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Topic:

Interactive Multimedia

In a word, FLUX describes the present state of 'digital culture'. In many ways such an expression is a tautology, as there are few parts of the wider culture which are not touched in some way by the ubiquitous microprocessor or silicon chip – from the personal computer and the phonecard to the washing machine, the car and the toothbrush. But such terms need to be discussed initially to create a temporary epistemology of this flux as it is related to contemporary art, and the talk will be structured around the two words of the title – Interactive and Multimedia.

Multimedia – 'new media' – technical convergence of media: film. Tv, photography, graphics and text; sound and the spoken word ...
Crossover with points made by John Potts a few weeks ago: authorship; representation; sense of self.

Aesthetic Outcomes are many but I will try to identify the distinguishing features that occur in the field of contemporary art: Objects – Ephemera – Processes – Networks.

Objects – Btl survey / selected inventory / didactic; & Space Odyssey – theme of space and spatial representation, morphing the timeline from work made in the 60s (Nauman) to the most recent – premiere of The Visitor (Coucherne). Such international shows are few and far between (which I'll come to later) but are an ever present reality, now that a significant cohort of artists and practitioners are engaged by the creative possibilities of digital media – opening of Space Odysseys. On-going at Artspace and the ACP with splurges by dLux Media Arts of mostly national artists – funding!!

Related:

Ephemera – the bits and pieces attached to emails, or D/Ld from sites, or found in a myriad of digital byways – the ephemera of the machine, I/O, read and then return/write (to memory);

Processes – individuals and small groups creating the conditions for ‘things to happen’: on-line,(the Internet) off-line, (in the studio or the gallery), for other groups or individuals, making art yes but also making the many other things that a vibrant culture needs, a telematic culture that increasingly is using not only words but pictures and sounds as well to communicating and express. Fundementally processes are non-linear, is greatly influenced by speed (of communications and the actions and reactions that can then flow), and the texture, the feel of the images and sounds conveyed - a collective poetics? ;

Networks – of often unrelated individuals, sometimes large in number, across the globe, creating multimedia manifestations of a thousand kinds – The Hackers Conference in the Netherlands.

Outcomes are about making a meta-art, beyond material, even concept but mediating social relations, inter- and intra- individuals.

Location-location-location – not only a Sydney prerogative but also that of MM - neither the location of the sender, nor the location of the receiver nor the locations through which the communication travels **need to be** pertinent to an artifact’s existence.

DEMO: Tap.exe – anonymous email

In this Gallery setting what is meant by interaction?

“Imagination may be the original interactive multimedia.....” George Alexander

“Interaction, as opposed to reflection, is at odds with the ‘real’ world, or what could be called most certainly, the non-virtual world. Within most public spaces, including between the walls of most galleries and museums, the passive regard or reflection upon an artwork is accepted as a sign of respect for the integrity of its maker and the aura of the object itself. The pursuit through more active means of the personal prerogative within a work is somehow regarded as an aggressive form of self-seeking

by the viewer, questioning traditions of authorship and challenging the inviolability of inherited artefacts. This society has come to accept within a generation that 'lived experience' can be represented, mediated, by corporations, governments and professionals, propagating viewpoints which 'provide answers' to the existential continuum - or simply provide distraction from all of that....

The visibility, amplification level and accessibility of the mediating process is absent. There is little space created for even a reflexive response, let alone the possibility for interaction.

In the context of electronic media it could be suggested that a succession of reflexes are what is now called interaction. Much recent multimedia work by artists explores this potential, essentially by navigating through the various 'screen spaces' that make up the virtual whole and demanding of the public in a museum, ... an involvement, a priori, in the act of making the work, as well as making meaning."

So that is for the moment a provisional definition of what could be meant by the terms Interactive and Multimedia to which I will return. I want to say a few things now about the spaces in which we can encounter this work and the language or 'state of coding' that occurs.

Immersion is in the title of the current show Space Odysseys - Public spaces I will deal with a little later – what about immersion in private space:

the book, the monitor which you sit up to rather than repose in front of with a TV – DVD at home

Immersion is both physical and metaphysical - the intellectual discourse and the appeal to the senses – states of immersion - the sensual? (Osmose: Char Davies and \$1mil)

Highly encoded contemporary environment employs the cerebral cortex and the Internet is 'an extension of that' – Stelarc - artist as subject interacting with this extension, as performance, for passive and later contributing audience – a kind of rhetorical approach that has in roots in the Greek tradition of classical oratory...

Encoding as in * *Memory Trade: A Prehistory of Cyberculture* Darren Tofts and Murray McKeich –

To summarise: the extent of our encoded society is a story going back three thousand years. The move from the spoken to the written is examined in detail (in the book) and for those whose classical education is threadbare, that thread is rewoven at the appropriate moment and describes the extraordinary developments that occurred in Greece to the post-Homeric tradition of rhapsodic performance, (Homer was of course the last of the song and dance men – Homer Simpson was well named in that respect).

Rhetoric as a performative form of public speaking was an innovation of the philosophers in the School of Athens. They utilised the new media of the time, writing, which with its analytical patterning and sequential organisation generated a structuring of memory that could be internalised for use during a performance, (a kind of ancient rap). So the technology, writing, that we have so thoroughly assimilated into our society as its most favoured means to encode and thereby extend our ability to utilise memory – as I am doing at this moment - had a gestation going back that far – the literate society after all is only a few generations old, in the ‘developed’ world (– or as I would suggest in our overdeveloped world where the use of language and literacy is rather more akin to an overdeveloped bodybuilder).

The current generations are extending literacy to include many other media, including the digital, a process occurring at an exponential rate and most likely in a way that is difficult to predict in terms of outcomes.....

The coding system of written language was followed closely by the mechanical device to efficiently re-use a space for writing – the first re-usable writing tool was made of wax or some other scrapeable surface - the palimpsest – it is today's computer screen/computer disc, and yesterday's *wunderblock*, the site of speculation for Sigmund Freud. ...

So the convergence of contemporary media meet also a elongated strand of history which has invented and speculated about technologies which extend and enhance our individual psychic states and our ability to

communicate and express them to others. The contemporary fascination with 'virtual reality' again is nothing new.

Virtual spaces were in use by the classicists too, *loci*, often architectural in form, where the features and contents of imaginary rooms could be memorised and used as *aide memoire* during the process of oration, navigating from room to room in a sequence which recalled for the speaker the order and content of a narration (or unfolding series of arguments in the case of the ancient Athenians). Presumably the imaginary perambulation allowed the speaker, like today's IMM, to have options for changing the pathway through the discourse.

In passing mention lost-wax casting and BtI – CD-ROM as medium of storage could be said to mirror the impact of the arrival of bronze casting on the development of the art object in 5th Century Greece - plasticity and permanence – materiality, the physical object. CD-ROM is the digital art object, produced in multiples for example, like Artintact from ZKM which like the collected book, promises that gentle correspondence between maker and receiver. Space Odysseys presents the larger one-off version of digital materiality, located in the specific cultural space of the Gallery and Museum – what makes this location different to the audience?

The movement of the physical self within physical space populated by other physical beings and things – the theatre of receiving, and presenting oneself in relation to the artifact or the performance. (The Visitor – more later)

DEMO: 'Keyboard' recent work by Wade Marinovsky

So if we are 'expected' to become performers, what are the conditions that will encourage us to interact? – Part of that is related to the design craft skills and guile of the artist in devising an Interface. Darren Tofts asks:

"What, or more specifically when, is an interface?

(The assumption is) ..that it only exists in the cybernetic domain, when someone sits in front of a pc and clicks a mouse.

An interface, on the contrary, is any act of conjunction which results in a new or unexpected event. A door-handle, as Brenda Laurel reminds us, is

an interface. So too, (quoting Lautremont), is the "chance encounter, on an operating table, of a sewing machine and an umbrella." James Joyce didn't write books. Marcel Duchamp didn't create works of art. John Cage didn't compose music. They created interfaces, instances into which someone, (you), intervened to make choices and judgements that they were not willing to make. ... You are empowered, you are in control. Cough during a John Cage recital and you are part of the performance. That's an interface."ⁱ

So – you have NO CHOICE – you HAVE to activate the art by participating, by becoming a part of the work and in a public setting like this gallery, becoming part of the performance – you are the work for others in the space, particularly *The Visitor* by Luc Courcherne; and *Hold Vessel* by Lynette Wallworth.

In the Studio setting what is meant by interaction?

Interaction & (Director) Behaviours. An early response to Director called: *Anti-ROM* by SASS (1995)

Clearly the artist interacts with **tools themselves** and software tools are no exception – in fact there is something about them which can seduce as the physical dexterity required is limited to using a mouse and a keyboard and patience to decode the design schemes dreamt-up by software engineers : relatively quickly a rapport is developed between the computer and the artist or the user – part of everyones experience with computers – the machine delivers the images and the sounds as requested, combines them as manipulated and then saves them as finished – no negotiation, no compromises is the ideal state in this studio Nirvana, where with just a little bit of electricity added to the mix, self-improvement is always to hand (as part of the software package) and imagination and acres of time the only limitations.

The Software package and artists' response to tools of industry and commerce – authoring tools, image manipulation tools, tools that are electronic versions of the film editing room, or the sound studio, the

newspaper layout bench, metaphors of craft processes which served audiences who read, went to the cinema, listened to the radio and the gramophone.

Some artists' follow a different development strand in order to arrive at the kind of tools and studio they need.

In Photofile #60 THINKING SOFTWARE IMAGING (photography but similar situation in other fields of digital art-making), I said:

“Innovation and adaptation of tools by photographers and artists is part of their core practice, a component of the task of describing paradigms whether they be physical or conceptual in result. For the digital darkroom to be defined by one software corporation challenges the diversity of solutions that other toolmakers (such as artists) can offer.

The question is one raised by artists at the outset of the adoption of the computer as a useful tool 30 years ago - who is going to write our software? Significantly those artists advanced in the computer arts have learnt to program using programming tools that do not require a degree in computer science, (C++, Java, X-Script, Lingo), in a way similar to earlier times when an artist might have chosen to learn Italian or French in order to advance their art. Others have actually achieved advanced level skills in **both** the arts and sciences - could this indicate that a second Renaissance age of *homo universalis* may be nigh? Or is the life span of a computer language too short for anyone but the full-time software engineer to invest time in mastering?”

Part of the solution to this issue lies in the very fabric of the digital tool – using a phone connection it is possible to link to other computers – not necessarily over the internet but usually – the computers belonging to other artists or other users in general who have problems that they need solved can enable the owner – the artists or the programmer – to work together on devising the software required to achieve a particular outcome.

The Golden Nica for .net art in the Ars Electronica festival in 1999 was not awarded to an artist but, by invitation, to Linus Torvalds, who described himself as “a leader of the first generation” of Linux ioperating system software engineers. The prize recognised that the code had been authored by the ‘open source community’, with large numbers of people of various skill levels working collectively on projects employing the source code over the Internet.

“The art of programming is in the design stage,” Torvalds suggested, *“a lot of people sharing code for a long time who all fed back responses,”*ⁱⁱ was the advice offered for the development of software for any conceivable purpose.’

So for the artists, there are ways available, which some are using, to devise and develop from scratch the very software tools needed to make the imagined works, for real, or for virtual spaces.

I want to say some more about the theatre of receiving, and presenting oneself in relation to the artifact or the performance, as a performer / visitor to the artwork, because this is clearly something that is dependent upon the space in which this can occur and the kind of institution ambiance that can be afforded and whether we are talking about Performance or Immersion? The concious-self and the released-self, **the catharsis of moment** - Space Odysseys at the AGNSW – Symposium speaker Eric Davis: ‘..the bad habits of perception that discourage submission...’ What some of the work demands is like a kind of ‘surrender to the workout equipment in a gymnasium’ – not physically of course, (with the exception of Luc’s The Visitor!) but psychically.....

Museums and their problems....

Quote from *Electronic Space & Public Space: Museums, Galleries and Digital Media : Continuum V13 No2 1999*

As an archive, the international museums' functions of collecting, cataloguing and conserving media art are being responded to, with few

exceptions, in ways which are wholly lacking in foresight, enthusiasm and imagination.

(Exceptions: ACMI; Powerhouse in Brisbane and the Griffith Artworks collection; Bendigo, Cont Art Spaces such as.....,

As a public forum, again with few exceptions, museums and galleries are continuing to regard the audience as a localised, homogenous group of cultural consumers and seem unable to provide a space in which interactions of all kinds can occur between the media artist, the artist's work, the interlocutor of the nexus of the interaction, (the curator, the critic, the essayist, etc), and the individual visitor. Interaction, the cruxes of so much 20th Century art, other than through the somewhat ecclesiastical approach of the lecture and the guest spot, is manifest in these spaces only through the happenstance of certain media art 'pieces'.

...

Exhibiting, as administered by the larger institutions, curatorial practice and the options available for the presentation of work [needs to be] examined in addition to reflections upon the experience of interface and immersion within interactive multimedia that raises the question - why should I want to interact? “

Circling around this issue - earlier asked:

- in Gallery what conditions need to prevail for us to interact?

- what conditions will encourage us to interact?

- what is meant in the Studio by interaction?

DEMO: Luc Courchesne 'Portrait One' (1990) [CD-ROM version on ZKM Interact series 1995] – interaction and conversation – Marie as a fiction. Or a simulacra, or a cyborg?

The 'virtual relationship' that we strike up with Marie, in the words of Jean Gagnon who writes a commentary in the text of the book, "...forces us to think about the authenticity of our involvement or commitment to relationships in the larger scale of social life." Gagnon continues: "... the duty of reciprocity and response, which in this case is also the duty to play. Luc Courchesne raises the important issue of how we meet others in a telecommunications environment, and of how we meet ourselves, through others, in a virtual environment such as the CD-ROM or, more generally, in the context of digital media that will increasingly surround us."

Premiere in *Odysseys of The Visitor: Living by Number* – again single-user but adding voice control of navigation for reaching a space populated by several interlocutors – 'behaviours', 'codes' to discover -- immersion?

Quote Emma Crimmings from exhib catalogue:

"Although one is physically present when immersed within *The Visitor: Living by Number*, all familiar and external stimuli evaporates the moment that you are drenched by its disorientating and manufactured virtual geography. As the interactive or virtual territory of the work begins to eclipse the 'real', we quickly lose the sense of our physical being in the space and like Jean-Paul Satre's existential voyeur, who devoured the universe through a keyhole in *Being and Nothingness*, we feel that we are once omnipotent and alone in what we can see. This sensation remains until the membrane that separates the subject from the object is punctured, which in the case of Satre's keyhole encounter occurs when the voyeur is himself approached by a visitor from behind, '.....all of a sudden I hear footsteps in the hall. Some one is looking at me!' In the case of *The Visitor: Living by Number* the subject/object membrane is semi-permeable; the positions are never fixed. Whether inside or outside the artwork, the visitor moves effortlessly between the status of both the active subject and passive object."

Immersion can imply either an active or passive state. In much of Luc's work we are 'Immersed in conversation' Everyday conversation is the activity in which interaction most often occurs – that 'gentle

correspondence' is learnt very early on.... - different immersive states are presented in Space Odysseys:

Briefly:

- the sense of discomfort experienced in the Triangle Room of Bruce Nauman – the space itself and the play of colour within;
- the perceptual immersion of James Turrel's *Between That Seen* and the interventions into that state by the performing presence of other visitors, fracturing, spoiling, 'showing the cracks' in the construction of the edifice;
- the enclosing sense of water in Lynette Wallworth's *Hold Vessel* where you are able to bathe in the light of water through holding, containing, controlling the light stream in the bowl that you hold;
- the vistas and perspectives of Haines and Hinterdink's *The Blinds* and the *Shutters* which seem ready to sweep you up into the vortex of a swirling suburban ruritania;
- the unsettling presences like in a day-dream or nightmare of Gary Hill's human *Tall Ships* that hove into consciousness before dispersing like a puff of steam. Eric Davis related on Saturday how when he was in their he overheard a conversation between some children about what it could be, until the older of the three explained: "No....these are lights in the shape of people..."

Sound work:

DEMO: Norie Neumark 'Sound in the Ear' (1999) AFC – sound artist – ABC and together with the visual artist Maria Miranda, make installations – *Volcano* at Artspace - and interactives.

DEMO: Phillip George & Ralph Wayment 'Mnemonic Notations VI (1992-99) AFC – Phil is a photo-artist "Headlands" series of photo-composites who John Potts referred to – collaboration with an Wayment, an Egyptianologist and classicist who became a software producer.....

DEMO: Linda Dement 'In My Gash' (1999) AFC – issues of classification cert. – navigational space –

“Like her earlier 2 works, she creates a gentle correspondence between the user and the complex representations seen and heard, that in spite of the implication and threat of violence witnessed gives access through a real engagement to comprehension rather than the dead-end of the hopeless and intractable. As Anna Munster has observed: *“Dement’s 3D animated renderings of gashes seemingly offer up representations of the mysterious leap from the physical to the psychical, from the outside to the inside, from the beautiful to the grotesque that straddle our understanding of gender relations.”* ⁱⁱⁱ

So if we have had an initial look at the matter of reception, by our physical selves – locations, interactions, immersions – what else is there? IMM has developed flux-like as has the Issues which have adopted IMM as the tool/technology for working on the Issues: Gender relations, (MOOS) eco-politics, (IndyMedia), globalisation etc.... more later if time.

Form and Content of IMM have affected previous media formats – linear video (and even TV: Big Brother, where soapy morphs into game show morphs into serial news item morphs into chat show morphs into website and phone-in.)

Love Hotel (2000) is a work distributed on videotape and anticipates these shifts summarising in 7 minutes of linear exposition the impact of on-line culture and communities on gender politics. Linda Wallace (www.machinehunger.com.au) takes video collected from Japan and New York and layers it in windows and boxes containing the words of Puppet Mistress, (Francesca Da Rimini, reading excerpts from ‘Fleshmeat’, her forthcoming anthology, vectoring meanings from the collisions of resulting images.

DEMO: www.thing.net/~dollyoko, Francesca Da Rimini, founder of VNS Matrix

Moving out of the notional centre, (from the confined spaces of the gallery, from the vicissitudes of curatorial taste), into the digital highways and byways of cyberspace, both of these are becoming challenged, a la revenant, by the laneways and streetscapes of the analogue city. **Drive by**

was a series of shop window projection installations by the Retarded Eye group for the Perth 2000 International Festival.^{iv} One of the works **A throw of the dice (can never abolish chance)** was made by Vikki Wilson with performer/ writer Erin Hefferon, as “an experiment in electronic writing to produce a work that makes a "movie" on the fly with text, sound and video. The "movie" is recognisably the *same* story but different in each version: a series of compressed serial-killer narratives - Perth-dwellers have been living with this story for some time.” The work reiterates its storylines, building a collage of permutations over time and was developed from a narrative database engine, holding images, sounds and sentences scripted to combine into narrative sequences as the engine runs. A DVD delivered the piece to the projector installation and also is accessible on the Web (<http://arc.imago.com.au/driveby>) and indicates an inexorable movement by this group and a few others overseas towards forms of on-line cinema.

Simon Biggs

<http://www.babel.uk.net/>

“Babel is an abstract thing...information space and the taxonomy of knowledge that all libraries represent... the Dewey Decimal system is used as a mapping and navigation technique. The structure of the library is re-mapped into the hyper-spatial that constitutes the Web. The Dewey numbering system is employed as a means to navigate the internet itself, the taxonomy inherent in the numerical codes mapping onto web-sites that conform with the defined subjects.

In Babel viewers logged onto the site are confronted with a 3D visualisation of an abstract data space mapped as arrays and grids of Dewey Decimal numbers. As they move the mouse around the screen they

are able to navigate this 3D environment. All the viewers are able to see what all the other viewers, who are simultaneously logged onto the site, are seeing. The multiple 3D views of the data-space are montaged together into a single shared image, where the actions of any one viewer effects what all the other viewers see.

Viewers are able to generate specific Dewey Decimal numbers, a dynamic interface keeping them informed of web-site addresses that conform with the subjects thus defined. Viewers can select any site with a simple point and click of the mouse, opening the site in a new window.”

Simon Biggs

May 2001

Conclusion

As Aurora Lovelock has observed: . (*[Shock] list 26.11.98*

What is shaping our representational practices now compared with what shaped practices in Renaissance Italy, or Medieval Europe etc... ?

Wouldn't you agree it's digital culture thats having a massive impact?

Connectionism is the root of this practice whether its in the defined areas of science or art.

Topology is forming your every representational experience - it underlies, or is seamlessly a part of, every apparent perspective projection, every film clip, every seeming photographic reproduction, every car design, every soundtrack - it's not just digital its topological”

Now this is an interesting return to some of the comments I made earlier about the classical Greek techniques used in oratory prior to the adoption of written language – the ars memoria or art of memory. The suggestion Lovelock is making here is that it is with names – places and people – that we continue to orientate ourselves in the noosphere of cyberspace, and that this ability we are devoping is akin to the art of memory practised by Homer et al..... She also has some interesting

observations concerning museums and exhibitions such as Space Odysseys.

"The problematic of cyberspace versus museum space is surely the confusion of their inherent topology's within the specific topography of 'site'. Why should these spatial topologies currently, if ever, 'mix well'? Traditionally, the museum has been a designated place where classification and curation have been practised to create a sense of cultural invariance and continuity within a site-specific architecture and with 'discontinuous' art objects. The preservation and analysis of artefacts gives the illusion of permanence as well as an underlying order of value.

Paradoxically, in the digital context, the invariance and continuity which is provided by the underlying logic of the digital computer does not automatically give rise to a sense of permanence and value. In fact the opposite occurs. Sequential planning, a set of instructions, belongs to topology. In the context of the museum that means sets of objects, the "Japanese Ceramics Collection", a topology of relationships related to the architecture of the site; the promenade or the panopticon. Alternatively on the CD-Rom, or in the networked 'virtual museum', data objects can be classified through simultaneous 'nodes' of access."

Professor Roy Ascott once wrote that ours is *"an art which is emergent from a multiplicity of interactions in electronic spaces."*

I hope this has been some kind of introduction to that multiplicity!

Other practices – the international networks of activity – where is where and here is where?

a) Artificial Life: a very vigorous area of current research by artists with advanced skills in software programming, with access to enhanced resources and facilities capable of creating real-time rendered 3D

animation. Working in the computer game technology area, artists' eschew the archetypal and paranoid obsessive narratives and instead mimic carbon-based life forms nonetheless unrestrained in their nature of behaviours. These often provide access points to guide the growth of entities within their digital domains and even provide out-of-body immersive experiences.

b) Cyborgs, Avatars, Agents are the Simulacra of another vigorous area, the non-gendered, the prostheticised, the anthropomorphic meme, spawned from the AL laboratory and crossing over into other practices, most notably digital communities and performance, where as symbolic beings they exist in digital and fleshlike forms, remote, autonomous or closely linked to human initiators.

c) Digital Communities : working in a variety of ways and manifestations on the Web - DigiCity, Recode, Rhizome, MOOS and MUDS etc., an area of sometimes vigorous interface between issues, passions, personalities (both real and imagined), discourse and inane banter. This area is particularly appropriate to the curational (and conservationist) process as there is a thin dividing line between the notion of work in progress and work on exhibition, much of the activity being truly ephemeral and indeed, appearing and then disappearing from the screens without warning. Related to this are internet specific manifestations, from listserv communities to random and organised linking between 'gamers', intent upon strategies that compete for supremacy in 'situation fantasies' involving mayhem and virtual destruction.

d) Writing: text + image : individual, collaborative, collective, communal experiments which though yet to have an impact on a wider public, (other than 'the new art of email correspondence'), like many other things on the Net, is quietly exploring possibilities and potential. The field is split between the derriere-garde literati accessing and proffering their favoured texts and the avant-garde, hypertexting collectively produced magnum opus's and hyperlinking every known word of every known language.

e) Digital video technologies are having a major impact on the way artists are thinking about not just production, post-production and distribution strategies but also within the next ten years, their impact on current television programming and modes of reception for erstwhile linear media.

f) Digital Special Effects (DFX) is an area of the entertainment arts that has many resources for development and production poured into it as does the games market. The public's fascination with 'cinema/TV magic' cannot be overstated, (and many artists are associated with it as a means of earning a living). Romeo and Juliet (minimal) to Deep Impact (maximal).

g) the games market, both arcades and CD-ROMs, is much bigger earner than cinema, (though cinema is often important in the cross-marketing of both), and many games are 'worked out' on Macs and PCs before being recoded and burnt into chips for Ninetendos and Sega etc. There are some artists associated with this area and clearly, as with manga, has generated a massive following and a significant aesthetic worthy of many a PhD thesis.

h) the 'post-modern and conceptual garden' category of production develops out of the 'traditions' of contemporary art practice and whilst utilising digital media and being open to the unique possibilities of the medium, is less driven by its specifically digital 'nature' and more concerned with the ideas which are being explored and expositied, freely using non-digital resources and materials in conjunction with some element of computer mediation.

j) Performance as a live and interactive encounter between performers, audience and digital media are being explored in a variety of ways in several centres. The encounter may run 'formally' in a performance space, or informally in the street through installations, or more hybrids installations which enable, in still unresolved ways, interaction via the internet. The sense that this becomes intrusions into streetlife, observed and measured by a hidden surveillance camera, exemplifies the

confrontational, and can attenuate an attempt at communication of a most basic kind, a prerequisite for even the most experiential museum.

ⁱFrom paper presented at The Film-maker and Multimedia Conference, (AFC) Melbourne, March 1995; later as an article by Darren Tofts: The Bairdboard Bombardment; 21C #2 1995

ⁱⁱ Torvalds, Linus, during a satellite hook-up at the ORF Landesstudio, Linz, Austria.

ⁱⁱⁱ Review in Photofile #60 (August 2000)

^{iv} Retarded Eye are profiled in the August issue of Photofile. Drive by was reviewed in RealTime #37.