

RealTime+OnScreen is 10!

Welcome to a celebration of our 10th birthday. First a word from Tony MacGregor, Chair of the Open City Board of Management. This company was established by Keith Gallasch and Virginia Baxter in 1987 for the collaborative works they performed in theatres, galleries and on radio. In 1994 Open City began to publish *RealTime+OnScreen* which has been a fulltime operation since 1996.

FROM THE CHAIR

I've been free-associating around those words—real, time—looking for a way into writing about this thing I've been hovering around for these past 10 years. Longer really, because *RealTime* was an idea long before it was a reality, one of those determinations that Keith Gallasch and Virginia Baxter make and then work into existence: "mainstream theatre criticism is hopeless, we need a journal that deals properly with the performance community in all its hybrid, messy complexity." (Or words to that effect.) And, lo, it was so.

How many ideas have taken shape, been given form in the endless conversation around that generous wooden table in the kitchen at Womerah Avenue, Darlinghurst where Gallasch and Baxter have lived since their arrival from Adelaide in 1986? Like so many projects which have been founded on their energy and ideas—Troupe in Adelaide, Open City, all those performances—once deemed A Good Idea, *RealTime* seemed inevitable, an idea made real through that seemingly irresistible combination of clear argument, creative invention, personal passion, A-grade grant writing skills and the sheer bloody mindedness that they bring to all their projects. Calmly, without hysteria or undue polemic. Real, not rhetorical. (The right time, too. Children, don't ignore this lesson: timing is everything.)

Celebrating 10 years of any publication, is it right to dwell so much on 2 individuals at the expense of the many who have contributed to its success? I'm thinking here not just of the multitude of writers, the shoals of eager readers, but of stalwarts like David Varga, Kirsten Krauth, Mireille Juchau and especially Gail Priest, toilers in the vineyard too, and indispensable to these accumulated successes of the past 10 years. I tips me lid to all of you, heartfelt. (Head felt—the hat, I mean. Squashed bunny.)

FROM THE EDITORS

The early years of *RealTime* now seem like a distant dream, a fuzzy recollection of a fury of creation, learning on the job, reaching out across the country to engage writers and distributors, connecting with artists, knocking out grant applications, labelling bundles and loading trucks, covered in ink, wracked with endless financial trepidation, exhilarated every time an edition rolled off the presses and partying every time (we're no longer up to that). Final layout happened variously in an old flour mill in Newtown (now home to the Omeo Dance Studio), graphic design studios in Surry Hills and, for years, the crowded city office of Art Almanac with artist Paul Saint patiently at the computer through the long nights.

HOME WORK

Our home was our editorial office for several years. A remarkable team would gather in the kitchen on a Saturday every 2 months to edit a new edition: John Potts, Annemarie Jonson, Jacqueline Millner, Catharine Lumby, Gregory Harvey, Linda Wallace and Michael Smith, with contributions from Colin Hood (a dab hand at droll headlines) and Richard Harris. Our first assistant editor (thanks to the enlightened Jobstart scheme) was David Varga.



The RealTime team: Keith Gallasch, Dan Edwards, Gail Priest, Virginia Baxter

Heidrun Lohr

But the knack of spinning the straw of rhetoric into the gold of action is a rare one; Keith and Virginia, a collaborative partnership, possess this gift in abundance, and it should be acknowledged. I am sure they too have long, dark nights; that age wears them (as it wears us all), but they will always seem to me indefatigable, unceasing. Just check out these pages, count the words, total up the hours.

Perhaps this is the nub of what I want to say: in *RealTime*, art can still be understood as a gift, not only as a commodity. Like much of the work they write about, Keith and Virginia, and Gail, have served an idea, served an

ideal even, an ideal of the work of art as way of engaging with the world, as a vehicle for satisfying undying curiosity, for, perhaps, speaking about what might be true, or at least, of speaking about power. *RealTime*—and its editors—have done more than serve a community, they have, in so many ways, made it. That is their gift to us (readers, writers, makers, audiences), and I thank them for it.

Where's the free-association, I hear you ask? Where's 'real'? What about 'time'? I can hear it in my head as I write—a stupid refrain, rock'n'roll dumb—Lou Reed, circa 1970 something (I was stoned at the time):

*We're gonna have a real good time together
We're gonna have a real good time together
We're gonna have a real good time together
We're gonna dance and bawl and shout together
Na-na-na-na-na, na-na-na-na-na, na-na
Na-na-na-na-na, na-na-na-na-na, na-na...*

I think we've all had a real good time. And more to come. I hope we can all keep dancing, bawling, shouting, with *RealTime* leading the chorus.

Tony MacGregor
May 2004

Judy Annear was our first manager, followed by Susan Charlton and then Lynne Mitchell. When *RealTime* became full-time we divvied up the management among ourselves. Gail Priest, an integral member of the *RealTime* triumvirate, started out proof-reading for us and moved into layout and design and advertising sales and web management! Having our own office and computers in the city made everything a lot easier. David Varga moved on, replaced by Kirsten Krauth who also took over and developed *OnScreen* from the pioneering work done by Annemarie Jonson and Alessio Cavallaro. Novelist Mireille Juchau followed Kirsten who went to work for the AFC. Before Gail, the hard yards of advertising sales had been valiantly run over the years by Michelle Telfer-Smith, Sally Thompson and then Sari Jarvenpää. Nowadays Gail and Virginia make an affable sales team.

Consultative editorial teams were set up in all states and some members have been with us for many years: Sarah Miller, Chris Reid, Josephine Wilson, Darren Tofts, Richard Murphet, Philippa Rothfield, Anna Dzenis, Diana Klaosen, Eleanor Brickhill, Linda Marie Walker, Barbara Bolt and Erin Brannigan. Others have come and gone, too many to name

here, and, like the current contributing editors, have all been invaluable.

MOTIVATION

In 1993 we were lamenting the diminishing coverage of the arts in the mass media and, specifically, the lack of engagement with performance, hybrid practices and what we then called techno-arts. It was the absence of a national perspective that irked us in particular. We watched performing arts and then film magazines struggle and collapse over the years. We wanted to know what was happening across Australia, what was innovative and who was making this work. The Performing Arts Board of the Australia Council was offering seeding grants for arts magazines, we got one and away we went. A trial edition in February 1994 was followed by an unbroken string of bi-monthly *RealTimes* from August that year, once funding was secured. We had argued in our grant application that we wanted to produce a magazine that looked across the arts because we thought that was the only way to survive and, more importantly, that reflected growing cross-artform practice. We were right on both counts. We encouraged readers to look for innovation and to go beyond their particular artform inter-

ests. We provided a broader context for artists' work and the writing about it. At any time almost half of *RealTime's* writers are practising artists.

THE BIG PICTURE

Over the years we critiqued reports by Gonski (bad news for screen culture) and Mansfield (worse for the ABC), tore into *Creative Nation* (as you'll see on the pages that follow) and the restructuring of the Australia Council (quite a stoush), screamed arts murder in the wake of the Howard election (see the cover for *RT14*), and looked at the cultural ramifications of Mabo and Wik. We've addressed issues of censorship, globalisation and Free Trade and countless funding issues. We've monitored the growth of the international marketing of the Australian arts, the changing nature of arts festivals, the rise of the improvisation movement, issues and successes in the arts and disability field, and surveyed Aboriginal film and new media. Through Philip Brophy's inspirational *Cinesonic* column we all learned to listen to films while Hunter Cordai's *Writestuff* put us in touch with the complex screenwriting side of our film industry. Kirsten Krauth edited *WriteSites*, an important record of the literary aspect of new media art.

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We've also surveyed the integration of digital media in performance and dance and extensively reviewed new media artworks and the festivals and conferences that constellate around them here and overseas. Experimental, contemporary classical and improvisational music have always had a place in *RealTime*. As has sound art, right from the beginning, with a number of the editorial team and some of our key writers in the 90s committed to the field, sometimes as creators for the ABC's *The Listening Room*. Associate Editor Gail Priest has maintained our commitment to sound culture with its growing number of young adherents. Recently we've addressed the burgeoning video art scene and Mireille Juchau has focused our attention on photography's return to centrestage.

FOUNDATIONS

When we celebrated our 5th birthday in 1999, Sydney was being knocked down and rebuilt in a pre-Olympic development delirium. It's become a permanent, wracking condition, but at least it's no longer evident right around our little office. Though we have received notice of imminent east-west tunnelling directly beneath us this year. The building is antique and the foundations seem solid, but our own were not in 1999. We had excitedly pumped up our print run and expanded our distribution network, anticipating increased advertising income. It didn't happen and we slipped into a deficit. It didn't take us long to climb out in 2000 but it coincided with growing pressure from the Australia Council for arts companies to become more 'business-like.' We secured our Triennial Funding for 2001-03 but it had been substantially cut (and other funding was not what we'd hoped for 2001). Things looked tough. It was one thing to be more business-like, another to do it on an insubstantial financial foundation. But we were about to learn how to do business: our grant was conditional on it.

Open City Board Member Kath Walters, the small business writer for *Business Review Weekly*, wisely recommended that, rather than hire a consultant, we own our business plan by creating it in a 5 month course with the NSW Enterprise Workshop. Virginia, Gail and I did the course in 2001, though it nearly killed us—weekly and weekend seminars, lectures and presentations, consultations with a mentor, judging sessions and getting *RealTime* out as usual. The course was run and largely delivered by and attended by men of a pretty conservative persuasion. Lecturers' stories of success were invariably from the top end of the pile eg motor vehicle sales, major medical inventions, leaving us with improbable transfers of learning. Every time we were assessed we had to repeat to our nonplussed judges that our product was free, our income a mixture of funding and advertising sales, and we couldn't take on a whole lot of their recommendations: certain kinds of investment, seeking commercial partners or on-selling the business. A big part of the course was how to sell a business you might not even have yet started up. Loving your business was not on the agenda. Nor was there any reciprocal interest in what we might have to offer business looking to think 'creatively.'

However, despite never wanting to see another Power Point presentation ever, and becoming weary of viewing the world through the incredibly narrow lens of business and its pervasive lingo, we did create a plan, got a lot of help and inspiration from our mentor, David Prentice, who had worked for major advertising agencies, and our Board, especially Kath Walters, and we made the plan work over the next 3 years. All of us look back and laugh at the horrors of the course, relieved that our idealism survived a battering.

Except for this grim, if enlightening, and, yes, productive interlude, our relation-

ship in general with funding bodies has been very good; the continued support of (especially) the Australia Council and the Australian Film Commission, along with the NSW Ministry for the Arts and FTO (Film & Television Office NSW), has provided a firm foundation on which we have been able to grow and sustain a vision which in turn supports so many artists.

DIVERSIFICATION

One thing that did impress our business course judges was the publishing we were doing for the Audience & Market Development Division of the Australia Council and the Industry & Cultural Development wing of the AFC. They liked this diversification of income, especially since it built on our intellectual capital—the years of knowledge and data that *RealTime* had accrued in its files and in the hearts and minds of its editors and writers.

We're particularly proud of editing and producing the *In Repertoire* series for the Australia Council in collaboration with designer Peter Thorn. These books on performance, dance, new media and Indigenous art are a logical extension of *RealTime's* commitment to promoting the work of hundreds of Australian artists, the majority of them innovators and working solo or in small companies. The praise from overseas producers and presenters for the series and the gratitude of artists has been a great reward as has the satisfaction in being a partner with AMD in its vital work. Nor is it just a matter of marketing Australian work to the world: exchange is critical. We have been impressed by the international collaborations initiated by the likes of Elision, Aphids and the PICA-Performance Space *Breathing Space* program with Bristol's Arnolfini contemporary art space.

There are never enough festivals and reporting them on the ground, in print and online is a *RealTime* pleasure, another way to diversify our presence and to meet the artists we write about. We've had writing teams at the 1996, 1998 and 2000 Adelaide Festivals, LIFT 97 (London International Festival of Theatre), Asia Pacific Triennial 3-MAAP99, the 2001 and 2003 Queensland Biennial Festivals of Music and Next Wave 2002. This year we'll also be at BEAP (Biennial of Electronic Art, Perth). We also welcome individual festival reports which come in regularly from Australian artists on their travels.

BAD SIGNS

The odds have been against artists over the decade. Arts funding has remained static or decreased in frequency for many artists. The positive outcome of the Myer Report is essentially a catch-up for visual artists. Federal government initiative funding for the youth and regional arts has been small scale and held out at election time. Censorship has been on the increase. The threat of Free Trade looms. The film industry struggles on with limited funding and little room for experimentation or vision. Sessional teaching by artists in universities has severely diminished. The commissioning of artists by the ABC has seriously declined across the decade. The managerial model increasingly dominates art at the expense of vision.

Certainly there has been acknowledgment of problems, with funding bodies seeking increased funding and commissioning reports. *The Small to Medium Sector Report* and *Resourcing Dance: An Analysis of the Subsidised Australian Dance Sector*, however, proved to be impoverished documents. The recent Theatre Board Report on triennially funded companies, on the other hand, focuses on one strand of organisational practice, clearly defines its problems, proposes what needs to be done and puts a price on it.

However, and this is one of the great ironies, Australian artists have still managed to create an embarrassment of riches, gathering increasing international accolades. This proliferation of art and its successes has so far let governments off the funding hook, but how long before the supply side cannot meet the demand because it is so diminished and so tired? Over the decade, we've also sadly watched many talented artists leave the field—quite unnatural attrition.

GOOD SIGNS

On the positive side, while federal arts funding in real terms has declined dramatically, state governments over the decade have steadily invested more in cultural funding—though not always reliably—as in South Australia's funding redistributions and the travails of Melbourne's ACMI. The Department of Foreign Affairs and Trade's collaborations with the Australia Council have improved opportunities for the international marketing of Australian arts. Australia's international arts festivals have featured more Australian work since the Kosky and Archer Adelaide Festivals of the 90s. Idiosyncratic festivals like *Next Wave*, *Artrage*, *This is not art*, *Noise* and others consistently nurture young talent. *10 Days on the Island* and The Queensland Festival of Music (with its wonderful regional commissioning model) have shown how festivals don't have to be city-centred. They are mirrored by the growing arts strength of Darwin and centres like Launceston, Mildura, Cairns, Newcastle, Lismore and others from which our arts future is emerging. The advent of the *Quarterly Essay* and the forthcoming arts equivalent from Currency Press along with Artshub's invaluable daily online round up and reporting of local and international arts news provide us with a growing opportunity to build a picture of Australian culture that we can discuss and debate.

THE NEW

In 1994 and again in 1999 we reported the suspicion with which hybrid and new media arts were greeted in certain quarters, not a little because limited existing funding had to be shared with new forms. Much has changed since, in attitude if not funding. Australian works are consistently acclaimed in Europe and elsewhere for their multimedia and cross-cultural innovations. New media might not be that 'new' any more but what is remarkable is the constant inventiveness and relative ease with which Australian artists explore the relationship between the physical and the virtual, the potentials of interactivity and computer gaming, and the art-science nexus. It is an increasingly rich site for new ideas and tough-minded social critique and it is happening across all art fields, much of it documented in our pages over the decade. Dance, for all its financial difficulties, has excited with its commitment to new media explorations and a burgeoning dance screen culture. In film the assuredness of Aboriginal film directors (and actors and cinematographers) reveals not only great talent but the success of its nurturing through carefully tailored training and funding schemes, let alone a strong sense of community. And across the board there has been, in the last few years, a real intensification of political and ethical concern evident in the arts, finding its way quickly into theatres and galleries and, through documentary (but rarely feature) films, onto screens.

GENERATIONS

Many of the artists we have covered since 1994 have become prominent well beyond the pages of *RealTime*. Others enjoy occasional success and persist with vision and determination, contributing to a milieu where the body, history, cultures

and technology are explored with passion. These are the innovators, often hybrid arts practitioners, whose work is increasingly known around the world, if less so at home, their creations neither mainstream nor conventional. New artists are always appearing on our pages, but in the last few years there has been a surge of young artists for whom hybrid practice is second nature: in SCAN 2003 (RT57) we profiled 100 innovative artists under the age of 30.

THE PHOTOGRAPHS: HEIDRUN LÖHR

Until 2000, we weren't in a position to store photographs; we didn't have the office or the hard drive space. Therefore, pulling together images for this celebration has been quite a challenge, and we don't have a lot of room in this edition. So we decided to focus largely on hybrid performance, creating an opportunity to pay tribute to Heidrun Löhr, a photographer who regularly frequents our pages and is respected by the Sydney performance, dance and theatre scene, as well as exhibiting her own work in galleries. Performance theorist (and now novelist) Jane Goodall wrote of Heidrun's work in 1995:

...Löhr does more than document. She is one of those rare photographers who has an instinct for witnessing the instantaneous unfolding of an event and she captures the figure of a performer in ways that convey something of what it is to risk live action.

RT5, p 16, Feb-March 1995

THANKS

Our contributing editors in all states are integral to the success of *RealTime*. We thank them for their advice and patience and, in many cases, sheer endurance. To all our writers, our thanks for your willingness to respond generously to the art around you. Our thanks for many years of support from Tony MacGregor (Executive Producer, *Radio Eye*, ABC) who chairs the Board of Open City, steering us through the high times and the hard with humour and insight. Out thanks too to our Board members John Davis, Julie Robb, Rhana Devenport, Juanita Kwok, Josephine Barbaro and David Young, and previous members Gretchen Miller, Hunter Cordaiy and Kath Walters, for their guidance through the periods of doubt and stress that accompany a venture such as this. Thanks also to our printers, Harris Print, especially Keith Dunham, to our distributors in all states, and to the managements of the 1000 venues across Australia who allocate space for *RealTime*.

AND ABOVE ALL.

Since 1998, the astonishingly multi-skilled Gail Priest has been Advertising Sales Manager and Design & Layout Artist, and now Associate Editor, as well as a writer for *RealTime*, all the while enjoying a developing career as a sound artist. She is also a co-director for *Electrofringe* 2003-04 (*This Is Not Art*, Newcastle). Blessedly cheerful, utterly committed and ever perceptive, Gail is truly part of the team and we cannot imagine *RealTime* without her. Recently, Dan Edwards, our *OnScreen* Commissioning Editor, also took on the role of *RealTime* Assistant Editor, giving us the additional editorial and writing strength we are so hungry for.

To our readers, subscribers, advertisers and funders, we look forward to informing and challenging you in the years ahead, a shared venture in supporting the artists who nourish us all.

Virginia Baxter, Keith Gallasch
Managing Editors

1994

The 90s are an astonishingly rich time for the arts, a richness barely acknowledged. The quality, diversity, and proliferation of work, the ragged beginnings of effective national touring, the burgeoning work of performance, new opera and the techno-arts, and a dynamic interplay between forms are seen everywhere. Editorial, RT1, Feb-March 1994.

Farewell **The Sydney Front**; Melbourne's Whistling in the Theatre, Theatreworks and Anthill struggle to survive. **Angharad Wynne Jones** arrives at Performance Space, **Sarah Miller** at PICA, **Nicholas Tsoutas** at Artspace. Karen Finley, Rose English and William Forsythe blow in. **Anne Graham** takes to the sidewalks of New York. **Jon Rose**; AustralYSIS; **Chamber Made Opera**; Canberra's People Next Door; **Stevie Wishart**; Japan's **Dumb Type**; digital feminists **VNS Matrix**. International Women Playwrights Conference, Adelaide; **The Listening Room**; dance-makers **Julie-Anne Long** and **Sue Ellen Kohler**; **Experimenta**, ISEA and SIIGRAPH; **Putting on an ACT**, PICA, Perth; Darwin's **24HR Art**; **Rex Cramphorn Studio** opens, Sydney University; visit from San Francisco's **Survival Research Laboratories**; the new **Casula Powerhouse**, photographer **Sandy Edwards**, performance theorists **Peta Tait** and **Peggy Phelan**; **IHOS Opera**; composers-as-sound-designers **Elena Katz-Chernin** and **Sarah de Jong**; sound design in Rolf de Heer's *Bad Boy Bobby*; Sidetrack Performance Group: Derek Kreckler's *sit.com*; **Legs on the Wall**; Mardi Gras Film Festival; **Club Swing**; sexuality and performance at IMA; **Adrian Martin's** book *Phantasms*; **Australian video art** (Gillies, Seaman, Haig, Deacon, Gruchy, Scott, Dement, McCormack) at MOMA, NY. Front cover art (RT2) by digital artist **Rea**, back cover by videomaker **Emil Goh**; Fear of Hybrids: responses to the Hybrid Arts Committee, Australia Council; **dyke performance** in Sydney surveyed; significant **women in Australian performance**; female theatre directors; **sound culture**; **queer culture**; 3 responses to **Nigel Kellaway's** *This Most Wicked Body*; Ian Maxwell on **Sydney suburban hip hop** (his book on same reviewed, RT60). Adam Cullen's fleeting career as a film critic (*Free Willy*, "a jaundiced filmic lump"); **Wesley Enoch** writes on **contemporary Indigenous performance**; **Mackenzie Wark** on new media hype; and **Lesley Stern** on wanting to be **Gena Rowlands**.



The arts in Australia wouldn't be what they are now if it hadn't been for *RealTime's* invaluable presence over the last 10 years. The span of this exceptional lifeline to all outside the mainstream coincides with my own period of festival-making and so I've had the opportunity to view the big picture all the while. *RealTime* legitimised outsider art by giving us alternative response and commentary and confirming in us the power of originality and dissent in the arts and in dialogue about the arts. Keith and Virginia did this graciously, admitting a mainstream but always keeping us more excited about the riches that lay beyond the prescribed borders. They offered me the only comprehensive national picture of the contemporary arts in Australia—long may they continue to do so.

Robyn Archer



To find the new, it's always to the body that one appeals" (Pascal Bonitzer). This is what *RealTime* has managed to do for the Australian art-intellectual scene: for 10 years now, it has reminded us of the action, force and meaning of the performing body. Bravo!

Adrian Martin

When the great Yugoslav theatre director Ljubisa Ristic accepted my invitation to invent a take on Orwell's *1984* for that year's Adelaide Festival he complained that he couldn't get his otherwise excellent Australian actors to stop smiling. They lived in such an untroubled country, he thought, that there were no pricks to kick against. Two decades later however there are plenty and for half that number of years *RealTime* has been a beacon of encouragement to art that provokes, art with a conscience, art that makes a difference—art, that is to say, as properly defined. May it live for ever!

Anthony Steel

In its first decade, *RealTime* has fostered generational change and steered through a difficult period of cultural and political transformation in Australia. Its voices are many and strong and they're here to stay.

Dr Jane Goodall

RealTime is full of ideas, and insight, and real critique, and real posturing, and context, and bullshit, and all the shit you never want to read about and all the stuff you never read about anywhere else. It's full of debate and filled out discussion, it's often too late or far too early, it gives me time to catch up and buys time to think and reflect about what I do, or don't do or don't think I'd ever do. I take it for granted. Maybe that's the sign of something that belongs in a landscape...when you can no longer see it. Congrats on 10 years.

Wesley Enoch

Congratulations *RealTime* on 10 years of being at the forefront of arts media. Thanks Keith and Virginia for keeping your fingers on the pulse, and for providing us with the critical perspective from which to explore the arts in Australia. Best of luck with the next 10!

The Experimenta team

In here, lines between forms are less strident, a bit of collage. Bulky, ballsy, actuality of the art people make in their large and small spaces—actual, virtual, in print, in time, freehand—stuttered, shouted. Even the ads are worth reading. Here's to 10 more.

Louise Curham

Over the last decade, there has been a renewed interest in unravelling notions of what art is or can be. Artists, curators, writers, media commentators, architects, filmmakers and historians have, through the pages of *RealTime*, worked through a process of formulating new ways of discussing such developments. In particular, *RealTime* has provided the framework for understanding and celebrating the influence of electronic media on notions of authorship, interactivity, and the use of sound, image and text. Congratulations *RealTime* on a wonderful decade!

Victoria Lynn, Director, Creative Development, Australian Centre for the Moving Image

Photos:
Top: Nigel Kellaway, *This Most Wicked Body*, Heidrun Lohr
Centre: Miss Wicked 1993: Larissa and Angie, C.Moore Hardy
Bottom Left: Stevie Wishart, Heidrun Lohr
Bottom Right: Linda Sproule, Heidrun Lohr



Ten years ago, Keith and Virginia contacted me about their bold new venture—a national arts magazine. Did I know of anyone who would like to be involved? A small group of us responded to the call, including Annemarie Jonson, Alessio Cavallaro, Catharine Lumby, Jacqueline Millner and the late Colin Hood. In those heady days, I doubt if any of us could foresee *RealTime* continuing for 10 years. I'd seen many less ambitious magazines fold inside 2 years, victims of capricious funding, wily advertisers and the sheer effort required to publish over a prolonged period. It is an enormous tribute to Keith, Virginia and their editorial team that *RealTime* has not only survived but flourished. While maintaining its high standard of critical writing, it has also developed into an essential resource—for information and promotion—for all media arts organisations.

RealTime has now surpassed the mighty Troy, which lasted 10 years before succumbing to the Greeks. *RealTime* shows no sign of yielding, only strengthening: congratulations on this already legendary achievement and best wishes for an even grander future.

John Potts

Head of the Media Department, Macquarie University

RealTime has come to be the lifesaver of Australian experimental art. At a time when progressive governments rolled over, and our critical 'voices' were needed more than ever, Virginia and Keith started to edit the journal that would perhaps be bigger than the both of them. Their efforts and their style have documented and saved from obscurity a generation of Australia's best.

Ruark Lewis

RealTime is an invaluable source of critical comment and analysis across all the arts, but especially on work at the cutting edge. In the area of film *RealTime* provides a forum for voices not otherwise heard. Thank you *RealTime* for your decade of coverage of work that really matters.

Tom Zubrycki, Filmmaker

Congratulations to all at *RealTime* for such a fine quality presentation of what this culture has been up to for 10 years. Must be some kind of record! Best wishes and may it all continue.

Lyndal Jones



Tracks Inc congratulates *RealTime* on a decade of excellence. As a company that works in remote and isolated areas of this vast country, we applaud your high level of critical debate and thank you for keeping us in touch and a part of the country's cultural profile.

David McMicken

I have enormous respect for the commitment *RealTime* has shown over the past 10 years to presenting incisive coverage of innovative Australian performance.

Wendy Blacklock AM, Performing Lines



1995

Labor government's arts-unfriendly **Creative Nation** debated throughout 1995; **RT5: Millennial Predelictions: predictive essays on art and media:** *Perhaps there's an important role ahead for performance and performance art in maintaining a cultural space that is not-the-olympics, providing some detours around 2000, working to redeem the future from the tyranny of the futuristic.* Jane Goodall, RT 5. John Conomos vs Creative Nation's CD-ROM hype; Gay Hawkins: "a striking absence [in Creative Nation] is the discourse on access and equity that dominated many areas of cultural policy in the 1980s." **Melbourne dance scene** (Utans, Parker, Lasica, Patrick, Warby); **Jane Goodall** on Gravity Feed, Anna Sabiel, Nigel Kellaway, Open City, Stelarc; **Anne Marsh** on Barbara Campbell, Linda Sproul, Simone O'Brien, Rea, Jill Orr; **Jonathan Mills** co-directs the Brisbane Biennial of Music; new **Museum of Sydney**; cLUB bENT; Chrissie Parrott; **Nikki Heywood**; **Crying in Public Places**; Janine Peacock on working in European physical theatre; **Canberra Youth Theatre**; **Ningali Lawford**; **Bruce Keller** in Vietnam; **Vitalstatistix**; Tony Buck; **Sally Sussman's Orientalia**; **David Pledger's Taking Tiger Mountain by Strategy**; composer **Ion Pearce**; New Media Narrativity and Interactivity Conference; composer **David Chesworth**; furniture removal as performance (Bernard Cohen); the importance of drag; Adrian Martin on **Arf Arf**; Noel King on how to read **Sharon Stone**; **Leisa Shelton** curates *Next Steps* performance program; **Sue Healey**; Lisa O'Neill; **Post Arrivalists**; designer Mary Moore; **Splinters 10th Birthday**; Wesley Enoch on Queensland youth arts; **Pamela Payne** on youth theatre in Sydney; **Tracks Dance Collective** (NT); Kooemba Jdarra's **7 Stages of Grieving**; **Bindjareb Pinjarra** (Perth); **Martine Corompt**; Spring Music Festival; **Linda Dement**; Theatre of the Deaf; **Entr'acte's Eclipse**; **campaign (Artists for a Democratic Australia Council: ADAC)** to maintain artist peer assessment as central to the Australia Council's funding decision-making. **Marshall Maguire**; Sidetrack's Contemporary Performance Week 6; **Rosemary Laing**; watching *Melrose Place* communally; **Sound in Space** (MCA, Sydney); WA independent dance: Setefano Tele, William Handley; **Kathy Acker** and **Ellen Zweig** in *Eye-phonics*, Metro Arts, Brisbane; Next Wave's **Zane Trow**; filmmaker Paul Winkler; **Clan Analogue**; Jim Denley; Barbara Campbell; Emil Goh, Julaine Stephenson; Chris Ryan directs **PACT Youth Theatre's The Oedipus Project**; **BIG NEW SITES**, films commissioned by Performance Space; **IRAA Theatre**; Terrapin Theatre; **Curtis Weiss** and Mad Love; **Splinters' Patrick Troy** and **David Branson**; Lucy Guerin; Artrage; **The Crab Room** (Brisbane independent dance); **Adelaide visual arts**: Popperwell, Hewson/Walker, Platten and Valamanesh; **skadada**; UK multimedia artist Graham Harwood; **Robert Lepage's Elsinore**; **Tasdance**; ACME; composer **Rae Marcellino**.

Photos:
Top: Nikki Heywood, *Creatures Ourselves*, Heidrun Lohr
Centre: Rock'n'Roll Circus, *The Dark*, Ponch Hawkes
Bottom Left: Moira Finucane, cLUB bENT, Heidrun Lohr
Bottom Right: Stelarc, Heidrun Lohr

1996

OnScreen film & new media supplement initiated. **Progressive Dinner** Conference, Performance Space; Matthew Ngui on **Theatreworks** (Singapore); Wesley Enoch on the **First National Indigenous Playwrights Conference**; **Radio Eye** launched on Radio National; death imagery in fashion magazines; **De Quincey/Lynch Compression 100**; **Deborah Pollard** in Indonesia; **Frank Productions**, Brisbane; Deckchair Theatre, Perth; **Gravity Feed**; **Obituary**, Teiji Furuhashi (Dumb Type); writer-director **Jenny Kemp**; photographer **C Moore Hardy**; interviews with **Philip Glass**, **Kronos Quartet**; the politics of **Kusturica's Underground**; **Livid Festival** (Brisbane); **Dancers are space eaters**, PICA; **Alice Cummins**; **Mike Leggett** curates the seminal **Burning the Interface** CD-ROM exhibition; **Lesley Stern's** book *The Scorsese Connection*; **Stelarc**; **Peter Mudie** on the state of avant garde cinema; **Peter Greenaway** interview; **Splinters**; **Vulcana Women's Circus**; writer-performer **Margaret Trail**; **Intermedia's** *Matinaze*; **Laleen Jayamanne's** book *Kiss Me Deadly*; **One Extra Dance**; **George Popperwell**; Language of Interactivity Conference; **WOW**, Women on Women Film Festival; **Nikki Heywood's** *Burn Sonata*; **Company Skylark**; **Lyndal Jones' Spitfire 1,2,3**; **Arena Theatre Co**; **Monica Wulff**; Brisbane's **Cherry Herring** dance space; **Lisa O'Neill**, **John Utans**, **Brian Lucas**, **Jean Tally**, **Shaaron Boughen**; new media artists **Leon Crmielewski & Josephine Starrs**, **John Tonkin**, **Patricia Piccinini**, *The Mutant Genome Project*; **Jude Walton**; **Sete Tele** on teaching dance in the Pilbara; **Green Mill** dance event; **Francesca da Rimini**; **Zen Zen Zo**; *Putting on an Act*, Performance Space's **Open Week 96**; NORPA and regional arts; *Mixed Metaphor*, Dancehouse; **Word/Voice/Sound** Conference; *Wijay Na?* conference, Darwin; **Shaun Kirby** at CACSA; **CAST**, Tasmania. *[The Coalition] government is preparing to avenge itself on the culture that kept it out of office...once again, ever again and again, Australian artists have to defend themselves and our culture against the knife, to fight for the achievements of the last 20 years to be honoured and new work sustained and escalated...one budget, one night of a thousand cuts, the wounding of a nation. Don't let it happen. RT14 (AUG-SEPT).* **Kooemba Jdarra**, **Company in Space**; Brisbane Festival's **VOLT** performance program; **Tropic Line Theatre**, Townsville; **The Blue Room**, Perth; **Wal Saunders** on ethnography and Indigenous representation in film; **Kathryn Millard's Parklands** with Cate Blanchett; **Jon McCormack** curates SIN's *elastic light*; Sydney performance (Denis Beaubois, Deborah Leiser, Meme Thorne, Theatre Kantanka, Victoria Spence, DDT, Joel Markham, Ros Crisp, Rik Rue, Julian Knowles, Shane Fahey, John Jacobs, Ian Andrews); **Neil Roberts** on NGA's *Islands: Contemporary Installations from Australia, Asia Europe and America*; **Deborah Hay** interview; **Asia-Pacific Triennial**; **Kate Champion**, **Dean Walsh**, **Jeff Stein**, **Rebecca Hilton**, **Sue Healey**, **Phillip Adams**; filmmakers **Monica Pellizzari** and **Darlene Johnson**; 7th Pacific Arts Festival (Samoa); National Festival of Australian Theatre (Canberra); Canberra's Festival of Contemporary Arts; **Margie Medlin** in Kuala Lumpur; **Molissa Fenley** interview, NY; **Sugarman Performance Project** (Alice Springs); percussionist **Vanessa Tomlinson**



RealTime is refreshing, sustaining, agitating, cleansing, clarifying. It's indispensable like fresh, running water. Think how good it is to have it available each time it's needed. And what a calamity it would be to be without it.

Ross Gibson

Congratulations for providing an inspiring, rigorous and very essential, ingredient for a healthy arts discourse!

Jenny Kemp

Dear *RealTime*... you began humbly enough... but the vision and energy were there from the start.... and have and do remain.... you are unique.... remarkable it is that so many thousands of artists and companies have received your attention.... but your real achievement is that in covering such a multitude you have reflected a true community of Australian artists.... indeed in yoking us together you have yourself generated a communality, a sense of culture... something about which we may otherwise have been entirely unaware.... eternally grateful.

Richard Murphet

RealTime, it's all there is. Nothing comes close to it, the only national publication that takes Australian culture seriously. We all need to thank 'em for all the hard work, all the long hours and all the exceptional words. Never leave us please, we need you desperately. And, most importantly, congratulations on the anniversary!

Zane Trow

RealTime offers a profound and unique view of Australian contemporary performance, dance, film and new media art, nurturing the work of emerging artists and spreading the word. There is no alternative publication to *RealTime*. Congratulations on your 10th birthday.

Dr. Roland M. Goll, Director, Goethe-Institut, Sydney

There's never time to read everything in *RealTime*, even all the articles you really want to. The *OnScreen*, digital arts and visual arts sections I scour and there are always things I'm glad to know about. It's good to have it around.

Stephen Jones

Critical appraisal in *RealTime* means your event has been subject to some of the highest quality analyses in this country. Always thoughtful, sometimes provocative, but always to be respected.

Gayle Lake, Festival Director Sydney Film Festival

Photos:
Top: Jon McCormack, *Turbulence* (detail) 1995.
Second: Tony Osborne, Benjamin Grieve, Dean Walsh, Claire Hague, *Burn Sonata*, dir Nikki Heywood, Heidrun Lohr
Third: Jenny Kemp's *The Black Sequin Dress*, Jeff Busby
Third: Bottom: Gravity Feed, *Inhabitation*, Heidrun Lohr



I have only recently understood this—that to work is to participate. *RealTime* has really worked hasn't it. Congratulations and thanks. I've been working on this poem for you.

Inland
shiver of an unknown hope,
your need unfurls
bend towards its search,
a magnetic advance
across the dunes,
made speechless
against the drying wind of all that is known
inscribe with breath some shape
pressing the eye of mind ...

silence collects

meanings hover

words abandoned

sound a distant sea ...

Margaret Cameron

For 10 years *RealTime* has consistently led the way in Australian performance analysis and in-depth critical review. Even when practitioners or presenters disagree with *RealTime's* take on an artistic endeavour, we can be assured the analysis is informed, intelligent, thoughtfully placed in context, and driven by an agenda of integrity. The 10 years of *RealTime* has provided us with our most important encyclopaedic record of Australian performing arts during the past decade.

Brett Sheehy

RealTime is the only publication of its kind to make the connections between art, performance, screen and stage, cultural production and criticism and wraps it up in a refusal to deny the value of the mainstream to our understanding of the alternative. If (or when) ever our art veers towards the bland and the comfortable, it's important to know that at least *RealTime* can be relied upon to make us think and help us question what the hell our artists and filmmakers are doing (or not).

Jane Mills

In 10 years *RealTime* has made a vital contribution to debate about new forms of artistic development. Without it a number of Australia's most innovative artists might well have remained largely under recognised in a local context despite the critical importance placed on this type of work by leading festivals and venues and in high profile journals internationally.

Margaret Hamilton, Arts Market Development,
Australia Council, Berlin



I'm currently researching and writing a book about the environment that existed in Australia (1973-1986) and how it was to pursue innovative work in the performing arts in that period. One quickly realises how primitive it was in terms of language, discourse and critical assessment—especially anything outside the so-called 'mainstream' of the performing arts. The creation of *RealTime* in 1994 was long overdue and has been an extraordinarily important landmark development in the ongoing evolution of Australian aesthetics and notions of an Australian identity through the arts. Congratulations to everyone involved, especially Keith Gallasch and Virginia Baxter.

Mike Mullins

Imagine life without *RealTime*? I can't, yet one can never forget in Australia that such important artistic forums may not be there tomorrow.

Rosalind Crisp

Massive thanks and respect to *RealTime* who, since 1994, have opened a critical space for discussion, exposure, awareness and access to contemporary live arts, performance, screen culture, sound and new media works from all around Australia.

para//elo hub + Open Platform artists

first national WIFT conference; **Restless Dance** (SA); *Dancers are Space Eaters*; CanDoCo (UK); **Company in Space**; Leisa Shelton's *Steps 3*, *One Extra Dance*, **Satsuki Odamura**; **Topology**; Craig Andrae; **Piss Christ**; **Matthew Ngui** at Documenta; **Stills** new gallery opens; **RealTime at LIFT** (London International Festival of Theatre)

Photos:

Top: Erin Hefferon, *The Geography of Haunted Places*, Heidrun Löhr

Second: Trevor Patrick, *Continental Drift*, Jeff Busby

Third: Sue-ellen Kohler, *Premonition*, Marie Ngai-King

Bottom: Brink Productions, *(Uncle) Vanya*, David Wilson

1997

Gil Appleton on **Mansfield Report** on the ABC; Jock Given on **Gonski Report's** threat to screen culture; Australia Council's new **Audience Development & Advocacy Division** managed by **Philip Rolfe**; British Council's Jim Potts on the **newIMAGES** exchange; **exit Brisbane Biennial Festival of Music**; What ever happened to CMC's?; **Festival of the Dreaming**; **Kosky** reels from response to Gilgul Theatre's *The Operated Jew*; **Robyn Archer** attacks "ragging anti-intellectualism" that entails the marginalisation of artists in favour of Howard's 'mainstream' values; **Richard Murphet** on US and UK performance; Missing children in Australian culture; Amanda Stewart & Colin Bright's opera, *The Sinking of the Rainbow Warrior*; Arafura Ensemble, Darwin; **Brink Theatre's (Uncle) Vanya**; **Erin Hefferon and Josephine Wilson's Geography of Haunted Places**; **Robyn Stacey**; SA visual artists: Anton Hart, Louise Haselton, Suzanne Treister; **Omeo Dance, Sydney**; Jane Champion; **David Caesar**; Experimenta: critique and retort; **Festival of Perth**; Yirra Yaakin Noonga Theatre, Company B's *Up the Road*, Sidetrack's *sit.com*, *5 Angry Men*, **Elision Ensemble's Opening of the Mouth** (with British artists Richard Barrett and Crow), **Black Swan**; **Jon Rose**; Johannes Sistermanns; Song Company; **Merlinda Bobis**; Jenny Kemp; **Jane Mills** on *Female Perversions*; First **Cinesonics** column by **Philip Brophy**; **techne** (IMAGO at PICA); **Cyber Cultures** (Casula Powerhouse); **Francesca da Rimini**, Electronic Writing Ensemble; **John Tonkin**; What is Indigenous Screen? Conference; Doppio Teatro; Playbox's *Theatre in the Raw*, **Mary Morris** at Deckchair; **The Partyline**; Garry Stewart; WA dance: **ID339** and **Fieldworks**; **Artrage**; Sally Sussman in Beijing; photographer **Pam Kleemann**; Linda Sproul; **Joy Hardman** (NT); **Antistatic** dance event; Sue Healey; Sandy Edwards and Russell Dumas in Indonesia; **Kaos Theatre** (WA); Australian **PERSPECTA** feature; The Vanstonisation of tertiary film education; **Adrian Martin** on Olivier Assayas; **Gillian Leahy** on documentary; Austria's Ars Electronica Centre; Canberra Festival of Contemporary Arts; Open 97 (Performance Space); **Rock 'n Roll Circus**; The opera Project; **Death Defying Theatre** becomes **Urban Theatre Projects**; Zsuzsanna Soboslay, *Awakenings*; Leigh Warren + Dancers; Sue Healey, Trevor Patrick at **Greenmill**; **HATCHED** National Graduate Show at PICA; **Yoko Ono**; Festival of the Dreaming; Brisbane's Stage X; **Sue-ellen Kohler** and **Mahalya Middlemist**; Meryl Tankard's **ADT**; **Microdance**; **ANAT's Code Red**; *Trick or Treat?* (Martine Corompt, Ian Haig, Philip Samartzis); **Consciousness Reframed** conference; **New media freakout** (Ian Haig); **skadada**; Tony Osborne; Sidetrack's CPW8; 2SERFM's **AudioStretch**; **Colonic La Vage**, **Australysis**; **Topology**; EAF's *Lawyers, Guns and Money*; **Kick Arts Collective**, Cairns; **Marrickville** installations curated by **Vahid Vahed**; Jay Younger; **Katie Moore**; Craig Walsh; **Andrew Petrusevics**; Gabriel Gbadamosi on **Israeli theatre** companies; arts in South Africa; **Boris Kelly** on Flemish performing arts; Aleks Sierz on **Caryl Churchill** and **Alain Platel**; *Ferkel* (Deborah Pollard, Regina Heilmann with Fred Lang a butcher/stand up comedian); **Rachel Perkins**; **Balkan conflict** films; **ISEA97**; **Arterial**; **SIN's Metalux**;



1998

Mary Travers: "We are heading for fewer [theatre] companies, no better funded." Indigenous arts feature (RT25); Australian Artists Against Racism (AAARI); Djon Mundine on tradition and influence in Indigenous art; Meryl Tankard's forced exit from ADT; Australia Council 30th birthday; Zane Trow arrives at Performance Space; pre-election Liberal Party handbills declare "A vote for Labor can give you...an extra \$61million for elite art funding..." What did artists do to deserve such elevation in Liberal Party demonology?; GST impact fears; LOUD Festival; Joey Ruigrok Van der Werven; John Romeril's *Love Suicides* Playbox; Women's Circus' *Pope Joan*, director Sarah Cathcart; Urban Theatre Projects; John Baxter, writing filmmaker biographies; Mark Amerika; Women on the Verge of New Technology; CODE RED; Francesco Conz, Fluxus and the Intermedia avant-garde at QAG; Sean Kelly, new CAST director (TAS); 9 Point Impro @ The Canberra Choreographic Centre (Stewart, Obarzanek, Benjamin, Walong); Dance Exchange. 1998 Adelaide Festival (Lepage, Ballet C de la B, Needcompany, Heiner Goebbels); ART(iculations); cLUB bENT; Nao Bustamente & Holly Hughes at Mardi Gras; Sally Sussman on Chinese theme parks. WriteSites (Hypertext Fiction column edited by Kirsten Krauth). ANAT's 10th Birthday; Peta Tait and Keith Gallasch on Australian physical theatre; Marina Abramovic, Salamanca Theatre Company's *The Ecstasy of Communication*, directors Deborah Pollard, Alicia Talbot; Wendy Houston; Omeo Dance Project; Craig Walsh; Shelley Lasica; Chunky Move; Robyn Backen; 10 Years of The Listening Room; Iain Mott *Sound Mapping* in Hobart; PK Khut; Michelle Mahrer's *Urban Clan* on the Page brothers; Trotman & Morrish. Launch of Australia Council's New Media Arts Board ends period of uncertainty. Archie Weller on *Shifting Sands* Indigenous film program; Richard Flannagan; *State of the Heart* (Norie Neumark); *fresh*, electronic media (PICA); NSW FTO Young Filmmakers Festival; Rachael Swain on *Sight Specific* performance, Netherlands; Live Art at London's ICA; High Beam Festival, Adelaide; Rock n Roll Circus; Melbourne Workers Theatre, *Who's Afraid of the Working Class*; Deborah Leiser, Regina Heilmann, *Room with no Air*; Richard Vella's *Bodysongs*; Sidetrack's *Marrickville Eyes: Five Rooms* installation; Dendy Awards, Kriv Stenders' *Two/Out*; Ed Scheer on violence in Rowan Woods' *The Boys* and Bill Henson's photography; Justine Cooper's *Rapt*; Janet Merewether's *Cheap Blonde*; MAAP98, new media festival in Brisbane; Ana Kokkinos' *Head On*; David Branson; Kosky's *Mourning Becomes Electra*; Allen Sekula at *Photography, the Indexical and the Digital*; 24th International Radio Feature Conference in Warsaw; RealTime@MAP Dance Conference, Melbourne; *Which Way is Up?* (Arts & Disability in Brisbane); Dean Kiley's guide to hyperfiction; new films by Gillian Leahy and Belinda Mason; AFC's *stuff-art* (art on the net); Tissue Culture & Art Project; Lydia Lunch; Blast Theory, Improbable Theatre, Station House Opera (UK); Indigenous art in Port Adelaide; Vitalstatistix; It's Queer Up North (UK); skadada; Vikki Riley on the near extinction of the Riot Grrrl; Darren Tofts' *Memory Trade: A Prehistory of*



Cyberculture; Experimenta curated by Keely Macarow; Bruce Keller on Vietnamese-Australian performance; ARX in Singapore; Gravity Feed and Horst Kiechle; Frumpus; Michael Kantor's *Caucasian Chalk Circle* and Kosky's *Lear*; Sophie Hansen, UK dance institutions; Lucy Guerin's *Heavy* and *Robbery Waitress Under Bail*; id339 (Sue Peacock, Bill Handley, Paul Gazolla); The opera project, *The Terror of Tosca*; Kaye Mortley's *sound world*; Amanda Stewart's *I*; preview of Richard James Allen and Karen Pearlman's *Performing the Unnameable* (Currency Press/RealTime), a unique anthology of Australian performance texts.



RealTime has an uncanny ability to sniff out the emergent, then stick around for the whole story. *RealTime* interrogates and interprets the field from a nuanced, sophisticated position—without the PhD.

Justine Cooper

Let's cut straight to the chase. I love *RealTime*. Since I moved to Perth in the year of *RT*'s birth, it has been a life-line, connecting not just me and PICA, but the broader arts community in Perth, to a bigger world of art, artists and artworkers, issues and ideas. It has contributed enormously to a sense of community that extends beyond narrow art forms or even state and city boundaries. Influential, intelligent, witty and perspicacious, and where would it be without the awesome energy, intelligence and commitment of its managing editors, Keith Gallasch and Virginia Baxter—living legends. Happy Birthday *RealTime*! May the next 10 years be even better!

Sarah Miller

Once upon a time, in a land not far, yet miles away, a concoction of minds, of enquiring folk, created *RealTime* for all wanderers, deviants and tricksters to meet. It became, over the years, with care and thought, a heady mix of dreams, chemistries, impossible deeds. Intrepid adventurers us all, with a burning desire to share and muse, so news soon spread beyond this land to the folk of far away who had no such space for thought and play. Happy Birthday *RealTime*, how lucky your readers are and all hungry minds do hold your breath for 10 more years of improbable tales of daring acts from far and wide.

Helen Cole, Producer, Arnolfini, Bristol UK

Congratulations *RealTime*...you are the same age as the Netscape Browser which radically changed the face of the internet from a bland text-based environment—just as *RealTime* has changed the face of arts journalism to a colour saturated, all inclusive multilayered experience!!

Melinda Rackham

Congratulations to the *RealTime* team. After 10 years it's hard to imagine where else one would find in a single journal such comprehensive coverage and intelligent analysis of contemporary artforms and events. Essential reading if you want to be up to the minute with the most interesting new work or events happening anywhere in Australia.

Adelaide Film Festival

Photos:
Top: Michelle Ferguson, Salamanca Theatre Company, *The Ecstasy of Communication*, Craig Blowfield
Second: Campfire Group, *Fish & Chips* (detail) 1997: *Pauline's Menu of Truth*, Michael Bianchino
Third: Terry Woo, Urban Theatre Projects, *Trackwork*, Heidrun Lohr
Bottom: Iain Mott, Marc Raszewski and Jim Sosnin, *Sound Mapping*, Tasmanian Museum & Art Gallery, Simon Cuthbert



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 cinematheque was in pledges and had not been received." The retrenchment of the MCA's Cinematheque 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 Houston (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**;

2000

Ban on Breillat's *Romance* lifted; new net censorship; Jonathan Parsons' Mardi Gras Arts Festival; **Sydney Festival**: Cardoso Flea Circus; Keene/Taylor; Strauss' *Elektra*; Tess de Quincey's *Triple Alice*; Melbourne's Independent Theatre Forums; Carmela Baranowska documenting East Timor; filmmaker Cate Shortland; AFC's Women's Program abandoned; ZOOM filmmaking awards (SA); Cinesonics vs *Walking with Dinosaurs*; **WriteStuff** (Hunter Corday's screenwriting column); *Biomachines*, Adelaide Festival; dLux media arts' **futurescreen** conference; Treister's *Rosalind Brodsky* CD-ROM; Enoch & Rogers' *The Sunshine Club*; Brink Production's *A Dream Play*; Lisa O'Neill interview; Rosalind Crisp's Stella B; Parker & Medlin *In the Heart of the Eye*; Fiona Foley interview. **RealTime Adelaide Festival** feature: de Keersmaeker, Greenaway, Ishinha, *Crying in Public Places*, Romeo Castellucci, Richard Murphet's *Slow Love*, Jamieson & Grabowsky's *Theft of Sita*, Elision's Yuè Ling Jié, **Big hArt**. Photographer Roslyn Sharp; Zane Trow's **Brisbane Powerhouse**; **Campion Decent's** Next Wave; **Perth Festival**: The Peony Pavillion, **Bill Viola**, Rosemary Laing. Tropfest hype; Perth's **REvelation** film festival; *The Cup*: Buddhist soccer; Popcorn Taxi; **Paul Brown** on generative systems. **John Baylis** (Urban Theatre Projects) interview; **Kennett's Wake**: theatre after Jeff; Bonemap's *Wild Edge* *Performing Hitch*, Hitchcock celebration, Performance Space; **Helen Herbertson** interview; **Jude Walton**; **Reeldance**; composer John Rogers; **Philip Adams** choreographer; Wendy McPhee; Kage Physical Theatre; **Wu Lin Dance Theatre**; **Makrolab**, Perth; **Mildrura's** *Palimpsest*; filmmaker **Elise McCredie**; Sydney Asia Pacific Film Festival; Brisbane International Animation Festival; *Drive-by* film installations, Perth; **Leon Cmielewski & Josephine Starr's** *Dream Kitchen*; Melinda Rackham; **Rachael Swain** on Das Arts. Netherlands; Caitlin Newton Broad and Gail Priest's *White Collar Project*; interview **Margaret Cameron and Ian Scott**; NYID/Gekidan Kataisdha collaboration; Sidetrack's *Promised Woman*; Hot Banana Morgan; **Frumpus' Runt**; Kooemba Jdarra's *Skin Deep*; Salamanca Theatre Company's *Panopticon*; **The Necks**; Gretchen Miller's *Inland*. **Sarah Miller** writes that the Australia Council's *Australians and the Arts* Report seriously underrates the organisation's value to the country, and "confuses perceptions of the arts for a complex reality." **Brett Daffy's** *Stark White*; cinematographer **Chris Doyle**; digital performance at **St Kilda Film Festival**; **Ross Stevenson** (co-writer, *The Games*) interview; **d>art00**; online documentaries. IRAA's *The Secret Room*; **The Builders Association**, *Jet Lag* (US/UK); **Ruark Lewis**; photographers **Trent Parke and Narelle Autio**; David Rosetzky. **Working the Screen 2000**: dozens of new media artists profiled and issues tackled (RT38). Stompin Youth; Urban Theatre Project's *The Palais*; film and community in **Glenorchy** (TAS); Tracks (Darwin); Out of the Box (Brisbane); **Chi Vu's** *A Story of Soil*. Filmmaker Vincent Giarusso; animator **Adam Head**; **PRIZES & PROJECTIONS**: **AFI Awards Preview**; **Kosky's** *Oedipus*; PACT's *Replicant Hotel*; Rock'n'Roll Circus' *Sonata for 10 Hands*. **Lucy Guerin** interview; **Chunky Move's** *Hydra*; **l'attitude 27.5**, **Brisbane Powerhouse**; artist **Anne Wallace**; ACP's *The Liminal Body*; **Shaun**



Kirby; **Andrew Kettle**, sound artist; Mary Moore's *Exile*; **Nikki Heywood's** *Inland Sea*; **Sophie Hansen** on UK arts funding's 'creativity' criteria; **Robyn Archer** interview about the first **10 Days on the Island**; **Paralympic Arts Festival** (Restless, Jane Muras, Back to Back Theatre, Theatre of the Deaf). **Sally Riley** on **Indigenous film**; **Juanita Kwok** on *Japanime*; Ars Electronica; **Garth Paine's** interactive sound; **Deborah Petrovich's** *Uncle Bill*; New Life: **Cybercultures** Sustained Release, Casula Powerhouse. **Margaret Cameron's** *Bang*; B-grade performance, Performance Space; Terrapin's *The Dark at the Top of the Stairs*; Perth's **Lux Mammoth**; **Garry Stewart's** vision for **ADT**; Sydney Theatre Company's *Blueprints*, *Attempts on Her Life*; **RealTime-Performance Space** *Body and Sound* Forum.

Photos:
 Top Left: Terrapin Theatre, *The Dark at the Top of the Stairs*, Eddie Safarik
 2nd Left: Back to Back Theatre, Jeff Busby
 3rd Left: Tracks, *Outside the Camp*
 4th Left: Deborah Clay in Cate Shortland's film *Joy*, Jum Tagami
 5th Left: Tomiko Takai, *Exile*, dir Mary Moore, Tony Lewis
 Top Right: Lisa O'Neill
 2nd Right: Nellie Patterson, Aku Kadogo, *Ochre & Dust*, Heidrun Löhr
 3rd Right: Tess de Quincey in collaboration with Pamela Lofts, *Triple Alice 3*, Juno Games
 4th Right: Musicians Cat Hope, Al Smith, Lux Mammoth, Perth



... *RealTime* is the one uncompromising journal in Australia (and one of the very few in the world) that communicates the essence of making art to its readers. It is a celebration of Artists and Art and is of vital importance to the wellbeing of our industry. I congratulate Keith and Virginia for their courage, persistence, integrity and their unflagging faith in the truth of Australian Art.

Lyndon Terracini

A UK artist remarked to me that they "didn't have any publications similar to *RealTime* at home"—so I guess there's more reasons than just the food and weather not to leave Australia for the UK.

I thought I was the only person to read *RealTime* in the john... until I went to a colleague's house and saw a bookcase full in her lav!. I find many accounts of the arts in RT very moving, particularly the [Ian Haig] cover of RT46.

Bruce Mowson, Liquid Architecture

RT is Ubeaut. Intelligent coverage of the grass in the cement cracks. Hoping for rain or not getting pissed on by a wandering political stray Animal.

Daryl Buckley ELISION

I love *RealTime*. It is informative, provocative and challenging. I also disagree with many of its opinions and aesthetic predilections, but the arts in Australia and my understanding of them would be far poorer if it weren't for *RealTime*. Well done.

Yaron @ Rock n Roll (Circa)

Congratulations on 10 fine years.

Melbourne International Film Festival

Congratulations *RealTime*! This magazine is an extremely important publication for artists and arts enthusiasts. In keeping the arts community informed and updated about current work, political issues, opinions, art organisations, festivals and more. *RealTime* provides a common platform for artists across the nation, strengthening and maintaining an awareness of the national cultural landscape.

Lisa O'Neill

(Despite *RealTime*), the world is peppered with Australian artists all contributing to the culture of other places. They could be developing the culture of their place. But Australia is not confident enough, too obsequious in its adherence to foreign forms, and not honest enough about its history, yet. The time must come.

Jim Denley

RealTime is one of the best reads around, dealing with the most potent and rapidly evolving area of the arts today.

Alasdair Foster, Australian Centre for Photography

Congratulations on continuing to produce creative *RealTime* issues covering cross-cultural music, including many artists such as Stevie Wishart, David Parsons and Michael Askill...

Michele Watts, Celestial Harmonies

Pierce; Electrofringe; futurescreen01: TILT and activism. *l'attitude 27.5* (Catherine Barry, Lisa O'Neill & Caroline Dunphy; Igneous); **Ros Warby**; Dancehouse, *Mixed Metaphor*; Company in Space, *CO3*; *Survival of the Species*, new dance, Perth. Yokohama Triennale; Warranbool art; *Wet & Dry* video art, CCP; **Lieber & Chesworth's** *The Master's Voice*, Canberra; **Lindsay Vickery's** opera noir; Sydney Spring International Festival of New Music; **Clocked Out Duo**, Ensemble Sirius, Colin Bright, **Marshall Maguire**, Roger Woodward, **Delia Silvan**. Sophie Hansen: art or creative industries? Censorship wars.

Photos:
Top Left: Marrugeku Company, *Crying Baby*, John Green
2nd Left: Neil Thomas, Katie Bowman, *Museum of Modern Oddities*, Laszlo Dudas
Top Right: Kate Champion, Heidrun Lohr
2nd Right: Version 1.0, *The second Last Supper*, Heidrun Lohr
3rd Right: Lynette Curran, Socrates Otto, Matthew Whittet, *Fireface*, STC Blueprints, Heidrun Lohr

2001

Jonathan Shier vs ABC: 2001 Brisbane Powerhouse program; Rachael Swain: making Marrugeku's *Crying Baby*; Australia Council's Vision Days: planning without \$?; Peter Oldham, videographer; Dennis O'Rourke's *Cunnamulla*; Richard Sowada interview; Jeffrey Shaw's virtual Melbourne; ACP's *Photofile*; *futurescreen* does artificial life; Adelaide's *Open Space*; Sydney Theatre Company's German connection: *Fireface*; Urban Theatre Projects, *Manufacturing Dissent*; Brian Lipson's encounter with Francis Galton, eugenicist; Brian Carbee, performer, filmmaker; profile Cazerine Barry; Igneous, *The Hands Project*; Gallery 4A: Asia-Australia Arts Centre; Richard Giblett; IHOS, *The Tesla Project*; Tos Mahoney interview; Garth Paine curates *Sonic Residues*, ACCA. Stevie Wishart works the globe; Kate Champion, from solo to group. Linda Jaivin and Trevor Hay on Guo Jian. Performance Space, *what space, what future?*. Stephen Johnson's *Yolngu Boy*; Martine Corompt interview; Dean Kiley's guide to reviewing new media. Benedict Andrews vs Louis Nowra; transmute collective's *Liquid Gold*; Christos Tsiolkas' *Dead Caucasians*; Margaret Trail; Stacey Callaghan's *When I was a boy*; Kevin Gilbert's *The Cherry Pickers* at STC. Ros Warby, *Solos*; Carbee & Walsh, *Stretching it wider*; Jonathan Dady; George Khut interview; *What is Music?*; Cultural vandalism at ABC: The Listening Room threatened, Soundstage banished to mono. Lyndon Terracini: Queensland Biennial Festival of Music; Lyndal Jones: Venice Biennale; Guillermo Gomez-Pena; Monika Tichacek, performance artist; filmmaker Clara Law; SBS *Hybrid Lives*; Patricia Piccinini & Peter Hennessey interview; Sarai: new media in India; John Tonkin. *10 Days on the Island*. Melbourne theatre overview: Keene-Taylor, Ranters, NYID. Richard Murphet's *Dolores in the Department Store*; Tsering Tsewang: The opera Project, *El Inocente*; Version 1.0, *The Second Last Supper*, NYID, *scenes of the beginning from the end*. One Extra: Amanda Card interview; stella b., *traffic*; Shannon Bott; Clare Dyson; Totally Huge New Music Festival. David Young, Director Next Wave; Dah Teatar, the theatre of war, Belgrade. Education & the arts feature; Jane Mills on Indigenous film; Hindmarsh island on film; Sydney Film Festival; Cinesonic 4; d>art0; Katrina Sedgwick's new Adelaide Fringe; David Pledger interview; Ningali Lawford and Hung Le; HAZCHEM, Wollongong; De Quincey & Co, *Nerve 9*; ADT's *Birdbrain*; Morrish & Osborne, *Relentlessly On*; PVI Collective; Neil Roberts' *Collected Works*; Melissa Madden-Gray; Terry Cutler interview. Darwin Festival; Elision's Norwegian collaboration, *Dark Matter*; Eleanor Brickhill's dance improvisation survey; Fiona Cameron. WORKING THE SCREEN 2001: 24 page colour supplement on Australian new media arts as part of Next Wave Down Under, BAM, NY. Sydney Australia Asia Pacific Film Festival; reading *Chopper*; MAAPO1, Brisbane; *Space Odyssey*, AGNSW; Alwin Reamillo at 24HR Art; Shigeaki Iwai at IASKA, WA; squats and artists run spaces; *Reckonings*, Performance Space; Arterial's *Elektrosonic Interference* with Barry Schwartz (US); Fassih Keiso; *Immersion 2*, soundart; National Festival of Women's Music: Theatre@Risk, Theatre in Decay; Back to Back Theatre, *fishman*; The Museum of Modern Oddities. Judith Wright Centre of Contemporary Arts opens, Brisbane; Tammy Anderson; Mary Moore and *Memory Museum*, Adelaide. Melbourne Festival: Wooster Group's *Hairy Ape*, audiences vs Ballett Frankfurt. New media installation: *Crossroads: Shanghai & the Jews of China*; Khut & McPhee, *Nighshift*; refugees and film; Monique Schwartz's *Mamadrama*; sound designer Andrew Plain; *noise*; Safina Uberoi's *My Mother India*; ANAT's Julianne

2002

Year of the failed imagination: no empathy for refugees, no vision in the Small to Medium Performing Arts Sector Report. **Richard Murphet** on terror & theatre; **Sydney Festival**: Sandy Evan's *Testimonial: The Legend of Charlie Parker*, Kate Champion's *Same, same But different*; William Yang's *Shadows*; Lyndal Jones' *Deep Water/Aqua Profunda*. Virginia Hyam: new life for **The Studio**, Sydney Opera House. *Triple Alice 3*; **Fiona Winning**: Performance Space 2002. Obituaries **David Branson**, **Nicholas Zurbrugg**. New vision **Ausdance NSW**; filmmaker **Melissa Kyu-Jung Lee**; *fibreculture*; ZKM-Sydney; **Derek Kreckler**; **Boo Chapple & Tricky Walsh** sound sculpture, Salamanca Arts Centre; **Brendan Lee**; *Transitions*; composer **Robert Iolini**; **Paul Caplis in Vienna**; **REV festival** of new musical instruments; **Alicia Talbot**: Polyglot Puppet Theatre; Frank Retrospective 1993-2001; **Julie Anne Long's Miss XL**: rave theatre, freezer, Hobart; **Brian Fuata, Fa'afafine**. Obituary, **Neil Roberts**. 2002 Adelaide Festival. Interview with **Roger Wilkins**, Director General, Arts NSW. Featured artist **Kristian Burford**, **Ivan Sen** profile; *Rabbit Proof Fence* scriptwriter **Christine Olsen**; *My Queer Career*; **Michelle Glaser**, new media artist; *Solar Circuit* (TAS). Perth Festival. Cabaret in Melbourne's **Midsumma**. **Rosalind Crisp**: Europe bound. *Still Angela*, Jenny Kemp interview. *Blak Inside*, Indigenous plays at Playbox; **caleb k's impermanent audio**; **Richard Vella's Musical Environments**; **Make It Up Club**, Melbourne; **Machine for Making Sense**. **Bec Dean** on arts activism now. **Next Wave** feature: 45 reviews in print and online. Featured artist **Christopher Brown/Mr Phase**. Experimental filmmaker **Janet Merewether**. Obituary: **Colin Hood**. Hong Kong International Film Festival; REvelation Perth International Film Festival; the end of AFI distribution. New media artist **Megan Heyward**. **Patrick Pound's The Memory Room**. New Territories (Glasgow); **Deborah Pollard**, *Girt by Sea*; **Nazar Jabour's No Answer Yet** (Newcastle); **Ros Bandt's** book, *Sound Sculpture*; The opera Project, *entertaining paradise*; Totally Huge New Music Festival's *Drums in the Outback*; **Jim Denley** curates *Sonic Alchemy*. **Gideon Obarzanek**: **Chunky's** new home, new media; **Shelley Lasica's History Situation**. National Review of Live Art (UK) at Brisbane Powerhouse. **Liquid Architecture** National Sound Art Festival 3; Chamber Made Opera, *Slow Love*; featured artist **Michael Riley**; **Robert Cook** on *Hatched* National Graduate Show. **Narelle Autio**; **VIETpop**, Liverpool Regional Museum; cinematographer **Robert Humphreys**; tesseraact laboratories; **Nigel Helyer**; new media performance at St Kilda Film Festival; Restless Dance Company, *in the blood*; Reeldance; **Jude Walton's paralla x**; ADT's *The Age of Unbeauty*; Balletlab, *upholster*; Theatre Kantanka, *Innana's Descent*; Legs on the Wall, *four on the floor*; Platform 27, *The Waiting Room*; **Christine Evans' Pussy Boy**; **Snuff Puppets**; **Ryk Godard**, improviser. **Darwin Theatre Company**, *To the Inland Sea*; The Border Project, *Medeamaterial*. Indigenous new media art series (Christine Nicholls); **BEAP** (Biennial of Electronic Art Perth); **Experimenta's Prototype**; **Electrofringe**; d>art02, SALA Moving Image Project; the **digital in sound art**: **Bandt**, **English**, **Samartzis**, **Hannan**, **Knowles**, **Greenwell**, **Marynowski**, **Bradbury**, **Whitelaw**; **digital performance**: the visceral/virtual mix; **Company in Space**, NYID, **Mary Moore**, **Gideon Obarzanek**. **Blast Theory** in Australia;



Daniel Crooks; **Sherine Salama's A Wedding in Ramallah**; experimental film at BIFF and MIFF; **4 FTO Young filmmakers** interviewed; Middle Eastern film at BIFF; performance artist **Barbara Campbell**; Pam Kleemann; Artrage's **Marcus Canning**; **Joey Ruigrok van der Werven**; **Alicia Talbot's I Love You XXX**; is theatre's *Boiler Room*; **Topology, Corridors of Power**; ABC RN's *The Night Air*. Melbourne Festival: **Romeo Castellucci's Genesi**; **Company in Space, The Light Room**, NYID, **K, Helen Herbertson, Morphia**, **Trevor Patrick, Cinnabar Field**. Featured artist **Rebecca Ann Hobbs**; **Max Lyandvert**; *Borderpanic*; **Michael Bates**, animator; Brisbane independent film; community television alive and kicking; **Dean Walsh**; Antistatic 2002 feature: **Wendy Morrow** choreographs *Sleep*; **Mike Parr**, performance art online; New media performance: **Wojciech Pisarek**, **Kate Champion**, *para//elo*, **Samuel James**. Art and disability feature. Frank's *Doll 17*, **Colin Black** sound artist; composer **Liza Lim**; new music struggles in Sydney; **Jason Sweeney's Stereopublic**; **COMPOST** (Brisbane) new music.

I have the first issue in front of me, right here
Thinking of what I've thrown away since then..
Still here, with all the rest
Curiously persistent, unlike hard drives
Thank you for constancy & vibrancy
For still the one to be seen in...

Keith Armstrong

With very times and the real, magazine is such. Thanking too my look hear and even more going to print medium. Even, art on various to you vulva as we say 'got balls' but good for many year.

Philip Brophy

Photos:
Top Left: **Kristian Burford**, *Kathryn who is thirteen years old...*, 2001
2nd Left: **Christian Bumburra Thompson**, *Untitled* (Marcia Langton), *Blak Palace* series, *Tiwi Jumper*
3rd Left: **Damien Pitt**, **Ivan Sen**, shooting *Beneath Clouds*, 2002
Top Right: **Dean Walsh**, *Flesh:Memo*, **Heidrun Lohr**
2nd Right: **Company in Space**, *The Light Room*
3rd Right: **Daniel Crooks**, *Time Slice*

Congratulations *RealTime* on your 10 years of covering the diverse range of performing, visual and technological art. I've always enjoyed the stimulating read. It's fantastic to be kept up to date with other artists' quality work from around Oz. Vital even. And thank you for the chance to have informed and intelligent reviews of my work published. Party hats all round!

Dean Walsh

Congratulations *RealTime*, for your continual support and relevance, by maintaining an independent, comprehensive and intellectual voice for the arts across Australia.

Virginia Hyam, The Studio, Sydney Opera House

RealTime is THE publication I give to visiting international artists when they ask about our arts scene. Particularly in dance its national perspective and standard of journalism is first rate. So many important artists would go unrecognised if it wasn't for *RealTime*.

Kate Champion

Congratulations to all at *RealTime*, especially Keith and Virginia, on achieving such a significant milestone. For intelligent critical appraisal of contemporary performing arts *RealTime* is one of the few Australian publications to take seriously. The contribution to the discussion of dance in particular is in a league of its own. Best wishes for an illustrious future.

Garry Stewart and all at ADT

RealTime is a great read for anyone interested in creative issues. The scope of topics is broad yet the standard of contributions always goes beyond the superficial. I often wish I had more time to read it!

Elizabeth Anne Macgregor,
Director, MCA



Photos:
 Top Left: Iraq War protest, Moz
 2nd Left: Clocked Out Duo: Vanessa Tomlinson, Erik Griswold
 Middle: Rowan Marchingo, Alexandra Harrison, Daniel Berehola
 Bottom Left: Beata Batorowicz, Lisa Reihana, *Feathers Callign foxy on the Fone* (detail), 2003
 Top Right: Peretta Anggerek, *The opera Project, another night medea*, Heidrun Lohr
 2nd Right: Kelton Kell, *Strategy for Two Hams*, Deckchair Theatre, Jon Green
 Bottom Right: Michelle Heaven, Brian Lucas, *Chunky Move*, Tense Dave, Anthony Scibelli

2003

Australians performing international-ly: interviews with Karilyn Brown, Maria Magdalena Swaegermann; **Monaco Dance Forum**; theatre in Berlin and Vienna; **Magdalena Australia** International Women's Performance Festival. Featured artist **Dorothy Napangardi**. Australian Music Centre's **John Davis**. Documentary: **Sherine Salama and Wim & Donata Wenders**; **Peter Sainsbury**, vision and **Australian film**; Adelaide's new film festival; Linda Wallace's *Eurovision*; **future-screen02: data*terra**; ISEA Nagoya; **Michael Goldberg**, online trading at Artspace; Jay Younger; Sky Lounge, National Museum of Australia. **Lucas Ihlein** at EAF; the *Time_Place_Space* hybrid art lab experience; Julian Meyrick's **Nimrod**; Stompin Youth's *Joyride*; PACT/Outback, *Wide Open Road*; **ICE's Teratology Project**; Rock'n'Roll Circus, *Figaro Variations*; **Fondue Set**; PVI's *TTS: Route 65*; Inspace, **Astrid Pihl**, Ingrid Voorendt, Adelaide Festival Centre: **Mobile States**; singer **Rachel Dease**; the **NOW now** festival story; Andrée Greenwell's *Dreaming Transportation*; **BOOKISH (RT54)**: new books on the arts. Featured artist: **photographer Moz** at the anti-Iraq war protest. Filmmaker **James Middleton**; **Keely Macarow** takes Oz video to Chicago and NY; Francesca da Rimini & John Tonkin at EAF; *Graphite 2003*; **DEAF03**, Rotterdam; **MAAP in Beijing**; **Brook Andrew**; **Nat & Ali** at 24HR Art; **Tim Newth & David McMicken**: Tracks' strategies; Bangarra's Patrick Thaiday; Simon Ellis, *indelible*; filmmaker **Mike Daly** works with Sydney Dance Company. **Morganics** interview; The opera Project, *another night: medea*; **Audiotheque** at The Studio. Festival of Perth: **STRUT**, Stalker's *Incognita*, Steve Reich. **Bonemap**. Brink Theatre's *Rope Project*. **UTP win Sydney Myer Group Award**. The Women's Pages (RT55): **Justine Cooper**, Susan Norrie, **Jane Goodall**, Magdalena Festival, **Leisa Shelton**, Maria Fernanda Cardoso, **Vitalstatistix**, Playworks. Featured artist **Nicola Loder**. Polixeni Papapetrou; Abbas Kiarostami; FTO's **Aurora** Scriptwriting Workshop; **Jean Painlevé** at MCA; AFC-ScreenSound Australia integration; **Andrew Pike**; ACMI's *Remembrance*; SBS' *Cornerfold*; game activism: *Escape from Woomera*. Australian art in Berlin and Japan; **Clocked Out Duo** Vanessa Tomlinson and Erik Griswold; **Ensemble Offspring**; State Records Centre NSW, *The House of Exquisite Memory*; **Bodyworks03**, Dancehouse; ADT's *Nothing*. Puppetry in *10 Days on the Island*; **Dramaturgies 1**; **PACT Youth Theatre-Backbone Youth Arts**, *Altered States*; UTP, *Mechanix*. Education feature: on the receiving end-industry responses to training; Bonemap's *Bridge song*; Vienna Festival report; Leisa Shelton, Richard Murphet, *The Inhabited Woman*; **Kelton Pell** in *Strategy for Two Hams*; **Geoffrey Atherden** on free trade or cultural freedom?; **New Blak Films** at *Message Sticks '03*; **Colourised Film Festival**, Brisbane; *Plastic Pulse*, Media Resource Centre, Adelaide; the **Rolf de Heer** opus; AFC's **SPARK** screenwriting program; new media art, *Points of Entry*, CAST; choreographer **John Utans**; video art boom; **Marilyn Fairskye** at **Stills**; **Dadang Christanto**, NT; **Christine Johnson**, *Decent Spinster*; **Nat Bates & Bruce Mowson** curate *Liquid Architecture*.

Jon Rose Adlib project under fire from *Daily Telegraph* in arts funding assault. **SCAN 2003: 100 young artists** profiled or reviewed. The viability of the short feature film; **Marie Thomas**, **SBSi**; emerging producers in Queensland; **Adam Elliot**; winning WA filmmakers **Andrew Ewing** and **Jennifer Jamieson**; lessons from **South Korean film industry**; German film now; **Primavera** goes new media; Australia Council's **RUN_WAY** scheme; **CCP's Art+Film**; **Gail Priest & Vicky Clare Electrofringe** interview; featured artist, photographer **Koky Saly**; **Wendy McPhee**, *Private Dancer*. **Festivals edition (RT58)**: **KunstenFestivaldesArts**, Brussels; **Venice Biennale**; *Dancers are Space Eaters*; *Carnivale*; *Electrofringe*; *Ars Electronica*; **Queensland Biennial Festival of Music** (Heiner Goebbels, **Meredith Monk**, **Elision Ensemble**, **Liquid Architecture**), Melbourne International Festival (**Fabre**, **Kosky**, **Kage**, **Chunky Move**, **Yap-Umiumare**, **Aphids**, **Dumb Type**); previewing Adelaide, Perth, Sydney and Live Bait festivals; **Karen Therese**, *Sleepless*. **Obituaries: Bruce Keller**, **Frances Ferguson**. Experimental filmmaker **Louise Curham**; censorship forum; **Michelle Mahrer's Dance of Ecstasy**; AFI Awards previews; **Alexis Wright** reviews **Louis Nowra** on *Walkabout*; Melbourne independent film survey; **Experimenta**, *House of Tomorrow*; **Alessio Cavallaro** interview; *Transfigure* (ACMI). **Restless Dance Company**, *Starry eyed*; *RealTime-Performance Space*, **Video + Art = ?** forum; video at **Venice Biennale**; **Dramaturgies 2**; **sacredCOW**, *The Quivering*; new music in Sydney: **Halcyon**, **Ensemble 24**, **ensemble offspring**; **Ed Osborn**, *Particle moves* (IMA); *i.audio*, Sydney & Melbourne. **The Free Trade threat. What is it about art that the ABC doesn't like?**

2004

Melissa Madden-Gray on Zurich's Theater Spektakel (Richard Foreman, Museum of Modern Oddities, Back to Back Theatre, Michael Laub); Sydney Festival (Meg Stuart; Elision with Justine Cooper, TULP, *The body public*; Heiner Goebbels' *Hashirigaki*. Chunky Move, *Tense Dave*; Chamber Made Opera, *Phobia*). Obituary: Benjamin Grieve. Wataboshi Music Festival; Forced Entertainment. Olivia Khoo on the sacrificial Asian in Australian film; Khoa Do's *The Finished People*; co-production with India; Flickerfest; new media artist interview: Keith Armstrong; Ian Haig's *Futurotic*; ABC TV and the arts; *Womenvision* reviewed; comparisons of Canada-Australia film and new media infrastructure; ACMI's *Transfigure* reviewed; *Digital Decoupage* at First Draft, Sydney. Garry Stewart interview: working with US dance photographer Lois Greenfield; Brendan Lee's *Projekt* quarterly video catalogue. Featured artist Brad Cook. Mireille Astore, *Tampa*; Performance Space redux: new program, new home; *Eleventh Hour's* Oscar Wilde; Brian Lipson's *Love, Death, Music & Plants*; Alex Carpenter, *Music of Transparent Means*; Australian Percussion Symposium (ACT). *Meta-Crash* Edition (RT60): art-science-culture-ethics. Featured artist Jeff Busby. 2004 Adelaide Festival (Gulpilil, Forced Entertainments, Absolute Ensemble; ADT; Windmill; Bangarra). Tom Zubrycki, documentary challenges; Australian International Documentary Conference, Perth; Scott Millwood interview; Sean Cubitt's *The Cinema Effect*; Australian crime films; 11th Mardi Gras Film Festival; video artist John Gillies; Gail Priest on *Transmediale 04*, Berlin; *4 Minute Wonders* (SAFC/ABC); *Crema* Cycle. Live Bait performances and installations; Anne Marsh's *The Darkroom* reviewed; *The Dark Woods*, comic art touring (TAS, SA); Lola Greeno's necklaces; Lisa Roet, Kate McMillan in Perth Festival. Virginia Hyam interview, The Studio in 2004; Dancehouse's *Dance Card*; Adelaide Fringe: Fiona Malone, new media dance: *The Obcell*, Blast Theory, Frumpus. Tanja Liedtke at The Australian Choreographic Centre; Surnameke Pacific Island dance in Darwin; The opera Project, *The Audience and Other Psychopaths*; *What Is Music?*. More arts cuts at the ABC.



Congratulations to *RealTime* and its committed team of editors, writers and staff for this great decade of publishing. As both artist and arts producer, I have always relied on *RealTime* as the most consistent source of information on what is going on in the contemporary arts world... Sometimes provocative, always engaging *RealTime* has always managed to provide an invaluable critical forum for artists, artworkers, screen practitioners and related organisations. *RealTime* is the conduit that offers vital national exposure to everyone involved in our sector. To Virginia, Keith and the team, a big heartfelt THANK YOU for your passionate and dedicated services to the arts in this country!!!!

Panos Couros, Executive Producer, Queer Screen

Hard to believe you're only 10 years old! The impact of *RealTime* on Australian cultural life seems incredible for only 10 years of operation. The growing New Music Network believes that disseminating information about our cultural life is of invaluable support to our artists. We thank *RealTime* for making such an essential contribution, across all artforms, to Australian artists' development and the presentation of their work. We look forward to your 20th Birthday!

Anna Cerneaz, New Music Network

Congratulations *RealTime* on delivering 10 years of provocative and stimulating arts coverage. Thank you for supporting Restless Dance Company by promoting dance by young people with and without a disability. We look forward to your next decade of success.

Kat Worth and Nick Hughes, Restless Dance Company, Adelaide

We would really like to offer our sincere congratulations to *RealTime* for surviving a decade in the arts. *RealTime* truly provides its readership with comprehensive, dynamic and diverse offerings. We applaud *RealTime*, its critical platform, and the team who work tirelessly to provide representative and prescient coverage. You do an amazing job.

Bonemap, North Queensland

Happy decade! Since coming to Australia in April last year *RealTime* has become one of my favourite Australian magazines. Cestitki! (congratulations!)

Melentie Pandilovski, Director, Experimental Art Foundation

Many congrats to you and Keith and the *RealTime* team from me also. I'm not sure we'd have survived the decade so well without the support and hope each *RT* brings when all seems lonely, dark and dull in the arts.

Julie Lawton, Experimental Art Foundation

Over 10 great years *RealTime* has set the standard in Australian contemporary arts review, critique, appreciation and speculation. Congratulations and thank you for your extraordinary work.

Regional Arts NSW

Centre for Contemporary Photography congratulates *RealTime* on its 10 year anniversary. As a timely, national broadsheet, widely and freely available, *RealTime* fulfills an essential role in promoting, recording and inspiring Australian photo-based artists. Its particular edge, and focus on the fusion of visual, technological and performance-based worlds is extremely relevant. Along with its dedicated readership of artists, students and critics, CCP is looking forward to another decade!

Naomi Cass, CCP

Congratulations to *RealTime* on 10 years of comprehensive, innovative, and thought-provoking coverage of new media arts in Australia. All here at Canberra Contemporary Art Space are looking forward to your next 10 as the leading new media arts publication in Australia.

Lisa Byrne, Stuart Bailey, Michael Ascroft, CCSA

Congratulations to *RealTime* on a brilliant decade. *RealTime* is a singular voice for serious and cutting edge writing on contemporary performance and media—the historical record and the laboratory for the new.

Dr Peter Eckersall, Theatre Studies Co-ordinator, University of Melbourne

Thanks for the stimulating 10 year conversation... 10 years of vibrant writing about new work. 10 years of connecting dots between cities, regions, ideas, artists & practices. 10 years of commentary on public culture. 10 years of presenting forums, publications, debate and critique. Congratulations on the last decade and wishing you well for the next!

Fiona Winning, Performance Space

RealTime possesses the rare quality of being both accessible and challenging. I have to admit that I pick up *RT* for material on the visual arts, but end up avidly reading articles from the Digital, Performance and OnScreen pages. These reviews are cutting edge responses to works that fall well outside of my visual art focus that continually inform my practice as an artist.

Lily Hibberd

Can it be really 10 years that *RealTime* has been covering the festivals, reviewing the CDs, seeing and listening to all the performances, and commenting on all the contemporary arts practice in this country that all the other media have managed to overlook? Not to mention stirring the pot when needed, and providing much needed moral and practical support to all of us trying new things. How you do it, we don't really know. What we do know is that you need to keep doing it for at least another 10 years!

Marshall McGuire

In recent times, *RealTime* has done more than any other magazine or journal to help contemporary art stay visible in Australia, and it's published some great writing too. Special thanks for bringing us Philip Brophy's *Cinesonic* column and Vikki Riley's music criticism, and all the best for the next 10 years.

Jake Wilson, Co-Editor, *Senses of Cinema*

Photos: Top Left: Chamber Made Opera, *Phobia*, Jeff Busby Top Right: Ian Haig, *Futurotic*, Andrew Curtis

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