

Questions about Technology –Printmedia in 2000, Australia

Patsy Payne

Introduction

“Y2K” is a term adapted into everyday speech in recent times; a term that has its origins in computer technology. Y = year, 2 = number, K = one thousand. The Y2K bug has focussed anxieties about the approach of the new millennium on the practical problems of computers and dates in the wider community. Y2K is the title of a print symposium being held at the beginning of the year 2000. The title reflects the embedding of new technologies in issues being dealt with by contemporary artists who are involved in print.

I have taken as a subject for this essay *Questions about Technology* in order to explore the issues being dealt with by the seven Australian artists in the Y2K exhibition of Prints. All of these artists utilise new technologies in one way or another in their work. All of them are raising questions about technology, its application, its meaning and its power to change human perception and understanding.

Background

The foundation of industrial society lies in the assembly line and mass production. In our time, new tools and methods of production are created at a rate unmatched in the past. These new means have altered our sensibilities and the form and purpose of art itself, creating new possibilities and simplifying complex processes. Technology has become our environment, our landscape.

We wear machines – anything from sunglasses to a watch. We carry machines, from a walking stick to a laptop. When we die, there has to be someone to switch off the machines that otherwise persist in living for us. Machines magnify us and at the same time amplify the world we have chosen to create for ourselves – the “man-made” world.

The modern period, the period between the end of the Enlightenment and the middle of the twentieth century, has been variously described. In using the term “modernism”, Walter Benjamin referred to a diverse historical period which evolved

in the conditions of the Machine Age. New forms of representation such as photography and cinematography contributed to a new consciousness and to more modern ways of seeing which reflected the idealism of a faith in progress through technological progress.

The modern period began when technological change speeded up to the point where succeeding generations could no longer feel certain that they lived in the same world. Modern technology has disrupted the history of experience; it changes not only the landscape but the way that landscape is seen. It shapes perception and induces a new sense of uneasiness. No matter how intimate and productive one's interaction with technology, there is always the sense that it remains the instrument of institutional authority that by its nature stands in opposition to the self.

Bureaucracies and institutions have established an ascendancy over individuals by sustaining change at a destabilising pace. This pressure has no historical precedent.

Art and Technology

Technology changes the way that art is produced, disseminated and valued. New art grows from new tools for representation and new conditions for communication. There are artists who flee technology, and those who engage technology. This creates a contrast between nostalgia for a premodern, premechanical pastoral and art as a means of grappling with an ever-changing present. There is also a distinction between artists engaging with mechanical and photomechanical technology and those who grapple with electronic technology.

Like society, art has courted technology in the twentieth century. Artists have historically been innovators and popularisers in the application of technology, always ready to seize upon new developments and interpret cultural changes which face society. The early excesses of the Industrial Revolution earned for the machine the almost unrelieved hatred of artists and intellectuals of the nineteenth century. In England, John Ruskin and William Morris insisted that the artist and the machine were essentially incompatible, that beauty was inevitably hand made and ugliness mass produced.

In the twentieth century, three avant-garde strains developed in reaction to the Machine Age. Dada and Surrealism developed strategies to use machine parts and photomontage as a means of commenting on the alienating influence of rampant industrialisation and the commercialisation of mainstream art. Constructivists and Futurists extolled the virtues of photographic reproduction, seeing hope in the machine age for a new kind of culture. The Cubist painting aesthetic was strongly

influenced by Marcy's experiments in chronophotography although photography was not directly used.

Critical points of view were expressed by writers and artists such as Lewis Mumford, who in 1952 compared technology to the "walls of a prison". In 1965 Gustav Metzger also charged that technology had built a "self-destroying society". This twentieth century mix of positive and negative response has formed a complex conceptual web.

In more recent times, Postmodernism has brought a shift to far broader territory. New technological conditions, including electronic communication networks, have invaded private space creating a different cultural infrastructure.

Electronic media such as video and the computer challenge older modes of representation. New media has created postmodern conditions and has changed the way that art itself is viewed. Postmodern culture is characterised by the impact of mediated images on perception and by the deconstruction of the major canons and narratives that formed Western thought. A visual culture has developed; transmitted by electronic technologies that have consciousness transforming capacity, superseding one that relied mainly on the word.

Print

Technology is fundamental to the shape and form of human communication, vision and understanding. Printmaking, itself a technology, has a history of connection with new inventions, and has enabled the dissemination of information, increased literacy, the consequent speeding up of invention, and increase in knowledge which underwrites technology today.

Printing evolved as a means of producing many copies of information in order to communicate widely. Revolutions were enabled by print technologies. New technologies were enabled by print. Now the digital revolution has armed the artist with a new set of tools, and has provided a wealth of conceptual and technical material to add new elements, techniques and outcomes to the bank of human knowledge.

It is at the intersection of visual and technological literacy that artists have forged an alliance to serve their own ends. That point of intersection is critical today as we enter a new millennium equipped with communication technologies that are as radically different from those that preceded as the printing press was to its predecessors. Visual and technological literacy determines the efficacy of

communication. Artists operate as mediators, shamans of the new modes of communication, utilising technology as they critique it.

Vision

The transformation of art under the industrial revolution led not only to a machine based art but also to the machine-based generation of images and machine-supported vision. The primacy of the eye was anticipated in Redon's litho *The eye as a strange balloon drives towards the infinite* in 1882. The eye as the dominant sense organ of the twentieth century is the consequence of a technical revolution. All of the eye's aspects - creation, transmission and reception are supported by analog and digital machines. The triumph of the visual in the twentieth century is the triumph of machine based vision.

Machines generate, transmit, receive, and interpret images. Machines observe for us and see for us. The eye triumphs with the help of machines. This mechanical perception has changed both the world and human perception of it.

Communication and Information

We have become used to the rapid relay of information, both linguistic and visual, through electronic systems which are becoming ever more sophisticated.

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 imaging processing revolution. These digital image generators have a tremendous impact and influence on the production quality and characteristic features of images in the visual arts.

There is a link between the technological/visual media of film and photography and the art media of painting and sculpture – in the way that visual information is stored. These material carriers make it extremely difficult to manipulate that information. Once recorded, visual information is irreversible. The individual image is unmoving, static, and frozen, any movement an illusion.

The digital image represents the exact opposite. Here, each component of the image is variable and adaptable. The character of the image has changed radically – it is a dynamic system instantly retrievable and freely variable.

Computer World

Computers in combination with information sciences have advanced the most complex possible conceptual approaches. The current state of development in computer technology represents the pinnacle of technological and scientific research and development that has accompanied a history of thousands of years of human evolution.

The computer is also an icon and a metaphor that suggests new ways of thinking about ourselves and our environment and new ways of constructing images of what it means to be human. A common perception of the human mind is that of a parallel processing network computer.

The convention of the picture as window onto a small part of a fixed event is becoming one of a door leading into a world of sequenced multi-sensorial events, consisting of temporally and spatially dynamic experiential constructions that the viewer is free to enter and leave at will. Such changes are easily assimilated by a generation raised on TV rather than print, on a medium of communication that is sensory and evanescent rather than iconic and static.

The computer draws attention to the process, whereas traditionally the focus was on the art object. A work of art, whether a drawing, print or painting has been considered a unique object – an ‘original’. In the context of computer technology, the question of ‘what is original’ can be difficult to answer. The computer generated work of art, whether on paper, or on a monitor 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.

Alan Kay in an article on computer software in *Scientific American*, September 1984 said of the 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 meta medium, and as such has degrees of freedom for representation and expression never before encountered and as yet barely investigated.”

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.

Questions

Questions about the use of technology are deeply implicated in questions about the future of art.

Artists as makers and theoreticians have spanned both worlds of technology and the critique of technology. They have seen that technology has the power to create significant cultural experiences. At the same time they are critical of the tools they employ to comment on the contemporary social implications of its use.

How can we learn to live with technology? What possibilities does it have? What challenges does it present? These are significant questions. Ever more complex technologies are implicated in larger issues, and their use is associated with inherent possibilities for good or evil.

Do artists use technology or does the technology possess them?

Y2K

And so, the artists selected for the Y2K exhibition demonstrate in their thinking an underlying set of doubts and questions derived from contemporary experience. If we take as given the certainty of absolute melding between culture and technology, science and information there are issues to do with control or lack of control, and a sense of inevitability in the workings of the modern world. We may know parts of the meaning of technology, however it is difficult to grasp the totality of its enmeshing with nature, culture and society.

The term “printmaking” has been broadened to encompass the products of new technology. A new group of visual forms has become possible due to new technologies and artists have been forced to address issues that are as complex as the technological tools at their disposal.

With the introduction of mechanical production and regeneration of images, traditional skills were re-evaluated and inevitably altered. New print technologies transform and popularise the expressive forms to which they are applied. These changes are not without irony, especially with regard to assessments of quality, authenticity and commercial value.

These artists demonstrate a shared commitment to exploring the interface between aspects of the visual arts and advanced technology. Questions they raise in their work are about:

- communication
- power
- information
- experience
- change
- threat

The artists selected for the Y2K exhibition also share a common approach to technology. Rather than unquestioningly adopting new technologies as media for artmaking, it is the potential for new technologies to inform the thinking of more traditional print methods that interests them.

Technology, Nature and Culture

Alison Munro's work centres around an investigation of the visual patterns, texts and codes with which we represent and "construct" nature, and how this constructedness and artifice might relate to the "natural". She has also explored the production and reproduction of versions of nature from these codes – from the picturesque landscape through to the descriptions of nature embodied in genetic engineering.

Alison poses such questions as: How have the codes influenced our conceptions of the natural world? Is it possible to unravel ideas of the natural world from the codes that have mediated and represented them? Where does the code stop and nature begin? Has the increasingly microscopic encoding of nature made possible via technology such as supercomputers for gene sequencing, digital scanning and imaging, made possible a clearer view into the spaces of nature, or a view into new spaces, different spaces?

Jean Baudrillard in his essay *The Precession of the Simulacra* writes of the contemporary era as one in which the codes of technology allow the map to precede and even determine the territory:

"No more mirror of being and appearances, of the real and its concept...The real is produced from miniaturised units, from matrices, memory banks and command models - and with these it can be

reproduced an indefinite number of times”

Baudrillard doesn't define his term 'code' but it may be deduced that the code can be referring to digital and genetic technologies. Such technologies may provide a space for questioning old but pervasive dichotomies such as original and copy, painting and print, real and fake, nature and culture.

Alison is interested in exploring the parallels that may exist between modes of thinking used in printmaking and those new modes of thinking presented by new technologies. After all, print makers have traditionally concerned themselves with the copy rather than the original, the series and the potential of the matrix.

The series *Encoding Nature* incorporates screen printing, hand cut paper elements and 3D polystyrene forms, in various tones of mid grey, neither dark nor light. The forms are ambiguous: they could refer to much enlarged schematic renderings of bacteria, and also strange creatures like sea cucumbers (plant or animal)

The work sets up a tension in its combination of 2D and 3D representations. The 3D objects take their place alongside the 2D objects in the horizontal rows used to assemble the work - there is no differentiation between flat and round, object and print, no hierarchy in the code. In a sense all elements are copies - the 3D objects are made to mimic the prints - and all are originals - each print and object is hand cut or hand formed.

The objects are structured into horizontal rows like text written in English. There isn't a specific text. It is a code even without a direct linguistic parallel. In rows, these natural texts in industrial grey these original copies and handmade multiples begin to make connections to the synthetic codes of digital information, the bar code, the dna stain strip, the rows of rectangular holes punched in computer cards - nature as/is coded information.

Science

A theme that features strongly in Erica Seccombe's recent work is flight and the human desire to transcend mortality and leap into space. The astronaut is presented as the ultimate symbol of mid twentieth century exploration and can also be seen as a

metaphor for the contemporary artist, investigating and interpreting the world through modern electronic and digital media.

Erica's images are, in part, a response to the speed of scientific and technological advances and the nature of modern space exploration. In her work she is revealing questions and speculations about the earth, universe and beyond and proposes that progress is no longer merely the consequence of human striving, but is part of the very structure and substance of the universal whole as defined by science.

Global communication systems are affecting our understanding of scale and distance and smarter and smarter multimedia computers are opening up virtual worlds as another form of space travel.

Erica is questioning and interpreting a particular age of scientific advancement. Her work reveals her susceptibility to the products and systems made available through daily use or bombardment of information. In her work she questions the unquestioned authority of "the latest technology" within the modern world.

In her piece *Green sequence* Erica distorts the words "unknown", "uncertain" and "unseen" into patterns that veil or reveal a wing-like shape morphing in animated freeze-frames to depict an abstract moment of flight and transformation. The dark shape balances itself centrally then swirls inward or outward sweeping up ribbons of text into the motion as if there is an eternal script embedded in time.

By interpreting perspectives of matter, space and time and portraying wave-like structures through repetition, pattern and flow of image and text, this image attempts to reflect questions concerning the unknown, the unseen, the uncertain and the unexplored.

The layering of computer manipulated images and text on paper is used in an attempt to acknowledge the wider implications of technology and science in Western culture by suggesting the relationship between the 'old and the 'new'. Traditional values and beliefs converge with new systems and social demands. *Green Sequence* has evolved from Erica's curiosity about the possibilities for describing this shifting shape of modern technology, its rationale and meaning and especially its role in defining our future.

The questions that Erica asks about technology expose the fallacy of the "technological fix", the utopian idea that new technology has a super natural ability,

a guarantee of omnipotence, a guarantee of global equality. The fantasy of a harmonious and affluent future as promised by the new technologies has been mythologised and used as a successful form of ideology to hide the reality of rampant global capitalism.

Medicine

Patsy Payne seeks to question the marriage of technology and biology at the end of the twentieth century. Once our bodies are entirely machine readable, will we embark on a new edition of the human text? (John O'Neill, *Horror Autotoxis: Critical Moments in the Modernists Prosthetic, Incorporations*, Zone, p 264)

A search for 'objective' truth through self-analysis using technological rather than psychoanalytical means is an important aspect of Patsy's work – read as textual information in a cartographic or scientific manner, rather than self expression.

The work addresses notions of identity. The partial answer gained through medical imaging proposes that there is a tangible body that can be captured. No longer does one have to be dead in order to be analysed in an anatomical way, but one can be observed as a complete being, alive. This shifts the manner of viewing the body from observing an inanimate empty form to a more intimate consideration of animate function.

Medical imaging technologies "non-invasively" open windows into secret depths of the body and brain, allowing visual interpretations of the interface between the visible and invisible. Detailed information about the body's biochemistry that is subtly or grossly affected by different diseases is gained from the analysis of glucose metabolism. The essence of PET scans is that the information gained is about processes rather than the structure in the body.

What is the relationship between this objectively defined data of the somatic body and the sense of self? We are able to gain a more and more detailed understanding of the finer and finer particles that form our physical body. However there are aspects of our state of being which are difficult to define yet intrinsic to our understanding of who we are.

Perhaps the nature of the data itself operates as a metaphor for the more intangible aspects of existence.

Hypochondria I can be interpreted as a self portrait. The screenshot of dots is analogous to the points of data generated in a PET scan. These ink dots are

overprinted many times and the body form emerges out of the moiré pattern. In medical scanning procedures the body appears to emerge fleetingly from the mass of chemically generated information. In both instances, there is a hesitant appearance of the form of the body – our expectations have to be redefined in the face of the evidence. The form that emerges has much more to do with doubt and self doubt.

The title, 'Hypochondria I' is an ironic reference to one of the certainties of human existence - that at some time in our life, our own mortality will impinge on our state of mind. It also refers to a nagging sense of anxiety derived from existence in the modern world. This anxiety is generated from the strain of coping with constantly developing technologies of information and science, from a constant suspicion of surveillance, and from an ongoing sense of doubt about 'reality'.

Language and Decoration

Justin Trendall uses small standardised units to build up larger more complex pieces. In his work the proposition is that modularity and standardisation, the essence of industrialised fabrication, spread out from their source in technology and scientific thinking to become a part of every aspect of our lives. They quietly enter into our modern thought.

Justin designs the component cards on a digital imaging program and the modularity of the thinking of these programs is an extension of his ideas, for computers think effortlessly in terms of reproducible units. They think in numbers.

It is technology that drives and shapes the context of our time. Underlying Justin's work is the contention that technology drives us before it and causes new intersections of thinking and machines, of poetry and numbers, which are equally and relentlessly absorbed back into the momentum of ordinary existence to become part of our natural thinking and our sense of selfhood.

These intersections of thought and technology inflect the processes and meaning of making art. Part of Justin's working process is the collection of words that come from the thoughts he has about these things, and these words are made into standardised units. For what could be more modular in our thinking than language?

Justin says of his work:

“In these pieces it is as if I have been sending my intentions, ideas, insights; my words, off towards a destination which resembles decoration; decoration being the visual convention which best embodies the possibility of art being a

realm of understanding absolutely detached from that world of meaning which words inhabit. There is the possibility that art might simply be a secondary, autistic and aloof beautification of the world.”

Reprographics

Andrew Hurle’s work explores the photocopier as a form of hypermedia – a machine whose function is to take photos of prints and in a sense, photograph both the social and technical landscape of (non-art) print technology.

He has extended his investigations of reprography into electronic media, asking questions about how these processes are made visible in everyday exchange and communication. Each machine places its own imprint on its output; for example, the high contrast effect of the photocopy is completely different from the dithered effect of a video image. When artists use the tool their final production is a complete system, integrating production with statement. Andrew engages electronic media in a practice that critically analyses contemporary cultural conditions using the very tools that power it.

Stephen Wilson has said:

“Artists using electronic media for their work can directly and critically tackle the mediated sign and codes that shape contemporary life working from within the system.... Further it shows the way to a more general critical practice which, surrounding and playing off art, might place in broader circulation an important body of issues and ideas.”

The work produced for this exhibition: a digital print of two forms, one a flattened clock and the other a perfect generic machine dial/clock face. This clock became scannable as a result of its being repeatedly flattened by the tyres of cars travelling from south to north along a road in a suburban street of Melbourne, Australia. Here is a beautifully balanced set of brass wheels representing nothing but the spectacular logic of their own circularity, overtaken by a balanced set of large rubber wheels carrying their owners to or from work.

In a way the clock is a prerequisite technology - without the division of the day into workable increments, there would be no time in which to get anything done. The clock seems on one hand to quicken events to a degree that is frightening while on the other it increases the viscosity of the atmosphere through which events must unfold, slowing passage to the point that events seem impossible. The clock

transforms one's qualitative experience of time, simultaneously making life easier and more complicated than before.

Popular Culture

Prints are highly individualised statements within the confines of rigidly defined technical means. They embody a condition of modernism, - the conflict of man and machine, the hand made and the replicated, the original and the copy. Prints are demonstrations of the process of representation, that all pictures of the world are codified and conventionalized, never merely reflections.

Paul Thirkell's work uses the tradition of photomontage to create visual narratives. The work is a personal response to events and places and often makes reference to print and print history. His work combines modern digital technology with the high quality nineteenth century processes of collotype and photogravure. Much of the inspiration for recent work comes from subjects and conventions previously used in these reproductive technologies.

All traditional media have been recontextualised as a result of dramatic developments in electronic technology. Paul exploits the potential of electronic tools in combination with hand skills and more traditional mediums, for what they can offer in terms of style and communicating effects. He is engaging in a modernist practice that assimilates technologically based work within the same conceptual framework as print. Technology has been sublimated as a tool for art making.

Politics

Lindsay Dunbar, in the work produced for this exhibition, has continued an investigation of "the crowd" as a metaphor for the political community. The use of the body as a metaphor for the political community dates back to antiquity and persists today. The language of politics, the military, commerce and the law is filled with references to the body as a vessel for other bodies, for example the words 'corporation' and 'corps'. Political communities are referred to as the body politic or body corporate.

The formation and use of ornamental crowds by the state offers an interesting analogy of political power. The participants in the crowd know they are part of something big but from their perspective cannot see what it is. The leader, viewing the crowd from a vantage point in front of and above it can see the shape that the crowd is making and can make decisions that will affect it. Similarly the leader has an overview of the population as a whole that the population itself cannot have.

There is an authority attached to the mass ornament of crowds – these configurations symbolise the readiness of the masses to be shaped and used at will by their leaders. Mass ornament, an organic coat of arms, an emblematic display of state sponsored patriotic feeling, reaffirms the image of authority.

These mass displays will also have a huge crowd encircling them, as well as being transmitted via the airwaves to the viewing public.

Yet perhaps we misunderstand these elaborate formations made from human bodies set in motion and put on display, by seeing them merely as ornaments, as deindividualisations, or as indulgent forms of waste. They are also clearly technical apparatuses, machines as well as diagrams of an overlapping of the human with a posited “universal harmony”, which is anticipated in such forms.

Lines and masses of figures in synchronised movement are a complicated machinery, analogous to the modus operandi of a computer. The bodies perform the workings of circuitry, mechanical links or transmissions. In Lindsay’s recent works, a dot screen was used twice to create a moiré. A dot screen was used to make the image but the image of the crowd is itself like a dot screen and the dots could be crowd members. The moiré means that though all the dots seem the same, on close scrutiny they are all different.

A print technology – the screen, is the means to expose the complexity of the crowd image. In the faceless crowd we understand the loss of the ‘individual’. We are also forced to question the amount of detail available to us, and interpret the facelessness of this image as a comment on a contemporary urban experience that is very much defined through technology.

Conclusion

Technology holds the capacity for both creative potential and destruction. We live with the paradox that advanced media technologies, which we embrace to explore many territories, are the very ones that empower the war machines of the contemporary world.

In the last 150 years there has been a transformation of technological images in tandem with the technological transformation of the world through science. There has been an evolution of machine-aided image generation and transfer, plus the evolution of questions about the embedding of technology in culture.

Transistors, chips, and semiconductor technology have revolutionised data processing leading to completely machine generated computer images. The multimedia computer now unites all the historical possibilities of machine aided generation and transfer of images, sound and text, plus interactivity.

Technology enables us to make endless copies, transmit images over long distances, communicate and exchange ideas and information. Images can now be scanned, digitised, or simulated, reprocessed, and manipulated, edited, and transmitted internationally. They can be inserted seamlessly into other images to form a new truth. Traditional ways of looking at the world have become obsolete. Technology is the new language through which experience is understood.

Interactive telecommunication technology enables art in the network, purely immaterial art in data space. Graphic transmission, the telephone, television, the fax, wireless telegraphy, and radio provided the basis of electronic culture. The vehicle material of the code is now negligible. Immaterial signs travel through space and time and bodiless communication becomes possible. The next, inevitable, step is the linking of the brain and the digital realm. Instead of the simulation of the artificial and natural worlds, there will be the simulation of the brain itself.

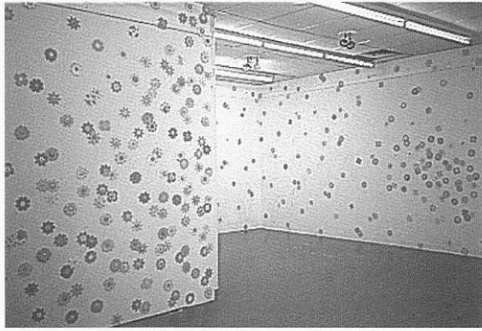
There is a tension between the extremes of technology's benefits and its power to unduly control and manipulate public consciousness. Walter Benjamin understood the paradox technology represents – 'that it can be the agency both for spiritual and social loss and for enormous social and cultural gain.' (Margot Lovejoy p248)

Art provides an arena for questioning and critique but at the beginning of the twenty-first century, we can no more reject technology or science than we can reject the world itself.

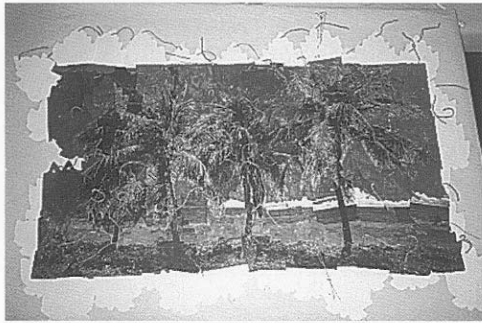
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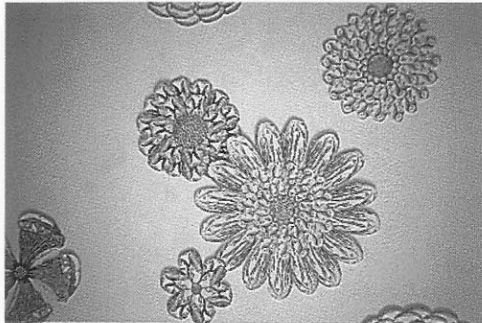
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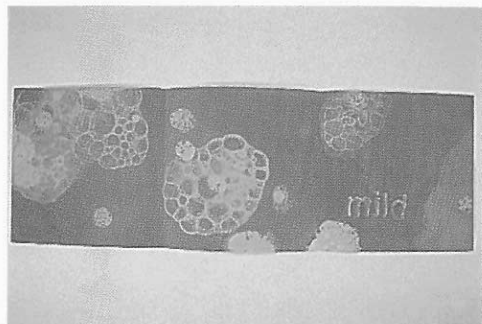
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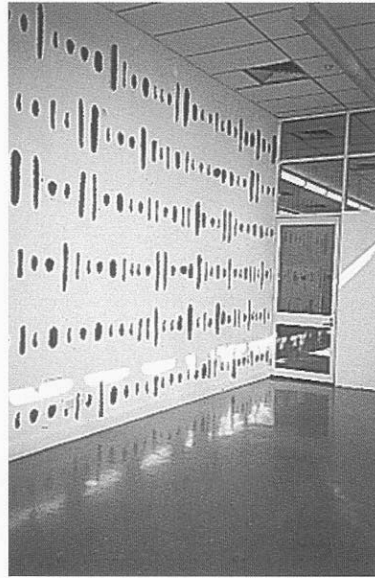
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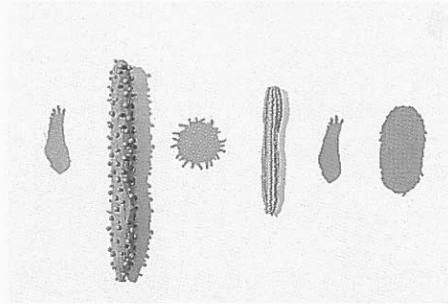
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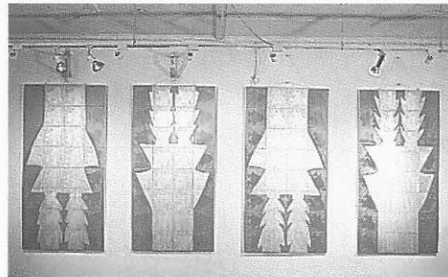
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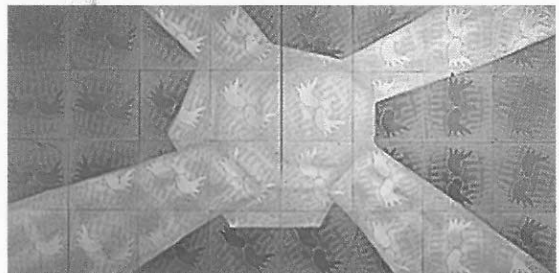
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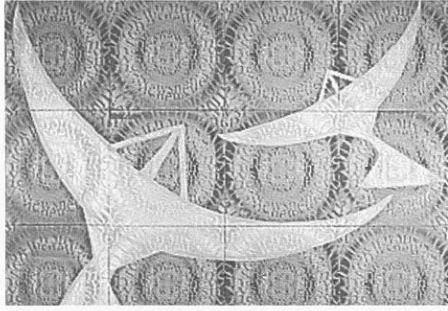
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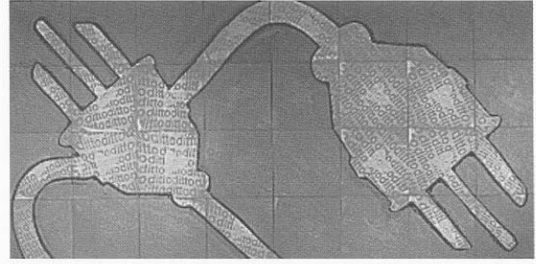
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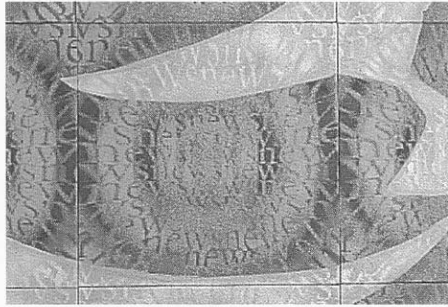
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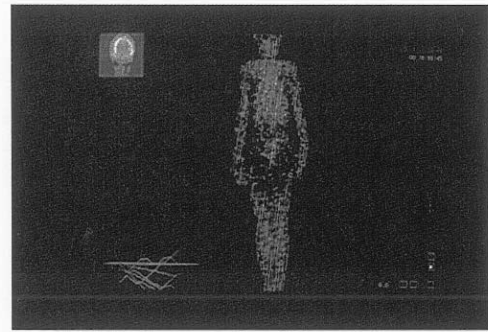
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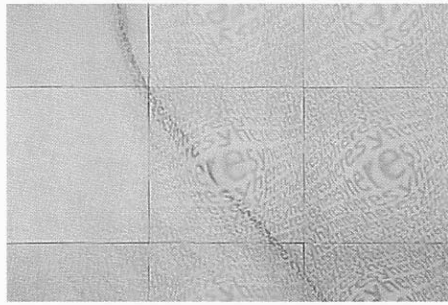
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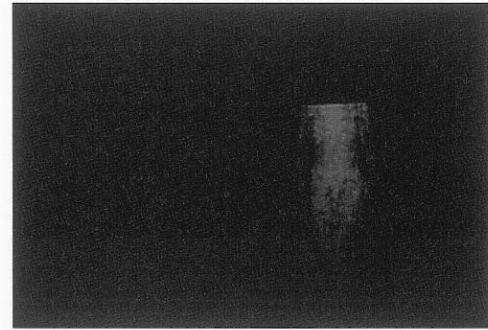
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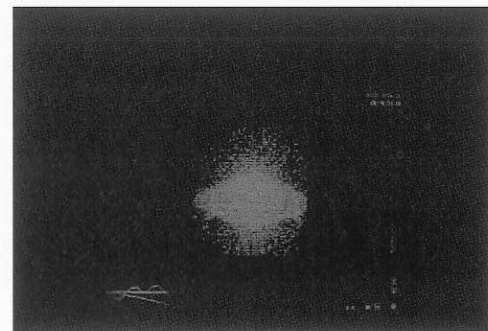
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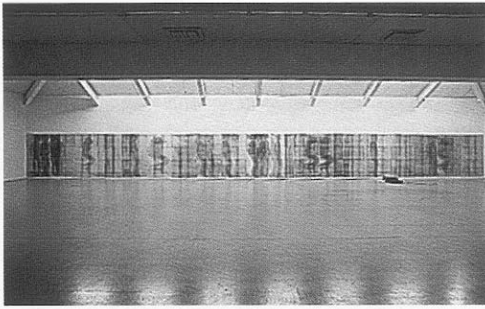
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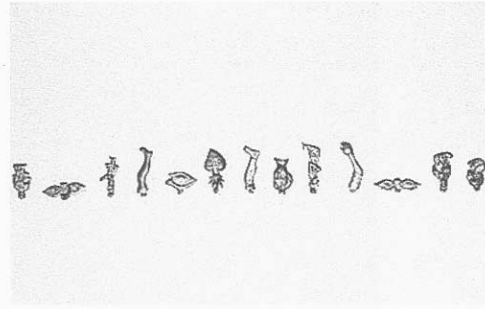
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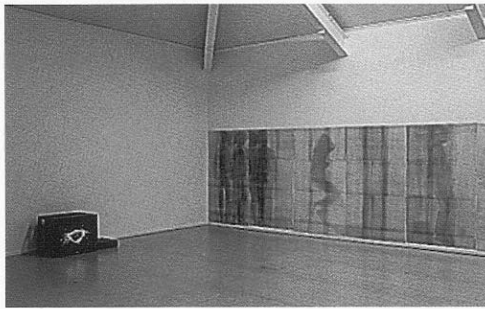
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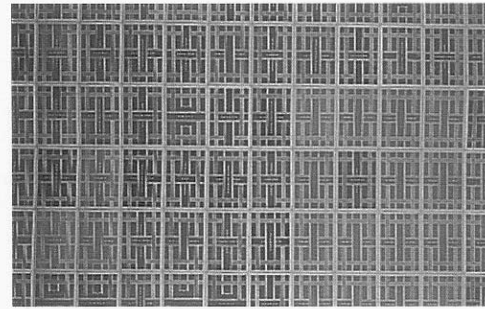
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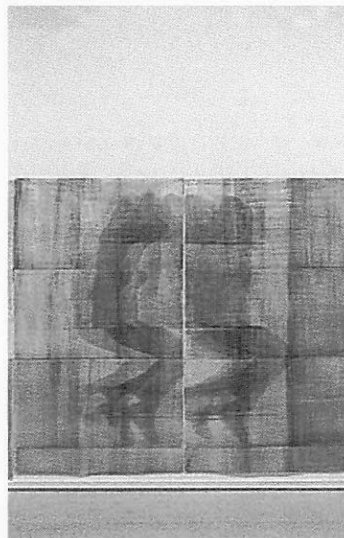
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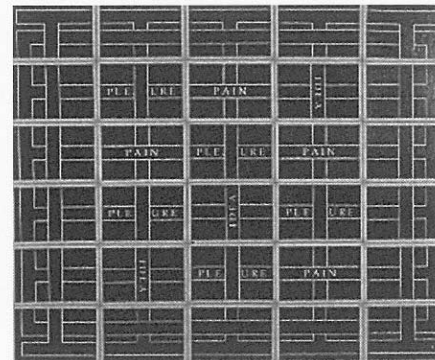
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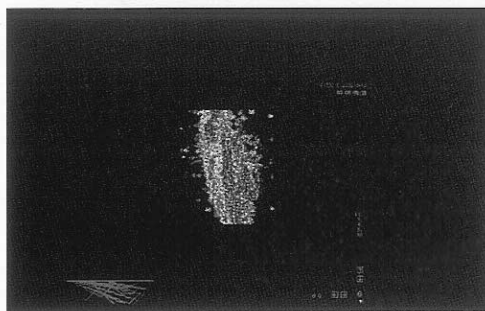
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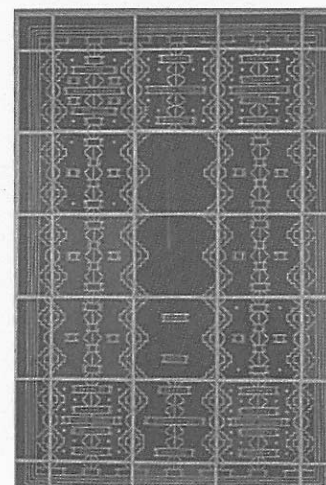
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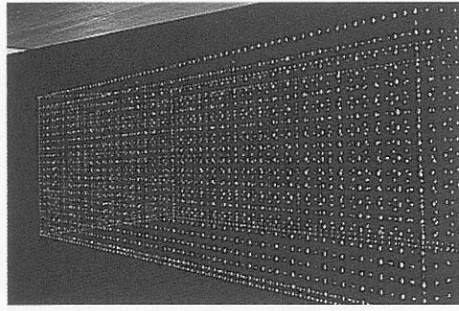
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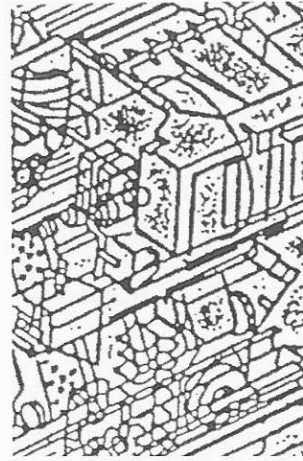
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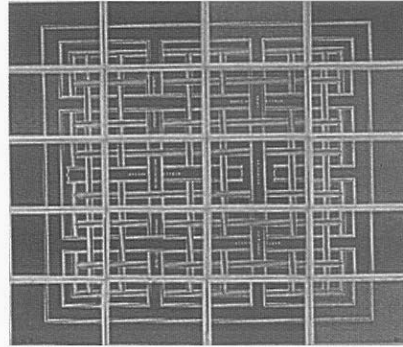
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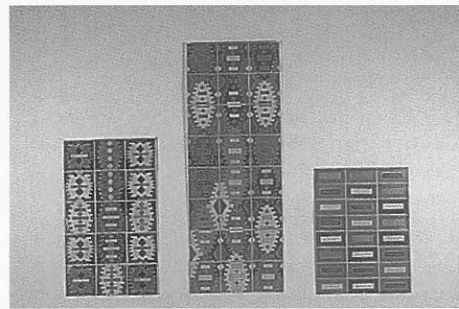
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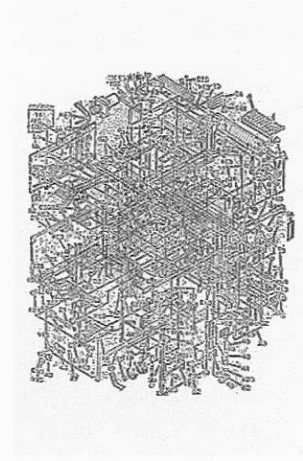
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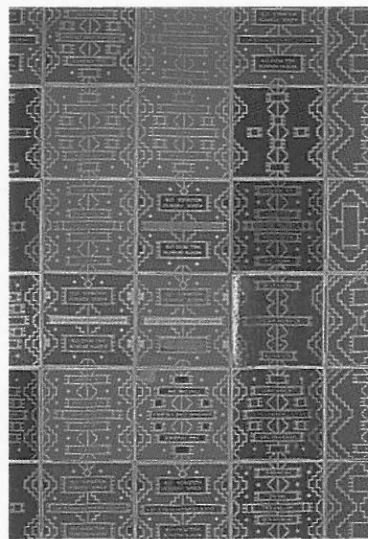
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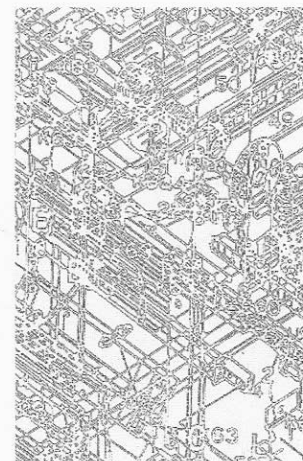
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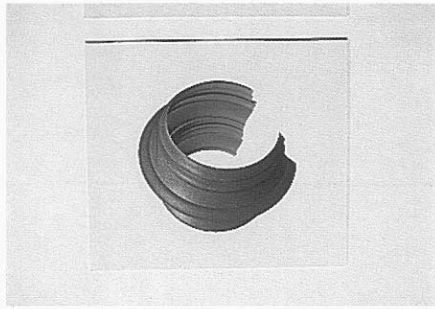
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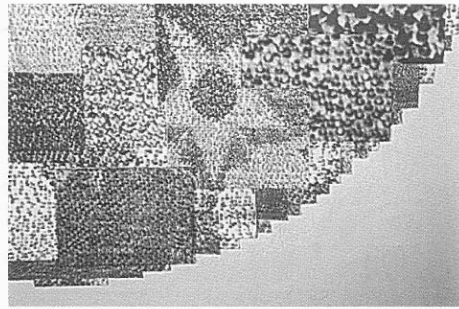
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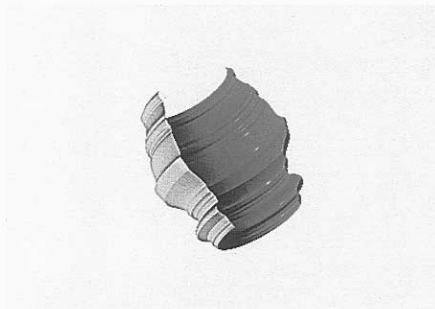
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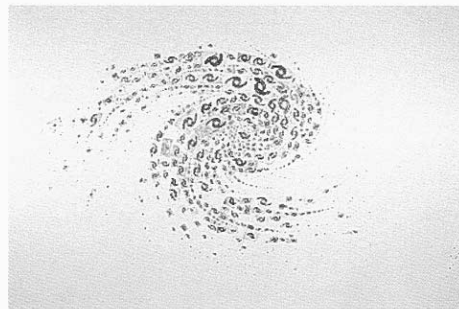
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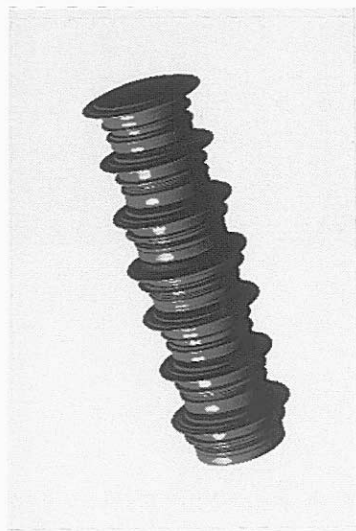
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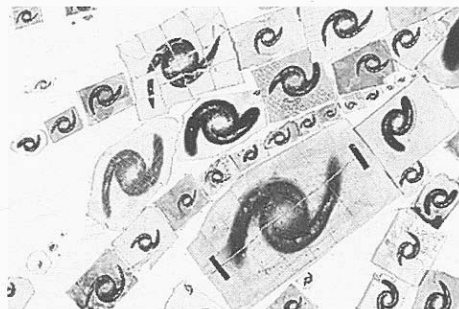
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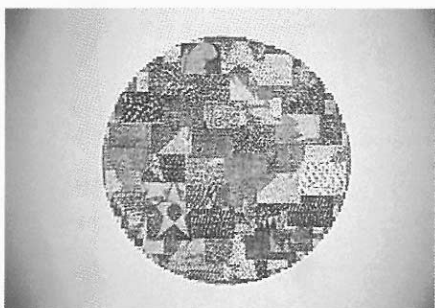
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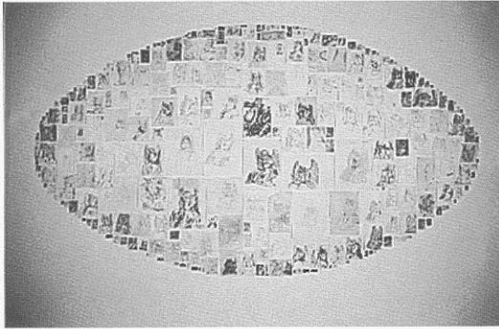
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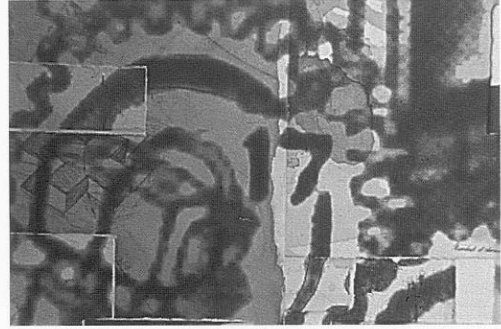
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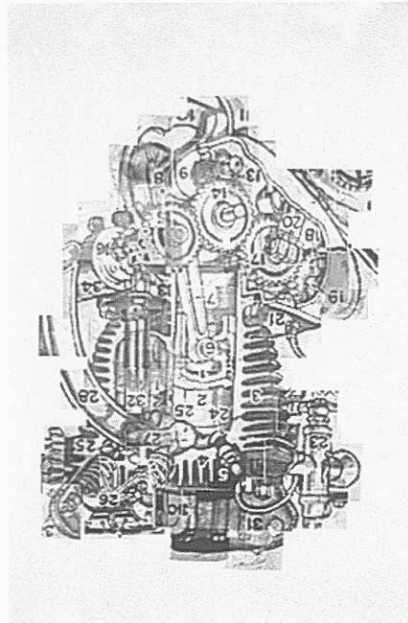
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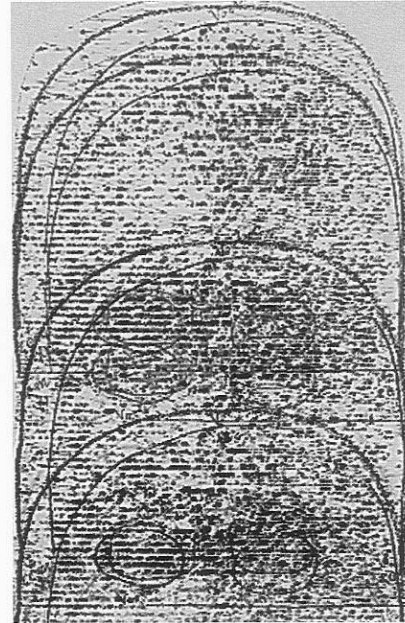
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