

ARTSPACE
AUSTRALIA

**IVAN
DOUGHERTY
GALLERY**



MORPHOLOGIES

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DENNIS DEL FAVERO

AGNES HEGEDÜS

IAN HOWARD

SUSAN NORRIE

JEFFREY SHAW

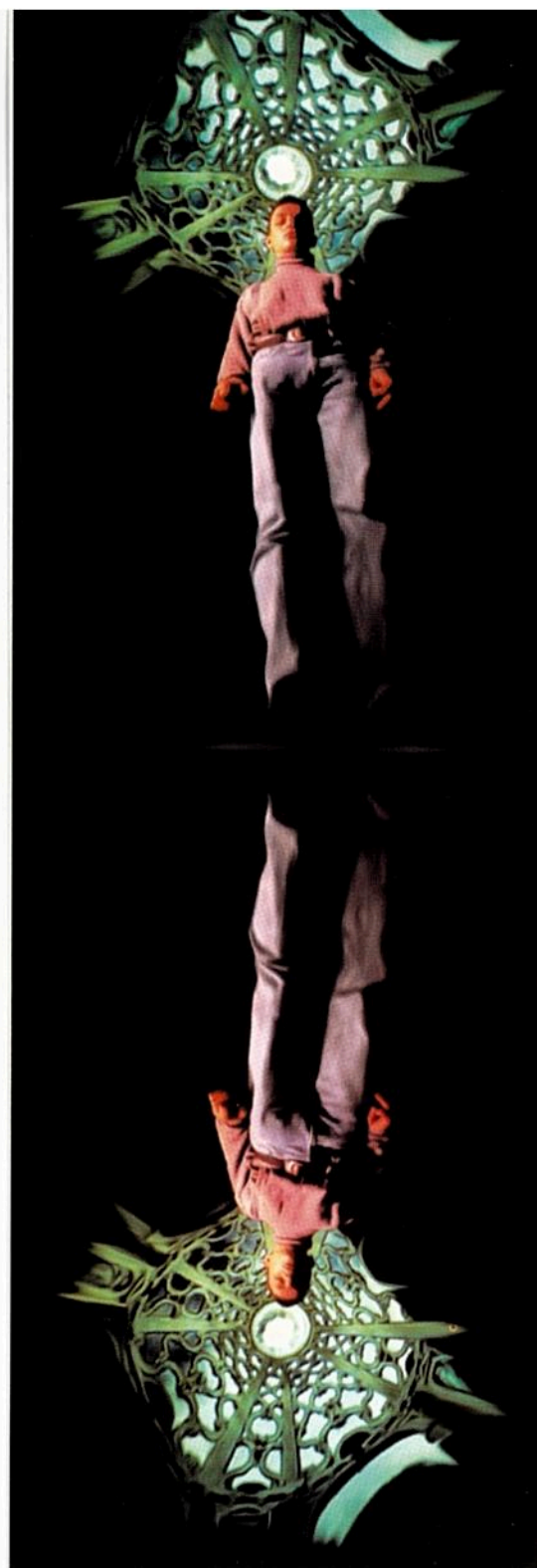
SKAN

PETER WEIBEL

curated by

Nicholas Tsoutas & Nick Waterlow

**ARTSPACE
&
IVAN DOUGHERTY GALLERY**

Jeffrey Shaw *Heavens Gate* 1986 (still)

The idea for the exhibition began as an initiative of Dennis Del Favero and Nicholas Tsoutas, to parallel the presentation of recent experimental interactive cinema and DVD-ROM work from ZKM, commissioned by and to be presented at Cinemedia's Australian Centre for the Moving Image, Melbourne, in a series of focused events from November, 2001 through to October, 2002 under the title of *(dis)LOCATIONS*.

Collaborative projects such as MORPHOLOGIES present crucial opportunities for artistic crossovers, in the context of artistic boundaries (in terms of medium and technologies), national divides, and institutional cooperation. Collaborations with leading international organizations, such as ZKM, are important for Australian artists as they are given the opportunity to develop, and present, their work in an expanded media-scape and the high level of resourcing and expectation lends ambition to the participating Australian artists' ideas. Further to this, discourse is opened between traditional and new media art forms – as non-technology based practitioners move into new fields. These new influences, whether technical or theoretical, morph the boundaries of artistic codes and expectations.

Integral to the exhibition is the critical forum, *Morphologies: Shape-Shifting and Media Arts*, convened by Anna Munster with a keynote lecture by prominent American digital artist and theorist, Lev Manovich. It is important to acknowledge that institutions need to play 'host' to the new languages forming around emergent media, and to promulgate the development of new theory and criticism in relation to these nascent art forms.

The exhibition MORPHOLOGIES and its accompanying Symposium are jointly presented by Artspace Australia, Ivan Dougherty Gallery and the Centre for Interactive Cinema Research, College of Fine Arts, UNSW. MORPHOLOGIES pres-

ents recent digital art work produced at ZKM, Centre for Art and Media, Karlsruhe, one of Europe's leading new media research centres and museums. The work by the ZKM artists Peter Weibel, Agnes Hegedüs and Jeffrey Shaw and Australian artists who have undertaken residencies or fellowships at ZKM, Dennis Del Favero, Susan Norrie, Ian Howard and Skan, covers a spectrum of narratives and experimental digital-media techniques.

Many links exist between the College of Fine Arts, UNSW and ZKM. These links originated with research undertaken by Dennis Del Favero (Vice Chancellor's Post Doctoral Research Fellow, UNSW) and Jeffrey Shaw (Director, Institute Visual Media, ZKM and Adjunct Professor COFA) into digital video systems across both institutions, and the subsequent research memorandum of understanding established between the two institutions in 2000. This joint international research, recently awarded a groundbreaking Australian Research Council Discovery Project grant, has subsequently grown to form the foundation for COFA's newly established Centre for Interactive Cinema Research. This Centre aims to develop research in the interactive digital cinema and media domain in collaborative projects spanning the creative arts and sciences. This research is being undertaken between COFA and ZKM in cooperation with the Schools of Computer Science and Engineering, Media and Communications at UNSW, the Australian Centre for the Moving Image, Melbourne, Massive Media, Sydney, the Creative Industries Digital Media Research and Applications Centre, QUT Brisbane, and the Digital Media Centre of Excellence Piet Zwart Institute, Rotterdam. The Centre draws on a spectrum of staff and students across each of the consortium institutions. At UNSW, aside from Shaw and Del Favero, other principal researchers include the Centre's Director and Dean of COFA, Professor Ian Howard and Ross Gibson, Creative Director of Cinemedia's Australian Centre for the Moving Image, and Adjunct Professor at COFA, Professor Arun Sharma, Head of the School of Computer Science and Dr Daniel Woo, Director of the Human Interface Laboratory in the same School.

We are grateful to the Goethe-Institut Inter Nationes Sydney, ZKM, Center for Art and Media, Karlsruhe, Cinemedia, the Australian Centre for the Moving Image, and the Curtin University of Technology, Perth for their generous support for this ambitious project. And look forward to working with them again as projects such as MORPHOLOGIES test the parameters of what constitutes the visual arts in the new millennium.

**Nicholas Tsoutas, Director, Artspace
& Nick Waterlow OAM, Director, Ivan Dougherty Gallery**

In this essay, I'd like to set a scene that might help you think about the artworks in the MORPHOLOGIES exhibition. But please understand what I'm offering. I will present a general morphology - a study of form - suggesting some propositions about communal aspiration and anxiety, history and Australian culture's contemporary bewilderment. But I will not explain any of the individual artworks. Such detailed appreciation is for you to enact and enjoy, either by applying the general propositions I offer or by considering some different, more private settings that you might prefer.

A story, to get started...

In 1863 a blackened man hailed some settlers in a clearing outside Port Denison, on the coastal plain north of the massive tract of brigalow forest that once scrubbed half of Queensland. Haltingly in front of the white men, this apparition tried to remember how to form the guttural grammar of English. All the time signalling not to shoot, he finally stuttered words that are still famous: "I am British object".

This was James Morrill - part man, part thing, part speaker, part spoken. Down through the decades, he has caught the attention of several writers (most famously David Malouf in his novel Remembering Babylon), for he seems to have brought something, some revelation, back with him.

What did Morrill have for us? What kind of omen was he?

Jittering about in that stubbly clearing, scrutinised by his interlocutors, Morrill slowly bloomed into affability and offered the audience a few image-sequences that he'd carried long and privately. As he conjured images with his thick tongue, the tone of

his indigenous world altered each time he conveyed a new detail: he recalled how his black life had commenced on a day in 1846 when he had been aboard a coastal trader shipwrecked on the Great Barrier Reef; he recalled how one of his fellow sailors had clambered alone into a lifeboat while panickily carrying nothing more than a live sheep - the beast and the man drifting away from the rest of the party in the other boat, the man realising too late that he had no sail, no oar, no rudder; Morrill recalled how, jammed into another lifeboat, he and the ship's captain had caught a shark with the severed limb of a starved companion - the monster swimming through a loop of rope at the instant it seized the great morsel; he recalled how a settler called Wilmot had watched his wife die in his lap, after which he had undressed her and tipped her overboard, where the body floated whitely alongside the boat for twenty minutes until she sank unmolested amidst the circling fish; he recalled how the Captain had carved forty-two day-notches on the gunwales before the boat drifted onto a mainland beach. Morrill had then stumbled through the hinterland for a fortnight, weakening to hallucination all the while, watching Wilmot and another man lie down and die, until a group of Aborigines finally came with food and shelter. Morrill thanked them by singing a hymn, "God Moves in a Mysterious Way".

Since then, he had spent seventeen years living with different tribes in North Queensland. In the company of his hosts he had learned many languages, travelled thousands of miles, met innumerable native people, been interrogated and tested by them, and gradually assumed a new form - he had become a blackened white man.

So Morrill 'morphed' in front of his various audiences, reconfiguring himself and his listeners' normality each time he offered a new account of the worlds he knew. His audiences were fascinated to see him, this object, shifting both his shape and the tenor of the known world. They scrutinised this living talisman, this visitant from a nearby world they did not yet know. He was a witness testifying to dynamic, covert forces in the colonial world, forces rendering all previously normal existence dubious.

This glimpse across the frontier disturbed the settlers at the same time as it fascinated them. They edged away from the messenger. Morrill was colonial volatility made manifest, made morphological. He showed how the colonial world was subtended by ever-altering forms and organising forces. This was his meaning, on display in a colonial world that was so fragile, uncertain and unstable that its citizens craved complete settlement, which is to say they demanded ignorance about their colony's underlying

volatilities and unpredictabilities.

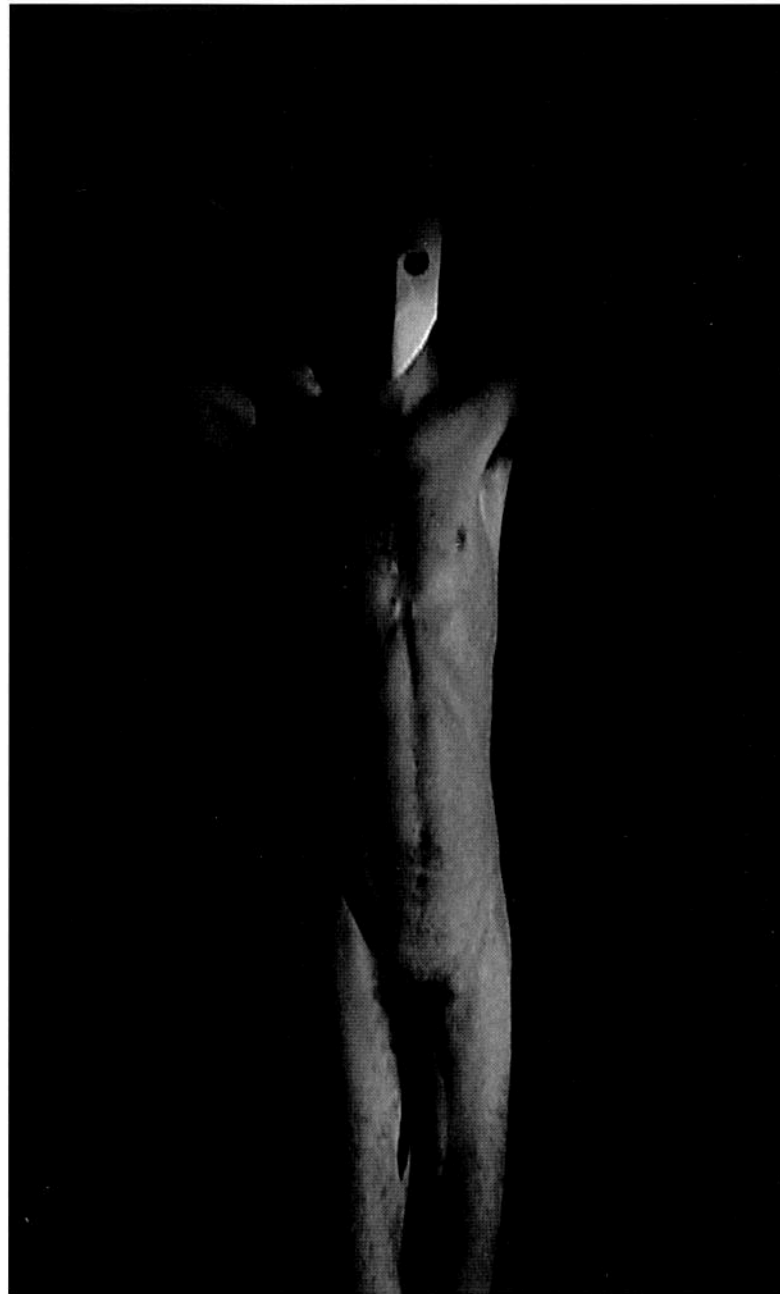
Morrill never made it back to the status of a subject. Never fully welcome in the settlers' world and never fully equipped in the indigenous world, he drifted back and forth for a few months until his vitality leached away. Within a couple of years he was dead in a frontier infirmary.

The white world was not ready for Morrill, even though it recognised (and continues to recognise) the crucial thing about him, that he was a significant 'form' - a configuration, a product and an omen, half active subject, half passive object - of colonial reality. Morrill embodied the mutancy and unpredictability of an ever-altering world that gets formed by social forces (such as capitalism and colonialism) when an invasive force breaks open pre-existent systems and seeks to benefit from the imposition of new systems on top of old ones. The fact that Morrill became an 'object' and lost shape or definition as a white man without becoming a monster was what made him compelling to the settlers, but his 'otherness' also disturbed his compatriots so much that they finally had to shun him and deny his meaning. The message he embodied might be paraphrased like this: "you colonists have made a world where several realities, several forms of normality will evermore co-exist, excite, disconcert and contradict ... no single system will justly prevail in the colonised world, and you will need cultural forms to help you live amidst this volatility, where so many realities are overlaid and contending"

The meaning of Morrill still had not registered a generation later, when the colonies of the southern continent federated in 1901. With all the proscriptions and decrees that comprised the xenophobic 'White Australia Policy', the new nation barricaded itself in legislation that was designed to ignore the radically different realities - indigenous and incursive - that were already everywhere in Australia.

Let's think for a moment about nations and the imaginative work required for realising them. Usually, a federated society is a squabble of differentiated states, all of them nervy, contentious, geographically far-flung and alienated by past disputes and linguistic differences. Therefore, whenever national federation is proposed, citizens need a visionary model, an apparatus of the imagination, to help them conceive of the new reality that is being proposed. They need to understand how the old impediments could be transcended so that a new world might get conjured in the soul and believed in the heart.

It's no accident, therefore, that cinema emerged at a time of nationalist aspiration all round the world. By displaying federa-



DENNIS DEL FAVERO



Angelo Nero newspaper report

Sydney... A twelve year old boy was taken into custody today following the discovery of a gun in his bag at a local primary school. In the bag police also found correspondence between the boy and his father. A school spokeswoman reported that the boy had been highly agitated in class refusing to part with his bag and insisting that he wanted to see his father. The father had recently been declared missing in action while serving with United Nations forces in the Balkans.

February 1, 2000

AGNES HEGEDÜS



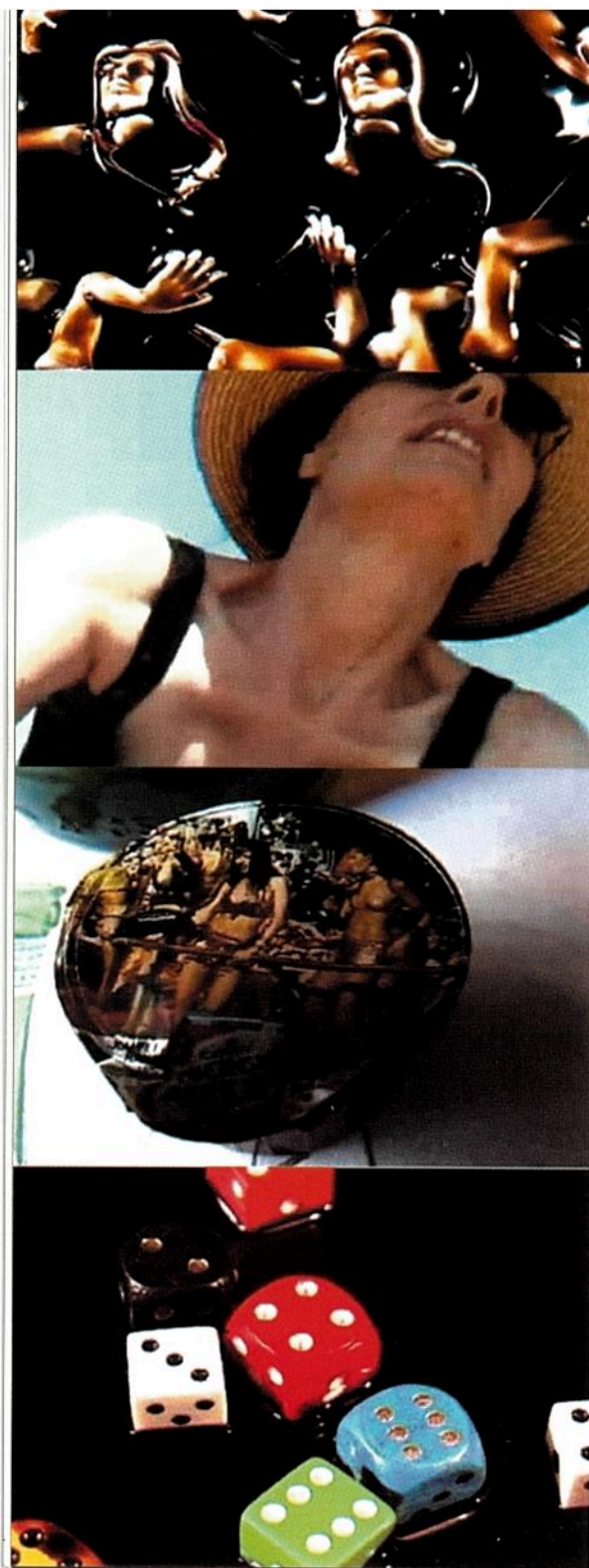
Their things Spoken 2001

Things Spoken Most people collect objects during their lives. These can be gifts, souvenirs, mementoes, personal artifacts, found things, etc. Their significance for their 'collectors' are usually contextual and personal - other people can only suspect what meanings are attached to them by the owners. This work presents a selection of such objects that I have collected, which have been put together so that the viewer can make an interactive exploration of both their singularities and their possible (inter)relationships. About fifty objects are offered to view. Each has been digitized on a flat-bed scanner. The objects present themselves in an endless row that can be scrolled left or right on the screen. The viewer can sort these objects in various ways - by objective criteria such as size, weight, colour or function. Each object is accompanied by my spoken explication of its significance to me, where I disclose their contextual and personal properties that led me to keep these often trivial things. I have also asked a number of friends of mine to talk spontaneously about these objects, and what they have said constitutes a second parallel set of narratives to my own which the user of the work can freely shift back and forth between.

Things Spoken 1998/2001



Their Things Spoken The work continues the exploration of different aspects of memory and visual archetypes in our culture, commenced with *Memory Theater* (1997) and *Things Spoken*. The contributors to this archive are museum visitors who responded to my invitation to bring their favorite objects with them and tell a story about its personal significance. These objects were digitized, the stories recorded, and photos were taken of each person holding their object. In the interactive artwork these elements together become an image, sound and text archive which are respectively presented on the screen within three interrelated windows. The user can choose one or other of these elements to navigate through and across the entries and in this way explore an emergent matrix of collective memories.



SweetStalking The original brief for the exhibition suggested use of interactive systems to investigate the way urban and sexual relationships are located and dislocated through contemporary digital space. Implied in early curatorial discussions was a suggestion of threat and anxiety existing within these overlapping themes of sexuality and the city. Consequently, I started with the theme of stalking, that is, stalking meaning in a relationship. As I have a sometimes very busy day job, I decided it expeditious and fruitful to explore this theme with my partner, Lucienne. The problem was the work kept on lightening up and eventually had to be renamed *SweetStalking*, could be Sweets-talking etc., as Lucienne speaks four languages across the sound track of the work. The interactive structure of *SweetStalking* allows viewers to put together their own edited sequences of images and incidents (the narrative format) that provide information and insights into the relationship 'story'. Additional video sequences, the random throwing of a dice (like the hand you're dealt each day), complement the viewer's choice and if you are lucky further reward sequences provide deeper insights. The program that runs this explorative narrative (your edited choices, the random element, the rewards etc.) handles sixty to the power of five to the power of six to the power of twelve images and sound tracks. This results in more than ten million sequences being available that individually and collectively contribute to the unravelling of meaning in a relationship.

I A N H O W A R D



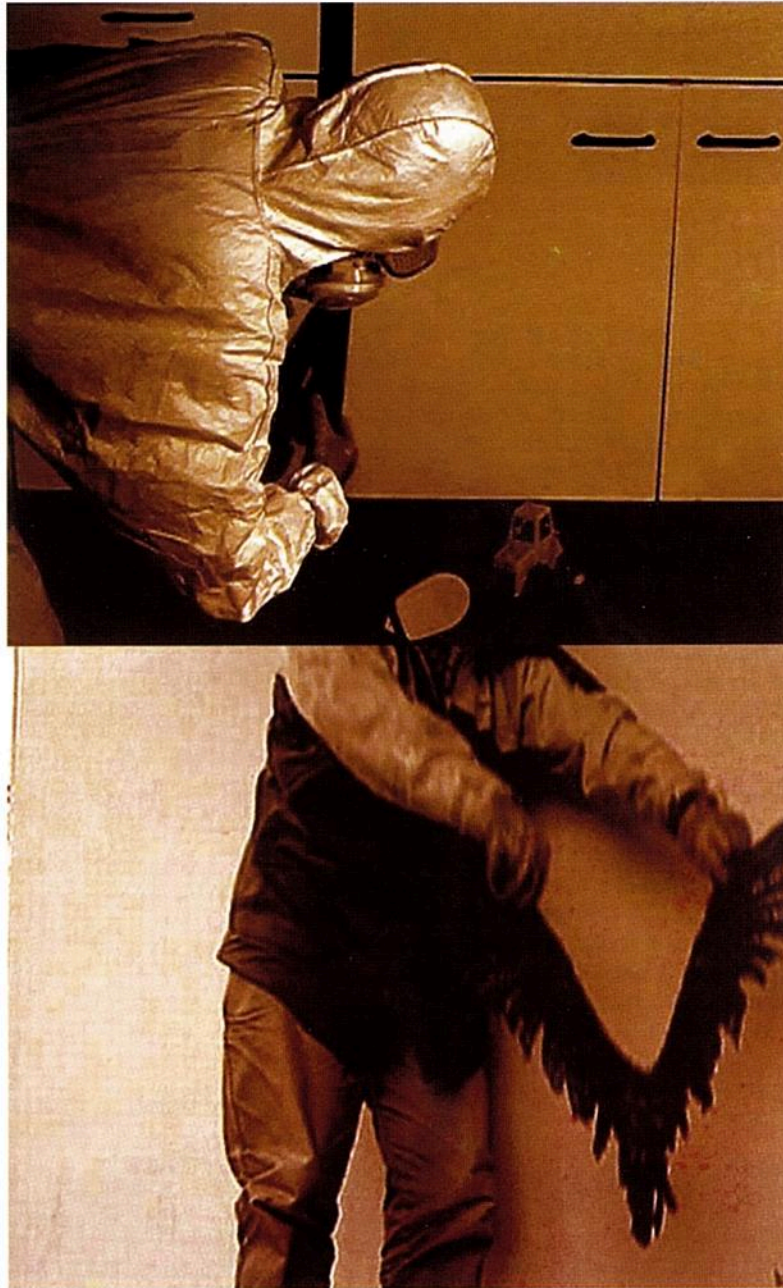
JEFFREY SHAW

PLACE - URBANITY Melbourne is a notably multicultural city because of the size and diversity of its many immigrant communities. Melbourne also has the reputation of being the comedy capital of Australia. PLACE – URBANITY/DVD presents fifteen fully panoramic photographs of various urban locations in Melbourne that each identify the district of a specific immigrant and/or ethnic community: Chinese, Macedonian, Greek, Italian, Vietnamese, Turkish, Russian, Jewish, Aboriginal, African, Serbian, Indian, and Australian. When exploring each of these panoramic scenes the viewer will find a comedian, hanging upside down, who when clicked on will tell a joke. Each comedian is a member of the particular ethnic community represented in their panorama surroundings, and their jokes reflect critically and humorously their distinctive identities within the Australian social and geographical context. In the installation version of this work (commissioned by Cinemedia for the Australian Centre for the Moving Image, in Melbourne) the panoramic photographs are replaced by panoramic movies that were made on location in Melbourne, which the viewer explores by rotating a projected image within a large fully surrounding projection screen. These are distributed in a virtual reconstruction of the Melbourne urban landscape, and in each the upside down comedians can again be found ready to tell their jokes.

Heavens Gate The conceptual and iconographic references are largely derived from Baroque ceiling paintings and aerial/satellite pictures of the surface of the Earth. These images alternate in a computer-processed videographic morphology that deconstructs and manipulates the constituent pixels of the original images and then anamorphically reconfigures them in a virtual three-dimensional space. This digital tromp l'oeil characterises the awesome contemporary view down from space which inverts the ecstatic Baroque gaze up to the heavens. Further iconographic references in this work conjoin these viewing extremities - the Futurist embrace of the aerial point of view and the spatial apotheoses of El Greco, William Blake and Piero Manzoni, amongst others.

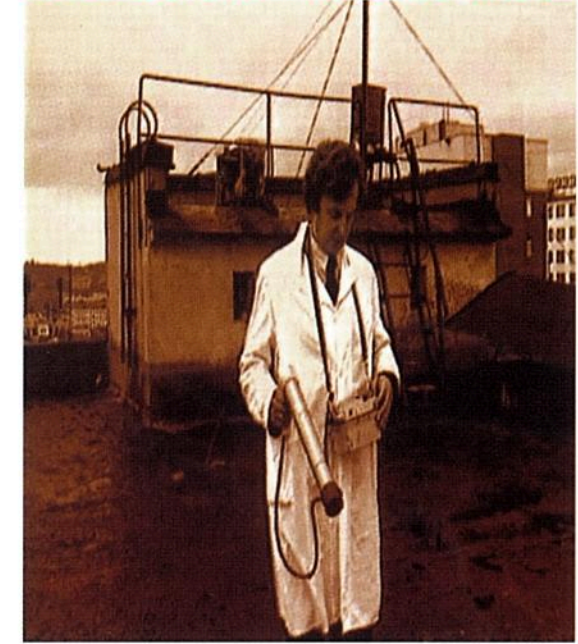
PLACE URBANITY 2001





DEFILE This work explores invasive and unsettling possibilities within the interactive process. Focusing on malevolent tendencies within human endeavour, a circuit of images has been constructed that identifies recent environmental catastrophes and their impact upon contemporary existence. DEFILE is a film loop with ambient sound and within this montage of associations the viewer becomes the "editor", able to combine or layer particular images. The intention is more dimensional than an unfolding linear narrative. As the titles implies. The focus is contamination... but it is also about bureaucratic mismanagement and the shortfalls within scientific research. Ultimately, it is about the consequences, responsibilities and challenges that we face in the 21st century.

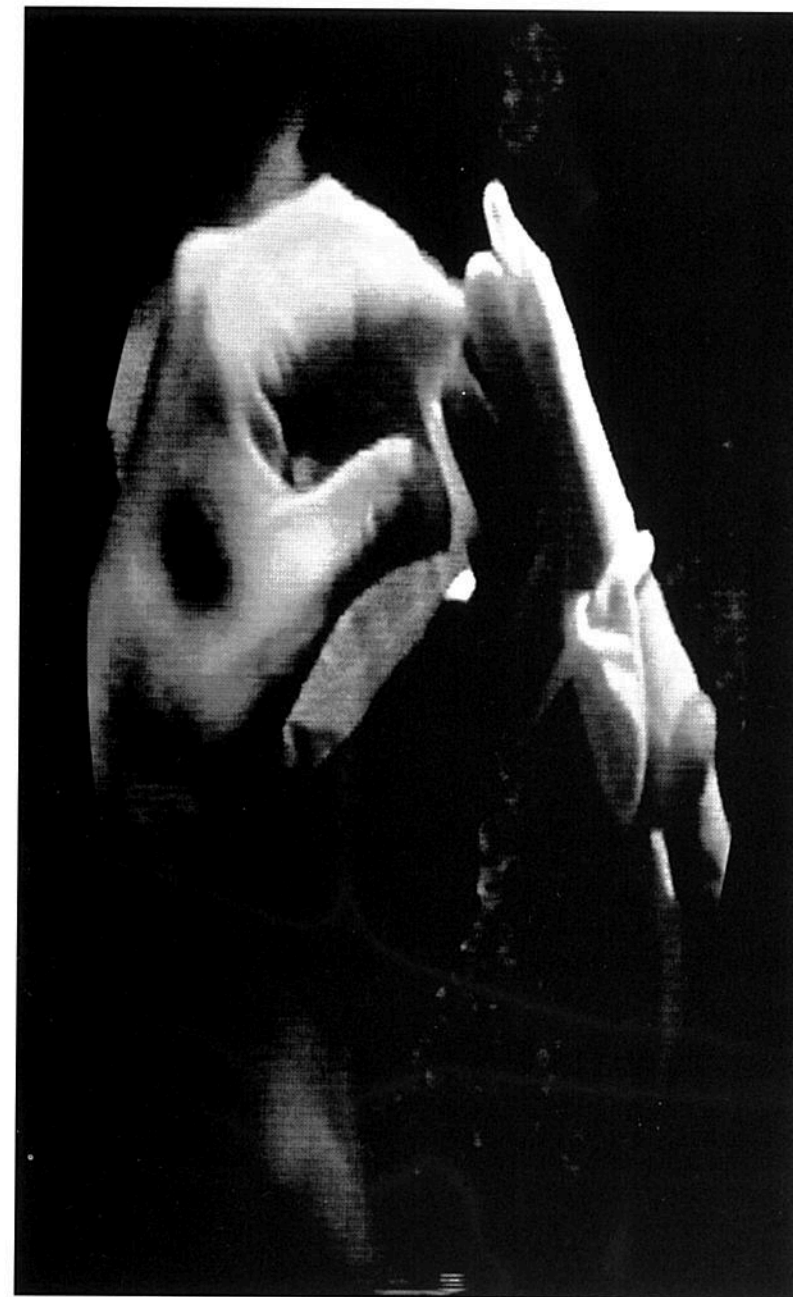
SUSAN NORRIE





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Cafe Flesh Video Transmissions The concept of the virus is explored as a metaphor for interconnection within biological and electronic space and more specifically, the contemporary breakdown of corporeal/sexual/informational boundaries. SKAN illustrates how the metaphor of the human biological/informational virus suggests the fragile nature of both human biological/informational boundaries and the impure nature of these boundaries which encase the human body and informational systems. The central characters in *Cafe Flesh Video Transmissions* appear as glitches and errors on screen from the decay and erosion over time. Dust and scratches or video noise remove from the narrative, the heroines around which the story would otherwise revolve. In their place there is a new presence – that of the degradation which now inhabits their ghost. Surrogates are found for these absent protagonists via a stethoscope inside the installation which senses the users heartbeat and furthers the mutation of the work.



PETER WEIBEL



The Panoptic Society This DVD-Rom piece is a time slot into the future of our emerging panoptic society. Prisons will be commercially run private institutions, which have to make money with their inhabitants. One way of capitalization on the prisoners will be pay per view, pay per mail, pay per e-mail, pay per phone. Naturally the more interesting the crime the more interesting the prisoner, the bigger the public, and the bigger the profit. Therefore prisons will compete about the most prominent and pervert prisoners. The cruellest killers will be the fatal



attractors in this panoptic society, gaining fame, glamour and money. They will become the secret stars of media society (see the Oklahoma-Bomber Timothy McVeigh). As consequence some people who have nothing achieved in life in a traditional way and in regular manner, will commit crimes and murders of utmost atrocity to become rich and famous in a way that our panoptic media society favours. These people will become so important for the maintenance of the media system that after dying they will be secretly replaced by virtual doubles and avatars.

tions of shots, scenes and characters in astounding new configurations of time-and-space, cinema showed that the magical synthesis of new worlds was possible. Cinema was both a witness to the emergence of new forms of sociability and also an impetus to that emergence. This explains how the history of nationalism is closely knitted to the history of cinema in many countries – in Japan, France, Britain, USA and Australia, for examples. Cinema and nation – oftentimes each cannot be imagined without the other.

More vividly than other 'distance-destroying' technologies such as the telegraph and the railroad, cinema put unified new worlds in front of peoples' eyes. Seeing was believing. Through cinema, federations and world-creation seemed feasible. We can see this ideological strengthening in the history of Japan, Canada, France and many other nations which came into sharper focus during the early 1900s. It's the reason the British government set up John Grierson's famous GPO Film Unit. Showing the nation to the nation, filmmakers projected new states of possibility.

Another striking characteristic of cinema is the way it 'locks off' its several component parts once they have been federated. The release print of a film is not designed to be reformulated or altered by contingent forces or interactions. A film plays out the same way every time and audience gathers and the projectionist powers up the machine. This final 'intransigence' of cinematic form mirrors the way most nationalist visionaries wanted their societies to stabilise permanently once the first convergences were brokered. Furthermore, let's not forget that cinema cuts many 'extraneous' elements out of the picture, and all the discards that end up 'on the cutting-room floor' bear comparison to the people left out of the nationalist picture during the 'White Australia' decades when indigenous, Asian and 'unconventional' Australians were actively refused access to nationality. Cinema and nation – they are both systems of exclusion as well as inclusion, both systems of intransigence as well as dynamics, systems of blindness and deafness as well as vision and apperception.

Thus cinema is an artform shaping and shaped by the desires of its era. It is designed to show firstly that the convergence of disparate parts is possible and that such convergence will stay reliable and unchallenged once its final version has been formed through editing and printing. Past a certain point, cinema is paradoxically a static form. Like turn-of-the-century nationalism, it can have a magical, 'new-world' dynamism, but it is not open-ended or tolerant of continuous negotiation. Indeed, this is one of the traits we love about cinema - it shows us the thrill of energetic convergence and world-creation at the same time as it guarantees

an eventual, secure end to change and uncertainty. With a film, the final edit is a stable state, a kingdom of release with a reassuring climate of completion.

Art forms generated in digital multimedia inherit many aspects of cinema. Like cinema, the sound and image forms that are animated by digital multimedia can simultaneously reflect and shape reality. And like cinema, digital multimedia can federate disparate elements in astonishing configurations. But unlike cinema, digital multimedia produces federations that are definitively provisional, always ready to be dismantled and re-assembled into new alignments as soon as they have been federated. There is always another set of convergence possible, always another agglomeration of constituent parts ready to be made available to an interactor who can pull new possibilities into the foreground or move away from the received world to a new set of ramifying options. Because digital forms need not get 'locked-off' into a singular, definitive version, the component elements that make a digital artwork are always available for pulling apart and re-arranging into different federations. (The role of the multimedia designer or artist is to ensure that all the convergences available in the artwork are ruled by some underlying sense and aesthetic cohesion rather than by randomness. The artist must supply the significant form.) By activating divergence as well as convergence, digital artworks can react to environmental and audience stimuli, thereby re-conforming themselves in ways that a cinema print or a television program is not designed to do. Therefore digital multimedia can imitate some of the ever-shifting tendencies and organising principles of environments, individuals and societies. In this respect, digital artforms can be both a reflection and a stimulant of contemporary reality. Just as the cultural form of cinema offered (and continues to offer) a compelling model of turn-of-the-century experience for people hankering after a comprehensible world amidst all the flux of emergent modernity, so digital artforms have emerged now to address the realities of people imagining how to survive and thrive in the convergence-and-divergence of contemporary pluralism.

The more adept we become at the endless negotiations required and encouraged by digital artforms, the more we might be inspired rather than traumatised by change and the 'openness' of our contemporary social systems. We need digital artforms to help us understand how a life of endless re-alignment, interaction and re-negotiation can be perceived as a set of opportunities and excitements rather than a tangle of threats and anxieties. We need artforms that offer new structures of imagination, analysis, action and repercussion, structures that are relevant to contemp-

orary experience. A collection of exemplary digital works might be a theatre, a garden and a laboratory for testing the speculative, negotiative abilities we need nowadays.

Please note: I'm not claiming that digital art is an 'evolved', superior form which has rendered cinema, television or any other established cultural form redundant. No, it is simply different and additional to all the models of experience that we already use to reflect on the ways people experience reality in this world where several value-systems and cultural heritages are always in negotiation.

But please note also: each of the works in the MORPHOLOGIES exhibition offers you a chance to ponder and alter a dynamically modelled world or mentality. In the spirit of James Morrill, these artworks come to you from outside the world of conclusiveness and closed systems; these cultural forms come with some other knowledge, some other dynamic intentions, if only you can stay inquisitive, engaged and active in their restless presence.

Ross Gibson is a writer and teacher who also produces books, essays, scholarly journals and films. More recently he has created multimedia environments for museums and public spaces. He is currently Creative Director for the development of the Australian Centre for the Moving Image at Federation Square in Melbourne.

Dennis Del Favero Angelo Nero, 2001 Multi-phase three channel video
Channel 1 - Angelo Channel 2 - Nero Channel 3 - Ombre Writer: Stephen Sewell
Sound design: Tony MacGregor & Dennis Del Favero Sound engineer: John Jacobs
Voice-overs: Angelo: James Casey Nero: Peter Kowitz Actors: Angelo: Simon Del Favero
Nero: Simon Aveling Compositing: Greg Ferris Thanks to Centre for Interactive Cinema,
COFA, UNSW, ZKM, Karlsruhe, John Curtin Gallery, Curtin University of Technology, Perth &
Fiona Bathgate.

Agnes Hegedüs Things Spoken 1998 Interactive CD-ROM
Concept: Agnes Hegedüs Design Luk Courchesne, Volker Kuchelmeister Programming Simone van
gen Hassend Thomas Morrison, Astrid Sommer, Translation Simone van gen Hassend Transcription
Silke Sutter Speakers Flora Asseyer, Ken Feingold, Annette Hünnekens, Gertrude Klotz, Jeffrey Shaw

Their Things Spoken 2001 Interactive DVD-ROM
Concept: Agnes Hegedüs Phase 1 Data acquisition at the Surrogate exhibition, ZKM
Karlsruhe, Nov-Dec 1998 Production management: Astrid Sommer Installation design:
Mathias Gommel, Juergen Galli Object & voice recordings, photography: Nicole Blaffert,
Simone van gen Hassend, Marion Höfel, Claudine Profitlich, Margit Rosen, Sandra Voets
Phase 2 DVD-ROM production Programming/interface design: Volker Kuchelmeister Voice
recordings: English & German: Agnes Hegedüs French: Bernhard Serexhe Transcriptions:
English: Agnes Hegedüs French: Bernhard Serexhe German: Birgit Eissner Translations:
English to German: Manuela Abel French to German: Bernhard Serexhe German to English:
Thomas Morrison Spanish to German: Paolo-Ferrera Lopez Proof-reading: English: Thomas
Morrison German: Manuela Abel Thanks to those 255 visitors to the ZKM Surrogate exhibi-
tion who generously participated in this work.

Ian Howard SweetStalking, 2001 Interactive DVD-ROM
Concept and development: Ian Howard, Lucienne Howard Programming: Volker
Kuchelmeister Multimedia production: Skye Daley, Volker Kuchelmeister, Daniel Wright
Thanks to the ZKM, Karlsruhe, The Centre for Interactive Cinema Research, CoFA, UNSW,
Sydney, and Cinemedia, Melbourne.

Susan Norrie Defile, 2001 Interactive DVD-ROM
Concept development & Cinematography: Susan Norrie, Reva Childs
Editor: Reva Childs Sound design & programmer: Greg White Acknowledgment: Greenpeace
Australia Thanks to Jeffrey Shaw, Ian Howard, Dennis Del Favero & Volker Kuchelmeister.

Jeffrey Shaw Heavens Gate 1986 Video installation
Place-Urbanity, 2001 Interactive DVD-ROM

Concept & development: Jeffrey Shaw
Comedians: Aboriginal joke: Ningali Lawford African joke: Milton White
Anglo-Aussie joke: Lynda Gibson Chinese joke: Lawrence Leung Indian joke: Gaurav Gupta
Egyptian joke: Emad Gurgui Greek joke: Arthur Sarkatzis Italian joke: Gabriel Rossi
Jewish joke: Tal Brot Lebanese joke: Bassem Abousaid Macedonian joke: John Naumovski
Russian joke: Greg Ulfan Serbian joke: Dave Ivkovic Turkish joke: Tahir Bilgic, performance:
Isabel Nalato Vietnamese joke: Hung Le, performance: Kathy Lang Melbourne Crew:
Manager: Liz Baulch Production Co: Wild Iris Productions Studio Camera: Benjamin Doudney
Studio Sound: Ro Woods Production Assistants: Annetta Labb, Danny Decarli Makeup:
Tamara Heaney, Jane Ormond Rigging: Showtech Australia P/L Studio: Premiere Lighting
DVD-ROM programming, design, video postproduction: Volker Kuchelmeister Audio editing,
video postproduction: Nicole Sedlaczek Image editing: Skye Daley, Daniel Wright Produced
with the assistance of Cinemedia's Digital Media Fund - The Digital Media Fund is funded by
Multimedia Victoria as part of the Victorian government's connecting Victoria policy, which aims
to bring the benefits of technology to all Victorians. Thanks to: City of Port Phillip, City of
Brimbank, City of Greater Dandenong, City of Hume, City of Melbourne, City of Monash, City
of Moonee Valley, City of Moreland, Jo Cohen, Connex, Espy Comedy, Nanette Fox, Robyn
Good, Cinemedia's Digital Media Fund, Melbourne International Comedy Festival, Sharon
Nathani, Helen Stuckey, Queen Victoria Market, Andreas Kiel (Kodiak GmbH Karlsruhe) and
ZKM, Karlsruhe.

SKAN Cafe Flesh Video Transmissions 2001
Medium: Pulse-driven interactive sound and video installation 1 PC, 2 digital video projec-
tions, 5:1 surround sound, 1 stethoscope interface. Created with the support of the Australian
post graduate research scholarship, Nepean post graduate research scholarship, the
University of Western Sydney and the Centre for Art and Media ZKM, Karlsruhe
Peter Weibel The Panoptic Society or Immortally in Love with Death, 2001
Interactive DVD-ROM
Concept: Peter Weibel Design, programming, image creation: Daniel Wright, Skye Daley
Additional visuals: Franz Wamhof Cell image: photodisc.com

Dennis Del Favero

Born in Sydney in 1953 of Italian parents, began exhibiting in the mid-1980s: since then his video and photographic installations have been shown in Australia, Canada, Israel, Scandinavia and Europe. Currently he is Vice-Chancellor's Post-Doctoral Research Fellow at the University of N.S.W. (UNSW) Sydney, Australia, Research Fellow at ZKM, Centre for Art and Media, Karlsruhe, Germany and Co-Director of the Centre for Interactive Cinema Research, UNSW. The interrelated themes of violence and sexuality recur through much of Del Favero's work tied to his ongoing inquiry into the relationship between digital narrative and memory. He is represented by the Mori Gallery, Sydney and Galerie Andreas Binder, Munich. His video work is to be the subject of a survey exhibition and monograph by the Sprengel Museum, Hannover, UNSW Press and the Ivan Dougherty Gallery, Sydney, in 2002.

Agnes Hegedüs

Born in Budapest in 1964, Agnes Hegedues lives and works in Karlsruhe. She studied photography and video art at the Budapest Academy of Applied Arts, followed by the Minerva Academy, Groningen, the Kunstakademie, Enschede and the Institute of New Media, Städelschule, Frankfurt-on-Main. Since 1990 her work has been shown in all of the major international video and electronic art festivals including Ars Electronica, Linz and the Videonale, Bonn in 1992, and ISEA in Canada in 1995. She recently showed in 'Still Life in the 21st Century' at ADAM Gallery in Wellington, New Zealand.

Ian Howard

Born in Sydney in 1947, Ian Howard is currently Dean of the College of Fine Arts and Director of the Centre for Interactive Cinema Research at the University of New South Wales. He has been a practising artist since 1969, concentrating on the theme of the relationship between military, industrial and civilian populations, and their material and symbolic products. He trained as an artist and art educator in Sydney, London and Montreal, and has worked extensively with Australian, British and US defence departments, including the Pentagon. He was the curatorial co-ordinator of Vietnamese artists and a National Advisory Committee member of Queensland Art Gallery's Asia Pacific Triennials. He taught visual arts in Australia, England, USA and Canada, and was Provost and Director at the Queensland College of Art, Griffith University, Queensland, from 1992 to 1998.

Susan Norrie

Born in Sydney in 1953, Susan Norrie studied at the National Art School, Sydney, and the Victorian College of Arts, Melbourne. Over the last decade her installations have incorporated a range of media including painting, film, video, photography and sculptural elements. She has been exhibiting in Australia and internationally since the mid-1980s. Her works have been included in numerous museum and gallery collections – among these, the Solomon R. Guggenheim Museum, New York, the Museum of Contemporary Art, Sydney, and the National Gallery of Victoria, Melbourne.

Jeffrey Shaw

Born in Melbourne in 1944, Jeffrey Shaw studied architecture, art history and sculpture in Melbourne, Milan and London, and for many years lived in Amsterdam. He co-founded the Artist Placement Group, London, and the Eventsstructure Research Group, Amsterdam. Since the late 1960s, he has pioneered the use of interactivity and virtuality in numerous art works, and has exhibited worldwide at major festivals and museums. He has been director of the ZKM-Institute for Visual Media since 1991, and Professor at the Hochschule für Gestaltung Karlsruhe since 1995. He is currently Visiting Professor at the College of Fine Arts, University of New South Wales, Sydney (UNSW), and Co-Director of the Centre for Interactive Cinema Research, UNSW.

SKAN

Formed in 1997, SKAN (Skye Daley & Daniel Wright) are a young collaborative duo from Western Sydney. The motivation behind their work lies in the exploration of relationships inherent within the interface of humans and technology magnified in the process of collaboration that utilises new interactive technologies and concepts. In 1999, SKAN initiated The Virus Project; constantly evolving research that examines the complexities of both biological and electronic viral transmission as a language with which to address the complex networks of epistemological and biological human exchange. SKAN's new work, Cafe Flesh Video Transmissions forms part of this research. SKAN have recently returned to Australia after residing in Karlsruhe, Germany for a year undertaking various new media research projects at the Institute for Visual Media, Centre for Art and Media (ZKM).

Peter Weibel

Born in Odessa in 1944, Peter Weibel has become a central figure in European media art. His practice has developed through experimental cinema, works for television, complex video installations, interactive-computer installations, and Net-based projects. Weibel has published widely on the history and future of visual media, and lectured at universities and academies in Europe and the US. After heading the digital arts laboratory at the Media Department of New York University in Buffalo from 1984 to 1989, he founded the Institute of New Media at the Städelschule in Frankfurt-on-Main in 1989. From 1986 to 1995, he headed Ars Electronica in Linz, and from 1993 to 1998 he was curator at the Neue Galerie Graz. Peter Weibel has been Chairman and CEO of the ZKM-Centre for Art and Media, Karlsruhe, since 1999.

**MORPHOLOGIES:
SHAPE-SHIFTING & MEDIA ARTS
Symposium**

Friday 23, November, 2001
College of Fine Arts, UNSW
convened by Dr. Anna Munster, UNSW
in association with ARTSPACE
Speakers

Professor Lev Manovich
University of Claifornia, San Diego
Post Media Aesthetics

Jeffrey Shaw
Director, Institute for Visual Media ZKM
Towards a New Poetics of Cinema

Michelle Barker
College of Fine Arts, UNSW
Monstrous Morphology

Ross Gibson
Creative Director, Australian Centre for the Moving Image, Melbourne
Gregarious Form - unstable aesthetics and ecological behaviours

Kate Richards
Digital Media Producer
Historic Houses Trust of Australia
Geomorphologies

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PUBLISHER ARTSPACE VISUAL ARTS CENTRE LTD
DIRECTOR NICHOLAS TSOUTAS
CURATOR/PUBLIC PROGRAMS JACQUELINE PHILLIPS
GALLERY MANAGER SALLY BREEN
ISBN 1 876017 87 2

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Design & editing: Simon Rees

Cover Image: *Angelo Nero* 2001 (Still), Dennis Del Favero

The *Morphologies* catalogue is a co-production with the Ivan Dougherty Gallery. The *Morphologies* project was jointly presented by Artpace and the Ivan Dougherty Gallery in association with ZKM, Centre for Art and Media, Karlsruhe, and the Centre for Interactive Cinema Research, COFA, UNSW

Exhibitions 22 November - 15 December, 2001

Artpace Visual Art Centre: Agnes Hegedüs, Ian Howard, Jeffrey Shaw, SKAN, Peter Weibel

Ivan Dougherty Gallery: Dennis Del Favero, Susan Norrie, Jeffrey Shaw
IDG, College of Fine Arts, UNSW, Selwyn Street Paddington 2021



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Artpace is a member of CAOS

Contemporary Arts Organisations Australia URL <http://www.caos.org.au>

Artpace gratefully acknowledges the Visual Arts and Craft Fund
of the Australia Council and the NSW Ministry for the Arts