Australia Council for the Arts

The Australia Council for the Arts is delighted to see *The Portals* come to fruition.

The Portals was supported through the Australia Council's Broadband Arts Initiative, which invited artists and creative industry workers to propose pioneering ideas to demonstrate the cultural potential of high speed broadband.

On launching the initiative, a response of over 100 expressions of interest demonstrated excitement from the arts community about the possibilities of fast internet and its potential impact, particularly for its use as a new creative tool for artists to extend form, rather than distributing existing content.

The Portals is one of four projects funded to explore networked practice and provide a glimpse into the new cultural possibilities that might emerge as media artists begin to work more frequently with high speed broadband.

These types of initiatives demonstrate the role the Australia Council plays in ensuring the arts community has the opportunity to engage in a changing environment.

Tony Grybowski
CEO Australia Council for the Arts

ISEA2013

ISEA2013 is proud to present *The Portals*, a curated program of five telematic artworks taking place across the two Australian cities of Darwin (Northern Territory) and Sydney (New South Wales) from 8-16 June 2013.

The Portals program opens up new possibilities for the use of the proliferating screens in our urban environment, and promises to transport, transfix, transform and translocate participants across this vast continent as part of the 19th International Symposium on Electronic Arts.

Together, through *The Portals*, we will co-create, celebrate and experiment with the burgeoning artistic opportunities emerging in this country as it becomes increasingly connected through high-speed networks.

This program has been made possible thanks to the support of the Australia Council for the Arts and Arts NT, and partnerships with Darwin Community Arts, Charles Darwin University, Urban Screen Productions and Willoughby City Council.

Please join us onsite at the Nan Giese Gallery and the Chan Contemporary Art Space (Darwin), at The Concourse in Chatswood (Sydney), online through individual project websites, and on Twitter through the hashtag #ThePortals, to participate in the extraordinary works these talented Australian media artists have created for us as part of ISEA2013.

Jonathan Parsons
Director ISEA2013

The Portals runs from 8-16 June 2013 at

Nan Giese Gallery, Building Orange 10, Charles Darwin University, Casuarina Campus, Ellengowan Drive, Casuarina, NT

The Concourse, 409 Victoria Avenue, Chatswood, NSW.

www.isea2013.org/events/the-portals
www.facebook.com/ThePortalsProject

There are five works
in The Portals program.

Each work addresses slightly different
artform practices and genres, and
engages with the different capacities
of a dual site, networked space.

Some of these works will run
continuously on screen and online,
while others will be one-off
performance events in Darwin
and Sydney.

Distributed Empire

Justin Clemens, Christopher Dodds
and Adam Nash

Enquire Within Upon Everybody

Andrew Burrell and Chris Rodley

Is Starlight a Wifi Signal?

Nancy Mauro-Flude, Nick Smithies,
Crystal Thomas and DCA Frontline Media

Metaverse Makeovers (Live)

Thea Baumann, Ben Ferns, Shian Law

Shadow Net

Jimmy McGilchrist, Matt Ditton,
Tom Killen, Tyler Solleder and
Johan Dreyer

The Portals Team

Ricardo Peach
The Portals Creative Producer

Kathryn Gray
The Portals Northern Territory Producer

Britt Guy
The Portals Northern Territory Producer

Chris Rodley
Communications

Bong Ramilo
Executive Officer,
Darwin Community Arts

Glenn Harding
Managing Director, Urban Screen
Productions and Technician/Manager,
Chatswood Urban Screen

Emma Shearman
Operations Director, Urban Screen
Productions and Technician/Manager,
Chatswood Urban Screen

THE PORTALS

To engage in telematic communication is to be at once
everywhere and nowhere. In this, it is subversive[1]. *Roy Ascott*

Australia is increasingly becoming a nation where citizens are connected to one another via high speed
broadband. This technological shift changes not only the way we communicate, but also the way we create
and experience culture.

One form of cultural practice that thrives in highly networked environments such as this is telematic art.
Combined with a proliferation of large urban screens in our major cities, telematic art in its co-creative,
public form will most likely become a more frequent cultural phenomenon in the Australian art landscape.

Telematic art, or art that uses computer-mediated telecommunication networks, is not new to this country.
In fact, one of the first interactive telematic artworks in the world, *La Plissure du Text (The Pleating of the
Text)* by renowned media artist Roy Ascott, had an Australian component.[2] Presented in the exhibition
'Electra' at the Musee d'Art Modern de la Ville de Paris in 1983, the antipodean link in this 'distributed
authorship' work was co-ordinated by Eric Gidney in Sydney.[3]

The Portals project follows in this tradition of networked art, this time directing it to regions within Australia.
The curated program of five telematic artworks links the two cities of Darwin and Sydney in realtime through
interactive artworks which require the physics of high speed broadband.

The Nan Giese Gallery in Darwin and The Concourse urban screen in Chatswood are the two key sites, as
Darwin is part of the first stage roll-out of high speed broadband, and Sydney is the host city for ISEA2013,
a major event designed to showcase the work of Australian and international media artists.

The ISEA2013 thematic of *Resistance is Futile/Fertile* is addressed in the program either directly through
concepts around surveillance, social media and tracking embedded in many of the artworks, or indirectly
through the public broadcasting of the work and the ubiquitous nature of the technology used to co-create
the interactive pieces on screen.

The media artwork in *The Portals* includes live art, visual art, sound art, e-literature, interactive performance,
augmented and virtual reality, social media art and community engagement.

As a curated program, in which some of Australia's most renowned media artists are represented,
The Portals showcases the cultural possibilities that can emerge when distant geographical sites are linked
in realtime via high speed broadband.

These developments not only herald future opportunities for creative practitioners using high speed
networks as they are rolled out across Australia, but also help to insert culture and diversity into the heart
of the debate on what this new infrastructure can deliver.

Dr Ricardo Peach

1. Ascott, Roy 'Art and Telematics: Towards a Network Consciousness', 1984 in *Roy Ascott, Telematic Embrace: Visionary Theories of Art,
Technology and Consciousness*, (Edt) Edward A Shanken, University of California Press, Berkeley, 2007, p 199.

2. Shanken, Edward A 'From Cybernetics to Telematics: The Art, Pedagogy and Theory of *Roy Ascott*' in *Roy Ascott, Telematic Embrace:
Visionary Theories of Art, Technology and Consciousness*, (Edt) Edward A Shanken, University of California Press, Berkeley, 2007, p 65.

3. *La Plissure du Text: a distributed authorship project for ARTEX, December 11 - 23, 1983*, http://alien.mur.at/rax/ARTEX/index.html.
Accessed 24 May 2013.

1 *Mark Zuckerberg*, 2013.
  Network generated portrait.

2 *Larry Page*, 2013.
  Network generated portrait.

DISTRI-BUTED EMPIRE

Artistic team

Justin Clemens is a well-regarded art critic (*The Monthly*), and academic know for his work on Badiou, Lacan, psychoanalytic philosophy, and contemporary Australian art and literature, on which he has published several books. He is former Secretary of the Lacan Circle of Melbourne. With Christopher Dodds and Adam Nash, he is the creator of several online artworks, notably Babelswarm (2008) and Autoscopia (2009).

Christopher Dodds is a designer, artist, digital producer and owner of Icon.Inc and icon.pr in Melbourne, Australia. He is the co-creator of a long list of internationally regarded online artworks. He established the Australian Centre of Virtual Art with Adam Nash in 2009.

Adam Nash is an internationally renowned virtual artist, composer, programmer, writer and teacher who has exhibited extensively in Australia and internationally for over 20 years, including ISEA Istanbul (2011), QGOMA (2008), and the Venice Biennale (2007). He specialises in realtime 3D networked virtual environments, which he teaches at RMIT University Bachelor of Design (Games). He has published in academic journals of note.

distributedempire.net

acva.net.au

In the age of global networked data, nearly everyone in the developed world has signed away their rights to privacy in exchange for the privilege of tirelessly working, for free, to produce content for a handful of massive global data-capitalist corporations.

All that is solid melts into data, and such corporations delete none of it, ever. Yet they present nothing but the right-now, erasing history and context, and replacing it with an endless parade of banal distraction.

Our experience is presented back to us in a networked digital simulation so comprehensively distracting that it actually becomes our experience, an endless now without context, pure representation, the perfect visual medium for advertising nothing but itself. Big Brother is advertising to you and you alone. Promising self-empowerment, this perfect simulation delivers nothing but an impatient desire—a need—to produce more content for itself.

Distributed Empire asks participants—in the gallery and online via social networks, websites and social apps, to consider our place and role within the global network of data capital and whether resistance is even possible. Endlessly recombining the facial input of participants in Darwin, Sydney and online, *Distributed Empire* becomes a real-time, networked portrait generator, rendering hybrid faces and sounds from algorithmically data matched searches.

ENQUIRE WITHIN UPON EVERYBODY

Artistic team

Andrew Burrell is an independent contemporary arts practitioner, with a strong history in real time 3D and interactive audio installation. He is exploring notions of self and narrative and the implications of virtual worlds, networked environments and artificial life systems upon an individual's sense of identity. He holds a PhD from the University of Sydney, his research having focused on philosophical and poetic connections between memory, the collected object and narrative. He is a current board member of the *Metaverse Creativity Journal*. His networked projects in virtual environments, including *mellifera* (with Trish Adams) and *Virtual Macbeth* (with Kereen Ely-Harper), and *Augmentiforms* (in collaboration with Warren Armstrong and presented at ISEA2011) have received international recognition and have been exhibited both online and in physical gallery spaces.

Chris Rodley is a writer who works at the intersection of digital media and live performance. His writing explores themes of trangression and marginalization and has been seen online, onscreen and onstage. Most recently, his focus has been on storytelling by recontextualizing social data in web-based, digital poems such as *Welcome to Panopolis* and *Don't Leave Me, Baby* (both with Andrew Burrell). His work has been seen online in a successful web viral campaign for the BBC and telecast on Foxtel's Arena and Showtime channels. His writing for live performance has been staged by the Australian Theatre for Young People and at the Sydney Fringe, and he is a past winner of the Sydney Theatre Company Young Playwrights' Award.

enquirewithinupon everybody.com

miscellanea.com

chrisrodley.com

To answer life's big questions, we increasingly turn to the Internet hive mind. Twitter, Facebook, reddit, Quora, Yahoo Answers and countless other forums allow users to crowdsource realtime responses to queries on any subject, from what to name a baby to how to organize a funeral.

Enquire Within Upon Everybody explores the limits of these powerful new tools of human enquiry in an arresting interactive experience.

Audiences in Sydney and Darwin are invited to tweet questions on any subject and see them answered by the global data stream, within an interface inspired by the golden age of arcade video games. The Q&A session unfolds live on public screens in both cities, reflecting the hopes and anxieties of each urban centre and the distinctive, emergent personality of social data itself. A warning: the answers you receive might not be what you wanted to hear, but they might just be what you wanted to say.

Enquire Within Upon Everybody incites timely questions about problem-solving in the digital age, the un/reliability of social data and the im/possibility of uniqueness in networked environments, where almost everything we want to say is already being said by someone else. It is part of an ongoing series of collaborations between hybrid media artist Andrew Burrell and writer Chris Rodley which explore the poetics of search: the creative possibilities of filtering and recombining online data through search engine queries.

1—4 *Is Starlight a Wireless Signal?* (details), 2013.
Courtesy of Nancy Mauro-Flude.

IS STARLIGHT A WIFI SIGNAL?

Artistic team

Nancy Mauro-Flude is a performing artist, network media designer, co-founder of Moddr_ art lab at WORM (Rotterdam) and Artistic Director of Miss Despoinas Critical Engineering Space. She was awarded an MA in Media Design, Piet Zwart Institute, Rotterdam University of Applied Sciences (2007); was an Honorary Researcher at Slade School of Art in London (2007–2008); and is currently a PhD candidate at Tasmanian College of the Arts, University of Tasmania. Nancy's artwork is commissioned, exhibited and performed translocally for events such as Transmedie, Berlin; WORM, Rotterdam; ISEA, 2009-07-05; ArtSpace, Sydney; Tasmanian Museum and Art Gallery; Museum of New and Old Art MONA, Tasmania; Netherlands New Media Art Institute, Amsterdam; and HTMlles Festival of Digital Art and Culture, Montreal.

Nicholas Smithies is an artist and technician from Hobart in Tasmania. Recent projects include a live sound collaboration with blacksmiths at MONA, Glitchglade (forthcoming iteration at CONSTANCE ARI). He is also co-founder of Miss Despoina's Critical Engineering Space. Nick has recently completed a Bachelor of Time Based Multimedia at the University of Tasmania, but his proudest achievement to date is learning to play John Cage's work 4'33" on every major orchestral instrument.

Crystal Thomas is an all-round creative with a background in interiors, art direction and styling. Her most recent projects include the interior design of Asian diner CHOW; preliminary designs for the Beach Front Hotel restaurant; and decorative renovations for the Milk Bar and Pinkhill Boutique. She has worked collaboratively with the team from Resident Magazine as a stylist, in other collaborative design tenders, on graphic design for local business, and on residential decoration. Crystal moved from Melbourne to Darwin in April 2012 before which she was working on the transformation of a 1970s double decker bus into a bespoke holiday home.

sister0.org/?is-starlight-a-wifi-signal/

miss-hack.org

The networked performance *Is Starlight a Wifi Signal?* shows a relationship between a body and the greater universe, generated through performers' gestures, inscriptions and text. An expanded audience interacts with mobile devices via tweets with the hashtag #starlight which are embedded into the imagery.

A cosmogonic ritual, the traces of code, intertwined with translucent light, in which tendrils and elements are evoked in the telematic tableau vivant. The work explores how we deal with the tensions of ephemeral collaboration and physical separation as we negotiate relationships of presence filtered through networked objects via computer software and digital networks.

Is Starlight a Wifi Signal? is a meditation. It asks what it means to be human by giving a poetic account of how we automatically engage with ubiquitous transmissions. We have always navigated by the stars, and now as a species, we regularly and increasingly, habitually use networked communication systems (GSM, Bluetooth, Wifi, RFID, QR, AR, radio). These omnipresent transmissions and signals are a new kind of fictional species that exist with/in us. What is happening on the level of the machine now information technologies are building new habitats, cosmographies and cosmologies?
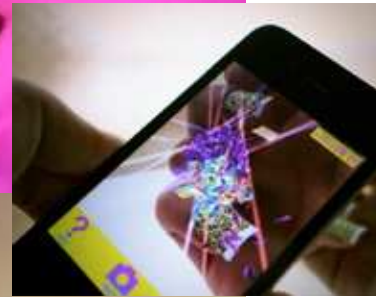
1 *Metaverse Makeovers (Live)*, Shanghai, 2012. Courtesy of Julian Viray.

2 *Hologram Holiday—iNails*, Metaverse Makeovers, Sunnybank, 2011. Courtesy of Russell Shakespeare.

3 *Metaverse Nails appcessory*, 2012. Courtesy of Metaverse Makeovers Pty Ltd.

METAVERSE MAKEOVERS (Live)

Artistic team

Thea Baumann is an artist, developer, and technologist. She was Executive Producer for cross-artform collaborative NPO-APHIDS, and is currently an Artistic Associate. She is Founding Director/CEO of Metaverse Makeovers Pty Ltd, a transmedia company based in Melbourne, Shanghai, Tokyo and online, focused on designing and developing mixed reality products and immersive mobile experiences for emerging markets and new virtual economies.

Ben Ferns is an itinerant visual artist focusing on new techniques in augmented reality, generative visuals and computer vision, for performance and installations. His work focuses on the nascent visual grammar of augmented realities, its relationship with individuals and sub-cultures, and the future ramifications of this new visual realm. He is Technology Director for Metaverse Makeovers Pty Ltd, and also runs his own design company Rare Sense Ltd.

Shian Law is a Melbourne-based performance artist who aligns himself with experimentalism, new dance practice and interdisciplinary collaboration. He has worked with Jo Lloyd, Thea Baumann, Phillip Adams' Balletlab, Brooke Amity Stamp and Deanne Butterworth. He has received the Melbourne Fringe Best Dance Award for *Proximate Edifice* and the Award for Innovation in Dance and Best New Work Dance Australia for *Body Obscure Object*. He was also a recipient of JUMP Mentoring in 2012, a Lucy Guerin Inc residency, a Performance Space residency and Judith Wright Centre for Contemporary Arts residency.

www.metaverse-makeovers.net

www.metaversenails.com

Metaverse Makeovers (Live) is a transmedia appstravaganza experienced as virtual manicures and mixed reality beauty treatments re-purposed for ISEA2013 engaging with nail salons in Darwin and Sydney.

Metaverse Makeovers is a cross-cultural, transnational, interdisciplinary team of specialists fusing knowledge of emerging technologies and Augmented Reality (AR), app development and user experience design, to deliver social and immersive mobile experiences.

Through a period of community engagement in both cities, the Metaverse team will work with nail technicians in Darwin and Sydney, restyling them as 'Hologram Hostesses' and demonstrating the application of the Metaverse Nails appcessory—wearable augmented reality nail accessories that interact with a companion game app.

The Metaverse Nails appcessories are applied by the Hologram Hostesses and play out as intimate, tactile, face-to-face encounters between audiences/participants and nail technicians/Metaverse world.

Dazzling 3D virtual nail bling designs illuminate participants' fingers, and are simulcast to mobile devices, large public screens, and online in a shimmering televisual display. *Metaverse Makeovers (Live)* ask you to become part of a new world, where techno beauty, AR digital cosmetics, future-forward appcessory products, and community performance converge.

Presented by Metaverse Makeovers Pty Ltd in association with APHIDS.

1 *Shadow Net* (still), 2013.
  Courtesy of Jimmy McGilchrist.

2 *Shadow Net* (concept image), 2013.
  Courtesy of Jimmy McGilchrist.

SHADOW NET

Artistic team

Jimmy McGilchrist is an artist, designer and producer. He works with interactive gaming and surveillance technologies designed for art and advertising. "I'm interested in interaction and experiential design that explores new ways for people to engage with each other and with technology. I'm a fan of the idea that the new user interface is a no-user interface, where technology becomes invisible."

Matt Ditton and **Tom Killen** are technical artists and developers at games development studio Many Monkeys. They do two things. Build games and make art. Maybe some games will be art, maybe some art will be games. They like to keep their options open.

Tyler Solleder and Johan Dreyer run Sonikscapes, a sound design company specialising in interactive art installations, interactive sonic environments, sonic branding and music composition.

jimmymcgilchrist.com/
shadownet

manymonkeysdev.com

Shadow Net is an interactive Kinect project that asks participants and viewers to reflect on the complex and often hidden relationships between people, networks and communities on the Internet.

Shadow Net composites shadows of people from two cities into one scene that is broadcast on large public screens in both Darwin and Sydney. Abstracted by anonymity and physical separation, the shadows engage in intimate and playful, yet literally distant encounters.

The work is generated in realtime by integrating into a single virtual space the virtual shadow of a participant in one location, with the virtual shadow of another, in a different, distant site. The process allocates coded, coloured silhouettes to each shadow, which hint at the location of each participant.

As you walk by large digital screens in either Sydney or Darwin, your shadow is captured and cast into a shared virtual space, and projected from large screens in both cities. Shadows of unknown people appear alongside your own and begin to interact with you. Through these shadows, strangers across vast distances are asked to create their own, virtual relationships, and to contemplate the impact of anonymity and intimacy in our ever expanding, highly networked world.

ASSOCIATED EVENTS

MEMEBRAIN ART HACKFEST

Artists, designers, techies and more come together in the inaugural MEMEBRAIN Art Hackfest. This cross-locational hothouse of ideas is brought to ISEA2013 by dLux MediaArts in partnership with Dorkbot (Sydney), The Portals (Sydney), Darwin Community Arts (Darwin) and Kulchajam (Byron Bay).

The MEMEBRAIN Art Hackfest is not about getting an idea running perfectly, but getting it to a state where participants can understand their concepts and see how it would work in a pilot form. At the end of the Art Hackfest, presentations will be open to the public. The MEMEBRAIN Art Hackfest is supported by Willoughby Council and the managers of the Chatswood Urban Screen, Urban Screen Productions.

Friday 14 June—Sunday 16 June

memebrain.org.au
dorkbotsyd.boztek.net
kulchajam.org

ZYDNEI

Traces of recolonisation have emerged, pointing to a future city named "Zydnei". This is the work of one of the most pervasive forces since the first invasion in 1788. Will you join the invaders? Or will you fight? Presented by dLuxMediaArts and ISEA2013, Zydnei is a live street game that explores colonisation as an ongoing process via urban codes and language. Choose one of three warring factions in a battle to revert, renew or remake the city. The street game will take place during the Chatswood Friday Night Markets. Register and take part in a treasure hunt of ideotags to bring glory to your clan! The second wave is coming. Be prepared. Know your city.

Chatswood Friday Night Markets
Chatswood Mall
Friday 7 June 2013
6.00pm – 8.00pm
Free

zydnei.net
www.facebook.com/zydnei

#HEREREALNOW

#hererealnow: Darwin Community Arts will present an extended program exploring digital culture and connectivity in the Northern Territory. #hererealnow will bring together a range of digital arts activities, including works from The Portals, focusing on NT artists presenting, engaging, and developing skills and new ideas. There will be workshops, presentations and opportunities to play and learn.

State Square, Darwin
Opposite Parliament House
Until 30 June 2013

www.chancontemporaryartspace.org.au

WHEN & WHERE

	12pm Sydney 11:30 Darwin	1pm Sydney 12:30 Darwin	2pm Sydney 1:30 Darwin	3pm Sydney 2:30 Darwin	4pm Sydney 3:30 Darwin	5pm Sydney 4:30 Darwin	6pm Sydney 5:30 Darwin
Saturday 8 June				Program Launch	DE MM SWS EW SN		
Sunday 9 June	DE	DE + Artists talk at MCA	EW	EW	SN	SN	
Monday 10 June	DE	DE	EW	EW	SN	SN	
Tuesday 11 June	DE	DE	EW	EW	SN	SN	
Wednesday 12 June	DE	DE	EW	EW	SN	SN	SWS
Thursday 13 June	MM	MM	MM	MM	MM	MM	
Friday 14 June	DE	DE	EW	EW	SN	SN	
Saturday 15 June	DE	DE + Artists talk at Chatswood	EW	EW	SN	SN	
Sunday 16 June	DE	EW	SN	MAH	MAH	MAH	

DE—Distributed Empire
EW—Enquire Within Upon Everybody
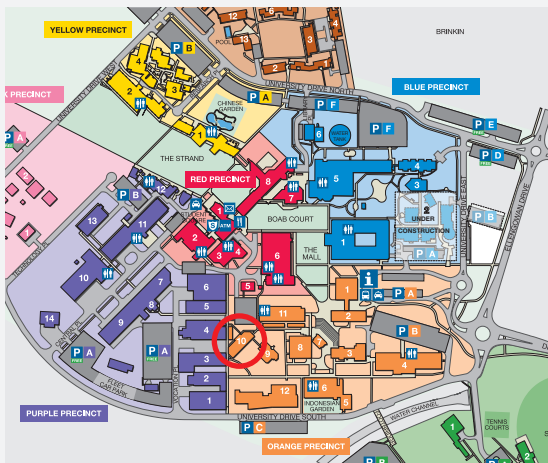**SWS**—Is Starlight a Wifi Signal?
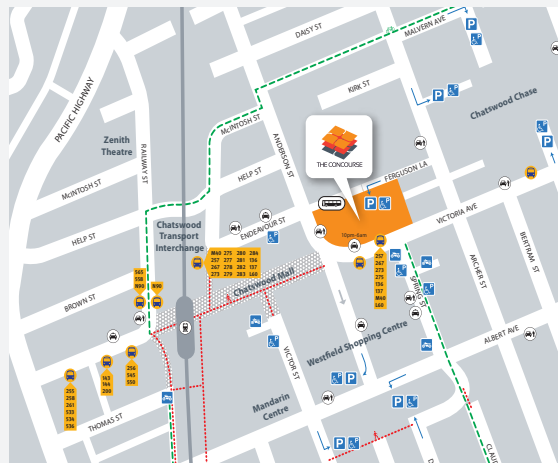**MM**—Metaverse Makeovers (Live)
SN—Shadow Net
MAH—MEMEBRAIN Art Hackfest

Zydnei Chatswood Friday Night Markets
Chatswood Mall, Friday 7 June 2013, 6.00pm – 8.00pm, Free

Darwin: The Nan Giese Gallery, Building Orange 10, Charles Darwin University, Casuarina Campus, Ellengowan Drive, Casuarina

Sydney: The Concourse, 409 Victoria Avenue, Chatswood