

Virtualities is presented as part of the Centenary of Cinema.

Thanks to all artists, organisers, MIMA and Scienceworks personnel and sponsors involved in the exhibition.

Curator: Peter Morse
Construction: Ian Sinclair and Peter Morse.

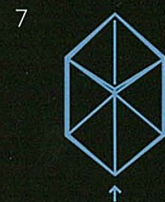
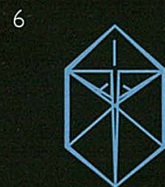
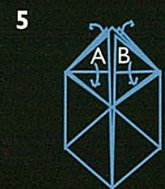
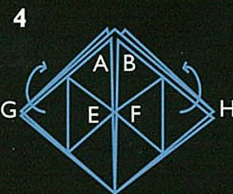
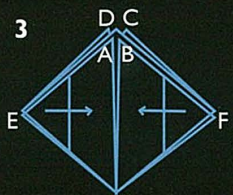
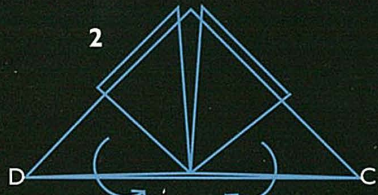
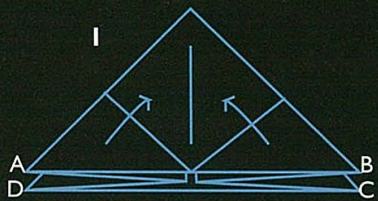
Special thanks
Felix Hude
Minty
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Virtualities is an exhibition of recent experimental Australian computer and video art. Curated under the auspices of the Modern Image Makers Association, it is part of the Centenary of Australian Cinema being celebrated this year. It explores recent developments in technologically-based artistic practices as an aspect of the growing interaction between art, science and technology. The works range from game-like programs to high-tech computer generated animation, from explorations of architectural and urban spaces to the possibilities of 'virtual' worlds. The exhibition also includes an interactive containing statements by the artists about their work and another of on-line art-galleries and Internet artworks.

Virtualities is an educational and informative exhibition suitable for both children and adults, revealing the exciting work being done by contemporary artists in high-tech media.

A r t i s t s



How to create origami cube

1. Cut along the dotted line to create a square.
2. Fold points A and B of the cube base up to the top.
3. Repeat step 1. behind with C and D.
4. Fold points E and F to the centre.
5. Repeat step 3 behind with G and H.
6. Fold points A and B down to the centre. Repeat behind.
7. Tuck the two flaps formed of A and B into the pockets behind.
8. Blow into the hole at the bottom to inflate.

Peter Hennessey - *M-path: Museum of Pathology* (CD-ROM program)...an exploration of architectural space and its relationship to bodilyness. This tour through a virtual building brings together discourses of medical practice (anatomy, disease, dissection) and the apprehension of a virtual space: what sort of body moves through this building, and how can it be experienced?

Martine Corompt - *Cutometer* (1995, Amiga Interactive program)...an investigation into the essence of cute, appealing faces - ranging from 'cute-helpless' to 'cute-evil,' drawing on character qualities from different cultural sources (Japanese, English and American cartoons and toys) and exploring the use of neoteny (foetus-like traits) in the development of 'cute' imagery (e.g. enlarged eyes, disproportionately large heads).

Ian Haig - *Hack* (1992, Amiga Interactive program)...is an interactive work informed by the electronic terrain of pop culture and the cultural history of comic books, cartoons and computer games. The objective of the 'game' is to locate the central nervous system or brain, by working through a maze of different sections of digitised heads. The user must deconstruct the display/game, through a process of elimination, by exploring the different graphic variables.

Ian Haig - *Astroturf* (1995, Beta SP, Colour, 1 min)...a digitally-rendered animation created on a Silicon Graphics workstation. Drawing upon influences as diverse as Ren and Stimpy, The Jetsons and The Flintstones, *Astroturf* is a humorous illustration of a caveman's relationship to technology - on a more metaphorical level it can be seen as a wry comment upon technological myths and the (perhaps violent) genesis of ideas.

John Colette - *30 Words for the City* (CD-ROM Interactive)... explores the relationship between Subjectivity and Cities, based on an imaginary city which is a combination of Sydney and Tokyo... *30 Words* is a image of a city existing from instant to instant in an explosion of information, stories, symbols and surfaces.

Moira Corby - *My Memory Your Past* (1994, Beta SP, colour, 1 min 50sec)...takes the viewer into a virtual 3D environment (created on a Silicon Graphics workstation) derived from the illustration of the Medieval abbess and mystic Hildegard von Bingen. An architectural space is entered where mathematics and aesthetics participate in a harmonious yet dynamic interplay.

Don't Shoot the Messenger (Steve Middleton and Attilio Gangemi) - *Fractil and Middlebrot* (1995, Amiga Interactive program)...drawing upon imagery from popular culture, computer graphics and techno music. Known for their live animation work in the Australian Rave scene, they represent an important area of computer practice in local subculture - displaying all the features of bricolage and pastiche so often associated with the 'postmodern' condition.

Irene Proebsting and Barry Brown - *Industrial Vesper # 11* (1995, Amiga program + audio tape, 18 mins) ...an electronic memo examining modes of address comprising a number of recomposed, discarded, digitised archival photographs interpellated with various text fragments. The aural component utilises the redeployment of four digitised violin pitches, layered and re-layered via various time distortion techniques - the resultant mix: an ambivalent, deskilled, uneasy listening.

Patricia Piccinini - *The Mutant Genome Project - GMS® Genetic Manipulation Simulator* (CD-ROM Interactive)...deals with issues raised by the Human Genome Project - the international effort currently mapping the human genetic code. Utilising a game-like interface, players can design their own 'ideal' child, with selected genetic attributes - but be warned: designer children may not appear to be as desirable as they sound!

Felix Hude - *Haiku Dada* (CD-ROM Interactive)...an interactive animated program (made at the RMIT School of Animation and Interactive Media) exploring an imaginary Japan, drawing upon the traditions of Haiku poetry and Woodblock prints. Players can generate their own Haiku and adventure through both Old and New Japan - from traditional landscape imagery to a Tokyo Love Hotel!