



2007 PROGRAM

EXPERIMENTAL ART FOUNDATION

AND DARK HORSEY BOOKSHOP

Lion Arts Centre, North Terrace (West End), Adelaide, South Australia +61(0)8 8211 7505 eaf@eaf.asn.au www.eaf.asn.au

Director and Curator: Melentie Pandilovski

The EAF's 2007 Exhibitions Program will include the exploration of various concepts in contemporary art including

Situationism And Psycho-geography

Redefining What Is Human,

Subversive Art, Novel Practices In Art/Social Space

Art And Biotechnology,

Painting

2007 will also be important for the research and development of various projects with the aim of presenting them in 2008.

1 & 2 MARCH

at the **MERCURY CINEMA, LION ARTS CENTRE, NORTH TERRACE, ADELAIDE**

SYMPOSIUM : IDEOLOGY OF THE IMAGINARY IN THE 21ST CENTURY

A project presented by the Experimental Art Foundation, in collaboration with the 2007 Adelaide Film Festival, exploring the cross issues of art, culture and new media through exhibition and symposium.

Despite the numerous "tech-specific," or "future looking" events, appearing daily on the world stage, it is worth noting that we are almost at the end of the first decade of this century, and yet the discourses which we are using are quite old – postmodern at its best!

The Symposium is therefore aimed at defining the concepts and processes characteristic for the beginning of the 21st century. Some of the themes the speakers are urged to visit: What are the decisive theoretical and practical developments of this decade? How has the ideological framework of images shifted in the 21st Century? How can we measure the real power of these images? Are some aesthetic categories or concepts of the late 20. century already obsolete? Are there new categories appearing on the horizon? Bio-technology and other wireless, or less so, technologies are offering themselves to us quite openly, but perhaps more important are the hidden, underlying processes in our society, which we seem to constantly neglect.

Speakers: Tania Fraga, Helene Frichot, Freidrich Kirschner, Paul Majkut, Anna Munster, Melentie Pandilovski, Mark Pesce, Andreas Strohl, with a video appearance by Roy Ascott.

Assisted by the Australian Government through the Australia Council for the arts, its arts funding and advisory body and the 2007 Adelaide Film Festival.

2 MARCH– 7 APRIL

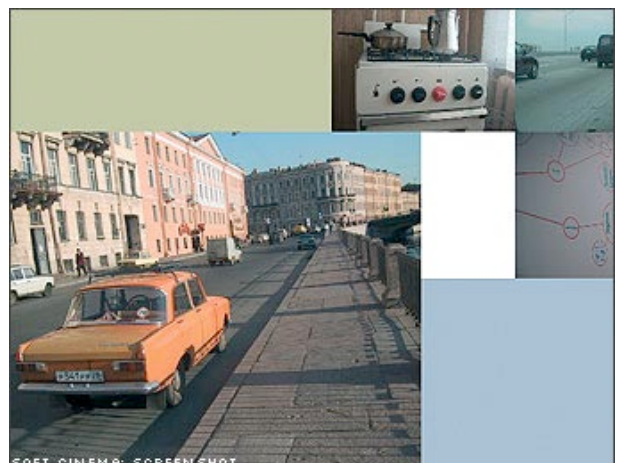
Presented in conjunction with the Symposium *The Ideology of Imaginary in the 21st Century* and in association with the 2007 Adelaide Film Festival:

LEV MANOVICH SOFT CINEMA

Lev Manovich's installation *Soft Cinema* is a project which mines the creative possibilities at the intersection of software culture, cinema, and architecture. Its manifestations include films, dynamic visualizations, computer-driven installations, architectural designs, print catalogs, and DVDs. At the same time, the project investigates how the new representational techniques of soft(ware) cinema can be deployed to address the new dimensions of our time, such as the rise of mega-cities, the 'new' Europe, and the effects of information technologies on subjectivity.

At the heart of the project is custom software and media databases. The software edits movies in real time by choosing the elements from the database using the systems of rules defined by the authors.

Lev Manovich is Associate Professor, Visual Arts Department, University of California, San Diego, where he teaches courses in new media art and theory. He is the author of "The Language of New Media" (MIT Press, 2001), "Tekstura: Russian Essays on Visual Culture" (Chicago University Press, 1993) as well as many articles which have been published in 28 countries.



Manovich was born in Moscow where he studied fine arts, architecture and computer science. He received an M.A. in experimental psychology from NYU [1988] and a Ph.D. in Visual and Cultural Studies from University of Rochester [1993]. Manovich has been working with computer animation, digital cinema, digital photography, and interactive multimedia since 1984. He has been teaching digital arts since 1992. Manovich lectures widely on new media theory and aesthetics - since 1999 he has delivered over 180 lectures in North and South America, Europe, and Asia. His awards include Mellon Fellowship and Guggenheim Fellowship (2002-2003).

<http://manovich.net/>

For more information: <http://www.softcinema.net>

TANIA FRAGA RESPONSIVE MEMBRANE

The idea behind the project is related to the necessity for development of the poetic, aesthetic and functional morphologies and metaphors for emergent technologies. The project represents a further step in the developments of responsive architectures. In search for new metaphors to disclose potential functionality for responsive materials Tania Fraga has, by using nanotechnologies, built the *Responsive Membrane* installation as a first step to create a material thing that one day may be the precursor of mutable architectural buildings she has envisioned. The installation uses a responsive artificial organism, extremely sensitive, which is affected by computer stimuli. In order to build the installations Tania creates simulations of environment and develops prototypes of the responsive organisms, establishing kinetic systems to move them and computer interfaces for the affective interaction and the organisms' manipulation.

Tania Fraga is a Brazilian architect and artist. She holds a PhD on the Communication and Semiotics Program at the Catholic University of Sao Paulo (PUC). In the course of 1999, Tania developed a Post Doctoral research project at CAiiA-STAR, UK with a research grant from CAPES, the Brazilian Agency for the Improvement of Higher Education Personnel. She was Professor and Co-ordinator of the Graduation Studies of the Art Institute at University of Brasilia, Brazil, from 1987-2004. She was member of the Advisory Research Committee of the Banff New Media Centre in 2003, Canada. She was Visiting Scholar at the Computer Science Department at The George Washington University, Washington DC, 1991/1992 and Artist-in-Residence at The Bemis Foundation, USA, 1986, with a grant from the Fulbright Commission. She has been showing and publishing her work in many national and international exhibitions, lectures, workshops, seminars and congresses. Tania's current field of research is the creation of interactive cyber-worlds, for interactive stage performances and interactive art installations. They are based on 3D modelling, animation and VRML (Virtual Reality Modelling Language), JavaScript and Java 3D languages.

Currently resides at Sao Paulo as freelance artist, thinker and architect and Researcher at the University of Brasilia, Brazil.

<http://planeta.terra.com.br/arte/lvpa2002>



Tania Fraga "Fluid Membrane"

15 FEBRUARY-15 AUGUST

PUBLIC ART: DUKE ALBADA BUBBLE WRAP

LION ARTS CENTRE (adjacent EAF)

"A shimmering mass of grey and white tones seeps from the ground, revealing itself, upon closer inspection, to be full of colour and life, inviting exploration.

This interactive installation reminds us that there is more to walking than simply putting one foot in front of the other. In the centre of this narrow lane, soap bubbles pop, sway and push their way up and under passing feet. Challenging the notion that having one's 'feet firmly placed on the ground' is always desirable; visitors to this installation will discover a lighter way to travel, one that invites and celebrates play and experimentation.

Walk on air, play in bubbles and experience life as a different kind of pedestrian.

My aim is to give the visitor an interactive experience, creating a place in which to dwell, to query and to engage by stimulating all the senses. I strive to make works that communicate emotions. Subjects of interest are time, nature and (built) environment. The medium is always project specific and follows the design."

Duke Albada

Sydney-based **Duke Albada** graduated from the prestigious Gerrit Rietveld Academy in Amsterdam, the Netherlands. Working part-time as an architect/designer Duke is now a recognized site specific public artist and has recently moved her works into the gallery and museum environment. Duke's public art is primarily site specific, designed to relate to the ecology and history of a given area. Her studio and gallery work seeks not only to make sculptures, but also to research and contemplate - in art, science, philosophy, geometry and music. Materials are varied and include new media, evanescent matter, natural materials, and building products.

Duke has received numerous prestigious commissions both solo and collaboratively. She has been a regular exhibitor at numerous prestigious public art events and has numerous works in private collections.

Assisted by the Adelaide City Council, the South Australian Government through Arts SA. This project has also received support through the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.



Duke Albada "Walking on Air" Melbourne, 2004

20 APRIL–19 MAY : SITUATIONISM AND PSYCHO-GEOGRAPHY

JAMES GEURTS 90 DEGREES SEPARATION

At four equal points on the equator, a corner of a right angle plastic frame pierces the skin of the landscape to give the illusion of a giant frame that runs through the earth. This plastic frame is brightly coloured and backlit like a corporate, fluorescent sign. 90° Separation explores the effect of privatisation of natural resources. The frame form looks at the corporate attempt to have control over natural systems and uses the symbol of the right angle to illustrate this conflict. The right angle symbol, only found as a human constructed form, contrasts with natural form. This project comments on First World privatisation of water in Third World countries. The site-specific locations are chosen in reference to use of water at each location, ie. A local well, coastal areas showing rising water levels, and/or polluted waters from First World corporate industries.

The project occurs at four locations which are 90° apart are:

170° East Kanton Island, Pacific Ocean

80° West Perneldes, Ecuador, South America

10° East Libreville, Gabon, Africa

100° East Pandang, Sumatra, Indonesia

Formerly based in Adelaide and now living in Melbourne, **James Geurts's** art practice includes site-specific works, installation, video, photography and drawing. James explores human language and intervention with landscape.



James Geurts "90 Degrees Separation" Equator Project

He has recently completed *Artesian*, an experimental film funded by the Australian Film Commission. The project was initially developed with assistance from the Australia Council. Recent exhibitions include *2004 Adelaide Biennial of Australian Art*, Art Gallery of South Australia; *Tidemark*, (video installation in collaboration with Brussel's sound artists Hans de Man, Foton) Greenaway Art Gallery 2004; *Suburban Edge*, Australian Centre for Photography 2004; *3 Years To Life*, Flinders University Art Museum 2004; *6ft + Clean*, Gold Coast City Gallery touring exhibition 2002 to 2004; *Slipstream*, Mass Gallery 2002; *Ark*, installation exhibition, *Adelaide Festival of Arts 2002*; and *Roadmap*, Greenaway Art Gallery 2001.

1 JUNE–30 JUNE : REDEFINING WHAT IS HUMAN

STELARC

Stelarc will present current and past work including *Muscle Machine Robot/Walking Head*, *The Third Hand*, *the Extended Arm*, *the Motion Prosthesis*, *Blender* and *the Partial Head*.

Stelarc is an Australian artist who has performed extensively in Japan, Europe and the USA – including new music, dance festivals and experimental theatre. He has used medical instruments, prosthetics, robotics, virtual reality systems and the internet to explore alternate, intimate and involuntary interfaces with the body.

Stelarc performs with a third hand, a virtual arm, a virtual body and a stomach sculpture. He has acoustically and visually probed the body –having amplified brainwaves, blood-flow and muscle signals and filmed the inside of his lungs, stomach and colon, approximately two metres of internal space. Performances such as *Ping Body* and *Parasite* probe notions of telematic scaling and the engineering of external, extended and virtual nervous systems for the body using the internet. Recently he completed *Exoskeleton* – a pneumatically powered 6-legged walking machine actuated by arm gestures. Current projects include the *Extra Ear* – a surgically constructed ear as an additional facial feature that, coupled with a modem and a wearable computer, will act as an internet antenna, able to hear RealAudio sounds. *Movatar* is an intelligent avatar that will be able to perform in the real world by possessing a physical body. It will have a sound feedback loop from the body giving the virtual entity an ear in the world. *Extended Arm* consists of a manipulator with eleven degrees-of-freedom that extends his arm to primate proportions and a Motion Prosthesis – an intelligent, compliant servo-mechanism that enables the performance of precise, repetitive and accelerated prompting or programming of the arms in real-time.

In 1995 Stelarc received a three year Fellowship from the Australia Council and in 1997 he was appointed Honorary Professor of Art and Robotics at Carnegie Mellon University. In 1999 he was appointed as a Senior Research Scholar for the Faculty of Art and Design at the Nottingham Trent University, and in 2003 became Principal Research Fellow in the Performance Arts Digital Research Unit there. In the spring of 2006 he was appointed Professor in the School of Arts at Brunel University.

www.stelarc.va.com.au



13 JULY–11 AUGUST : SUBVERSIVE ART

JAMES DODD NEW WORK

The project comprises of a group of artworks on the continuing themes, such as politics, portraiture and the use of text in contemporary art making. (stencilled aerosol, collage and sculpture.)

The project examines specific darker Australian subcultures and social histories. James Dodd is working on developing these ideas and themes to be able to be interpreted by

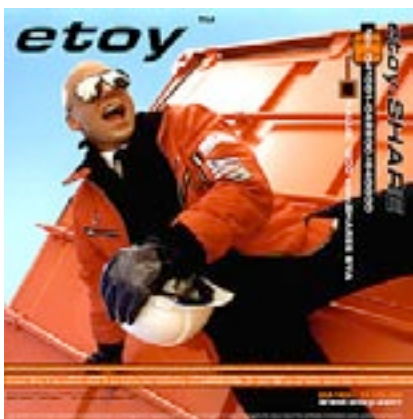


James Dodd "Queen Elizabeth II : Occupied Territory" 2003

a more global audience. The aim of the group of works is to apply the existing processes and develop a group of dynamic objects which do not offer a simple literal reading. The visual process applied combine words and text which are familiar to us on their own but are not often considered in the compilations before the viewer. The aim is to highlight tangents and connections indicating a darker interpretation of the world. The work consists of variations of three-dimensional texts suspended from the ceiling. These will be accompanied by a suite of 2D objects, making a group consisting of text, portraits and collage. The motifs are images of individuals wearing masks and text which consist of words combinations which play on darker popular culture and social situations.

Formerly from Adelaide and currently residing in Melbourne, **James Dodd** is an artist whose work is influenced by popular media, the urban environment and social politics. His work often takes the form of stencilled imagery and has been presented in galleries and on the streets across Australia. He is active as a practitioner, co-ordinator and teacher. He has spoken as a representative of street art culture at the National Gallery of Australia and in forums in Melbourne, Sydney and Brisbane. Dodd's work appears in the permanent collections of the Gold Coast City Art Gallery and many private collections. His work is available through GrantPirrie Gallery in Sydney and Helengory Galerie in Melbourne.

www.james-dodd.com



UBERMORGEN.COM UBERMORGEN.COM Work 1999-2007 + ETOY 1994-1999

Ubermorgen focuses on exploring contemporary legal issues, especially those of security, privacy and copyright. UBERMORGEN.COM is an artist group created in Vienna, Austria in 1999 by Hans Bernhard (founder of etoy) and Lizvlx. Behind UBERMORGEN.COM we can find one of the most uncatchable identities - controversial and iconoclast - of the contemporary European techno-fineart avantgarde. *ubermorgen* is a German word for "the day after tomorrow" or "super-tomorrow". Ubermorgen focuses on exploring contemporary legal issues, especially those of security, privacy and copyright. The permanent amalgamation of fact and fiction points toward an extremely expanded concept of one's working materials, which for UBERMORGEN.COM also include international rights [Legal Art], democracy and global communication networks. UBERMORGEN.COM received an "Award of Distinction" for [V]ote-Auction in 2005 and honorary mentions in 2003 and 2005 from the Ars Electronica Media Festival in Linz, Austria for injunction generator and GWEI - Google Will Eat Itself. GWEI is also a nominee for the Transmediale Award 2006 and the Viper Award 2006.

the etoy.CORPORATION is a controversial global player online since 1994. etoy uses the corporate structure to maximize cultural value: the final link in the value chain. for etoy the dramatic problems of globalization are not to be solved by simply ejecting global markets, economic exchange, drive companies, culture, individuals and politics. By sharing risk, resources, maintaining a strong brand and maximizing the shareholder value, the etoy.CORPORATION seeks to explore social, cultural and financial value. etoy.SHAREHOLDERS invest time, knowledge, and ideas (or simply finance) etoy.OPERATIONS which focus on the overlap of entertainment, cultural, social and economic values. etoy.SHAREHOLDERS participate in a dynamic artwork that takes place 24 hours a day in the middle of society -- on and offline.



24 AUGUST–22 SEPTEMBER : NOVEL PRACTICES IN ART/SOCIAL SPACE

RESIDENCY, WORKSHOP AND EXHIBITION

CALIN DAN DOGS, SWIMMERS AND A FLYING OBJECT

Amsterdam-based, Romanian artist, **Calin Dan**, is currently involved in a medium-term research project about migrations versus imprisonment. Calin Dan has spent quite some time with the inmates of a high security facility in Romania, where he has interviewed people about their background—both cultural and economic—and about their trade (robbers, petty thieves, con artists, hit men etc). This research will result in a collective performance to be produced within the prison facilities. In order to bring that idea to fruition, the artist is involved also

with various categories of professionals (cameramen, composer, stage designer, and a choreographer).

On the occasion of his residency in Adelaide, South Australia, the artist will extend this type of practice and focus on the dynamic of migration towards the area. He understands that there is a proceeding routine of receiving immigrants in prison-like facilities and keeping them there until their situation is legally clarified. While there are similar types of legal framework in the Netherlands, and while they raise a lot of debate there, his primary focus is not the critical analysis of the institutions around immigration, but more information of the type the artist has collected in his Romanian research.

While there is no question of looking at immigrants in the same way as we look at people convicted for felonies, there are similarities between the two conditions in terms of immobility versus mobility and in terms of deprivation and social marginality versus affluence and acceptance. Starting from this basic assumption of economic and cultural determinism of both delinquency and immigration, the artist would like to research in the camp the level of knowledge the potential immigrants to Australia have about the target country,

about its history, ethnic structure, economic specificity etc. Special attention will be given to knowledge about the situation of the Aboriginal population, a sensitive issue in the local culture which has a high chance of getting obliterated or at least put at the bottom of any political agenda precisely in the name of such emergent issues as immigration control, anti-terrorism etc.

5 OCTOBER–3 NOVEMBER

ART & BIOTECHNOLOGY IN AUSTRALIA

The theme of Art and Biotechnology will be revisited by the EAF after three years.

Leading Australian and international artists and theorists will present their recent works, developed in the period 2005–2007, exploring the connection of art and culture with biotechnology and genomics.

Invited artists include Niki Sperou, BIOHOME (Catherine Fargher, Terumi Narushima), Tissue Art & Culture Project, Garry Cass, Guy Ben Zuri & Tanja Visosevic, Andre Brodyk, Trish Adams, and BIOTECHNICA.

16 NOVEMBER–15 DECEMBER : PAINTING

ALDO IACOBELLI

Based in Adelaide and Spain, **Aldo Iacobelli** has been exploring, for more than two decades, the conceptual boundaries of painting while using it to confront current political and social issues. He has successfully attempted to expand the notions of the medium of painting (by preserving and displaying the canvas in fruit jars, or by expanding the painting into a sculpture), as well as its expressive qualities. His artistic experiments have also led him to use the ornament as one of the distinctive traits in his painting.

"It is in such subtle layered generations and balancing acts that the pleasure of Iacobelli's work lies, as well as in their pure optical beauty and physical sensuality. As soon as we engage with one of his works we are travelling between orderings of representation and knowledge, understanding and ideas, and like the arrangement of tiling, each small shift or re-arrangement in our understanding of these works occasions new patterns and relationships to be generated." (Richard Grayson "Aldo Iacobelli - Tiles" (catalogue essay), Tomas March Gallery, Madrid, 1997)

Aldo Iacobelli has exhibited extensively and was included in the 2003 issue of London art journal, *Contemporary*. In 2006 he exhibited in *Parallel Lives: Australian Painting Today* curated by Victoria Lynn for the inaugural TarraWarra Biennial, TarraWarra Museum of Art, Victoria and has recently been the subject of a Wakefield Press monograph by art critic John Neylon titled "I love painting". His works are in the collections of the Art Gallery of South Australia, the National Gallery (Canberra), and the Alaba Museum (Vitoria, Spain). Aldo Iacobelli is represented by Valencia-based gallery Tomás Marchis Madrid (www.tomasmarch.com).



Aldo Iacobelli "Paris", 70 x 165cm, 2005

2007-2008 : TOURING

SNAPSHOT Contemporary South Australian Art

Snapshot is an exhibition that defines current trends and directions in contemporary South Australian art.

Exhibited by the EAF in 2006, an expanded version of *Snapshot* will tour regional South Australia from 2007 in association with Country Arts SA.

Works in painting, installation, photography and video by:

Akira Akira, Morgan Allender, Bianca Barling, Andrew Best, blotchwoman, Bridget Currie, Matthew Bradley, Chris Flanagan, Loene Furler, Julie Henderson, Paul Hoban, KAB101, Jacqueline Knight, Marcin Kobilecki, Christian Lock, Alison Main, Rachel McElwee, Peter McKay, Viv Miller, Andy Petrusevics, Mark Siebert, Katrina Simmons, Paul Sloan.



blotchwoman "Mer!", 45 x 45cm, 2005



Marta de Menezes "Nature?", 1999

PUBLICATION : ART IN THE BIOTECH ERA

In February 2004 the EAF presented Art of the Biotech Era – an exhibition, symposium and workshop – involving leading national and international artists and theorists presenting works exploring biotechnology and genomics and discussing the influence of this techno-scientific change of society, the ethical implications of genetic engineering and the concept of aesthetics in biotech arts.

As a part of the project, the EAF has commissioned texts from over 20 national and international writers, which will be published together with images from artists working in this field. This will be the most recent comprehensive compilation of theories and practices surrounding issues of art and biotechnology.

With an introduction by Melentje Pandilovski, Editor, writers and artists include: Miguel Amado, Roy Ascott, André Brodyk, Dr Stuart Bunt, Heath Bunting, Gary Cass, Oron Catts, Boo Chapple, Melinda Cooper, Critical Art Ensemble, Gina Czarnecki, Krsty Darlaston, Joe Davis, Nik Gaffney, George Gessert, Eduardo Kac, Maja Kuzmanovic, Diane Ludin, Marta de Menezes, Mez, Dr Anna Munster, Michalis Pichler, Liljana Simjanovska, Niki Sperou, Mike Stubbs, Eugene Thacker, Zoran Todorovik, Polona Tratnik, Raewyn Turner, Tanja Visosevic, Adam Zaretsky, Ionat Zurr.

"The swift development of life sciences and technologies over the past few decades has urged a range of cultural critics, theorists and historians of science—and artists, and activists—to respond. The intensity and multiplicity of responses towards the development of these fields indicate that they are extremely potent with socio-political, economic, and ethical implications

and it indicates the necessity of their becoming more fully a part of our cultural discourse. Not surprisingly, it is a burning political issue. There are numerous debates today about GM (or GE) food production, about cloning, about DNA archaeology, and other contentious issues.

In the very specialized field of biotech arts, and as biotech artists have expanded their practice, it has become difficult for art critics to define this newly produced and radical trend in contemporary art, let alone to find a consensus or common ground in interpretation. How do we arrive at a definition of this new art form that utilizes the merging of genetics, art and information technologies, and which has been augmented in its means and accented in its direction through this 'interdisciplinary' interaction?" (Melentje Pandilovski, Editor).

ISBN 0 949836 52 4; 210mm x 210mm; 200 pages.

Produced with assistance from the Gordon Darling Foundation and the Institute of Modern Art, Brisbane.

LAUNCH : DARK HORSEY BOOKSHOP ONLINE

In development for several years amidst rapidly changing technologies, the EAF is proud to announce the launch of Dark Horsey Bookshop Online in 2007. This valuable resource will allow online searching for titles in the visual arts, film, architecture and small press literature and make available online, the vast and particular knowledge of Manager, Ken Bolton.

Developed with assistance from the South Australian Government through Arts SA.



The EAF is supported by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, and by the South Australian Government through Arts SA. The EAF