



It's hard to think of the Australian cultural scene without *RealTime*. It has provided a forum for discussion and ideas to do with all facets of artistic practice, in the process galvanising a distinctly Australian sensibility. And you can pick it up in laundromats! I will continue to look to my letterbox every couple of months for many happy returns.

**Darren Tofts**

During a recent domestic Spring clean I came across the first ever issue of *RealTime*. It felt like meeting up with an old friend and as I flicked through the pages it made me realise how 10 years can go so quickly. *RealTime* has come along way since 1994 and it is a great achievement for the editors to have consistently published a free cultural magazine 6 times a year for the last 10 years. *RealTime* has become essential reading for everyone interested in hybrid and new media arts practice in Australia. *RealTime* continues to support vigorous debate and critique of the arts in Australia and supports emerging and established writers to have their voices heard. Congratulations to Keith, Virginia and the national editorial team for your dynamic vision and publishing tenacity.

**Julianne Pierce**, Australian Network for Art and Technology

Happy birthday *RealTime*! In the thick of a reactionary and surface skidding media, *RealTime* has documented a crucial history of the last decade of Australian performance. And in doing so created a conversation between art-forms and artists that otherwise would not exist. Thanks for the care and intelligence that you watch theatre with and for the body of thought.

**Benedict Andrews**

Thank you *RealTime* for lifting us out of the doldrums of contemplating mainstream retrovision and giving us a different picture!

**The Arterial Group**, Brisbane

a decade—dots of cellular change—stumbling—downside up—trembling—each of us has a new set of molecules—melting—shedding particles—emptied holsters—he said, walk gently, breath peacefully, laugh hysterically—the breathing—shells ruptured and discarded—the melting—inside out—she said, if you have hope, everything can happen—designer atoms—lucid incoherence—playing chess with a goddess—a shifting horizon and a precipitous step—walking species—new skin of a continent—a common breath

**Tess de Quincey**



Photos:  
Top: Martine Corompt, Philip Samartzis, *Dodgem*  
Second: Gia Mitchell, untitled from *Mutton Dressed as Lamb, The Journey of the Pineapple Princess, Fuzz Factor*, Metro Arts, Brisbane, Nov 10-Dec 9, 1998  
Third: Josephine Starrs, Leon Cmielewski, *Dream Kitchen*  
Bottom: Mari Velonaki, *Amor Veneris A*

Darwin Festival while Dili burns; Robyn Archer interview; *Mabo* CD-ROM Project; Char Davies; Linda Dement; *NxT* Multimedia Symposium in Darwin; **Benedict Andrews** interview; **Melbourne Workers Theatre** *Tower of Light*; Garry Stewart's *Thwack*; Mark Rogers' *Western*; Dancers are Space Eaters. Music theatre: Paul Grabowksy/Janis Balodis: *The Mercenary*; Jonathan Mills/Dorothy Porter, *The Ghost Wife*. Aphids music installation *Ricefields*. **Dennis Del Favero's** *Cross Currents*. The first *Working the Screen* new media supplement (Oct-Nov).

# 1999

Kosovo, East Timor; GST in and Republic out. End of a dream: "The MCA spokeswoman said most of the \$9.5million raised for the cinemathèque was in pledges and had not been received." The retrenchment of the MCA's Cinemathèque co-ordinator followed. We lamented the passing of Jerzy Grotowski, Jacques Lecoq, Stanley Kubrick, Don Dunstan and Sarah Kane. **James Waites** recalls a 1974 workshop with Grotowski. **Fiona Winning** to Performance Space; **Zane Trow** to Brisbane Powerhouse. Editorial: *The reassessment of the arts needs to go beyond the Nugent Report to address all the arts, not just the major performing arts organisations.* RT celebrates 5 years. **Australian Perspectives** feature. **Sydney Gay & Lesbian Mardi Gras** when it still had a real arts festival: Ursula Martinez, **Javier de Frutos**, Bob Ostertag and San Francisco's Yerba Buena Centre performance poets mixed it with Donna Jackson, Club Swing, Barbara Karpinski and PACT. **Sydney Festival: Daniel MacIvor** (Canada); **skadada**, Danny Hoch, **Nederlandse Opera**. **trAce** online writing community (UK); **Ian Haig's Web Devolution**; dance visitors: Lisa Nelson (US); Deborah Hay (US); Wendy Houstoun (UK); **Bodyworks 98**, Dancehouse; **Brink Visual Theatre**, Brisbane; **Brink Productions**, Adelaide; **Urban Theatre Project's Speed Street**; Yashchin Ensemble, Adelaide; **Gravity Feed's HOST**; Youdell and Milledge, *Listening to Skin*, Cairns; Metro Art *Fuzz Factor*; **Pineapple Princess Gia Mitchell**; David Chesworth; **Sophea Lerner**; Adelaide's sound underground; **Elizabeth Drake** on sound artist **Nigel Frayne**. The Stelarc phenomenon; **Christos Tsiolkas** interview; **Peter Callas**; *Future Suture*, web art installations at PICA; **Matt Warren**, new media artist; **Samuel James' Space 1999**; **Benedict Andrews** on Performance in NY; **Ros Warby**; **Chunky Move**; **Trotman & Morrish**; The Women's Jail Project; **Alasdair Foster** arrives at ACP; Visionlines conference in Denmark with Australian musicians; **Kate Beynon**; Ella Dreyfus; The Serbian war on the net; Artspace's *Disappearing Publics* forum; filmmaker **John Curran**; National Indigenous Feature Writers Program; Restructuring at AFC; **Darren Tofts** takes issue with Margaret Wertheim's pearly gates of cyberspace; **Cinesonic 2 Conference**; *Real: Life on Film*; *Bergbau*, techno spectacle in Adelaide; Keene-Taylor Project; **Desoxy's 98.4% DNA**; Peter Sheedy, Csaba Buday at Choreographic Centre; Lisa O'Neill; **John Barbour**; **Joyce Hinterding & David Haines** on Bruny Island; **David Young and Aphids**; electroacoustic artist **Tim Kreger**; **George Kouvaros** on Cassavetes retrospective, SIFF; **Andrée Greenwell's Laquiem**; **transmute collective**. Porn on the internet. **The End of 21C**. Putting on an Act (PICA); The Block (new plays, Darwin); **B Grade performance**; **Andreas Litrak's Odyssey, The Query (Rolando Ramos, Xu Fengshan)**; **Nikki Heywood** directs *no place like home* for PACT; **Wim Vandekeybus**; **Shelley Lasica**, **Chunky Move**, **Sandra Parker & Margie Medlin**, **Tony Osborne**, **Helen Herbertson**; new War Memorial galleries; **Martine Corompt**, **Philip Samartzis**, **John Conomos** video; **Alicia Talbot's Cement Garage**; Theatre Kantanka; **Para//elo's States of Kinship**; **Kooemba Jdarra**; **Leigh Hobba**; **Susie Fraser**; **Andrew Petrusovics**;