel discussions on old & new media and urban culture. The event will feature encounters and dialogue between media practitioners, scholars and activists, from India and abroad, around the theme of

"The Public Domain". The Sarai website and interface will be launched and a Sarai Reader on the Public Domain will be released.



This thematic focus on the Public Domain has been chosen to highlight Sarai's engagement with the foundation of a vibrant and democratic public culture in India at the interstices and intersections of old and new media practices. We choose to characterize the 'Public Domain' as that arena of public activity, interaction and cultural practice that is, or aspires to be, autonomous of the regulation of the state and the pressures of the marketplace, and that is



conductive towards collaborative & hybrid practices, and the free expression and exchange of ideas across cultural & professional boundaries.

The thematic focus on the "Public Domain" will be translated into a cluster of activities that taken together with the above presentations will constitute the inauguration of Sarai.

**Panelists/Speakers Include :**

Abhijit Ray (Calcutta), Aditya Nigam (Delhi), Alok Rai (Delhi), Arun Mehta (Delhi) Awadhendra Sharan (Delhi), Amanda Macdonald Crowley (Adelaide), Dunu Roy (Delhi), D.L. Sheth (Delhi), Eric Kleutenberg (Amsterdam), Geert Lovink (Amsterdam/Canberra), Geeta Kapoor (Delhi) Graham Harwood (London), Irina Aristarkhova (Moscow), Jeebesh Bagchi (Delhi), Marlene Strikker (Amsterdam), Monica Narula (Delhi), Nina Czegledy (Toronto/Budapest), Prabhu Mahapatra (Delhi), Rajeev Bhargava, (Delhi) Ranjani Mazumdar (Delhi), Ravikant (Delhi) Ravi Sundaram (Delhi) Rehan Ansari (Lahore), Samara Mitchell (Adelaide), Shahid Amin, (Delhi) Shuddhabrata Sengupta (Delhi), Siddharth Varadarajan (Delhi), Sudhish Pachauri (Delhi), Tanika Sarkar (Delhi), Veronique Dupont (Paris), Yogendra Yadav (Delhi), Zunaira Durrani (Karachi)

**Plenary Speakers:**

Narayani Gupta (Delhi), Ravi Vasudevan (Delhi) and Saskia Sassen (Chicago)

*"How does one write the history of the living? This is a turbulent time, a time when enchantment accompanies ruin, when the glitter of the new commodity space is paralleled by legal violence against those who inhabit the informal networks of daily life in the Indian city. As our cities feel the force of this new globalisation, there are conflicts - and possibilities. There are the emerging private empires that seek to restructure and control media space. In the new media, there are html factories and export-centred companies. But along with these there is also a large community of independent producers of media, free-software programmers, filmmakers using low-cost technology for editing and production, and sound and cassette culture using PC technology. In short, a tactical media for the present."*

< [www.sarai.net](http://www.sarai.net) >

Shuddhabrata Sengupta

SARAI: The New Media Initiative  
Centre for the Study of Developing Societies  
29, Rajpur Road, Delhi 110 052, India  
Phone: 91-11-3951190  
Fax: 91-11-2943450

## CONFERENCE AND WORKSHOP REPORTS

### The Word: The Wall goes to DAC2000, Bergen, Norway By Ann Morrison

Here is an excerpt from an email sent out shortly after the conference to the participants Anna Cicognani and Zina Kaye, and writer Ann Finegan, and other interested and involved artists. I hope it captures the spirit of the Digital Arts and Culture Conference 2000 (DAC2000) held in Bergen, Norway, August 2-4, 2000. I presented and participated in an on-line performance (The Word: The Wall) in a MOO face to face with the audience, whilst the two other participants and various forms of bots etc. were located respectively in Sydney, and on a server in Sydney. Briefly, "The Word: The Wall" is a predominantly text-based on-line work, built to heighten the performative aspects of virtual interactions and has been in development (and performing) since 1997.

So here 'tis:

FROM: am@sami  
<[am@anmore.com.au](mailto:am@anmore.com.au)>  
DATE: Fri, 11 Aug 2000 05:07:34 +1100  
SUBJECT: re: DAC2000 conference...

Heya

Before I slip into the beaches and deserts of Tunisia and the conference fades to a long distant



memory, here is a short synopsis of some of the events of the conference which relate to "Word:Wall" and some discussions we have had...needless to say an on-line connection is not so straight forward in Tunis...and also I had a little difficulty getting into the country...but I had been totally charmed and protected prior to this so perhaps a little bit of edge (or reality) may have been necessary...

In terms of the work and discussions that related to the work we do, things really came together in the last days' sessions of the conference. I left inspired, my head ringing with future plans and never surer that I was on the right path. Interestingly enough I spent some time surrounded by a friend/colleague of both Anna and Zina after this performance...so, I really felt like you were both there with me and certainly well-discussed.

So how was the performance received? Generally very well... with some mixed comments from hypertext writers about reading from screens mainly (a bit ironic I thought). It appears people either enjoy the interactivity of on-line environments or are left cold by it. The positive feedback (of which I might add there was plenty) was from the former, (many of whom are players in the field themselves), other performers interested in this as a medium (wondering about incorporating sound etc.), and from the Critical Technical Practice people. This whole area was relatively new to me as an

emerging discipline, but their work really came to the fore in the last day of the conference and was delightful: clever, funny, well-informed, technically spot on and playful. So we are now part of a larger community, which appears to be to be pretty supportive and enthusiastic towards other work being done in this area. There were a lot of hypertext and theory people at this conference, so a big bag of mixed beans and standards and interests happening.

OK so we are looking at CRITICAL TECHNICAL PRACTICES...the term includes three disciplines...Critical Art Practices and Computer Science and Artificial Intelligence... and is a marriage of the three streams... meaning people often will publish the same paper in a Cultural theory journal and a Computer Science journal. This whole area put the finger on a lot of what we were discussing ... the programming and the writing, and the creative aspect... how they were all as important as each other and none are to be rendered invisible in the overall practice.

Here are some links, people practicing in the field and more conferences in this area.

PEOPLE working in the area of Critical Technical Practises include:

Phil Agre  
Simon Penny  
Warren Sack  
Michael Mateas  
Frank Ricardo

Noah Wararip-Fruin  
Phoebe Sangers

Events include:  
DAC (the one I attended... although there are many other practices represented at this conference this area forms the backbone of what all are doing). This conference runs every year and alternates between Norway and USA. The next conference is in April 2001 at Boston University, DAC2001.  
NI Symposium  
NI Book



*Delegates from DAC2000 cruising a fjord, Norway*

Relevant writing in the area is....  
"Computation and Human Experience" by Phil Agre  
and an old one by Joseph Kosouth  
"Art after Practice"... Sherry Turkle,  
and many a reference to "Digital Creativity".

URL to check out...Mars Exploratory Media Lab <<http://imk.gmd.de/mars>> (and links off there).





*Presentation at DAC2000, Norway*

As much as I thought I would be slipping away from this conference to sight see at every opportunity, I was held there, and the only slipping away I did was to catch up on some much needed sleep (please remind me about the new elbow in the ribs bot I must make that only responds to the keyword sleep on my return)...an aeroplane speciality... and a very real experience thanks to the chap in the next seat... maybe we can have a real plane instead/as well as clouds' n' lunchbox...and accumulate bots that perform all the funniest airplane stories we can gather.

The people and the connections were important. From this conference there is a bunch of people wanting to be involved in the next one, a mixture of academics and performers (now named the Martels - yes a reference to duty-free), that I ended up hanging out with, along with some people from Trace... and some other independent artists.

<am@anmore.com.au>

## Digital Arts Center, Ojai, California

By Anita Kocsis

### BACK

I have spent some time at <<http://www.flashkit.com>> trying to understand all things Flash. My relationship with technology, a process of staggered agitation enhanced as I waded online through other people's scripts and fps (frames per second) tips for video. From the online conversations at flashkit.com, I discovered the ravings about the classes at The Digital Arts Center. From there I began a series of emails which eventually led to an invitation to The Digital Arts Center with the support from ANAT and the Australia Council who funded my development in researching the use of Flash in video and online.

### FRONT

The Digital Arts Center is located in Ojai, about an hours drive from Santa Barbara in California, USA. Ojai is a town known mainly for its health spas and alternative lifestyle. The Ojai Digital Arts Center focuses on computer design education, specializing in web graphics, imaging, animation, and interactive media.

Lynda Weinman is the author of six top selling Web design books, and is a well-known instructor and lecturer specializing in Web design, multimedia, motion graphics and digital imaging. A former computer graphics faculty member at Art

Center College of Design in Pasadena, CA., Lynda now writes and lectures full-time, as well as teaches hands-on courses at the Ojai Digital Arts Center, a training center she co-founded for digital arts professionals.

<<http://www.lynda.com>>

<<http://www.digitalartscenter.com>>

Lynda Weinman from Lynda.com fame and the famous flashforward conferences <<http://www.flashforward2001.com/>> has a dynamic team that run what I now consider a digital training empire. All of the people involved are professionals and are not bogged down in the norms of an educational institution. All was revealed as I realized that the center is a private venture and is rapidly expanding. Classes run back to back and every need in a lab is catered for. The facility limited to 30 students per class provides you with the choice of a high-speed Mac or PC armed with 256MB of RAM. There is also an Ethernet connection at each workstation for a laptop and T1 Internet access for each computer.

The class I attended went for a week from 9.00am-5.00pm and then evening lab time open from 7.00pm-9.00pm. The teaching was shared between three people, the main instructor and two technical assistants. Their job was to monitor and assist students. In all of my years of education I had never encountered such a well-organized situation. While students were trying to follow the main teacher these tech people happily ran



around and helped out those who were stuck. The classes were incredibly well structured. Each day we were given prepared examples that the tutor went through in a step-by-step process. At the end of the week we were given a CD-Rom and a fat text of all the examples covered in the lessons.

I had very specific ideas about what I wanted to learn and hoped that my ideas could be translated with Flash. In a way it took me a series of lessons and a trip to realize that team efforts of artist, coder and developer seemed infinitely more popular. I met a few artists who spoke about their 'coding teams'. Unfortunately I never got to meet any. Flash 5 had just hit the US market and we went straight into it. There was so much to do and so little time. Josh Ulm <<http://www.ioresearch.com>> and <<http://www.remedi.com>> a local designer who has a long history with flash was our main instructor.

The week was very info intensive. The tutors knew I had projects in mind and now I was not a coder. They were convinced I would have action scripting under my belt in a 'Flash'. The Flash 5 code is very closely based on JavaScript. Flash 5 has set up action scripting so you can work in either normal or expert mode to access the scripting layout. I was not disappointed. I trudged about in 'normal mode'. This was the first lesson of its kind in trying to teach advanced Flash 5 concepts. Later management decided that it would have been better to run an

intermediate class first. I comfortably struggled and when they began to talk about arrays, XML and cold fusion I saw the exciting potential for an artist but alas I glazed over.

I became attracted to Flash when we (nervous\_objects) were working on terra-nova <<http://no.va.com.au>> in Pekina. The great thing is that the Flash interface is pretty easy to use and outcomes are many (QuickTime, projector, html, mp3, streaming). There are many prompts to help you make decisions within action scripting. If you had an understanding of programming then you could create very powerful interactive files. New features to action scripting in Flash5 are action clips and smart clips. Smart clips can extend movie and action clips by empowering them with the author-defined variables. Basically if you create a smart clip you then can drag that information within the smart clip onto any other movieclip. It's like a customized set of action scripts affecting whatever movie you attach it to.

Lynda.com's description of Flash 5: With the addition of several more complex Action sets now called ActionScript, the interactive possibilities are endless. Flash 5 movie elements can be dynamically controlled and updated. Variables can be established, evaluated and passed within a Flash movie or to CGI scripts that reside on your web server. You can even pass variables to Flash movies with a standard URL string from an HTML document!

And, as web audiences (and designers) demand more from the web, technologies are coming together to enable cross-platform solutions - you can now incorporate Flash movies into QuickTime movies and QTVR panoramas, integrate more controllable Flash movies into Shockwave Director projects.

At the end of the week there seemed to be more people hanging out at the Spas than in the class. There were only a few of us left. I left with a pile of documentation and a brain turgid with Flash mush. On return I had planned to put my training to the test and found myself back online asking questions. This time I had a better idea of what I was talking about. Yet I have become more interested in Flash as a tool for my video work.

The people attending the classes were mainly "industry". People connected in some form or another with the Hollywood film Industry or the burgeoning 'dot comers' out of San Francisco. The majority of people attending the classes seemed to be on a working holiday. The company had sent them to skill up whilst staying at the Local Spa resort. There was a huge contingent from DreamWorks, Lucas Films and the most fascinating group was from the air force. They appeared to have a large marketing contingent and saw Flash as a way of utilizing online rich media to attract a younger audience. It was fantastic to see other artists and designers work. I was amazed by the large digital multinationals



and realized that these designers were very happy to be part of that very secure family. Alternately I also met a person who was sick of working on a well-known rendering farm in LA who wanted to go out on his own. I gained much out of attending the course that had nothing to do with the amount of knowledge I thought I required. Instead I utilized other related resources like swift 3D as animation video tools.

Presently I am working on "weed n feed" a video part of the "neonverte" garden series.

Flashy favorites:

Mono\*Crafts

<<http://www.yugop.com>>

The slippery Truffle

<[www.theslipperytruffle.com](http://www.theslipperytruffle.com)>

devlab

<<http://devlab.swift3d.com/>>

Flash references:

Flash Kit

<<http://www.flashkit.com>>

Flasher.Net:

<<http://www.flasher.net/>>

FlasherZone

<<http://www.flasshzone.com/default.html>>

Stickman

<<http://stickman.flashzone.com>>

Flashlite

<<http://www.flashlite.net>>

Flasher Pad

<<http://www.flasher.net/flashpad.html>>

Extreme Flash

<<http://www.extremeflash.com/nsindex.htm>>

Flash Master

<<http://www.flashmaster.nu/>>

Flash Central

<<http://www.flashcentral.com>>

Flashers Corner

<<http://www.insomniac.com/Aal/Flasher.shtml>>

Macromania

<<http://www.users.bigpond.com/xtian/>>

Flash technotes:

<<http://www.macromedia.com/support/flash/ts/nav/>>

### **Artificial Life VII: The Seventh International Conference on the Simulation and Synthesis of Living Systems – Reed College, Portland, Oregon, USA.**

**August 1-6, 2000**

**By Stephen Jones**

At ALife 7 I presented a paper in the Evolvability Workshop, titled "Evolvability in the Context of the Biosphere", in which I discussed the differences in evolution of genotypes through the functioning of different kinds of interactions between entities that occur in natural evolution versus artificial evolution. This paper attempts to formalise the relationships between organisms - as consumers of resources and producers of waste products - and the environment - as carrier of resources and wastes - so that evolutionary algorithms that attempt to model the behaviour of living systems might be able to account for the interaction with their environment more accurately and might

show mechanisms of adaptation to changes in the environment which echo the adaptive response of real living systems in their environments.

This work was taken up by several other attendees and is now the subject of further development and implementation by a small team of two researchers in Edinburgh and myself. Further papers will ensue.

There is also some very interesting work bringing the techniques of artificial life and the evolutionary algorithm into the arts. Artists who presented there included: Christa Sommerer and Laurent Mignonneau who discuss complexity and emergence in their evolutionary algorithm based works; Ken Rinaldo who discussed his large-scale interactive robotic artworks; and, Tom Ray, not only an artist, but one of the founders of the ALife field, who showed off some new virtual pets which he had evolved.

The initial paper may be found in Maley, Carlo C. and Boudreau, Eilis, *Artificial Life 7 Workshop Proceedings* (eds.) p.41. Artificial Life VII, Reed College, Portland, Oregon. 2000. Also in Nehaniv, C.L. *Proceedings of the Evolvability Workshop at [ALife 7]*. University of Hertfordshire, Faculty of Engineering and Information Sciences Technical Report No 351, August 2000. Also available by request from <[sjones@culture.com.au](mailto:sjones@culture.com.au)>.

Internationale Tage fur Alte Musik in Brandenburg, Germany.  
18th to 20th August, 2000.



I created the projections and lighting for the Sinfonye performance of *Hymns from the "Symphonie Harmoniae"* by Hildegard von Bingen.

The music is vocal music from the 12th century mystic, composer and artist, Hildegard von Bingen. Sinfonye is a group of 10 singers led by Stevie Wishart (of *Machine for Making Sense*), who also accompanies on hurdy-gurdy. The presentation consisted of hymns by von Bingen sung in the cathedral. I lit the interior and presented a collection of images derived from von Bingen's paintings which I had produced for video projection onto the ceiling of the Brandenburg Dom over the month before leaving Australia.

The music is very beautiful chanting of Hildegard's expression of worship for her god and the delights and hardships of spiritual life. Accompanied by the drone of the hurdy-gurdy, it fills the cathedral space and carries the audience with it into the realms of transcendence. The cathedral is set on two levels with the nave (where the people sit) and a small altar on the ground level and then another "stage" set as a mezzanine about 3m above the ground level. The ceiling of the building is at about 15m, divided into series of quartered domes. For the performance, I projected the imagery into the dome immediately above the choir and lit the interior sides of the building with a deep blue wash (representing heaven). Under the stage area was a crypt which was lit in a

deep red (representing hell) that brought an underground glow into the space. Along the sides of the nave I placed candles in large standing candelabra. The audience entered the cathedral with the initial chanting in progress and once seated the performance of Hildegard's music started and ran for about an hour.

The whole performance was very well received and everybody seemed to have a rather magical night.

Consciousness Reframed III: art and consciousness in the post-biological era. Centre for Advanced Inquiry into the Interactive Arts, University of Wales College, Newport. UK. 23-26 August, 2000.

Consciousness Reframed is an annual conference on the relations between human consciousness and the art production we engage in, with particular interest in new media, virtuality and the role of the internet and cyberspace in our artistic lives. As its subtitle suggests it is about "Art in the Post-biological Era". The questions of interest are about how human consciousness arises and how it effects the production of art and other kinds of experiential spaces. Discussion centres on how our subjectivity is altered by the technological world we now inhabit especially in the era of genetic manipulation and tele-existence where we really don't have to be present to receive the experience that would once have required that presence.

I presented a paper: "Bootstrapping the World into Being" in which I discuss the construction of the world: the phenomenology (becoming epistemology) of the material and the materiality of the phenomenological. This construction is the process which builds consciousness, a process in which consciousness is intimately implicated. I describe it as a bootstrap: from "pulling oneself up by the bootstraps".

In Ascott, R. and Punt, M. (eds) *Conference Proceedings: Consciousness Reframed 3*. CAiA, August 2000. Available from <sjones@culture.com.au>.

My travel also allowed me to go to a number of exhibitions of recent new-media work including:

#### *Vision Ruhr, Dortmund*

VR was a large media art and interactive installation exhibition in the Ruhr Valley Coal Mining Museum on the site of a large coal mine in Dortmund, Germany. It featured works by Bill Seaman, Jill Scott, Christa Sommerer and Laurent Mignonneau, Doug Hall, Laurie



Jill Scott, "Sabine, 1990, Sophie 1918, Misha 1970, Lotte 1952, Piotr 1932, Ahmet 1982", 2000

<<http://www.vision-ruhr.de/artists/scott/index.html>>



Anderson, Gary Hill, Perry Hoberman and numerous others.

Jill Scott's work *Beyond Hierarchy?*, 2000 in the main entrance hall of the administration building of the mine, was a large installation incorporating video projection of recreated "interviews" with typical workers at the mine from various periods of its operation. Projected onto panels placed in the large decorative windows along the side of the building, they were viewed from across the hall from seats specially built to lean you back to the right viewing angle and with speakers built in for the soundtrack. It created a carefully constructed history of the workers of the mines.

Bill Seaman's work *Exchange Fields*, 2000 is a video projection work in which the viewer is encouraged to play with a number of sculptural (almost-furniture) objects into which parts of the body (arms, hands, legs, heads, etc) are easily inserted. When any of these insertions are made the video responds with segments of a large collection of dance moments which Bill has recorded with Dutch dancer Regina van Berkel so that she appears to be making choreographic decisions based on the way the audience interacts with the "furniture". More than one audience person made for more complex sequences of multi-layered images.

Perry Hoberman's work *Workaholic*, 2000 consists in a fenced off spiral of barcodes above which a bar-code scanner swings from a long string like a pendulum. Around the fence

are a number of hair dryers which when switched on are pointed at the swing scanner causing it to float about scanning different bits of the bar-code spiral. Each bar-code refers to a particular image and as they are scanned almost randomly the image projected onto the surface changes through a multitude of possible combinations to the accompaniment of music similarly constructed.

#### *Sieben Hugel, Berlin*

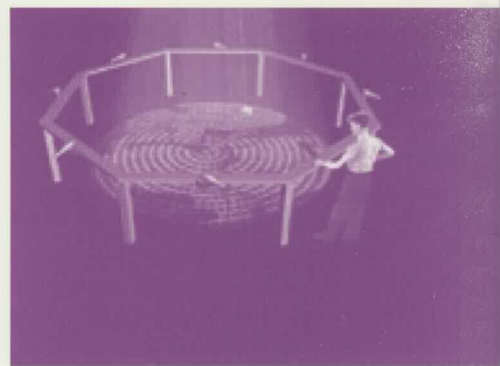
Sieben Hugel (Seven Hills) was a very large-scale exhibition held at the Martin Gropius Bau in Berlin, essentially a gigantic cabinet of curiosities. Built from a history of ideas it incorporated works both historical and contemporary that explored the development of much of what makes up human culture and the technologies we use. The seven areas represented were:

1: the Kernel: microcosm-macrocosm – the cosmos the earth, the gene and life, the brain and the mind and new life forms particularly the robot

2: the Jungle: biology and evolution – the diversity of nature, artificial life, and our response to nature in collecting and worshipping its forces and creatures

3: Space: exploring the cosmos - living on the moon, deep space, our home: the Milky Way, astronomy and extraterrestrial life

4: Civilisation: our way of life – the city, the state, architecture, water, the internet and our lifestyle



Perry Hoberman, "Workaholic", 2000  
<<http://www.vision-ruhr.de/artists/hoberman/index.html>>

5: Religion: the world's religions, the sacred and the spirit

6: Science: knowledge and its dissemination, writing, the library and the computer

7: the Dream: imagination, fantasy and the life of the mind

In 1999 I built a work for Christa Sommerer and Laurent Mignonneau called *Pico\_Scan* which was included in this exhibition in the Jungle section. I helped install it in April 2000 and went back to see the exhibition on this trip.

Force Fields, Hayward Gallery, London, was a major survey exhibition of the history of kinetic art. Kinetic Art is very much about experimentation with movement and time. It provides very largely the foundations of contemporary art and technology. The exhibition featured work by Marcel Duchamp and Man Ray, Laszlo Moholy-Nagy, Jean Tinguely, James Whitney, Len Lye and Hans Haake among many others.



I also had the opportunity to look at the Tate Modern which has an extraordinarily complete collection of developments in contemporary art. As well I went to the Science Museum in London and to the Museum of Science and Industry in Manchester, both of which have important collections in the history of technology and especially computing.

### **Discovery Residency at the Banff Centre for the Arts, Oct-Dec 2000 By Elizabeth Day**

Thanks ANAT for the assistance to attend Banff Centre for the Arts, *Discovery Residency*.

The experience of living and working at Banff Centre for the Arts was an exceptional opportunity and I learned and discovered an enormous amount.

A wide range of discoverers attended, there were forty artists altogether from Canada - including one First Nation person, the US, Mexico, Argentina, Brazil, Ireland, the UK, Australia, Japan and Thailand.

This opportunity to participate in the work and lives of such a range of practitioners whose work embodied 'Discovery' in their post-colonial research/art-making or art/science connections, for a 7 week period was in itself inestimably nurturing.

Banff Centre, is unique in my experience in its capacity to provide an

ideal environment for artists to focus on their work and experience not being an alienated member of a community.

One of the few obligations of the residency was a short presentation during the first week which enabled introductions and meetings of participants. Connections and collaborations started to form on the basis of overlapping interests. An interdisciplinary and open atmosphere of exchange was encouraged amongst these practitioners by Jon Tupper and Jennifer Woodberry, the co-ordinators as well as the two mentors Laura Mallard and Yvonne Domenge. Many people worked on each others projects.

There were opportunities to meet and talk to visiting curators, reading lists were provided on many nuances of discovery, seminars and lectures were available. Sara Diamond introduced us to her *Code Zebra* project, Connie Samuras from Cal.Arts conducted a seminar on her Dream Project.

My reason for attending the *Discovery Residency* was to work on the production of an exhibition of interdisciplinary notebooks which covers art, science, architecture. The title of this project is *The Origin of Ideas*. I have made considerable headway with this project as a result of the time and facilities available at Banff. It is a large scale and quite challengingly complex project.

Access to feedback through meetings with curators and artists such

as Mikiko Hara, Karen Henry, Jennifer Woodberry, Sara Diamond and other participants of the residency has enabled clearer conceptualising of this work which continues with the support of Artspace.

An emphasis of the Residency was in fact links between art and science which the scope of *The Origin of Ideas* encompasses.

The residency was also a great opportunity to improve computer skills. I attended courses in Photoshop, Dreamweaver, Flash 5 and a day's seminar on Linux. I have not previously been very computer literate though had been very eager to have an opportunity to learn. This in itself was very worthwhile.

As well as the availability of courses it was possible to have one to one tuition, and as a result I now have a website which will be built on with email assistance from Banff. Banff provides on-going support to those who attend residencies.

My new website address is <artists.banff.org/day> and also new work which is beginning to take shape is on the residencies' website on <discovery.banff.org/>.

The website provides an opportunity to view *View From the Sixty Third Floor*, the title of three related shows in Sydney (Artspace 1998), Vienna (Academy of Fine Arts 2000) which was part of the *Sydney!Vienna!* event, and most recently at CAST in Hobart during October 2000.



This work explores issues of displacement as a contemporary condition.

These temporal site specific works finds completion I think, as a website. The use of the web in connection with my site specific work, and other projects, as both a conceptual point of cohesion and as an administrative central nervous system is being negotiated with Co-Productions at Banff, and I am planning to return there later this year. This will provide, thanks to their support and assistance a major break through in my use of technology as an integral part of my practice.

The only regret that I have about having been to Banff Centre for the Arts is that I feel a lack now in Australia that we don't have something similar...



Elizabeth Day, detail,  
moulded grass roots, 2000

## NOTICES

### CALLS FOR PARTICIPATION

**B(if)tek 'W.I.N.K' Awards**  
**ENTRIES DUE: 23rd March**  
**GALA AWARDS CEREMONY AND**  
**PARTY: 20th April**  
**VENUE: to be announced (Melbourne)**

B(if)tek are providing \$2000 of their own money for "excellence in the use of electronic arts to subvert, embarrass and distort mainstream cultural products that are morally and aesthetically bankrupt. Electronic arts includes electronic music, web-sites and applications, video and games."

Everyone who puts in a submission for the awards needs to nominate to what charity or political cause they want to donate their prize money.

We have now got some FANTASTIC entries but we want more, including for the following other award categories:

1. Unsigned electronic act most deserving of having bucket loads of money shoved at them by a record company
2. Best video clip put together on a budget of \$5000 or less
3. Best bit of electronic art put together by a gal
4. Best home-made device, software or machine modification for making wicked electronic sounds.

We are also proud to announce that pioneering electronic sounds/art

show "Alchemy" (SBS) are official sponsors of

the awards....watch the show for ongoing info and updates.

More information about the awards, plus entry forms are available from:

ONLINE: <<http://www.biftek.com/awards/index.html>>



Image courtesy Biftek  
<<http://www.biftek.com>>

**Cosign 2001: 1st International Conference on Computational Semiotics in Games and New Media**  
**SUBMISSIONS DUE: 23rd March, 23rd April**  
**DATES: 12th-14th September**  
**Amsterdam, The Netherlands**

This cross-disciplinary conference explores the ways in which semiotics (and related theories such as structuralism and post-structuralism) can be applied to creating and analysing computer-based media. It is intended for anyone with an interest in areas of overlap (or potential overlap) between semiotics and interactive digital media - including artists, designers, critics, computer scientists, HCI and AI practitioners, semioticians, narratologists and new media practitioners.



Semiotics is the study of signs, symbols and signification, and is therefore the study of how meaning is created, encoded and understood. Computational semiotics is understood here to be the application of semiotic theories to interactive digital media and has three main areas (which overlap). They are:

1. The way in which meaning can be created by, encoded in, or understood by, the computer (using systems or techniques based upon semiotics).
2. The way in which meaning in interactive digital media is understood by the viewer or user (again using systems or techniques based upon semiotics).
3. The use of semiotics as the starting point for a system for looking critically at the content of interactive digital media - devising a critical framework equivalent in status and depth to art theory or academic film criticism.

Interactive digital media here refers to computer-based media that responds to the user's input. This response can either be in real-time, responding continuously to the changing input of the user, or generatively, based on initial settings provided by the user. It incorporates one or more modalities including digital video and audio, live-rendered and pre-rendered 2D or 3D graphics, still images and text, etc.

Input may make use of conventional keyboard, mouse, joystick or game pad, data glove, or sensor technology of any type. Output may be through conventional screen technology (including data projectors), 3D visualization systems (including VR

goggles and CAVE systems), haptics, and other new interaction technologies.

Media that make use of the unique capabilities of digital systems are of particular interest to this conference. These include: computer games, interactive narratives and other forms of interactive entertainment; interactive video, virtual reality systems and virtual environments; and hypermedia.

COSIGN 2001 invites the following submissions: 1. Academic Papers; 2. Media Artworks; 3. Posters and technical demonstrations

For submission details contact:  
ONLINE: <<http://www.kinonet.com/cosign2001>>

### **NET-Z-LAB Internet Art Award ENTRIES DUE: 30th March Denmark**

In December 2000 our internet-art-award NET-Z-LAB has been kicked off. The first participants have signed in already.

Unfortunately, we had some trouble with the competition-homepage at the very beginning. This is why we want to draw your attention to the URL <[www.net-z-lab.de](http://www.net-z-lab.de)> once again and make sure you didn't miss it. There you'll find all the information in detail.. In a nutshell the topic of NET-Z-LAB is ,Who am I today ? what are we doing tomorrow ?, Deadline for all entries is March 30th 2001. The winners will be awarded a price of ttl. 8.000 Euro (approx. \$8000).

We would be happy to welcome your participation in the NET-Z-LAB.

INFO: Prof. Ines Bruhn  
EMAIL: <[ines.bruhn@web.de](mailto:ines.bruhn@web.de)>  
ONLINE: <[www.net-z-lab.d](http://www.net-z-lab.d)>

### **D>ARTO1 ENTRIES DUE: 30th March**



*Image Couros/Grycewicz*

dLux media|arts is calling for entries in film, video, animation, sound, cdrom, internet ART for d>arto1. darto1 is Australia's premier annual showcase of inter/national experimental film|video|animation|sound|cdrom|internet art. As in the past, the film|video component will be screened in conjunction with the Sydney Film Festival June 2001. The exhibition component will be located at City Exhibition Space, Circular Quay June/July 2001.



You can download the details from  
<<http://www.dLux.org.au/darto1/index.htm>>

INFO: Leah Grycewicz, Curator, dLux  
media arts  
PH: 61 2 9380 4255  
EMAIL: <[dLux@dLux.org.au](mailto:dLux@dLux.org.au)>  
SNAIL MAIL: PO Box 306 Paddington,  
NSW 2021 Australia  
ONLINE: <[www.dLux.org.au](http://www.dLux.org.au)>

**Leica/CCP Documentary Exhibition/  
Award**  
**ENTRIES DUE: 2nd April**  
**CCP Exhibition Proposals**  
**PROPOSALS DUE: 11th May**



*Leica Award, Centre for Contemporary  
Photography: Trent Parke,  
"Cars Speed Around Up to 80 km per hour", 1998*

Deadline for entries to Leica/CCP  
Documentary Exhibition and Award is  
2 April 2001. Leica/CCP Documentary  
Exhibition and Award is a survey of  
contemporary documentary photog-  
raphy by Australian practitioners that  
provides a unique opportunity to  
promote and assess the themes,  
styles and ideas which characterise  
this field. In particular, it supports  
excellence in documentary work

executed in series format, contribut-  
ing to a greater understanding of the  
photographic subject.

15 finalists will be selected for exhibi-  
tion at the CCP in August 2001 and for  
subsequent tour to capital city and  
regional galleries in 2002. A Leica M6  
camera plus two lenses valued at over  
\$13000 will be awarded for the most  
outstanding series.

CCP's one and only deadline for  
proposals in gallery 1 + 2 and Helen  
Schutt Project Space for exhibitions in  
2002 is 11 May 2001. Solo artists, and  
groups of artists or curators are  
welcome to apply. The Helen Schutt  
Project Space specifically caters for  
emerging artists and first time exhibi-  
tors. Please contact the CCP for  
further details and application guide-  
lines.

INFO: Centre for Contemporary  
Photography  
PH: 03 9417 1549  
EMAIL: <[ccp@alphalink.com.au](mailto:ccp@alphalink.com.au)>  
SNAIL MAIL: 205 Johnston Street,  
Fitzroy, VIC, 3065

**Pixxelpoint 2001 - International  
Computer Art Festival**  
**SUBMISSIONS DUE: 15<sup>th</sup> September**

After a break of several weeks, we're  
back again with some news:

Pixxelpoint 2001 has a new site;

New categories (MIDI and tracker  
music (2 categories) and interactive  
art (2 categories));

Categories 2D and 3D static images  
split into sub categories;

Separated entry forms for different  
categories;

-  
Deadline for sending works is Sep. 15  
2001 - newsletter in two languages;

Pixxelpoint 2001 has begun! So start  
preparing your artworks!

Should you have any questions or  
comments, email:

INFO: Blaz Erzetic  
EMAIL: [info@pixxelpoint.org](mailto:info@pixxelpoint.org)  
ONLINE: <http://www.pixxelpoint.org>

**A Virtual Memorial - Memorial project  
against the Forgetting and for  
Humanity**  
**ENTRIES DUE: 31<sup>st</sup> May**  
**ONLINE: <<http://www.a-virtual-memorial.org>>**

Graffiti is a global language of artistic  
expression. It is also a strong  
expression of Remembering-  
Repressing-Forgetting, the subject of  
the Memorial project.

In the summer issue of Features of  
the Month, A Virtual Memorial will  
dedicate the subject of the Month  
July or August 2001 to Graffiti: from  
all parts of our globe.

The project intends to spotlight how  
graffiti is used as an artistic  
expression and language.

Dear artists wherever you are, make  
some photos from your favourite



graffiti in your hometown, region or elsewhere. Send two photos of a motive, one from a global view (for example of the building the graffiti is painted on) and another from a close view (for example, details).

You can send up to three different motives ( and 6 images in total). The single image must have .jpg format, and a size of maximum 800x600 pixels and 100Kb.

Send your images together with your name, email address and name of the place(s) where you took the photograph(s).

At least, the 50 most impressive motives will be published on a separate Webpage within the Memorial project..

Participating is free of any charge

Please send your submission via email to  
< graffiti@a-virtual-memorial.org>  
subject: graffiti

INFO: A Virtual Memorial  
EMAIL: info@a-virtual-memorial.org

**Ctheory Theory, Technology and Culture**

**SUBMISSIONS DUE: 31<sup>st</sup> March**  
**Ctheory Multimedia at Cornell**

Edited by Arthur and Marilouise Kroker & Timothy Murray

Arthur and Marilouise Kroker, Editors of CTHEORY are pleased to announce that Timothy Murray, Director of Graduate Studies in Film and Video at

Cornell University, is joining them as a Co-editor of CTHEORY Multimedia. A new media site for electronic art projects and new media theory, CTHEORY Multimedia will be published and hosted by the Cornell University Library's Electronic Publishing Program. Beginning Spring, 2001, CTHEORY Multimedia will publish semi-annual collections of electronic art and theory to be organized around conceptual themes. The first Cornell volume will appear in Spring, 2001. This multimedia journal will be disseminated electronically from the Cornell Digital Library and subsequently archived on the Library's server.

**TECH FLESH: The Promise and Perils of the Human Genome Project**

The Co-editors of CTHEORY Multimedia seek finished projects of electronic art ready to be mounted on-line. CTHEORY Multimedia will examine the simultaneously ethical, social and ideological issues raised by the Human Genome Project. Widely hyped as a "bible of life" and a "map" to the future of human evolution, the Human Genome Project throws into sharp ethical relief critical social issues raised by this newest phase in eugenic experimentation.

Simultaneously speaking in terms of the language of facilitation (post-genetics as about the eradication of disease and the extension of the human life span) and in the language of control (genetic sequencing as the latest pharmaceutical version of the social hygiene movement), the Human Genome Project with its vision of

pure genes and designer biology raises again not only the specter of scientific hubris but also the silent political interests of a potential genetic superclass. With the collaboration of Eugene Thacker (Rutgers University), this issue of CTHEORY Multimedia will be devoted to a diversity of perspectives on the promise and perils of the Human Genome Project.

Artists and theorists working in electronic multimedia and net.art are invited to provide an alternative, critical vision of the genome and its infotech-ideology. What are the artistic ramifications of paradigms of cloning, transgenic humans, disabled embryos, digital sequencing, and nanotechnology? This is the tactic of multimedia cDNA as a distributed informatic critique.

Please send a description of your project, including conceptual abstract and technical format to :

the CTHEORY Multimedia Coeditors  
<ctech@alcor.concordia.ca>

To view the first issue of CTHEORY Multimedia on-line please visit:  
<<http://ctheory.concordia.ca/>>

CTHEORY can be accessed at:  
<<http://www.ctheory.com>>



**Proposed MLA Special Session: Playing with Interactive Narrative: Computer Games, Hypertext, and Special Effects**

**PAPERS DUE: 15th March**

Since the rise of hypertext theory in the early 1990s, it has become commonplace to situate digitally mediated, interactive narrative within the general context of participatory reading.

As the field of interactive narrative widens to include computer games, the premises of hypertext theory continue to echo loudly through the field even though many narrative-based computer games seem to have little to do with reading verbal text.

Like hypertext fiction, computer games can provide open and flexible narrative spaces in which players must exercise participatory, directional influence over narrative potentialities. Yet, while hypertext fiction and narrative-based computer games may both provide environments for variable, user-driven narrative trajectories, they are often very different forms of digital culture.

In many computer games, visual and auditory special effects can interrupt narrative development so strikingly that they might be thought of as anti-narrative elements. At the same time, special effects are integral to what makes playing computer games fun for most game players.

I seek papers that theorize the intersection between narrative and anti-narrative in computer games. I am

especially interested in interdisciplinary papers that engage with frameworks for thinking about narrative in computer games, such as hypertext theory, narrative theory, and/or special effects film theory. What can and can't hypertext theory tell us about computer games? What can and can't computer games tell us about hypertext theory? Most articulations of hypertext theory rely heavily upon linguistics-based theories of meaning. Can a linguistics-based approach to computer games explain the non-linguistic elements of visual and auditory effects? Are computer games interactive narratives? Or is narrative a secondary prop upon which to arrange interactivity and special effect?

Submit by e-mail or snail mail a full paper or 500 abstract plus short CV by 15 March 2001 to:

INFO: Andrew Mactavish  
EMAIL: mactavis@mcmaster.ca  
SNAIL MAIL: McMaster University,  
School of the Arts, 1280 Main Street  
West, Hamilton, Ontario , CANADA  
L8S 4M2

**EXHIBITIONS AND EVENTS**

**Click: A Digital Media Touring Program 2001**  
**DATES: February - December**  
**VENUE: CCP and Regional Victorian Galleries**

CLICK is a program of digital art curated by the Centre for Contemporary Photography (CCP) and comprising both CD/DVD-ROM and net.art projects.

The program will exhibit in the CCP's E-Media CD ROM Gallery while simultaneously touring to a number of regional Victorian galleries between February and December 2001. CLICK arises in response to the rapid development of computer graphics and artistic opportunities offered by the Internet (including Flash animation, Webcams and streaming media) and builds on and extends the current scope of CCP's e-Media Gallery, which has been a dedicated CD-ROM space since 1997. With the addition of online curated art projects, CCP will offer a critical context for this growing new art environment.

Regional venues include: La Trobe Regional Gallery, Morwell; Bendigo Art Gallery, Bendigo; Swan Hill Regional Art Gallery, Swan Hill; Mildura Arts Centre, Mildura; Geelong Art Gallery, Geelong.  
INFO: Daniel Palmer, CCP  
PH: 03 9417 1549  
EMAIL: <ccp@alphalink.com.au>

**Cybercultures: Sustained Release**  
**DATES: 3rd March-13th April**  
**VENUE: Various, Adelaide**

Cyber Cultures: Sustained Release is a program of new media exhibitions featuring leading new media artists from Australia, New Zealand and the United Kingdom. The program is made up of four exhibition capsules which explore the impact on new technologies on human life and culture: Infectious Agents, Posthuman Bodies, New Life and Animation Playground.



Animation Playground (3rd-18th March)

Animation Playground celebrates the fusion of new media arts with popular culture forms such as games, cartoons, and the amusement park.

Posthuman Bodies (23rd March-13th April)

Posthuman Bodies explores the way that new technologies are changing our concepts of human nature and human identity as we evolve from the human into the technologically enhanced 'posthuman'.

<<http://www.ngapartji.com.au/arts/>>

The launch of Cybercultures: Sustained Release and other exhibition capsules are hosted by the Media Resource Centre, The Botanic Gardens of Adelaide, Country Arts SA and The Feast Festival, Adelaide Festival Centre.

INFO: Samara Mitchell, Ngapartji

Multimedia Centre

PH: +61 88235 4014

FAX: +61 88235 4002

EMAIL: <[samara@ngapartji.com.au](mailto:samara@ngapartji.com.au)>

SNAIL MAIL: 211 Rundle Street, Adelaide

### **The Seismonitor Project: A**

**Recommissioned Machine Designed To Imitate The Behaviour Of Earthquakes**

**ONLINE:** <<http://www.allshookup.org>>

From early times, human curiosity about the world has stimulated attempts to make recorded measurements of natural phenomena. Insights into the attributes and even the

causes of natural phenomena hinge on quantitative scientific representations.

Seismographs are sensitive to ground shaking from any source. They will record the shaking that arises from great storms in the ocean and the crashing of ocean waves on a coastline, as well as the ground vibrations from road traffic and other works of humans.

During late 1995, D V Rogers successfully tendered for the removal of an earthquake simulator from a now defunct minerals and mining museum; "The Earth Exchange", The Rocks, Sydney, Australia. The simulator essentially came about as a result of the 1989 Newcastle Earthquake (15 lives lost), which proved that even Australia was not immune from damaging earthquakes causing significant human and economic loss.

Essentially the simulator was used as an amusement device; the general public would stand upon it experiencing a 5.7, magnitude earthquake of engineered equivalence measured for the Newcastle earthquake.

The launch of [allshookup.org](http://www.allshookup.org) documents the various stages undertaken in designing a more functional and modular earthquake simulator enabling it to be transported and installed in various possible future locations. For the most part this massive undertaking has been self financed, with some assistance from both the Australia Council for the Arts and the Australian Network For Art and Technology to realise the

recommission of this unique engineering device.

Utilising this machine designed to imitate the behaviour of earthquakes the current stage of work is focused towards the research, design and implementation of a real-time control system enabling the earthquake simulator to interpret and conceptually output the performance and variable effects of globally monitored earthquakes by means of real-time, remote data transmission.

It is intended that this work will be successfully completed sometime during 2001, of which D V Rogers will endeavour to have this work eventually featured within the international public domain. A telematic artwork intending to create a reality, echo, an appearance of work, the machine, the system of industrial production in its entirety while invoking an experience of our current social and geophysical state.

INFO: The Seismonitor Project

EMAIL: <[dvr@allshookup.org](mailto:dvr@allshookup.org)>

ONLINE: <<http://www.allshookup.org/research/seisindx.htm>>

### **OPPORTUNITIES**

**Cinemedia's Digital Media Fund: Interactive Screen Arts Program**

**GUIDELINES:** <[www.cinemedia.net/DMF](http://www.cinemedia.net/DMF)>

Cinemedia's Digital Media Fund - Interactive Screen Arts Program provides funding for the develop-



ment, creation and exhibition of innovative interactive digital art work.

The Interactive Screen Arts Program offers funding to Victorian based professional artists and creative teams for the production of new work. Applications are assessed every six to eight weeks. Program Guidelines are available at:  
<[www.cinemia.net/DMF](http://www.cinemia.net/DMF)>

If you would like to discuss project ideas and funding opportunities for projects that fulfil our guidelines please do not hesitate to call Project Liaison Officer Wendy Brown on 03 9651 1033 or email her at <[wbrown@cinemia.net](mailto:wbrown@cinemia.net)>.

"The Digital Media Fund is funded by Multimedia as part of the Victorian Government's Connecting Victoria policy, which aims to bring the benefits of technology to all Victorians." Digital Media Fund

INFO: Wendy Brown, Project Liaison Officer  
PH: +61 3 9651 1033  
FAX +61 3 9651 0665  
EMAIL: <[wbrown@cinemia.net](mailto:wbrown@cinemia.net)>.  
SNAIL MAIL: Cinemia, 3 Treasury Place, East Melbourne, VIC 3002  
ONLINE: <[www.cinemia.net/DMF](http://www.cinemia.net/DMF)>

**Positions Vacant: Animation/Integrated Digital Media**  
**JOB DESCRIPTIONS:** <<http://www.umich.edu/~rodemer>>  
**The University of Michigan, USA**

The University of Michigan is seeking applicants for the following positions:

Two tenure-track positions in animation/integrated digital media; One visiting faculty position in biomedical visualization; Four positions as visiting faculty (2-year, any field).

Descriptions may be found at: <<http://www.umich.edu/~rodemer>>

INFO: School of Art and Design,  
University of Michigan  
SNAIL MAIL: 2000 Bonisteel Blvd., Ann Arbor, MI 48109-2069, USA  
ONLINE: <<http://www.umich.edu/~rodemer>>

### **Lock Groove Record: Audio Project [clananalogue]**

Nathan, of Null Object and Null Recordings, and myself are putting together a lock groove record under Clan Analogue auspices.

We invite you to submit 4 (four) pieces towards the 100 that will be cut on the record.

What is a lock groove record? It's a record where instead of one continuous spiral groove on each side, you have many separate, circular grooves. In fact, all records have a lock groove at the end of each side so that the needle doesn't skate over onto the label, and indeed some lock groove records have been made with short tracks that lead into a lock groove - "sorry mate, I scratched the record click record click record click record...". A famous example of this kind of shennanigans is Monty Python's Matching Tie and Handkerchief, which

on one side featured the above joke and on the other, two interlocked grooves (like two mozzie coils in the packet) so that you never knew when you put the needle down which one you would get. You may also be familiar with the Toy Death Ig record, and others.

So what are we doing on this project? 100 single grooves by 25 artists. At 33rpm the length of each groove is 1.8secs and at 45 it's 1.333secs. BPM wise, if you make each groove one bar at 4/4, then at 33 it's 133.333rpm and at 45 it's 180bpm. Two very useful bpm's I think you'll agree. Of course you could predictably submit 4/4 drum loops at 133bpm but you're not that uninteresting are you?

What's the deal? We've structured it as a straight deal where you pay us \$120 and we give you 12 records to do with as you wish. There will be 100 lock grooves on each 12" record, plain label and sleeve with minimal stamped or sticker artwork listing the contributors. There will be 330 records pressed and we'll use 30 for promo. Put it another way, you're buying 12 copies of a truly unique record for 10 bucks each.

Your mission, should you choose to accept it, it to compose 4 pieces of bent sound of 1.8 or 1.333 seconds duration. If you have \$120 and you'd like to be involved, contact me for format details.

INFO: Jonathan Sykes  
PH: + 612 9985 8334  
EMAIL: <[globe1@one.net.au](mailto:globe1@one.net.au)>



### **Presence III: Audio CD Project Canadian Electroacoustic Community**

PRESENCE III, the third self-funded double CD compilation of electroacoustic works, continues the PRESENCE series and aims to bring together an internationally derived collection of excellence in electroacoustics.

Productions électro Productions (PeP), the production wing of the Canadian Electroacoustic Community (CEC), will produce and disseminate a minimum of 1000 copies of a double CD, packaged with booklet and specially designed 'pochette'.

The standard rate for participation is \$1.75 US per second, (or \$105 US/minute) however there are reduced rates for CEC members and members of other national and international ea/cm associations. (see 'Rates for Participation' below).

Participation in this project guarantees composers that their work reaches hundreds of interested people and supports the activities of the CEC on behalf of the national and international ea/cm community.

\*PeP\* will produce a double-CD package with a sleeve and English/French bilingual booklet containing biographical and program notes, similar to DISContact! II and PRESENCE I and II. See: <<http://cec.concordia.ca/CD/PRESENCE.html>> <[http://cec.concordia.ca/CD/Presence\\_II/Presence\\_II.html](http://cec.concordia.ca/CD/Presence_II/Presence_II.html)>

Works which are composed specifically for PRESENCE III will be indicated in the booklet.

PRESENCE I and II were each sent around the globe to concert producers, radio stations, educational facilities, and cultural organizations, so participation assures a very wide distribution. For PRESENCE III, 500 copies will be distributed immediately in this manner via the CEC's extensive mailing list. The remaining CD's will be used by the CEC to support its ongoing activities on behalf of the national and international ea/cm network.

Participating composers will receive 5 free copies of PRESENCE III, and additional copies at a reduced rate.

Participating composers will be required to sign a contract, permitting PeP to undertake this project on their behalf, but composers will retain full copyright so as to receive royalties for broadcast etc. The contract may be consulted and downloaded from the CEC's website: See <[http://cec.concordia.ca/Files/Presence\\_III\\_Contr.htm](http://cec.concordia.ca/Files/Presence_III_Contr.htm)>

Depending upon composer's wishes, works may be placed on the CEC's web site to further the promotion of this project. Intent to participate should be sent immediately to <[cec@vax2.concordia.ca](mailto:cec@vax2.concordia.ca)>. Inclusion will be on a first-come, first-serve basis (this will be decided by reception of the work, and signed check and contract). Production will start once both CDs are filled, but compos-



Cover Image: PeP/7 Circles Production.  
<<http://cec.concordia.ca/CD/PRESENCE.html>>

ers will be consulted regularly and notified if production is not expected to be completed 12 months from this call.

INFO: Canadian Electroacoustic Community  
ONLINE: <<http://cec.concordia.ca/CD/PRESENCE.html>>  
SNAIL MAIL: CEC-Presence III, Music Department, Concordia University, 7141, rue Sherbrooke o. RF - 310, Montreal, QC H4B 1R6, Canada.



## RESOURCES

Recognised International Electronic Art & Computer Media Organisations

(Courtesy of the Canadian Electroacoustic Community)

ACMA - Australasian Computer Music Association

AIMI - AIMI - Assoziation Italiana de Informatica Musicale

ALIM - Asociacion Latinaamericana de Informatica Musical

AMEE - Asociacion de Musica Electroacustica de Espana

Ars Sonora - Federation francaise de musique electroacoustique

Association des Compositeurs Grecs de Musique Electroacoustique

CIME/ICEM - Confederation

internationale de musique electroacoustique / International Confederation of Electroacoustic Music

DegeM - Deutsche Gesellschaft fuer Elektroakustische Musik

EMF - Electronic Music Foundation

EMS - Elektroakustisk Musik i Sverige

F.Ar.M.E. - Federacion Argentina de Musica Electroacustica

Federation Belge de musique electroacoustique

Federation israelienne d'electroacoustique

Federation nationale hongroise de la CIME

GEM - Gesellschaft fuer Elektroakustische Musik or GEM - Gesellschaft Elektronischer Musik

ICMA - International Computer Music Association

Japan Computer Music Association

JMACS - Japanese Music and Com-

puter Society

KEAMS - Korean Electroacoustic

Music Society

NEAR - Netherlands Electro-Acoustic Repertoirecentre

NICE - New International Community of Electroacoustic Music

NICEM - Norwegian CIME/ICEM

PEM - Vereniging voor Producenten van Elektroakoestische Muziek

Polish Section of the CIME/ICEM

Russian Federation of

Electroacoustic Music

SAN - Sonic Arts Network

SBME - Sociedade Brasileira de Musica Eletroacustica

Schweizerische Gesellschaft fuer Elektroakustische Musik

SEAMUS - Society for Electro Acoustic Music in the United States

SFIM - Societe Francaise

d'Informatique Musicale

Sociedad Venezolana de Musica Electroacustica

Svenska CIME/ICEM

TCMN - Texas Computer Musicians' Network

## CONFERENCES AND WORKSHOPS

**PHOTO-BASED: Weekend Workshops**

**DATES: 17th March-28th October**

**COST: \$154 CCP Members / \$198**

**Non-members**

**Centre for Contemporary Photography**

In 2001 CCP is offering four popular workshops with Les Walkling over two semester programs. These workshops revolve around a series of studio based demonstrations

with the emphasis on a practical approach to the concepts being covered. Adobe Photoshop versions 4, 5 and 6 are covered as well as both Macintosh and Intel-based computers. Detailed class notes are provided together with bibliographies where applicable.

Les Walkling is a distinguished Australian artist, CCP Board member, and Coordinator of Media Arts at RMIT University. He has participated in many exhibitions including 'Sites of the Imagination' at the National Gallery of Victoria, 'Australian Photography: The 1980s' at the Australian National Gallery, and 'Twenty Contemporary Photographers' at the National Gallery of Victoria and the Art Gallery of New South Wales. Visit Les Walkling's website for further details: <[http://media-arts.rmit.edu.au/Les\\_Walkling](http://media-arts.rmit.edu.au/Les_Walkling)>

The workshops are held in a professional digital studio and darkroom in Heidelberg, Melbourne. Each workshop runs from 10am to 4pm on both Saturday and Sunday. Class sizes are strictly limited, so please use the booking form to secure your place or contact the CCP office (details below).

Semester 1

17/18 Mar: Introduction to Digital Imaging

28/29 Apr: Advanced Photoshop

19/20 May: Colour Management for Photographers

16/17 Jun: The Digital Fine Print:

Semester 2

28/29 Jul: Introduction to Digital



Imaging  
25/26 Aug: Advanced Photoshop  
15/16 Sep: Colour Management for Photographers  
27/28 Oct: The Digital Fine Print

INFO: Centre for Contemporary Photography (CCP)  
PH: 03 9417 1549  
FAX: 03 9417 1605  
EMAIL: <ccp@alphalink.com.au>  
SNAIL MAIL: 205 Johnston Street,  
Fitzroy VIC 3065  
ONLINE: <<http://www.cinemedia.net/CCP>>

**Interactive Performance Series  
summer workshop: Dance and  
Interactive Technology**  
**DATES: 18th-30th June**  
**COST: US\$ 650/US\$500**  
**REGISTRATION DEPOSIT DUE: 20th  
April**

Presented by The Ohio State University Department of Dance (in cooperation with The Wexner Center for the Arts). Directed by Johannes Birringer, with David Covey and Roberta Shaw. Guest Artists: Interface (Curtis Bahn, Dan Trueman, Tomie Hahn)

The new digital dimensions of our dance-making processes challenge preconceptions about performance practice and technique, and they have not only changed the space in which we experiment, but also demand an alternative form of collaboration among all the participants.

With the creation of the IPS (Interactive Performance Series), OSU invites some of the practicing artists at the forefront of these developments to the campus, creating an interface with faculty, students, and practitioners enrolling in the workshop. The workshop creates a laboratory for new techniques, and focuses on the interdisciplinary process of the creation of live interactive performance, in order to build a wider community for new dance media.

<<http://www.wexarts.org/thefold/practice/practiceframes.html>>

OSU offers a fully equipped dance-and-media lab (two studios) set up for multimedia experimentation. Participants have to option to work with Robbie Shaw and her digital documentation tool "danceCODES" to creatively document the workshop process and the creation of the final concert. This documentation process involves digital video documentation, digital editing, image processing and discussions of documentation modes. Those eager to learn basic multimedia skills may find this side of the lab useful. Participants may move between working on the documentation or the creation side of the lab. For info on danceCodes contact: <[shaw.146@osu.edu](mailto:shaw.146@osu.edu)>

The Lab is an interdisciplinary arts laboratory for dancers, performers, musicians, visual artists, designers, and media artists. Based in sound & movement research/motion studies, the lab focuses on the role of the

performer and designer working with interactive technologies and sensor systems.

The workshop features the ensemble INTERFACE - Curtis Bahn, Dan Trueman, and Tomie Hahn. <<http://silvertone.princeton.edu/~crb/Streams/streams.htm>>

These artists, distinguished by their artistic work with music/dance/sensor interface design, will join the workshop team in the second week and conduct experiments and rehearsals culminating in a public performance on Saturday, June 30.

Registration Fees:  
\$ 650.00 (academic/affiliated professional)  
\$ 500.00 (students, independent artists)  
\$ 50.00 Non-refundable deposit due April 20, 2001. Full payment is due May 18, 2001. No refunds will be given unless the workshop has been cancelled. Make checks payable to OSU Department of Dance and send to: Karen Bell, Chair, The Ohio State University, Department of Dance, 1813 N High Street, Columbus, OH 43210-1307 USA

For detailed information and Summer 2001 Registration forms:  
INFO: Johannes Birringer  
PH: +1 614 688 0169  
EMAIL: [birringer.1@osu.edu](mailto:birringer.1@osu.edu)  
ONLINE: <[http://dance.ohio-state.edu/files/Dance\\_and\\_Technology/enviro.html](http://dance.ohio-state.edu/files/Dance_and_Technology/enviro.html)>



## JUST MERIT

1963-2001

On the 22nd of January the world lost a great spirit when Just Merit died of cancer. Just lived in Linz, Austria where he worked with the group Time's Up. I first saw the work of Time's Up at Ars Electronica 1996, where they created the Hyperfitness Studio - a rambling zone of machines, games and obstacles. My first encounter with Just was as the bar-cycles video coach, encouraging people to ride like crazy for the reward of a beer. He was a great collaborator, and worked with many people, creating environments, installations and general chaos. Just's work was about challenging perceptions - both physical and mental. He brought a sense of interrogation and playfulness to the electronic art 'scene'. He visited Australia twice, in 1999 to the Performance Space in Sydney and in 2000 to the 'Biomachines' event at the Adelaide Festival. His cynicism, brooding good nature and wry smile will be missed by all who knew him. So good-bye Just, and see you in that big machine in the sky.

Julianne Pierce

### CONTACT DETAILS



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

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

## MEMBERSHIPS AND GST

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

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

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

### From 1 July 2000

Ind. - \$25.00 (+\$2.50 GST) = \$27.50

Conc. - \$12.00 (+\$1.20 GST) = \$13.20

Org. - \$50.00 (+\$5.00 GST) = \$55.00



MEMBERSHIP FORM / TAX INVOICE

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

Benefits of Advocacy and Networking:

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

Benefits of Information Dissemination

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

Access and Participation in ANAT Activities

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

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

Name: \_\_\_\_\_

Organisation Name: \_\_\_\_\_

Position: \_\_\_\_\_

Address: \_\_\_\_\_

Postcode

Postal Address: \_\_\_\_\_

Postcode

Telephone (h): (    ) (w): (    )

Fax: (    )

Email: \_\_\_\_\_ URL: \_\_\_\_\_

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

☐ Yes ☐ No

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

Credit card details: ☐ VISA ☐ Mastercard ☐ Bankcard

Card #:

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Expiry Date: \_\_\_\_\_

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

For the ANAT Database

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

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

For Individuals

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

For Australians: (Optional)

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

For Organisations

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

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

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





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