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ART + SCIENCE + NEW TECHNOLOGY

SAME DIFFERENCE

BEAP

04

BIENNALE OF ELECTRONIC ARTS PERTH

EXHIBITION GUIDE



BEAP 04

BEAP 04

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Dr Nigel Helyer
– SONIC DIFFERENCE Curator and Convenor

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– DISTRIBUTED DIFFERENCE Curator

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Biennale of Electronic Arts Perth (BEAP)

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BIENNALE OF ELECTRONIC ARTS PERTH

BEAP gratefully acknowledges the generous support of the following partners:

Partners



BEAP gratefully acknowledges the generous support of the following:

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WELCOME

I am proud to be the patron of BEAP, an event that exemplifies the qualities of 'innovation' and 'initiative' in Western Australia.

BEAP has an enormous potential as a catalyst for greater collaboration between the creative sector and technology-based industries. This exciting event builds upon my Government's commitment to supporting innovation and research and development in both the arts and sciences.

The State's commitment to *Rebuilding the Arts* is based on the understanding that the arts are critical to our future, particularly with the development of a 'knowledge economy'. Our *Innovate WA* policy aims to strengthen our long-term economic competitiveness by establishing Western Australia as a global leader in innovation and related activities. It is designed to encourage research and development effort, the pursuit of science and building links between industry and research. We are embracing and building a culture of creativity.

In a short period, BEAP has established itself as one of Western Australia's most significant recurrent national and international events. It is guaranteed to stimulate your imagination. I encourage you to make the most of your opportunity to participate.

Dr Geoff Gallop MLA
Premier of Western Australia
Patron – BEAP 04



SameDifference has been chosen as the theme for BEAP 04 in order to explore the collapse of difference in a world increasingly mediated by technology.

Why should we be interested in difference? The concept of difference brings with it demarcation lines – be they technological, cultural and/or social. The loss of difference – that which had previously been unique – through the dissemination of content throughout our increasingly digitised world represents a paradigm shift in how we define ourselves, both spatially and ontologically.

Technology is converting human experience into data streams at ever-quicken rates. And yet we still seem reluctant to let go of our analogue or 'old world' ways of visualising both ourselves and the world around us. It is this dichotomy that the exhibitions and conferences presented as part of BEAP 04 will be exploring and interpreting in celebrating the complex relationships between the virtual and the real.

I welcome you to BEAP 04 and to the challenging and exciting world of *SAMEDIFFERENCE*.

Paul Thomas
Director Biennale of Electronic Arts Perth



John Curtin Gallery, Curtin University of Technology presents...

VISION SYSTEMS

PERCEPTUAL DIFFERENCE

BEAP

04



Metraform, Ecstasis 2003, interactive virtual reality environment. Still, Courtesy of the artists.

PERCEPTUAL DIFFERENCE: VISION SYSTEMS

Presented by the John Curtin Gallery,
Curtin University of Technology

PERCEPTUAL DIFFERENCE brings together artists from around the world who explore the different ways in which we perceive this world. At a time when we have unprecedented access to the tools for extending our own senses into new realities, we have developed ways of seeing the seemingly invisible.

Utilising a wide range of technologies from Zoetrope devices to large experiential 3D virtual reality environments, the artists and their scientific collaborators in *PERCEPTUAL DIFFERENCE* help us unravel the real from the virtual in a thought provoking celebration of our existence. By investigating the moments forever indivisible between the real and the virtual, these artists give clear insights into fundamental aspects of our own consciousness – our own awareness of ourselves, our own sense of being.

PERCEPTUAL DIFFERENCE: VISION SYSTEMS

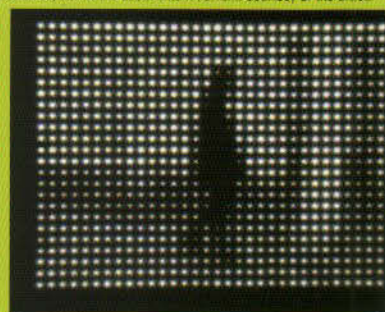
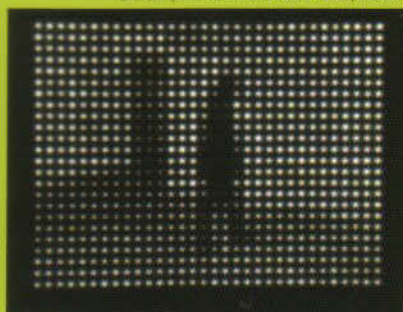
Exhibition Opening: 7 September 2004

Exhibition Dates: 8 September – 12 December

Open Tues – Fri 10.30 am – 5pm; Sun 1pm – 5pm

John Curtin Gallery, Curtin University of Technology

PERCEPTUAL DIFFERENCE Conference: 8 September 2004



Jim CAMPBELL (USA) *Motion and Rest # 4* 2003

Motion and Rest # 4 is part of a series of six LED displays. Video footage is transposed to a gridded array of small LED's to create a moving-image sculpture that hangs on the wall like a painting. Campbell is interested in the way in which we see and interpret images; this work in particular explores the lowest resolution required for our vision to discern form in a moving image.

With a background in Electrical Engineering and Mathematics, Jim Campbell has been working in the field of electronic arts for over 20 years. He is based in San Francisco and has exhibited widely throughout the world and has received numerous awards including most recently the Guggenheim Fellowship Award (2003-2004).

www.jimcampbell.tv

On loan from the Kerry Stokes Collection, Perth

Christopher CURTIN (USA) *Blurred Memories* 2004

Blurred Memories features video footage of different geographical locations, which is manipulated in a non-linear video compositing technique that Curtin has developed. Frames are layered on top of each other, creating a blurred or stretched effect, with the result appearing more like our memories of a location, rather than the place itself.

Christopher Curtin explores the ways imaging technologies have changed the world and how we see it. He has exhibited extensively throughout the US and Canada and is Assistant Professor of Art at Appalachian State University in Boone, North Carolina.



Christopher Curtin, *Blurred Memories* 2004, non-linear video compositing. Courtesy of the artist.

Tim LEWIS (UK) *Because we are small* 2002

Because we are small is a mixed-media construction that investigates our visual perception of the world. Lewis uses principles of the Zoetrope to explore the ways in which we see. Inspired by kinetic art practices, his interactive sculptures play with optical illusion and the manipulation of perception.

Tim Lewis is a multimedia artist based in England. He has exhibited in the UK, Germany, USA, Switzerland, France, Holland, Spain and the Czech Republic.

www.flowerseast.com

On loan from the Kerry Stokes Collection, Perth

METRAFORM (Australia) Jonathan DUCKWORTH, Mark GUGLIEMMETTI Lawrence HARVEY, Tim KREGER *Ecstasis* 2004

Ecstasis is a multi-user 'experiential' installation where up to four participants simultaneously explore a virtual environment via a multi-user head tracking system.

Participants move through the realms that lie between their perceptions of the virtual and the real. The actual environment consists of an array of screens displaying a wrap around panoramic stereoscopic 3D image combined with an interactive 8 channel sound field. Navigation of one's experience through the work is a combination of individual and collective determination.

Metraform is a multi-disciplinary team, formed in collaboration with RMIT University's Interactive Information Institute (I-cubed). Utilising semi-immersive real-time graphics technology Metraform has opened new possibilities in the artistic and commercial use of virtual reality technologies.

www.metraform.com

www.iii.rmit.edu.au/metraform

With the support of the Australia Council New Media Advisory Board, Film Victoria, Victoria Arts, I-cubed, RMIT University, Cultural Projects Committee, Curtin University of Technology, Jumbo Vision International, Home Theatre Personal Computers (HTPC), NEC

John Curtin Gallery

Since opening in 1998 the John Curtin Gallery has forged an international reputation presenting a focused and challenging programme of contemporary work engaging with new and emerging technologies. It has developed a leading profile within Australia for its presentation strategies that have redefined the potential for displaying multidisciplinary arts practise. Forging meaningful partnerships with leading researchers in industrial and commercial sectors, the John Curtin Gallery strives to extend the profile of new media arts practise through rigorous implementation of cutting edge technologies. It has hosted the world premieres of numerous works from significant international artists and continues to engage with its audiences as an exemplar of the meaningful collaboration that exists at the intersection of Art, Science and Technology.

Recent artists featured at the John Curtin Gallery include Dennis Del Favero, Bill Viola, Stan Douglas, Grace Weir, Char Davies, Victoria Vesna, Stelarc, Ken Rinaldo, Patricia Piccinnini and Tracey Moffatt.

Curator – Chris Malcolm

Chris Malcolm is Curator and Installation Coordinator at the John Curtin Gallery, Curtin University of Technology. He is one of the Founding Curator's of the Biennale of Electronic Arts Perth having assisted in the development of the concept that led to the inaugural BEAP in 2002. Over the last 4 years he has focused on the development of the John Curtin Gallery's distinctive exhibition programme and has been integral to fostering the Gallery's growing reputation for excellence in exhibition design and the presentation of new media artworks.

Acknowledgements

Staff of the John Curtin Gallery – Professor Ted Snell, Dean of Art, John Curtin Centre; Chris Malcolm, Installation Coordinator; Kate Hamersley, Exhibition Coordinator; Suellen Lockett, Collection Manager; Michelle Siciliano, Education, Access and Marketing Coordinator; Patti Straker, Administrative Assistant; Nic Reid, Gallery Attendant.



Bjoern Schuelke *Planet Space Rover* 2004; videosculture: Fibreglass, wood, alloy, motors, monitor, cameras, sensors, solar cells. Courtesy of the artist.

Jocelyn ROBERT (Canada) & Emile MORIN (Canada) *Espèces et quasi-espèces* 2004

Espèces et quasi-espèces is a new work created specifically for the John Curtin Gallery's *PERCEPTUAL DIFFERENCE* exhibition as part of BEAP 04. This installation of objects centred around a digital video projection and sound field deals with formal correspondences between different systems. In this work Robert and Morin explore the idea that we generally use a limited range of aesthetic and symbolic elements. By connecting different versions of the same element together in this work they reveal the limited use of our perceptions.

Jocelyn Robert is an award winning multidisciplinary artist and founder of Avatar the artist-run audio centre in Quebec City and is widely recognised for his research into sound art. Robert's work has been shown in Canada, the US, Mexico and Europe. Emile Morin is Artistic Director of Avatar and a multidisciplinary artist involved with experimental theatre production.

www.lenomdelachose.org/jrobert

Espèces et quasi-espèces is presented both as part of *SONIC DIFFERENCE* and *PERCEPTUAL DIFFERENCE* at the John Curtin Gallery

With the support of the Canada Council and Conseil des arts et des lettres du Québec

Bjoern SCHUELKE (Germany) *Planet Space Rover* 2004 *Orgamat* 2003

Bjoern Schuelke's kinetic sculptures question the way in which we interact with emerging technology and the potential for these technologies to dominate us. His ingeniously designed machines combine elements of surveillance technologies, robotics, interactive video and sound.

Planet Space Rover is an autonomous observation system, featuring a solar energy system, propeller powered rotating body, kinetic camera arms, monitor, long wave scanner and sound detector. *Orgamat* transforms the visual information of live telecasting from an in-built television into the sounds of five organ pipes. Sensors detect the change in light intensity on the screen, enabling the machine to function as a sound generator.

Bjoern Schuelke is an award winning multimedia artist based in Cologne. He has exhibited extensively throughout Europe including the Rauma Biennale Balticum, Finland (2004) and the European Media Art Festival, Germany (2003).

www.schuelke.org

Planet Space Rover and *Orgamat* are presented both as part of *SONIC DIFFERENCE* and *PERCEPTUAL DIFFERENCE* at the John Curtin Gallery

Paul SERMON (UK) *At home with Jacques Lacan* 2004

At home with Jacques Lacan is a telematic work that functions by linking two identical installations through the use of live chroma-keying and video-conferencing technology. Two public rooms or installations (complete with sofa, table, monitors and video cameras) are joined in a virtual duplicate where the user/performers observe and interact with their mirrored counterparts.

Paul Sermon is a leading figure and pioneer of telematic artworks, having worked in the field for nearly 20 years. He has won numerous international awards including the Prix Ars Electronica "Golden Nica" for Interactive Art 1991. He is Professor at the School of Art and Design at the University of Salford, Manchester, England where he continues his research in the field of immersive and expanded telematic environments.

www.paulsermon.org

With the support of the Arts Council of England; Artist in Residence Committee, Curtin University of Technology and Galvins Plumbing Plus

Mari VELONAKI (Australia) With David RYE & Steve SCHEDING *Embracement* 2003

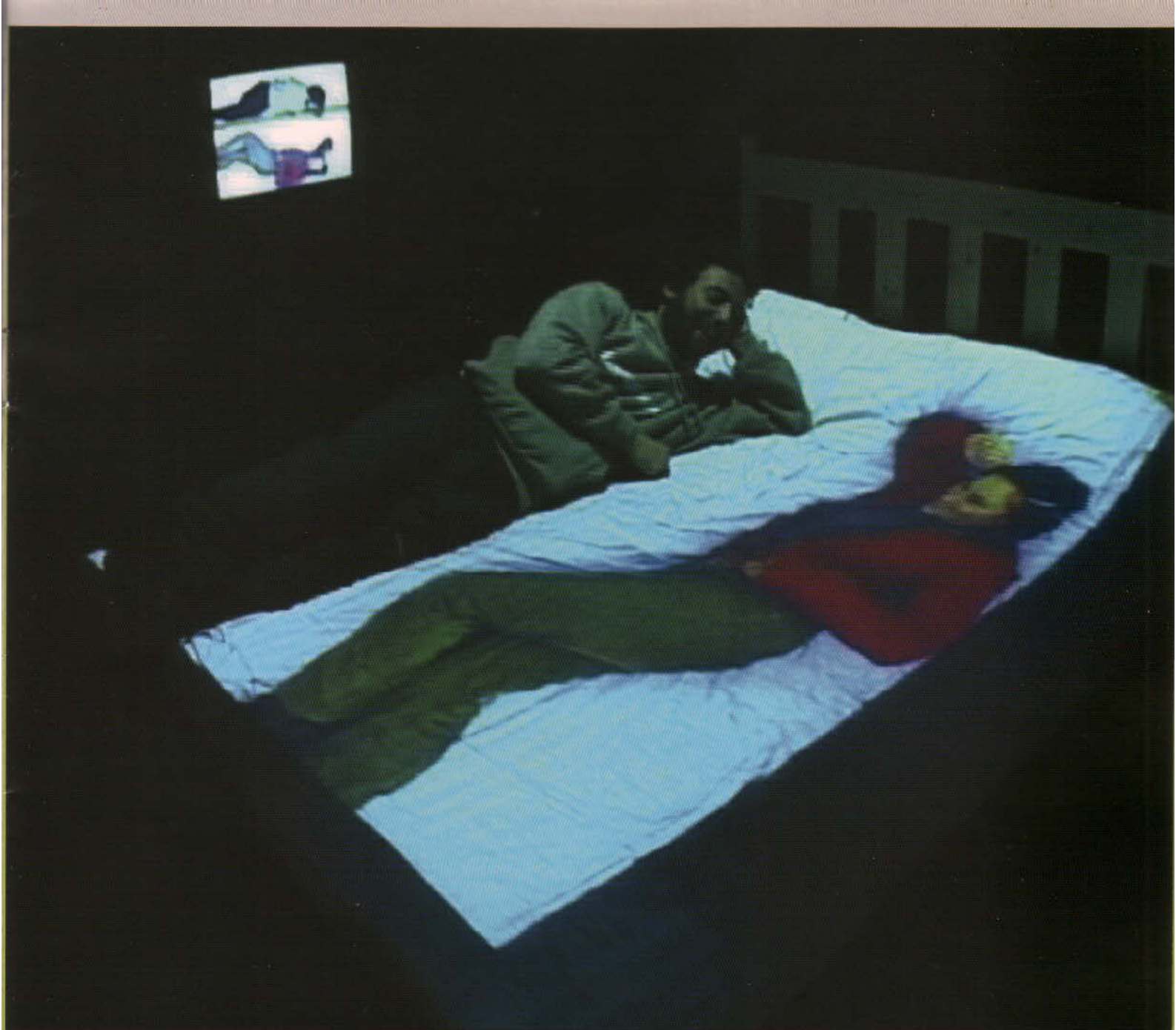
Embracement is a collaborative work with roboticists David Rye and Steve Scheduling from the Australian Centre for Field Robotics at the University of Sydney. The light reactive installation uses a unique crystal photo-luminescent projection screen that has the capability of transient memory, discharging an accumulated image during moments that the computer controlled video sequence is momentarily shuttered at the projector.

For the past eight years, Mari Velonaki's complex installations have featured sensory-triggered interfaces with digital characters that evolve and activate via spectator interaction. Her installations have been exhibited nationally and internationally. Velonaki is the current recipient of an Australian Research Council (ARC) Linkage grant.

With the support of the ARC Centres of Excellence programme, funded by the Australian Research Council (ARC) and the New South Wales State Government. The support of the Australia Council for the Arts, and the Australian Centre for Field Robotics at The University of Sydney is also gratefully acknowledged.



Mari Velonaki in collaboration with Steve Scheduling and David Rye *Embracement* 2003, Light re-active installation (Screen: 65mm D x 1635mm W x 1260mm H). Still courtesy of the artists.



Paul Sermon, *There's no simulation like home* 1999, interactive telematic installation. 6 x 9 m. Photo: Paul Sermon. Courtesy of the artist.

Simon BIGGS (Australia / UK)

Stream 2003

Stream is an interactive installation exploring issues of presence, both physical and virtual. It is both an unencumbered interactive immersive installation and a web-based work.

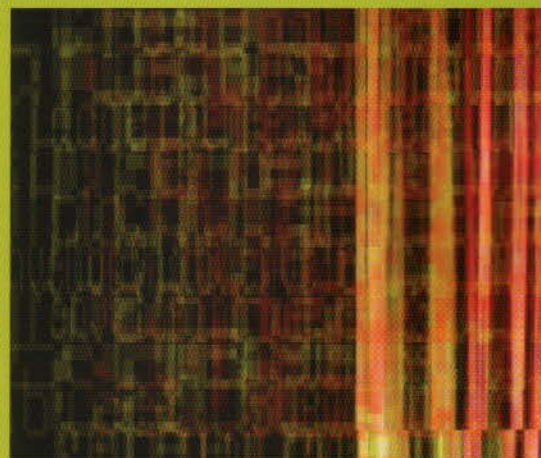
As the viewer moves around the space, the system tracks their position and generates a data-set. This allows the 3D scene to dynamically re-map itself, such that each 'stream' of data functions to recreate the viewer's parallax 3D view. This happens for each viewer, allowing them to see what all other viewers are seeing from each others' perspective.

Biggs has exhibited his computer-based art since the early 1980s. His works range from large-scale installations, performance, books, online interactive text works, screen-based art, video and painting. He has become a highly influential artist within his field due to his innovative, challenging and provocative creations.

simon@littlepig.org.uk

Stream is presented both as part of *DISTRIBUTED DIFFERENCE* and *PERCEPTUAL DIFFERENCE* at the John Curtin Gallery

With the support of the Art and Design Research Centre of Sheffield Hallam University.



Simon Biggs *Stream* 2003, interactive immersive environment. Courtesy of the artist.

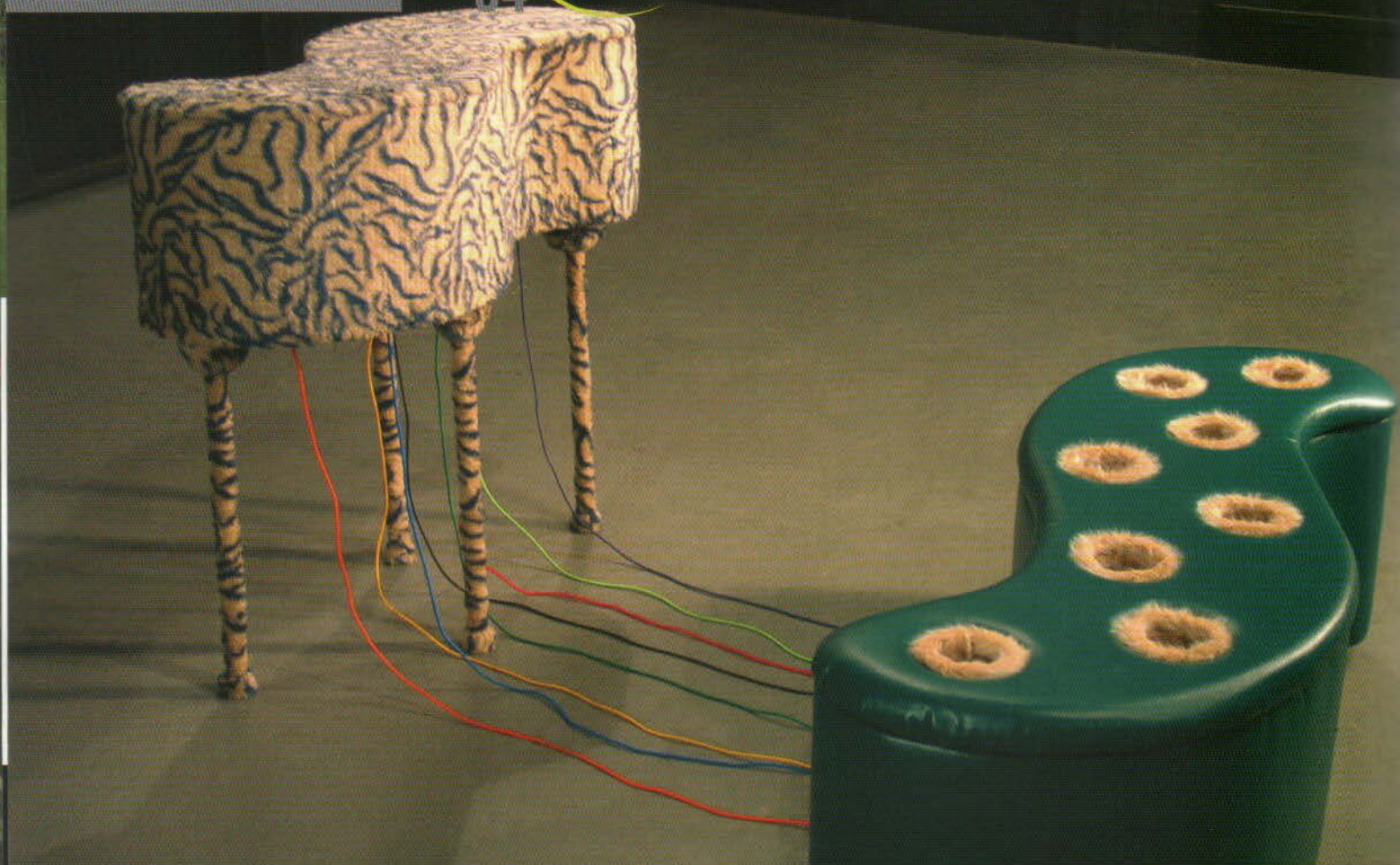
Tura New Music and SoundCulture present...

RESOUNDING THE WORLD

SONIC DIFFERENCE

BEAP

04



Amy M. Youngs, *Intraterrestrial Soundings*, (2004), Worms, dirt, infrared camera, microphones, sound amplification equipment, wood and fabric. Courtesy of the artist.

SONIC DIFFERENCE:

RESOUNDING THE WORLD

Presented by Tura New Music in
association with SoundCulture and the
City of Fremantle

SONIC DIFFERENCE has brought together five artists from around the world to create a window into the world of sound art. Diverse in nature the works of *SONIC DIFFERENCE* all have in common the exploration of sound and technology and shows clearly why sound artists have retained their position as pioneers of new creative methodologies and technologies.

SONIC DIFFERENCE: RESOUNDING THE WORLD

Exhibition Opening: 8 September 2004

Exhibition Dates: 9 September – 10 October

Open Mon – Sun 10 am – 5pm

The Moores Building Contemporary Art Gallery

46 Henry St, Fremantle

SONIC DIFFERENCE Conference: 9 September 2004
Alexander Library Theatre

Simo ALITALO (Finland)
Viileaa (Sounds cool)–
Sound Sculpture

Viileaa (Sounds cool) is a sound installation that combines recorded ice and underwater sounds with "live" sounds of wind & weather. Ice forming, ice melting, ice recorded underwater, sounds of birds recorded through ice, sounds of Beluga whales from Russian Karelia combine with the live sounds of wind harps and are rendered through a sail like loudspeaker net that is suspended in the air.

Simo Alitalo is a sound artist and a radio producer. His installations and radio projects have been exhibited and broadcast in U.S., Canada, Australia, New Zealand and in many European countries. His works are many faceted space/time experiences that aim to re-sensitise our ears and make us aware of the surrounding soundscapes.

Shawn DECKER (USA)
A Small Migration – Micro-controller
sound installation

A Small Migration consists of many prepared piano wires strung above the ground across an open gallery. Natural rhythmic patterns created by small striker motors placed along the length of each wire are disturbed by people entering the space and triggering sensor cued software.

Shawn Decker teaches in the Art and Technology department of the School of the Art Institute of Chicago. He is specialised in interactive 'sound sculpture' environments that typically employ micro-controllers to deliver a form of 'sonic' emergent behaviour.

Ed OSBORN (USA)
Harvester

Ed Osborn works between Oakland and Berlin, independent Sound Artist, previous director of SoundCulture 1996 in San Francisco, recent fellowship with Guggenheim Foundation and the DAAD Artists-in-Berlin Program.

Participation of Ed Osborn has been made possible in part through support from The Fund for U.S. Artists at International Festivals and Exhibitions, a public-private partnership of the National Endowment for the Arts, the U.S. Department of State, the Rockefeller Foundation, with additional support from the Doris Duke Charitable Foundation, and administered by Arts International.

Garth PAINE (Australian)
Endangered Sounds
Sculptural Installation

Endangered Sounds is a project that focuses on the exploration of trade marked and Patented sounds. The initial stage of this project comprised legal searches which resulted in listings of Trade Marked and Patented sounds. The next stage of this project is the publication of this list on the internet with a call for volunteers to collect samples of the listed sounds internationally. Volunteers have collected and will continue to collect the sound by placing the test tube close to the source (thereby capturing air through which the sound travelled).

This project questions the legitimacy of privatising and protecting sounds that are released at random in public spaces.

Dr Garth Paine – Academic, Composer, Installation Artist, Sound Designer has exhibited/performed extensively in Asia, UK, Europe, USA, Canada, New Zealand and Australia. His passion has led to the creation of several interactive responsive environments where the inhabitant generates the sonic landscape through their presence and behaviour.

Garth Paine appears courtesy of University of Western Sydney where he is head of Electronic Arts

Amy YOUNGS (USA)
Intraterrestrial Soundings
Bio-Sonic Installation

Intraterrestrial Soundings is an installation designed to offer human participants an opportunity to tune into – and bodily experience – vibrations made by worms and tiny soil-dwelling insects. The live sounds inside an active worm box are highly amplified and directed into speakers attached under a chaise longue that visitors to the installation may sit or lie upon. An infrared camera inside the dark worm box provides live, projected images onto the ceiling as visual confirmation of the life inside.

Amy M. Youngs creates mixed-media, interactive sculptures and environments, that reveal her interest in the complex relationship between technology and our changing concept of nature and self.

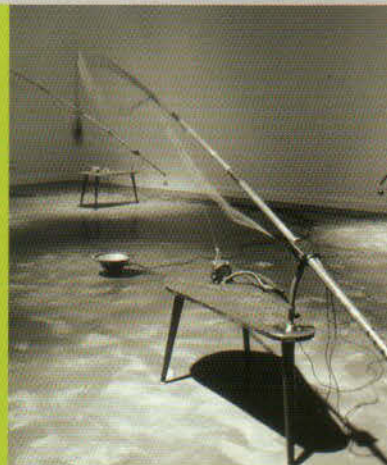
Amy Youngs appears courtesy of The Ohio State University.

Technical Advisors: Richard Mankin, David Foster, Carl Bailey and Daniel Joliffe.

Jocelyn ROBERT (Canada) & Emile MORIN (Canada)
Espèces et quasi-espèces

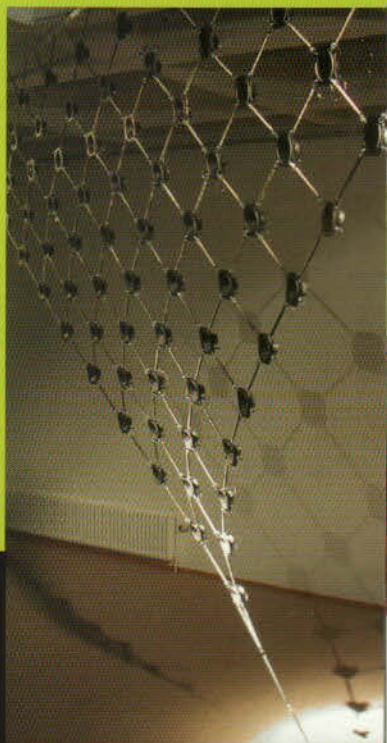
Bjoern SCHUELKE (Germany) *Planet Space Rover & Orgamat*

Appear at the John Curtin Gallery both as part of *SONIC DIFFERENCE* and *PERCEPTUAL DIFFERENCE* (See *PERCEPTUAL DIFFERENCE* page)



Ed Osborn, *Recall*, 1999, mixed media, electronics, sound, Courtesy of the artist.

Simo Alitalo, *Viileaa (Sounds cool)*, 2003, connected loudspeakers, cd players, Courtesy of the artist.



The Moores Building

The Moores Building Contemporary Art Gallery (MBCAG) is managed by City of Fremantle and located in the historic west-end, near to commercial galleries and Notre Dame University. The MBCAG supports exhibition development and partnerships with artists, artist's organisations and communities and provides subsidised rental spaces, development assistance and information services for exhibitors.

Curator: Dr Nigel Helyer

Nigel Helyer (a.k.a. Dr Sonique) is a Sydney based Sculptor and Sound Artist with an international reputation for his large scale sonic installations, environmental sculpture works and new media projects. His practice is actively inter-disciplinary linking creative practice with scientific Research and Development. Nigel is a co-founder and commissioner of the "SoundCulture" organisation; an honorary faculty member in Architectural Acoustics at the University of Sydney and a research fellow at the SymbioticA bio-technology lab at the University of Western Australia. He is currently an Artist in Residence at the Paul Scherrer Institut in Switzerland.

<http://www.sonicobjects.com> <http://www.magnus-opus.com>

Tura New Music

Award winning Tura New Music is one of Australia's peak bodies for the production and presentation of new music events as well as a resource agency, promoter and advocacy/support network for Western Australian new music artists and performers.

Tura's annual program is supported by ArtsWA and the Australia Council.

For further information go to www.tura.com.au or phone 9380 6996

SoundCulture

SoundCulture is an international Soundart network focused on the creative use of non-musical sound. Based in the Pacific region, and organized as a series of Artist based nodes, SoundCulture has produced several large festivals which combine exhibitions, broadcasts and performances with theoretical and critical events focusing on aural activities and their placement and function within and across cultures.

www.soundculture.org

- ▶ SAME DIFFERENCE
- PERCEPTUAL
- SONIC
- ▶ DISTRIBUTED
- BIO
- DATA
- CDC

www.beap.org

City of Swan and The Bank presents...

CULTURES OF CONFLICT

DISTRIBUTED DIFFERENCE

BEAP



David Crawford, *Stop Motion Studies - Tokyo Dreamers*, 2004, mixed media. Courtesy of the artist.

DISTRIBUTED DIFFERENCE: CULTURES OF CONFLICT Presented by the City of Swan and The Bank

DISTRIBUTED DIFFERENCE explores notions of mediation, unification, difference, choice and accessibility. The artists included within *DISTRIBUTED DIFFERENCE* offer a variety of approaches in challenging our understanding of how we access information or read data, explore representation, data feeds and how we as an audience may interpret images, objects and notions of reality.

DISTRIBUTED DIFFERENCE: CULTURES OF CONFLICT

Exhibition Opening: 9 September 2004

Exhibition Dates: 10 September – 12 November

Open: Thurs – Fri 11am – 5pm; Sat 10am – 4pm; Sun 9am – 3pm

The Bank, Midland
2 Old Great Northern Hwy, Midland

DISTRIBUTED DIFFERENCE: Conference: 10 September 2004
Alexander Library Theatre



David CRAWFORD (USA)

Stop Motion Studies – Tokyo Dreamers – (multi-projection installation)

David Crawford's work *Stop Motion Studies – Tokyo Dreamers* directly addresses how images are mediated within the claustrophobic confines of our major cities where we are surrounded by others. Crawford's work comes from a social documentary perspective and mass surveillance, he confronts us with the reality of people opposite us on public transportation systems yet each image has a concentration that is more akin to the street photography of the American photographer Garry Winogrand. Crawford's approach utilizing electronic media as preferred mode of presentation allows for the expansion of that frozen moment that was photography. www.stopmotionstudies.net

David Crawford is an internationally recognized artist, designer and teacher. He has received numerous awards and commissions from institutions including the Prix Ars Electronica and the Whitney Museum of American Art. As a designer, Crawford has held posts at several pre-eminent organizations including WGBH Boston working on projects funded by the National Science Foundation. As a teacher, Crawford has pioneered programs at both Pratt Institute and the School of the Museum of Fine Arts. He studied at the Massachusetts College of Art with filmmaker Mark Lapore and video artist Julia Scher.

Agnes MEYER-BRANDIS (Germany)

Elf-Scan – (interactive installation)

Elf-Scan is a playful installation where the viewer interacts with the work directly, identifying life forms within core samples of rock. We are invited to participate directly in bringing an image forth from the very core of our planet. The samples represent differing areas of our lands where other life forms have existed and still do. Our challenge is to suspend belief as we take time to look beyond the known confines of our daily vision. www.blubbblubb.net/

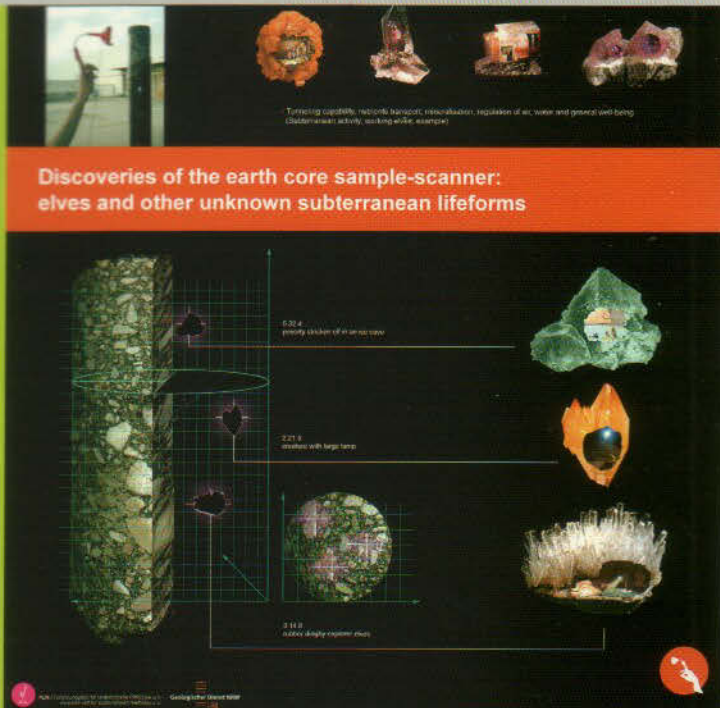
With formal studies in mineralogy and postgraduate studies in art including Masters from The Art Academy Düsseldorf, Germany, Meyer-Brandis has held major residencies including DAAD Scholarship New York Artist in Residence. She has exhibited widely across Europe and received Honorary Mention, Prix Ars Electronica 2003.

Fernando ORELLANA (USA)

8520 S.W 27th PLACE – (interactive installation)

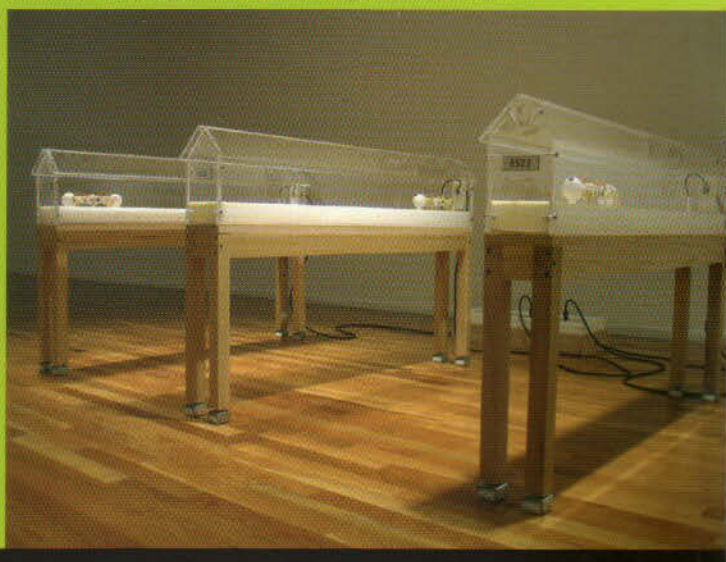
8520 S.W 27th PLACE offers a bleak vision of our ability to choose our own paths. Orellana's robotic rodents act out everyday decision making before the viewer who is placed godlike beyond the confines of their 'houses'. We as viewers are enabled to influence their decisions as they move about from one extreme to another. The work references scientific hothouses, automata and sculpture in the form of an installation. The rodent's houses challenge our understanding of place, home, farming or life itself. <http://www.fernandoorellana.com/>

Fernando Orellana, born El Salvador, San Salvador 1973. Graduated from School of the Art Institute of Chicago and exhibited nationally and internationally. He received The Edith-Fergus Gilmore Materials grant from OSU, The School of The Art Institute's BFA fellowship and others. Has lectured at The University of Illinois at Chicago, University of Southern California, The School of the Art Institute of Chicago, Northwestern University and Moberly Community College.



Agnes Meyer-Brandis, *Earth-Core-Laboratory and Elf-Scan (Discoveries of the core sample scanner)*, 2003. Core samples, micro-invasive exploration technologies. Photographer: Agnes Meyer-Brandis. Courtesy of the artist.

Fernando Orellana, *8520 S.W. 27th. Pl.* (2004). mixed mediums. Courtesy of the artist.



The Bank

The Bank is Perth's newest venue dedicated to providing opportunities for critical engagement and interaction with innovation in arts, sciences, and new media. The Bank is curated and managed by the City of Swan's Cultural Development Office.

Contact: Sharon Flindell, Cultural Development Officer, City of Swan

flindell@swan.wa.gov.au

www.cityofswan.com/thebank

Curator: Jeremy Blank

Jeremy Blank born London 1957, is an artist and lecturer at Central TAFE, Perth WA and Curtin University teaching Electronic Art, Photography and Painting. He works within Electronic Arts, Performance Art, film and video and painting in Australia and internationally. He has exhibited in Australia and Europe and curated screen based and performance works in London and WA. Graduated from Curtin University MA Fine Art 2003, Goldsmiths College London PGCE ATC 1983, Chelsea School of Art BA hons. Fine Art 1981.

Acknowledgements:

Production Manager: Andrew Beck, X-Events
Presented by the Cultural Development Office of the City of Swan
Cultural Development Officer: Sharon Flindell
Cultural Development Assistant: Michele McDonald
Invigilation: Kate Neylon
Project Volunteer: Beverly Hornbrook

SymbioticA and The Lawrence Wilson Art Gallery present..

THE POLITICAL ECOLOGY

BIO DIFFERENCE

BEAP

04

this test has been running for 20 hours and 50 minutes

mother

brother

sister

father

start

finish

Paul Vanouse, *Relative Velocity Inscription* (Device: R.V.I.D. Installation View, Henry Art Gallery), 2002, Seattle, WA, Live scientific experiment / interactive installation. Courtesy of the artist.

BIO DIFFERENCE: THE POLITICAL ECOLOGY

Presented by SymbioticA: the Art and Science Collaborative Research Laboratory in the School of Anatomy and Human Biology at the University of Western Australia in association with the Lawrence Wilson Art Gallery.

From a pin-ball competition between humans and micro-organisms to the movements of rolling robotic fish bowls, the anti-aesthetic of breeding plants and fungi grown into textile stains, *BIO DIFFERENCE* explores Bioart with ideas concerning relationships with living systems and the interconnectivity of the different levels of life. It brings together an array of critical and activist voices and discourses ranging from ecosystems to single DNA strands.

BIO DIFFERENCE: THE POLITICAL ECOLOGY

Exhibition Opening: 10 September 2004

Including Launch of *LEONARDO*, volume 37 Number 4 (MIT Press) by George Gessert

Exhibition Dates: 12 September – 3 October 2004

Open Tues – Friday 10am – 5pm; Sunday 12 – 5pm

The Lawrence Wilson Art Gallery, The University of Western Australia

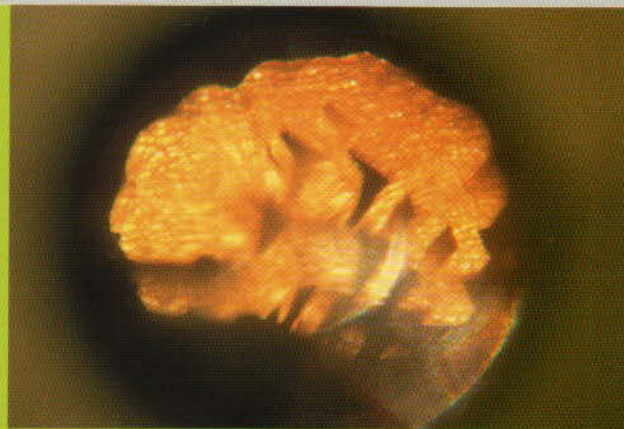
BIO DIFFERENCE Conference: 11 September 2004

Hans ARKEVELD (Australia)

Untitled

The trials of growing living materials on moulds of latex, casien, alginate, bone dust and osteoblast cells and the trials of growing in a confined space.

Hans Arkeveld has collaborated with scientists on projects including embryological cell development drawings; mammary gland ultrasound drawings; laproscopic hysterectomy drawings; micro slides and fossil reconstruction. He is one of Western Australia's leading artists and has been Artist in resident in the School of Anatomy and Human Biology at UWA for over 30 years.



Hans Arkeveld: Experimental artworks using trabeculae bone, light and photographic paper. Photograph: Adrian Lambert

BIOTEKNICA | Jennifer WILLET | Shawn BAILEY

(Canada)

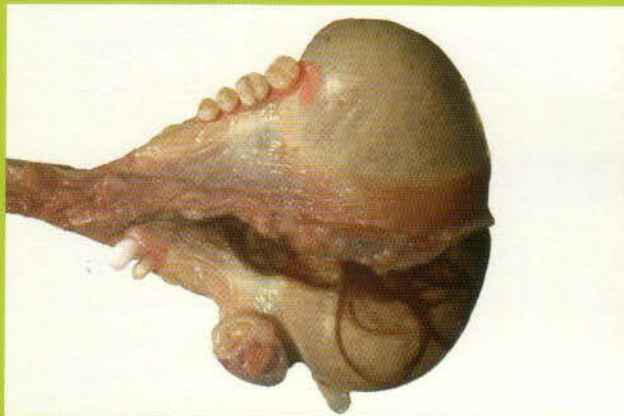
BIOTEKNICA

A fictitious corporation, which explores notions of reproduction and self/other distinctions in relation to evolving biotechnologies.

Supported by SymbioticA and The School of Anatomy and Human Biology, Conseil des arts et des lettres du Québec Programme Québec Multimédia Jeunesse, Hexagram Institut, Canada Council for the Arts, Banff Center for the Arts and Articulate Artist Run Centre. www.biotechnica.org

Shawn Bailey is a practicing artist working with digital print media, video and installation. His current research explores notions of authority, control structures, media and international biotech and pharmaceutical policies. www.chemicalwarfare.org

Jennifer Willet explores notions of self and subjectivity in relation to biomedical, bioinformatic, and digital technologies with an emphasis on social and political criticism. She exhibits, lectures and publishes, across Canada and internationally. http://www.biotechnica.org/jennifer_web/index.html



BIOTEKNICA: Teratoma Number 4, 2002. Digitally generated image. Courtesy of the Artists.

Georg DIETZLER (Germany) in collaboration with Gary CASS (Australia)

Oyster-Mushrooms Eating up Hazardous Waste Sculptural Experiments

A living still life – where flushes of growing cycles of oyster-mushrooms decompose a stack of information. Environments and Short-term Interventions in Public Peripheral Zones for Contaminated Industrial Sites-Experimental Sculptural Methods Between Art and Science.

Georg Dietzler is a culturally and politically engaged artist-curator who engages in socio-political environmental art and produces ecological future-visions as redevelopment schemes among Art and Sciences amongst other activities. This project is a collaboration with Gary Cass of the Faculty of Natural and Agricultural Science, University of Western Australia. www.dietzlerge.org



Georg Dietzler: Self-decomposing Laboratory, 2002-2004. Straw-bales, clay plaster, wood, acrylic-glass, oyster mushrooms and their growing medium. Courtesy of the artist.

SymbioticA

SymbioticA: the Art and Science Collaborative Research Laboratory at UWA, is a research laboratory dedicated to the exploration of scientific knowledge in general, and biological technologies in particular, from an artistic perspective. SymbioticA is the first and only research laboratory of its kind in the world, in that it enables artists to engage in wet biology practices in a biological science department. SymbioticA accommodates Artists in Residence, runs an undergraduate course in Art and Life Manipulation; a Masters by Coursework in Biological Arts and other activities. SymbioticA is located in the School of Anatomy and Human Biology, UWA.

For further information go to www.symbiotica.uwa.edu.au or ring +61 8 6488 7116.

Lawrence Wilson Art Gallery

The Lawrence Wilson Art Gallery is one of Australia's premier university art museums, with a wide ranging and challenging program of exhibitions, public programs, events and publications. The Gallery's programs endeavour to connect its audiences with ideas and experiences of the visual arts and culture, in ways that are simultaneously scholarly and engaging.

Curators

Oron Catts is an artist/researcher, Co-founder and Artistic Director of SymbioticA and the founder of the Tissue Culture & Art Project/TC&A (1996). He curated BIOFEEL as a part of BEAP2002, exhibited internationally and co-authors with Zurr papers on the semi-living and partial life. www.tca.uwa.edu.au

Ionat Zurr is an Artist in Residence in SymbioticA. She is a founding member of the TC&A Project and co-ordinates and lectures in SymbioticA's Art and Life Manipulation unit. With Catts she was Research Fellow at the Tissue Engineering and Organ Fabrication Laboratory, Harvard Medical School (2000-2001). Zurr is currently a PhD candidate researching the ethical and epistemological implications of wet biology art practices. She has been published widely. www.tca.uwa.edu.au

Donna FRANKLIN (Australia)
Fibre Reactive

Techniques of ancient and new technologies merge to stain a living garment grown over the course of the exhibition.

Donna Franklin's artistic practice delves into spaces of the pseudo-environment and relationships between the body and cloth. She is active in performance and costume design and has been working as artist in residence at SymbioticA for over a year.

George GESSERT (USA)
Family (1) and Family (2)

The overlap of aesthetics and genetics is explored through breeding plants.

George Gessert's has exhibited widely, including at the Smithsonian Institution in Washington D.C., at Le Lieu Unique in Nantes, France, and at the Science Museum in London. He is currently editor for art and biology for Leonardo magazine.

Marta DE MENEZES (Portugal)
The Extended and Nuclear Family

Genetic similarities and differences of species are painted through DNA microarrays.

Marta de Menezes has been working in research laboratories for a number of years. She is currently artist-in-residence at SymbioticA and was until recently at the Structural Biology Department, University of Oxford. De Menezes' work was last seen in Perth at BioFeel at PICA as a part of BEAP2002.

Supported by Dr. Miguel Santos, STAB-Vida and sponsored by Calouste Gulbenkian Foundation; Fundação Luso-Americana para o Desenvolvimento; Ministério da Cultura / Instituto das Artes, Portugal. www.martademenezes.com

Ken RINALDO (USA)
Augmented Fish Reality

An interactive installation of 3 rolling robotic fish-bowl sculptures designed to explore interspecies and transpecies communication. These sculptures allow Siamese Fighting fish to use intelligent hardware and software to move their robotic bowls – under their control.

Ken Rinaldo creates interactive multimedia installations that blur the boundaries between the organic and inorganic. Augmented Fish Reality was awarded the Distinction from Ars Electronica Austria in 2004 and he was the recipient of first prize for Avida 3.0 Spain. Rinaldo last exhibited in Perth at John Curtin Gallery in BEAP2002. <http://accad.osu.edu/~rinaldo/>

<http://www.ylem.org/artists/krinaldo/emergent1.html>

Phillip ROSS (USA)
Junior

Nature observed through the lens of human artifice through hydroponically grown plants in custom blown glass forms.

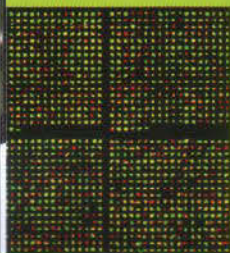
Philip Ross manipulates, nurtures and transforms a variety of living species into sculptures that are at once highly crafted and naturally formed, skilfully manipulated and sloppily organic.

In 2001, Ross was Artist in Residence at the San Francisco's The Exploratorium. His writing will be featured in the spring issue of Leonardo. www.philross.org

Donna Franklin, *Fibre Reactive Fungi*, (2003),
 funghi. Courtesy of the artist.



Marta de Menezes, *The Family*, 2004. Installation
 with human beings, zebrafish, fruitflies and DNA
 microarrays. Courtesy of the artist.

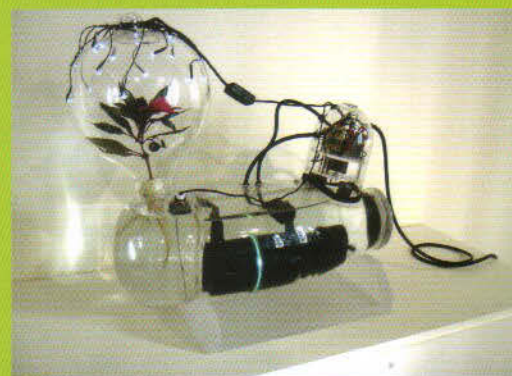


Georg Gessert, Mark Tobey (*hybrid 1028*),
 (Year Brad 1999, registered 2003), *Streptocarpus*
 hybrid. Photograph by G. Gessert.
 Courtesy of the artist.



Ken Rinaldo, *Augmented Fish Reality*, 2003. Siamese Fighting fish, peace lily,
 microcontroller & programming, mini video camera, transceivers, glass, laser cut
 aluminum, and electronics. Courtesy of the artist.

Phillip Ross, *Juggernaut*, 2004. Blown glass, hydroponic equipment, water, plant.
 Courtesy of the artist.



SUBROSA (USA)

Cell Track—Mapping the Appropriation of life materials

A pilot project that investigates notions of the global dispersal, patenting and privatization of human and animal stem cells used in reproductive and therapeutic biotechnologies.

SubRosa (Faith Wilding; Hyla Willis and Lucia Sommer) is a cyberfeminist collective of cultural producers combining art, activism and politics. SubRosa has performed and lectured widely in the USA, and in Europe, Mexico, Canada, and Singapore and recently published SubRosa book *Domain Errors! Cyberfeminist Practices* (NY:Autonomedia, 2003). www.cyberfeminism.net

Sponsored by The Creative Capital Foundation, New York, STUDIO for Creative Inquiry, Carnegie Mellon University, Pittsburgh.

Jun TAKITA (Japan/France)

Light, only Light

Human's impossible desire to possess light is explored in the proposed sculpture of a luminous brain.

Jun Takita draws inspiration from the visual concepts of traditional garden — highlighting human attitudes toward confronting contemporary reality. He is working with the National Agriculture Research Institute (France) and the Information Unit for Life Sciences at the University of Nagoya (Japan) to realize his current sculpture.

Polona TRATNIK (Slovenia)

Private Microbes

Micro living organisms that live unseen in our bodies are explored and displayed in body casts as objects of value.

Polona Tratnik studied painting and sculpture and has edited and published a book *Spaces/Places of Art*, co-edits the main Slovenian art magazine *Art words* and edits the sub-magazine of *Art Words* for the philosophy and theory of art, called *Horizons*.

A collaboration with Dr. Metka Krasna and supported by The Community of Ljubljana and The Ministry of Culture of the Republic of Slovenia.

Paul VAUNOSE (Jamaica/USA)

The Relative Velocity Inscription Device

Today's genomics compared with 20th Century eugenics via a live scientific experiment in which the artist literally races skin colour genes from his Jamaican-American family against one another.

Paul Vanouse's work explores peculiar intersections of 'big-science' and popular culture — addressing complex issues raised by varied new technologies through these very technologies. Funded by New York State Council on the Arts and Henry Art Gallery, Seattle. www.contrib.andrew.cmu.edu/~pv28

Cynthia J VERSPAGET (Australia)

Anarchy Cell Line

A biological cell line that acts as a dialogue on issues surrounding bio-commerce, ownership of the body, gender and race.

Cynthia J Verspaget's work has encompassed notions and issues of ownership of space be it bodily or locative. Cynthia was most recently an artist in residence at SymbioticA. Verspaget's work is also on show at *DATA DIFFERENCE*.

http://members.westnet.com.au/moth/t_art

Funded by ArtsWA, LotteryWest and BEAPWORKS; Sponsored by Crown Scientific with thanks Dr Stuart Hodgetts, Steve Parkinson, Jason White, Dr Luis Filgueria and Henrietta Lacks for her contribution to Science and Art

Steve WILSON (USA)

Protozoa Games

Interactive installation that allows humans and live protozoa to compete in a pinball-like environment mediated by digital microscope and motion tracking technologies.

Stephen Wilson is a San Francisco author, artist and professor who explores the cultural implications of emerging technologies such as biosensors, gps, and artificial intelligence. He has published numerous articles and books including the latest *Information Arts: Intersections of Art, Science and Technology* (MIT Press, 2002). <http://userwww.sfsu.edu/~swilson/>.

subRosa, *Stem cell motherlode*, from abook, *The Stem Cell that wanted to be different*, 2004. Animation: Ryan Griffiths. Courtesy of the artists.



Polona Tratnik, A detail from the project *Microcosmos: micro flora* from the artist's body on porcelain cultivated for one month, 2004. Digital photo. Courtesy of the artist.



Jun Takita, *Light, only light*, 2004. Genetically modified moss, Luciferine, resin, Gel medium, Ultra-sensitive camera, Amplifier, PC. Courtesy of the artist.



Cynthia J Verspaget, *Anarchy Cell Line* 2004. Heart shaped HeLa cells encompassed by CyVer blood cells. Micro photography. Guy Ben-Ary



Stephen Wilson, *Protozoa Games* invitation/ Protozoa games interaction, 2003, installation. Courtesy of the artist.

PROTOZOA GAMES

An Art & Biology Installation by Stephen Wilson



Edith Cowan University presents...

THE DISSOLUTION OF LOCALE

DATA DIFFERENCE

BEAP

04

Cynthia Verspaget, *sinderworld* VR world [detail]

DATA DIFFERENCE:

DISSOLUTION OF LOCALE

Presented at *spECtrUm project space*,
School of Contemporary Arts, Edith
Cowan University

DATA DIFFERENCE has brought together local and international artists whose works explore the growing ambiguity between place, space and narrative within electronic networks. They will present new articulations of virtual environments and modes of interfacing with them.

DATA DIFFERENCE: DISSOLUTION OF LOCALE

Exhibition Opening: 11 September 2004

Exhibition Dates: 12 September – 10 October

Open: Tues – Sun 10am – 5pm

spECtrUm project space

221 Beaufort St Mt Lawley

DATA DIFFERENCE Conference: 12 September 2004

Michelle TERAN and Jeff MANN (Canada)
Arjen KEESMAAT/ Alex SCHAUB (Netherlands)
Liveform: telekinetics

Liveform:telekinetics is a performance art project that takes a site-specific approach to the intertwining of social and electronic networks. It is concerned with performative actions in real-life situations and public/private spaces and looks at embedding physical interfaces within the social environments within urban landscapes where wireless access points can be located.

Michelle Teran is a media artist working in a networked performance. She uses live media in performances and installations that address issues such as social networks, intimacy over distance, presence and the interplay between (media) spaces.

Jeff Mann is a creator of electric art, using electronics, sound, video, computer, and telecommunications media, with a primary focus on interactive installation works and research interests in digital interface to real-world environments.

Arjen Keesmaat is a Multimedia artist who holds a Master of Arts in Interactive Multimedia, at the Instituut Hogeschool voor de kunsten Utrecht & University of Portsmouth. His work is characterized by manipulated everyday objects and daily environments.

With a Master of Music from Jazz Berufsschule in Luzern, Alex Schaub has been developing the project 'Sonic Kitchen', a live cooking environment. In his projects he intends to develop new models of uniting the senses, using midi-controlled sensor technology to compose image and sound. www.sonickitchen.org

Boryana DRAGOEVA (U.K.)
Autobot

When you first speak to your chat bot, it knows nothing; it is an electronic idiot. As you have more and more conversations with it, it will learn to communicate with you. The AUTOBOT platform uses a unique algorithm that gives an opportunity to the chat-robots to obtain UNIQUE personality, thus to have their own SOUL.

Boryana Dragoeva was trained in the National Academy of Fine Arts in Sofia Graduating with MFA in 1997. Dragoeva makes online projects, photographs, movies, artistic actions and combinations of all these. Her videos have been screened internationally.

Yury GITMAN (USA)
Magicbike

The *Magicbike* project turns common bicycles into WiFi hotspots. The end effects are bicycles that broadcast free WiFi Internet connectivity to their proximity. "Wireless bicycles" make extremely mobile and discreet Internet hotspots ideal for providing network connectivity for cultural events, public demonstrations, unserved spaces and communities, and for other wireless bicyclists or pedestrians.

Yury Gitman is currently Adjunct Professor of MFA Design Technology. He has been the Director of Art SIG for NYCWireless; and an invited participant in the Earthlink research and development experiment, dealing with always-on video for distant group collaboration; Yury is a researcher at ARTSLAB, New York and an EYEBEAM Artist in Residence, New York, Developing Noderunner and Magicbike.

spECtrUm project space
School of Contemporary Arts, Edith Cowan
University

The *spECtrUm project space* is managed by the School of Contemporary Arts, Edith Cowan University and is located in Northbridge, close to Perth's cultural centre. Within it students and staff projects manifest various creative possibilities in performance, installation and the visual arts, and its upstairs apartment/studio houses SOCA's artists-in-residence.

Curator: Pauline WILLIAMS

Pauline Williams is a Perth based visual artist whose practice explores conditions of embodiment and their influence of spatial perception of the artist and viewer in installation/performance art. Pauline is also a current Masters Candidate with the Department of Art, Curtin University of Technology.



Boryana Dragoeva & Supernova Group, *The Citizen Robot - a remake of A. Rodchenko's Mayakovskii with Skotik*, 2003, B&W photography. Photographer: Simeon Levi. Courtesy of the artist.

Adrian MILES (Australia)
Vog

vog uses the example of blogging to explore the possibilities of developing a desktop based, Web distributed, model of interactive video authorship and publishing. Vogs therefore are short, personal, idiosyncratic works that utilise available technologies for their production and distribution, and like blogs, offer themselves as an example of an accessible distributed writing practice, a videocritique.

Adrian Miles teaches the theory and practice of hypermedia and interactive video at RMIT University, Australia. He has also been a senior new media researcher in the InterMedia Lab at the University of Bergen, Norway. His academic research on hypertext and networked interactive video has been widely published and his applied digital projects have been exhibited internationally.

STANZA (U.K.)
Genomixer...a database of dna code.

This data can be recorded into the genomixer database and saved. That is, each independent user will have their own personal online audio visual experience based on their unique genetic code and because they have the option to save, it this means they can also see and listen to other users results. In other words this is a giant open source audiovisual labyrinth and database. The system uses a generative audio system that can play interactive non-linear audio over the net.

Stanza is a UK based artist who works with net art, multimedia, and electronic music. His works address issues around net art and the protocols of the net as a medium and cross borders between artistic, technological and scientific sectors. Stanza's works have been invited for exhibition in digital festivals around the world such as Sao Paulo Biennale, Brazil & Immedia, USA.

Cynthia VERSPAGET (Australia)
Terrasinda

Terrasinda plays with the ideas of self imposed surveillance and augmented space in the making...the making of song lines that map and claim land as it is travelled. My pathway in the real world - became another terrain - TerraSinda - a 'virtual' terrain less rational. Mountains formed in virtual where I travelled in the real world. Ironically, the most travelled pathways became these untraversable mountains.

Cynthia Verspaget is a Masters Candidate at the University of Western Australia. She is an independent artist, based in Perth Western Australia and is currently a resident at SymbioticA (Art & Science Research), Department of Anatomy & Human Biology, University of Western Australia, residence funded by ArtsWA & Lotteries West, 2003.

Jaka ZELEZNIKA (Slovinia)
Retypescape

It's not only what is written. It's also where it's written and who wrote it. *Retypescape* ('Pretpikovalet' in the Slovene language) is semantically and culturally related to digital graffiti, hacker culture, net poetry, questioning of power, contextual semantics, rewriting of history, questions of authenticity and reliability of digital archives. *Retypescape* is an exploration of language which remembers poetry, also, if not primarily, concrete and visual, experience of conceptual art.

Jaka Zeleznikar lives in Ljubljana, Slovenia. Zeleznikar has participated in international festivals and exhibitions of contemporary and new media art mostly with Internet related works. Venues of festivals/exhibitions include Museum of Modern Art (Ljubljana, Slovenia), National Museum of Slovenia (Ljubljana, Slovenia), and ICA (London).

Central Design Centre, Central TAFE presents...

[R][R][F] 2004 XP. [Remembering-Repressing-Forgetting].

AGRICOLA DE COLOGNE: New Media Art Project Network

BEAP

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Romanian Young Guns



Agricola de Cologne, [R][R][F] 2004 i XP [Remembering-Repressing-Forgetting], 2004, network project. Courtesy of the artist.

Agricola de Cologne has created a world wide web of curators where experimental online work is distributed around the globe, generating a truly networked and distributed art form. 'More than 200 artists from 30 countries reflect on the phenomena of violence. Their works are embedded in the dynamic environment of a virtual media company.'

Born 1950 in Germany, Agricola de Cologne is a multidisciplinary media artist, creator and founder of [NewMediaArtProjectNetwork]:[cologne], operating from Cologne/Germany. As an artist, he has more than 100 solo exhibitions in cooperation with over 70 museums across Europe. He is participating in a variety of media exhibitions and festivals around the globe with his online and offline multi-media works.

Links to relevant Agricola de Cologne websites:
www.javamuseum.org www.Nmartproject.net www.a-virtual-memorial.org www.newmediafest.org www.le-musee-divisioniste.org

Presented as part of Distributed Difference – Cultures of Conflict

Curated by Jeremy Blank
Central Design Centre, Central TAFE
Corner 12 Aberdeen Street & Beaufort Street, Northbridge
www.central.wa.edu.au

Paul SERMON (UK)

At Home With Jacques Lacan 2004 (Node)

A live telematic video installation, linking three remote sites, the other two being at the John Curtin Gallery. The users sit on two separate sofas to watch a "TV" image of themselves mixed together with users on the other sofas, and so become the voyeurs of their own "TV" spectacle. (see PERCEPTUAL DIFFERENCE PAGE). Presented as part of PERCEPTUAL DIFFERENCE – Vision Systems in association with John Curtin Gallery, Curtin University of Technology. Curated by Chris Malcolm

Central Art Gallery Artist In Residence, Central TAFE, 149 Beaufort St, Northbridge

Central Design Centre

Central TAFE's partnership with the Biennale of Electronic Arts Perth is now in its second term. Central TAFE's Central Design Centre, (CDC) is a showcase for emerging Design strategies. The CDC is committed to supporting, encouraging and promoting the designers of the future. As partners we are committed to developing and promoting awareness of Digital Design and Media that represent the future of communication, business, marketing and entertainment across the world.

Contact: Cheryl Wood, Manager, Central Design Centre, Central TAFE

Special thanks to Brian Paterson, Director of Central TAFE; Kevin Chennell, General Manager of Science, Technology & Central Development, Central TAFE; Gail Cameron, Gallery Manager Central TAFE; Steve Pearce, Kevin Alexander, Eugene Orel-Hughes, Russell Meakings, Joanne Richardson, CDC Residents and TAFE volunteers.

BEAP 06



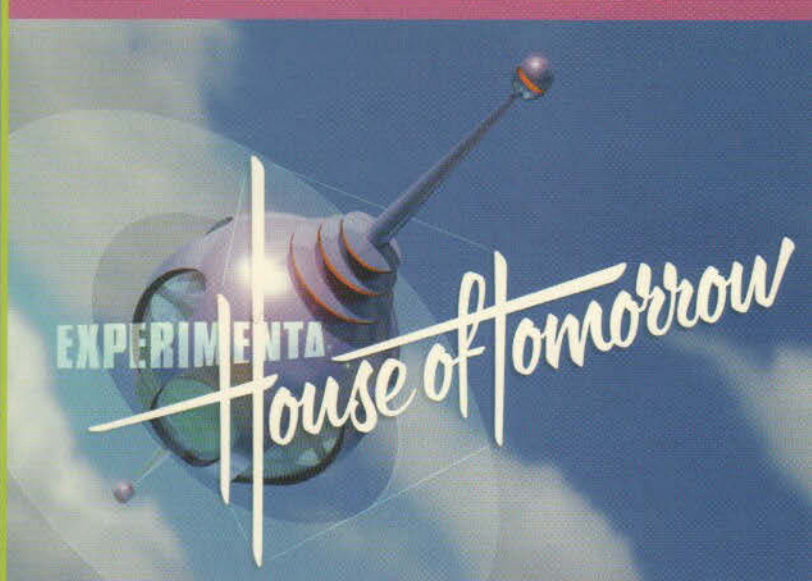
CADE 06

PERTH JULY 06

Computers in
art and design education
conference



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Artist Talk - Tan Teck Weng - Saturday 4 October, 1.00pm

Find out more at www.experimenta.org

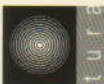


Tura New Music.



For those with a sound appetite,

www.tura.com.au



Drift

group show curated by Bec Dean

Are You Talking to Me?
in conversation with...

Arif Satar (WA), Sam Landels (WA)
and Mammad Aidani (VIC)

studio shows:

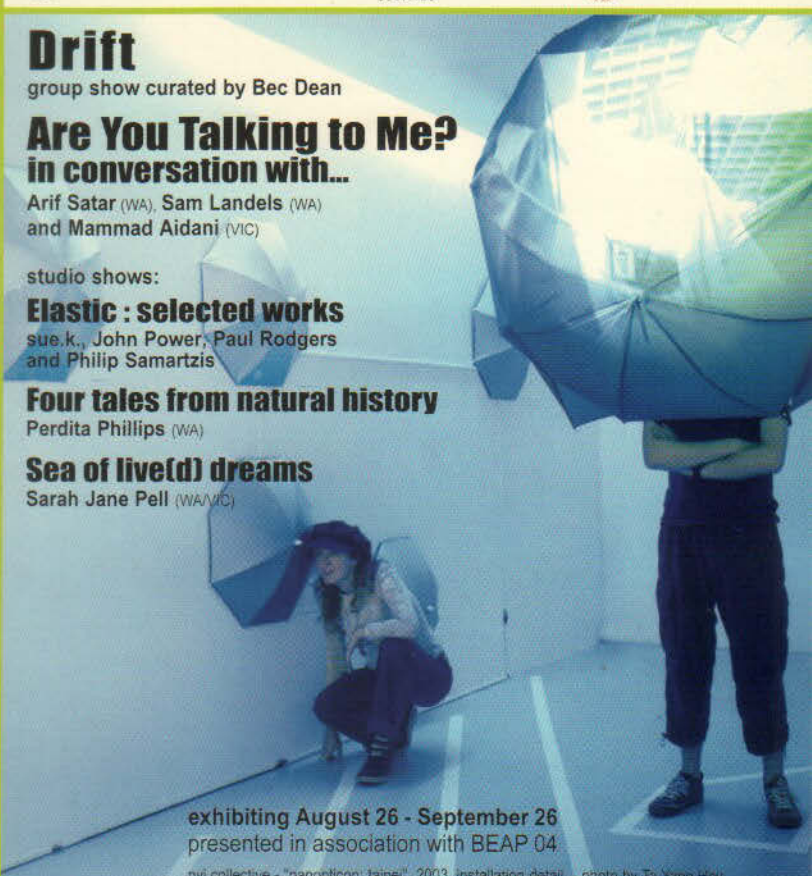
Elastic : selected works
sue.k., John Power, Paul Rodgers
and Philip Samartzis

Four tales from natural history

Perdita Phillips (WA)

Sea of live(d) dreams

Sarah Jane Pell (WA/VIC)



exhibiting August 26 - September 26
presented in association with BEAP 04

pvi collective - "panopticon: taipei", 2003, installation detail - photo by Ta Yang Hsu

Perth Institute of Contemporary Arts

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