INSTANT

IMAGING

SEVEN QUEENSLAND ARTISTS USING ELECTRONIC MEDIA TO CREATE WORKS ON PAPER

MARK DAVIES
HIRAM TO
EDITE VIDINS
JOHN WALLER
PAT HOFFIE
ADAM WOLTER
MALCOLM ENRIGHT

THE SHOW CONTINUES FROM MAY SEVEN TO JULY TWENTY ONE NINETEEN NINETY ONE

QUEENSLAND ART GALLERY

CONTENTS

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MARK DAVIES

STATEMENT

SLAVES IN PARADISE I, II 1991

Bubble jet copies and synthetic material, with an additional bubble jet copy.

Three works; two panels at 150 x 80cm each, one at 84 x 49cm

In producing this work the artist was assisted by a grant received through the VA/CB and Triangle Reproductions Pty Ltd, Brisbane.

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SLAVES IN PARADISE I and II are prototypes for further, sequential works bearing the same character. This sequence belongs in turn to the general series ANTHROPOMORPHIA (1988-91). 'Anthropomorhia' is a fictive, compound term suggesting both human-ness

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This exhibition was initiated two years ago by the Print Council of Australia, as part of a series reflecting different State perspectives in current printmaking. With this in mind, Anne Kirker and Clare Williamson of the Queensland Art Gallery were approached to jointly curate an exhibition which has become known as Instant Imaging. Their idea was to broaden the meaning of the term 'printmaking', allowing it to encompass the products of new technology, and indeed to emphasise this. Brisbane had already earned a national reputation for lively experimentation with photocopy and computer-generated imagery. During the eighties a number of artists produced individual prints and installations using electronic media. Markedly different from traditional fine art media, an entirely new group of visual forms has become possible. Furthermore, artists have felt compelled to address issues which are as complex as the technological tools now at their disposal. There are seven participants in this particular exhibition - Mark Davies, Malcolm Enright, Pat Hoffie, Hiram To, Edite Vidins, John Waller and Adam Wolter.

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INTRODUCTION

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Instant Imaging, an exhibition so-called to emphasise the concepts of immediacy and topicality, focuses on recent developments in photocopy and computer-generated art from Brisbane. In this age of high-tech we are accustomed to the rapid relay of information (both linguistic and visual) through electronic systems, which are subjected to ever-increasing sophistication. At this moment, as the collective ideas and practical aspects of this project accelerate towards conclusion, the world reels from the implications of the Gulf conflict, revealed through countless television screens. We live with the paradox that advanced media technologies, which artists have embraced in recent years to explore territories beyond the mundane, are the very ones which empower the war machine.

This sobering observation would hardly be lost on the participants in this exhibition. In highly individualistic ways, each faces up to contradictions and issues pertinent to the late 20th century. These are inextricably tied in with their employment of electronic media to generate multiple images. Through a deliberate strategy of 're-presentation', they debunk the notion of an artwork as a precious and

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and dreamlike awareness ... the dream or language of being human.

MARK DAVIES

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Born Glen Innes, NSW, 1956.
He describes himself as a visual artist and musician. Studied at Queensland College of Art and at the South Australian College of Advanced Education. Also trained as a musician in Adelaide and Brisbane. Has conducted creative arts workshops in Queensland and elsewhere in Australia.

SELECTED INDIVIDUAL EXHIBITIONS

1987	Invocation et Danse, THAT Contemporary Art Space, Brisbane
1988	Sequence/Symbol, various sites with 'unofficial artists' in Shanghai; Young Artists Gallery, Museum of Contemporary Art, Brisbane
1989-90	Anthropomorphia: Elegy to a Chinese Moon, Konzertsaal, Hochschule der Kunste, Berlin; Milburn + Arté, Brisbane

SELECTED GROUP EXHIBITIONS

1981	South Australian Young Artists, Wollongong City Gallery; University of Southern Queensland, Toowoomba
1988	Works on paper, Shanghai Young Artists' Association, Shanghai
1989	Group exhibition with John Waller and Katerina Vesterberg, Arch Lane Public Art, Brisbane
1990	SPACE 90, Queensland College of Art Gallery, Brisbane Above the Apothecary, Below ZERO, Institute of Modern Art, Brisbane

SPECIAL PROJECTS

1980	Flinders Street mural, Adelaide, Public Works Grant
1980-81	Bourke Street mural, MacKenzie's Building, Glen Innes, NSW, Premier's Department Grant
1988	Worked on Sequence/Symbol over three months, Shanghai
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Alfredo Jaar, interview with Dore Ashton, 1988

WE ARE ALL PROSTITUTES.

Slogan for SEX PISTOLS, 1976

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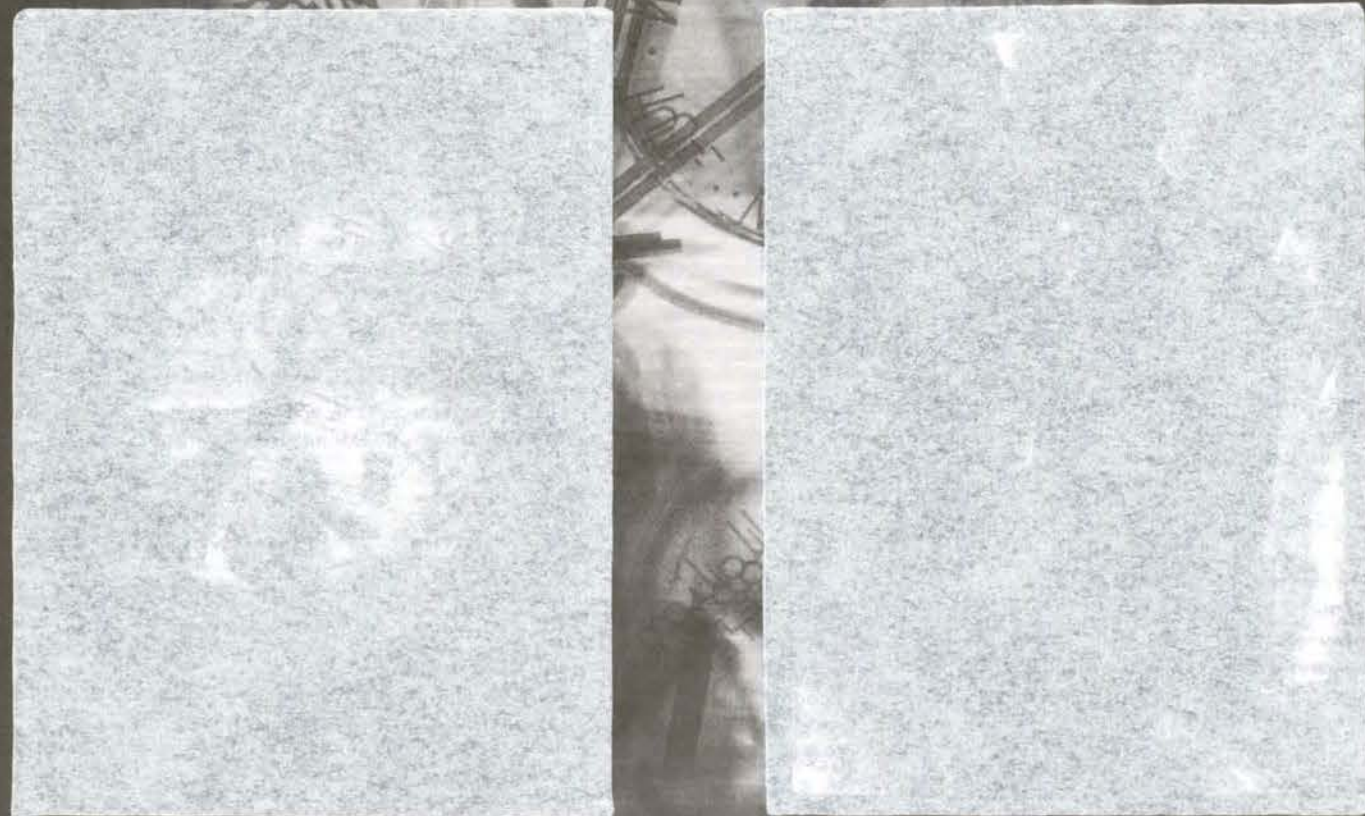THE FIRST OF THESE SCHOOLS IN 1989, PAT HOFFIE
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During the 1980s, artists began to have access to the first colour copiers, opening up

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Those who pioneered the use of copier technology in Brisbane included Ken Bull, Jane

Richens and Wayne Smith. Their black and white or rudimentary colour prints could be

attached to the wall with 'blu tac', or collated in any number of expressive ways.

When the Canon Colour Laser 500 Copier (CLC) was introduced, in 1987, Malcolm Enright

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replicator. The CLC recreates colour with astonishing verisimilitude, but it also

offers the artist a means by which to dismantle and 're-create' an image, so that it

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I got closer ... Don't tell me, I said. When you got
there you realised he was hideously ugly.
Actually, it was worse than that, Libby said.
Because when I got up close to him, he turned out to
be a stain on the wall.

<div align="right">Gary Indiana, HORSE CRAZY, 1989</div>

WHO IS BEHIND ALL THIS?

<div align="right">Title from Fritz Lang, DR MABUSE DER SPIELER
(DR MABUSE THE GAMBLER), 1922</div>

The KNOWLEDGE OF BEAUTY and VISTAVISION 20/20 series
presented in this installation both deal with an
intoxication – the experience of a drug like those of
beauty and desire, value and appearance. The
pornography hidden within these cells exposes a
voyeuristic enticement, an unmasking of the pixels
and the skeletons of commerce and technology.

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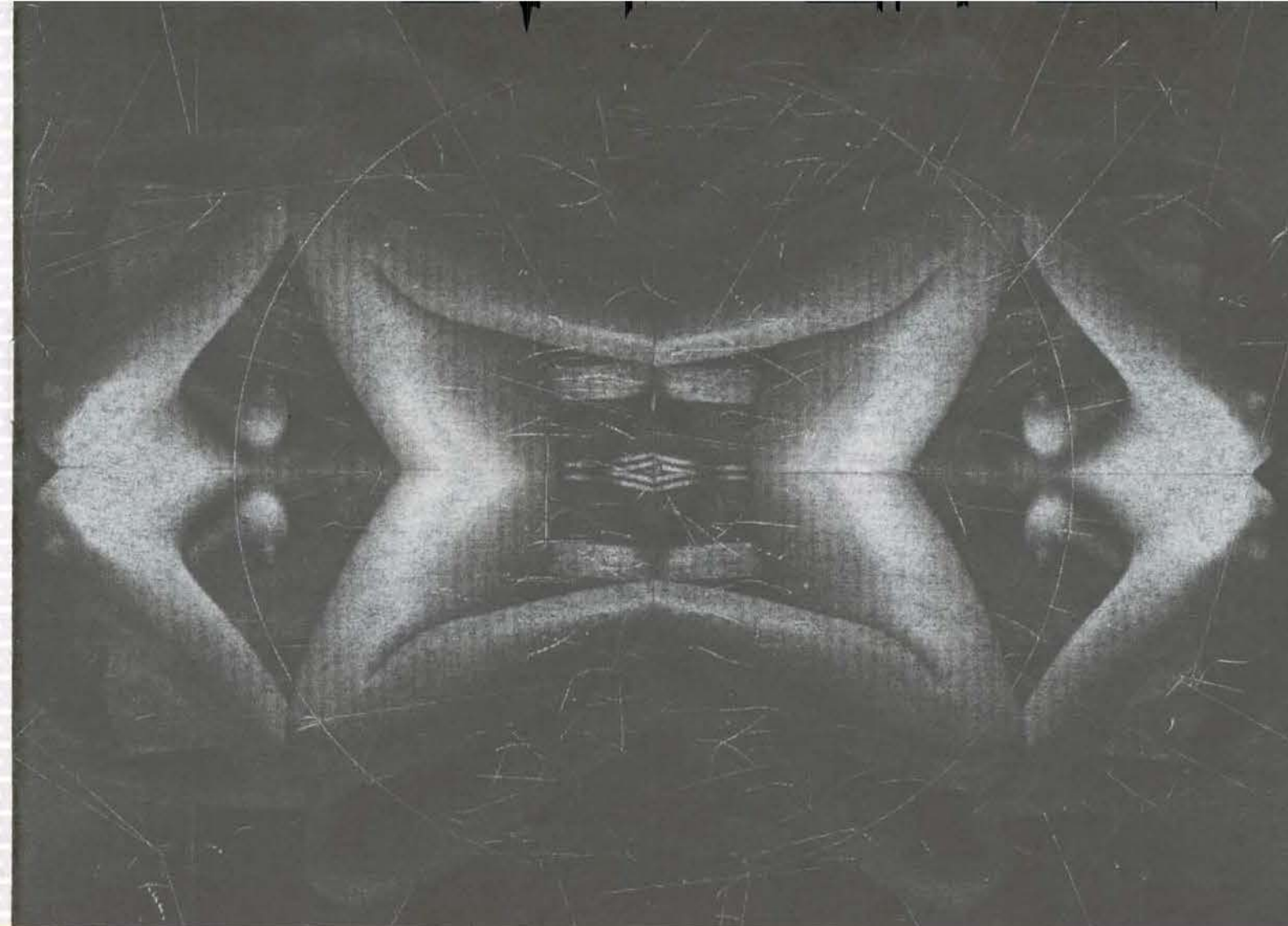Bubble jet copies and synthetic material, with an additional bubble jet copy.

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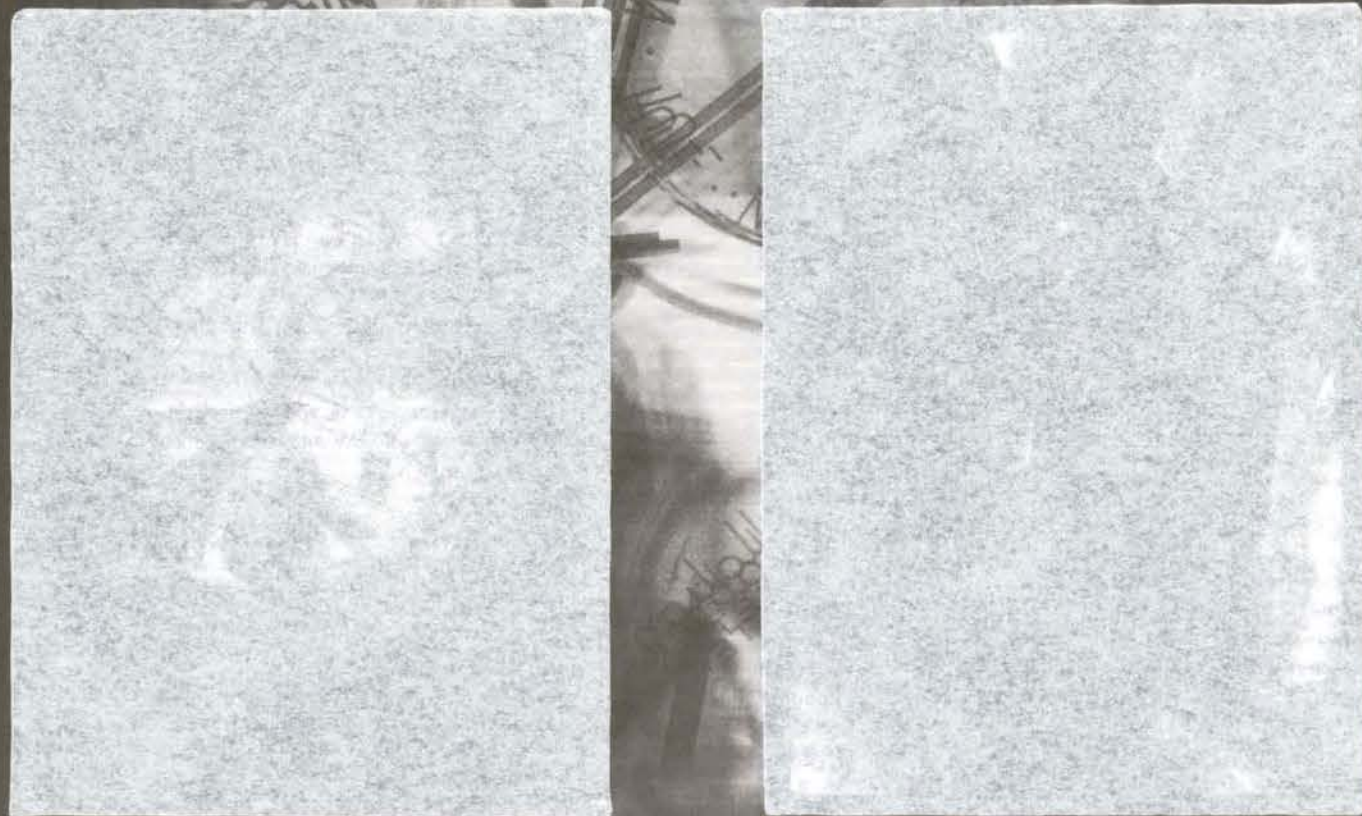
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Those who pioneered the use of copier technology in Brisbane included Ken Bull, Jane Richens and Wayne Smith. Their black and white or rudimentary colour prints could be attached to the wall with 'blu tac', or collated in any number of expressive ways. When the Canon Colour Laser 500 Copier (CLC) was introduced, in 1987, Malcolm Enright and Pat Hoffie were quick to explore the capabilities of this sophisticated image replicator. The CLC recreates colour with astonishing verisimilitude, but it also offers the artist a means by which to dismantle and 're-create' an image, so that it bears little relation to the original. Hoffie has drawn attention to the irony that the more an image is manipulated in the copier, the more it appears 'hand crafted'.[6]

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(5) REFER TO JENNIFER PHIPPS, 'THROUGH THE LOOKING GLASS', BASHIR BARAKI/VINCE DZIEKAN: TRANSFIGURATION, EXHIBITION CATALOGUE, AUSTRALIAN CENTRE FOR PHOTOGRAPHY, APRIL-MAY 1989. BARAKI AND DZIEKAN DEVELOPED THEIR COLLABORATIVE PROJECT IN MELBOURNE BETWEEN 1988 AND 1989 USING THE CLC.

(6) REFER TO PAT HOFFIE, 'MARGINS, CRACKS AND

I got closer ... Don't tell me, I said. When you got
there you realised he was hideously ugly.
Actually, it was worse than that, Libby said.
Because when I got up close to him, he turned out to
be a stain on the wall.

Gary Indiana, HORSE CRAZY, 1989

WHO IS BEHIND ALL THIS?

Title from Fritz Lang, DR MABUSE DER SPIELER
(DR MABUSE THE GAMBLER), 1922

The KNOWLEDGE OF BEAUTY and VISTAVISION 20/20 series
presented in this installation both deal with an
intoxication - the experience of a drug like those of
beauty and desire, value and appearance. The
pornography hidden within these cells exposes a
voyeuristic enticement, an unmasking of the pixels
and the skeletons of commerce and technology.

HIRAM TO

HIRAM TO
Born Hong Kong, 1964
Educated Hong Kong and Scotland, lived in Brisbane since 1986.

SELECTED INDIVIDUAL EXHIBITIONS

1987	Irrelevance, John Mills National, Brisbane
	Drained (Prerequisites), Hong Kong Festival Fringe, Hong Kong
	Drained (Compulsive Surveillance), John Mills National, Brisbane
1989	Objects of Permanence, Bureau Artspace, Brisbane
	Pseudonyms, Milburn + Arté, Brisbane
1990	Object, Milburn + Arté, Brisbane
1991	Casual Victim, Michael Milburn Gallery, Brisbane

SELECTED GROUP EXHIBITIONS

1985, 1986	Hong Kong Festival Fringe, Hong Kong
1987	Belles Lettres, John Mills National, Brisbane
	Performance Season, Institute of Modern Art, Brisbane
1988	(I)magical Poetics, Institute of Modern Art, Brisbane
	Site of Execution, Australian Centre for Contemporary Art, Melbourne
	Work-to-Screen (Projecting Performance), Queensland College of Art Gallery, Brisbane
	Bureau, Bureau Artspace, Brisbane
1989	Stealing Blind, Artspace, Sydney
	Estate, State Library of Queensland, Brisbane
	Salle de Reconnaissance, Institute of Modern Art, Brisbane; Australian Centre for Photography, Sydney; 200 Gertrude Street, Melbourne
	Random Access, Museum of Contemporary Art, Brisbane
	Visual Poetics, Museum of Contemporary Art, Brisbane
1989-90	Proposals, George Paton Gallery, University of Melbourne, Melbourne; Contemporary Art Centre of South Australia, Adelaide; Artspace, Sydney
	In Full Sunlight, Aglassofwater, Brisbane; The Greater Western, Melbourne; First Draft West, Sydney
1990	Respect, Milburn + Arté, Brisbane
	Mist from The Chest, Aglassofwater, Brisbane
	No, Milburn + Arté, Brisbane
	Dis/appearance, Institute of Modern Art, Brisbane; 200 Gertrude Street, Melbourne
1991	Body Without Organs, First Draft West, Sydney

SPECIAL PROJECTS

1987	One Night Only - Lush, THAT Contemporary Art Space, Brisbane
1988	Divine Intervention (The Last Temptation), Artists' Day, 106 Edward Street, Brisbane

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unique object, forcing it into direct relationships with the mass media and culture at large.[2]

These artists acknowledge that our post-modern environment is subjected to a network of electronic devices, each of which has irreversibly changed the way people think, learn, and communicate.

All seven artists are based in Brisbane, and are among those who currently demonstrate a strong commitment to exploring the interface between aspects of the visual arts and advanced technology. The level of interest here, which has gained momentum over a number of years, was highlighted when the South Australian magazine ARTLINK chose to launch its special 'Art & Technology' issue in Brisbane in July 1987.[3] This gesture responded in part to activities at the Institute of Modern Art, and artist-run spaces (especially THAT Contemporary Art Space and John Mills National) where performance work, video and installations were the norm. Resisting the commodification of ideas and revelling in lively debate, these environments had become the most conducive display spaces for artists experimenting with photocopy machines and computers. Often these processes were used in tandem, or as part of a mixed media assemblage or event.

Although copiers appeared some forty years ago, it was not until the mid sixties that artists gravitated towards the 'quick copy' centre for economical print runs. No special training was required for replicating an image, and instantaneous

results allowed for rapid development and realisation of their concepts. The practice of copy art has now been accepted in many art schools. Although this has occurred in the United States since 1970, it is not generally embraced by departments of printmaking.[4] In Australia, copier technology was first widely seen at the beginning of the seventies, via the work of international artists like Harald Szeemann and Bill Clements. For both, the Fluxus movement and its unorthodox approach to art practice was a significant impulse for adopting the new medium.[5] At the experimental art space Inhibodress, in Sydney, Mike Parr was alert to the potential of this technology and exhibited minimalist statements as Xerox copies in 1972. During the 1980s, artists began to have access to the first colour copiers, opening up new/extended/limitless possibilities.

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(2) THIS POSITION WAS THE CRUX OF WALTER BENJAMIN'S ESSAY OF 1936 - 'THE WORK OF ART IN THE AGE OF MECHANICAL REPRODUCTION' - AND SUBSEQUENTLY BROUGHT UP-TO-DATE IN THE WRITINGS OF AMONG OTHERS, JEAN BAUDRILLARD. SEE PAUL FOSS AND JULIAN PEFANIS (eds.), JEAN BAUDRILLARD REVENGE OF THE CRYSTAL: SELECTED WRITINGS ON THE MODERN OBJECT AND ITS DESTINY, 1968-1983, PLUTO PRESS, AUSTRALIA, IN ASSOCIATION WITH THE POWER INSTITUTE OF FINE ARTS, UNIVERSITY OF SYDNEY, 1990.

(3) ARTLINK, VOL.7, NOS. 2 & 3, 1987. THIS SPECIAL ISSUE WAS LAUNCHED AT JOHN MILLS NATIONAL IN CHARLOTTE STREET, BRISBANE, ON 24 JULY 1987. TIM GRUCHY, VIRGINIA BARRATT AND ADAM WOLTER CONDUCTED PERFORMANCES AT THE LAUNCH. THIS WAS THE PERIOD WHEN THE AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY (ANAT) GATHERED ITS FORCES IN ADELAIDE. IT HAS SUBSEQUENTLY ESTABLISHED A FUNDING PROGRAM FOR ASSISTING ARTISTS PROJECTS AND ALSO A SERIES OF NATIONAL SUMMER SCHOOLS IN COMPUTER-AIDED DESIGN. ADAM WOLTER ATTENDED THE FIRST OF THESE SCHOOLS IN 1989, PAT HOFFIE THE MOST RECENT IN 1991.

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EDITE VIDINS

<u>UNIVERSAL PLOT</u> 1991

Computer-generated prints, with Amiga 500 computer
and RGB monitor.

Five groups of four works; each unit 21 x 29.7cm

For her 1988 series <u>GENDER/NATURE/CULTURE</u> she directly addressed misconceptions and paradoxes of representation. On one hand these include the myth associating women with nature, on the other, the bi-polar notion of the 'original' versus the mass-produced. Hoffie's initial image was a small collage, juxtaposing advertisements from 1950s women's magazines with an inserted text, typewritten by the artist and inviting an ironic reading. The final images were presented in two forms: firstly, as an A4 diptych presentation, contrasting a 'copy' which related closely to the original with one which had colour distortion; secondly, as multiple page enlargements which were butted together to make up the composition as a whole.[7]

With major technological advancements occurring regularly it is now possible, using the Canon Bubble Jet A1 Colour Copier, to produce large scale single images. John Waller has increasingly used the process for his on-going project focussing on the Australian landscape, its histories and its mythologies. In this project he alludes to both European and Aboriginal cultures. His references include classic historical texts and accounts of early explorers and surveyors, and memories of slides of Central Australia taken by his father in the 1950s. Waller's work in <u>Instant Imaging</u> extends the landscape theme to encompass physics and the history of science. His images are first generated on a Commodore Amiga computer, using a variety of software (such as Deluxe Paint III), and are then printed out, for example, on the Bubble Jet colour copier. He also employs the computer and video monitor as display
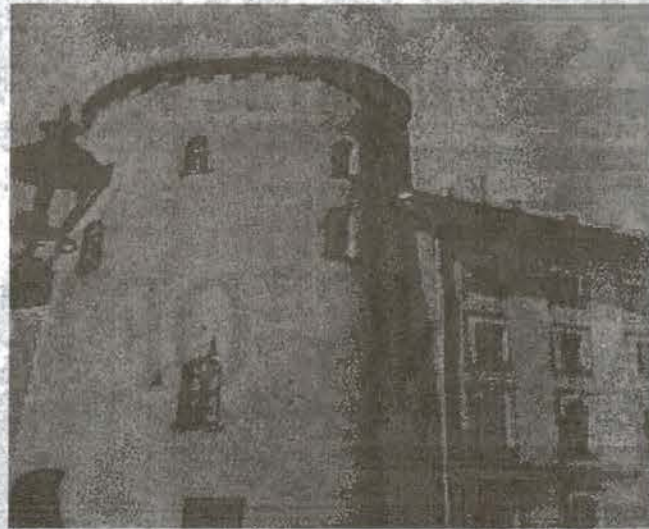
CLEFTS: THE STORY OF A SERIES IN THREE PARTS',
IMPRINT, VOL.24, NO. 2, OCTOBER 1989, pp. 5-6.

(7) PAT HOFFIE NOW HAS AN AMIGA 2000 AND IS
CURRENTLY DIRECTING IT TOWARDS MAKING VISUAL
STATEMENTS ON THE 'GULF CRISIS' AND THE
MYTHOLOGIES OF GOOD AND EVIL.

vehicles. A central figure in Brisbane's experimental art scene, Malcolm Enright brings his extensive experience as a graphic designer to bear on his series of <u>INSEPARABLES</u>. He has concentrated on this theme since the seventies, collaging found objects, texts and images together with wicked appositeness. In Dada-like spirit, Enright rearranges the visual and verbal world to poke fun at grandiose attitudes and other peculiarly human attributes, or to steer us gently towards confronting tough, socio-political issues (such as the AIDS epidemic). His readymade collages are photocopied, scanned into a computer, edited and saved on disk. In hard copy they either take the form of A4 size colour photocopies or as larger four-colour chemical proofs processed from these laser prints.

Adam Wolter has been involved with computer-generated imagery for close to a decade. His output has kept pace with available hardware for domestic use. He explains: 'In 1983 I owned a very elementary Sinclair Spectrum computer which had eight colours, very low resolution, small memory, and was plugged into a TV so it had a very rough output and had a tiny printer that burned its image onto a piece of paper. I then moved to a Sinclair QL ... from the 48K of RAM on the Spectrum I jumped to 128K on the QL. Now of course, with the Amiga, I have two and a half megabytes.'[8] Wolter purchased his Amiga 1000 in 1986 when it first came on to the market. The ramifications this

(8) ADAM WOLTER, IN CONVERSATION WITH THE
WRITER, 3 FEBRUARY 1991.

EDITE VIDINS
Born Melbourne 1960, of Latvian descent
Studied at Queensland College of Art, focussing on computer-generated imagery. Joint winner of the Melville Haysom Memorial Scholarship, Queensland Art Gallery 1990.

INDIVIDUAL EXHIBITIONS
1990   Soundworx, 4MBS FM, Brisbane
       Initial Displacement, Galerie Brutal, Brisbane

SELECTED GROUP EXHIBITIONS
1989   In-2-Media, Arch Lane Public Art, Brisbane
       Visual Poetics, Museum of Contemporary Art, Brisbane
       Bravado, Galerie Brutal, Brisbane
       Performance Defined, Queensland College of Art Gallery, Brisbane
1990   Strange Attractors, joint exhibition with Csaba Szamosy, Young Artists Gallery, Museum of Contemporary Art, Brisbane
       There's Nothing Like a Fresh Carrot, Galerie Brutal, Brisbane
       RSVWWZ, Below ZERO, Institute of Modern Art, Brisbane

the world OF elementary particles

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JOHN WALLER

STATEMENT

STUDY FOR AN UNTITLED LANDSCAPE (DIGGES AND EYRE) 1991

Assemblage of bubble jet copies.

Fifteen works; 180 x 490cm overall

In producing this work the artist was assisted by Triangle Reproductions Pty Ltd, Brisbane.

Althoughe in his most excellent and diffycile parte of Philosophye in all times haue bin sondry opinios touchig the situation and mouing of the bodies Caelestial, yet in certaine principles all Philosophers of any accompte, of al ages haue agreed and cosented. First that the Orbe of the fixed starres is of al other the moste high, the fardest distante, and comprehendeth all the other spheres of wandringe starres. And of these strayinge bodyes called PLANETS the old philosphers thought it a good grounde in reason y the nighest to the center shoulde swyftlyest mooue, because the circle was least and thereby the sooner ouerpassed and the farder distant the more slowlye ...

Thomas Digges, A PERFIT DESCRIPTION OF THE CAELESTIAL Orbes according to the most aunciente doctrine of the PYTHAGOREANS latelye reuiued by COPERNICVS and by Geometricall Demonstrations approued. [Digges's treatise was originally published in 1576 and later reproduced in Edward Harrison's DARKNESS AT NIGHT: A RIDDLE OF THE UNIVERSE, 1987.]

It remained now only to decide, which way we would go when we again moved on, whether to prosecute our journey to the Sound, or try to retrace our steps to Fowler's Bay. On this point my own opinion never wavered for an instant. My conviction of the utter impossibility of our ever being able to recross the fearful country we had passed through with such difficulty, under circumstances so much more favourable than we were now in, was so strong that I never for a moment entertained the idea myself. I knew the many and frightful pushes without water we should have to make in any such attempt, and though the country before us was unknown, it could not well be worse than that we had passed through ...

Edward John Eyre, JOURNALS OF EXPEDITIONS OF DISCOVERY INTO CENTRAL AUSTRALIA AND OVERLAND FROM ADELAIDE TO KING GEORGE'S SOUND, 1845

JOHN WALLER

JOHN WALLER

Born Melbourne 1954
Studied at Queensland College of Art 1978-80. Although initially concentrating on painting, now focuses on photocopy and computer work. He was involved with the establishment of the Artworkers Union, Queensland (now the Queensland Artworkers Alliance) in 1983. In 1985 was instrumental in establishing (with Paul Andrews and others) THAT Contemporary Art Space, Brisbane.

SELECTED INDIVIDUAL EXHIBITIONS

1985	Installation, La Boite Theatre foyer, Brisbane
1987	John Mills Annex, Brisbane
1989	The Great Australian Landscape, Part 1: Mini MOCA, Museum of Contemporary Art, Brisbane; Part II: Arch Lane Public Art, Brisbane; Part V: Arch Lane Public Art, Brisbane. (Parts III and IV cancelled).

SELECTED GROUP EXHIBITIONS

1985	This Work Was, THAT Contemporary Art Space, Brisbane
1986	State of the Art/Art of the State, Old Darnell Gallery, University of Queensland, Brisbane
1988	Axis-File, Arch Lane Public Art, Brisbane, and various sites in New York
1989	Random Access, Museum of Contemporary Art, Brisbane
	Visual Poetics, Museum of Contemporary Art, Brisbane
	Open Studio, BAF Studio, Brisbane
	Group exhibition with Mark Davies and Katerina Vesterberg, Arch Lane Public Art, Brisbane
1990	Video Art and New Technology Festival, Film and Television Institute, Fremantle
	RSVWWZ, Below ZERO, Institute of Modern Art, Brisbane
	K/NIGHTS in Shining Amour, Galerie Brutal, Brisbane
	SPACE 90, Queensland College of Art Gallery, Brisbane
	Above the Apothecary, Below ZERO, Institute of Modern Art, Brisbane
	SISEA (Second Symposium for Electronic Arts), Groningen, Holland

SPECIAL PROJECTS

1989	Curated Random Access, Museum of Contemporary Art, Brisbane

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had for his imagery were extraordinary. With public domain software he no longer needed to write his own programs in order to produce an artwork; even Mandelbrot's mathematical theories were made user-friendly.[9]

A relative newcomer to computer-generated imagery, Edite Vidins switched from her Ceramics course at Queensland College of Art to that of Intermedia in 1988. Her decision followed dissatisfaction with the limitations of traditional, craft-based media, and was reinforced by a talk on computer networking by Roy Ascott, a visiting lecturer from Cardiff, Wales. Adam Wolter had begun teaching 'hands on' computer graphics at the College. He was also conducting workshops in the broader community and at high schools equipped with Amigas.[10] Vidins received tuition from Wolter and embarked on a series of images investigating her Latvian roots. Although she produces 'static' print-outs, Edite Vidins prefers to present her work directly on the computer screen or as projected slides.

A particular concern for Mark Davies has been the relationship of technology to the body. Davies deliberately provokes discomfort in the viewer through his covert erotic imagery, parodying fear, secretiveness and distortion of human values in a society subjected to continual surveillance. He started using photocopy imagery in 1988, shifting from a concentration on painting to installations incorporating a mechanised formula.

An element of Hiram To's work also explores the terrain of 'pornography' and

(9) TOGETHER WITH GARY WARNER, FROM SYDNEY, ADAM WOLTER PRODUCED A COLLABORATIVE WORK AT QUEENSLAND ART GALLERY IN 1989 TITLED 'WITHOUT NUMBER: COMPUTER-GENERATED VIDEO-PROJECTED IMAGES', WHICH CONCENTRATED ON CHAOS THEORY. BENOIT MANDELBROT IS CENTRAL TO THE 'NEW GEOMETRY' AND THE INVENTOR OF FRACTALS.

(10) MOST RECENTLY (IN JANUARY AND APRIL 1991), ADAM WOLTER, TIM GRUCHY AND GARRY McFEAT CONDUCTED 'ANT-91', A SERIES OF WORKSHOPS ORGANISED BY THE BRISBANE CITY COUNCIL FOR YOUNG PEOPLE.

censorship. To has been a key participant in collaborative events in Australia which focus on the transformation of the body (to the point of negation) into a field of data. For example, he contributed to Work-to-Screen, a performance art festival held at the Queensland College of Art Gallery in September 1988, and Dis/appearance: h< Z (n), a national 'fax' exhibition coordinated by Artspace, Sydney, during November 1990. In our simulacra saturated society, Hiram To collapses boundaries between our notions of 'reality' and 'artificiality'. He has recently investigated private and public realms by incarcerating photocopies in lead frames. Several of these images are displayed as a unit in Instant Imaging. It is the precise relationship between interval and object, and the multiple cross references set up, which characterise this artist's installation work.

Central to the impact of digitisation on creative expression has been a critique of preciousness in the visual arts. When we address these products of new technology the old orthodoxies are thrown into confusion. Where does ephemeral, electronic data fit in terms of conventional art history and the collecting policies of public institutions? These are questions still to be resolved. For the artists concerned, the dilemmas of accessing the technology and the presentation of its results loom higher on the agenda. Unlike users of domestic computers, all but the simplest of colour copiers are available solely through commercial outlets with a technician usually in attendance. Practitioners are compelled to work quickly and in a

Althoughe in this most excellent
and dyffycile parte of
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Assemblage of bubble jet copies.

STUDY FOR AN UNTITLED LANDSCAPE
(DIGGES AND EYRE) 1991

JOHN WALLER

Instant Imaging: Seven Queensland artists using
electronic media to create works on paper

QUEENSLAND ART GALLERY

PAT HOFFIE

STATEMENT

THANKS FOR THE MEMORIES ...   1991

Colour photocopies mounted on panel, installed with a
series of laser printed 'cubes' and a book of
computer-generated prints.
Panel; 143 x 116.5cm

In producing this work the artist was assisted by
Canon Australia Pty Ltd.

... working ten hours straight in the computer-
bunker, day in, day out, merged the whole
experience of that month into a long,
uninterrupted nightmare. Locked into the rainbow
pixel maze of the screen, she watched numbly as a
succession of images formed and dissolved in a
circuitry of accretion and disintegration: the
background whitenoise provided by the thin whine
of the fluorescents and the endless drone of 'Gulf
Watch'. Horror had been flattened by a glut of
information, a brew of hard fact and hallucination
where all you were left with was an awareness of
the manipulation and censorship of the truth.

The TV screen flickered through the long day/
nights of the month with repeated images of
advanced electronic weaponry and decimated
deserts, just as, flickering across the surface of
her own world-weary cortex, grew the realisation
that the stars of this Hi-tech Weapons Show the
whole world was watching were siblings of the very
technology on which she was playing. Her own
complicity in the meaningless obscenity became
palpable ...

Excerpt from Pat Hoffie, 'What were you doing
during the '91 war, Mummy?', February 1991

symbiotic relationship. There is no room for the old romantic cliché of the artist as
isolated in his (sic) atelier - distanced from society.

Those involved principally with manipulating computer software on the screen often regard
this as the final product, as the luminosity of the screen tends to be lost in printed form.
Public collections, however, must weigh up the issue of acquiring works with a limited life
(through decomposition of the image) while demonstrating an undiminished commitment to
representing contemporary art practice. Many shy away completely from collecting,
preferring to facilitate exhibitions and installations of electronic media. These have
become events for expressing, in Baudrillard's terms, 'cultural recycling', the 'aesthetic
of simulation' and 'the principle of uncertainty' endemic to our age. For the moment at
least, our audiences can enjoy a provocative area of art practice, one which has direct
impact and evinces a keen alertness to the complexities of this world we find ourselves in.
To appropriate a term from TENSION magazine, we may well be advised to 'Tech it out.'[11]

ANNE KIRKER

Curator (Prints, Drawings and Photographs)

18 February 1991

(11) TENSION, NO.22, AUGUST-SEPTEMBER 1990.
THE ISSUE CONCENTRATED ON THE RELATIONSHIP OF
TECHNOLOGY TO CULTURE AND INCLUDED ESSAYS BY
McKENZIE WARK AND GEORGE ALEXANDER.

COMPUTER AND PHOTOCOPY TECHNOLOGY

ARTISTS AND TECHNOLOGY

Artists have historically been innovators and popularisers in the application of
technology, always ready to seize upon new developments and interpret the cultural
changes which face society. There are many examples of artists being involved in the
development of technology and design strategies, pursuing and unfolding a dual
potential. If they are to contribute as innovators, artists must continue to be
involved with the latest and most advanced available technologies.[1]

It is becoming obvious that rapid developments in all forms of information technology
are merging in a common digital electronic form. This form relates to pictorial,
vocal, textual or numeric information. Both the computer and colour copier have
become significant 'tools' of the digital image processing revolution. These digital
image generators are having tremendous impact and influence on the production,
quality, and characteristic features of images in the visual arts.

The production of images within the new technology rests with small individual
picture units, or digits, all with the same shape. They are not unlike picture units

(1) REFER TO COPPER GILOTH AND JANE VEEDER,
'THE PAINT PROBLEM', COMPUTER GRAPHICS AND
APPLICATIONS, VOL.5, NO.7, JULY 1985,
pp. 44-75.

The naive hyper-enthusiasm that infects such gibberish about technology as the saviour of a jaded world might be charming if it weren't so criminally blind to the facts. The techno-evangelism that heralds communication technology as the electrode-road to a new, clean, bright cyber-world of the future has overlooked some pertinent issues.

When Timothy Leary, born-again-guru-for-the-gullible, writes:
'In the Cybernetic 21st Century power will come, not from the barrel of a gun, but from the lens of a TV camera, from the screen of a computer, from the electronic networks of intelligent people...', he does not appear to be aware that the lenses of the TV cameras, and the computers themselves, are now built INSIDE the missiles. The Tomahawk missiles that smashed the Iraqi air-defence systems early in the war have been succinctly described as flying computers. They are jam-packed with advanced electronics and guidance systems, and are celebrated as the 'real technological marvels' of the US missile array. Such artificial intelligence is not only liberating, it is also potentially deadly.

Excerpt from Pat Hoffie, 'The Tyranny of Diffidence', February 1991

PAT HOFFIE

PAT HOFFIE
Born Edinburgh, Scotland 1953
She is active as an artist, writer, art administrator and educationalist.

SELECTED INDIVIDUAL EXHIBITIONS
1980   Brisbane College of Advanced Education Art Gallery, Brisbane
1986   Wollongong University Art Gallery, Wollongong
1987   Roz MacAllan Gallery, Brisbane
1988   Pat Hoffie: Works in Progress, Queensland Art Gallery, Brisbane
1988, 1989 Coventry Gallery, Sydney
1989   Gender/Nature/Culture, Contemporary Art Centre of South Australia, Adelaide
1990   Home and Away, Institute of Modern Art, Brisbane

SELECTED GROUP EXHIBITIONS
1985   Queensland Works 1950-1985, University of Queensland Art Museum, Brisbane
1986   Australian Painters of the Seventies, Queensland Art Gallery, Brisbane
1986-87 Moët & Chandon Touring Exhibition
1987   ARX Festival, Perth
1989   Australian Perspecta 1989, Art Gallery of New South Wales, Sydney
        Japanese Ways, Western Means, Queensland Art Gallery, Brisbane (collaborated with Akira Komoto on facsimile and colour photocopy work)
1990   Out of Asia, Heide Park and Art Gallery, Melbourne

PROFESSIONAL EXPERIENCE
1987   Board member of Australian Flying Arts School
        On selection panel of Moët & Chandon Art Fellowship and Moët & Chandon Touring Exhibition
1988   Artist-in-residence, Queensland Art Gallery, Brisbane
1989   Artist-in-residence, Brisbane College of Advanced Education, Brisbane
        Board member of National Association of the Visual Arts and of Visual Arts/Craft Board of the Australia Council
1990   Writer-in-residence, Chameleon Contemporary Art Space, Hobart
1991   Participated in Australian Network for Art and Technology third national summer school

SELECTED PUBLICATIONS
'Feminist Ideology and Art Practice', PRAXIS M, February 1988
',*?' Art, Let's Dance', ART MONTHLY, No.10, May 1988
'The Politics of Questioning', ARTLINK, Vol.8, No.2, June/August 1988

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symbiotic relationship. There is no room for the old romantic cliché of the artist as isolated in his (sic) atelier - distanced from society.

Those involved principally with manipulating computer software on the screen often regard this as the final product, as the luminosity of the screen tends to be lost in printed form. Public collections, however, must weigh up the issue of acquiring works with a limited life (through decomposition of the image) while demonstrating an undiminished commitment to representing contemporary art practice. Many shy away completely from collecting, preferring to facilitate exhibitions and installations of electronic media. These have become events for expressing, in Baudrillard's terms, 'cultural recycling', the 'aesthetic of simulation' and 'the principle of uncertainty' endemic to our age. For the moment at least, our audiences can enjoy a provocative area of art practice, one which has direct impact and evinces a keen alertness to the complexities of this world we find ourselves in. To appropriate a term from TENSION magazine, we may well be advised to 'Tech it out,'[11]

ANNE KIRKER

Curator (Prints, Drawings and Photographs)

18 February 1991

(11) TENSION, NO.22, AUGUST-SEPTEMBER 1990. THE ISSUE CONCENTRATED ON THE RELATIONSHIP OF TECHNOLOGY TO CULTURE AND INCLUDED ESSAYS BY McKENZIE WARK AND GEORGE ALEXANDER.

COMPUTER AND PHOTOCOPY TECHNOLOGY

ARTISTS AND TECHNOLOGY

Artists have historically been innovators and popularisers in the application of technology, always ready to seize upon new developments and interpret the cultural changes which face society. There are many examples of artists being involved in the development of technology and design strategies, pursuing and unfolding a dual potential. If they are to contribute as innovators, artists must continue to be involved with the latest and most advanced available technologies.[1]

It is becoming obvious that rapid developments in all forms of information technology are merging in a common digital electronic form. This form relates to pictorial, vocal, textual or numeric information. Both the computer and colour copier have become significant 'tools' of the digital image processing revolution. These digital image generators are having tremendous impact and influence on the production, quality, and characteristic features of images in the visual arts.

The production of images within the new technology rests with small individual picture units, or digits, all with the same shape. They are not unlike picture units

(1) REFER TO COPPER GILOTH AND JANE VEEDER, 'THE PAINT PROBLEM', COMPUTER GRAPHICS AND APPLICATIONS, VOL.5, NO.7, JULY 1985, pp. 44-75.
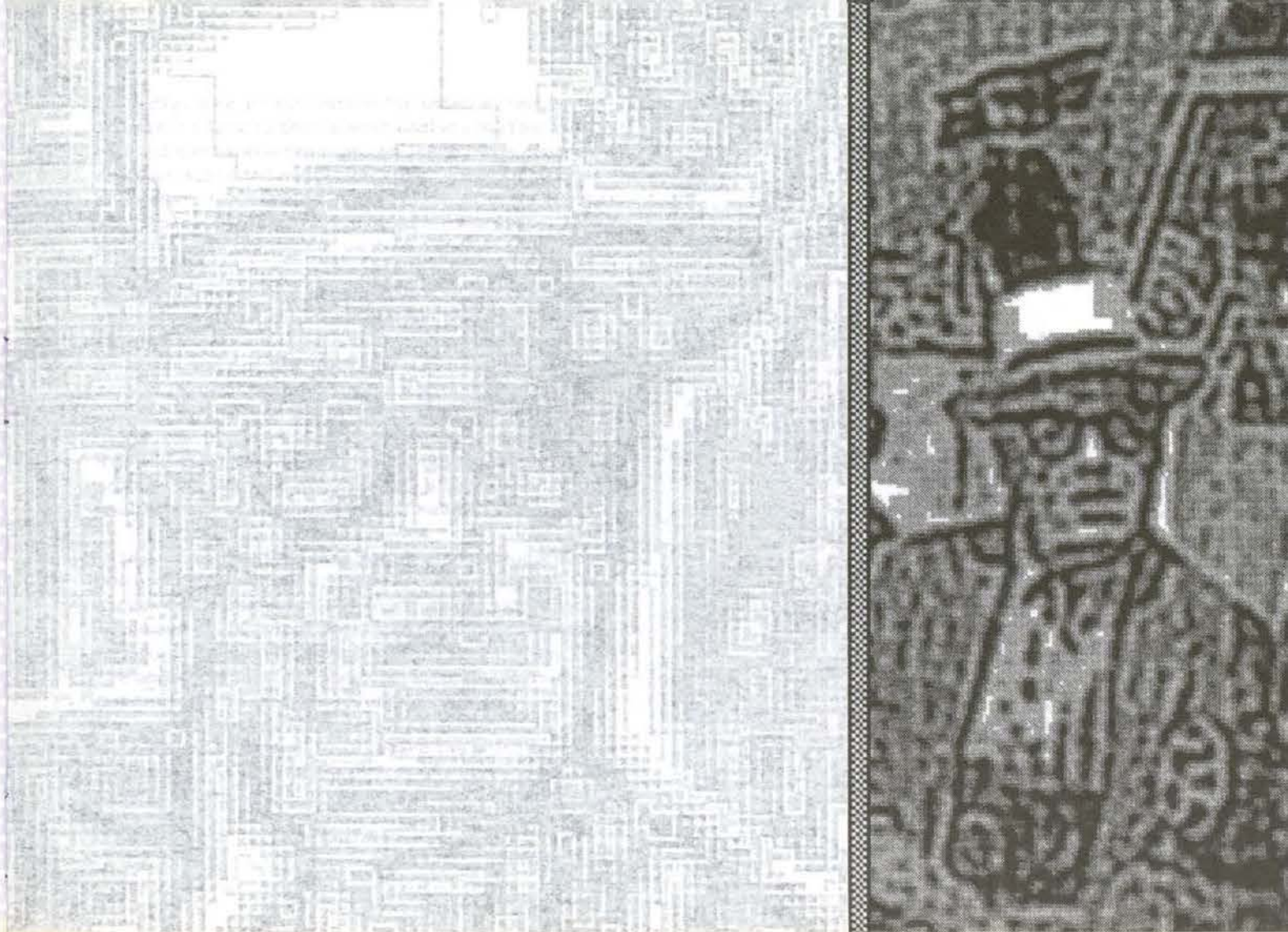
ADAM WOLTER

STATEMENT

UNTITLED 1991

Computer-generated prints, with Amiga 500 computer
and RGB monitor.

Fifteen works; two at 90 x 80cm each, thirteen at
21 x 29.7cm each

I believe there is a natural tendency amongst those
not involved in the actual production of computer-
generated hard-copy (prints) to assume that the
process is mechanical and flawless. Artists use the
profound ability of the computer to paint, render,
filter, screen, generate and process an image to
their satisfaction, and then the production of a
print is a matter of sending the resulting image-file
down a wire to a printer (or some piece of hardware)
which faithfully reproduces what the artist saw on
the monitor.

This could not be further from the truth. In practice
the final step from the screen to the print is so
fraught with the artefacts of mediation as to be a
reliable source of aggravation. Often an image must
be modified so that countervailing changes in the
printing process are corrected. Sometimes a
satisfying image simply can not be reproduced.

There are technical reasons for this, to be sure, and
technical problems are to be found in all fields of
Art. So what am I complaining about? I mention this
for two reasons. Firstly I believe the viewer, in
their ignorance (conscious or otherwise, deliberate
or otherwise) tends to assign too much of the
responsibility for the production of a computer-art
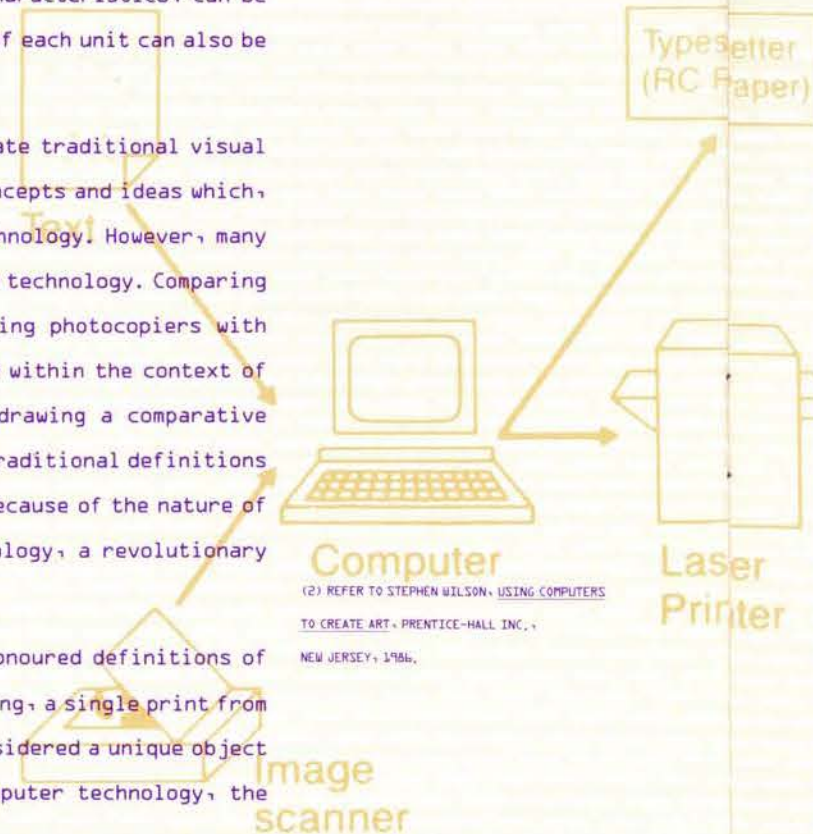work to the computer and not enough to the artist.

in a mosaic or a tapestry. This digitised arrangement makes the storage, processing and display, not only of single picture units, but of the entire image, very simple. Units, individually or in groups, of different or similar characteristics, can be counted, duplicated, moved and removed. The colour and value of each unit can also be altered.

Artists initially used the new computer technology to simulate traditional visual arts media. This represented an approach that utilised art concepts and ideas which, some critics claim, have become obsolete because of such technology. However, many artists are now using the full and unique potential of this new technology. Comparing the tools of open-ended 'paint' systems and digital scanning photocopiers with traditional media creates a dilemma. These need to be viewed within the context of computerised digital visual technology. We should resist drawing a comparative analysis based upon orthodox visual art contexts. Hence, our traditional definitions of art, artists and audiences will need to be re-evaluated. Because of the nature of the cultural changes being brought about by computer technology, a revolutionary response is called for.[2]

The computer draws attention to the process, whereas time-honoured definitions of art tend to focus on the art object. A work of art, be it a drawing, a single print from an edition, a painting or a piece of sculpture, is usually considered a unique object – an 'original'. When making art within the context of computer technology, the

(2) REFER TO STEPHEN WILSON, USING COMPUTERS
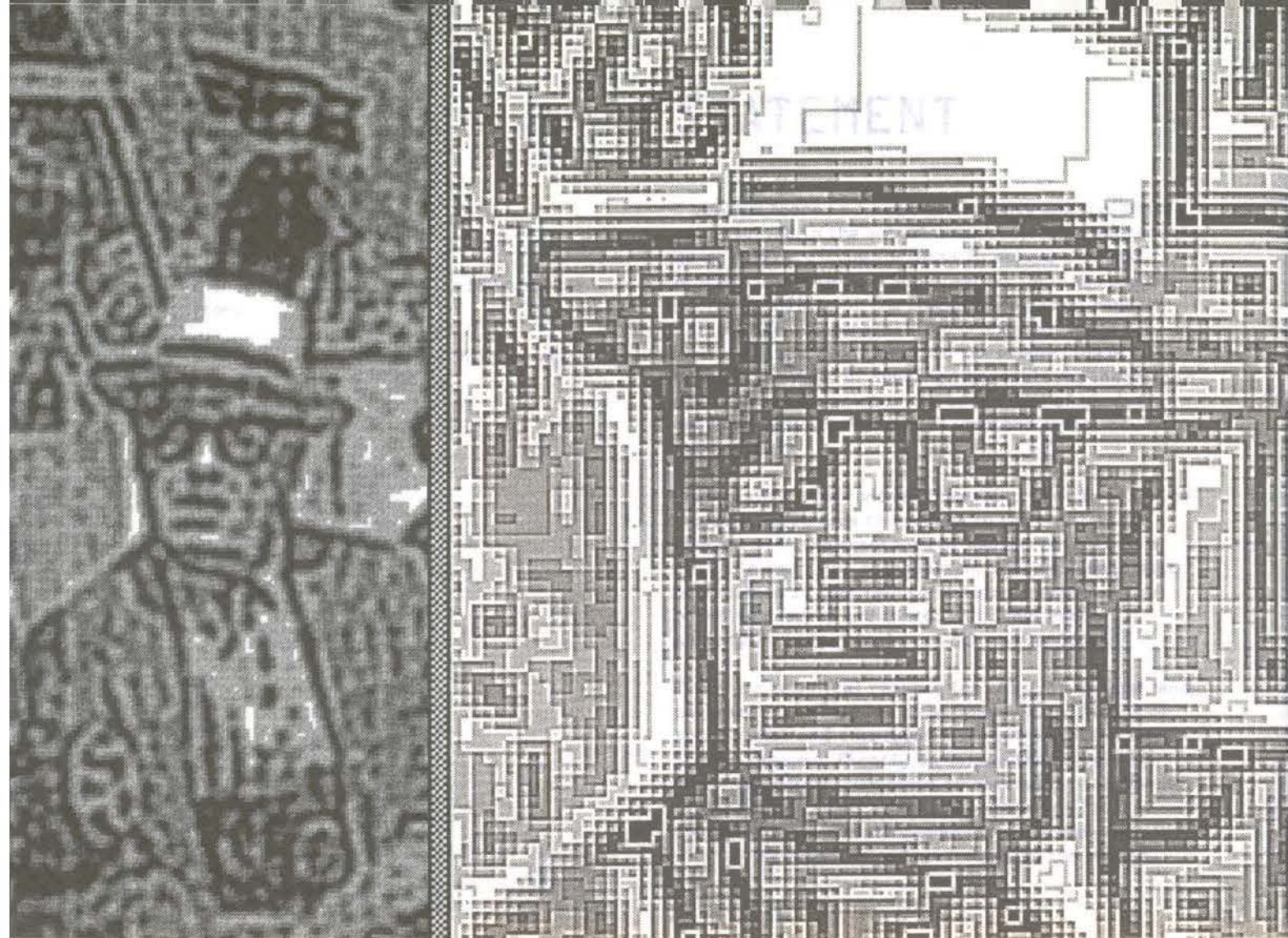TO CREATE ART, PRENTICE-HALL INC.,
NEW JERSEY, 1986.

question of 'what is the original?' can be difficult to answer. This is especially true when the work of art is made up of electronic, digital information, and is solely developed and maintained within that technology.

The computerised work of art, whether it is on paper, the computer monitor or any other surface, will inevitably maintain the characteristic features expressive of the technology used in its production. Many of the general and particular tactile sensations of traditional media have been replaced or enhanced through the production of technological mark-making.

In the process of digitising an image the computer or laser copier systematically breaks the image up into units, or pixels, and assigns brightness and value to best represent the visual information at each pixel location on the generated image. The new digital technology, because of the intrinsically 'abstract' way it handles visual information, is an ideal medium for the process of manipulating and enhancing visual images.

PHOTOCOPY

The new generation colour laser copiers, such as the Canon Colour Laser 500 Copier and the Canon Bubble Jet A1 Colour Copier, offer flexibility and user control far beyond the limited capacity of the early black and white copiers. Individual colour separation, value and saturation, as well as image size, texture and proportion, are

Secondly, a major motivation for using a computer in the first place is that almost endless deliberate control can be exerted over the image. This control can even mimic the mediation experienced in other processes. For example, psuedo-optical processing is available – defocussing, edge enhancement etc. To get an image just the way you want it and then to find the print looks like a pastel-coloured carpet is exasperating. If the carpet effect is required the computer should produce it, rather than the printer.

So the pursuit of the 'perfect' reproduction of screen imagery is something of a Holy Grail. It is a problem at the high end of the computer industry as it is for the lowly artist. We see entire workshops at SIGRAPH dedicated to this very problem. We see printer hardware so ridiculously expensive that one would wonder who could afford to buy it.

With all the problems associated with reproduction one might be forgiven for simply not trying. The screen image is satisfying and it can be exhibited. There are still things about the hard-copy that seem to make it necessary though. The cynic would say that the market demands it, and to an extent this is true, but there is a resistance in the market to all reproduction (for reproduction read non-uniqueness). Personally, I regard the print as valuable in its differences from the screen. Let us be mindful of those differences both in their difficulty and appeal.

ADAM WOLTER

ADAM WOLTER
Born Maryborough, Qld. 1958
Studied Computer Science, Perceptual Psychology and Linguistics at University of Queensland 1979-81. He has tutored in the Intermedia department of Queensland College of Art and conducted workshops in computer-based art.

INDIVIDUAL EXHIBITIONS
1987	Modern Times, Bellas Gallery, Brisbane
1988	The Moving Trihedron, Museum of Contemporary Art, Brisbane
1988, 1989,	Bellas Gallery, Brisbane
1990	

SELECTED GROUP EXHIBITIONS
1984	The Theorem of Pythagoras, A Room, Brisbane
1986	Blind by Choice, THAT Contemporary Art Space, Brisbane
	Works of Program, Union Street Gallery, Sydney
1987	Lines of Force, 200 Gertrude Street, Melbourne; Institute of Modern Art, Brisbane
1988	Nature and Technology, Sanctuary Cove, Gold Coast
1989	Without Number, a collaborative installation with Gary Warner, Queensland Art Gallery, Brisbane
	Random Access, Museum of Contemporary Art, Brisbane
	Visual Poetics, Museum of Contemporary Art, Brisbane
1990	RSVWWZ, Below ZERO, Institute of Modern Art, Brisbane
	Virtual Landscapes, Artspace, Sydney
	Now See Hear, Wellington City Art Gallery, New Zealand

SPECIAL PROJECTS
1985-90	Computer Sandpit, Australian Film Commission, No Frills Fund Grant
1988	Interface, Bicentennial Art Spaces Project, Brisbane Program
1989	Participated in Australian Network for Art and Technology first national summer school

PUBLICATIONS AND REPORTS
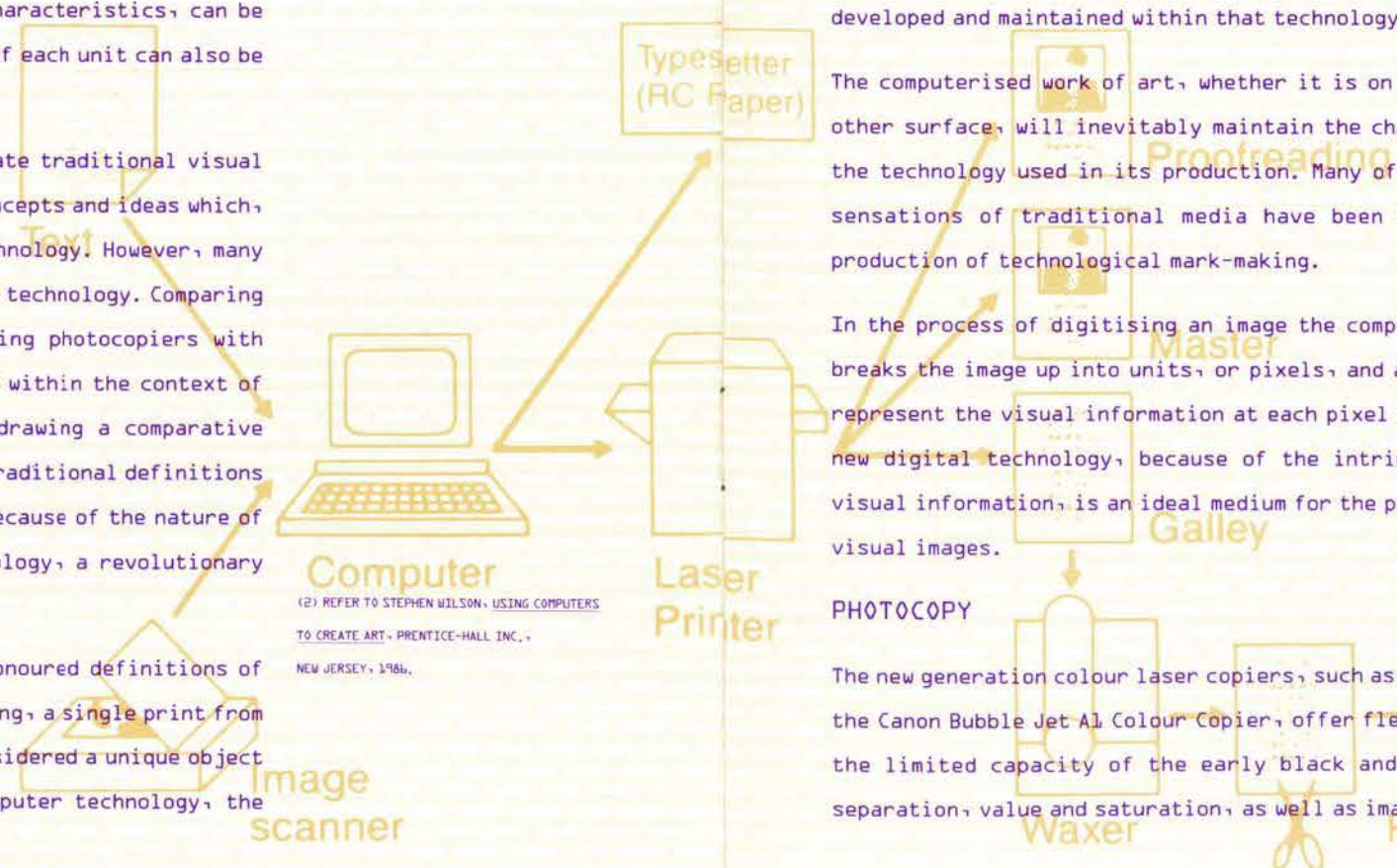'Real Hands and Pseudo Space', ARTLINK, Vol.7, Nos 2 & 3, 1987
'Art, Technology and Education'. Paper delivered at the Annual Conference of the Australian Institute of Art Educators, Brisbane, 1987
'Engineering Art'. Paper delivered at the public forum 'The Art of Untruth', Institute of Modern Art, Brisbane, May 1987

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in a mosaic or a tapestry. This digitised arrangement makes the storage, processing and display, not only of single picture units, but of the entire image, very simple. Units, individually or in groups, of different or similar characteristics, can be counted, duplicated, moved and removed. The colour and value of each unit can also be altered.

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The computer draws attention to the process, whereas time-honoured definitions of art tend to focus on the art object. A work of art, be it a drawing, a single print from an edition, a painting or a piece of sculpture, is usually considered a unique object – an 'original'. When making art within the context of computer technology, the

(2) REFER TO STEPHEN WILSON, USING COMPUTERS TO CREATE ART, PRENTICE-HALL INC., NEW JERSEY, 1986.

Computer
Image scanner
Laser Printer

question of 'what is the original?' can be difficult to answer. This is especially true when the work of art is made up of electronic, digital information, and is solely developed and maintained within that technology.

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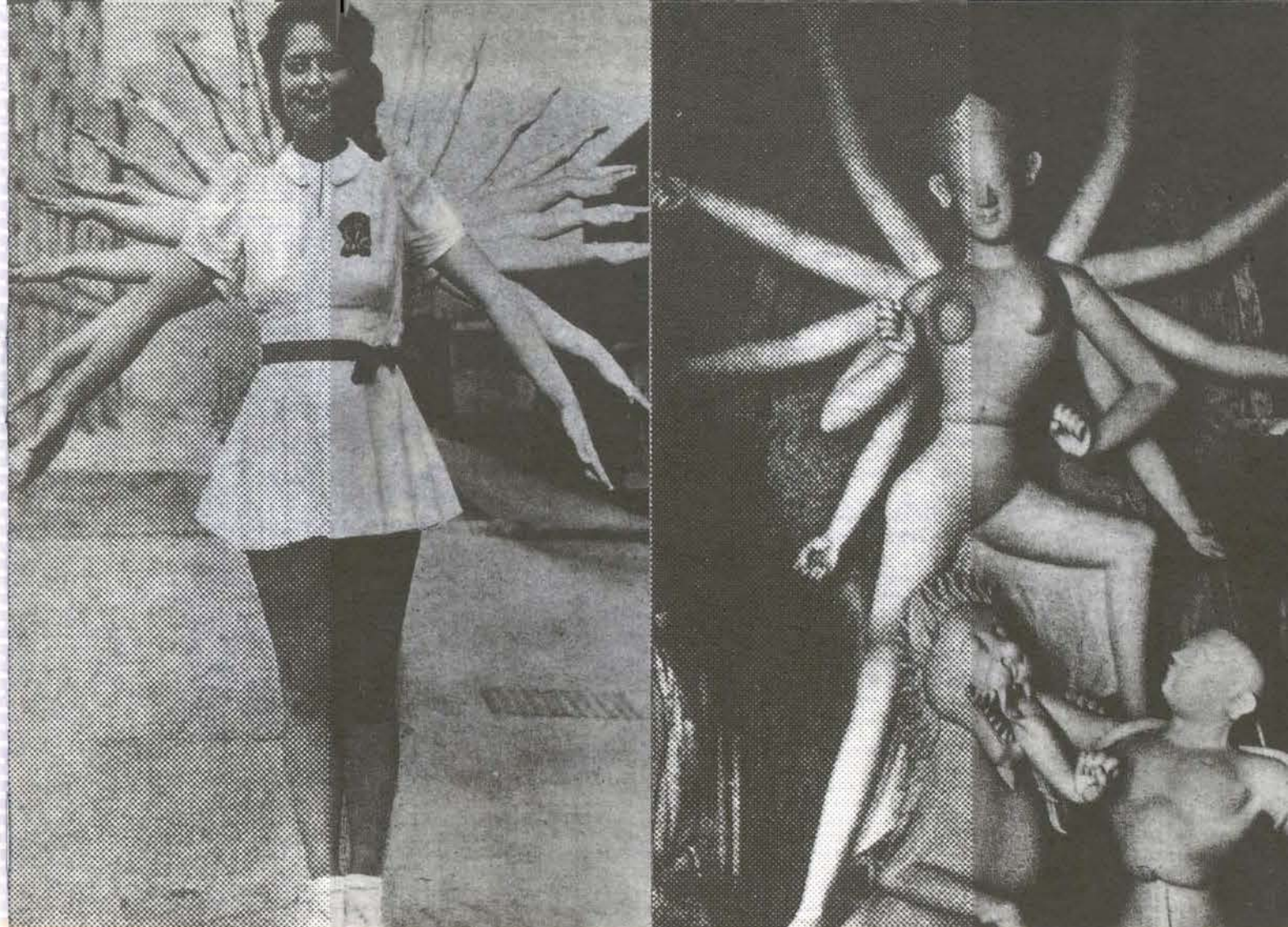
MALCOLM ENRIGHT   STATEMENT

Four-colour chemical proof and series of colour
photocopies. Nine works; one panel at 94 x 63cm, eight
units each at 28.5 x 19.5cm

In producing this work the artist was assisted by
Haighs Foto Art Pty Ltd, Brisbane.

Making Art SO LATE in the 20th Century is like being
a dog on society's flea. I'm not too concerned with
saving face either. I believe there are already too
many Artists MOSTLY CONCERNED WITH TECHNIQUE far too
many Art commodities TOMORROW'S FUEL and a staggering
amount of Band Aids UNINSPIRED IMAGES, I say - why not
REcombine the interesting ones IMAGES AND TEXTS,
throw in the strategic element THEME (FUN) and
REmember the AUDIENCE. It's hard to teach old dogs new
tricks. REcreating an image FOUND PICTURE and using
different faces FOUND TEXTS the way I do, you could
call me a surgeon. Yes, I'm into REbuilding images.

MALCOLM ENRIGHT

almost totally controlled by the artist.

These copiers have laser-based, digital scanning capabilities that provide complete
image production, enhancement, manipulation and editing. Colour selection can be
made from a palette of up to twelve colours, with a possible value range of up to two
hundred and fifty-six colours. Micro-toner particles in yellow, magenta, cyan and
black are laid down to produce high resolution images of up to four hundred dots per
square inch. The saturation of printing primary colours, as well as black, can be
adjusted as a percentage, giving the artist more exacting control than within
traditional methods of printmaking. Output from the new copiers can be on a variety of
paper surfaces, up to A1 size in height, and of any roll length. Some selected copiers
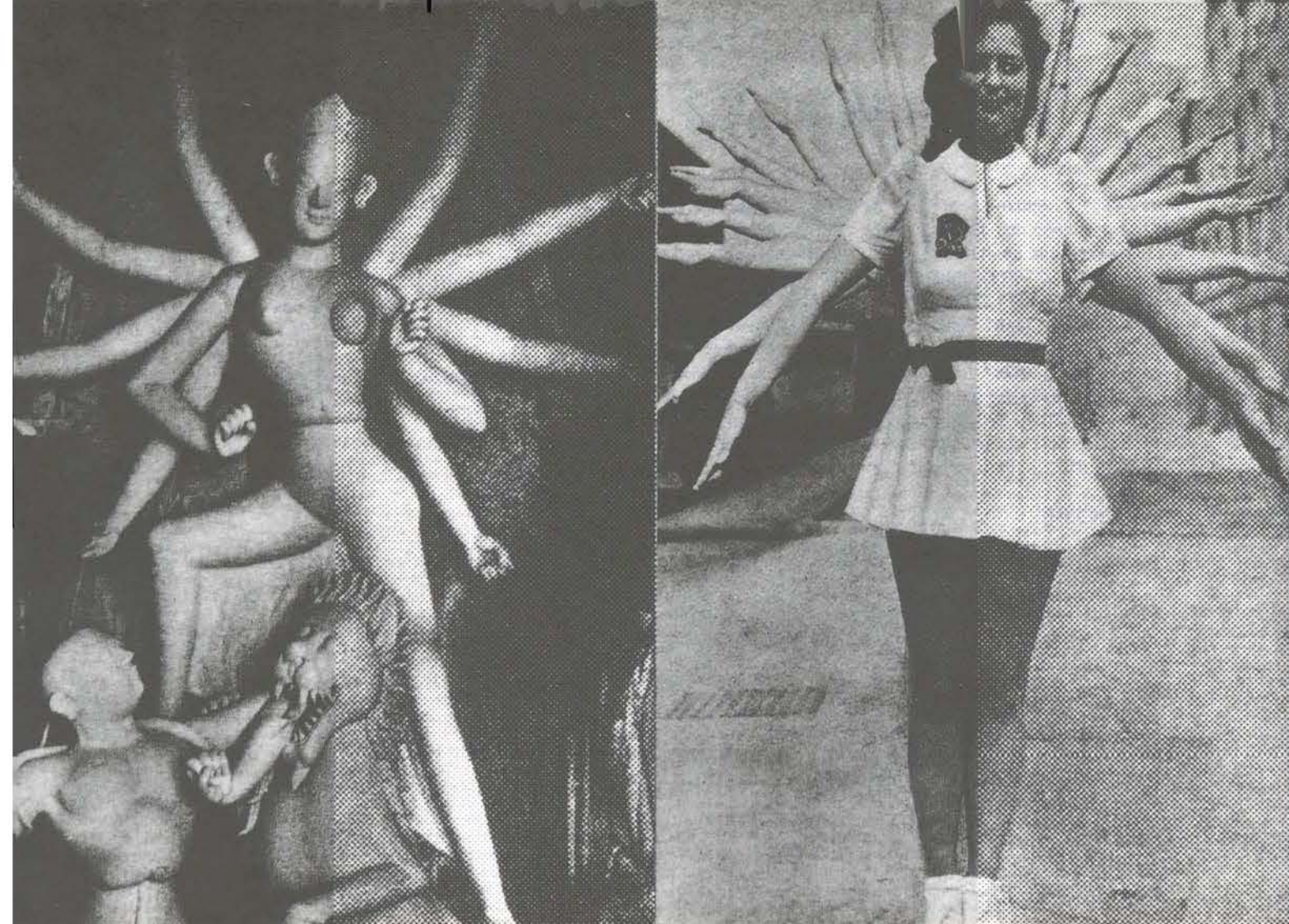will interface with computers.

COMPUTER

'It is a medium that can dramatically simulate the details of any other medium,
including those that cannot exist physically. It is not a tool, although it can act
like many tools. It is the first metamedium, and as such it has degrees of freedom for
representation and expression never before encountered and as yet barely
investigated.'[3] The use of computer technology for the production and manipulation of
information, including works of art, is one of the most extraordinary general-
purpose devices in human history.

(3) ALAN KAY, 'COMPUTER SOFTWARE', SCIENTIFIC
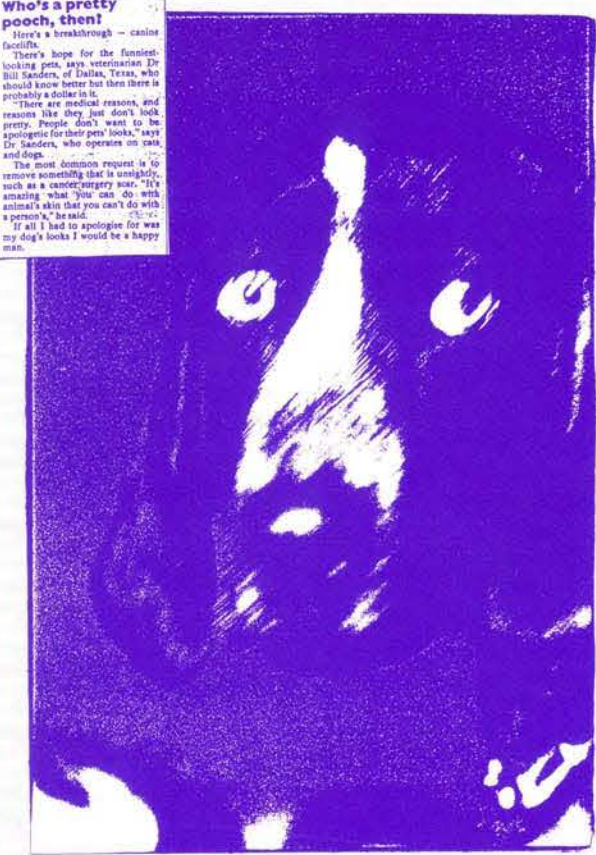AMERICAN, VOL.251, NO.3, SEPTEMBER 1984,
PP. 52-69.

An artist can interact with a computer at various levels. The great change that has
taken place over the last decade has been the shift from the use of paint programs on
large mainframe type computers, to the paint system which runs on business/home
computers, such as the Amiga. These systems are usually closed to user modification.

The use of the computer for making works of art can either be through individual
programming or through the 'expert system'. The expert system, Deluxe Paint III for
example, was designed and developed by a computer scientist. It has been produced in
such a way that it could be used by anyone, regardless of their understanding of
computing. These open-ended 'paint' programs provide situations where artists can
select from a wide range of tools and graphic techniques, many of which are modelled
from those available in other media. Other types of expert systems used in the visual
arts include two-dimensional and three-dimensional animation systems, video
production systems, digital image processing systems, and interactive multi-media
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Individual programming, on the other hand, is designed and produced by the artist
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computer program, with some idea of the work (image) in mind, and being totally
reliant on the program to 'make' the art work. The artist is removed, to some extent,
from the actual 'look' of the work, (for example, with fractal geometry).

MALCOLM ENRIGHT

Born Brisbane, 1949

A practising artist, designer and collector, he has also curated a number of exhibitions. Served as committee member, Institute of Modern Art 1975-1984. Appointed style editor/designer of EYELINE magazine (issues 1-7). Commenced INSEPARABLES series in 1982.

SELECTED INDIVIDUAL EXHIBITIONS

1986	Edition of First 100, Michael Milburn Gallery, Brisbane
1987	Man/History, John Mills National, Brisbane
1989	Another Inseparable - Helping Hands, Milburn + Arté, Brisbane
1990	HA,HA, Aglassofwater, Brisbane

SELECTED GROUP EXHIBITIONS

1983	No Names, Institute of Modern Art, Brisbane
1986	Children's Book, Phyllis Kind Gallery, New York
1987	X3 each, group exhibition with Ross Thompson and Donald Holt, THAT Contemporary Art Space, Brisbane
1988	Group exhibition with Ben Vautier, Robert Combas and Chris Hodges, Milburn + Arté, Sydney
	Axis-File, Arch Lane Public Art, Brisbane and various sites in New York
1989	Imaging AIDS, Australian Centre for Contemporary Art, Melbourne
1989-90	In Full Sunlight, Aglassofwater, Brisbane; The Greater Western, Melbourne; First Draft West, Sydney
1990	Mass media/Mixed media, Painters Gallery, Sydney

SPECIAL PROJECTS

1984	Curated Minimalism x 6, Institute of Modern Art, Brisbane
1985	Curated with Nancy Underhill Queensland Works 1950-1985, University of Queensland Art Museum, Brisbane
	Curated with Peter Cripps Robert MacPherson Survey Exhibition, Institute of Modern Art, Brisbane
1986	Curated with Toyo Tsuchiya 'Outside Art' N.Y.C., New York Street Art, THAT Contemporary Art Space, Brisbane

Who's a pretty pooch, then!
Here's a breakthrough — canine facelifts.

There's hope for the funniest-looking pets, says veterinarian Dr Bill Sanders, of Dallas, Texas, who should know better but then there is probably a dollar in it.

"There are medical reasons, and reasons like they just don't look pretty. People don't want to be apologetic for their pets' looks," says Dr Sanders, who operates on cats and dogs.

The most common request is to remove something that is unsightly, such as a cancer/surgery scar. "It's amazing what you can do with animal's skin that you can't do with a person," he said.

If all I had to apologise for was my dog's looks I would be a happy man.

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almost totally controlled by the artist.

These copiers have laser-based, digital scanning capabilities that provide complete image production, enhancement, manipulation and editing. Colour selection can be made from a palette of up to twelve colours, with a possible value range of up to two hundred and fifty-six colours. Micro-toner particles in yellow, magenta, cyan and black are laid down to produce high resolution images of up to four hundred dots per square inch. The saturation of printing primary colours, as well as black, can be adjusted as a percentage, giving the artist more exacting control than within traditional methods of printmaking. Output from the new copiers can be on a variety of paper surfaces, up to A1 size in height, and of any roll length. Some selected copiers will interface with computers.

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ACKNOWLEDGEMENTS

The input devices for computer technology include the mouse, graphics tablet, keyboard, as well as related technological devices such as video cameras and scanners. The monitor is the basic output device for the computer. Other output devices include printers (dot matrix printer, thermal print, ink jet printer, laser printer and bubble jet printers), selected copiers, plotters, video recorder/players, and SLR cameras.

PETER FENOGLIO

Art Education Officer

Department of Education, Queensland

SELECTED EXHIBITIONS

SELECTED EXHIBITIONS IN BRISBANE 1987-1990 WHICH HAVE EMPHASISED THE USE OF COMPUTERS AND PHOTOCOPY TECHNOLOGY.

Nowhere Utopia
Collaborative exhibition of photocopy and facsimile work by artists connected with Bitumen River Gallery, Canberra. THAT Contemporary Art Space, Brisbane, 3-4 March 1987.

Lines of Force
Curated by Graham Coulter-Smith. Included among others, Brisbane artists Jeanelle Hurst, Adam Wolter and Wayne Smith. Institute of Modern Art, Brisbane, 26 May - 20 June 1987. Catalogue available.

Interface
City as a Work of Art. Bicentennial Art Spaces Project, the Brisbane program coordinated by Jeanelle Hurst. Explored the integration of traditional art practices with computer graphics, interactive data bases, video, film and associated technology. Brisbane, March 1988. Publication documenting the project, OUTER SITE: CONTEMPORARY ART SPACE PROJECTS, Australian Bicentennial Authority, 1988.

Axis-File
Sites of Dis-Closure. Group exhibition addressing issues of regionalism and marginalisation in the arts, as these relate to the Brisbane/New York axis. (Jay Younger, Lehan Ramsay and Paul Andrew took AXIS-FILE to New York in 1989). Arch Lane Public Art, Brisbane, 1988. Catalogue available.

Without Number
Computer-Generated Video-Projected Images. Collaborative installation by Adam Wolter and Gary Warner. Queensland Art Gallery, Brisbane, 15 April - 21 May 1989. Catalogue available.

Random Access
Curated by John Waller. Included among a group of Brisbane artists using photocopiers and computers, David Crouch, David Moses, Jane Richens, Hiram To, John Waller and Adam Wolter. Museum of Contemporary Art, Brisbane, 18 July - 12 August 1989. Catalogue available.

Visual Poetics
Concrete poetry and its contexts. Curated by Nicholas Zurbrugg. Included among others, Brisbane artists Malcolm Enright, John Waller, Edite Vidins, Adam Wolter, Jeanelle Hurst, Hiram To and Nicholas Zurbrugg. Museum of Contemporary Art, Brisbane, 26 August - 28 October 1989. Catalogue available.

K/NIGHTS in Shining Amour
Incorporated a collaborative computer and video installation and an exhibition of individual works by David Crouch, Jacqueline Eyers, Tony Moore and John Waller. Galerie Brutal, Brisbane, 2-13 October 1990.

RSVWWZ
Art in the Age of the Business Machine. Collaborative exhibition including Jane Richens, Csaba Szamosy, Edite Vidins, John Waller, Adam Wolter and Nicholas Zurbrugg. Below ZERO, Institute of Modern Art, Brisbane, 11 October - 3 November 1990. Catalogue available.

GLOSSARY

BIT-MAPPED GRAPHICS
A graphic image which is formed by a series of dots within a defined matrix. Systems like Deluxe Paint produce bit-mapped graphics.

BUBBLE JET PRINTING
The printed image is produced by flash heating ink in a bubble jet nozzle, causing bubbles that drive the ink from the nozzle apertures to impregnate the paper.

DIGITAL
Information (pictorial, vocal, textual or numeric) in the form of small individual elements, or units.

DIGITISER
A device which is able to scan an image and convert it into digital information that can be reproduced visually by a computer on to a monitor, through a printing device (including a copier), on to paper, or any other suitable surface.

DITHERING
A process of shading that adjusts the amount of mixture that occurs between a range of colours selected.

FRACTAL GEOMETRY
Images that have been produced by assembling regular forms with geometric formulas used for generating them. Random and systematic values are used to create organic looking images of irregular surfaces, such as foliage and mountains.

LASER PRINTING
A method of printing output from a computer or copier on to paper. It uses a laser beam to create the copier-scanned image or computer image on an electrosensitive drum, which is then sprayed with toner that holds an electrostatic charge. The toner adheres to the image and then transfers it to the paper. It is essentially an extension of the dry powder form of photocopying.

PIXEL
The smallest assignable dot on a display screen. Each pixel can be turned on or off and make different colours to build up images. Pixel is short for PICture ELement.

PRIMARY COLOURS
Basic colours in a system from which all other colours are mixed. Red, yellow and blue are primary colours of paint. Red, green and blue are the primary colours of light in the RGB colour system. Cyan, magenta and yellow are the primary colours in photocopy printing.

RAY TRACING
An advanced computer graphics image-making process that produces the most 'realistic' images. Reflections, refractions, transparencies and shadows can be created using ray tracing.

RESOLUTION
A description of the number of pixels on a screen, or 'point' units on a printed surface. The greater the number of units the finer the resolution.

RGB Screen
The letters stand for red, green and blue, and refer to colour screen in which all the colours are made up of different combinations of these primary light colours.

INSTANT INSTANT

IMAGING IMAGING