

TALKING JULIE LAWTON Feb 03

Cheers to 2003!

After appointing new Director, Melentie Pandilovski, the EAF entered the very murky world of immigration. Thanks to some sage advice from a colleague interstate, we were able to clarify that this application process should not be undertaken lightly or without experience and consequently engaged a migration consultant, Libby Hogarth. Good advice and a good investment. The optimistic start date of 28 January has passed and a recent missive from Melentie might give you some idea of the type of murky world we're in "...*First they were just holding the documents for a month in the office. Then they said that I had to pay a fee of 95 Euro, for them to process the documents, even though they had accepted the documents personally, when I went to Belgrade, not mentioning this. When I paid the fee, then they started to process the documents, and asked me to fill in some extra character evaluation forms... with about a hundred questions to which I really don't know what to say, as they are questions for people who have been engaged in the war.*" We hope the cogs of the Belgrade centre will now speed up and get Melentie here for March. He is not idle however and is already programming and entering into dialogues with individuals and agencies in Australia. Look out for an interview by Bruce James with Melentie on ABC Radio National on The Deep End, their new arts program, 8.30pm weekdays.

[And for those of you who are managing to keep up with the 'Director Saga' – you might like to check out the Director-who-reluctantly-withdrew when Mike Stubbs visits to give two free presentations at the Adelaide International Film Festival – 6pm Tues 4 March at the Cinema Nova with a presentation of his own works and 3pm Thurs 6 March at the Mercury Cinema "...to tell the story of how video art emerged, formed its own culture and has subsequently transformed into the digital."]

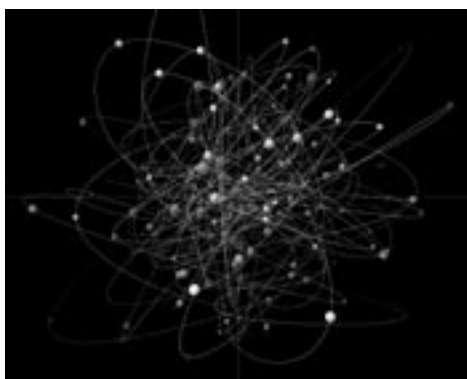
Nor are we idle here at the coalface. The EAF's 2003 program kicks off on 20 February with two mid-career artists, both of whom were awarded Australia Council New Media Arts Fellowships in 1999, are highly regarded in their fields, and yet are strangely under-represented in their home town.

Adelaide-based **Francesca da Rimini** is a prolific artist whose multi-layered work encompasses various media including text, video and computers. She often works in collaboration with others internationally, particularly as she drifts through the internet, where she maintains a number of avatars and spaces including GashGirl, doll yoko, and The Realm of the Puppet Mistress. Francesca was a founding member (together with Julianne Pierce, Josephine Starrs and Virginia Barratt) in 1991 in Adelaide of the renown artists' collective VNS Matrix. Their *A Cyberfeminist Manifesto for the 21st Century* has manifested virally for the past decade.

Los Dias y Las Noches de Los Muertos (the days and nights of the dead) is a web project – a ghost work of counter-memories, tracing thresholds of impossibilities beyond the blank gaze of pan-capitalism. A drifting carnival of five micro-stages recombines the newest blue-eyed sons of star wars, top-sight trajectories of power and capital, and the living dead who name themselves Zapatistas. This work mirrors and reconfigures a melange of contemporary cultural forms and military game plans including trash comics, hacktivist browser attacks, mailing list trceries, Rand Corporation research, graffiti and US Space Command vision papers. Francesca will give a talk about her work 6pm on Wednesday 5 March at the EAF. Her works can be found at: <http://sysx.org/gashgirl/>



from dollspace



from Strange Weather

Exhibiting concurrently in the gallery is **John Tonkin**. Formerly from Adelaide but living in Sydney for some time, John returned in 2002 to undertake a residency with Ngapartji Multimedia Centre assisted by the Returning Artists and Residencies Program of Arts SA. John Tonkin began making computer animation in 1985 and develops his own software in low level programming languages such as C++ and Java. In 1995 John began making interactive art works that were designed to be exhibited both as installations and online. His recent works involve building frameworks / tools / toys in which the artwork is formed through the accumulated interactions of its users.

Prototype for a Universal Ideology allows the spoken voice of each user to become the raw material for a process analogous to the genetic recombination of DNA. The audio waveforms are broken down into fragments and rearranged with the phrases of other users. Users can breed different theories together and decide which new

recombinant theories survive, and consequently how they develop collaboratively over time to form a gene pool of ideologies.

Strange Weather [ver 0.1, recruitment], the first of a proposed many iterations and resulting from John's residency at Ngapartji, is a visualisation tool for making sense of life: interactive data visualisations allow the user to correlate their personal details with various global indicators, revealing patterns and any underlying relationships in the data. The work enables the user to attempt to track the consequences of their small actions on global events. Works of John Tonkin can be found at: <http://www.johnt.org>

SEEING KEN BOLTON

25 October to 16 November : LUCAS IHLEIN *Bilateral*

Sydney-based artist Lucas Ihlein's stay at the Experimental art Foundation took the forms of an exhibition, a residency (effectively a 'live-in' exhibition), numerous outreach extensions of the show-and-project, and special events that took place simultaneously in different registers: the purely social, the social conceived and judged as exchange and reciprocity, and as a system viewed as or by 'Art'.

As an exhibition *Bilateral* took the form of installation: much of the installation was made up of works produced (as installation in some cases) for previous incarnations of the project: installations in Singapore, Hong Kong and Perth. Many of the works recorded the experience of those places - the learning processes involved in adapting to them, the frameworks of thought they gave rise to - from preconception, prejudice, cliché, through to a measure of understanding.

An effect of *Bilateral*, then, was to foreground these things in general terms as well as specific - and to promote a degree of self-consciousness about one's own behaviour or about one's city's attitudes and the degree of sophistication, tolerance, complacency or ignorance this might evince. The viewing of (the) art was also cast as an experience much less neutral than the gallery cube normally implies. That is, the viewer's presence relevantly carried signifiers of social class and caste (as it always does, but not usually to the art's point); the art itself (inviting viewer participation, with the artist present, mediating the experience to a degree) was very much a social situation, with unstated social obligations and codes in place.

Ihlein produced a 3 colour silkscreened poster catalogue/invitation for the exhibition and produced new work in response to the live-in experience at the EAF and in response to Adelaide. Associated events included a film night ('*Film Films? Fine!*') that, as well as the films, involved the staging of a Fluxus performance event, Albert M Fine's *Piece for Fluxorchestra* and Ihlein's *Event For Touristic Sites* - a kind of 'action'. At this last volunteers (and people who joined in on the spot) wore T-shirts at a public tourist site (and on the occasion of the annual Adelaide Xmas Pageant) baldly proclaiming the truth of national stereotypes (*All Australians are arse-lickers, All Germans are efficient, All Mexicans are loco, All Taiwanese are shifty* sort of thing). Naturally, collected like this, they rendered the very formula ridiculous.

November 21 to 20 December : STEVEN CARSON *Air Kiss*

Steven Carson's installation, *Air Kiss*, was made up of lights (blue and red) in an arrangement that provided an interestingly benign environment for the entering viewer. Red lights made up an irregular field of glowing red spots, radiating an effect that could be read as warmth, infection, or mere, neutral red light of the sort we see regularly in the nocturnal city. Blue lights, suspended individually in a few cases but mostly in a single suspended line down the gallery length, gave a contrast that read as chill or cool. The two colours blended oddly, giving a wonderfully soft atmosphere. A chief effect is of isolation, of individual spots of intensity, isolated lives or presences. At intervals the opening notes of Prince's 'Air Kiss' would rend the gallery quiet perhaps as if to call the lights to attention, exhorting clubbing devotees to their duty to boogie or to maintain (some) attitude. The globes also cast a faint white back-light onto the walls and ceiling, marks which looked remarkably orthographic and expressive.

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Arts SA Grant Program: due 28 March 03

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A R T S A

Information and application forms available at www.arts.sa.gov.au

Artlink Office Manager / Managing Editor

Artlink is a leading national visual arts magazine based in Adelaide. This demanding role requires a multi-skilled, organised person with excellent administrative/management, writing, marketing and communication skills. Strong computer skills and experience in a publishing environment are desirable. Responsibilities: Subscriptions, distribution, banking, marketing, office management, supervising volunteers, print production management. Position to commence March 2003. Salary \$32,000 per annum. Further information & job description available on (08) 8356 8511 or artlinkmag@webmedia.com.au. Applications will be considered up to Friday **21 February** or until the position has been filled. Send to Stephanie Britton, Artlink 363 Esplanade Henley Beach SA 5022

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