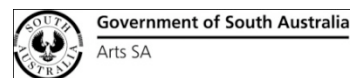


Australian Network for Art and Technology  
Brief Project History 1988-2012



*From 1988 ANAT curated projects and support exhibitions and events through equipment sponsorship, promotional support, providing meeting facilities, auspiced grants for events such as: Code Red 1989, Foldback Touring Exhibition 1999, Body of Information 1999, Tissue Culture 2000, Makrolab 200P, Sala Wee¥ 2001-2002, Adelaide Biennial 2001, Where Art and Science Meet 2002, Feast Festival 2003, AIMIA 2003, fational Inqigenous New Media Lab (INML) 2004, FishBird 2005, NZ Film Festival Workshops 2006.*

**1988 FISEA: First International Symposium on Electronic Art**, The Netherlands. ANAT successfully attracted funding and in kind support from the Australian Film Commission, KLM Royal Dutch Airlines, the Australia Council, Telecom and the Department of Foreign Affairs & Trade to enable the participation of a fully sponsored Australian cultural delegation of seven artists and art workers.

**1988-1997 Art Research and Development Fund.** The Art R&D Fund was a devolved program from the Australia Council providing funding to artists to develop and present technology-based projects. The fund explored how contemporary technologies can assist and inspire artistic development; encourages new forms of artistic expression within the arena of contemporary technologies; fosters a spirit of co-operation between artists and scientists; and encourages the interest of science and art institutions and their respective audiences in art work that utilizes or comments upon contemporary technologies.

**1988-present Filter Magazine** First published as the ANAT Bulletin in July 1988, Filter has been informing and inspiring a global network of artists, designers, curators, researchers, writers, educators and creative and research organisations for over two decades. Each issue thematically investigates an area of emerging practice or art form of the future; exploring the new creativities which are occurring across community, culture and industry. Now in its 13th year, Filter is produced as a digital publication to allow for more interaction and communication.

**1989 1st National Summer School CAD/CAM** (Computer Aided Design and Manufacture for Artists, Craftworkers and Designers) Adelaide. The inaugural ANAT National Summer School in CAD/CAM was held at the Advanced Technology Education Centre, Regency College of TAFE in Adelaide, and was attended by artists from all over Australia. The School's goals were: to assist the professional development of Australian artists through the acquisition and development of new technology-based skills, to facilitate 'knowledge transfer', to create new links between artists and industry, to introduce artists to a range of practical and theoretical issues associated with the use of new technology, to establish a model for future educational and skilling programs for artists in the area of new technology.

**1990 Malina Loeffler Tour.** During 1990 ANAT coordinated an Australian tour by two of the key figures in the international art and technology community, Roger Malina (Editor, Leonardo magazine) and Carl Loeffler (Executive Director, Art Com), both from San Francisco.

**1990 SISEA:** Second International Symposium on Electronic Art. In November of 1990, ANAT coordinated the attendance of a cultural delegation at the Second International Symposium on Electronic Art in Groningen, the Netherlands.

**1990-1999 National Summer School: CAADM** (Computer Aided Art, Design and Manufacture) supported by ANAT. After the 1st National Summer School CAD/CAM this professional development opportunity continued for a number of years as the National Summer School CAADM. The primary aim of the school was to facilitate the acquisition of computer based skills by artists, to expose artists to new technologies and afford them access to skilling in this area.

**1991 1st National Winter School: CAADM** In July 1991, ANAT held the first of its Winter Schools in Computer Aided Art, Design and Manufacture. The rationale behind the inauguration of Winter Schools was to supplement the extremely popular Summer Schools held by ANAT, which are unable to answer the growing needs of the arts community with regard to training in the field of computer aided art. ANAT decided to initiate a program of state based schools, beginning with a school for South Australian artists.

**1992 TISEA:** Third International Symposium On Electronic Art, Australia. Initial contact with key organisations and individuals was undertaken by ANAT immediately after return from FISEA, confirming ANAT's interest in coordinating and hosting TISEA. TISEA was one of the most significant symposium on electronic arts culture ever staged in Australia. An international forum for artists, Scientists, critics, theorists and performers, TISEA provided a unique opportunity to explore questions concerning recent developments in science, art and technology and their impact on the evolution of culture.

**1994 Next Wave Festival.** This festival for young people received a Research & Development grant from ANAT in 1993 for their 1994 program. Next Wave Festival held in Melbourne included a comprehensive symposia looking at technology and art practice. Hank Bull from the Western Front in Vancouver and ANAT delivered keynote presentations at the Symposia. ANAT's paper took a critical and theoretical view on computer technology and their use as a tool for the production of art.

**1995 2nd National Winter School: CAADM.** The aim of the ANAT Winter School in 1995 was to provide knowledge and practical skills in the production of multimedia titles. The particular focus of this school required participants to already have skills in video production and/or computer graphics.

**1995 ISEA95** Director Amanda McDonald Crowley represented ANAT at the 6th International Symposium on Electronic Arts in Montreal.

**1995 AIMIA Conference The Australasian Interactive Multimedia Industry Association** (AI MIA) was held at the Adelaide. ANAT coordinated a program/ exhibition of screen - based new media works by Australian artists, which were exhibited at a stand.

**1996 ISEA96** ANAT's Director received support to attend a Museums Australia event at ISEA96, and was elected to the international board of the Inter-Society for Electronic Art, the umbrella organisation under which the symposia take place in February 1996. This year's International Symposium of Electronic Art was held in Rotterdam, the Netherlands.

**1997 Deep Immersion:** Creative collaboration. ANAT's first artist in residency project. ANAT aims to facilitate situations whereby artists can spend concentrated periods of time researching new ideas, acquiring new skills, forming fruitful collaborations, playing with new media and developing new bodies of work.

**1997-2006 Conference and Workshop Fund.** ANAT's Conference and Workshop Fund was devolved from the Australian Council in 1997 and encourages Australian new media artists to participate in national and international events that might otherwise be outside their financial bounds. As one of the most accessible of its sort in Australia for artists working with science and technology, it is considered a major benefit of becoming an ANAT member. Recipients of the fund recognise the opportunities it provided them by way of contribution to their professional development, networking opportunities and exposition of their work for veneration to a broader audience.

**1998 ISEA98.** The director of ANAT Amanda McDonald Crowley plays an integral role on the international Board of the Inter-Society for Electronic Art.

**1999 MEDIA TE:** The ANAT National School for New Media Art Curation, evolved out of a recognition that no nurture art which utilises technology, adequate education of curators and arts workers must also be undertaken. The school trained curators, technicians and theorists provided intensive training, in a two week masterclass teaching environment, that gave curators both a technical and a theoretical understanding of new media exhibition practice.

**1999 National Summer School: Art&Science** This Tenth National Summer School addressed the interaction between art and science. The school investigated the discrete discourses surrounding sciences and media arts and encouraged the generation of unexpected and alchemic outcomes. Over the intensive three week duration of the school, participants gained access to skills in an array of diverse areas, such as scientific visualisation techniques and software, computer programming and modeling languages, sound, visual and web-based computer media, evolutionary approaches to computer programming, cognitive science and philosophy of mind.

**1999-2001 Scientific Serendipity:** From 1999 to 2001 four residencies took place with Australian artists working on science based projects: Oron Catts & Ionat Zurr (WA) at the University of WA Dept of Anatomy and Human Biology; David Rogers (NSW) development of Earthquake Simulator; justine Cooper (NSW) at American Museum of Natural History NY; Adam Donovan (Qld) at Underwater Acoustics and Ocean Measurements, Maritime Operations Division, DSTO (SA).

**1999-2003 Summer School NISMNA:** National Indigenous School in New Media Art aimed to expand opportunities for Indigenous artists in the area of art and technology, through providing access to appropriate training, computer equipment and software for the development of digital arts practice.

**2000 Alchemy:** International Masterclass for New Media Artists and Curators Artists and curators explored new media practices and critical concepts for cross cultural collaboration. The masterclass engaged with a diverse range of topics; from science discourses to indigenous issues, to issues facing artists working in diverse cultural settings, to curatorial practice for interdisciplinary and new media practices.

**2000 Telstra Adelaide Festival:**For the Telstra Adelaide Festival 2000, ANAT and the Contemporary Art Centre of SA, presented Verve: The Other Writing. The project was conceptualised by the Festival in association with ANAT and CACSA and developed and programmed by Teri Hoskin from the Adelaide based Electronic Writing Research Ensemble. Verve explored the intersection of writing with visual art, music, performance and current digital art practices. It was a multi-faceted project, which had its physical presence at the Contemporary Art Centre of SA, Ngapartji Multimedia Centre and in the disembodied realms of online environments.

**2001 TILT:** In October 2001, ANAT partnered with dLux Media Arts (NSW), Imperial Slacks, House of Laudanum and Metro Screen to present TILT (Trans-global Independent Lateral Tactics), a dynamic conference and workshop event on tactical media, which was held at various locations around Sydney. TILT brought together local and international activists, artists and media theorists over twelve days to facilitate the exchange and development of ideas, skills and practices between different active groups and individuals through workshops, symposium and other ontological anarchy.

**2001 Arcadia:** In early December 2001, ANAT launched the Arcadia publication a result of a period of research facilitated by ANAT, which has aimed to delve into confluences between art, technology and theology. This investigation is part of the larger Deep Immersion project, which provided thematic focuses for ANAT's activities over the three-year period 1998 to 2000. The process of Arcadia has been to bring a range of people into contact with ANAT, and to create a dialogue about contemporary interpretations of cosmology, religion, theology and the arcane in relationship to recent thinking about science and technology.

**2002-present Synapse Database:** Since 2002 ANAT has both developed and maintained the Synapse database. The database acts as an essential tool in the ongoing development of art and science collaborations by providing a resource with information on artists, scientists and organisation working in the area of cross-disciplinary research across the fields of art and science in Australia.

**2002 Converge: Where Art & Science Meet:** The 2002 Adelaide Biennial of Australian Art was a major survey exhibition co-ordinated by the Art Gallery of SA and staged during the Adelaide Festival of Arts. In 2002 the theme of the Biennial was Converge: Where Art and Science Meet and included the work of Australian artists working at the interface between art and science. Several artists who have been supported by ANAT programs were exhibited in the Biennial including artists supported through the ANAT Scientific Serendipity art and residency program.

**2002 BORDERPANIC:** BORDERPANIC was a project in September 2002, held in Sydney, that brought together artists, media makers and thinkers who are questioning the world's geopolitical and metaphorical borders. The project was initiated by Performance Space and developed by Zina Kaye and Deborah Kelly. It included a major exhibition, video screening and presentation at Performance Space; a tactical media lab and a symposium hosted by the Museum of Contemporary Art, a forum at Metro Screen and a postcard competition held in conjunction with Avant Cards.

**2002-2004 Time\_Space\_Space:** In early 2001, ANAT together with the Performance Space (Sydney) and PICA (Perth) submitted a tender to the New Media Arts Board to run the Time\_Space\_Space hybrid performance laboratory. This initiative was developed by the New Media Arts Board as an opportunity for Australian performance practitioners to develop skills within the area of interdisciplinary practice. Time\_Space\_Space was an important initiative for ANAT to be involved with, as it develops a collaborative partnership with national organisations and supports the development of the relationship of performance with new and emerging technologies.

**2003 ANAT LabCulture Residency:** LabCulture was a weeklong intensive residency program run by PVA, focusing on professional development, interdisciplinary practice, broadband and alternative means of distribution. Experienced media practitioners and facilitators work with residents, giving access to digital video, digital audio production,

web development, interactivity and DVD authoring, developing concepts and supporting collaborative practice.

**2003-present Synapse Art and Science residency program:** The Synapse art and science residency program aims to develop creative partnership between scientists and artists, science institutions and arts organisations. The residency program is managed by ANAT since 2003 and was a major component of the Australia Council's Synapse Art and Science initiative. ANAT Synapse art and science initiative aims to: create new opportunities for Australian artists, develop relationships with science organisations, consolidate and develop the Synapse database, encourage science organisations to undertake long term commitment to art and science projects, contribute to international discourse on art and science practice, develop relationships with cultural organisations and galleries for the exhibition of art and science works, increase national and international profile of art and science collaborations, increase presence of Australian artists at international exhibitions and events.

**2004 ANAT Blast Theory Masterclass:** Blast Theory is one of the leading artists' groups in Britain making interactive performances, installations, video and mixed reality projects. Combining rigorous research and development with leading edge technologies, their practice ranges across media and disciplines, taking risks and encouraging critical debate. The founding members of Blast Theory Matt Adams, ju Row Farr and Nick Tandavanitj, were Adelaide Thinkers in Residence for three months in early 2004. ANAT was a major partner in Blast Theory's visit to South Australia and coordinated a Masterclass for Australian practitioners from January 13 - 15. The sixteen participants came from diverse creative backgrounds including wearable computing, software engineering, computer animation, filmmaking, new media and visual arts.

**2004 Luminosity:** During 2004 ANAT worked closely with Adelaide City Council (ACC) on the development of the Luminosity project. This followed a tender being awarded to ANAT in April, that responded to a call from ACC (and the Capital City Committee) to develop a public art projection initiative that would investigate themes of sustainability around the city of Adelaide. With a tight time frame to develop the project by June 2004, ANAT collaborated closely with Brisbane based projection artist Craig Walsh on the development of a Masterclass program for SA based new media artists.

**2004-2007 Synapse ARC Linkage Grant:** Fish-Bird Project ANAT was an Industry Partner (along with Australia Council for the Arts, Museum of Contemporary Art, Artspace and Patrick Systems & Technology) on a Synapse Australia Research Council Linkage Grant. The project involved Sydney based new media artist Mari Velonaki in residence for three years (July 2003 - June 2006) at the Australian Centre for Field Robotics (University of Sydney). The residency will develop a new interactive artwork Fish-Bird: Autonomous Interaction in a Contemporary Arts Setting, with Investigators from the ACFR.

**2004-2007 Miniseries & Minicinema:** Launched in December 2004, miniSeries was a national initiative to support the development of creative applications for mobile and wireless devices. During December 2004, ANAT worked closely with South Australia and national partners on the miniSeries initiative to support the development of creative applications for mobile wireless devices.

February 2005 saw miniseries kick off with a series of workshops, a forum program and the announcement of a production initiative that assist digital media practitioners, film and video makers to develop works for delivery via mobile phone. Miniseries also involved a showcase of international programs for mobile phones at the Adelaide Film Festival 2005. The miniCinema - Australia's first mobile phone booth cinema - provided interactive viewing spaces for audiences to watch movies made for mobile phones. Two programs of international short films were curated especially for mini Cinema by Dooeun Choi from Art Centre Nab! (Korea) and Fee Plumley (UK) from the phone-book ltd. In February 2005, the successful applicants attended workshops with the phone-book ltd, to give them the production tools they needed. Then the serious work began, culminating in the delivery of the four stunning movies in 2006.

**2005 Indigenous New Media Lab: KURRURU** During the first week of November 2005 ANAT worked with Kurruru Indigenous Youth Performing Arts to present a one-week workshop program. The workshop explored the ways the Internet can be used to extend and document performance work with participants learning website building skills, exploring blogging and online publishing and contributing to the development of the main Kurruru website. TAFE SA hosted the workshop with program funding from the Adelaide City Council.

**2005-2006 Surface Tension Surface:** Tension was a mobile projection art program presented by the Adelaide City Council and the Australian Network for Art and Technology that screened throughout the Adelaide CBD from November 2005 to March 2006. Sebastian Carboncini, Shoot, Tallstoreez Productionz and Plato's Cave were the four Adelaide artists/artists groups commissioned to produce projection works for the screenings. The artists did a series of nightly excursions around the City of Adelaide that took art to unsuspecting new audiences, using a mobile projection van to present a portable array of guerrilla-style projections and performances in unusual city locations.

**2005-2008 EPIC (EMERGING PRODUCERS IN COMMUNITY) pixel.play:** ANAT's youth digital media education program. The pixel.play program was developed by the Australian Network for Art and Technology and emerging producer Sasha Grbich as part of the Australia Council's Emerging Producer in Community Scheme. The program delivered workshops and mentoring to over 200 young artists (13 - 22 years old) from over 20 schools both metropolitan and regionally based within SA, with major programs running in Whyalla, Port Lincoln and Adelaide. An online exhibition of pixel.play work

was launched on the NOISE (National Youth Media Festival) website in January 2007. pixe.play won the Innovation in Digital Media award at the 2007 SA Film Festival.

**2005-2008: SA Creative Economy: Industry Partnership.** This Australian Research Council Linkage project between ANAT, the University of Adelaide and the Department of Trade and Economic Development conducted a comprehensive survey of the sector, held a series of industry forums to disseminate survey results in progress, built a comprehensive database of creative industries in South Australia and finally provide a full sector mapping report on South Australia's creative economy.

**2006 Sala Moving Image Project:** Artists exhibit works in a variety of public arenas, including Street Projections, Shop Front Installation, Cinema Screenings, Video Wall Exhibition, Internet Streaming and Live Performance. The exhibited works are image based rather than script driven, or a cross art performance that includes projections.

**2007 New Media/Emerging Technology Lab reSkin:** reSkin placed six international and national facilitators with twenty participants including jewellers, textile artists, fashion designers and media artist. Together they researched, developed and prototyped sensor, time based and reactive clothing, jewellery, shoes, bags and personal environment and device designs - anything wearable and technologically integrated. The lab closed with a one-day forum of critical dialogue looking at our wearable futures at the National Museum of Australia. ANAT's Emerging Technology Labs have traditionally focused on introducing the skills associated with emerging technologically based forms and practices to a wide sector of Australian media arts practitioners, writers and curators. This lab aimed to extend the reach to include design and craft practitioners including jewellers, fashion designers and object makers.

**2007 Emerging Technology Lab still/open:** ANAT's still/open Emerging Technology Lab traveled across Australia in pursuit of open access to knowledge. The Thinkers: Alessandro Ludovico (Italy), Beatriz da Costa (USA), Andy Nicholson (Aust) and Elliot Bledsoe (Aust) stopped in Melbourne, Brisbane and Perth (where it opened the BEAP festival); each location began with a free public forum initiating dialogue that was developed in the following two-day workshop.

All presenters reflected on open source ideology in respect to their specialised field. Under the banner of Andre Breton's famous words, 'one publishes to find comrades', Alessandro Ludovico introduced participants to modes of collaboration and networking in respect to independent and online publishing.

**2007-2008: Arts Victoria Arts Innovation Residency:** Arts Victoria's arts innovation program provided support for professional artists to undertake a project with partners in other fields to share their respective knowledge and expertise. ANAT managed residencies for Victorian professional artists and arts organisations to undertake Arts

Innovation Residencies. In 2007-2008 ANAT managed three residencies for Victorian professional artists.

**2007-2009 Embracing Sound Program:** ANAT's embracing sound program (esp) brought together Australia's vibrant and diverse sound arts community, connecting it to the broader cultural sector. esp encompassed a vast range of practices and activities occurring at the grass roots level through informal networks, and in well established venues. The project documented events and facilitated communication between artists and advocates for financially sustainable sound arts projects.

Through publications, a web portal, DVD productions and a presence at sound art events, esp supported and encourages our emerging sound artists, promotes and profiles mid-career artists, and acknowledges and celebrates Australian pioneers in sound arts and experimental music.

**2007-2011 Portable Worlds:** was a national survey exhibition of Australian media artists working specifically for the mobile phone screen. Artworks were chosen from a national call for works in late 2006, and the exhibition toured South Australian major regional galleries in 2007. Additionally, youth workshops were run within the local community to coincide with the exhibition openings. This assists young artists in the production of creative content for the mobile phone screen that is, where possible, exhibited alongside the professional artwork. Portable Worlds works received an invitation to be shown at the International Pocket Film Festival, Pompidou Centre Paris.

**2008 Coded Cloth Exhibition:** A 21st century revolution in fashion, art and design, the exhibition showcased the unique emerging genre of interactive, new-media textiles. Coded Cloth featured a new art form beyond the imagination, embedding technology into wearable fashion to create a new hybrid art and design.

**2008 ANAT Mentorship Managed by ANAT:** Julian Staddon's mentorship was a part of the Australian Government's Young & Emerging Artists Initiative supported by the Australia Council, its arts funding and advisory body. The mentorship provided an opportunity for an artist aged under 30 to explore new directions, expand technical skills and increase knowledge of networks, debates and business practice spanning a three-month period. In early 2008, artist Julian Staddon undertook his mentorship with Christa Sommerer and Laurent Mignonneau. Julian's blog explores the evolution and impact of newly evolved networked digital environments and the work he undertook with Christa and Laurent at the University of Art and Design in Linz, Austria to further his research in these areas. The project explored and developed novel, interactive augmented reality constructs within Massive Multi User Domains (MMUDs), particularly Second Life. Subsequent to the completion of the mentorship period, the resulting works were shown at the John Curtin Gallery, as part of the DOFA08 exhibition.

**2008 Emerging Technology Lab Graffiti Research Lab (GRL):** In March 2008 GRL visited Adelaide to produce the week long 'GRL Masterclass', presented by Carclew Youth Arts in association with the Adelaide Bank Festival of Arts and ANAT. GRL creators, Evan Roth and James Powderly are dedicated to outfitting street artists with open source technologies for urban communication. GRL's goal is to technologically empower individuals to creatively alter and reclaim their surroundings from unchecked development and corporate visual culture.

**2009 Kino Kabaret:** A collaboration between professionals and non-professionals. KinoAdelaide & Kino Portable joined forces with ANAT, 2 Moro Mobile, MEGA and Urtext to present a week of filmmaking production with three screenings. Many filmmakers, artists and no filmmakers signed up for kinoAdelaide's 48-hour filmmaking using high-end cameras and edit facilities, or joined the infectious film making on-the-run experiment with Kino Portable.

**2009 Super Human:** A collaborations between artists and scientists. A suite of events inspired by the 150th publication anniversary of The Origin of Species, Darwin's evolutionary treatise, Super Human: Revolution of the Species turned the spotlight on collaborations between artists and scientists and the impact these have on what it means to be human, now and into the future. Super Human events included: the Super Human Exhibition, Super Human Masterclass and Super Human Symposium. The master class provided a theoretical context for emerging practices within an international framework; identifying the key emerging art forms, artists and advocates; connecting curators, presenting organisations and resource networks; exploring the impact gallery space and exhibition design have on emerging artforms; and identifying audience development and marketing strategies.

**2009 Douglas Kahn Tour :** Throughout October and November 2009 Douglas Kahn toured Australia as part of ANAT's Embracing Sound program in partnership with the Art Monthly Australia (AMA)'s Occasional Lecture Series. This lecture tour gave Australia's visual, music, film and performing arts industries the opportunity to directly engage with Kahn, one of the most significant sound arts theorists in the past 25 years.

**2009 Dome Project:** The Dome Project was presented by ANAT, RiAus and the Centre for Astrophysics and Supercomputing, Swinburne University as part of the 2009 BigPond Adelaide Film Festival (BAFF). This groundbreaking project provided Australian audiences with the opportunity to experience the immersive and exciting potential of the fulldome medium. The project also saw a special release of Filter Magazine, Screen Play, which looked at the proliferation and use of screen environments internationally. A component of Dome Project was The Best of DomeFest, which comprised the best screen works currently made for fulldome and was shown at Mawson Lakes Planetarium. A Portable Dome was set up for four hours a day on the SA Museum lawns on North Terrace in Adelaide city centre and screened a looped 25 minute program of three dome productions.

**2010 Dome Lab:** 2010 Dome Lab 2010 was held from 31 October - 5 November in Perth, WA. The Lab provided hands-on experience to 23 filmmakers and media artists from across Australia, with teams producing quick turnaround experiments testing the limits of live-action and genre content for the fulldome medium. The Lab's trial and-error approach valued risk-taking, rule-breaking and experimentation. By week's end each team had successfully produced a short, compelling genre piece.

**ISEA2013:** The International Symposium of Electronic Arts is the premier international conference for those working in the field. This annual event combines an academic conference with a public program of exhibition and engagement. ANAT is the lead organisation and secured ISEA for Sydney in 2013.

**2011 Up Close and Personal:** This project was an immersive fulldome film showing the Zoos SA collection as it has never been seen before - a close-up, creature's eye view of life in the Australian bush and the grace of its small inhabitants. Using the hemispherical screen and surround sound of the fulldome platform, this short film provided the audience with an evocative and immersive experience of the zoo's collections. Up Close & Personal was presented by ANAT in partnership with [Zoos SA](#) and produced with the support of [AARNet](#), [Inspiring Australia](#), [Arts SA](#) and the [SAFC](#). Up Close & Personal screened as part of the 2011 SALA Festival in Adelaide.

**ISEA2011 Exhibition:** ANAT was the presenting partner of "The World is everything that is the case" exhibition, which has been invited to represent Australia at ISEA2011, to be held in Istanbul during September 2011. This exhibition identified the humble suitcase as a material metaphor for the transformation of cultural practice under contemporary aesthetic conditions, occurring across states, borders and demarcation zones of continuous production. Each artist was assigned a suitcase that was used to transport their work to Istanbul. The self contained artwork – as consignment – will be compressed ("zipped"); curation will operate as CODEC. When uncompressed, the contents of these six cases will translate in a spatial way to the site of exhibition. In addition, there was participation in ISEA's conference program by presenting two panels sessions of artists and curators based on the project "The World is everything that is the case". **Curatoriate:** Sean Cubitt, Vince Dziekan and Paul Thomas **Artists:** Nigel Helyer, Daniel Crooks, Tina Gonsalves, Mitchell Whitelaw, Karen Casey and Mark Guglielmetti.