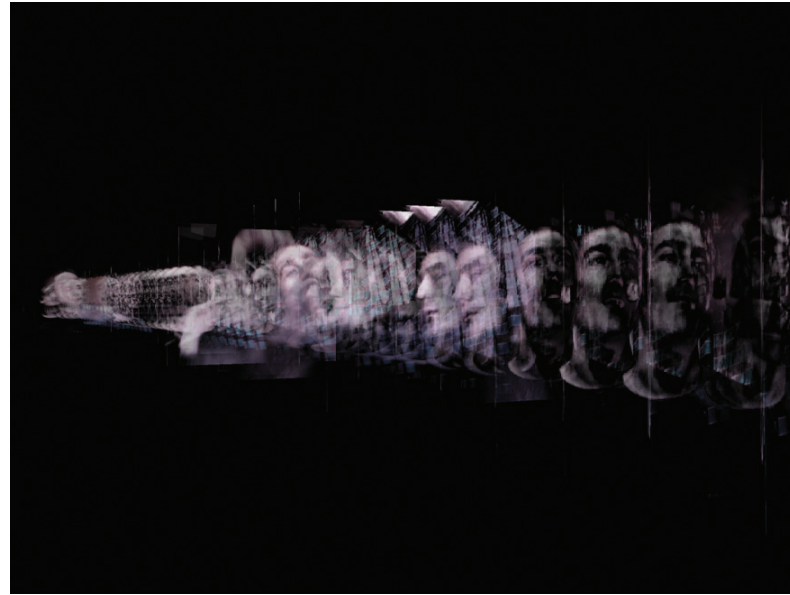Stelarc, *Prosthetic Head*, 2003, Interactive installation.



John Tonkin, *time and motion study*, 2006, interactive installation.

*Stomach Sculpture* and *Exoskeleton*, a 6-legged walking robot. His *Fractal Flesh*, *Ping Body* and *Parasite* performances explored involuntary, remote and Internet choreography of the body with electrical stimulation of the muscles. His *Prosthetic Head* is an embodied conversational agent that speaks to the person who interrogates it. He is presently surgically constructing an *Extra Ear* on his arm that will be Internet-enabled, making it publicly accessible to people in other places. In 1995 Stelarc received a three-year Fellowship from the Australia Council and in 2004 was awarded a two-year New Media Arts Fellowship. In 1997 he was appointed Honorary Professor of Art and Robotics at Carnegie Mellon University, Pittsburgh, USA. He was Artist-In-Residence for Hamburg City, Germany, in 1998. In 2000 he was awarded an Honorary Degree of Laws by Monash University, Melbourne. He has completed Visiting Artist positions in Art and Technology, at Ohio State University, Columbus (2002-2004), USA. He has been Principal Research Fellow in the Performance Arts Digital Research Unit and a Visiting Professor at The Nottingham Trent University, UK. He has recently been appointed as Chair in Performance, School of Arts, Brunel University, Uxbridge, UK. He is also Senior Research Fellow and Visiting Artist at the MARCS Lab at the University of Western Sydney, Australia.

About the work
The *Prosthetic Head* is an embodied conversational agent (ECA) that speaks to the person who interrogates it. It is projected 5m in height in its own light-trapped space. The cuboid space becomes the "head-space" of the *Prosthetic Head*. A sensor system alerts it that someone is present. The *Prosthetic Head* turns, opens its eyes and initiates the conversation. The interface is a keyboard and the text box beneath the 5m high projected head confirms the user's query. Exactly how you ask the question will determine the *Prosthetic Head's* response. So there's a translation between the keyed in text and the text-to-speech engine that coupled to the geometry and animation of the 3D model results in the real-time lip synching and spoken response. The effectiveness and seductiveness of the ECA is that it needs to be somewhat convincing in both its comprehension and communication with the user. It is now possible to code both verbal and facial responses to the user's queries. The *Prosthetic Head*, with its facial behaviour and basic repertoire of expressed emotion performs with words. The *Prosthetic Head* then is a conversational system, that coupled to a human user is capable of some interesting, often appropriate and at times unpredictable exchanges. The *Prosthetic Head* can generate its own poetry and song-like sounds which are different each time it is asked. The system now is capable of head-tracking, so that the *Prosthetic Head* can locate you in the space and follow you around. Additional capabilities will be colour detection and even face recognition which will result in more personal exchanges and remarks about the appearance of the user. And as its data base increases and its feedback from the real world increases the artist will no longer be able to take full responsibility for what his Head says.

John Tonkin

Born 1963 Adelaide
Lives and works Sydney

After studying biological sciences Tonkin began making experimental film and video in the early 1980s. He started working with computer animation in 1985. He makes his works using his own custom software developed in programming languages such as Java. In 1995 Tonkin began making interactive artworks designed to be exhibited both as installations and online. *meniscus* (1995-1999) is a series of three works that explore ideas relating to subjectivity, scientific belief systems and the body. It consists of *Elective Physiognomies*, *Elastic Masculinities* and *Personal Eugenics*. In 1999-2000 he received a New Media Arts Fellowship from the Australia Council. Tonkin's recent works involve building frameworks/tools/toys in which the artwork is formed through the accumulated interactions of its users. He is currently working on a number of projects that use real-time 3D animation, visualisation and data-mapping technologies. These include *Strange Weather*, a visualisation tool for making sense of life, and time and motion study. Recent exhibitions have included the International Media Art Biennale, Seoul; Pompidou Center, Paris; Museum of Contemporary Art, Taipei; Sherman Galleries; Wood Street Galleries, Pittsburgh; Artspace; ISEA 2006, San Jose.

About the work
In the late 1800s scientist/inventors such as Marey and Muybridge developed a number of pre-cinematic devices to analyse motion. These technologies allowed people to observe time and space in a way beyond normal human capabilities, creating a heightened sense of awareness of our passage through time. The images that were produced captured public imagination and influenced artists such as Duchamp (*Nude Descending a Staircase*, 1912) and Balla (*Dynamism of a Dog on a Leash*, 1912). Later technologies such as strobe photography and video effects processing have continued these explorations leading to the production of images such as Harold Edgerton's .30 *Bullet Piercing an Apple* and music videos such as Amii Stewart's *Knock on Wood* and Jackson 5's *Blame it on the Boogie*. *time and motion study* uses contemporary technology to further investigate time and motion. The user's image in front of a camera is captured as a sequence of frames positioned along a timeline in three dimensional space. Only those parts of the image that are moving are rendered visible. The user is able to zoom in and out and to navigate forward and backwards through time. Like many of my recent projects the work is formed through the *accumulated actions* of its users. The playful gestures of the audience build an archive of animated self portraits, like the pages of a flip book, a series of ghostly fragments echoing through time.
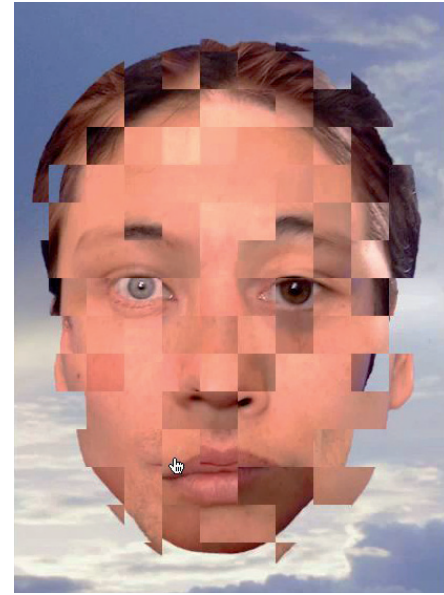
More information
**www.dlux.org.au/face2face**

Portraiture in a digital age

# FACE TO FACE

A d/lux/MediaArts touring exhibition

David Rosetzky, *Without You*, 2003-2004, single channel digital video, duration 10:40.



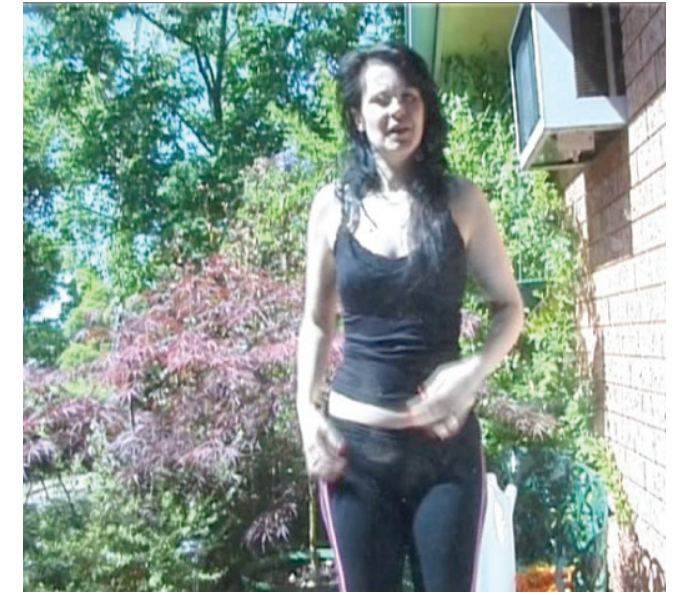Adam Nash and Mami Yamanaka, *In3Face*, 2002, Interactive installation.



Denis Beaubois, *Constant*, 2004, single channel digital video, duration 08:40.



Angelica Mesiti, *Heroes*, 2002, single channel digital video, duration 05:00.



Anna Davis and Jason Gee, *Biohead Actualized*, 2008, single channel digital video loop, duration 10:00.



Rachel Scott, *Hot Not*, 2006, single channel digital video, duration 03:17.

## Denis Beaubois

Born 1970 Moka, Mauritius
Lives and works Sydney

Beaubois' works have been exhibited internationally, most notably winning the 1998 Bonn Videonale (Germany), and receiving the Judges prize for the Medienkunst-Preis 2001, ZKM (Germany). Recently his work has been exhibited at SCAPE 2006 Biennial of Art in Public Space, New Zealand; Glass Kulture Koldo Mitxelena in Spain; Youkobo Art Space, Tokyo; Rencontres Internationale, Paris/Berlin, The Museum of Contemporary Art, Taipei; and Wood St Galleries, Pittsburgh (USA). He was a member of performance ensemble Gravity Feed and the Post Arrivalists and has also performed with Gekidan Kairaisha in the Drifting View X in Tokyo. He is completing a Master of Fine Arts in Time Based Arts at the College of Fine Arts, University of New South Wales, Sydney, where he also lectures casually.

### About the work
The subject in *Constant* engages us by staring at the camera, the gaze is fixed and un-blinking. As we watch, we witness the creation of 13,000 new faces yet this slips by us virtually unnoticed. The work came from my interpretation of conversations held with Dr Richard Kemp and Helen Patterson from the Forensic Psychology department at the University of New South Wales. The aim of the project was to study the problem of wrongful imprisonment, through inaccurate selection of suspects in a line up environment. Within such situations there is strong pressure on the witness to identify the SUSPECT – that is the person the police THINK is guilty – whilst they may not be so. studies have shown that we tend to be better at recognising members of our own racial group and will often confuse members of other racial groups. This makes suspect recognition problematic in crimes where the witness/victim are of a different race from the perpetrator. This pressure for resolution can lead to cases of wrongful imprisonment, particularly in situations where the perpetrator is of a different racial background from that of the victim. The morphing process provides fluidity in the displaying of potential suspects. There was a fascination in creating a work that was influenced by the spectre of guilt and recognition as a process leading to incrimination. It subtly plays with the conventions of portraiture and its reference to captivity. *Constant*, through its subtle perpetual transformation, ultimately demands an analytical observation from the viewer. In doing so it is the viewer who becomes the constant presence before a linear, singular crowd of 13,000 fleeting identities, hence it is the viewer who becomes momentarily and symbolically captured.

## Anna Davis and Jason Gee

Anna Davis
Born 1974 Sydney
Lives and works Sydney

Jason Gee
Born 1965 Darwin
Lives and works Sydney

Anna Davis and Jason Gee are media artists who have been working together for the past six years. Their collaborative, audiovisual practice uses sampling, video scratch techniques, projection and cut-up to agitate the media environment. Collecting and manipulating fragments from film, television, computer games and the Internet, they scavenge the debris of popular culture to create absurdist mashups and video collages exploring disturbing patterns and humour underlying the everyday. Various works from the artists' *Biohead* series were exhibited recently in the group show *Mirror States*, Campbelltown Arts Centre (2008), as well as being screened at the Sydney Festival and The Museum of Contemporary Art's *Summer at Night* sessions. Their video works also screen regularly at The Big Day Out music festival and many of Sydney's underground electronic music events. The artists both have solo practices and have exhibited at venues including The Art Galley of NSW; Fremantle Arts Centre; Perth Institute of Contemporary Arts; The Inter Communication Centre, Japan; The Ujazdowski Centre for Contemporary Art; Poland; and numerous media art festivals worldwide including Electrofringe, VideoBrasil, Viper, Videochroniques, Videoforms and The Split Festival of New Film.

### About the work
In *Biohead Actualized* a digital ventriloquist doll regurgitates the language of contemporary self-help strategies, the actualisation movement (EST), psychotherapy and new age personality auditing. Engaging in an uneasy conversation with the audience, the doll answers very personal questions about its emotional state and continually gives unqualified advice. In the tradition of the ventriloquist show the Biohead offers a façade of humanness that transfers hidden agendas and speaks the unspeakable. Confused, wounded and neurotically manifested the biohead is a by-product and mouthpiece for a society infatuated with 'the cult of the self'.

## Angelica Mesiti

Born 1976 Sydney
Lives and works Sydney

Angelica Mesiti is a video, performance and installation artist based in Sydney. Her works take everyday environments and attempts to discover their unseen potential through displaced activities like performance, dance, costume and music. She was a founding member of the Sydney artist run gallery Imperial Slacks during which time she curated the two-part video publication *Serial 7's*. She has held solo shows at Mori Gallery and Rubyare Gallery and her works have been shown in Australia and overseas, including National Gallery of Indonesia, Jakarta; Gertrude

St Contemporary Art Space, Melbourne; and the touring show *PLAY: Portraiture and Performance in Recent Video Art from Australia and New Zealand* at The Performance Space,Sydney; Adam Art Gallery, New Zealand; and Perth Institute of Contemporary Art. She has been employed by the College of Fine Arts, University of New South Wales, Sydney, as a casual lecturer in Time Based Arts since 2001. Mesiti is also a member of the collaborative group The Kingpins, who have exhibited and performed in museums nationally and overseas including the Liverpool Biennial 2006, UK; The Palais de Tokyo and Nuit Blanche, Paris; Contemporary Art Centre, Vilnius, Lithuania; Zacheta National Gallery of Art, Warsaw, Poland; Transmodern Age Festival, Baltimore, USA; Taipei Fine Arts Museum, Taipei; and Super Delux, Tokyo.

### About the work
*Heroes* is a series of video portraits of five young women set to a slowed down interpretation of David Bowie's song *Heroes*. Reminiscent of the kind of commercial photographic portraiture that brings to mind the debutant or the talent quest contestant, the five women present have similarities in their appearance that connects them to a certain type. Each with long brown hair and dressed identically in a red t-shirt, the headshots of the individuals are presented as double exposures. The effect depicts the woman with her complimentary double in the same frame. The pair is frozen, staring at a point beyond the viewer, backlit with a beatific purple glow. In this video the artist recorded the subject posing for five minutes without moving. The last minute of the pose was used in the edit, at which point the subject had relaxed from their initial nervousness and eased into what appears as a kind of reverie.

## Adam Nash and Mami Yamanaka

Adam Nash
Born 1964 Bristol, England
Lives and works Melbourne

Adam Nash is widely recognised as one of the most innovative artists working in Multi-User Virtual Environments. He is a new media artist, composer, programmer, performer and writer. He works primarily in networked real-time 3D spaces, exploring them as audiovisual performance spaces. His work has been presented in galleries, festivals and online in Australia, Europe, Asia and The Americas, including peak festivals SIGGRAPH, ISEA, and the Venice Biennale. He was the recipient of the inaugural Australia Council Second Life Artist in Residency grant. He was commissioned to present a mixed-reality participatory work at 01SJ Biennial of Global Art in San Jose (2008). He also works as composer and sound artist with Company In Space (Australia) and Igloo (UK), exploring the integration of motion capture into real-time 3D audiovisual spaces. He was composer, programmer and performer with The Men Who Knew Too Much from 1994-2002. He has performed with many musical groups and bands in Australia and Japan, including Japanese noise-chaos collective Proud Flesh, Melbourne electro-dub

outfit Half Yellow, Brisbane's Choo Dikka Dikka and Melbourne Concrete Poetry group Arf Arf, among others. He has been a writer and reviewer for *Digital Media World* magazine, and editor of the Computers and Internet department at LookSmart. He was also a Project Officer at com.IT, a community charity he helped to establish that recycles computers and redistributes them for free to NFPs domestically and overseas. He is currently undertaking a Master of Arts by Research at the Centre for Animation and Interactive Media at RMIT University, Melbourne, where he also is a Lecturer in Computer Games and Digital Art in the School of Creative Media.

Mami Yamanaka
Born Japan
Lives and works Melbourne

Mami Yamanaka is a visual artist who challenges and explores new media in her work. The main focus of her art practice is exploring the concept of her original idiosyncratic drawn motifs by creating patterns from the motif within an installation space to express her own experience of cultural relocation and consequent transcendence of her identity. Her use of various methods (e.g. painting, printing, engraving, sculpting, and digital video) give her work a unique contemporary element while her original motifs express the influence of her inherited traditional Japanese culture. Mami is also exploring the Internet as an artistic medium, mainly through the activity of the YamanakaNash unit.

### About the work
*In3Face* is an exploration of the human face. A metaphor for identity. Three faces: mother, father, son. Identity is blurred, pixelated, inherited and swapped around, informed by both the subject and the viewer. It makes a chimerical sense, but is unpredictable; what one viewer sees another will never. The permutations are as numerous as the identities we present to others, always based on our physical reality, but constantly changing according to situation.

## David Rosetzky

Born 1970 Melbourne
Lives and works Melbourne

David Rosetzky creates photo-based, video and sculptural installations that deal with issues of identity and subjectivity within a global capitalist culture. His work combines documentary and fictional styles of image making and is influenced by cinema and popular screen culture such as television and advertising. Rosetzky was the inaugural winner of the Anne Landa Art Award for moving image and new media art for his work Untouchable (2003). He has been included in numerous group exhibitions both nationally and internationally including *Raised by Wolves*, Art Gallery of Western Australia, Perth (2007); *Crowds / Conversations /*

*Confessions*, Art Gallery of Alberta, Edmonton, Canada (2006); *2006 Adelaide Biennial of Australian Art: '21st Century Modern'*, Art Gallery of South Australia, Adelaide; *2004 Australian Culture Now*, ACMI, Melbourne; *Living Together is Easy*, Art Tower Mito, Japan (2004); *Face Up*, Hamburger Bahnhof - Museum for the Present, Berlin (2004); *New 03*, Australian Centre for Contemporary Art, Melbourne (2003); *BitterSweet*, Art Gallery of New South Wales, Sydney (2002); *Screen Life*, Reina Sofía Museum, Madrid (2002); *Connections, Contemporary Artists from Australia*, House of Croatian Artists, Zagreb (2001); *hybrid <life>forms*, Netherlands Media Art Institute, Amsterdam (2001); *Rent*, Overgaden, Copenhagen and ACCA, Melbourne (2000). Solo Exhibitions include *Nothing Like This*, Kings ARI, Melbourne (2007); *Worlds Apart*, Sutton Gallery, Melbourne (2006); *Self Defence*, Contemporary Art Centre of South Australia, (2005); *Living Together is Easy*, Hero apartments, Melbourne (2002); *Weekender*, Kaliman Gallery, Sydney, (2002); *Custom Made*, Centre for Contemporary Photography, Melbourne (2000). Rosetzky is a lecturer in the Photography Department at the Victorian College of the Arts and was the founding director of 1st Floor artists and writers space, Melbourne (1994-2002). He is currently undertaking a Masters of Fine Art at Monash University. He is represented by Kaliman Gallery, Sydney and Sutton Gallery Melbourne.

### About the work
I made *Without You* at the end of 2003 beginning of 2004. It was a work commissioned by the National Gallery of Victoria to be part of an exhibition in Japan. As we had to have subtitles made for another video work of mine in the show – which was very costly – I needed to come up with something that didn't rely on dialogue or voice-over, which much of my previous work had done. I wanted to consider in this new work how others inform and almost become part of ourselves – whether through memory or interpersonal relationships. I made still images from digital video footage which were then cut by hand with a scalpel. The collaged elements were then re-shot at two frames per second to form an old-school style animated morphing. *Without You* questions the boundaries where ourselves begin and end – an idea that is communicated using a purely visual language.

## Rachel Scott

Born 1970 Singapore
Lives and works Sydney

Rachel Scott is a visual artist working across the mediums of video, performance, painting and installation. She graduated in 2005 with a Master of Visual Arts, Sydney College of the Arts. In 2007 she was the recipient of the Fauvette Loureiro Travelling Artist Scholarship and was Highly Commended in the Helen Lempriere Travelling Art Scholarship exhibition at Artspace, Sydney.

Selected solo exhibitions include *MOP* (2007), *Peloton* (2007), and *James Dorahy Project Space* (2006). Selected group exhibitions and screenings include *between you and me*, Firstdraft Gallery (2007); Videobrasil, São Paolo, Brazil (2007); *Projector*, Fremantle Arts Centre, Western Australia (2007); Four Gallery Dublin (2007); The Norwegian Short Film Festival, Grimstad, Norway (2006); and the Parallel Program of the Biennale of Sydney, *Phatspace* (2004). In 2007 her work was featured in the *Art Life* television series (ABC), and in the *Australian Art Collector's* 'Undiscovered' section. Rachel has been actively involved in artist-run initiatives such as *runway* magazine and has worked as a casual lecturer at Sydney College of the Arts, University of Sydney.

### About the work
My performance videos are invested with ideas of human weakness and self-consciousness. These works are engaged in an amateur use of video technology to present an honest, unadorned account of the psychological struggles and battles of the artist. Using the personal as raw material, I explore the territory surrounding the construction of the surface, of conflicted desire as played out both for the camera and behind the scenes. I'm interested in questioning aesthetic values and hierarchies, combining controlled, pre-meditated decision-making with risk, improvisation and intuition, and walking a fine line between success and failure. In *Hot Not*, the artist, dressed in a gym outfit with bare face and unkempt hair, dances and poses in front of the window of her suburban house whilst mouthing selected lines from the recent Pussycat Dolls' pop song *Don'tcha wish your girlfriend was hot like me*. Initially displaying all the confidence of an amateur aspirant, there comes a moment when the excruciatingly self-critical realisation hits her that she is riot, in fact, 'hot' like a Pussycat Doll and far from believing that 'you' would wish your girlfriend was hot like 'me', she is full of self-disgust and disappointment at her far from music-video-ready body. The scene fades to black as she slumps closer to the window, her body engulfing the screen, allowing the reflection of the video camera to appear against it in the grubby windowpane. The work operates as a critique of female representation and objectification in current popular culture, revealing a psychological battle with self-reflection.

## Stelarc

Born 1946 Cyprus
Lives and works Melbourne, Sydney, and London

Stelarc is a performance artist who has visually probed and acoustically amplified his body. He has made three films of the inside of his body. Between 1976-1988 he completed 25 body suspension performances with hooks into the skin. He has used medical instruments, prosthetics, robotics, Virtual Reality systems, the Internet and biotechnology to explore alternate, intimate and involuntary interfaces with the body. He has performed with a *Third Hand*, a *Virtual Arm*, a