

The Biennale of Electronic Arts Perth Inc
welcomes delegates to Perth, Western Australia,
for the seventh CADE Conference
and the first to be held outside Europe

CADE 2007

COMPUTERS IN ART AND DESIGN EDUCATION

Exploring ideas at the intersection of
pedagogy, arts, design, science and technology

STILLNESS CONFERENCE GUIDE

12 – 14 September 2007

Central TAFE

Aberdeen Street, Northbridge, Perth

CADE 2007 is presented by
The Biennale of Electronic Arts Perth Inc,
Central TAFE,
Edith Cowan University
and Curtin University of Technology

CADE 2007 Conveners

Suzette Worden

Professor of Design, Curtin University of Technology

Lelia Green

Professor of Communications, Edith Cowan University

Paul Thomas

Senior Lecturer, Electronic Arts, Curtin University of Technology

CADE 2007 website:

<http://cedar.humanities.curtin.edu.au/conferences/cade/index.cfm>

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About CADE

Formed in 1995, following the first Computers in Art and Design Education Conference in Brighton (UK), CADE is an organisation that provides a global forum for the critical, creative and the academic exploration of computing within art and design.

CADE came into being at a time when computing was about to have a major effect on art and design within higher education. Since then an increasingly diverse range of practices has fallen under the rubric of 'computers in art and design education'.

Today, CADE embraces a strong community of people from across wide-ranging art and educational disciplines, from performance art to industrial design, from printmaking to games development technologies, from architecture to textile design.

As part of its main activities CADE convenes an international conference approximately every two years. Previous CADE conferences have been held in Brighton (1995), Derby (1997), Teeside (1999), Glasgow (2001), Hull (2003) and Copenhagen & Malmö (2004)

About BEAP

The Biennale of Electronic Arts Perth was established in 2002 as an international showcase for the exploration of contemporary developments within the nexus between the arts, science and emerging technologies.

BEAP's founder and former director, Dr Paul Thomas, has devised the 'stillness' theme for BEAP 07.

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CADE 2007 Conference Program

Please note: The CADE 2007 Conference Program was accurate at the time of going to press. Any changes to the published schedule will be announced at the beginning of each day's proceedings.

PRELUDE Tuesday 11th September John Curtin Gallery, Curtin University of Technology

Time	Venue
4.00 – 6.00 pm	Bankwest Theatre, John Curtin Gallery, Curtin University of Technology CADE 2007 Registration and Welcome
6.30 pm	John Curtin Gallery Opening of the IMPERMANENCE and ARCADE V exhibitions 'Impermanence' Artists: Mark Cypher (Australia), Daniel Lee (Taiwan/USA), Christa Sommerer & Laurent Mignonneau (Austria & France), Bill Viola (USA), Lynette Wallworth (Australia). http://johncurtingallery.curtin.edu.au/

DAY 1 Wednesday 12th September Central TAFE

Time	Venue	Session	Subject
8.00 – 9.00 am	Lobby, 12 Aberdeen Street	Registration	
9.00 – 9.30 am	Lecture Theatre 1, 25 Aberdeen Street	CADE 2007 Opening Ceremony Welcome address by Neil Fernandez, Managing Director of Central TAFE	
9.30 – 10.30 am	Lecture Theatre 1, 25 Aberdeen Street	Key Note Presentation 1 Paul Brown	Coming of Age in the Global Village
10.30 – 11.00 am	MORNING TEA BREAK Lobby, 12 Aberdeen Street		
Session 1: Two Streams			
11.00 – 12.30 pm	Lecture Theatre 1, 25 Aberdeen Street	Session 1 – Stream 1 1 Marc Godts, Nel Janssens and Carl Bourgeois 2 Dr Lelia Green 3. Luigi Pagliarini	<u>Topic: Still Research</u> A practice-based research project on Science, Technology, Art and Design [SILENT WHITE AS HELL: INTUITIVE AND EMOTIVE TOOLS with SILENT EMPATHIC FEEDBACK]. Evaluating quality practice-led research: still a moving target? The Polymorphic Intelligence.
11.00 – 12.30 pm	Lecture Theatre 2, 12 Aberdeen St.	Session 1 – Stream 2 1. Ranulph Glanville 2 Michaela Reiser 3 Dirk de Bruyn	<u>Topic: Still Design</u> The Edge of Stillness Concepts of Stillness. The body keeps the score.

12.30 – 1.30 pm	LUNCH BREAK Lobby, 12 Aberdeen St.		
Session 2: Two Streams			
1.30 – 2.30 pm	Lecture Theatre 1 25 Aberdeen Street	Session 2 – Stream 1 1 Martin W. Trevor 2 Anthony Brooks and Dr Eva Petersson	<u>Topic: Digital Information</u> Perceived usability: How Computer Interaction Design is Informing Product Design. Stillness design attributes in non- formal rehabilitation.
1.30 – 2.30 pm	Lecture Theatre 2, 12 Aberdeen St.	Session 2 – Stream 2 1 Ajaykumar 2 Mark McGuire	<u>Topic: Sonic Stillness</u> Towards other epistemologies of interface culture: the pertinence of emptiness-presence, and void for contemporary technology. World Wide Soundscapes: Listening to the Local.
2.30 – 3.00 pm	AFTERNOON TEA BREAK Lobby, 12 Aberdeen Street		
3.00 – 5.00 pm	Lecture Theatre 1 25 Aberdeen Street	Research Panel discussion Suzette Worden	
5.00 – 6.00 pm	Lecture Theatre 1 25 Aberdeen Street	Panel session – CADE Committee	
6.00 – 8:00 pm	Perth Institute of Contemporary Art , Perth Cultural Centre, James Street, Northbridge Opening of the I TOOK A DEEP BREATH . . . exhibition. Artists: BORIS+NATASCHA (Germany/Australia), George Khut (Australia), Ulf Langheinrich (Austria/Ghana), Kylie Ligertwood (Australia) www.pica.org.au		

DAY 2 **Thursday 13th September**
Central TAFE

Time	Venue	Session	Subject
8.30 – 9.00 am	Lobby, 12 Aberdeen St.	Registration	
9:00 – 10:00 am	Lecture Theatre 1 25 Aberdeen St.	Key Note Presentation 2 Ionat Zurr and Oron Catts SymbioticA	The Other MBA – SymbioticA's Master in Biological Arts
10:00 – 10:30 am	MORNING TEA BREAK Lobby, 12 Aberdeen Street		
Session 3: Two Streams			
10:30 – 12:00 pm	Lecture Theatre 1 25 Aberdeen St.	Session 3 – Stream 1 1 Dr Paul Thomas 2 Timothy Thomas 3 Tanja Visoevic	<u>Topic: Molecular Stillness</u> Materiality and Immateriality. Stillness: Articulating space within the still image: Positioning photography now that it is 'dead'. The Day the Bio-Art Stood Still.
10:30 – 12:00 pm	Lecture Theatre 2, 12 Aberdeen St.	Session 3 – Stream 2 1 Dominic Redfern 2 Robert W. Sweeny 3 Dr Eva Petersson and Anthony Brooks	<u>Topic: Spatial Practices</u> Still Here – the moving image in the static gallery. Silence between the Nodes of the Networked Classroom. ArtAbilitation®: An Interactive Installation for the Study of Action and Stillness Cycles in Responsive Environments.
12:00 – 1:30 pm	LUNCH BREAK Lobby, 12 Aberdeen St.		
Session 4: Two Streams			
1.30 – 3.00 pm	Lecture Theatre 1 25 Aberdeen St	Session 4 – Stream 1 1 Frieder Nake, Matthias Krauß and Susanne Grabowski 2. Cat Hope 3 Mark Palmer	<u>Topic: Contemplating the Future</u> The Sound of Silence in Spaces of Many Dimensions. Silence as Stillness? Sonic experiences in art using infrasonics. Dispelling the Ghosts of the Past: Stillness as a Gate to the New.

1.30 – 3.00 pm	Lecture Theatre 2, 12 Aberdeen St.	Session 4 – Stream 2 1 Dr Shannon Bell 2 Dr Sita Popat and Scott Palmer 3 Gaye Swinn	<u>Topic: Paradoxical Stillness</u> 'Dynamic Stillness': Imaging Stillness @ The Dead Sea. A Bringing Together of Performance and Heideggerian Philosophy. "A Full Innocence": The Paradox of Stillness in Movement. In The Eye of the Storm: An unexpected calm may be discovered in the crafting of virtual worlds.
3.00 – 3.30 pm	AFTERNOON TEA BREAK Lobby, 12 Aberdeen St.		
Session 5 – Single stream			
3.30 – 5.00 pm	Lecture Theatre 1 25 Aberdeen St	Session 5 Panel Presentation Chaired by Ian Gwilt	
6.00 – 7.30 pm	Holmes a Court Gallery , Level 1, 11 Brown St, East Perth Opening of ORLAN – SKIN AND STONE exhibition (A selection of Orlan's Self-Hybridizations, Pre-Columbian series) www.holmesacourtgallery.com.au www.orlan.net/		
8.00pm - Onwards	CONFERENCE DINNER Cream Restaurant , 2 / 11 Regal Place, East Perth. Phone: 9221 0404		

DAY 3 **Friday 14th September**
Central TAFE

Time	Venue	Session	Subject
8.30 – 9.00 am	12 Aberdeen St.	Registration	
9:00 – 10:00 am	Lecture Theatre 1 25 Aberdeen St	Key Note Presentation 3 Ranulph Glanville	Cybernetics and Serendipity
10:00 – 10:30 am	MORNING TEA BREAK Lobby, 12 Aberdeen Street		
Session 6: Two Streams			
10:30 – 12:00 pm	Lecture Theatre 1 25 Aberdeen St	Session 6 – Stream 1 1 Jo Law and Aldegonda Bruekers 2 Margaret A. Boden (Paul Brown to present) 3 Margaret Seymour	<u>Topic: Time-based Aesthetics</u> Artists and designers as collectors: the aesthetics of digital journaling. Stillness as Autonomy. Dis/appear: a video installation exploring stillness and the thickness of time.
10:30 – 12:00 pm	Lecture Theatre 1 25 Aberdeen St	Session 6 – Stream 2 1 Robert D. Hotten, Peter R. Diprose and Kelly J. O’Meara 2 Christin Bolewski 3. Dr Dew Harrison and Dr Barbara Rauch	<u>Topic: Stillness in Spectacle</u> Posturbanism and Paradise: Real gardens, vicarious landscapes or virtual arenas for stillness and spectacle. Video painting: A hybrid between the still and moving image. Digital Daydreaming as Stillness: a ‘disappearance’ from the everyday into the art.
12.00 – 1:30 pm	LUNCH BREAK Lobby, 12 Aberdeen St.		
Session 7: Single Stream			
1.30 – 3.00 pm	Lecture Theatre 1 25 Aberdeen St	Session 7 1 Dr Falk Heinrich 2 Sue Gollifer 3 Catherine Fargher and Terumi Narushima	<u>Topic: Interactive Intelligence</u> The Aesthetics of interactive artefacts - thoughts on performative beauty. <i>-Out of GAMUT.</i> Stillness and Presence in the Performance and Sound Design of <i>BioHome: The Chromosome Knitting Project.</i>

3.00 – 3.30 pm	AFTERNOON TEA BREAK Lobby, 12 Aberdeen St.		
3.30 – 5.00 pm	Lecture Theatre 1 25 Aberdeen St	Session 8 Panel round table discussion from selected CADE speakers	<u>Topic: Future of Techno-Mediated Art Education</u>
5.00 – 5:30 pm	Lecture Theatre 1 25 Aberdeen St	Conclusion	
5.30 – 6.30 pm	Lecture Theatre 1 25 Aberdeen St	International Symposium of Electronic Art, Singapore, 2008 www.isea2008.org/	Information session presented by Margaret Tan and Swee Leng
6.30 – 8.30 pm	Spectrum Project Space , 221 Beaufort Street, Northbridge Opening of the REPRESENTATIONS OF THE REAL exhibition Artists: Nicola Kaye (Australia), Stephen Terry (Australia), Christopher Crouch (Australia), Clive Barstow (Australia), Amanda Allering (Australia), Jeremy Blank (Australia), Cat Hope (Australia) www.scca.ecu.edu.au/projects/spectrum/index.php		

Presenter abstracts and biographies

DAY 1 WEDNESDAY 12TH SEPTEMBER

KEY NOTE PRESENTATION 1

► Coming of Age in the Global Village

Paul Brown

Artist and writer and Visiting Professor, University of Sussex

Abstract

A discussion reflecting on twenty-one years of change and achievements by the Association for Computer Aided Art and Design Education (ACAADE, the precursor of today's CADE), in which Paul Brown will explore computational aesthetics in art schools.

Paul Brown

Paul Brown has been specialising in the convergence of art, science and technology since the late 1960s, and in computational and generative art since the mid 1970s. He has exhibited internationally over the past four decades and participated in exhibitions at the TATE, Victoria & Albert and ICA in the UK; the Adelaide Festival; ARCO in Spain and the Venice Biennale. He is represented in public, corporate, and private collections, in Australia, Asia, Europe, Russia, and the USA.

Paul Brown became the founding head of the UK's National Centre for Computer Aided Art and Design in 1984. In 1994 he returned to Australia, after a two-year appointment as Professor of Art and Technology at Mississippi State University, to head Griffith University's Multimedia Unit. In 1996 he was the founding Adjunct Professor of Communication Design at Queensland University of Technology.

<http://www.paul-brown.com/WORDS/STEPPING.HTM>

SESSION 1: STREAM 1 / TOPIC: STILL RESEARCH

► A practice-based research project on Science, Technology, Art and Design [SILENT WHITE AS HELL: INTUITIVE AND EMOTIVE TOOLS with SILENT EMPATHIC FEEDBACK]

Marc Godts & Nel Janssens (co-authors)

Department of Architecture Sint-Lucas Brussels, FLCextended

Carl Bourgeois (additional author)

Department of Architecture Sint-Lucas Ghent, FLCextended

Abstract

This paper elaborates on the theoretical, conceptual, ethical and methodological stakes that are developed by the design of COASTOMIZE! This design project is a clear-cut example of practice-based research, showing the design of an artefact as well as the design of concepts. It triggers questions/answers to themes as co-creativity, collective intelligence, mixed reality... and how science, technology and design can get us involved in this.

The artefact is conceived as a [Silent White] that uses stillness as a [INTUITIVE AND EMOTIVE TOOL (IET)] with a capacity of [SILENT EMPATHIC FEEDBACK (SEF)] - two concepts formulated by its designers to describe the quintessential user-friendly link between such in and outputs as [Sound], [Bio], [Data], [Duration] etcetera. It mirrors Man's current relationships with science, technology and design. This artificial ambient is essentially [Blanco]. A [Blank]. A non-verbal object and environment, an intrepid [Flash White Thing], a [Silent] as hell.

Practice (design of the artefact) and theory (ongoing reflection) were developed in parallel to tackle the question: "How can an artefact explore and express collective intelligence, collective behaviour, collective space?" The [Silent White] literally embodies knowledge (from users' knowledge to professional knowledge) and generates knowledge (through implicit and explicit interactivity and co-creativity). It is simultaneously research input and output, showing the ongoing process of design generating concepts, concepts generating design... The artefact developed during this practice-based research is a [Blank Chock-a-Full Data Movement], a vehicle to explore landscapes of layers and layers of knowledge.

Keywords

Silent White / Collective Intelligence / Co-Creativity
Practice-Based Research / World Water

Marc Godts

Born 1961, Belgium. Master Degree in Architecture. Co-founder of the free associating designers FLCextended [FLC being short for fucklecorbusier]. Conceptual architect (FLC) and experimental designer (WORK IN DIMENSION ZERO). Teacher and researcher at the Hogeschool voor Wetenschap en Kunst, Department of Architecture, Sint-Lucas Brussels, Belgium. Initiator and coordinator of its Explorative Architecture masters Trajectory.

Nel Janssens

Born 1971, Belgium. Masters Degree in Architecture at the Hogeschool voor Wetenschap en Kunst, Department of Architecture, Sint-Lucas Brussels, Belgium, 1994. Collaborator at the art and architecture design office, T.O.P.office/Luc Deleu. Postgraduate certificate in Urban Design and Spatial Planning at the University of Leuven, Academic experiences: tutor at the Hogeschool Antwerp, Department of Audiovisual and Free Monumental Arts, 1999-2000; Henry van de Velde Institute, Department of Design Sciences, coordinator of research group LAB4EAU: design research projects on the interface between architecture and urbanism, 2003-2004; the Hogeschool voor Wetenschap en Kunst, Department of Architecture, Sint-Lucas Brussels, study into the internationally developing 'PhD in Architecture through design research'. Currently developing PhD thesis on Critical Design (Hogeschool voor Wetenschap en Kunst, Department of Architecture, Sint-Lucas Brussels & Chalmers University, School of Architecture, Göteborg).

Carl Bourgeois

Born 1969, Belgium. Masters Degree in Architecture at the Hogeschool voor Wetenschap en Kunst, Department of Architecture, Sint-Lucas Brussels, Belgium, 1993. He worked for several architects but developed a particularly narrow link with Wim Cuyvers and his vision on architecture. Since 2000 he became part of the free association of designers FuckLeCorbusier and since 2002 he has been teaching Mixed Media at the Hogeschool voor Wetenschap en Kunst, Department of Architecture, Sint-Lucas Ghent. Parallel to this theoretical/academic course he set up the design office BARAK (dutch for shed) with engineer-architect Tijl Vanmeirhaeghe. BARAK tries to search a robust, built form which easily resists contaminations and disturbance and at the same time gathers its strength from it. BARAK shows work in de Singel in Antwerp between the 8th of November and the 16th of December 2007.

► Evaluating quality practice-led research: still a moving target?

Dr Lelia Green

Professor of Communications, School of Communications and Contemporary Arts,
Edith Cowan University

Abstract

This paper compares and contrasts the evaluative regimes of the UK's Research Assessment Exercise (RAE) and Australia's (forthcoming) Research Quality Framework (RQF). It considers their foreseeable futures; and the fact that each framework is scheduling a 2008 data collection and evaluation. Interestingly, the shared commitment to evaluating the quality of research has, in both countries, opened a space for consideration of 'non-traditional research outputs', including those created by practice-led research in the Creative and Performing Arts. In the UK this recognition has led to the inclusion of practice-led research in the RAE since 1996; in Australia such recognition is about to happen for the first time in a sustained and rigorous way.

Dr Lelia Green

Dr Lelia Green researches in the fields of Cultural Studies and Qualitative Research Methodologies. She is the Associate Dean of Research and Higher Degrees in Edith Cowan University's Faculty of Education and Arts, which includes the Western Australian Academy of Performing Arts. Additionally, she is a studying for a Master of Arts, Creative Writing -- a practice-led process -- at the University of Western Australia. She has been actively involved in debates around the Research Quality Framework.

► The Polymorphic Intelligence

Luigi Pagliarini

Maersk Mc-Kinney Moller Institute, University of Southern Denmark; Academy of Fine Arts of Bari, Via Gobetti, Italy; Pescara Electronic Artists Meeting – PEAM Artificialia, via B.Croce, Italy

Abstract

The aim of this paper is to reconsider the idea of human intelligence and machine intelligence as two separate entities. To do so, we defined a new concept that we call *Polymorphic Intelligence* [1]. Such a concept comes up as a possible answer to many 'false' paradigms and philosophical and conceptual orientations that for decades have pervaded many research fields, such as education, art, literature, psychology, pedagogy, science, technology and A.I. We believe, indeed, that in this exact moment of human history, it becomes necessary to clarify with a strong theoretical paradigm what is the real relationship between machines and humans. Therefore, we propose to abandon the mental scheme by which intelligence is an exclusive prerogative of the humans to embrace the idea that machines have started to express a real collaborative and/or competitive force, they are able to produce ideation, inspiration and contribute to the wealth of ideas.

Keywords

Art, Mind Psychology, Intelligence, Darwinian Writing

Luigi Pagliarini

Luigi Pagliarini is an artist and a psychologist, expert in robotics and Artificial Intelligence. Currently, he is Professor of Perception Theory at the Academy of Fine Arts of Bari; Associate Professor of Robotics at the University of Southern Denmark; Director of the Pescara Electronic Artists Meeting; President of Artificialia; Art Director of Ecoteca; Member of the International Committee RoboCup Junior; Board Committee of Journal of Psychology of Art; Executive Member of EvoMusArt; Partner Consultant of Entertainment Robotics and of the Visual Emotion. He has published in international books, journals, and conference proceedings and has been rewarded with international prizes more than once. He has exhibited his work in

different museums and institutions all over the world. He has worked for many Institutes and Universities as teacher or researcher and, as a consultant, with many enterprises and multinational factories. His work has often been reported on international newspapers, magazines and televisions.

SESSION 1: STREAM 2 / TOPIC: STILL DESIGN

► The Edge of Stillness

Ranulph Glanville

CyberEthics Research, UK, and Bartlett School of Architecture, UCL, UK

Abstract

In this paper, I consider what happens when the digital allows us to so slow down motion that we create an ambiguity in which we cannot tell if what we see/hear is still, or very slow, through three cybernetic ideas: control; deciding the undecidable; and the involvement of the observer. It is argued that the distinction that we use in deciding the undecidable, the edge of stillness, is crucial as a pointer to the observer's involvement, an interaction. This edge is the liminal. The experience is a sort of edgy trance.

Keywords

Control, distinction, (edgy) edge, involved observer, liminal, slow/still, trance, undecidable

Ranulph Glanville

Ranulph Glanville studied architecture (although he spent most of the time working in experimental electronic and electro-acoustic music and performance), followed by cybernetics (his PhD was examined by Heinz von Foerster, his supervisor was Gordon Pask) and then human learning (PhD examined by Gerard de Zeeuw, supervisor Laurie Thomas). He has published extensively in all three fields. He has taught in Universities around the world. Although he took early retirement, he currently holds a small post at University College, London, UK, and is an adjunct professor and senior visiting research fellow at the Royal Melbourne Institute of Technology University, Melbourne, Australia. He is visiting professor at several Australian and other universities. He was recently awarded a DSc for his seminal work in Cybernetics and Design. He has a small, wide ranging art practice founded in musical composition. His hobby is whichever of his interests he is not currently doing. He is married to the Dutch physiotherapist Aartje Hulstein: they live on the south coast of England. His son, Severi, works in digital post production.

► Concepts of Stillness

Michaela Reiser

University of the West of England, UK

Abstract

In Western culture we place great value on the creation of commodities. As a result we emphasise the production of artefacts, but much less the quality of social interactions and user experiences we initiate. This demonstrates that we still tend to see practitioners as creators and audiences as consumers. However, users and audiences have changed, and in order to develop the more engaging modes of interaction and participation they demand, we need to critically appraise the theories and practices we teach our students and promote a more comprehensive and integral view of what constitutes design activity.

This means shifting our focus from problem solving to evaluating the quality of user experience and how to pass this on to our students. 'Stillness' allows us to focus on human interaction and creativity. It is not inactivity, but the decision to leave standard procedures and established notions of the design process behind, in order to allow for new responses to emerge.

In practice, this means revisiting our approach to process-based pedagogy and extending the range of teaching methodologies by studying recent design research, Human Computer Interface design research, as well as examples from practices not directly related to design. Adopting user-led design, collaborative evaluation and other strategies that value the responsiveness of an audience or partner will allow us to work with more open processes which will in turn promote a higher quality of social interaction. The paper concludes by outlining the benefits of adopting some of these strategies.

Keywords

Interaction, User experience, process-based pedagogy

Michaela Reiser

Michaela Reiser is a Senior Lecturer in Interactive Multimedia at the University of the West of England, UK. Her research interests include sound, performance and digital media, with a strong focus on new media performance. She is currently developing work called 'Excitations', which focuses on sonifying subtle physiological processes of a performer's body. Using biofeedback sensors and electro-acoustic signal processing, she measures blood flow and stress levels and makes this audible. A playful dialogue emerges between performer and responsive system. New media performance is also the focus of Michaela's theoretical research, and she presented related papers at a range of major conferences. She recently acted as a key organiser of 'Mindplay', a conference on digital media theory, culture, practice and play, held in January 2006 at London Metropolitan University (www.mindplay.org.uk), and as guest editor of a related issue of Digital Creativity Journal (Routledge, Vol 17 No 3).

► **The body keeps the score**

Dirk de Bruyn

School of Communication and Creative Arts Faculty of Arts, Deakin University

Abstract

American animator Robert Breer has been credited in introducing the first visual bomb to cinema in his loop film *Image by Images I* (1954). Two abstract animated films by Robert Breer are examined: *69* (1968 5 minutes) and *Fuji* (1974 10 minutes). Using Merleau-Ponty's phenomenological perspective, though these films are not representational or photographic in the traditional sense it is argued that they are still able to talk to us about real experiences because 'the lived perspective, that which we actually perceive, is not a geometric or photographic one.' (Merleau-Ponty, 1964b: 14)

69 provides a metaphor for a system that collapses and *Fuji* as an articulation of that embodied seeing required for train travel. It is argued that Breer's work in its explorations of style ahead of content is research into an act of viewing that offers a contemporary simulation of the impact of a traumatic experience on the body. Just as one cannot grab each object in the landscape at the speed of train travel nor can one grab or understand each frame that is presented to the retina of a Robert Breer film. What is required to attain "stillness" is a more dissociated way of looking that allows the images to wash over you. Such a "stillness" may be more about suppression than contemplation and could involve a process of metamorphosis.

Keywords

Phenomenology, metamorphosis, speed, perception, rewindability

Dirk de Bruyn

Dirk de Bruyn has made numerous experimental, documentary and animation works over the last 35 years. He was a founding member and past president of MIMA (Experimenta) and curated various programs of film and video art internationally and written extensively about

this area of arts practice. A retrospective of his own work was shown at the Deutsches Filmmuseum, Frankfurt in 2004. He is currently teaching Animation and Digital Culture at Deakin University in Melbourne, Victoria. (Burwood Campus).

SESSION 2: STREAM 1 / TOPIC: DIGITAL INFORMATION

► Perceived usability: How Computer Interaction Design is Informing Product Design

Martin W. Trevor

Department of Design, Faculty of the Built Environment, Art and Design, Curtin University of Technology

Abstract

Computing is providing a great deal of information in regards to interaction design and in particular the connection between emotion and perceived usability.

In 1995, Masaaki Kurosu and Kaori Kashimura gave a short paper at the Conference on Human Factors in Computing Systems, documenting research that strongly indicated the positive effects of aesthetics on apparent usability, after studying different layout controls for ATMs. These findings were repeated, and with more profound results by a doubting Israeli scientist Noam Tractinsky (1997) who felt that the original research may have suffered from a cultural bias. Designer and psychologist Donald Norman in 2004 devoted a chapter, entitled 'Attractive Things Work Better' in his book 'Emotional Design: Why we love or hate everyday things' (2004) where he contends that positive emotions aid in the decision making process that are critical to learning, curiosity and creative thought.

This paper will provide a critical review of human factors research and practice into computer interaction design. In particular it will focus on the user's emotional state and perceived usability and how it can inform product design. The links between: pleasure and happiness; aesthetics (style, beauty, attractiveness); self confidence in the user and usability will be discussed.

Martin W. Trevor

Martin is an academic at the Department of Design, Curtin University of Technology where he has lectured predominantly in Product Design and been a past Course Coordinator. However he has also been a past Course Coordinator for the Human Environment Design, Fashion and Textile Design and co-written new teaching developments for these and the Jewellery Design programs. Martin was instrumental in introducing new curriculum and creating a focus for the Product Design program in the areas of computer modelling, human factors and user-centred design.

His current teaching and research interest is in the area of human factors and in particular how it relates to the design of products and optimising the user relationship.

► Stillness Design attributes in non-formal rehabilitation

Anthony Brooks

Associate Professor, Aalborg University Esbjerg

Dr Eva Petersson

Assistant Professor, Aalborg University Esbjerg

Abstract

Non-invasive sensor technology is used as an interface to a computer system to collect physical movement data that controls elements of a virtual environment. The environment is used for rehabilitation training i.e. physiological learning, for people with profound disabilities,

and often no verbal competence. Movement of the human body is sourced as feed-forward kinetic data and empowered to control multimedia feedback content, e.g. audio, visual, or robotic feedback. It is delivered to be as a direct and immediate feedback so as to optimise user-awareness and association. The feedback is selectable as either figurative or abstract in form and can be art or game based. Inherent to the programming design of the data collection is the creation of stillness zones which generate nul data. The stillness zones have been found significant for participant augmented communication. The uses of these stillness zones for this targeted community have been subject to limited exposure. This paper describes how these zones are used in rehabilitation training. Findings are presented from the established SoundScapes body of research that has existed for two decades.

Keywords

Stillness zones; Non-formal Rehabilitation training; Creative Expression; Performance Art; Digital Games

Associate Professor Tony Brooks

Associate Professor Tony Brooks has a background in performance art, and was born into a family with disability. He has advocated the use of digital technologies in intervention for people with a disability and founded Handi-MIDI in 1987 which later became SoundScapes non profit organisation. He is on the management team of the Medialogy education (<http://www.medialogy.eu>) and is director of the SensoramaLab at Aalborg University (<http://sensoramalab.aau.dk>) where he leads a team of post-doc assistant professors. He was awarded the European Eureka prize for SoundScapes in 1999 and the Danish research prize in his field 2006. There are approximately 50 publications associated to the concept including achieved international degrees citing the work where readers who wish for examples of the research can explore. As founder of SoundScapes he has realised the annual ArtAbilitation international conference and undertakes international workshops where he is invited to work with local artists and research students. SoundScapes has been featured at major international events, for example, the cultural Olympic/Paralympic events 1996 and 2000; the European Culture Capital of Europe 1996 and 2000; the Danish NeWave, New York 1999; the UNI/NGO World Summit 1995; and has been a featured exhibitor at leading Museums for Modern Art. His PhD is based upon SoundScapes and is under the Arts, Design and Media at the University of Sunderland in England. SoundScapes has been responsible for numerous published patents and national and international research funding. His main sponsors are IBM, Martin, and Lego.

Dr. Eva Petersson

Dr. Eva Petersson is an assistant professor; coordinating/managing the Medialogy Bachelor and Master Education Program (see <http://www.aau.dk/medialogy/uk/index.php>); and vice chancellor at Aalborg University Esbjerg in Denmark. She is member of the research group SensoramaLab (see <http://sensoramalab.aau.dk>). She has a background in Education Science and her PhD is focused on ludic engagement (playfulness as a foundation for engagement) within virtual environments and the potentials in associated non-formal learning (see <http://dspace.mah.se:8080/dspace/handle/2043/2963>).. Petersson has been coordinating research projects in inclusive and participatory design, storytelling, and creativity and learning processes through the use of new technology in education and rehabilitation contexts. She has been leading projects on physical and virtual toys, the design of toys for children with disabilities, and the use of computer games (interactive environments) in educational and rehabilitation contexts involving flexible methods of delivery for local, national and international users. Petersson is member of the International Toy Research Association (ITRA) and the Toys for Tomorrow Forum. Furthermore, she is a board member of the Pan-European Game Information (PEGI) and expert member of the Interactive Software Federation of Europe (ISFE). She was one of the founders of International Toy Research Conference recently organised by the International Toy Research Association (ITRA).

SESSION 2: STREAM 2 / TOPIC: SONIC STILLNESS

► Towards other epistemologies of interface culture: the pertinence of emptiness-presence, and void for contemporary technology

Ajaykumar

Goldsmiths University of London

Abstract

This paper considers the pertinence of particular Sanskrit and Japanese concepts and terms in developing new epistemologies of inter-face culture: the significance of emptiness, of intervals, of pauses, of void for contemporary technological practice. It is part of an evolving discussion with regard epistemology by the author developed through other articles, conference papers, and public lectures/presentations. These have focused on a number of related ideas: relational being, dependent origination, non-anthropocentric being, the being of a space, and the space of being. As readers here may be unfamiliar with the earlier texts, there may be some need here to re-introduce certain themes and ideas to assist flow of readership.

The essay considers a broader history of technology, and the notion of technological practice as ontological practice. It discusses relationships between science, technology, art, architecture, philosophy and ecology that were evolved through the discourses of Buddhism and Tantra. It considers the possibility of earlier ontological and epistemological activity as paradigms for contemporary practice.

The author discusses the nature of inter-active spectatorship which is crucial in such a discussion on inter-face: coining the term 'a-spectatorial' with current collaborator, Alok Nandi, to describe the in-habiting of space, the engendering of stillness, that they are aiming to engender in a current practical research project.

Keywords

akasha, 'a-spectatorial', *ma*, *mu*, *pratīyasamutpad*-dependent origination, *śūnyata*, Tantra.

Ajaykumar

Ajaykumar is an academic at Goldsmiths University of London; a member of TrAIN, research centre in Transnational Art, Identity and Nation, of the University of the Arts, London; an artist; a curator; and co-director of the shapes-design studio, developing furniture, lighting, and gardens. His practice-as-research and published theoretical enquiries are trans-disciplinary, intermedia, and single form, spanning the artistic disciplines of: internet art, video art, combined media installation, film, site-specific art, environmental art, performance/live art, design, architecture, creative writing, dance, theatre; as well as the disciplines of philosophy, science ecology, education, cultural policy. Underlying the diversity of disciplines, are specific inter-related thematic and formal concerns:

- Spectatorship, play, and co-creativity;
- The sculpting of space and interrogation of notions of 'non-anthropocentric being', 'relational being', 'the being of a space';
- Dynamics between science, art, architecture, technology, philosophy, and ecology; reflecting on relations between human and environment.

www.ajaykumar.com www.shapes-design.com
<http://turbulence.org/spotlight/ajaykumar/index.ht>

► World Wide Soundscapes: Listening to the Local

Mark McGuire

University of Otago, New Zealand

Abstract

In this paper, I will examine the Podcasting phenomenon as a "bubble" of communication space that has emerged in the electronic domain, allowing individuals to share local, varied, information rich soundscapes. Here, stillness characterizes both the listener, who must pay close attention in order to hear, and the acoustic space, which is free of the globalized noise produced by commercial media. In *The Tuning of the World* (1977), R. Murray Schafer describes noise as "sounds we have learned to ignore," and he proposes the soundwalk as an exercise designed to increase our sensitivity to local sounds and our appreciation of the soundscape, a term that he coined. Using examples that include *The Soundscape Collection*, *Modulation*, and *The Ear Shots Collective Podcast*, I discuss how Podcasts can serve as electronic soundscapes, providing listeners with an intimate sense of another place through the medium of sound. The ability to download episodes on personal, mobile devices allows individuals to hear them at a time and in a place that assures attentive, reflective listening. I suggest that these compositions fit Barry Truax's description of unique, "hi-fi soundscapes" that are "richly interpreted by locals who understand their contextual meanings" (2000). I also argue that, although podcasting developed out of a desire for individuals to share personal, local sounds, the practice is threatened by what Todd Gitlin describes as "the torrent of images and sounds" from the mass media that "overwhelms our lives" (2001).

Keywords

Soundscape, Acoustic Ecology, podcasting, portable audio

Mark McGuire

Mark McGuire is a Lecturer in the Department of Design Studies at the University of Otago, where he has taught digital media design and theory since 1994. He operated a Toronto-based graphic design and consulting company for eight years before moving to Dunedin in 1993. Mr. McGuire studied Fine Arts, Architecture, and Information Science and is currently completing a PhD on virtual communities.

DAY 2 THURSDAY 13TH SEPTEMBER

KEY NOTE PRESENTATION 2

► The Other MBA – SymbioticA's Master in Biological Arts

Oron Catts

Co-founder and Artistic Director of SymbioticA, Artist/ Researcher/ Curator

Ionat Zurr

Academic Coordinator and course developer of SymbioticA, Artist/ Researcher/ Curator

An insight into SymbioticA's Masters in Biological Arts – a course which facilitates research at the intersection of art and science.

The Masters in Biological Arts is an innovative course offered through the Faculty of Life and Physical Science at the University of Western Australia. The course is designed for art practitioners, scientists and humanities scholars who wish to engage in interdisciplinary studies as a foundation for creative bioresearch.

Oron Catts & Ionat Zurr

Oron Catts and Ionat Zurr specialise in tissue technologies as a medium for artistic expression. They co-founded the Tissue Culture and Art Project (TC&A) in 1996. This project investigates human relationships with different gradients of life through the construction and growth of a new class of object and being – the Semi-Living. TC&A has been exhibited in galleries and museums throughout Europe, North America, Asia and Australia in events such as Ars Electronica (2000), The 2002 Adelaide Biennale of Australian Art, ISEA.

SESSION 3: STREAM 1 / TOPIC: BIO STILLNESS

► Materiality and Immateriality

Dr Paul Thomas

Senior Lecturer, Coordinator of the Studio Electronic Arts (SEA) at Curtin University of Technology & the Founding Director of the Biennale of Electronic Arts Perth

Abstract

In this paper I will examine materiality and immateriality in the expanding area of research within art as creative practice. Emerging technologies have created new materials and processes that construct different social realities. These materials and processes are being compressed into many art school agendas under historical materially constituted areas of study, predefining areas of exploration for artists and students. The role of art, based on a dominant hierarchical material base has controlled emerging practices, collaborations and engagements. The contemporary technologically mediated art student is confronted with art practices from among other things: Biology, Microbiology, Animals and Plants, Ecology, and Medicine and the Body Physics, Nonlinear Systems, Nanotechnology, Materials Science, Geology, Astronomy, Space Science, Global Positioning System, and Cosmology, Algorithms, Mathematics, Fractals, Genetic Art, and Artificial Life. I will draw examples from contemporary art practice to explore ways in which art schools need to confront key issues that will define their future. These concepts involve new materials that question the presentation of art, initiating current debates such as the role of Bio art¹ and new media art practice² within the gallery context. I will also look at examples expressed by art students in connection to the making and researching of art.

Keywords

Nanotechnology, Materiality, Immateriality, Science, Collaborations

Dr Paul Thomas

Dr Paul Thomas, is the coordinator of the Studio Electronic Arts (SEA) and the Master of Electronic Art at Curtin University of Technology. In 2000 Paul instigated and was the founding Director of the Biennale of Electronic Arts Perth 2002, 2004. Paul has been working in the area of electronic arts since 1981 when he co-founded the group Media-Space, which was part of the first global link up with artists connected to ARTEX. Paul's own current practice led research is in collaboration with the Nano Research Institute, Curtin University and Symbiotica, University of Western Australia. Paul is currently working on a commissioned public art work for the Curtin Mineral and Chemistry Research Precinct in collaboration with Woods Bagot Architects. Paul is on the program committee for the re:place Media Art Histories conference in Berlin 2007. <http://www.visible-space.com>

► Stillness: Articulating space with in the still image: Positioning photography now that it is 'dead'

Timothy Thomas

School of Creative Communication, University of Canberra

Abstract

Have the rumours about the death of Photography been greatly exaggerated? The 1996 "Photography is Dead Long live photography" exhibition at the MCA, re-stated photography as a fine art practice apart, and distinct, from what ever role it was playing in the then "new" media. Increasing access to new technologies for image capture, manipulation, distribution and viewing mean that photography is more pervasive than ever.

Yet the job of representation is moving from the world of the photographic to the data set environment of 3D modelling. This move serves to highlight the failings of the photographic image.

What is the position of photography now that the, 'burden of representation', is being lifted?(Tagg 1998) Are there parallels between the intersection of painting and photography, and the collision of photography and 'new' media? How good is photography at rendering the world and subsequently how strong is the indexical link that was supposed to make photography real.

Drawing on Barthes, Maynard, Krause, Merleau-Ponty and Deutsch this paper will use space to test the photographic representation of the world. Further it will argue that the articulation of space is a subject for further photographic investigation, and that space without time is stillness.

Timothy Thomas

Tim Thomas teaches Media Production in the School of Creative Communication at the University of Canberra and is a PhD candidate at the School of Art, at the Australian National University. He has worked extensively within the Film and Television industry undergoing on the job training as he worked his way through the camera department hierarchy. His research interests revolve around representations of space and objects.

► The Day the Bio-Art Stood Still

Tanja Visosevic

Edith Cowen University, Perth WA

Abstract

This presentation will argue that Bio-Art is increasingly revealing that it has an inherent death drive. The **death drive** was defined by Sigmund Freud in *Beyond the Pleasure Principle* as "an urge inherent in all organic life to restore an earlier state of things". As will be revealed through the paper, the death drive of Bio-Art can be located in the tension between movement and stillness that is present in many individual works. This tension of stillness/movement in Bio-Art will be paralleled to the one at the heart of cinema. Just as cinema creates an illusion of life out of the presence of death, much Bio-Art creates life, out of the presence of death.

The Day the Bio-Art Stood Still examines the above proposition through recognized Bio-Works, but in particular employs *The Living Screen* project as a focused example. For more information on *The Living Screen*: www.biokino.net

Tanja Visosevic

Tanja Visosevic [aka. tanyavision, tanya V & Citizen TV] is an interdisciplinary artist, film critic/theorist and educator. Her art projects employ the technologies and strategies of moving image, performance and bio-art to explore the cultural and philosophical terrains that consume her. Much of her obsessions deal with the Life and Death Instincts, Identity Politics and the side effects of New Technologies. Often these themes surface in the guise of the Uncanny or other unworldly realms of Paranormal Phenomena where the imagination can undergo a transcendental experience.

Her work has recently been presented as part of *New Revelations*, Spectrum Gallery, Perth [July 2007], *Inches Per Second*, Loop Project Space, Melbourne [September, 2007] and *Videodromo 1.5*, 24hr Art, Darwin, [February 2007]. Currently she is a film critic for the Breakfast Show on RTRFM and is a film and video lecturer at Edith Cowan University.

SESSION 3: STREAM 2 / TOPIC: SPATIAL PRACTICES

► Still Here – the moving image in the static gallery

Dominic Redfern

Video Artist & Senior Lecturer in Media Arts, School of Art, RMIT University

Abstract

My paper interprets the theme of stillness as one of stasis, connoting tension rather than understanding stillness as a quality of quiet or calm. Stasis is a useful lens through which to consider the three components of the video installation experience: the static gallery; the ambulatory audience; the moving image. I explore stasis through the video installation work that makes up my own PhD research, placing it in the context of historical and contemporary video installation practices.

I begin with the tension between an audience's expectations of the moving image and the conventions defining contemporary video installation practice. Video art has a long history of defining itself in contrast to the dominant codes of television and cinema. Through its initial rejection of linear narrative and its use of repetition, video art has historically challenged mainstream notions of screen time. Movement and stasis are discussed as defining properties of video art's unique temporality.

Video art's rejection of television began to shift in the late 70's, with increasing co-option of popular televisual and cinematic tropes. Experiences of video outside the gallery have come closer those within it, however there remains a schism between the two modes of spectatorship. I frame this schism as a taut moment, a point of stasis, between two possibilities that can be prised open by artists to elicit a dialectic response from audiences. I discuss ways of creating a critical relationship between the ambulatory engagement with the static gallery and the sedentary engagement with the televisual screen.

Key words

Video, installation, audience

Dominic Redfern

Dominic is an artist and academic based in Melbourne where he is a senior lecturer in Media Arts at RMIT University. In addition to his art practice and teaching he is actively involved in his community, working with West Space from 2000 to 2004 and undertaking committee work for Gertrude Contemporary Art Space and Arts Victoria. In recent years his work has been seen at Sydney's MCA; Melbourne's ACMI; the Art Institute of Chicago; the Museum of New Art, Detroit; Art in General in New York; the Interface Festival, Sparwasser HQ and Hamburger Bahnhof in Berlin; Kunstnernes Hus, Oslo; in the UK at Norwich Gallery and S1 Salon, Sheffield; at Platform, Istanbul, Turkey; and Signal in Sweden. His work was part of the 'Move on Asia' program which screened in various locations in Korea and Japan as well as the 'Sun Stroked' program that played in Rotterdam and Berlin.

► **Stillness between the Nodes of the Networked Classroom**

Robert W. Sweeny

Indiana University of Pennsylvania

Abstract

The Network Society, as described by Castells (1994), entwines nearly every aspect of lived existence for increasing numbers the world over. Students learn to quickly adapt to change, typically faster than their teachers. In fact, it is the youth who thrive within contemporary hypermediated social networks, and are often much better equipped to use not only the hardware, but understand the cultural implications that they represent.

Educators, though slow to adapt to these changes, are beginning to adapt. Distance Education at the university level is beginning to reflect some of these changes, while still tied to outdated notions. This paper presents an overview of an undergraduate general education course titled Introduction to Art, offered in a Distance Education format at Indiana University of Pennsylvania (US). Understanding the possibilities for creative expression and critique in the art classroom, including modes of resistance informed by the work of Deleuze and Guattari (1984) will be crucial for pedagogical tactics that make use of the moments when informational exchange threatens to become noise, or when stillness is just as disruptive.

Keywords

Art Education, Distance Education, Network Society, Rhizome, Society of Control

Robert Sweeny

Robert Sweeny is an assistant professor of Art and Art Education at Indiana University of Pennsylvania. He is coordinator of the Art Education program, and earned his PhD in Art Education from The Pennsylvania State University in 2004. He has published widely on the topics of digital visual culture, digital aesthetics, videogames, and the relationship between surveillance technologies, works of art, and the male gaze, in journals such as *Studies in Art Education* (US), *Visual Arts Research* (US), *Media/Culture* (AU), and *Surveillance in Society* (UK). He has presented his research at both National and International conferences. He is also a working artist, having earned his MFA from Maryland Institute, College of Art in 2000. His

artwork explores similar territory as his research, deriving sculptural forms and large-scale drawings from the intersections of complex self-organizing biological systems, networked digital technologies, and cartoons.

► **ArtAbilitation®: An Interactive Installation for the Study of Action and Stillness Cycles in Responsive Environments**

Eva Petersson

PhD, Aalborg University Esbjerg

Anthony Brooks

Associate Professor, Aalborg University Esbjerg

Abstract

The paper presents an exploratory investigation that features computer technology use where non-formal learning is targeted through action and stillness cycles. Six workshops designed for accessible participation attracted 91 attendees; including 61 from special care institutes, of which 39 had profound disability; and 30 who were from music teacher higher education. Stillness issues were addressed in a hall size interactive installation designed to enquire two questions; (a) whether, and how, a private space could be optimised for participant personalised interactive expression through progressive temporal intuitive understanding that originated from a stillness confrontation with multimedia, and (b) how a specific graphical interface could be created as an element in a public space and used to questioned participant recognized associations and subsequent choices in respect of scalar and axial dimensions. Participant perceptual abilities and associated learning curve when confronted with control of an interactive environment was in focus for the research. Evaluations of user experience were based on triangulated qualitative methodologies, including interviews, questionnaires, and observations. Results from the analysis of use showed the power of the participants' increased ability to express themselves as well as problems according to the experience of stillness. Furthermore the results indicated associations with minimal learning curve.

Keywords

Responsive environments; non-formal learning; interactive experience; learning experience and outcome; action and stillness cycles; creative expression

Dr. Eva Petersson

Dr. Eva Petersson is an assistant professor; coordinating/managing the Medialogy Bachelor and Master Education Program (see <http://www.aaue.dk/medialogy/uk/index.php>); and vice chancellor at Aalborg University Esbjerg in Denmark. She is member of the research group SensoramaLab (see <http://sensoramalab.aaue.dk>). She has a background in Education Science and her PhD is focused on ludic engagement (playfulness as a foundation for engagement) within virtual environments and the potentials in associated non-formal learning (see <http://dspace.mah.se:8080/dspace/handle/2043/2963>). Petersson has been coordinating research projects in inclusive and participatory design, storytelling, and creativity and learning processes through the use of new technology in education and rehabilitation contexts. She has been leading projects on physical and virtual toys, the design of toys for children with disabilities, and the use of computer games (interactive environments) in educational and rehabilitation contexts involving flexible methods of delivery for local, national and international users. Petersson is member of the International Toy Research Association (ITRA) and the Toys for Tomorrow Forum. Furthermore, she is a board member of the Pan-European Game Information (PEGI) and expert member of the Interactive Software Federation of Europe (ISFE). She was one of the founders of International Toy Research Conference recently organised by the International Toy Research Association (ITRA).

Associate Professor Tony Brooks

Associate Professor Tony Brooks has a background in performance art, and was born into a family with disability. He has advocated the use of digital technologies in intervention for people with a disability and founded Handi-MIDI in 1987 which later became SoundScapes non profit organisation. He is on the management team of the Medialogy education (<http://www.medialogy.eu>) and is director of the SensoramaLab at Aalborg University (<http://sensoramalab.aau.dk>) where he leads a team of post-doc assistant professors. He was awarded the European Eureka prize for SoundScapes in 1999 and the Danish research prize in his field 2006. There are approximately 50 publications associated to the concept including achieved international degrees citing the work where readers who wish for examples of the research can explore. As founder of SoundScapes he has realised the annual ArtAbilitation international conference and undertakes international workshops where he is invited to work with local artists and research students. SoundScapes has been featured at major international events, for example, the cultural Olympic/Paralympic events 1996 and 2000; the European Culture Capital of Europe 1996 and 2000; the Danish NeWave, New York 1999; the UNI/NGO World Summit 1995; and has been a featured exhibitor at leading Museums for Modern Art. His PhD is based upon SoundScapes and is under the Arts, Design and Media at the University of Sunderland in England. SoundScapes has been responsible for numerous published patents and national and international research funding. His main sponsors are IBM, Martin, and Lego.

SESSION 4: STREAM 1 / TOPIC: CONTEMPLATING THE FUTURE

► **The Sound of Silence in Spaces of Many Dimensions**

Frieder Nake

University of Bremen

Matthias Krauß

Fraunhofer Gesellschaft Birlinghoven

Susanne Grabowski

Pädagogische Hochschule Weingarten

Abstract

From the beginning of our life, body, space, and time are one, and mind is our capacity to become aware of this. We explore three-dimensional space by re-generating it as body-mind experience. The mind invents even more dimensions that we experience as mental constructs only, far from being immediately accessible to sensory perception. We call three-dimensional space „noisy“ (sensually perceivable), and multi-dimensional space „silent“. Its beauty then is the sound of silence. We demonstrate it by analyzing works of the artist, Manfred Mohr. We show the visually exciting silence of that world, and how we use digital tools to explore it. Mohr has developed his distinct style strongly connected to the cube and hypercube in four and more dimensions. He does not visualize those structures but deconstructs their symmetry as an act of creating concrete aesthetic objects. We have designed a software tool, deviceX, to support the observer in developing an idea of the silent processes behind the algorithmic patterns governing the appearance of lines, shapes, and colors. deviceX allows for manually shifting and transforming the geometric appearance of a Mohr picture into its equivalent topology. We draw a general conclusion for the role of software in bridging manual and mental experience of space and art. The example sheds some light on the category of experience in art education of present times.

Keywords

Algorithmic art, Manfred Mohr, hypercube, deviceX

Frieder Nake

Frieder Nake is a professor of interactive computer graphics at the computer science department, University of Bremen, Germany. His academic degrees are in mathematics but since he became one of the pioneers of computer art he soon moved into computer science at a time when the field was developing into a well established formal discipline. He started his academic career at Stuttgart, then moved to Canada (University of Toronto, University of British Columbia), and returned to Bremen in 1972. His current interests are digital media in theory and practice, algorithmic and interactive art, digital media in education, and the theory of computer science.

Matthias Krauß

Matthias Krauß holds a degree equivalent to an M.Sc. in computer science from the University of Bremen. He worked there as a lecturer and researcher for four years, and is currently with the research and development group eCulture Factory of Fraunhofer Gesellschaft. His interests are digital media, computer art, and complex programming.

Susanne Grabowski

Susanne Grabowski graduated in media pedagogy from the University of Augsburg, with a specialization in digital media. She was a lecturer and researcher with the computer graphics group at University of Bremen for eight years. Currently she is with the University of Education at Weingarten. She has submitted her Ph.D. thesis on digital media in study environments with an emphasis on computer art.

► **Silence as Stillness? Sonic experiences in art using infrasonics**

Cate Hope

Lecturer in Composition, Edith Cowan University / Candidate, PhD Fine Art, RMIT University

Abstract

Is silence the ultimate depiction of stillness in a sonic environment? Not all music is audible, if it is created using a frequency range high or low enough. Developments in sound reproduction, measurement and creation technologies have allowed us to control the frequency and volume of sound more fully, challenging our idea of what silence is. There are certain ranges within the low frequency sound spectrum that teeter on the cusp of audibility, but are never silent. Rather, they involve entire structures or bodies in the 'listening' experience through vibration, ultimately allowing listeners an individualised role in their own experience of a work. This paper discussed some artists approaches to low frequency sound production in composition, installation, and performance.

Cat Hope

Cat Hope is an active performer, sound artist, composer and music researcher. She creates pure music, music for film, sound art, singer-songwriter material, noise music, video art, interactive art and has over 10 CD releases. Her music focuses on the low end of the sound spectrum, and she has a particular interest in the relationship between sound and image. She has toured her works in Europe, Japan and the USA. She is a PhD candidate in Sound Art at RMIT University Melbourne, and coordinator of composition and music technology studies at WAAPA, ECU.

► **Dispelling the Ghosts of the Past: Stillness as a Gate to the New**

Mark Palmer

University of the West of England

Abstract

This paper will argue that notions of artist, audience, creative practise and participation need to be redefined if substantial change is to be affected via the digital. Central to the redefinition of these concepts will be the status of participation within the creation of interactive products. This will be explored by drawing on the author's experience of teaching games technology and developing games related products as well as drawing on research that investigates service users' involvement in the commissioning of new work within the National Health Service.

Keywords

Play, Participation, Consultation

Mark Palmer

Mark Palmer is a senior lecturer in Games Technology in the Faculty of Computing, Engineering and Mathematical Sciences at the University of the West of England. His undergraduate and masters degree were within Fine Art but his research degree saw him working within Modern Continental Philosophy and Virtual Reality. Since then he has worked on a number of collaborative projects as diverse as a New Technology Arts Fellowship at the University of Cambridge, research into the affect of commissioning processes for new artwork within PFI projects and new AI routines within Games Technology. These projects have been framed by a philosophical interest in complex systems and the need to move away from notions of creative practise based around notions of individual creativity towards the generative potential of collaboration.

SESSION 4: STREAM 2 / TOPIC: PARADOXICAL STILLNESS

► **'Dynamic Stillness': Imaging Stillness @ The Dead Sea. A Bringing Together of Performance and Heideggerian Philosophy**

Dr. Shannon Bell

Associate Professor, York University, Toronto, Canada

Abstract

The Dead Sea project of imaging stillness involves digitally capturing Martin Heidegger's concept of 'stillness' which in 'The End of Philosophy and the Task of Thinking,' becomes the 'stilling of stillness' and the 'place of stillness.' (Heidegger, 2002b, 68) To image dynamic stillness I dwelt forty days and forty nights (June3-July13, 2007) in the Judean Desert, the place of the Dead Sea; this dwelling was hosted at Metzoke Dragot, a desert guesthouse high (11 meters above sea level) in the Judean Mountains. The crucial and enduring part of this dwelling is three daily visual and audio recordings of sunrise, high noon, and sunset. The recordings deploy Gilles Deleuze's key technique of the time-image (the crystal-image) and three film techniques of the movement-image: the perception image (gaseous perception and liquid perception) and the affection image (any-space-whatever).

Key Words

Stillness, digital philosophy, walking, water-on-in-water, presencing

Dr Shannon Bell

Shannon Bell is a performance philosopher who lives and writes philosophy-in-action. Her five books include *Reading, Writing and Rewriting the Prostitute Body* (Indiana University Press 1994, Japanese trans.2000), *Whore Carnival* (Semiotext 1995), *Bad Attitude/s on Trial*, co-

author (University of Toronto Press, 1997), *New Socialisms* co-editor (New York: Routledge 2004), and *Fast Feminism* (forthcoming). Bell is currently researching 'extreme' science and art for a book *Fast Bodies*; this research is funded by Canada's Social Sciences and Humanities Research Council (SSHRC). Bell is an associate professor in the York University Political Science Department, Toronto, Canada. She teaches postcontemporary theory, fast feminism, sexual politics, cyber politics, identity politics and violent philosophy.

► **"A Full Innocence": The Paradox of Stillness in Movement**

Sita Popat & Scott Palmer

School of Performance and Cultural Industries University of Leeds, UK

Abstract

This paper explores reactions to the authors' performance installations and workshops where participants have repeatedly described their experiences to projected digital light forms as "magical" and the technical interfaces as "transparent". The authors became intrigued as to why these words were used so frequently, and decided to investigate the roots of these experiences. Initial investigations resulted in an article on the *Dancing in the Streets* interactive kinetic light installation, which proposed the "sensuous manifold" as a useful concept for experience design (Palmer & Popat 2007). This paper expands upon that argument in relation to the authors' research project, *Projecting Performance*.

The paper presents the authors' findings in relation to the notion of the pre-reflective "body-hold" (Crowther 1993), proposing this as a type of stillness, where the viewer is arrested by the aesthetic effect of the artwork with which he or she is engaging. In this moment of stillness, the artwork is experienced in a state of "full innocence" (ibid), from which the rest of the world is held remote. The authors apply this notion to the experiences of participants as performer-dancers and performer-operators in their movement-based workshops. They propose that participants find the moment of stillness, paradoxically, through movement, facilitated by the embodied experience of the interface between participant and technology, the digital and the aesthetic. The authors suggest that this stillness is what the participants are describing as "magical", as it engages them in a position of innocence and thus intensifies the experience while all else is held remote.

Keywords

Performance, interface, experience, transparency, embodiment

Sita Popat

Sita Popat (PhD) is a Senior Lecturer in Dance in the School of Performance & Cultural Industries at University of Leeds, UK. Her research interests centre on relationships between dance choreography and new technologies. Her current projects include *Projecting Performance* (AHRC-funded) in collaboration with Scott Palmer and KMA Creative Technologies, investigating the relationship between performer, operator and digital "sprite". Sita is a co-investigator on *Emergent Objects* (AHRC/EPSRC-funded), using performance perspectives to investigate the modelling of roles for design in a technological society. Recent projects include the interactive kinetic light installation, *Dancing in the Streets*, also with Palmer and KMA. Her book on online choreography is published by Routledge, titled *Invisible Connections: Dance, Choreography and Internet Communities* (2006). She is Associate Editor of the *International Journal of Performance Arts and Digital Media*. In her spare time, Sita enjoys playing MMORPGs including LOTRO and Vanguard.

Scott Palmer

Scott Palmer is Lecturer in Scenography in the School of Performance & Cultural Industries at University of Leeds, UK. His research interests focus on lighting design and the interaction between technology and performance. Current projects include *Projecting Performance* (AHRC-funded) in collaboration with Sita Popat and KMA Creative Technologies. He is also

involved in the *Emergent Objects* project (AHRC/EPSRC-funded), using performance perspectives to investigate the modelling of roles for design in a technological society. Recent projects include the interactive kinetic light installation, *Dancing in the Streets*, also with Popat and KMA. Scott is the author of the Hodder and Stoughton *Essential Guide to Stage Management, Lighting and Sound*. He has published articles on technical training and lighting design practice in the British theatre and was Editor of the Association of Lighting Designers' *Focus* journal (2002-2006). He is currently writing *A Lighting Reader* for the Palgrave Macmillan *Theatre Practices* series.

► **In the Eye of the Storm: An unexpected calm may be discovered in the crafting of virtual worlds**

Gaye Swinn

School of Creative Media, RMIT University

Abstract

3D software provides for an animation industry in which computer-generated action and special effects are the order of the day. The end results may be cartoonish or they may be intended to replace actual footage of actors – they are seldom quiet or still. A curious effect becomes evident to the independent image-maker, however, when using the same technology, an effect that may be likened to being at the calm eye of the technological storm.

Typically, these software packages allow for modelling and surfacing (emulating a workshop), arranging and lighting (emulating a studio) and photorealistic rendering (emulating the shooting of the image). The combination of these functions makes for a very different psychological effect, however, to that of photography where the sense of 'capturing' – is the dominant feeling.

For the independent artist, the many different activities associated with creating the image in virtual 3D must be undertaken alone and with expert knowledge extending from materials science to anatomy, from optics to computer algorithms. The slow creation of the scene, and the infinite variety and number of decisions between conception and final render, ensures a level of intimacy with the creation that is usually not associated with digital production.

Using these tools the creative process is deliberate and considered. This paper considers whether there is a relationship between stillness and craftsmanship and argues that craftsmanship lies at the heart of using 3D imaging software.

Keywords

Digital, craft, virtual, photorealistic, stillness

Gaye Swinn

Gaye Swinn joined RMIT in 1995; she is a senior lecturer in the School of Creative Media and a practicing artist with a career background in Photography and Industrial Design. She led the team that designed RMIT's three games programs and the suite of programs that fall under the title of Master of Creative Media. Gaye completed her MA by research in 1998 for which she produced a 3D virtual reality game and she is currently completing her PhD in Multimedia/Fine Art at Monash University where she has taught Industrial Design and Design History.

DAY 3 FRIDAY 14TH SEPTEMBER

KEY NOTE PRESENTATION 3

► **Cybernetics and Serendipity**

Ranulph Glanville

CyberEthics Research, UK, and Bartlett School of Architecture, UCL, UK

Abstract

The Cybernetic Serendipity Exhibition of 1968 held a seminal place in bringing together cybernetics (specially as computation) and art in full view of the public. Yet the Exhibition occurred not, as might be imagined, at a moment of flowering in cybernetics, but as the subject commenced a decline. The association of art with computers has continued, and what cybernetics offered has, all too often, been usurped by other subjects that are often far less radical than cybernetics. However, interest in cybernetics seems to be on the increase. Yet that interest is in the cybernetics of the time of the Cybernetic Serendipity Exhibition: it has not noticed the further radical changes that have occurred in the field, changes that may be particularly appealing to artists. In this talk I will discuss cybernetics as it was then and as it is now, indicating some links to the arts.

Ranulph Glanville

Ranulph Glanville studied at the Architectural Association School in London, where he mainly constructed and performed electronic and mixed media music, and where met the cybernetician and artist Gordon Pask. He studied with Pask for a PhD in cybernetics, and later a second PhD in human learning with Laurie Thomas. He has taught, mainly research in design and architecture, around the world. He is professor of Architecture and Cybernetics at UCL, London and adjunct professor of design and research at RMIT University, Melbourne. Recently, he has made significant contributions developing relations between cybernetics and design, including editing a double issue of *Kybernetes* on the subject. Last year, his life's work in these areas was recognised with the award of a DSc. He has maintained a small art practice, mainly involving sound.

SESSION 6: STREAM 1 / TOPIC: TIMEBASED AESTHETICS

► **Artists and designers as collectors: the aesthetics of digital journaling**

Jo Law

University of Wollongong

Aldegonda Bruekers

Curtin University of Technology

Abstract

The visual journal has been a constant companion to artists and designers. It fulfils the multiple functions of a scrapbook, a sketchpad, an observation notebook, a filing cabinet and an archive. Collecting ideas and artefacts using digital devices is an important process for artists and designers today. However, the accessibility provided by these tools also leads to problems in traditional visual journaling. The increasingly diverse formats (such as, audio, video, or digital codes) can pose difficulties when working in conjunction with tangible materials. The storage, access, and usage of materials also need to be reconsidered. The key question is not whether digital production tools or software systems can replace physical journals, but: how can digital artefacts be accessed fluidly along with other tangible materials? How can we further journaling by taking advantage of the possibilities offered by digital mediums? Can artists/ designers reclaim the contemplative stillness of the visual diary in the ceaseless streams of materials?

This paper approaches these questions from a practice viewpoint. It explores the possibility of digital journaling by developing an appreciation of the aesthetics of interaction and association. This examination is supplemented by analyses of practices that assemble materials in response to their physical and digital environments. We conclude by discussing approaches in working across different mediums and materiality in the context of journaling.

Keywords

Visual diary, digital journal, collecting

Jo Law

Jo Law's works include films, videos, photographs, installations, multimedia projects and critical writings. Her films and videos have been shown widely across Australia and internationally in screenings such as the *22nd Hong Kong International Film Festival* and *45th Melbourne International Film Festival*. She has received awards including the Silver Spire Award in New Vision at the *San Francisco International Film Festival: Golden Gate Award*. Jo's installations have been exhibited in Australia, Mexico, Hong Kong, and Taiwan. She has published reviews, essays, and referred articles, in national publications, and recently received a number of grants to carry out practice-based research and development projects in the new media area.

Jo has a Master of Fine Arts (by research) from the University of Western Australia and is currently a phd candidate at Murdoch University. Jo teaches new media at the School of Art and Design, University of Wollongong.

Aldegonda Bruekers (Gonni)

Gonni Bruekers has 20 years professional experience as a designer and art director in a diverse range of creative fields spanning advertising, graphic design, publishing, multimedia and information architecture. She is the coordinator of the BA Multimedia Design course at Curtin University.

Gonni received a Master of Design from Curtin University, and has presented papers on design knowledge and design education at international design conferences. Her practical interests and skills cover a number of design areas, with a particular interest in expressive calligraphy. Her research interests encompass design knowledge, visual rhetoric, articulation of practice, and research methods for design.

► **STILLNESS AS AUTONOMY***

Margaret A. Boden (to be presented by Paul Brown)
University of Sussex

Abstract

Stillness needn't mean stasis. But it could mean homeostasis (i.e. constancy in the face of environmental changes) – which is an example of autonomy. This is a key notion in certain forms of computer art. However, there are two very different forms of autonomy: physical and mental/intentional. Artists strongly influenced by A-Life pay more attention to the first. Some interactive artists prioritise the second. Evolutionary artworks have a greater degree of autonomy than other computer artworks. But the autonomy (freedom) of the artist is still key.

Keywords

Autonomy, computer art, interactive art, evolutionary art, artificial life

* This paper forms part of the research supported by AHRC Grant no. B/RG/AN8285/APN19307: "Computational Intelligence, Creativity, and Cognition: A Multidisciplinary Investigation".

Margaret A. Boden

Margaret A. Boden is Research Professor of Cognitive Science at the University of Sussex. She is a member of the Academia Europaea, and a Fellow of the British Academy and of the American Association for Artificial Intelligence. In 2002 she was awarded an OBE "for services to cognitive science." Her writing has been translated into 20 foreign languages. Her latest books are THE CREATIVE MIND: MYTHS AND MECHANISMS (2nd edn. 2004) and MIND AS MACHINE: A HISTORY OF COGNITIVE SCIENCE, 2 vols. (2006).

► **Dis/appear: a video installation exploring stillness and the thickness of time**

Margaret Seymour

University of Sydney

Abstract

This short paper describes my recent artist-led research project – a real-time video installation called *Dis/appear*. In this work, a live video image is processed in real time to incorporate a temporal delay. Moving objects and people disappear from the image, registering only as ghostly traces traversing the screen. Recreating one of the unintentional effects of early photography – the inability to depict moving subjects – *Dis/appear* explores the idea of stillness as creative repetition, a memory or echo of the past existing in the present. Memory opens us up to larger time frames gives us a sense of the thickness of time. Following Bergson, time is a constant melding of past, present and future.

Keywords

Video art, installation art, time

Margaret Seymour

Margaret Seymour is an artist and lecturer at Sydney College of the Arts, University of Sydney. Her research incorporates a diverse range of media including sculpture, installation, computer graphics, video and sound. Her works often combine new media with older lens based technologies now considered 'defunct'. For example, *The Mirrored Room* is an installation incorporating a live 3D stereoscopic projection. Viewers are invited to don a pair of anaglyph glasses (the type used in 3D movies) and to interact with an image of themselves that at times floats in front of the screen, at other times sinks back behind the screen. Combining aspects of stereoscopic cinema and modern video surveillance systems, the work explores ideas of fear and uncertainty in a world that today seems both familiar and irrevocably changed.

Margaret's work has been shown in galleries and public spaces in Sydney and interstate. In 2005 she was awarded the Australia Council International Residency - Banff, Canada.

SESSION 6: STREAM 2 / TOPIC: STILLNESS IN SPECTACLE

► Posturbanism and Paradise: Real Gardens, Vicarious Landscapes or Virtual Arenas for Stillness and Spectacle

Robert D. Hotten

Office for Sustainable Architecture

Peter R. Diprose

Diprose Architects

Kelly J. O'Meara

Diprose Architects

Abstract

This paper investigates the paradox of stillness within posturban space, and in particular the garden. Posturbanism is identified as a synthesis of two principle ideas: the city as an analogue of the mind, and for virtual urban space to satisfy immaterial human needs. The contention is that for urban theory to be useful and satisfying it must direct the integration and extension of the real into the virtual. The human need for spectacle is described in an historical context.

Only one element of urban landscape is explored here - the garden. More specifically, the Eastern/Persian paradise garden is juxtaposed to the Western modernist city and park, drawing on (visual) commentary derived from film, virtual gaming arenas, and thirdspace hybrid landscapes. The paradox of stillness within the real and digital landscapes is critiqued. It is concluded that a rehabilitated posturban landscape is required if stillness is to be revealed and embraced.

Keywords

Garden, landscape, posturbanism, spectacle, vicarious

Robert D. Hotten

Robert D. Hotten was most recently a guest "Professeur Associe" in Paris, and formerly a Teaching Fellow at the University of Auckland. With a Joint Program in Urban Design Masters from the University of California, Berkeley, he has practiced and taught architecture, landscape, urban design, film, and CAD/CAE/CAM/GIS as a Registered Architect. He presented a paper "From Dreamtime to Quicktime: Panoramas" at the ACADIA conference in Washington, October 2000. Recent work included papers at the SFIA Eco-Wave Conferences, 2001 - 2005, Berkeley, California. He continues to develop sustainable alternatives at his eco living community project in Hawaii and has a highly rated web site in "sustainable architecture", www.aloha.net/~laumana. His personal interests include toying with a "virtual professor" status.

Dr Peter R. Diprose

Between 1990 and 2002 Peter balanced his time between architectural practice in Whitford and teaching/research. Over those years he taught architectural design at the University of Auckland and landscape design at Unitec. His theoretical interests include: Design for sustainability; the zone of mediation between interior and exterior, veranda and outdoor room architecture; computer visualisation and landscape including panoramic representation and virtuality and film art and animated imagery.

Peter is past chairperson of the New Zealand Institute of Architects Environment Task Group and was involved in writing and reviewing the NZIA Environmental Policy. More recently Peter has devoted his energy and enthusiasm to architectural practice and specifically to the integrated and sympathetic design of landscapes and architecture.

Kelly O'Meara

Kelly O'Meara joined the practice as a Landscape Architect / Architectural Assistant, after graduating from UNITEC in 2003. His strong design ability and software skills - including the use of ArchiCAD, Artlantis and Photoshop - add yet another facet to the office's presentation abilities.

Kelly's Whitford background gives him an intimate understanding local rural development, heritage and planting. His knowledge of soft landscaping is as extensive as his plant obsession.

► **Video painting: A hybrid between the Still and Moving Image**

Christin Bolewski

School of Art and Design, Loughborough University, UK

Abstract

The use of new technologies has almost inevitably led to the blurring of established definitions, roles, and taxonomies of visual art. The 'video painting' is a new form of contemporary video expression based around the latest developments in High Definition Video and flatscreen displays providing a high-quality platform for the presentation of the moving image. It is a hybrid concept between the still and the moving image using traditional patterns of film narration and painting practice, quoting different genres such as the still life, landscape, portrait or the abstract painting. As Jim Bizzocchi of Simon Fraser University in Canada suggests, 'It is a smooth temporal flow, always changing, but never too quickly. The piece is an exploration of concepts of ambience, time and the liminality of image and of narrative'. Importantly, one of the most interesting questions it poses is with regard to how time is performed in these video paintings.

As an example, I present my project 'Still life in motion', which I created in 2005 as a German media artist in cooperation with SONY Germany as part of the SONY BRAVIAMotionart project. The canvas is replaced by a large high-resolution flatscreen expanded by perspectives of time and space, simultaneously reconstructing and deconstructing the issues of the still life genre. Other examples will discuss video works by artists such as Bill Viola, Robert Wilson, Sam Taylor Wood, etc., who have downplayed the temporal nature of their images so much, that they often become nearly static in their effect.

Keywords

Video Art, Remediation, HDTV Technology, Visual Arts, Time-based Media

Christin Bolewski

Christin Bolewski is a media artist and filmmaker from Germany. She studied at the Academy of Media Arts Cologne, Germany. She exhibits regularly and has taught in Universities in Europe and America. Currently she is a Lecturer and Researcher at Loughborough School of Art and Design UK. The application of new media technologies to art and design practice is an ongoing aspect of her research and teaching activities.

► Digital Daydreaming as Stillness: a 'Disappearance' from the everyday into the Art

Dr Dew Harrison

School of Art and Design, University of Wolverhampton

Dr Barbara Rauch

Chelsea College of Art & Design, University of the Arts London

Abstract

As researchers and practicing artists we are currently collaborating in an area where our interests merge - the associative thinking apparent within the dreaming and the conscious mind. With Rauch as Ms Dream and Harrison, Ms Real, we have explored a conceptual co-joining into one mindset through a number of projects, including Physical_Chat 1 and 2, and are currently working on Physical_Dream, which involves the possibility of 'flocked' thought trails and dreamscapes. We are interested in weaving together the conscious and the subconscious, the rational and the emotional, the awake and the dreaming brain using computer technology in our attempt to compound a creative mind. And wish to present to you our ideas to date.

Contemporary understandings within our separate interests have enabled us to meld these binary mindstates via the interim position of the 'daydream', in which one is neither awake nor asleep. We see daydreaming as the dovetailing of dreams and real-time into an holistic understanding of a compound thought arena. It is a conceptually suspended duration of time, a liminal space at the threshold between consciousness and unconsciousness. A stillness of being, an interruption in our daily life flow of focussed activity, that can be paralleled with Virilio's 'moment of inertia' and state of 'picnolepsia'. We would like to put to you that the daydream is a 'stillness of duration' and argue that it could be a necessary and positive attribute to modern life in our technocratic culture. Specifically for an artist concerned with a viewer's experience of their digital work.

Keywords

Daydreamscapes, thought-trails, free time, dreaming and emotion

Dr Dew Harrison

Dr Harrison is a practicing artist and academic, currently working as a University Reader in digital media art. Prior to this she has been a researcher and lecturer in interactive art, multimedia and new media theory and was the research fellow on a funded 2yr digital art project. Her current research concerns her own work where she undertakes a critical practice exploring Conceptual Art, non-linear narrativity and multimedia mind-mapping. Outcomes continue to be shown internationally.

Dew has curated a number of international online exhibitions and also works as a co-director of PVA. MediaLab, an artist-led organisation which initiates and supports good practice in new media art, now renowned for its Labculture Ltd., residency programme. Her papers have been published and presented at conferences as diverse as Art History, Gaming, Museology and Consciousness Studies, and she continues to lecture, mentor artists and supervise PhD students in the field of computer-mediated art.

Dr Barbara Rauch

Dr Barbara Rauch is a research fellow in FADE (Fine Art Digital Environment - Surface, Layering, Memory), a joint research project between Camberwell College of Arts and Chelsea College of Art & Design, ICFAR + SCIRIA, University of the Arts London.

Her research focuses on new technologies and how they alter our current understanding of human consciousness. The research provided the basis for her PhD thesis entitled 'Natural and Digital Virtual Realities - a practice-based exploration of dreaming and online virtual environments'. The research work that followed focused on 3D-surface capturing of

animated facial expressions in animals and humans, attempting to map virtual emotions (AHRC Grant in the Creative and Performing Arts scheme, January 2007). Currently she is a visiting senior fellow at the McLuhan Program, FIS, University of Toronto.

SESSION 7: SINGLE STREAM / TOPIC: INTERACTIVE INTELLIGENCE

► The Aesthetics of Interactive Artefacts - thoughts on Performative Beauty

Falk Heinrich

Aalborg University Copenhagen, Denmark

Abstract

Aesthetics and the notion of beauty are playing an increasingly significant role in interactive art and design products, and consequently for the scientific research into these fields. This paper outlines a rudimentary theory of the notion of beauty in interactive artefacts. My argument takes Kant's definition of the sentiment of beauty as an act of judgement as its starting point. This judgment unfolds on two very different but interrelated levels. The first level is made up of the participants' physiological aesthetic judgment over the digital system's output. This judgment predetermines the participant's next (inter-)action and it is the basis for performative "flow". The second level renders beauty as an emergent phenomenon, which manifests itself as a reflective sentiment, meaning as the result of the interplay between already experienced "flow" and the idea of the interactive artefact's potentiality. The idea of potentiality is on the one hand an intrinsic part of the artificial interaction system (interactive artefact), but on the other hand experienced as a transcendental phenomenon that seems to overcome the rigid limits of algorithmic systems. The paper concretizes my theoretical findings by analysing two very different interactive artefacts: David Rokeby's *Very Nervous System* from the early days of digital interactive art and the online community 'Second Life' as an example of a virtual meeting place.

Keywords

Performative aesthetics; Affect; Beauty; Communication; Interactivity

Falk Heinrich

Falk Heinrich is Assistant Professor, PhD, at Aalborg University Copenhagen. Heinrich offers courses in Aesthetics & Design as well as Interactive Systems. His dissertation is a theoretical and practical investigation into interactive installation art. His theoretical foundation is system theory, discussing its explanatory possibilities and weaknesses in the domain of digital and interactive aesthetics. His current research interest is 'performative aesthetics' and his work -- focusing on notions of beauty, affect, presence, and communication -- attempts to form bridges among certain discourses in the human sciences, sociology, engineering, and neuroscience. Falk Heinrich has worked as an actor and theatre director. His theoretical investigation continues to develop in close relation to practical, artistic work.

► -Out of GAMUT

Sue Gollifer

University of Brighton

Abstract

Since 1995 I have been significantly involved in curating digital art exhibitions. These include *ArCade 1st- 5th*, 1995 – 2007 the UK's Open International Biennale Exhibition of Fine Art Electronic Prints, and *GAMUT I*1997 & *GAMUT II* 2007. All these exhibitions were linked to the (CADE) conferences. A major retrospective of *ArCade* was held in the State Museum in Novosibirsk, Siberia in April 2005. All the exhibitions have toured extensively in the UK Europe and Russia. The

exhibitions have included work by over two hundred and fifty digital artists from around the globe.

In August 2004, as Art Gallery Chair'04 I curated the SIGGRAPH Art Gallery Show *Synaesthesia*, in Los Angeles, USA. Over a thousand digital artists submitted work for the show. The final exhibition included one hundred and twenty digital art pieces ranging from 2D, 3D, interactive, installations, multimedia, telecommunications, screen-based, and computer animation.

The aim of this paper will be to reflect and analyse what I have achieved over these twelve years of curating digital art shows. What lessons can be drawn/learnt from any of these exhibitions, particularly *ArCade*; did I achieve any of my original intentions and objectives? What has been my main function as a curator? Creating these exhibitions through (CADE), has certainly been an interesting experience and I hope in a small way I can be seen an early pioneer and champion of what can be achieved by the use of computers in art and design education.

Keywords

Curating, digital printmaking, authenticity, ownership

Sue Gollifer

Sue Gollifer is the Principal Lecturer in Fine Art, the Course Leader for the MA in Digital Media Arts, and MA in Printmaking and Professional Practice. She has been a professional artist/printmaker for over 30 years, regularly exhibiting worldwide with her work, which is owned by major international public collections. An early pioneer as a computer artist with her primary research into 'the impact of new technology within the practice of Fine Art' Since 1995 she has played a significant role in the conference CADE and has been curator at *ArCade* which accompanies the conference. In 2004 she was appointed the SIGGRAPH Art Gallery Chair in 2004 the first European to hold this significant position. She serves on a number of National and International Committees including a Directorship of the Design and Artists Copyright Society (DACs), UK, and the College Arts Association (CAA), USA and the Assistant Editor of *Digital Creativity*.

► Stillness and Presence in the Performance and Sound Design of *BioHome: The Chromosome Knitting Project*

Catherine Fargher & Terumi Narushima

Faculty of Creative Arts, University of Wollongong, NSW

Abstract

BioHome: The Chromosome Knitting Project is a hybrid performance/installation incorporating live 'wet biology' practices in a contemporary biotech display home. It was first presented in August 2006 at the FCA Gallery, University of Wollongong. Procedures such as extraction of plant DNA, culturing of live insect cells and knitting of salmon DNA fibres are used to explore reproductive futures and biotechnologies.

This paper seeks to explore the concepts of 'presence' and 'stillness' in the performance and sound design of *BioHome*. Theories of 'presence' in performance are examined alongside a discussion of the compositional process involved in this collaborative project between the two authors.

Keywords

Collaboration, installation, performance, sound, wet biology

Catherine Fargher

Catherine Fargher has been active as a performer and writer since 1985. She has had eighteen scripts produced for radio, contemporary performance, new media, television and theatre. Catherine has performed widely in cabaret and contemporary performance in Australia. In 1998 she toured with other Australian, UK and New York artists for 'It's Queer up North' in Manchester, Glasgow, Warwick and London as well as WOW Café New York. In 2002 she was funded by the Australia Council New Media Fund for the *Motherload* project, exploring genetic science and human reproductive futures. She has recently submitted a Doctorate of Creative Arts at Wollongong University, developing performance texts from bioethical fables. Her fable *Dr Egg and The Man with No Ear* has been commissioned by The Sydney Opera House Trust for a new media/puppetry production in July 2007. Her collaborative work *BioHome: The Chromosome Knitting Project* will be performed at the Experimental Art Foundation Art and Biotechnology Event in October 2007.

Terumi Narushima

Terumi Narushima is a Sydney-based composer who writes instrumental as well as electronic music. She completed her undergraduate degree at the University of Sydney and obtained a Master of Music (Composition) from Sydney Conservatorium in 2003. Her compositions have been performed in concerts broadcast on Australian radio and she has also worked as a sound designer/composer for experimental short films which have been screened at festivals in Australia and overseas. Her main musical interests include exploring alternative tuning systems and her sound installation, *Tritiadic Chimes: bells in just intonation*, has been presented at festivals including Carnivale Multicultural Arts Festival at the Sydney Opera House (Australia 2001), MicroFest (USA 2001) and Florida Electroacoustic Music Festival (USA 2007). She is currently doing a PhD in Music at the University of Wollongong with Greg Schiemer as her supervisor.

CADE 2007 Delegates

Please note, this list is not complete and may contain inaccuracies.

Name	Affiliation	Email
Ajaykumar	Goldsmiths University of London, UK	ajaykumar@ajaykumar.com
Aldegonda Bruekers	Curtin University of Technology, WA AU	a.bruekers@curtin.edu.au
Anthony Brooks	Esbjerg, Denmark	tonybrooks@aaue.dk
Dr Barbara Rauch	University of the Arts London, UK	b.rauch@chelsea.arts.ac.uk
Carl Bourgeois	Sint-Lucas Ghent, FLCextended	
Cat Hope	Edith Cowan University, Australia	c.hope@ecu.edu.au
Catherine Fargher	University of Wollongong NSW AU	iristorm@ozemail.com.au
Christin Bolewski	Loughborough University, UK	C.Bolewski@lboro.ac.uk
Dr Dew Harrison	Aberdeen, UK	dew.harrison@rgu.ac.uk
Dirk de Bruyn	Deakin University, Melbourne VIC AU	dirk@deakin.edu.au
Dominic Redfern	RMIT University, Melbourne VIC AU	dominic.redfern@rmit.edu.au
Dr Eva Petersson	Esbjerg, Denmark	ep@aaue.dk
Dr Falk Heinrich	Aalborg University Copenhagen, Denmark	fh@media.aau.dk
Frieder Nake	Bremen, Germany	nake@informatik.uni-bremen.de
Ionat Zurr	SymbioticA, University of WA, AU	ionat@symbiotica.uwa.edu.au
Gaye Swinn	RMIT University, Melbourne VIC AU	gaye.swinn@rmit.edu.au
Jo Law	University of Wollongong, NSW AU	jol@uow.edu.au
Kelly J. O'Meara	Diprose Architects	
Lelia Green	Edith Cowan University, WA Australia	l.green@ecu.edu.au
Luigi Pagliarini	University of Southern Denmark	luigi@artificialia.com
Michaela Reiser	University of the West of England, UK	Mic.Reiser@uwe.ac.uk
Marc Godts	Sint-Lucas Brussels, FLCextended	marc.godts@architectuur.sintlucas.wenk.be
Margaret A. Boden	University of Sussex, UK	m.a.boden@sussex.ac.uk
Margaret Seymour	University of Sydney, NSW AU	M.Seymour@sca.usyd.edu.au
Mark McGuire	University of Otago, Dunedin, NZ	mark.mcguire@design.otago.ac.nz
Mark Palmer	University of the West of England, UK	Mark.Palmer@uwe.ac.uk
Martin W. Trevor	Curtin University of Technology	M.Trevor@exchange.curtin.edu.au
Matthias Krauß	Fraunhofer Gesellschaft Birlinghoven	
Nel Janssens	Sint-Lucas Brussels, FLCextended	nel.janssens@architectuur.sintlucas.wenk.be
Oron Catts	SymbioticA, University of WA, AU	oron@symbiotica.uwa.edu.au
Dr Paul Thomas	Curtin University of Technology	p.thomas@curtin.edu.au
Paul Brown	University of Sussex, UK	paul@paul-brown.com

Paul Hale	University of Wolverhampton	
Peter R. Diprose	Diprose Architects	
Ranulph Glanville	CyberEthics Research, UK & UCL, UK	ranulph@glanville.co.uk
Robert D. Hotten	Office for Sustainable Architecture	
Robert W. Sweeny	Indiana University of Pennsylvania, USA	sweeny@iup.edu
Scott Palmer	University of Leeds, UK	S.D.Palmer@leeds.ac.uk
Dr Shannon Bell	York University, Toronto, Canada	shanbell@yorku.ca
Dr Sita Popat	University of Leeds, UK	S.Popat@leeds.ac.uk
Sue Gollifer	University of Brighton	S.C.Gollifer@bton.ac.uk
Susanne Grabowski	Pädagogische Hochschule Weingarten	
Tanja Visoëvic	Edith Cowen University, Perth WA AU	t.visosevic@ecu.edu.au
Terumi Narushima	University of Wollongong NSW, AU	terumi.narushima@gmail.com
Timothy Thomas	University of Canberra	Tim.Thomas@canberra.edu.au

CADE 2007 Referees

All papers presented at CADE 2007 have been peer reviewed through a double-blind refereeing process, in accordance with the Australian Government Department of Education, Science and Training (DEST) standards. CADE 2007 extends warm thanks to its referees:

Ajaykumar	Mark Palmer
Jeffrey Alcroft	Marianne Patera
Marc Austin	Jon Pengelly
Clive Barstow	Maggi Phillips
Shannon Bell	Sita Popat
Jeremy Blank	Emma Purnell
Christin Bolewski	Lindsey Marshall
Anthony Brooks	Jonathan Marshall
Christopher Crouch	Mark Mcquire
Dirk De Bruyn	Terumi Narushima
Simon Downs	Jim Nottingham
Vince Dziekan	Paula Nottingham
James Faure Walker	Barbara Rauch
Sue Gollifer	Dominic Redfern
Ranulph Glanville	David Rowsell
Julian Goddard	Margaret Seymour
Derek Hales	Robert Sweeny
Dew Harrison	Gaye Swinn
Falk Heinrich	Timothy Thomas
Cat Hope	Kim Vincs
Nicole Huitson	

Getting around the CADE 2007 and BEAP 07 venues

Please also refer to the maps included to the BEAP 07 Program Guide

How to get from Central TAFE to the City Centre (and vice versa)

From the City Centre to Central TAFE

Walk from the City Centre towards the Perth Train Station, which is located on Wellington Street. You need to go up to the top level and walk through the train station and down the escalators on the opposite side. This will bring you out onto Roe Street. From Roe Street, you can either turn right onto Roe Street and left onto Beaufort Street, or left onto Roe Street, and right onto William Street, and walk back up until you get to Aberdeen Street. If you are coming from Beaufort Street, turn left into Aberdeen, or if you are coming from William Street, turn right into Aberdeen.

From Central TAFE to the City Centre

If coming out of building number 12, turn left onto Aberdeen Street and walk down to the lights at the corner. If coming out of building number 25, turn right onto Aberdeen Street and walk down to the lights on the corner. This is Beaufort Street. Turn right onto Beaufort Street and walk down until you hit Roe Street (there will be a set of lights at James Street – go through them). Turn right onto Roe Street and walk down until you see the escalators to the Perth Train Station on the left hand side of the road. Take the Escalators and walk through the Perth Train Station (on the top level) and over the walkway into the centre of the City of Perth. Once over the walkway, you will find yourself on a level with shops etc. Keep going around to the right and you will go past Myers and Skiva where you will find the escalators and lifts that will take you to the lower level. This is Murray Street Mall – one of the main shopping hubs of Perth. Parallel to the Murray Street Mall runs the Hay Street Mall which is the other main hub of the Perth shopping district. You can get to either mall via a charming variety of arcades which house a number of boutiques.

Of course, you could also catch a cab or a bus; however it is only approximately a 10 – 15 minute walk.

How to get to Perth Institute of Contemporary Arts (PICA)

Perth Cultural Centre, James Street Northbridge WA 6003

(08) 9228 6300

<http://www.pica.org.au/>

5 minutes walking distance from Perth City and Central TAFE

PICA is located in Perth's Cultural Centre, James Street, Northbridge (between Perth's central railway station and Northbridge). Visitors to PICA can make their way here by public transport or car. PICA is only a minute's walk from Perth's central railway station. Follow the walkway north to the Perth Cultural Centre and locate us in the tall red brick building.

How to get to Holmes à Court Gallery

Level 1, 11 Brown St, East Perth, WA 6004

Ph: (08) 9218 4540

<http://www.holmesacourtgallery.com.au/>

Allow for 20 minutes travel time by public transport from Perth City

From the Wellington Street Bus Station, catch the Yellow CAT bus (just outside the Wellington Street Bus Station) to Royal Street (after Plain), then walk to Brown Street.

How to get to Spectrum Project Space

221 Beaufort Street, Northbridge WA 6003

Ph: (08) 9328 2088

www.scca.ecu.edu.au/projects/spectrum

Walking distance from Central TAFE and a short bus ride from Perth City

The Spectrum Project Space is a roughly a 2 block walk from the TAFE just turn left onto Beaufort Street (from the TAFE), go through the lights at Newcastle Street & over Perry Street. Spectrum Project Space is near the corner of Beaufort & Monger Streets. From Wellington Street Bus Station in the city, catch the number 401 bus. The 401 bus can be a little bit sparse, so I would recommend that you consider walking through to Beaufort Street outside the Museum. From the Museum, you can catch the following buses: 16, 21, 60, 67, 69

How to get to Scitech

City West Centre, Cnr Sutherland St & Plaistowe Mews, City West

Ph: (08) 9215 0700

www.scitech.org.au

Allow for 20 minutes travel time by public transport from Perth City

Allow for 15 minutes travel time by taxi from Perth City

Walk down to the Perth Train Station (directions as listed under how to get to the City from Perth TAFE) & catch the train on the Joondalup Line. Get off at City West Station You can see Scitech from the train station – walk across the road.

To drive to Scitech from the TAFE, from Aberdeen Street, turn left onto William Street (first set of lights). Follow down to Roe Street (where the train station is) & turn right. Go past Metropolis Night Club. You will see Scitech a few minutes later on the right hand side. Turn right onto Sutherland Street, follow around until entry of complex. If you come to Colin Street, you have gone too far.

How to get to The Bakery ARTRAGE Complex

233 James Street, Northbridge WA 6003

Ph: (08) 9227 6288 www.artrage.com.au

Approximately 10-15 minutes walking distance from Central TAFE

Follow Aberdeen Street towards the city – go through the first set of lights at William Street. Keep going until you come to Lake Street. Turn left onto Lake Street. Turn right onto James Street. Follow down past the park on the right hand side (Rosie O'Grady's should be on the corner on your left) – just past the park is The Bakery ARTRAGE Complex.

How to get to Art Gallery of Western Australia

Perth Cultural Centre, 47 James Street Mall, Perth WA 6000

Ph: (08) 9492 6600 www.artgallery.wa.gov.au

5 minutes walking distance from Perth City and Central TAFE

Turn left onto Aberdeen Street (from number 25) turn left at the lights onto William Street. Follow down to lights at James Street & turn right. The Art Gallery is located up the stairs on the right hand side.

How to get to The John Curtin Gallery (JCG)

Curtin University Building 200, Kent Street, Bentley 6102

Ph: (08) 9266 4155 <http://johncurtingallery.curtin.edu.au/>

Allow for 40 minutes travel time by public transport from Perth City

Allow for 15 minutes travel time by taxi from Perth City and 30 minutes in peak traffic

The John Curtin Gallery is located on the west side of Curtin University of Technology's Bentley Campus. It is most readily approached from the University's main Kent St entrance. Public transport to the gallery operates throughout the day, seven days a week from Fremantle, Perth City and Oats Street Train Station. From Wellington Street Bus Station in the city, catch the number 74 bus.

Train and Bus Tickets

Train tickets can be purchased from any Perth Train Station via a ticket machine. You will find a board next to the ticket machines listing the different transit/ travel zones. Beware; the ticket machines accept coins only!

Bus tickets for TransPerth Buses can be purchased on board the bus, however for your convenience (if you are travelling only within the Centre of Perth); there are a number of complimentary coloured "CAT" buses. CAT buses are FREE, do not require a ticket and will deliver you almost anywhere within the heart of the city.

Parking

Perth Central TAFE

Is available along the street in 2 hour blocks only and does require a ticket. Secure parking is available from Wilson car park on Roe Street between William and Beaufort Streets. On Aberdeen Street just across from number 25 is also a carpark with all day parking for \$1.20 per hour. Slightly further past the TAFE heading into Northbridge there is also an all day carpark behind the Deen Nightclub Club with all day parking available from \$1.20 per hour. These carparks are wheel clamp zones, so please be aware that if you don't buy a ticket your car will be clamped!!

John Curtin Gallery

Parking is readily available as being part of a University means that they need to cater for a large number of people.

Holmes a Court Gallery

Street parking is available at this venue. There is a carpark attached to the restaurant next door, but parking is not recommended here.

Spectrum Project Space

Street parking is available at this venue.

Scitech

Is readily available in an underground carpark facility.

Bakery ARTRAGE Complex

There is plenty of street parking (tickets required) as well as a small carpark across the road from the park (tickets required).

Parking at **Perth Institute of Contemporary Arts** and **The Art Gallery of Western Australia** is readily available at the Wilson car park on Roe Street between William and Beaufort Streets. The Alexander Library car park (Francis St entry) is also open 24 hours, seven days a week.

About Central TAFE (Technical and Further Education)

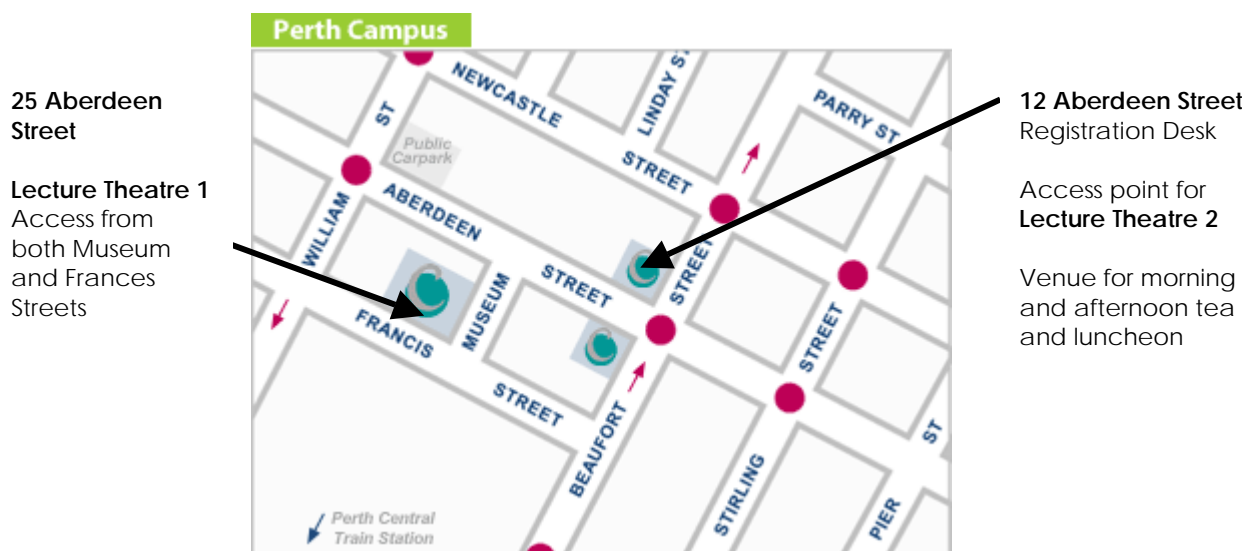
12-25 Aberdeen Street, Northbridge

Ph: 1300 300 822

<http://www.central.wa.edu.au/>

Central TAFE is located in Northbridge, Perth's entertainment and cultural precinct that extends north of the Central Railway, and is an easy 5-minute walk from the Perth Central Railway Station.

With multiple campuses, Central TAFE is one of the largest TAFE colleges in Australia, and has more than 100 years experience in providing excellence in training opportunities.



25 Aberdeen Street

Lecture Theatre 1
Access from both Museum and Francis Streets

12 Aberdeen Street
Registration Desk

Access point for
Lecture Theatre 2

Venue for morning and afternoon tea and luncheon

As shown above, the CADE 2007 conference proceeding will be held in two lecture theatres, located in separate buildings. For the purpose of the conference, we are referring to these two venues as LECTURE THEATRE 1 and LECTURE THEATRE 2.

- LECTURE THEATRE 1 is in the main Central TAFE building designated as 25 Aberdeen Street. However, it is best accessed from Museum and Francis Sts.
- LECTURE THEATRE 2 is accessed from 12 Aberdeen Street

Catering

Coffee breaks and luncheon will be provided in the lobby of 12 Aberdeen Street.

Conference Tickets

Any tickets associated with the conference or BEAP 07 events will be provided at the time of registration – they will be behind your name-tag in your lanyard.

Smoking

Please note, smoking is not permitted within Central TAFE premises.

Safety and Evacuation

In case of evacuation, Central TAFE has established a strong procedural process for your safety. Upon hearing the evacuation alarm, all people must immediately move to the floor's designated assembly area and follow the instructions given by the Floor Wardens who will be easily recognisable by their coloured hard hats. The building must not be re-entered until you are instructed to do so by emergency personnel.

BEAP 07

BIENNALE OF ELECTRONIC ARTS PERTH

COORDINATION:	Barry Strickland
ADMINISTRATION:	Centre for Associations Management
CONFERENCES COORDINATION:	Cathy Higgs
CONFERENCE SUPPORT:	Sarah Rowbottam
PR & MARKETING:	JMS Public Relations
WEBSITE & DESIGN:	Square Peg Design

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Doug Hall
Dr. Ann Schilo

BIENNALE OF ELECTRONIC ARTS PERTH INC

36 Brisbane Street, Perth, Western Australia 6000
PO Box 8463, Perth Business Centre, Western Australia 6849
Phone: + 61 8 9427 0880 / Fax: + 61 8 9427 0881
E-mail: beap@casm.com.au
Media inquiries: + 61 8 9328 4588 / pr@johnmichael.com.au
Website: www.beap.org

THANK YOU!

BEAP Inc extends special thanks to **Thelma John** (Manager, Central TAFE Art Gallery) for her generosity and support in assisting with the logistics associated with presenting CADE 2007 at the Central TAFE campus.