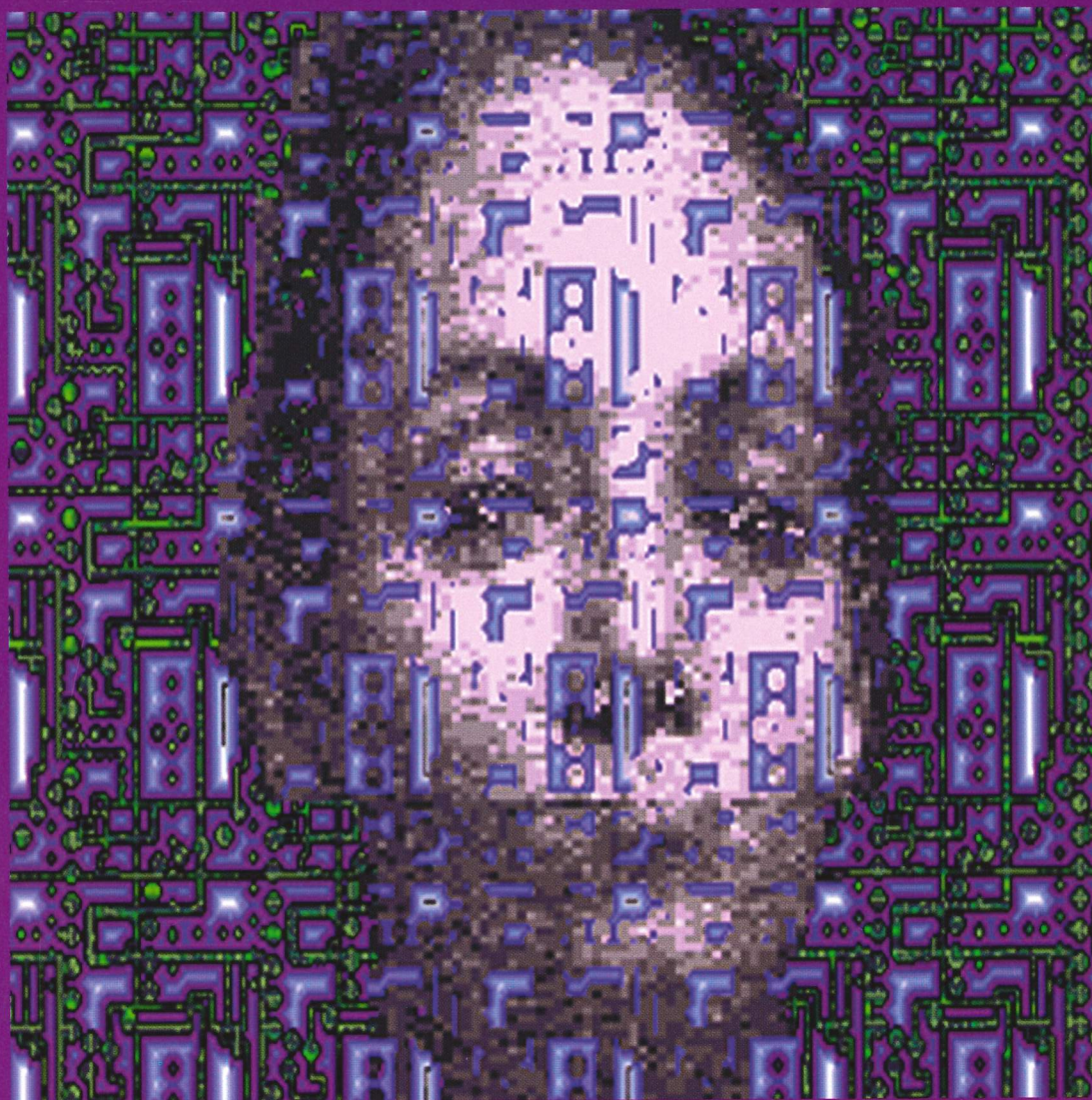


INTERFACES



A R T A N D T E C H N O L O G Y

An Exhibition from the Griffith University Art Collection

INTRODUCTION

Cover Image

Adam Wolter *The ghost in the machine* 1988
computer-generated image, thermal transfer print.

"My exhortation to artists is not to wait for someone else, someone more technical, to create a system which you can control, but rather to wade into whatever is available to you with your boots on."

Adam Wolter
(Artlink, vol 7 nos 2 & 3, 1987, p. 37)

A Griffith Artworks Project

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Ansett Australia.

The inspiration for **INTERFACES** came from a group of women whom I met in Longreach in 1990. Everyone at the meeting had travelled a considerable distance to get there. Some by air, and others by four-hour car journeys. Our meeting was about arts funding, but our conversation centred around the potential for new technologies to impact on isolation and on creativity. We joked about the hazards of teleconferences, "electronic funds transfer" bankcards, paging devices, and answering machines. We discussed brands of satellite dish and mobile telephone, speculated on the artistic applications for home computers, video cameras and television open learning, and promised to swap recipes via fax.

From the naivety of my urban vantage point, this was not the kind of conversation I'd expected to be having with country women. I came to realise that the very nature of their locale had made them often more reliant on electronic and communications technology in their daily lives than are people in cities. What was more, I could detect no evidence of any biological factor impeding these women in their technological confidence and competence.

I also learned the extent to which rural industries, from agriculture to mining, are these days reliant on high technology modelling which is closely allied to artistic uses of computing.

The women of Western Queensland were particularly concerned about access to education for their children, and to continuing education and up-to-date arts information for themselves. For them, the news brought by electronic technology is good. Ordinary folk, whether they be isolated school teachers needing feedback from professional colleagues, artists, business people, farmers, or homemakers, once equipped with a computer, a modem and a phone

line, can participate in discussions and projects with like-minded people in the nearest town or around the world without leaving home base.

The best achievements of new technologies are conceptual - they are not limited by geography, but are based on global collaboration, and have an impact on humanity as a whole. Almost any educational, scientific, or artistic endeavour can be enriched by the geographic diversity of its participants linked via educational and information networks. These networks are major agents for change in our concepts of neighbourhood and community.

Griffith University is committed to sharing its knowledge, its research findings, and its cultural and physical resources with the widest range of communities. A project such as **INTERFACES** is part of this commitment.

The Griffith University Art Collection of contemporary Australian art contains a significant and growing body of work in the areas of video and electronic media arts. Griffith is currently the only Australian institution placing a major emphasis on the collection of such work. **INTERFACES** allows some of this work to be shown for the first time to a wider audience. It was selected specifically for exhibition in regional Queensland. The exhibition is not a straightforward celebration of technology, but is intended to explore its influence on the arts and on people's everyday lives.

In this catalogue, Kim Mahood provides an artist's perspective from a background of working experience

in regional and remote parts of Australia. Griffith Artworks Curator Beth Jackson

The best achievements of new technologies are conceptual - they are not limited by geography, but are based on global collaboration, and have an impact on humanity as a whole.

discusses the ways in which the artists in the exhibition (a third of whom are Queenslanders), engage with new ideas, media, and processes.

The project is of particular historical significance for the University. Griffith Artworks' first artists-in-residence in 1976 were pioneers in the areas of Australian video and electronic installation. Through its Faculty of Humanities, Griffith has a long history of involvement in cultural and media production and study. Via recent amalgamations which include the Queensland College of Art and the Queensland Conservatorium of Music, Griffith has extended its educational links with the arts and communications industries, and now proudly offers programs in Intermedia Arts, Film, Video, and Music Technology.

During the economic recession of the past decade, the information technology and telecommunications industries have been the fastest growing sectors in the Australian economy. The battle currently raging over market share in Australia's telephone services indicates how vital these technologies are to Australia's future economic and social stability.

Australia, because of its vast area and thinly spread population has always relied on the latest communications technologies. Earlier this century, its Overland Telegraph Line, Flying Doctor Service, and School of the Air were innovative and practical answers to isolation. Long distance communication systems via sound, smoke, psychic phenomena, and an understanding of weather patterns had been developed by Australian Aborigines long before the arrival of Europeans. It stands to reason that it is an Australian, Rupert Murdoch, who dominates the international use of domestic satellite communications and the global "Information Superhighway".

Digital technology is demystified when our 5 year olds can tell us that understanding computers is

as easy as knowing the difference between "off" and "on", or the distance between "zero" and "one". The startlingly simple notion that our knowledge of the world can be broken down into a binary code is not new. The Yin and Yang of Taoist philosophy goes back 50 centuries.

From the design of our chairs to the recorded music we listen to, contemporary culture is defined by digital technology. However the information being exchanged via new media remains the same as it always has been. It is based on words, images, sounds, symbols, and patterns - the basic building blocks for artists throughout history.

The tools used by future artists and crafts workers will be based on new technology - from electronic lathes to computer aided design and paintbox software. But high-tech cannot create better art, and in the long-term, artists will give a higher priority to creativity than to hardware. However the rapid access to ideas afforded by communications and information technology is the ideal basis for the associative thinking and imaginative connections which are involved in art production. By pushing the limits of these systems, artists are in the perfect position to challenge and critique the capacities of the new technological tools, to invent new uses for them, and to confront and destabilise the cognitive patterns of habitual consumers of technology.

New technologies are not alien. They are an integral part of our everyday experience, living with us in our homes and work places. We are well advised to develop a close and good-humoured understanding of them, to interact with and master them, rather than allowing their corporate owners to control us. In this way they can provide us with the springboards for new ways of seeing and participating in the world. **INTERFACES** offers a step in this direction.

Dr Margriet Bonnin
Director, Griffith Artworks
May 1994

A REGIONAL PERSPECTIVE

"We no longer have roots, we have aerials".¹

This may be largely true in urban Australia, but the cultures of regional and remote Australia still have a degree of rootedness which provides a significant counterpoint to the information received via the communication antennae.

Although regional areas do not experience the domination of technology in the same way as urban culture, they do experience it in particular ways, which can vary a great deal. Two-way radio was one of the first great technological advances in remote Australia, linking families and communities, allowing access to immediate medical advice and educational assistance. The telephone took this form of communication further, but in the process something was lost. Large areas of the continent had been linked by a radio network which everyone tapped into and listened to, creating a

sense of community which is less pronounced these days as people's lives are concealed by the privacy of the telephone. Satellite dishes have made TV available in the remotest part of the country, making broad spectrum popular culture

accessible to outback communities, and raising interesting implications for the impact on people of large quantities of information which have little relevance to them.

Some years ago I visited friends who managed a remote Territory cattle station. It was in the harsh red scrub country south of Tennant Creek, and inside the cavernous corrugated iron interior of an ex US army shed, the station children watched videos (they couldn't get direct TV reception) of out-of-sequence episodes of "The East Enders". More recently I visited the same

family, now managing the cattle operation of an Aboriginal mission in the southern Kimberleys. In a moonscape of mesas and salt lakes, three TV channels were now available. As I drove up I was greeted with the sight of a TV set in the yard beside a campfire, and a group of Aborigines watching "The Simpsons", while the sun dropped in spectacular fashion behind an iconic outback setting of stockyards, windmill and flat-topped red hills. The local Aboriginal culture is still strongly traditional, and it seemed to me that a very curious form of cultural hybridisation was taking place.

During the same visit I attended a large ceremonial gathering of Aboriginal women, who videoed many of their performances, some of which would have then been available to show a broad audience, some of which were of secret women's business, for a select

audience of "law" women. They cheerfully confiscated the video made by a visiting French anthropologist at the end of the proceedings, on the grounds that she had filmed forbidden material. Through having access to recording and image-making technology, these women were

able to document their own lives and supplant some of the imagery to which they were being exposed through the media.

In the early 1980s, the evolution of the Warlpiri Media Association on Yuendumu, an Aboriginal community north-west of Alice Springs, was a pioneering example of local TV, where the community set up at its own expense an (initially illegal) broadcasting station over which they had complete control.² This initiative has since been imitated in a number of communities, and is seen as a model

The local Aboriginal culture is still strongly traditional, and it seemed to me that a very curious form of cultural hybridisation was taking place.

INTERFACES: ART AND TECHNOLOGY

for the reinforcement of cultural identity and difference. The stories and images which emerge from the roots of culture are beginning to invade the air waves, to be picked up by the aërials and to play their part in the shaping of popular culture.

For regional artists technology has particular implications. It offers a much greater opportunity for equalising access to ideas and information than has existed in the past. However, a high proportion of such artists are women, among whom there is frequently a tendency towards technophobia. If the station computer has a graphics program, it is more likely to be employed in designing a set of hi-tech cattle yards than in the production of artwork, particularly when the prevailing attitude is that real art doesn't come out of a machine, but is "authentic" and handmade by an individual artist. And while the electronic technology available should ideally provide a link into a national and international network of information, the reality is that the further one is from the urban centres the more slowly certain kinds of information travel.

Environment will always influence the way in which information is received. In regional areas technology is another tool which may be used to explore the interface between the specifics of local experience and the diluted, selective and often bizarre impact of popular imagery. An artist friend who lives on a central Queensland property made a poignant video sequence over twelve months of the drying back of a waterhole, the drama of tracks, birds and animals, the attempted rescue of bogged and dying cattle and their subsequent shooting. She remarked ironically on an advertisement she had seen at the

movies in town, which used the image of cracked and dried mud to market a new drink, and how she would like to graft the two sequences together. Lack of technological resources keeps it an idea rather than a fait accompli, which is a pity. The simpler forms of technology, such as the photocopy and the photograph, are particularly useful in documenting personal histories, describing individual experience and reflecting local culture.

It is as an artist's tool that technology can be used to infiltrate popular culture, to give individuals and groups power over the images which surround them by taking control of the means of creating them. Many of us have a deep ambivalence towards technology. There is a residual suspicion that a photograph steals the soul, and that the machines which facilitate our lives are animated by a subtle malevolence which is hostile to human beings. But in a world of changing values, to resist new technologies is to become isolated and disenfranchised, and to feel acted upon by them. They are not going to go away, and to embrace them allows the option of using them in subversive and individual ways.

It may be part of the artist's role to seduce technology into realms it was not designed to penetrate, to make it do things never imagined by the creators of that technology. It is the artist who is most likely to unleash the ghost in the machine, to insert between the precisely calibrated mechanisms the intangible web of dream, myth and vision which has been the artist's function since the first marks were inscribed on a cave wall.

Kim Mahood

INTERFACES: Art and Technology is an exhibition of artworks from the Griffith University Art Collection. Eighteen contemporary Australian artists are represented, and their works collectively speak of the intersection between the world of technology, telecommunications, and electronic media, and the world of art and artmaking. This intersection is becoming an increasingly vital area of practice not only because technology is rapidly encroaching into all aspects of daily life, but also because the role of image-making is becoming increasingly central. While we use technology for our own human ends, technology itself exerts demands upon us and influences the way we perceive ourselves, our society, and culture. The artworks in this show are analysing and speculating upon this very interface between people and machines. They are inventing, recycling, and distilling images which critically reflect upon our contemporary Australian society. The artworks in the exhibition have been arranged under five headings which identify key areas where technology has made

an impact on contemporary artmaking and on our broader understanding of contemporary culture. Many of the works speak to more than one of these headings, and the viewer is encouraged to seek new inter-relationships and issues arising between the works.

THE IMPACT OF THE MASS MEDIA AND POPULAR CULTURE

Because the impact of photography, film, video, and television has collectively been so extensive, it has given rise to the term and phenomenon "popular culture". The mass-marketing and advertising which were facilitated by such media grew hand-in-hand with popular culture, commercialising it, creating international industries of fashion, music, and entertainment. In a relatively short space of time, TV and cinema viewing, magazine reading and amateur photography, music and fashion, have become the major cultural activities of contemporary social life. In the early years of popular culture movements, art maintained its separation from and even disdain for

Peter Callas *Neo geo: an American purchase* 1989, VHS colour video



Footnotes

- 1 McKenzie Wark "Autonomy and Antipodality in the Global Village" *Cultural Diversity in the Global Village* (Catalogue for the Third International Symposium of Electronic Art), Sydney: The Australian Network for Art and Technology, 1992.
- 2 Eric Michaels *For a Cultural Future*, Melbourne: Artspace, 1987.

popular culture (either in the form of "high" or "fine" art, or the radical arm of the avant-garde). Today however, many artists actively seek opportunities to participate in popular culture and certainly to make open references to it in their work, in order to reach broader audiences, comment upon contemporary life, and extend and challenge their own practice.

Peter Callas' videos are based on "found" images from popular culture and history which he "redraws" using computer software, examining these images as cultural artefacts and transforming them into cultural emblems or icons. *Night's high noon: an anti-terrance* was produced in 1988, and is the artist's personal response to Australia's bicentennial. The way the images float, flash, change, return and repeat upon the screen is dreamlike, as if flowing from a collective Australian consciousness or imagination. The references to different cultures (Aboriginal, American, Asian, European) show how all of these cultures have contributed to the place we call Australia. Like a

dream, *Night's high noon* represents collective fears (such as the fear of nuclear threat), or a violent past which we'd perhaps rather forget (such as colonial conquest), as well as romantic myths (Ned Kelly, Van Gogh).

Neo geo: an American purchase was produced in 1989 whilst the artist was resident in New York. In the same way that *Night's high noon* maps the Australian imagination, *Neo geo* maps the collective American mind. *Neo geo* is a very disturbing work which speaks of the deeply imbedded languages, images, and practices of violence and conflict which exist in contemporary America and reach back to its frontier origins. The floating symbols refer primarily to the US military (missiles, warheads, Uncle Sam), the Puritan-Christian tradition (the martyr image reproduced in the catalogue, the crucified Santa Claus), and the economy (the suited Asian and American businessmen, the hour glass of money).

VNS MATRIX is a collective of four women artists (Virginia Barratt, Francesca da Rimini, Julianne Pierce, and Josephine Starrs) who explore a feminist-based critique of new technologies. The artwork *DNA sluts* is from a prototype for a computer game entitled *All New Gen*. It takes the concept of the "Gameboy" computer games as its basic architecture and site for critique. Gen is a "Gamegirl" whose enemy is "Big Daddy Mainframe", the essence of a futuristic omnipotent military industrial complex. The DNA Sluts are her fellow warriors. This humorous and confrontational work aims to startle the viewer into questioning values which lie behind popular computer games and also behind persisting ideas of "fine" art.

FROM THE ORIGINAL TO THE MULTIPLE

One of the greatest and most fundamental challenges which film, photography, and other electronic media have given the world of artmaking, is that of infinite reproducibility. The commercial and philosophical value of artworks is considered to lie in their originality and uniqueness. This is true even today when many of us see and know of certain famous works of art (such as da Vinci's *Mona Lisa* or Van Gogh's *Sunflowers*) only through reproductions. What may not be obvious is that these very reproductions change the cultural significance and meanings of these works. These images have taken on a life of their own, as cultural icons, through reproduction. Many artists deliberately "devalue" their works by making them in multiples, as "throw-away" copies, in order to question the concept of originality in this age of technology, and to explore what alternative roles exist for individual artists and their "unique" vision.

The two works by Hiram To are taken from a larger series entitled *The printing room* (1989). Hiram To has photocopied images of a vase of flowers (a cliché in both "fine" art and popular culture), onto paper samples from a printing house. In this way his artworks appear to exist only in reproduced form, as if already published in a magazine or newspaper, and have no original. The use of sepia and rich red toner gives them a nostalgic, old-world feeling, and through coating them with wax the artist has made them precious and preserved them, even though they are "throw-away" photocopies.

In a similar way, Elizabeth Gower combines a feeling of delicateness and intimacy (through the series title *Precious life*, the small scale, and a



Elizabeth Gower Untitled from *Precious life* series 1992, laser print

consciously feminine decorativeness) with a "throw-away" style of image-making. The central pattern of her image is made up of intersecting outlines of domestic objects (such as tea cups, irons, and kettles). She has transformed the objects into tiny icons in order to symbolise, for her, the real stuff of our culture. Art, on the other hand, is referred to as being within its own frame, like a dog chasing its tail. The entire computer-generated image most closely resembles domestic craft, such as a doily or quilt.

Lindy Lee's work is a series of photocopies of a Renaissance portrait by Antonello du Messina. During the Renaissance the portrait was (and still is) used as a symbol of status available to the wealthy. The portrait's "power" lies in the authoritative gaze of the sitter which confronts the onlooker. In contrast, women were (and again still are) often portrayed with their gaze averted to encourage a voyeuristic

VNS MATRIX *DNA sluts* 1992, cibachrome colour photograph



audience. Lindy Lee uses the reproducible, accessible medium of photocopy to counter notions and forms of art that may be considered elitist. She progressively veils the gaze of the sitter by overlaying acrylic paint which may be read as a feminist, graffiti-like gesture of resistance.

CHANGING IDENTITY

If artworks are no longer valued for their originality, nor artists for their individuality, then what alternatives exist? Is technology a threat to individuality and creativity? Adam Wolter's *The ghost in the machine* (1988) suggests that even when images and other products are mechanically generated and reproduced, there is still a persisting human presence. People and machines are not necessarily opposing forces. If we cease to think of

Gordon Bennett *Australian Aborigines (notes on perception no. 4)* 1989, acrylic on paper



artists as masters (literally mastering techniques) and their media (paint, clay, computer software, film, etc) as raw materials, then we might instead conceive of a more "humble" or "interactive" relationship between them. An artist will choose a certain medium because the medium itself has certain properties, qualities and even values and issues associated with it.

Wendy Mills' *Divine union: a temporary affair* (1983) is an artwork which promotes a positive view of the relationship between machine-made materials and the presence of human beings, as well as an interactive relationship between artist, audience, and art object. The modern mass-produced materials of steel and polythene are combined with basic life-giving water, constructing an environment through which the viewer was invited to walk. Mills' "divine union" of the human and organic with the machine-made in turn evokes possibilities for other types of union, namely between male and female (symbolised in the stainless steel shaft piercing the seven stretched polythene sheets), and also between mind and body (the highly abstract structures of the work forming a human environment).

Just as technology has been seen as a threat to the individual, it has also been seen as a threat to traditional cultures and ways of living. In the case of our Australian society, technology is often considered to be threatening to Aboriginal cultures. The words "Strong women all know how to speak the English and Nyoongar language, their children also", from Tracey Moffatt's video *Moodeitj yorgas (Strong women)* (1989), remind us of the historical ability of Aboriginal cultures to cope with, incorporate, and use aspects of other cultures. *Moodeitj yorgas* describes the often terrible consequences of assimilation, while at the same time removing the threat of technology through Moffatt's articulate and skilful production.

Ever since their first contact with Aboriginal people, white Europeans have been producing images of Aborigines in various media - painting, drawing, photography. Gordon Bennett's work *Australian Aborigines (notes on perception no. 4)* (1989) is based on one of these historical documentary images. His rendition of the image in the form of painted dots suggests an enlarged or magnified newspaper photograph, as well as the traditional dots of the paintings of Western Desert Aborigines. In this way "white" representations of Aborigines meet traditional Aboriginal representations to form a new language capable of speaking to both peoples. This work together with *Moodeitj yorgas* highlights the importance for Aboriginal people of speaking for and representing themselves, in whatever languages they choose. In doing so they reveal not only the collective strength, but also the incredible diversity, of their culture.

AN UN/NATURAL WORLD

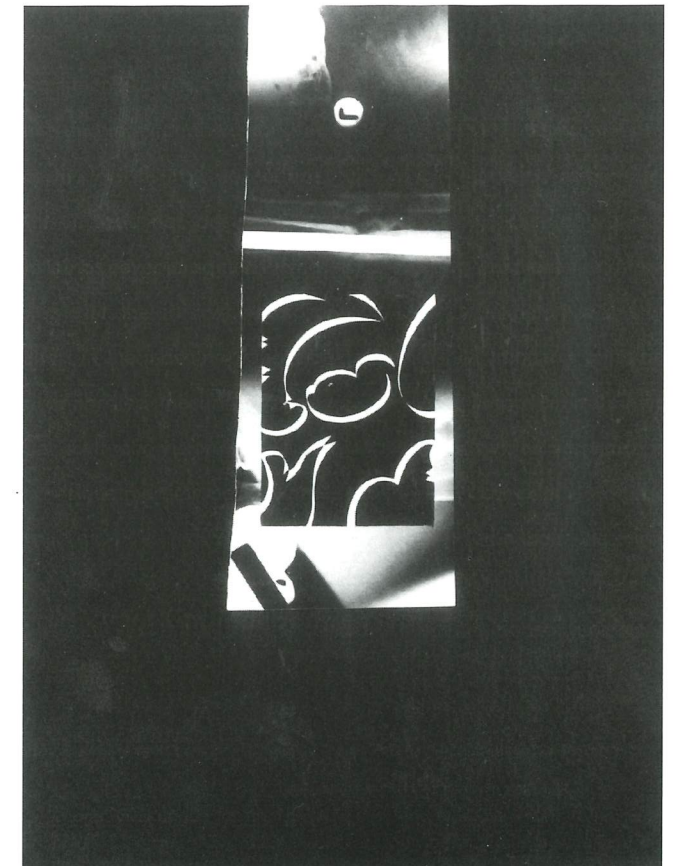
Realism was once an ideal to which painting and sculpting aspired. With the invention of the camera, realism became commonplace, and painting and sculpting aspired to abstraction. Now we have moved beyond the documentary realism of early photography and film, into an age where apparently realistic images can be produced via computer, and may be themselves artificial inventions and manipulations. They are often referred to as simulations, such as in Adam Wolter's title *Simulated but empty* (1989).

Where does this leave our lingering love for the natural, the real, and that which is not artificial? Like Adam Wolter, Ruth Waller has used the image of a domestic interior (mechanically produced and with artificially heightened colours), whilst also overlaying hand-drawn images of organic, natural forms of

fossil sponges. The order and geometry of the suburban kitchen contrasts with the extraordinarily complex symmetries and wild and ornate patterns of growth in these normally unseen life forms. The more sophisticated our technologies become for investigating nature, the more we discover that nature and natural processes are governed by structures, mechanisms, and processes that are many times more sophisticated and complex.

Stieg Persson's work *#89009* (1989) was made during a residency in a hospital cancer ward. The collaged image is based on the patients' x-rays, combined with hand-made abstract patterns produced by the artist. The abstract nature of the work allows us to see disease as a metaphor - a darkness which envelops and corrupts the glowing, perfect human form. Technology has allowed us to see the inside

Stieg Persson *#89009* 1989, collaged photograph and acrylic paint on paper



of our bodies, extending our human capacity to see, shrinking or magnifying the scale of things so that, like Alice in Wonderland, our bodies (metaphorically) grow and shrink.

What are the limits of technology? Many people, for many different reasons, refuse the "benefits" of technology - refusal of medical treatment, refusal to own a television, or, in the case of Mervyn Bishop's artwork, a refusal to allow photographing of Aboriginal sacred sites. What is interesting about *Warning sign, 30km from Maningrida, NT, 1974* is that Mervyn Bishop is himself an Aboriginal photographer, ironically photographing a sign which says "do not take picture with camera...". Perhaps in refusing technology, or placing limits upon it, we are denying ourselves certain types of experiences and information. However, this artwork reminds us that there are other experiences and types of knowledge which technology supplants.

A PROGRESSIVE SOCIETY?

The rapid changes which have occurred over the last century due to the developments of technology, and which seem to be accelerating, have led to a popular belief in the idea of "progress". More recently however, we have witnessed on-going nuclear destruction, environmental disaster, and experienced the everyday "stress" which an information-dominated world places upon us. Ironically perhaps, technology is one of the few resources which continues to promise solutions to these problems (even as it has caused them). Lyn Finch's poster *Beam me up Scotty! There's no future here* (1986) offers a strong criticism of technology and modern life. Even so, the character depicted still asks to be futuristically transported away and thereby saved by technology.

Quite often technology is thought of as cool, contained, under control (as in a science laboratory). What many artists bring to technology is the

confronting immediacy of human emotions, expression, and bodily presence. Linda Dement's *Arm and cut mouth (cut wet like at the touch of a lover)* (1993) uses the distancing and controlling effects of computer technology to represent intense personal feelings of "aggression, flesh, desire, madness, bloodlust and fantasy". Her work deliberately reflects the sado-masochistic values which underpin modern attitudes to and representations of women in a male-dominated society, ranging from pornography to fashion accessories, romance to medicalisation.

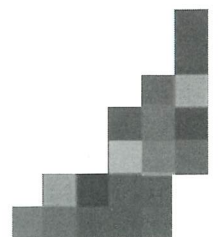
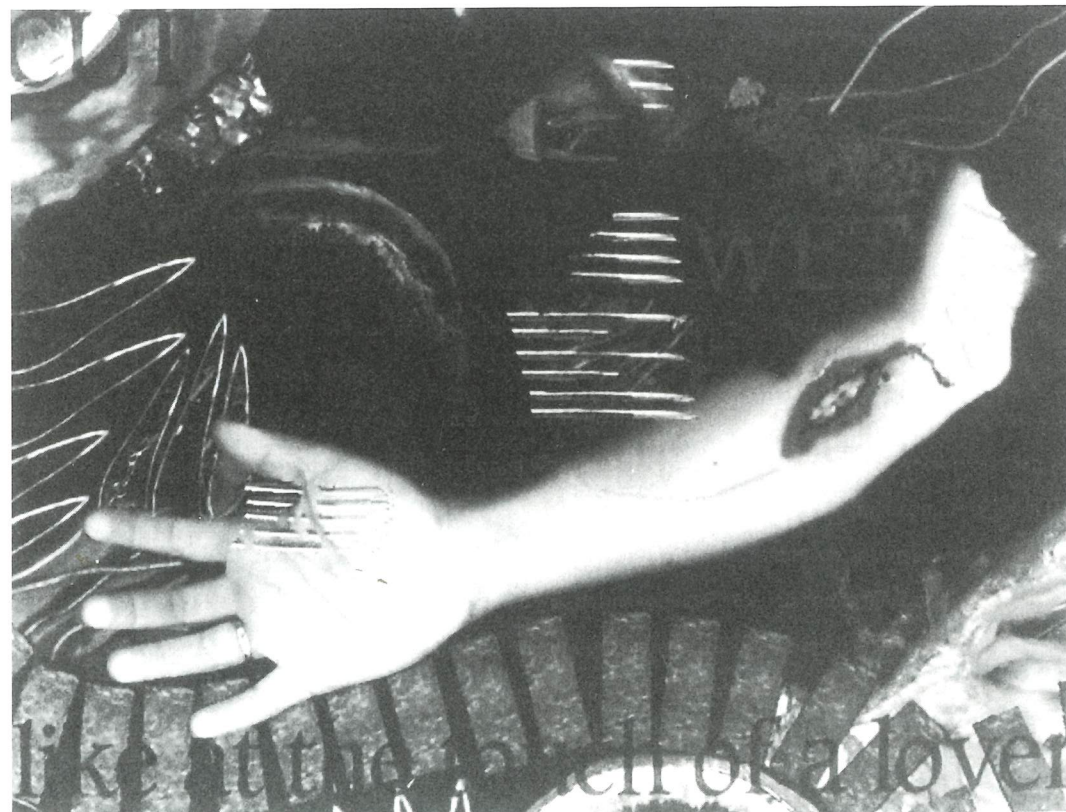
Stelarc is a performance artist whose works have involved studying the human body through acts of sensory deprivation, suspension in mid air through hooks in his skin, wiring his bodily functions and organs for sound, filming his insides, and attaching a robotic "third hand". Stelarc believes that the human body is becoming obsolete and will in future be redesigned by technology to replace malfunctioning parts, and to intensify and extend human capabilities. This photograph *Scanning robot and involuntary arm, Edge Biennale, London, 1992* (1994) records a performance event where Stelarc wears the robotic "third hand", which is being

controlled by the large yellow robot, causing involuntary jerkings of his body. Wires attached to the artist's body amplify his heartbeat, bloodflow, brainwaves, and muscles. In redesigning the human body, discovering the limits of its capabilities, and its information potential, Stelarc believes he is redesigning what it is to be human.

As the artworks in this exhibition demonstrate, the media of technology are powerful tools for expressing the issues and challenges, collective hopes and fears, which face contemporary societies and cultures. At the same time, they challenge traditional art practices and open up a range of possibilities for the relationship between artist, art object, and audience. Technology is often thought of as a force for cultural homogenisation and assimilation. Artists seek to have an active relationship with technology: using it for their own ends in ways that reflect the specific circumstances of individuality, history, and locality. In this way new technologies can be used to express and even foster cultural diversity, building upon and extending cultural traditions, as well as inventing new languages with which to understand our rapidly changing world.

Beth Jackson

Linda Dement *Arm and cut mouth (cut wet like at the touch of a lover)* 1993, type C colour photograph, computer-manipulated image



LIST OF WORKS

Gordon BENNETT

Australian Aborigines (notes on perception no. 4) 1989
acrylic on paper
67.0 x 51.5

Mervyn BISHOP

Warning sign, 30km from Maningrida N.T., 1974 1974
black and white photograph
30.4 x 40.3

Peter CALLAS

Neo geo: an American purchase 1989
VHS colour video
9:17

Peter CALLAS

Night's high noon: an anti-terrain 1988
VHS colour video
7:26

Linda DEMENT

Arm and cut mouth (cut wet like at the touch of a lover) 1993
type C colour photograph, computer-manipulated image
45.0 x 58.7

Lyn FINCH

(Commissioned by the Australian Telecommunications Employees Association)
Beam me up Scotty! There's no future here 1986
colour offset lithograph poster
81.8 x 60.0

Elizabeth GOWER

Untitled from *Precious life* series 1992
laser print
18.5 x 25.0

Lindy LEE

Untitled (triptych) 1987
photocopy on paper, acrylic paint
28.3 x 21.3 (each)

Wendy MILLS

View of Divine union: a temporary affair 1983
cibachrome colour photograph
23.4 x 34.9

Wendy MILLS

View of Divine union: a temporary affair 1983
cibachrome colour photograph
23.3 x 34.5

Tracey MOFFATT

(commissioned by the Women's Advisory Council to the Premier, Western Australia)
*Moodeitj yorgas (Strong women)** 1989
VHS colour video
22:00

Stieg PERSSON

#89009* 1989
collaged photograph and acrylic paint on paper
74.0 x 55.0

STELARC

*Scanning robot and involuntary arm, Edge Biennale, London, 1992** 1994
cibachrome colour photograph
59.0 x 86.0

Hiram TO

Untitled from *The printing room series* 1989
photocopy with wax and sepia toner
29.6 x 21.0

Hiram TO

Untitled from *The printing room series* 1989
photocopy with wax and red toner
29.6 x 21.0

VNS MATRIX

(Virginia BARRATT, Francesca da RIMINI, Julianne PIERCE, Josephine STARRS)
*DNA sluts** 1992
cibachrome colour photograph
28.7 x 36.0

Ruth WALLER

Deep time and a brand new kitchen with two white jugs 1994
colour photocopy, wax crayon, wax pencil
60.0 x 42.0

Adam WOLTER

Simulated but empty 1989
colour laser copy of computer-generated ink jet print
29.3 x 38.8

Adam WOLTER

The ghost in the machine 1988
computer-generated image, thermal transfer print
99.6 x 95.0

All works are held in the Griffith University Art Collection. Measurements show image size in cms, height x width, or, for video, running time, minutes: seconds.

* Acquired with the assistance of the Commonwealth Government through the Australia Council, its arts funding and advisory body.



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