# ANAT NEWS

On May 1st, ANAT submitted its triennial application to the New Media Arts Board of the Australia Council for the period 2004 - 2006. ANAT is one of three organisations receiving triennial funding from the New Media Arts Board, the other two being the Performance Space and Realtime, both based in Sydney. Triennial funding provides support for ANAT's infrastructure, including administration, salaries as well as an allocation for the Conference and Workshop Fund. The application is a significant document, which details the program and budget for 2004 as well as outlining programming plans for 2005 - 2006. It also includes Key Performance Indicators, which are used to set both qualitative and quantitative goals for the organisation.

The triennial application provided an opportunity for the organisation to embark on a revisiting process, and at a 'Fleshmeet' in March, the Board met in Adelaide to commence the development of a Corporate Plan. Over the two-day meeting the Board took a holistic approach to the organisation, looking at the many elements of ANAT and where we are heading in the future. This involved an overview of where ANAT sits within a national climate, and the challenges facing the organisation in the increasingly expanding areas of digital culture and new media arts practice. The organisation identified what is unique about ANAT, and how we can grow these essential elements. We also looked at our membership, and how we can provide better services to our national and international members.

The Corporate Plan is being developed with the assistance of arts management consultant, Jennifer Barry from Keep Breathing, Melbourne. It is comprised of several sections including background to ANAT; program; organisational plan; marketing plan and development plan. It sets out an agenda for the next five years, including increasing project activity, raising ANAT's profile, expanding income base and developing new partnerships. At the core is the ambition to increase opportunities for artists working in art, science and technology, across the whole of an artist's practice from the research and development phase to production and exhibition.

In addition to preparing the triennial application, the last few months have been busy with the development of the *Synapse* database. The aim of the database is to provide a resource for the ongoing development of art and science partnerships. It is part of the Australia Council's *Synapse* art and science initiative, which involves a series of projects including Australia Council and ARC (Australia Research Council) partnerships.



*Synapse postcard design by Slade Smith*

The database includes details of artist's projects, science organisations that have collaborated previously with artists plus an online gallery. ANAT is very grateful to our research/project assistant Andrew Hillam, who has been contacting artists and formatting information for the database.

The database was launched in late May at the new Experimedia space at the State Library of Victoria during MelbourneDAC2003. ANAT would like to

thank the State Library, DAC and Antoanetta Ivanova for assisting ANAT to launch the database at this exciting new space.

With the launch of the *Synapse* database, ANAT is concentrating on upgrading and improving other online services. In April, our Web and Technical Officer Claudia Raddatz attended a Web Accessibility Workshop run by Vision Australia. Following the workshop we are concentrating on improving our site, and commencing an upgrade of the ANAT site <www.anat.org.au> according to accessibility guidelines.

We have also been reviewing the *Screenarts* <www.screenarts.net.au> site. *Screenarts* was launched in 1997 as a joint project between ANAT, Media Resource Centre and dLux Media Arts. It was supported by the Australian Film Commission as a resource for screen based and digital media practitioners. Having now been online for nearly six years, the organisations have decided to revise the site, which involves taking it offline. We are investigating more efficient ways to manage *Screenarts*, and how we can improve accessibility and overall management of our online resources.

With the launch of the *Synapse* database and an improved ANAT site in June, we hope that members will provide feedback and comments about our online presence and how we can continue to improve services to you.

Julianne Pierce
Executive Director

# PROJECT UPDATE

## SYNAPSE DATABASE LAUNCH
**www.synapse.net.au**
**Friday May 23 at Experimedia**
**State Library of Victoria, Swanston St**

The *Synapse* database is a major component of the Australia Council's New Media Arts Board *Synapse* Art and Science Initiative. The database will act as an essential tool in the ongoing development of art and science collaborations and provide a resource with information on artists, scientists and organisations working in the area of cross-disciplinary research across the fields of art and science in Australia.

The database includes a variety of fields enabling searches by artist, project or science organisation. It provides information on existing projects as well as artists' science interest and projects being undertaken and supported by science agencies. The database will evolve and expand overtime, as it aims to match and develop new collaborations across the arts and sciences. The online gallery provides a snapshot of art and science projects and provides a visual guide to the artists who are included on the database.

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

*Time_Place_Space* 2 is a residential workshop, which aims to challenge, invigorate and strengthen hybrid arts practice in Australia, with a strong emphasis on performance. Following a call for proposals for participation in February, the selection process was conducted during April, with Sarah Miller, Fiona Winning, Julianne Pierce and Andrew Donovan (New Media Arts Board) assessing over forty

applications. The curatorial team were impressed with the high standard of applications, and from this 20 participants have been selected.

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

International speakers will tour to national centres during September and ANAT is planning to co-ordinate an Adelaide presentation of Ong Ken Sen and Michelle Teran in collaboration with Para//elo.

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

## BLAST THEORY RESIDENCY AND MASTERCLASS
**Jan - March 2004**

British performance group Blast Theory will be based in Adelaide for three months as part of the Adelaide Thinkers in Residency program. ANAT together with SA Film Corporation and Adelaide Fringe, are bringing Blast Theory to Adelaide to run a Masterclass and develop a project using wireless technologies for presentation during the 2004 Adelaide Fringe. The aim of the Thinkers in Residence program is to bring innovative practitioners, writers, academics etc. to Adelaide to contribute to

community, scientific and cultural development of South Australia. The Blast Theory Masterclass will be run by ANAT and will be aimed at local national practitioners. A call for proposals for the Masterclass will be made in July 2003.

## TANDANYA/ANAT NEW MEDIA PARTNERSHIP

In 2002, ANAT and Tandanya developed a partnership to support the development of Indigenous new media arts practice. This project has now commenced and is a collaborative research project between Adelaide based artists Stephen Kadlibarti Goldsmith and Francesca da Rimini. Stephen - a performance artist with international experience - is passionate about the retrieval, maintenance & development of his cultural heritage. A Kaurna (Aboriginal people of the Adelaide Plains) descendant, Steve intends to gather images of people, landscape and objects (of secular, material culture) pertaining to his people's tradition and contact experiences. Steve and Francesca will work with these images, texts, objects and will create new images & sound of this altered landscape, objects and people in order to develop a new media installation / website which evokes the secular traditional culture, history and contemporary issues of the Kaurna people. The artists wish to explore the intercultural nature of past and present relationships.

## PUBLICATIONS AVAILALBE FROM ANAT

### PREFIGURING CYBERCULTURE: AN INTELLECTUAL HISTORY
ANAT member's offer
$49.45 (10% discount on the RRP of $54.95), including postage and handling within Australia.
Please contact the ANAT office to order your copy.

Published by Power Publications and MIT Press, *Prefiguring Cyberculture: An Intellectual History* is an ambitious new book that looks to literature, science and philosophy for antecedents of the informatic culture of the late 20th and 21st centuries. Within three thematic fields - artificial life, virtuality and futurology - leading philosophers, media theorists, critics and historians of science were asked to examine seminal texts that anticipate key aspects of cybercultural theory and practice, from Descartes on the mind/body split, Plato on the cave, Turing on thinking machines, Shelley's Frankenstein, the Renaissance arts of memory and Philip K. Dick on androids, to William Gibson on cyberspace and Arthur C. Clarke on the technological future.

Edited by Alessio Cavallaro, Ann Marie Jonson and Darren Tofts

### SCIENTIFIC SERENDIPITY and ARCADIA
Free publications produced by ANAT in 2001 and 2002 resulting from projects on theology; and art and science. Please contact the ANAT office for a copy ($5 postage and handling or free if collected in person).

### BORDERPANIC
Available for $10 (including postage and handling in Australia)
or $5 from the ANAT office

BORDERPANIC was a project in September 2002, held in Sydney, that brought together artists, media makers and thinkers who are questioning the world's geopolitical and metaphorical borders. The project was initiated by Performance Space and developed by Zina Kaye and Deborah Kelly. It included a major exhibition, video screening and presentation by Mike Parr at Performance Space, a tactical media lab and symposium hosted by the Museum of Contemporary Art, a forum at Metro Screen and a postcard competition held in conjunction with Avant Cards.

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

## INDUSTRY UPDATE

### CONTEMPORARY VISUAL ARTS AND CRAFT INQUIRY

Government makes a positive move forward for the Visual arts and Craft Sector (NAVA Media Release, May 14, 2003)

The Federal Government budget (May 13) promised an increase of $19.5 million over four years in response to the recommendations of the Myer Inquiry into the Contemporary Visual Arts and Craft Sector, if the state and territory governments will match it.

Michael Keighery, Chair of the National Association for the Visual Arts (NAVA) said today, "If both levels of government honour their part of the bargain, Australian artists and craftspeople will be justified in feeling that the value of their contribution to the enrichment of Australian life is being validated at the highest levels."

"NAVA welcomes this urgently needed new injection of funding. In the context of what we were told was going to be a very tight budget, the sector appreciates the government's recognition of the value of investing in a sector which contributes so much to the economy and to fresh, innovative ways of thinking," he continued.

"The rapid development of community interest and new opportunities have placed

enormous demands on artists and the support structures for contemporary art craft practice. If there is no change, many are precariously close to going over the edge."

Further government commitments are expected to be made shortly in response to the rest of the package which proposes closely tied legislative and policy reforms covering issues like artists' taxation arrangements, copyright, moral rights and the introduction of resale royalties.

Tamara Winikoff, Executive Director of NAVA said, "The visual arts and craft sector will continue to work with the government to achieve the best possible outcome in all areas covered by the Myer Report."

"It is the most coherent and comprehensive package of recommendations ever proposed for Australian visual arts and craft. To see it fully realised as a set of complementary measures would ensure that Australia's visual culture could achieve its full potential."

The whole package should be on the table for further discussion at the forthcoming meeting of the Cultural Ministers Council Standing Committee.

For further details see the NAVA website <http://www.visualarts.net.au>

## ALICE SPRINGS TO GET FILM. TELEVISION AND NEW MEDIA INDUSTRIES OFFICE: A NEW VISION FOR THE NORTHERN TERRITORY

The Northern Territory is to establish a Film, Television and New Media Industries Office in Alice Springs. Announced in May by Arts Minister Clare Martin in May, who said "...establishment of the Film, Television and New Media Industries Office is a direct result of extensive consultation with stakeholders from this emerging industry.

"The Office will work with government, business and the community to build on the

Territory's talent and skills to assist the further development of the industries.

"This is the start of a strategy that will focus on ways of developing these industries for economic growth, artistic development and cultural benefits."

The Film, Television and New Media Industries Office will be established in Alice Springs with an initial funding base of $250,000. Additionally, funding will be available for a grants program with $50,000 in 2003-2004, increasing to $150,00 per annum over three years.

A 1999 consultancy engaged by the previous government outlined the potential economic benefits of the emerging industries, but a recommendation to establish government support to the industry was ignored.

The research in 1999 indicated that film, television and new media industries had a capital base in the northern Territory of $29 million and a turnover of $33 million.

These industries provide substantial flow-on benefits to the economy. Film and television production involves disparate groups of suppliers, and around 30 per cent of most typical production budgets can be attributed to wages, with services another significant component.

The industry is labour intensive and a prolific generator of high value jobs. The ABS estimates that 37 full-time jobs are created with every $1 million of investment. In 1999 the industry employed around 310 local people full time with another 155 employed on a casual or subcontractor basis. Benefits also occur from the flow-ons to tourism from commercials, features, movies and television programs.

## TOWARDS A PROTOCOL FOR FILMMAKERS WORKING WITH INDIGENOUS CONTENT AND INDIGENOUS COMMUNITIES

The Australian Film Commission (AFC) is developing a new protocol for filmmakers working in the Indigenous area.

The AFC document will cover documentaries and drama, including short dramas, feature films and television drama, setting out a framework to assist and encourage recognition and respect for the images, knowledge and stories of Indigenous people as represented in all these formats.

The protocol will include principles for: working on Indigenous content; working with Indigenous people; and working in Indigenous communities.

It will also include sections on: copyright law and related legal issues such as contracts; case studies on working with Indigenous content in both drama and documentary productions; information for Indigenous communities on their rights and obligations when working on film projects; information for non-Indigenous filmmakers working with Indigenous subject matter; a general contacts directory; and a resource bibliography.

Submissions are currently being sought and can be sent in writing, by post, fax or email, or on audio or videotape. Or contact the consultant who is preparing the protocol, Terri Janke, to organise an interview via telephone.

Send submissions to:
Terri Janke
Terri Janke and Company
PO Box 780
Rosebery NSW 1445
Ph: 02 9693 2577
Fax: 02 9693 2566
Email: tjc@terrijanke.com.au

**The closing date for submissions is 30 June 2003.**

# SPECIAL REPORT

### LabCulture / Eden Project Residency at PVA
### by Sumugan Sivanesan

*In January 2003, NSW based artist Sumugan Sivanesan was the inaugural recipient of the ANAT PVA LabCulture residency. We are pleased to enclose Sumugan's report from the residency.*

LABCULTURE/EDEN PROJECT was a difficult yet valuable exercise.

LabCulture is a series of workshop residencies run by media arts lab PVA. The Eden Project LabCulture was the eleventh they had organised since PVA's inception. LabCulture has been held at various arts centres across the UK, with PVA moving their equipment into the venues, and running an intensive program for around a week. Previously, LabCulture had been held at ArtsSway in the New Forest, Vivid in Birmingham, Lighthouse in Brighton as well as at the PVA headquarters in Bridport.

Essentially a group of artists from a variety of backgrounds and practises and at different stages of their career are gathered together in a highly charged atmosphere. With access to facilities, technical support braced with a can do attitude, they are encouraged to experiment, discuss, collaborate and ultimately produce a piece of work. It is certainly not carefree time to contemplate and explore. It is a roller coaster ride, the pressure is on and the clock is ticking.

The participants were:
Roxane Permar
Anna Oliver <www.annao.org>
Heidi Morstang
<www.hcmorstang.com>

Charlotte Bernstein
Jorn Ebner <www.lifemeasure.org>
<www.leemarvintoolbox.net>
Lizzy Bean
Lucy Harris
Maggi Swallow
Tiago Gambiatta
Sumugan Sivanesan

Labculture seems to be geared towards artists that have recently switched to new /digital media from other backgrounds. Our group consisted largely of visual artists, most of them having worked previously with screen based outcomes. The exception was Maggi and Tiago, dance / performance artists experimenting with live art.

"There's a rubbish bin at the door - that's where your proposals should go". Initially we were asked to propose a project to work on, however once gathered at the Eden Project, the emphasis shifted to our immediate circumstances and surroundings. Removed from our comfort zones, we were encouraged to work in a manner and with methods / technologies that we were not accustomed to. We were encouraged to take risks, try new things and use the facilitators' skills and expertise to produce work.

PVA Facilitators were
Simon Poulter - overseer
Dane-animation, web
Duncan Speakman - sound, interactivity
Gareth Jones - music and audio
Jim - video, sound

Jess Shaw from the Eden Project was also an invaluable contact and facilitator, putting many long hours into negotiating our requests and dealing with Eden Project administration.

Built inside a used china clay pit, the focus of Tim Smit's Eden Project is two huge biomes designed by architect

Nicholas Grimshaw. The enigmatic structures are quite fascinating in themselves. The domes are constructed from layers of transparent 'foil' pillows, held together with an interlocking hexagonal frame. The Humid Tropics Biome, 240m long, 110m wide and 50m in height, is the largest conservatory in the world. It contains a wide variety of plant life sourced from specific climates and ecosystems, from West Africa to Tropical South America.



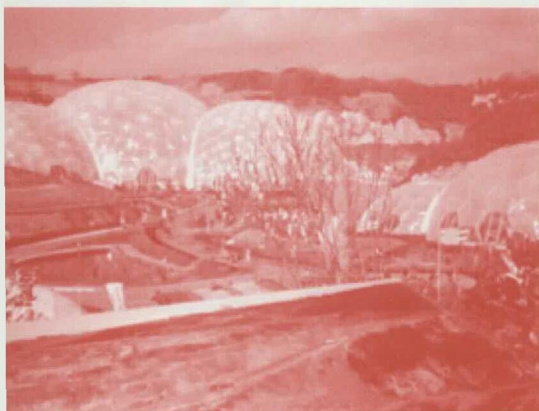*'Prototype 1.' Image courtesy Sumugan Sivanesan.*

The site is also peppered with colourful examples of public art (an oversized bumble bee, cork pigs), that seemed to shift between commune style decorations, and 'edu-tainment' booths geared towards school groups. More than once I head it described an 'amusement park of plants'.

The PVA mobile lab was set up in a demountable structure aside the domes. Greeted by a sagging inflatable tree, and punctured globe, our immediate surroundings were of collages, paintings, drawings and other crafty ephemera, the results of school education exercises. Although decoratively bright, the room was

bitterly cold. We had the misfortune of arriving during and unusually cold snap and the ring of fan heaters ("do not turn off") did little to raise the temperature.

By all accounts this LabCulture seemed to be a little slow to start off. The first 2-3 days were taken up with introductions, tours and tutorials (sound, animation, video, and interactive software). However our concentration was hampered by the cold. With tours of the project, activities and some initial delays, the first few days became rather frustrating, as it seemed impossible to start any actual work.



*'Eden' Image courtesy Sumugan Sivanesan.*

We were housed at Vandour farm, an 18th century farmhouse, especially prepared for our occupancy. Located above the clay pit, and at the perimeter of the complex, it was a comfortable distance from the domes and the lab. In the evenings we would repair to the comfort of the living room. Each participant and facilitator gave presentations of their work, in an environment conducive to discussion and debate. Mr Poulter is a tireless antagonist and never missed an opportunity to stir a discussion.

Loosened over bottles of wine, these evenings were crucial in shaping a critical understanding of public art and our own work.

By day three the tutorials were over, an industrial heater (a jet engine housed in a cage) was installed, and to our collective relief, an internet connection secured - we were rearing to go. Panic!

Although generally left to our own devices, we were quite a visible presence among the staff, and interest in our group and the goings on increased as we explored the surroundings, and made unusual requests. The genuine curiosity and helpfulness of the staff greatly facilitated the working process, however it was at times like working in a fishbowl. It became quite apparent that our presence was somewhat of a PR exercise for the Eden Project.

On the Wednesday we were visited by Susie Triester, whose work featured in lasts year's Biennale of Sydney. A friend of PVA, she gave two presentations of her work. The first on an ongoing web project, *International Corporation of Lost Structures* (ICOLS) and the other focussing on her transition from painting to new media, via an extended tour of her *No Other Symptoms - Time Travelling with Rosalind Brodsky* CD ROM.

After some mid week tensions, the last few days were given over to production and activity. We were encouraged to use as much of the project and its grounds as possible exhibit/installation spaces, however few of these came to fruition. It was also quite difficult to leave the grounds. A couple of participants were able to visit and utilise some of the surrounding countryside, but most of were confined to the Project. I found this to be particularly claustrophobic and problematic. The presence of the Eden

Project became inescapable to much of our work, and I think stifled the decision making process. I believe there was a tendency to become over critical of our work too early. By mid week I was certainly feeling frustrated at our seeming lack of progress, and at a loss of what to do next. One of the drawcards for me to a residency such as this was the possibility of collaboration, unfortunately this seemed unlikely to occur at this stage in the proceedings. There was however a spirit of camaraderie and co-operation and it seems more likely that collaborations are probable in the future.

My work directly related to our experiences, based on life in a Petrie dish. We arrived at Eden the day Peace marches were held the world over. A million plus people were in the streets of London, in the same week tanks were moved to Heathrow, on the suspicion of a hand grenade (!) I must admit to feeling quite alien and isolated, having come so far on rather short notice. This particular state of mind certainly informed my thinking and the work I was to create during the week.

*Prototypeo1* was an interactive audio/video installation. The instigating narrative was that of a world, which for an unexplained reason became quite suddenly uninhabitable for human life. This situation set in motion a pre-programmed chain of events at the Project. All exits are sealed so that life may continue inside the domes. The project itself becomes a museum for a group of species, and a kind of life that is now extinct. In time all the internal references to the outside world fade from memory and become irrelevant.

The participant stands on a tilting platform, enclosed by two video screens, which give disorientating information, being at are at opposing stages of a

zoom through a rainforest. The surround sound is that of an alarm and an emergency announcement. "All exits have been sealed. Please remain calm. In case of emergency, the Project will continue." There is also the sound of polite conversation and birdsong. The platform is fitted with tilt sensors, which control the position of the visual cues, and the balance of the audio between the siren and the casual atmosphere. As the participant regains their balance, they in turn balance out the siren and steady the zoom, and achieve a position of stability and relative calm.

Although, this situation is quite literally attached to the Eden Project, I am more interested in the questions raised when the Prototype is freed of the association.

Why must I stay calm?
Where are the exits?
What is the project?

I am interested in a condition where the participant finds themselves complicit in a system of which they have no real knowledge of it's extent or intention. No questions can be answered and no reason is given. The instinctive thing to do is find a position of balance. The work draws quite directly from experiences whilst at the Eden Project, but also of its association, particularly that of Patrick Macgoon's 1960s eccentrically paranoid television series, *The Prisoner*.

On the Saturday our work was put on public display and presented to a group of invited guests, industry types, and Eden Project staff. Almost all outcomes were screen based. There were three web projects (Anna, Lizzie, Roxanne); a projection and animation (Charlotte); video works (Lucy, Jorn); two installations (Heidi and myself) and a performance piece for video (Maggi and Tiago).

In retrospect, those that initially had a clear objective produced the more resolved pieces, with those that used the opportunity to work with particular software applications or outcomes.

It was generally agreed that this particular LabCulture to have been one of the most difficult in this series. It seemed to take a long time to get going, with a good number of distractions and inconveniences.

The following time spent at PVA in Bridport was a relief. After the hype and hysteria of Eden was a fine place to put my head down and get on with initiating a new series of work.

Working on web based mediums, I used the time to mainly experiment with Flash (www.sivanesan.com). What I found most useful were the discussions with and Simon Poulter and Julie Penfold in the evenings. Often regarding the role of the artist, particularly with regards to the current political climate.

I have mixed feelings overall. LabCulture was exhausting and challenging, but also incredibly frustrating. I did not feel comfortable presenting work in progress to such an unfamiliar group, however I do see its importance to my development to undertake such things.

The post residency opportunities have been quite fortunate. In my time at Bridport, I was introduced to Jeff Instore, an older artist working with text based web outcomes. Our discussions seem to be influencing my current activities with screened-based interactivity. I have also been in contact with several artists after the event with a view to collaborating in the future, particularly with Maggi Swallow and Tiago Gambiatta.

Overall, I would recommend it to artist keen to challenge their perceptions and methods.

# SPECIAL REPORT

*Toto, said Dorothy, I don't think we're in Kansas anymore!* [1]
**Maria Rizzo reflects on the +playengines+ exhibition as part of MelbourneDAC**
**19th May - 13th June 2003**

1 April - Adrian Miles' blog
*Still wondering what I was thinking bringing the Digital Art and Culture (DAC) conference to Australia. Why did I do it? Because DAC is one of the few accessible, friendly conferences that is serious about discussing new media, and new media arts, seriously. It is also one of the few conferences that pays more than lip service to putting practitioners, academics, and practitioner researchers in the same room and same space and have them talk to each other. Because it provides us (Australians) the chance to showcase what we do here to North American and European communities.* [2]

2 April: Inspired by the conference description, and Adrian's blog, I decide to start my own blog (which is only available in print, exclusive to ANAT members!)
http://hypertext.rmit.edu.au/dac/index.html tells us that in addition to the conference there will also be a curated exhibition with computer game art, distributed and/or immersive environments, interactive film and architecture, and streaming media. I'm excited, but don't really understand what these mean!

[Streaming]  [Wor(l)ds]
Streaming  = a river/stream flowing through, around. Is it a coincidence that the same word can be used to describe data and consciousness... stream of data/consciousness?
Streaming Media = Video/ audio

streaming = images and sound sent via the WWW to countless PC's in real time.
[Words/Worlds] = the creation of multiple realities through words/language. Hint of the alchemist way with the materials of nature here! Perhaps even the magician conjuring something material out of thin air... creation of fantastic worlds of the imagination ... ok... but real worlds?

9 April: No time to check if my previous assumptions are correct, but learnt what works will be exhibited and told all my friends about them! A preliminary list of presenters and artists is available on the website. I'm offered an opportunity to preview some of the works - great! But where do I start - there are 24 in total and all sound so interesting?

10 April: My road map is generously provided by Antoanetta Ivanova, conference producer and +playengines+ curator [3]. The works, she said, can be categorised in three artistic genres; interactive film, computer games, and streaming media, including net.art and hypertext.

[play]: Interactive Film = Like I.C.E. at the Melbourne Museum? Or perhaps more like the choose-your-own-path *Famous Five* type adventure book.
Computer games .. OK .. *Doom*, *Myst*, PlayStation2...I guess the exhibition will address the issue of user interactivity and the emergence of gaming communities. What I look forward to seeing are games which have something different to the shoot-kill-score gameplay scenarios.
Hypertext fiction = stories with links? I hope so!

First, I had a look at the following four works of interactive film:
Alok Nandi :: Hyperadventures (Belgium)
http://online.sfsu.edu/~infoarts/links/wilson.artlinks2.html

Alok Nandi's *Hyperadventures* is a work the artist describes as a "new genre at the intersection of the virtual and actual". This is how it works; the user (in this case me) stands in front of the screen and through my gestures (which are captured by a camera) I navigate the virtual space on the screen. The work playfully juxtaposes present time with the historic, the objective /factual with the subjective/fictional.

Metraform :: Ecstasis (AUS)
www.metraform.com.au

Metraform's *Ecstasis*: human presence in digital environments is a large semi-immersive 3D arts installation. *Ecstasis* is hard to describe as it's like nothing like most people have experienced before! It is a multi-user interactive screen-based work with an 8-channel soundtrack. By using head-mounted tracking devices to collaboratively explore a series of experiential virtual worlds, we could control not only the direction of our "travel" but also the texture of the landscape and the speed with which we move through the worlds - very cool!

SKOP :: I Know Where Bruce Lee Lives (Germany) www.skop.com

In *I Know where Bruce Lee Lives*, SKOP uses looped vision and music samples from Bruce Lee's films to pay homage to the legendary martial artist and the process by which he became a cultural icon. By sampling, remixing and repetitive looping, which for many years have been techniques used by music DJ's, players can create their own pop-cult Bruce Lee movies.

Lynne Sanderson & Peter Sansom :: Somnolent Fantasies (AUS)
http://sustenance.va.com.au/aboutus.html

Ever wish you could see the dreams of others? Well you can - in an interactive artwork! In *Somnolent Fantasies - The Sleeper*, the brainwaves during real people's dreams are recorded and transformed into visual imagery by the artist.

Ok - so far, so good. But what about the computer games? The works in this category challenge and seek to subvert the traditional concept of play. They raise questions about the role of computer game art and the creation of real (offline) and virtual (online) communities.

gameLab :: Fluid (USA)
http://www.virtualthemeworld.com/fluid/About.html

Created by Eric Zimmerman and gameLab, *Fluid* is a digital ecosystem populated by different species of 'organisms' which have different relationships to each other and to the user. The final goal of the game is to clean up the screen and to save it from being enveloped by the grey muck.

C-Level:: LA-MOO (USA)
http://www.c-level.cc/lamoo.html

C- Level bring us another inventive adaptation of something familiar (after the hugely popular *Teken Torture Tournament* and *Cockfight Arena*, which I saw at the Adelaide International Film Festival, 3-5 March 2003). In LA-MOO an interactive text map representation of Los Angeles (very much like a 'MOO' or 'MUD') is used to tell local stories.

Troy Innocent:: Semiomorph (AUS)
www.iconica.org

Many of you may be familiar with Troy's work. In *Semiomorph*, he uses a system he calls 'digital media language' to create a 3D computer game world. The

environments and characters are styled using a unique audio-visual language. You really need to see this one to understand what I mean!

Then I thought I'd have a look at the streaming media projects. What came across most clearly about these works is that the act of playing is also the path to accessing the 'meaning' of the work - play as a tool of demystification. For me these works provided an insight into the minds of the creators, and the process involved in creating the work, especially when the design makes us aware we are playing a game. In this way they are breaking the spell, breaking the suspense of disbelief.

Mez Breeze :: ] [ad]dressed in a skin code_ (AUS)
http://www.cddc.vt.edu/host/netwurker/

The mechanised appearance of Mez's concatenation of words, which are fragmented and juxtaposed, creates new insights into not just the topic but also the nature of all text-based communication. Read for your selves: ][ad][Dressed in a Skin C.ode_ ho.][email][list.ically...the texts presented here act as residual traces from net.wurk practices that thrive, react N shift according 2 fluctuations in the online environment in which they ][initially][ gestated.

Han Hoogerbrugge :: Flow (Netherlands)
Http://www.omroep.nl/nps/dekortefilm/mixedup/flow.html

Han Hoogerbrugge's subjectivity; his thoughts, fears and desires are animated simply in black and white and have universal appeal and identification.

John Lycette :: Not My Type 4 (Australia)
Http://www.lycettebros.com/notmytype/

*Not My Type 4* by the Lycette Brothers features retro-styled characters constructed with font type, who play out modern office interpersonal dynamics. The themes and emotions are universally identifiable. The brothers make good creative use of limited bandwidth which, combined with the absence of dialogue, text and narration, makes the work broadly accessible.

I have seen the magic but I now want to see the man/woman/machine consciousness behind the curtain - how does a new media artist create these works?
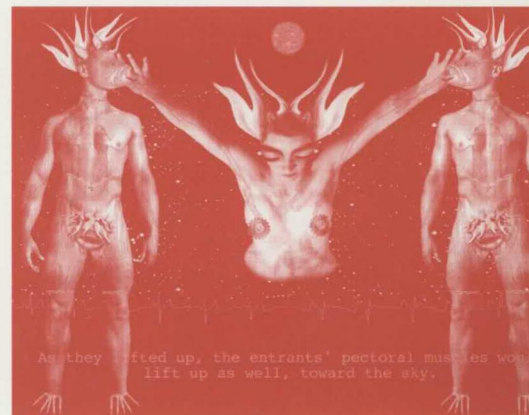


*Still from the interactive installation 'Somnolent Fantasies - The Sleeper'. Artist: Lynne Sanderson*

19 April: I spoke with Lynne Sanderson about *Somnolent Fantasies - The Sleeper*, and the scary but beautiful photomontages of hybrid forms, part human/part sea urchin on the dream-visualisation side of the two screens of her installation work created in collaboration with Peter Sansom.
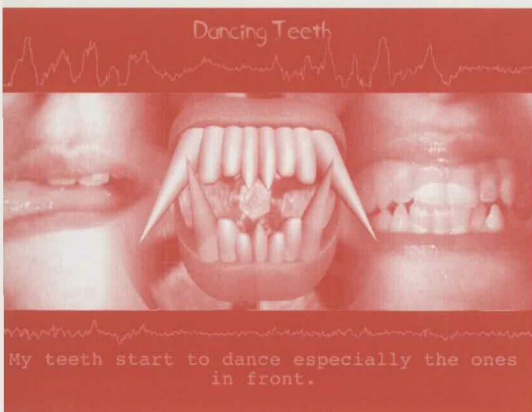
MR: How does the installation work?

LS: *Somnolent Fantasies - The Sleeper* is an interactive installation about the stages of sleep. You can interact with

the sleeper by setting the time on a clock interface. This triggers the stage of sleep the sleeper is experiencing at that time. The sleeper controls image movement via data recorded at the Centre for Sleep Research.

MR: What will I see?

LS: You have to stand at the clock interface and see two plasma screen displays. One shows data recorded from the sleeper and infrared moving imagery. The other shows animated images of dreams, textual dream explanations and the thoughts of sleepers.



*Still from the interactive installation 'Somnolent Fantasies - The Sleeper'. Artist: Lynne Sanderson*

MR: Your work is heavily reliant on technology; will there be a day when machines can create art without humans being involved?

LS: Even now machines make art, but humans still have to program them to do so. Technology is a tool for artists to ultilise. Technology is an integrated part of everyday life; sometimes we do not realise this. It is in everything we use, from an ATM to electrical appliances in the kitchen to medical equipment. The

human factor is an important part of my artwork. I am interested in the participant having more control over the artworks' overall content, and they shouldn't be distracted by the technology.

21 April: I met again with Antoanetta to talk about +*playengines*+. She tells me that the exhibition offers visitors a multiplicity of game trails, paths and playspaces, and many levels of information and ideas all to be discovered within the complex architecture of the art projects. This is very much a hands-on show, so spend some time with +*playengines*+ : the pleasure is in the play!

MelbourneDAC *Streaming Wor(l)ds* was held from 19-24 May 2003 and +*playengines*+ from 19 May - 13 June 2003.

Venues; RMIT, ACMI, Experimedia, VR Centre at the Interactive Information Institute, RMIT University.

Organisers: RMIT University, School of Applied Communications & Novamedia Arts

Partners: Australian Film Commission, Australian Centre for the Moving Image, State Library of Victoria, Multimedia Victoria, De Bortoli Winemakers

1. Dorothy to her dog, Toto in The Wizard of Oz, MGM Studios, 1939
2. Adrian is the MelbourneDAC conference chair, Lecturer in Cinema and New Media at RMIT University, Melbourne, New Media Researcher at InterMedia University of Bergen, Norway and independent New Media Artist.
3. I gratefully acknowledge and thank Antoanetta for her help in editing this blog-style preview.

## MEMBER'S FORUM

**Hearing Place Exhibitions, Audiotheque and CD**
**10th-30th March, 2003**
**Yarra Sculptors Gallery; VCA School of Art Student Gallery, Melbourne**
**by Iain Mott**

Curated by Ros Bandt and Iain Mott, (The Australian Sound Design Project), *Hearing Place* was a series of sound events consisting of exhibitions, an Audiotheque and the launch of a specially curated CD. The events were produced to coincide with the World Forum for Acoustic Ecology Symposium held at the Victorian College of the Arts during March and were located at two venues: The Yarra Sculpture Gallery in Abbotsford and an the nearby VCA School of Art Student Galley.

Hearing Place was designed to showcase Australian sound art that interprets the acoustic domain, whether local, global or virtual. The events also provided an international context through the linkage to the Symposium and curated installations and audio works from over 13 countries. *Hearing Place* brought together professional sound practitioners from all areas including mixed media installation artists, sculptors, electro-acoustic composers, sound design companies and museum designers. The installations and Audiotheque provided diverse listening environments where individuals and groups could appreciate time-dense art.

The seven works at the Yarra Sculpture Gallery were curated as an entire polyphonic sound composition. Works of a high-tech and soft-spilling nature

were confined to the end galleries and works under headphones responding to the natural world were at the centre. Some 140 people attended the opening. Annette Xiberras, representing the Kulin Nations, provided a welcome ceremony and John Crawford, head of ABC Classic FM, formerly opened the exhibition. Over the three weeks more 1200 people visited the space and visitors included international conference speakers from Japan, Austria, Spain, United States and Canada.

*Listen/Tabula Rasa* (2000-2003) by Antonia Chaffey enclosed the listener in an acoustic veil of branches - hearing the 'voice of the wind in the Casuarina christata (Belah) from the Lake Mungo region North of Victoria'. The ground was paved with river pebbles and marble made audible on the listener's approach to a central desk and listening station.

*The Sea Wailing* by Cameron Robbins and John Turpie was a 7-minute film documenting a sound work installed at Elliston, coastal South Australia, on the limestone cliffs. The piece was a response to a horrifying massacre, which occurred there in the 1840s. Air from the blowholes in the cliffs was ducted into tuned organ pipes to give voice to the sea breathing.

*Singing Bridges: World Symphony* by Jodi Rose echoed her travels listening to bridges around the world. The installation gave the audience a sample of the sounds and story of each bridge.

*Love is a Wonderful Thing* (2003) by Gillian Chaplin and Les Gilbert consisted of a matrix of sounding box-like assemblages, projection screens and photographs. Individual channels of sound were triggered on the listener's approach to each box. The intimate sounds and assembled objects in each

existing like a collection of private thoughts and memories.

*Losing Ground* by Sue Kneebone conveyed a message of ecological degradation due to unsustainable agricultural practices in Australia. The salt floor, mirrors and overlay of film and sound were a reminder of what is being displaced through environmental decay. The sound and images included river water, wheat blowing in the wind from the Wimmera region and morning chorus of birds from the Mallee. A bricolage of antiquated fragments embedded in the salt floor recalled evidence from the darkness of the colonial past and its ongoing legacy.

*The Thought of Sound* (2003) by David Waters consisted of both a regular bell with a soft mallet and a mute bell rendered in concrete. Representing a bell in the 'wrong' material is an adaptation of visual language: the sound is 'visual'.

*All Things are Passing* (2002-2003) by Paul Wood thoroughly explored the temporal domain as well as the sonic. A large unfired ceramic vessel sat beneath a slow dripping stream of water from above. Inside the vessel a cordless microphone allowed the listener to hear the resonance of the chamber and the dripping of the water on headphones. Over the course of the installation the walls of the vessel began to disintegrate from the water and as intended, eventually collapsed into fragments of patinated clay.

Two further installations were at the VCA School of Art Student Gallery: Hildegard Westerkamp and Florence Debuegny's (Canada) *At the edge of Wilderness* and Ros Bandt's *Voicing the Murray*. The works focussed on the sounds of endangered sites in British Columbia, Canada and the Murray River

at Mildura respectively. They were arranged at either end of the central Audiotheque and the engaging touch screen installation designed by Gillian Chaplin and Les Gilbert, Iquitos Peru.

The Audiotheque brought together some 59 artists from 13 countries with sound works spanning classic electroacoustic and soundscape composition to pure unedited field recordings. Many of the works utilised 'binaural' recording techniques which when listened to with headphones, immerse the listener in a 3-Dimentional sound space.



*Listen/Tabula Rasa. Image courtesy Iain Mott.*

Over seven hours of audio were presented at a group listening-station and at an individual station that allowed the listener to select each track. The Audiotheque was accompanied with projected texts on each work and biographies of each artist.

The CD *Hearing Place* was produced to showcase works from the Audiotheque. The CD was launched by Murray Schafer from Canada, a key figure in the Acoustic Ecology movement and keynote speaker for the Symposium. The

CD presents 10 artists and includes works by Petri Kuljuntausta (Finland), Aaron Ximm (USA), Gabriele Proy (Austria) and Australia's Jon Drummond. Ten works journey the acoustic environment and that of our internal response and provide unique insight to each locale.
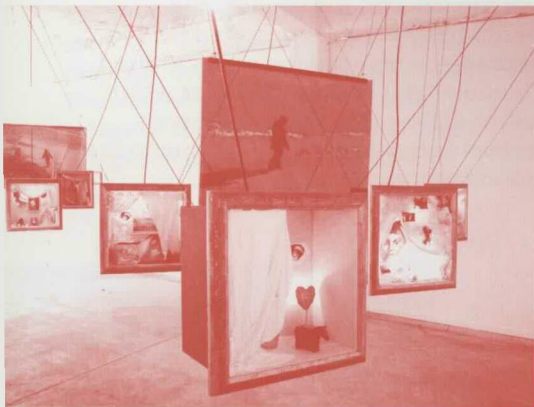


*Love is a Wonderful Thing. Image courtesy Iain Mott.*

H*earing Place* brought together a wide cross section of the Australian and international sound community. The Australian Sound Design Project would like to thank the Australian Centre at the University of Melbourne, The Australia Council, the National arts funding and advisory body, the Australian Research Council, the City of Yarra, Su Baker and The VCA School Of Art, Martin Wright of Move Records, and the Contemporary Sculptors Association for together empowering this event.

**The *Hearing Place* CD is available through Move Records <www.move.com.au.>**

Ros Bandt and Iain Mott
The Australian Sound Design Project
<www.sounddesign.unimelb.edu.au>

# CONFERENCE AND WORKSHOP REPORTS

**New Territories incorporating the National Review of Live Art**
**February 2003**
**Glasgow, Scotland**
**by Sarah Jane Pell**

The juncture between the 'real' world and the life of the NRLA really began the night before the festival opening. Artists and members of the NRLA 'family' met at Maos: a restaurant in a (c)older part of Glasgow. At this table artists, some only known to each other by their name or work, others life long colleagues and kindred friends, melted into each other's conversations. It was such a joy to enter into a dialogue with like souls rather than merely like minds where we could each be invigorated, challenged and stimulated by notions of art, life, practice and principals of existence and order without encountering competition or misunderstanding. The meeting of people such as Raimund Hoghe, Johan Lorbeer, Hideyuki Sawayanagi and Stelarc had brought about a strange sense among us all, like coming home with all the terror, comfort and excitement that entailed.

*New Territories incorporating the National Review of Live Art* was an occasion to survey intersections between performance, installation and anything in between. If the Review was a benchmark of 'live art' practice this year you would have to assume that it was an actual/virtual mutant of the sculptural or theatrical. Narrative story telling, (non) linear dialogues or analogical gestures were installed and 'acted out' amongst the bellows of The Arches. The poetic revelry that scarred

the walls somehow seeped into the festival and the performances became as transient in the venue as the disco-bunnies in the nightclub that it became at night. Critic Mary Brennan warned that the NRLA experience was like entering a different world. She was right, for I walked into The Arches and five days latter emerged as if from a Peter Greenway film. We drank on the rhythms of ideas; looking inward and looking outward; recklessly escaping and engaging in a live art heaven or at least a haven for live art.

It was fantastic to see a plethora of works that would normally be the exception rather than the rule in any other festival programming. I was most excited by works that generated real-time individual performances for the visitor. They included Stelarc's *Prosthetic Head*, an actual/ virtual system made in the artist's own image with an (ECA) Embodied Conversational Agent and a (main frame) brain situated in Philadelphia and Lizzie. A synthetic entity of a digital system called *Kurort* created by Angelika Oei & Rene Verouden (Netherlands) that inspired very human experiences both actual and virtual by reinterpreting interactive treatments within the systems.

Generally I felt that artists were there to celebrate rather than challenge notions of live art. There was some fine work like the elegant win(d)g generating glass hut filled with feathers by Pernille Spense (UK) and the precision and dramaturgical care of platform artist Kate Stannard (UK). Johan Lorbeer (Germany) transformed the ordinary into extraordinary with aid of a little illusory magic: sitting up precariously at a floating office desk to appear suspended in space defying gravity and Raimund Hogue (Germany) performed *Lettere Amorose* a simple, elegant

choreography about love and loss. His treatment of time, space and action unfolded with the grace and exactitude of an ikebana master. With each arrangement Raimund glided in and out memories and emotions; talking to us and touching us; each moment made precious and awe-inspiring by his physical prowess. I fluctuated between peaceful sleep and tears during this performance. And it was not the only one.

I was deeply affected by the works of both Michael Mayhew (UK) and Anne Bean (UK). Each artist presented 'a sequence of actions', words, and pre-recorded images that delved into their personal architectures and environmental psychologies albeit in very different ways to arrive at a similar performance 'site'. Anne kissed, smothered and tore apart a wooden chair that became her lover before leaving us with a mix of movements recorded using thermal imaging and edited so that their impressions flooded back at us almost kaleidoscopically. Michael cocooned himself in cotton wool and poured his own blood over his body, to lie before us as a shell and to whisper to us from within. He lay amongst the chaos of 24 signalling alarm clocks, a Swiss flag sprawled with objects and loud music, but somehow negated time and neutralised our fears. I was most impressed by how both artists performed entirely in the present.

Attendance at *New Territories* was an invaluable experience where I was not only able to learn from those around me and enjoy their works but also share and examine experiences about Australian arts contexts and my own researchinto the aesthetic possibilities of the aquatic realm. I am developing an underwater studio practice, movement repertoire, and associated life support technology

to create submerged habitat performance.

I presented *Second Nature: Second Skin* composing in part of an underwater performance pre-recorded in Western Australia. My quiet aquatic work looked lost amongst the audience and the venue; I guess I felt it too - as I let many of the pre-choreographed and rehearsed elements of the work dissolve into the confused eyes upon me. What remained was a kind of separation anxiety for me: a fish out of water, sitting with her audience, looking up at a porthole projection of an aquanaut moving about in her aquatic world. While the journey of *Second Nature: Second Skin* was difficult, it was also cathartic and I now have a greater understanding of how components of my research could be better installed.

I am extremely grateful for the opportunity to have been a part of this incredible festival. It was both a challenging and rewarding experience enabling me to reach new levels of understanding and meet so many fantastic people. I look forward to be able to contribute to the continuation of discussions between practitioners and facilitators upon my return to Australia to perpetuate this critical forum.

It was with great appreciation that I acknowledge the support of Sharon Flindell from the City of Swan and the Conference and Workshop Fund of the Australian Network for Art and Technology, whom assisted this project, and the producers of New Moves International Ltd.

*Sarah Jane Pell holds the inaugural candidature PhD of Visual Arts at Edith Cowan University. Her work was part of the NRLA at the Midlands Railway Workshops, Western Australia in 2002. This was her first performance in the UK.*

**The Kala Art Institute**
**7th February - 7th March 2003**
**Berkeley, California**
**by Andrew Mamo**

The Kala Art Institute, located on the outskirts of Berkeley, California, is at the epicentre of print-related art practice in the San Francisco Bay Area. Like a semi-permeable cell, it hosts a free-flowing stream of artists from all over the USA, and occasionally, from overseas. Some artists come for a relatively short time before moving on, but just as many come and stay after finding their place in the Kala 'community'.



*'Three Leagues from Memphis' Digital Print by Andrew Mamo*

Each year, the Kala offers eight Fellowship Awards and Residencies. The Award includes a stipend of $2000 US, and the Residency allows for full use of the institute's studio facilities for a period of six consecutive months plus free participation in one of their regular workshops. The residency, however, does not include accommodation, and certainly does not cover travel costs, so it is very rarely awarded to artists outside of the USA. In 2002, I was lucky enough to be offered a Fellowship, but due to factors of time, distance and cost, I accepted it with an understanding that

my stay would be shorter than the usual expected period of residency.

While my stay was short - only one month, compared to the usual six months' stint that Fellowship Award winners undertake - in that time I was able to apply myself fully to my work in an environment where the print, as a final object, was of primary concern.

Working primarily with digital imaging, I have tended to see myself as a new media artist, thus I was somewhat surprised to find myself described as a 'photographer' when Archana Horsting, co-founder and director of the institute, introduced me to fellow artists upon my arrival. While my work certainly exploits photography through digital manipulation, I have never seen the finished works as photographs, let alone my own practice as being photography. This view, however, underestimated the general level of acceptance that the digital print, as a valid print medium, is rapidly acquiring.

My initial impression was that perhaps the environment of the Kala Art Institute was not one conducive to digital media, as the majority of artists I met there seemed to be working mainly in traditional print media. However, after a few days I soon realised that there was a free flow of practice between the upper floor of the institute, where presses, inks and baths were housed, and the Electronic Media Center (EMC) on the lower floor, home to G3's, stylus printers and film scanners.

Studio-based print artists would frequently bring freshly dried mono-prints, for example, to the EMC, render some detail or texture in PhotoShop or Illustrator, then run their print through the massive Roland printer, fixing the new information to the image, before taking it back up to the studio where linocut, photo-gravure or other kinds of traditional print processes were then worked into it. Others would bring in old, well-worn plates and place them directly onto flatbed scanners, capturing in high-resolution the rich colours and textures of many inkings, then render these abstract surfaces as large-scale inkjet prints on fine watercolour paper.

So it was that in this environment of constant interchange between different types of print media, both analogue and digital, I found myself having to give serious consideration to the final printed form of my images. Having worked and taught in the multimedia field for five years now, this was something new for me, as most of my technical considerations had been devoted to the more arcane aspects of screen-based image construction in PhotoShop.

The images I produced during my residency continued a theme I have been mining for some time: the notion of representing alternative histories and alternative evolutionary paths, where the past has accelerated along many routes beyond the present.

This work has focused on what could mainly be called 'portraits' in a series tentatively titled *Are We Not Men?* Through these images, I attempt to revitalise the notion of 'the prodigy', or more simply, an empowered notion of 'the freak', regaining for human anomalies a pre-scientific status. The portraits are 'stitched' together from various sources, mainly anonymous nineteenth portraiture, ethnographic studies, and various photographic curiosities. Process in these pieces is integral to the theme, vaguely referring to the uber-Gothic literary presence of *Frankenstein*, and the various fakeries presented by the likes of P.T.Barnum. While at Kala, these images literally expanded into broader landscapes that incorporated unspecific narrative scenarios more in the vein of Jules Verne rather than Mary Shelley. I also began to incorporate elements from my own negatives, some more than ten years old.

In printing these images, I worked exclusively with an Epson 7200 Stylus Pro. This printer was a recent acquisition for Kala's EMC, arriving almost the same day I did. While it is designed to accommodate prints up to 24 inches wide, I found it just as useful for my prints, which were no larger than 11 inches by 17 inches. I experimented with several different types of paper, but eventually settled on Lumijet's Preservation Series Classic Velour, a coated archival paper that has a suitably warm toned appearance that lends itself to the "archaic" nature of my images.

This experimentation resulted in a total of eight finished prints. These prints will be appearing in a group show, along with the work of other Fellowship winners, at the Kala Institute in July of this year. From these eight prints, Kala will select three to keep in their permanent collection.

Andrew Mamo
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## transmediale
**31st January - 8th February, 2003**
**Berlin, Germany**
**by Linda Wallace**

Berlin's transmediale, according to artistic director Andreas Broeckman is Europe's most significant media festival. So to have my work *eurovision* nominated for the Image Award, one of three works from an international field of over 600, was quite an honour.

The ANAT assistance enabled me to travel to Berlin to attend, and festival organisers had garnered sponsorship from the Australian Embassy for my hotel.

The event itself was an intense week of screenings, exhibitions and panel discussions. Most of this took place in the Haus der Kulturen der Welt (House of World Culture), central to everything but close to nothing. As it was mainly snowing outside, I mainly stayed in the House as it was teeming with curious lifeforms.

All the nominees for the Image Award were happy to socialise together. I say 'all', as there was myself, a Spanish animator called Juan F. Romero and the third nomination went to a group of four VJ/sound men called the 242.pilots. These pilots jet in from all corners of the globe and do live sound/image performances.

The three judges for the $AU10,000 award said this of their task:

*The starting point for the jurying of the 'Image' category for this year's prize, the search for 'innovative contributions to the development of moving images in the age of the digital, interactive and network based media' can hardly be translated into a pragmatic series of criteria for judging or even classification, based on actual competition entries. The expansion of the notion of the image has made the fixing and demarcating of the visual, if only hypothetically, much more complicated."*

*Globalisation is prevalent in the language of the visual as our terms of reference and knowledge become similar. Our historical trust in the image as arbiter of truth is satirised through re-appropriation, the 'appearance of authenticity' becomes a software filter and truth or the quest for it has been transferred from the image itself to its means of production and dissemination. Images have become a complex language of related knowledges requiring understanding of the context, knowledge of histories, politics, technological developments and possibilities. But the resonance of images is so powerful and so appealing to our physiological attraction to visual beauty, rhythm and our intrigue with space and time still elicit a gut reaction rather than solely a cerebral response.*

*For this reason, the discussion about the entries focussed on the question of the positioning of an image, not stylistically or aesthetically, but rather within its cultural context - to what extent can a kind of 'politics of the signifier' (Benjamin Buchloh) appear? Above all, this locus of the image, the starting point of its circulation and meaning production, is at the centre of what needs to be constructed.*

Of *eurovision* they said:

*eurovision takes the Eurovision Song Contest out of the year 2000, a topos of the European popular culture, as the starting point for a general research about the different image cultures of television, video and film and juxtaposes this in a stringent image organisation*



*Image courtesy Linda Wallace*
*<www.machinehunger.com.au/eurovision>*

*whereby a number of arguments and contexts are placed side by side. Above all, the jury was convinced by the sovereignty of this 'montage' and the stringent content of the reference material.*

There were five honorable mentions in the Image Award category, including works by Coco Fusco and Lev Manovich. The 242.pilots won the Image Award. There were two other award categories, Interaction (for which there were no

*Image courtesy Linda Wallace*
*<www.machinehunger.com.au/eurovision>*

nominations just honorable mentions) and the Software Award with two nominations and five honorables.

All the videos selected for screening were projected but also they were collated onto seven different DVD's, and these could be watched at the seven viewing hubs in a main foyer area. Also here were terminals with the interactive and net works screens. This was a good place to chill on a hotly contested beanbag, as was the bar/food area. The whole event was of course intensely social, with people represented from all over the new media realm.



*Image courtesy Linda Wallace*
*<www.machinehunger.com.au/eurovision>*

While the transmediale had an incredible range of work to be seen, I also had time to visit a major retrospective of the work of Austrian artist Valie Export. This was really one of the highlights of the short trip to Berlin, to see the scope of this artist's work and the way she used such a diverse range of media as her material over decades of practice, beginning in the mid-1950's.

www.machinehunger.com.au/eurovision
www.transmediale.de

## Waitangi Commemorations Youth Forum
## January, 2003
## Aotearoa, New Zealand
## by Michelle Blakeney

My main reason for receiving the Conference and Workshop Fund was to attend the *Waitangi Commemorations Youth Forum* in Aotearoa. This forum was a part of the Waitangi Treaty Festival, where Jenny Fraser and myself were invited to speak on the topic *Aboriginal Art and Activism*.

Waitangi Day, in the Bay of Islands, has come to be celebrated as NZ's national day. It is more often a day of controversy as the Maori people engage the government in debate (generally by organised protest) about successive governments having never honoured the Treaty of Waitangi, and continuing to dismiss it and even declare it a nullity.

It's very similar to the Survival Day celebrations on Australia Day, here in Australia. There was music, food and stalls - and of course the location has a great meaning to the Maori, as it was where the Maori representatives and the British agreed upon the Treaty of Waitangi.

One of the many young women I got to know was Te Whenua Harawira; she is part of a young Maori women's research group called Hokioi - dedicated to supporting the development of Indigenous people. They are considered to be youth activists; even the act of just walking around with them became quite an experience.

I saw and experienced first hand the police harassment of the Maori youth. Being in a group of three, we were under surveillance by the police, because as the law states a group of people numbering more than two were considered to be a 'gang' - a fact told to us by a big, burly, enthusiastically loud policeman shouting at us as we sat on a bench in a park.

There's nothing like being with the locals to get a truer perspective on issues!

Later in the day about 200 people walked up to the Treaty grounds from the Waitangi Marae at Te Ti. This is part of the yearly Maori protest against the government and their continual non-committal and unjust attitude towards the Treaty of Waitangi. This was where the clash with the police happened.

On the Waitangi Treaty Grounds, the New Zealand government flies a large flag in the middle of a clearing. Every year the Maori protesters march towards this site and attempt to change the flag for a Maori flag - this action reflects and represents the position of some Maori, but not necessarily all Maori.

All this of course does not sit well with the New Zealand government who duly swell police numbers to cope with the influx of marchers and protesters; and this year it all got pretty argey bargey

As I was a new face, the undercover police had a field day photographing me during the eventual march. I felt like a celebrity while they got my different profiles. It was funny because they were trying to hide in trees and bushes and after a while I just ended up smiling for them. Police were everywhere. We documented six people getting arrested for breaches of the peace at the flagpole on the Treaty House grounds.

Being a part of such a volatile political march was not exactly the great artistic developmental journey. It became more about the media representation of indigenous peoples and their struggles.

The following day the local paper had made no real mention of the clashes between the Police and the Maori people. It was all put aside in self-congratulatory headlines saying things about the great strides made in Maori / Pakeha (non-Indigenous) relations.

Front pages show lovely colour photos of children playing and swimming, brass bands, food stalls etc - the only mention of what I had seen was a small paragraph on the front page of the local paper *The Northern Advocate*, it read - "...only one incident soured an otherwise peaceful two days, with six people arrested for breaches of the peace at the flagpole on the Treaty House grounds yesterday afternoon."

I'm not trying to push a political barrow here; I just felt there should have more representation on the part of the Maori. The mainstream media coverage seemed very one sided and above all what it did for me was to realise how much more pro-active I need to be in my own country. Pro-active in the sense of my own contribution to a more balanced argument from both sides about issues which will affect us all. Indigenous issues are just too complex not to get right.

Social and political issues aside - what I found to be most interesting and involving was experiencing the passion and intensity these young people have towards the challenges they face. It was an amazing event to be a part of; and being around those young men and women was very inspiring.

## Crisis/Media Conference
## 3rd-5th March 2003
## Delhi, India
## by Marni Cordell

*Crisis/Media: The Uncertain States of Reportage* was jointly organised by the Sarai Programme of the Centre for the Study of Developing Societies (CSDS), Delhi, together with the Waag Society for Old and New Media, Amsterdam, and held at Sarai-CSDS in Delhi, India.

The three day conference, held from March 3 - 5, 2003, brought together writers, journalists, activists, academics and independent media makers to discuss, reflect on and debate the state, role and response of media in these times of seemingly escalating crises.

The conference brought together local speakers from Gujarat, Kashmir, Delhi, Manipur and Mumbai, as well as international guests from South Africa, Sri Lanka, Argentina, Australia, the Netherlands, former-Yugoslavia and the United States.

Many speakers had direct experience reporting from situations of conflict, while others spoke of their involvement with issues that have had an historically problematic relationship with the corporate media.

The conference highlighted the need for, as co-organiser Shuddhabrata Sengupta refers to it, "sober reflection", not only on the crises that are gripping the world today, but also on the way that we, as media producers and consumers, play a role in the discourse of crisis, and therefore in the eventuation of it.

*Crisis/Media* addressed the need (and allowed the space) for media practitioners and communicators to reach beyond the simple dialogue that is circulated and perpetuated by the corporate media, and to complicate matters; to discuss issues in a deep, complex and contextualised way, with space for comment, argument and rebuttal.

I was invited to speak at *Crisis/Media* to talk about my work as an independent writer and media maker in Australia, my involvement with independent newspaper *The Paper* and my experiences travelling throughout Indonesia and East Timor undertaking the online *Small Voices* project.



*Chrystal Orderson and Marni Cordell at Crisis/ Media Conference, Delhi, India. Photo by Paul Keller.*

I spoke briefly about the Australian media's representation of Indonesia, and the biases and stereotypes that exist within the Australian population toward the world's largest Muslim population, but also about the problems currently being faced by Indonesian media institutions.

Since Suharto fell in 1998, and media restrictions were lifted, there have been major problems with the development

of a democratic media in Indonesia. Attacks on media practitioners are common practice as a population grapples with the notion of media democracy - and media workers attempt to achieve 'balance' - after years of repressed expression.

One of the most interesting arguments and divisions I believe that came out of *Crisis/Media* was whether it was necessary to distinguish between an 'activist' and a 'journalist', and whether one person can simultaneously be both. Is it necessary to turn off your activist sensibilities when reporting from a situation of conflict?



*Arundhati Roy and Shuddhabrata Sengupta at Crisis/Media Conference, Delhi, India. Photo by Paul Keller.*

Refreshingly, the notion of 'objectivity' was not even presumed to be an option by many of the conference participants, but instead, speakers spoke of their innate connection to and biases toward certain issues, and discussed the ways in which they dealt with these in an honest and socially responsible manner when reporting on conflicts between social or religious groups.

Keynote speaker Arundhati Roy spoke of the danger inherent in the notion of crisis: by definition, she said, the point of 'crisis' is short, and because of this "whole countries become old news...and then the darkness becomes deeper than it was before the (media) spotlight was shone on them." She believed, she said, that the media machine had almost become more real than life itself, so that "...if you don't have a crisis to call your own, you're not in the news, and if you're not in the news, you don't exist."

She reiterated that people should rebel against the media's tendency toward fads and trends and "...not feed the media's desire for theatre".

As someone who defines themselves as a current affairs 'writer', and not a journalist, it was also refreshing to hear Arundhati distinguish between the use of words in news and literature:

"We (as writers) are trying to lessen the distance between language and thought," while those creating 'spin' are "...engaged in creating a language to mask real thought". When you are writing, you give time and focus to normality; "if your literature was full of crises," she commented, "it would be a cheap document".

Australia's corporate media institutions and workers would have learnt much from attending *Crisis/Media*...

URLs
http://www.sarai.net/events/ crisis_media/crisis_media.htm
http://www.sarai.net
http://www.waag.org
http:// www.thepaper.org.au
http://www.smallvoices.org

## NOTICES

### Annual General Meeting

The fifteenth Annual General Meeting of ANAT was held on May 13 at the ANAT offices. Our Deputy Chair, Sue Skinner chaired the meeting, which was attended by 16 members with 20 proxies received.

As members would be aware, we have a national Board, which is comprised of seven elected members, Executive Director (ex-officio) and staff representative. At the AGM, four members were continuing (Chris Joyner, Sue Skinner, Michelle Glaser and Leon Cmielewski) with three vacant places. We received seven nominations in all, resulting in a ballot.

Retiring at the AGM was Melbourne based writer Jenny Weight. Jenny has been a strong advocate for the online writing community, and on behalf of the Board and staff we would like to thank Jenny for bringing her knowledge and expertise to the Board.

Also leaving the Board at the AGM is our former Chair Kate Richards. It is with regret that we lose Kate, as she has been a tremendous inspiration and motivated Chair and Board member. We wish Kate all the best with her future endeavours and look forward to a continuing association with both Kate and Jenny.

The staff and Board of ANAT are pleased to welcome new Board Members, Belinda Grant of Adelaide;

Caroline Farmer of Darwin; and Antoanetta Ivanova of Melbourne, who were elected by the membership at the Annual General Meeting.

**Belinda Grant** graduated from the University of Adelaide in 1984. She has practised as a lawyer in South Australia since that time and became a Partner of Kelly & Co. Lawyers in January 1993. Kelly & Co. is a large Adelaide-based commercial law firm with a significant practice in media, arts and entertainment, and intellectual property (IP) and technology.

Belinda acts for a number of clients in the film and television industry including major funding bodies, broadcasters, exhibitors, investors, producers and production facilities. She also acts for other media and arts organisations and has handled a range of IP and technology transactions and disputes.

Belinda is a member of the Australian Institute of Company Directors and is a graduate from their Company Directors' Diploma course

**Caroline Farmer** is currently based in Darwin where she is the Director of 24HR Art, the Northern Territory Centre for Contemporary Art. Darwin is an interesting place, perched on the edge of South East Asia and at the Top End of a Territory in which the presence of the Indigenous peoples and their culture is strongly felt.

Regional and indigenous communities are an important part of the diverse experiences of being

Australian and have been largely isolated from the opportunities and resources necessary to developing a New Media Art practice. It is access to and connections with these kinds of artistic communities that are the most important things that Caroline sees she can bring to ANAT as a member of the Board.

**Antoanetta Ivanova** is the Director and Co-founder of Novamedia Arts, Australia's first new media arts agency and consultancy specialising in providing creative business opportunities by integrating innovative new media art projects with business development strategies. She is also a curator and producer of new media projects, with special interest in emerging media, games, robotics, VR projects and hybrid media.

Antoanetta has worked in the arts industry in Australia and overseas for over eight years, primarily as producer/manager of new media projects, administration manager and copyright officer for VISCOPY Copyright Collecting Agency, and as a digital media artist.

Current projects and assignments include: *Producer Fifth International Digital Arts and Culture Conference MelbourneDAC +streaming wor(l)ds+*, which took place for the first time in the southern hemisphere in Melbourne in May; Curator *+playengines+* exhibition, a major survey of computer art games, streaming media projects and interactive film featuring 24 inter/ national projects, and Producer/ Curator *Australian Digital Icons*, Centre Georges Pompidou, France.

**OZeCulture 2003: Conference of Culture, New Media and eBusiness**
**DATES: 30th-31st July**
**VENUE: Brisbane Powerhouse Brisbane**

The third annual OZeCulture conference of culture, new media and eBusiness, OZeCulture 2003: culture with byte!, will take place in Brisbane at the Brisbane Powerhouse from 30 - 31 July 2003.

We are pleased to announce the provisional conference program, featuring an impressive range of local and international speakers. You can view the program at http:// www.cultureandrecreation.gov.au/ conference3/program.htm.

Topics include:
* Interactivity
* Shrinking Distance - eBusiness in the cultural sector
* The Chicken and The Egg - broadband infrastructure and content
* Histories -  presenting heritage online
* Sustainability - digital rights management and commerce
* The Built Environment - new technologies and exhibitions
* Future Generations - digital preservation of culture
*...and lots more!

Early bird registration - closes 13 June

Take advantage of our heavily reduced registration prices by booking before 13 June.  There are also special rates for registrants located in egional areas (more than 200km from the GPO of your capital

city, and anywhere in Northern Territory, Western Australia and Tasmania) in recognition of higher travel costs.

For program, registration form and other conference information, please contact:

ONLINE: http://www.ozeculture.com
PH: 1800 065 754

## cyberTribe: 'Light One' by Jonathon Jones
http://www.fineartforum.org/Gallery/cybertribe/index.htm

cyberTribe presents Light One, a series of works by Sydney-based artist, Jonathon Jones.

Jones has undertaken research trips and cultural exchanges to Hawai'i and Canada and his work has been exhibited in Australia and overseas including as part of the research archive of the 2002 Adelaide Biennial, conVerge. cyberTribe is curated by Jenny Fraser.

ONLINE: http://
www.fineartforum.org/Gallery/cybertribe/index.htm

## Sonus: Online Listening Library (CEC)
http://www.sonus.ca
(Canada)

SONUS is an online listening library of electroacoustics open to anyone producing electroacoustics, from anywhere in the world.

For the list of electroacoustic genres currently supported by SONUS, please see the website.

Send us your works on audio CD. We'll encode them as mp3 and include them on the SONUS site. Take a look at the submissions page as there are more details you need to know: http://www.sonus.ca

SONUS is a project of the Canadian Electroacoustic Community (CEC), sponsored in part by the Canada Council for the Arts (Music Section) and the members of the CEC.

INFO: Ian Chuprun, Special Projects Manager
Canadian Electroacoustic Community (CEC)
EMAIL: ian@econtact.ca
ONLINE: http://cec.concordia.ca
ONLINE: http://www.econtact.ca
ONLINE: http://www.sonus.ca

## DIAN: Digital Interactive Artists' Network
http://dian-network.com

Our focus for the month of May is NATALIE BOOKCHIN. We proudly present her work: "The Intruder " http://dian-network.com/navigation.html
A story in 8 games. (from a short story by Jorge Luis Borges) Shoot, score, catch, hit a ball or kill an alien! All in the name of love.

DIAN - Digital Interactive Artists' Network - is a network for artists who are seriously involved in using Internet technology in the domain of contemporary art.

We are deeply interested in artists working in this field. Artists working with the web, the net and related domains, please submit your work here: http://dian-network.com/information.html

Visit DIAN and explore what can be done on the Internet.

ONLINE: http://dian-network.com
EMAIL: info@dian-network.com

## Visions of Australia: Grants for Development and Touring Applications
## APPLICATIONS DUE: 25th July Nationwide

Visions of Australia is the Commonwealth Government's national touring exhibition grant program which assists touring exhibitions of cultural material across Australia.

Funding is available to cultural and community organisations to assist with exhibition touring costs and for project development.

To apply, send a completed application form to Visions of Australia (available shortly from the website).

INFO: Sharyn Smith, Project Officer
INFO: Barbara Poliness, Assistant Manager
EMAIL: sharyn.smith@dcita.gov.au
EMAIL: visions.australia@dcita.gov.au
PH: 02 6271 1627
PH: 02 6271 1455

## Siggraph 2003
**CONFERENCE DATES: 27th-31st July**
**EXHIBITION DATES: 29th-31st July**
**San Diego, California**

Siggraph is the 30th International conference on computer graphics and interactive techniques.

Meet the international thinkers. builders, creators, buyers, sellers, and enthusiasts who work on the adventurous edge of innovation.

Learn tomorrow's technologies today: animation, haptics, advanced rendering, augmented reality, web-based visualisation, human-machine systems, and much more.

Use Siggraph 2003's insights and inspirations to explore new opportunities for digital discovery.

For full program and registration details, visit:

ONLINE: http://www.siggraph.org/s2003/

## VSMM 2003: Hybrid Reality: Art, Technology and the Human Factor. The Ninth International Conference on Virtual Systems and Multimedia
**DATES: 15th-17th October**
**Montreal, Canada**

This year marks the ninth edition of the VSMM International Conference. VSMM 2003 continues to push the boundaries of Virtual Reality and Multimedia research with the theme "Hybrid Realities: Art, Technology and the Human Factor".

Combining popular sessions from past conferences with current fields of special interest and concern with a special focus of the human factor, VSMM 2003 will be held for the first time in Canada, in the cosmopolitan City of Montreal, in the Province of Quebec.

Hosted by Hexagram, the Institute for Research and Creation in Media Arts and Technologies, VSMM2003 will take place in the Science Center of Montreal, in the historic Old Port of Montreal, October 15-17, 2003.

VSMM 2003 will run our traditional technical sessions in the respective areas with a lineup of plenary sessions, invited talks, tutorials, panels, poster sessions, workshops and a media art and creative technology exhibition.

Papers related to the following topics (but not limited to) are solicited. However, any paper dealing with a pioneered or significant development in virtual reality and multimedia is also encouraged.

- Virtual Reality
- Human Factors/Human-Centered Design Issues
- Cyberanthropology
- VR and Developing Countries
- Technology Transfer and Commercialization
- Virtual Heritage
- Media Arts and Creative Technologies
- Enhanced Environments and Mobility
- Digital Entertainment and Performance

For full details and deadlines for submission of a paper, panel, tutorial, or workshop proposals should be made to:

INFO: Professor Hal Thwaites, VSMM 2003 Conference Director
EMAIL: vsmm2003@vsmm.org
ONLINE: http://www.vsmm.org/2003

## The Noise Festival: Short Works for the Screen Nationwide

The noise festival <www.noise.net.au> is looking for short media works, flash animations, video art, mini docs, computer creations, visual experiments that can translate onto the television screen.

As part of the 2003 festival we are producing 4x 2 hour programs for ABC TV exploring the work of young media makers, to be broadcast in October 2003.

So what's the go? Artists have to be 25 or under (or have created the work when they were 25 and it be no more than 2 years old). The maximum duration is 15 mins and the minimum . . . well there is none, short is good!

Submissions: Artists should send in a vhs copy of their work accompanied by a submission form which is available online at <www.noise.net.au>.

ONLINE: www.noise.net.au
FREECALL: 1800 003 552 (except from mobiles).
EMAIL: rachel@noise.net.au.

## 2nd International Conference on Computational Intelligence, Robotics and Autonomous Systems
DATES: 15th-18th December
Singapore

Organized by: Centre for Intelligent Control, National University of Singapore

The Centre for Intelligent Control, National University of Singapore is pleased to announce that the 2nd International conference on Computational Intelligence, Robotics and Autonomous Systems (CIRAS 2003) is planned for December 2003 in Singapore.

The Intelligence in automation systems is increasingly becoming a key and important technology to be harnessed for enhancing productivity and economic returns. CIRAS2003 will focus on research directions that are broadly covered by the fields, Computational Intelligence (CI), Robotics and Autonomous Systems. CIRAS is intended to provide a common platform for knowledge dissemination among researchers working in related areas. CIRAS invites submissions from all areas related to, but not limited to, Computational Intelligence, Robotics and Autonomous Systems.

For full program details, visit:

INFO: CIRAS 2003 Conference Secretariat
ONLINE: http://ciras.nus.edu.sg, http://act.ee.nus.edu.sg/ciras2003/
EMAIL: ciras@inmeet.com.sg
SNAIL: c/o Integrated Meetings Specialist Pty Ltd, 1122A Serangoon Road, Singapore 328206

CONTACT DETAILS

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ABN: 26 670 446 106

### Staff

Executive Director:
Julianne Pierce

Manager:
Alison Leach

Web and Technical Officer:
Claudia Raddatz

Information Officer:
Charity Bramwell

**ANNUAL MEMBERSHIPS**

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

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

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

# MEMBERSHIP FORM / TAX INVOICE

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

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

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

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

I would like to ☐ become a member of ANAT

☐ Renew my membership to ANAT

☐ Individual ☐ Concession ☐ Organisation

Name: _____

Organisation Name: _____

Position: _____

Address: _____

Postcode _____

Postal Address: _____

Postcode _____

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

Fax: ( )

Email: _____    URL: _____

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

☐ Yes ☐ No

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

Credit card details: ☐ VISA ☐ Mastercard ☐ Bankcard

Card #: ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

Signature: _____    Date: _____

Expiry Date: _____

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

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

☐ Yes, you may release my details

☐ No, use this data for statistical purposes only

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

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

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

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

☐ Animation
☐ Architecture
☐ Computer Graphics
☐ Crafts
☐ Dance
☐ Electronics
☐ Film
☐ Holography
☐ Interactive Installa
☐ Internet
☐ Laser

☐ Multimedia
☐ Music Composition
☐ Music Performance
☐ Neon
☐ Painting
☐ Performance
☐ Photography
☐ Printmaking
☐ Robotics
☐ Screenbased Interactives
☐ Sculpture/Installation

☐ Software Authoring
☐ Sound Composition
☐ Sound Performance
☐ Theatre
☐ Video
☐ Virtual Communities
☐ Virtual Reality
☐ Web Design
☐ Writing
☐ 3D Modelling
☐ Other

# ANAT

surface
mail