



Tina Gonsalves

<http://www.tinagonsalves.com>

tina@tinagonsalves.com

Profession:

Artist

Formal Education and Study:

1990 - 1994 Degree in Honours, Swinburne School of Design, Swinburne University, Melbourne, AUSTRALIA

2000 - 2005 Masters in Art and Interactive Media, "*Externalising the Internal*"
Royal Melbourne Institute of Technology University, Melbourne, AUSTRALIA

2006-2010 PHD Candidate, Creativity and Cognition, University of Technology, Sydney, AUSTRALIA

Awards/Grants/Corporate Sponsorship:

2010 New Work Grant, Australia Arts Council
2009 Creative Connections Award, Australia Arts Council
2009/10 Artist in Resident, Nokia Research Labs, Finland
2009 Lighthouse Commission, Brighton, UK
2009 Arts Council England Grants for the Arts
2008 Arts Council England Grants for the Arts
2008 Australia Arts Council Inter Arts Residency Award
2008 Australia Arts Council Visual Arts Board New Work Grant
2008 Wellcome Trust Large Art Award, UK
2008/09 Artist in residence, Liminal Screen, Banff Centre for the Arts, CANADA
2008 Visiting Artist, Affective Computing, MIT Media Lab, USA
2008 Honorary artist in resident, Wellcome Department of Neuroimaging, UCL, LONDON
2008 Australian Network for Art and Technology Synapse Residency Grant, AUSTRALIA
2006 Arts Council England Grant
2005 Arts Queensland Major Grant
2005 UK Arts and Humanities Research Council and Arts Council England's Science and Art Research Fellowship
2005 Australia Arts Council New Media Arts Board New Work Grant
2005 Australian Film Commission Travel Grant
2005 Australian Film Commission strand V (seed development) Funding
2004/05 Institute of Advanced Media Arts and Sciences, Artist in Residence, Ogaki, JAPAN
2004 Arts Queensland Major Grant
2004 Ian Potter Foundation Grant
2004 Australia Arts Council New Media Art Board New Work Grant
2004 Australian Network for Art and Technology Travel Grant
2004 ARTSWAY (production residency, Sway, UK
2004 Co-production, The Banff New Media Institute, CANADA
2004 Australian Film Commission Travel Grant
2003 Queensland Arts Council Major New Works Grant
2003 Australia Arts Council New Media Art Board New Work Grant
2003 Australian Film Commission Travel Grant
2003 Ian Potter Foundation Grant
2002 Australian Film Commission Travel Grant
2002 Asialink Artist in Residence, Chulalongkorn University, THAILAND
2002 Australian Art Council Thematic Residency, Upfront and Personal, The Banff Center, Banff, CANADA
2002 Artist in Residence Prague, Prague Center for Contemporary Art, CZECH REPUBLIC
2002 Australian Network for Art and Technology Travel Grant
2002 Australia Arts Council Run_way Grant
2000 Macintosh Computers Australia, technical/machine/software support
2001 Runner up, Digesis Film Festival, AUSTRALIA
2001 Animation Award, Digesis Film Festival, AUSTRALIA
1999 First Prize Animation, F1 Digital Film Festival, AUSTRALIA
1999 Finalist, Nescafe Short Film Award, AUSTRALIA
1998 Preselected, Moet Chandon Art Award, AUSTRALIA
1997 First Prize, Toshiba International Digital Art Award
1996 First Prize, Victorian National Gallery Award for Digital Art.
1995 First Prize, International Student Award For Packaging Design
1999 F1 Digital Film Festival, best animation prize, \$12 000 Software from Discreet
1999 Nescafe Short Film Award Finalist, AUSTRALIA
1999 Open Channel Multimedia Center, Artist in Residence, Melbourne, AUSTRALIA
1999 Multimedia Australia Asia Pacific, Online Artist in Residence
1999 Australian Film Commission, Women in New Technologies Support Scheme
1999 Australia Film Television and Radio School, Artist in Residency, Melbourne, AUSTRALIA



1999 Open Channel Multimedia Center, Artist in Residence, Melbourne, AUSTRALIA
1997 Australian Film Commission, Women in New Technologies Support Scheme

Artist in Residencies:

2010 Visiting Artist, Nokia Research Labs, Finland
2009/10 Artist in Residence, Brighton and Sussex Medical School, Brighton
2009 Artist in Residence, Lighthouse, Brighton, UK
2005/10 Honorary Artist in residence, Institute of Cognitive Neuroscience, The Wellcome Trust Centre for Neuroimaging, University College London, UK
2008/09 Visiting Artist, MIT Medialabs, Affective Computing Group, Cambridge, USA
2005 Senior Guest Artist, Sound and Vision, Banff New Media Institute, Banff, CANADA
2004/05 Institute of Advanced Media Arts and Sciences, Artist in Residence, Ogaki, JAPAN
2004 ARTSWAY (pro)duction residency, Sway, UK
2002 Asialink Artist in Residence, Chulalongkorn University, THAILAND
2002 Australian Art Council Thematic Residency, Upfront and Personal, The Banff Center, Banff, CANADA
2002 Artist in Residence Prague, Prague Center for Contemporary Art, CZECH REPUBLIC
1999 Multimedia Australia Asia Pacific, Online Artist in Residence
1999 Australian Film Commission, Women in New Technologies Support Scheme
1999 Australia Film Television and Radio School, Artist in Residency, Melbourne, AUSTRALIA
1999 Open Channel Multimedia Center, Artist in Residence, Melbourne, AUSTRALIA

Collections:

Monash University Library, AUSTRALIA
Australian Center of Moving Image, AUSTRALIA
Backup_New Media Festival, GERMANY
Snack on Art TV, New York Cable TV, USA
Eat Carpet, SBS Television, AUSTRALIA
European Media Arts Festival, GERMANY
Griffith University, AUSTRALIA
F1 Digital Film Festival, AUSTRALIA
Australian Film Television and Radio School, AUSTRALIA
EAT CARPET SBS television, AUSTRALIA
DLUX Media Arts Collection, AUSTRALIA
The Kitchen, USA
ArtRage video collection series, AUSTRALIA

Short Bio: Gonsalves' (<http://www.tinagonsalves.com>) creative investigations draw from a long-term interdisciplinary and collaborative practice merging art, technology and science, exploring social relationships, trust and intimacy.

From 1995 to 2001, the theme; 'externalising the internal - revealing what lay beneath the skin', threaded Gonsalves' artistic investigations (and was the theme of her masters research in Art and Interactive Media, RMIT, Melbourne). From 1995 to 2001, Gonsalves worked with diagnostic imaging departments of hospitals within Australia, gaining access to diagnostic imaging machines and resulting imagery. Her work evolved over this period from interpretative representations of the body using diagnostic imaging to exploring complex emotional landscapes using moving imagery and sound. She created many short single channel films that examined emotional states and emotional contagion. She aspired to show people in the throws of emotion, at times using her own body and emotional experiences as the catalyst for the work. This resulted in intimate works that were screened, televised and exhibited extensively internationally.

In 2002, after a residency awarded by the Banff Center for the Arts, Gonsalves pursued research to explore how her artwork could probe the audiences' emotional body to drive emotive moving image works. This led to wearable technology artworks projects such as "Medulla Intimata" 2004, that monitored prosody of the wearer, to trigger intimate and provocative moving image that were displayed on the necklace, and shared with others. The piece attempted to disrupt codes of social behaviours, with an agenda to create more intimate and 'authentic' communication between each other. The piece was exhibited extensively including ICA London, Siggraph USA and ISEA Helsinki.

In 2005, Gonsalves was awarded the AHRC/ACE international arts and Science fellowship to become artist in residence at the Institute of Neurology in London working with emotion neuroscientist Hugo Critchley. The award gave her a window of opportunity to further explore how emotions are triggered and shaped through an empirical lens. Critchley and Gonsalves embarked on the Feel Series, a range of work that further investigated the use of emotion recognition sensors to monitor emotional signatures of the body, looking at voice, heart, sweat and movement. Gonsalves worked with scientists to produce figurative and narrative based video works that could engage, reflect and provoke the feelings of the viewer. Cultural critic, Darren Tofts writes : *"Gonsalves' most recent body of work is also taking media art into uncharted territory. Or rather, it is making creative incursions into a territory for too long thought impenetrable, the historical impasse, or rather chasm, of C.P. Snow's "two cultures" ... The ambitious Feel series (2006-ongoing) crystallizes this understanding of art as a poetic of strange, unlikely and often unnerving encounters between physical bodies and technology, between ideas and discipline.. Gonsalves' artistic sensibility absorbs scientific hypothesis and technological possibility into an interface, a psycho-somatic stage, at once theatre of cruelty, emotional catharsis and critical insight."*

In 2007, she was awarded the Wellcome Large Art Award to continue her collaboration with Critchley, and to work on a large



interactive video art installation "Chameleon". The project explores ideas of how we infect each other with emotions, (emotional contagion) with UK based neuroscientists Critchley and Chris Frith, Affective computer scientists Rosalind Picard, and Rana El kaliouby at the MIT Medialab Cambridge and Human Computer Interaction Scientist Nadia Berthouze.

Gonsalves artworks have provided important insights into how to monitor emotion, how to induce emotional responses through translating emotional feelings into vision and sound, and how to create more naturalistic, playful and engaging interaction and interfaces that evoke intimacy and the methods of creating an successful science and art collaboration.

Video Installation Project/Responsive Video Projects:

CHAMELEON: An emotional algorithm video installation 2008-2010

Tina Gonsalves: Art & Direction, production

Prof Hugo Critchley (Chair of Psychiatry at Brighton Sussex Medical School) neuroscientific mentor

Prof Chris Frith: (Social Neuroscientist, Wellcome Trust Department for Neuroimaging) neuroscientific mentor

Dr Rana El Kaliouby, Prof Rosalind Picar, Youssef Kashef, Abdelrahmen Mahmoud, Marwa Mahmoud : (Affective Computing Group, MIT, American University Cairo) direct the face reading technology

Dr Bruno Averbeck (Neuroscientist, Institute of Neurology, UCL) direct the learning algorithms.

Dr Nadia Berthouze, Matt Iacobini, Kimberly Byers (Human Computer Interaction Center, UCL) direct the evaluation

Natacha Russel, Michael Roy, (Experientiae-Electricae) assist the development of a more sculptural experimentation for prototype 08

Gordon Brand, (Rapid prototyping Group, Solent University) assist the development of a more sculptural experimentation for prototype 08

Jeff Mann, Evan Raskob, Christian Topfner : technologists: assist with building the video engine

Helen Sloan (Director SCAN media arts agency) producer and curator for CHAMELEON

Funded by the Wellcome Trust Large Art Award, Arts Council England, Australia Arts Council, Lighthouse, in kind support from the Liminal Screen Co-Production at the Banff New Media Institute, Synapse Residency from the Australian Network for Art and Technology, Institute of Neurology at UCL, Brighton and Sussex Medical School, MIT media lab, Dana Center, SCAN and Lighthouse.

exhibitions include:

Chameleon Project, prototype 02, Dana Center, Science Museum, UK Feb 2008
Chameleon Project, prototype 01 and 03 Banff Center, Canada, March 2008
Chameleon Project, prototype 04, ICA, London. May 2008
Chameleon Project, prototype 06, University College London Hospital Foyer, London, July 2008
Chameleon Project, prototype 07, Dana Center, Science Museum, UK Feb 2009
Chameleon Project, prototype 07, Lighthouse, Brighton, UK March 2009
Chameleon Project, prototype 07, Sharjah Art Gallery, American University Cairo, Egypt, May 2009
Chameleon Project, prototype 06, Jerwood Gallery, Natural History Museum, London, June 2009
Chameleon Project, prototype 08, Lighthouse, Brighton, UK August 2009
Chameleon Project, prototype 07, Affective Computing and Intelligent Interaction, Amsterdam, Netherlands, Sept 2009
Chameleon Project, prototype 09, Fabrica, Brighton, UK Oct 2009
Chameleon Project, prototype 07, Superhuman, RMIT Gallery, Melbourne, Nov 2009
Chameleon Project, prototype 10, New Media Scotland, Edinburgh, 2010

talks include:

Chameleon Project, Dana Center, Science Museum, UK Feb 2008/09
Consciousness Reframed, Vienna, July 2008
Chameleon Project, Lighthouse, Brighton, Feb, March, August 09
Banff Center, Canada, March 2008
MIT Media Lab, Cambridge USA March 2008
Le Cube, Paris, April 2009
Sharjah Art Gallery, American University Cairo, Egypt, May 2009
British Science Festival, Art, Science and Beyond, Sept 2009



Simulated Certainty, Meeting New Frontiers of Science, Art and Thought, Barcelona, Spain, Oct 2009
Fabrica, October 2009
MIT Media Lab, Oct 2009
Exploratorium, San Francisco, October 2009
Superhuman, Melbourne, Australia, Nov 22nd, 2009
Natural History Museum, London, Jan 2010

papers/catalogues published/upcoming:

After Darwin: Contemporary Expressions, June 2009
Consciousness Reframed, Vienna, July 2008
Affective Computing and Intelligent Interaction, Amsterdam, Netherlands, Sept 2009
Superhuman, Melbourne, Nov 2008
International Conference on Kansei Engineering and Emotion Research 2010. Paris, 2010.
Digital Creativity by Darren Tofts, Denmark 2010

Media

Artlink, 2008
New Scientist, 2009
Culture 24, 2009

Summary of Project

Driven by Tina Gonsalves' enduring fascination with the intimacies and vulnerabilities of human emotion, Chameleon is an emotionally interactive video installation that explores the subject of emotional contagion between groups and individuals. The work aims to explore the scientific foundations of emotional contagion, drawing attention to how we innately and continuously synchronize with the facial expressions, voices and postures of others by unconsciously infecting each other with our emotions. The Chameleon Project has been built over two years (2008-2010), and ten prototypes. Gonsalves leads a collaborative team of a social neuroscientist, emotion neuroscientist, affective computer scientists, technologists, human computer interaction scientists and curators merging artistic sensibility, scientific hypothesis and technological possibility into a project that both follows and critiques the scientific methodology, creating scientific and artistic research, as well as new models to be used in scientific experiments, and new ways to experience art.

Chameleon transforms the gallery space into an emotional theatre, where visitors and Chameleon's digital video portraits will interact, infecting and harmonizing each other through emotional dialogue. Each day the 'mood' of the Chameleon portraits will shift and adapt depending upon the aggregate emotional responses of interacting audiences, thus changing the affective tone and emotional ecology of the gallery space.

Individuals will become immersed in an emotionally fragile space, intimately connected and implicated into varying emotionally provocative and reflexive social interactions leaving them to consider how their own non-verbal communications affect social groups and social spaces. A sense of flux is highlighted as we become shaped by our surrounding environment just as our environment is shaped by us. Behavioural patterns, hierarchical and social power structures emerge as both the digital portraits and participants constantly search for an emotional homeostasis and understanding.

FEEL SERIES 2005- 2008

investigates ways of discerning the physiological signatures of emotional states to create software and artwork that recognize and respond to internal emotions. To gather the empirical foundations to the emotional cues that drive her work, Gonsalves initiated a collaboration with affective neuroscientist, Dr. Hugo Critchley, and was awarded an UK AHRC/ACE Arts and Science Fellowship. Critchley's neuroscientific interests focus on the brain and emotion mechanisms by which human social and motivational behaviour is controlled. Each project was created over her role as Artist in Resident at the Institute of Cognitive Neuroscience, UCL London. Each project begins to test the mechanisms through which emotions are triggered and shaped, building a progression of interactive works that use elements of bio-feedback, emotional contagion and emotional entrainment. The projects have been supported by Australia Arts Council, Arts and Humanities Research Council, Arts Council England and Arts Queensland.

FEEL:INSIDE : Responsive bio-feedback installation (version 2)

Concept: Tina Gonsalves/ Dr Hugo Critchley
Authoring: Tina Gonsalves/David Muth

Betaspace, Power House Museum, Sydney, AUSTRALIA 2006

The audience enters a darkened room. The audience is presented with a large video projection of the artist's face. A camera sensors the movement of the audience. The emotional expression of the artist's face is reflective of the audience's emotional state, appraised in a general way by audience movement. If the audience is calm, her face becomes still and meditative. Alternatively, anxious movement of the audience is mimicked in the anxiousness of the artist's face. Over time, continued anx-



iousness leads to the artist crying, and the ence is confronted with a private and intimate moment usually only privy to close friends family. The audience realizes they have caused the upset, but then are asked to work out how to cure it.

“FEEL: INSIDE” is a psycho-physiologically responsive video installation synthesizing art, neuroscience and technology. The project explores new, more embodied languages of active and emotional communication, investigating the inter-relationship of the internal body and the external world.

“FEEL: INSIDE” forms the initial investigations of artist Tina Gonsalves and affective neuro-scientist Dr. Hugo Critchley. The collaboration extends research in the naturalistic embodi-ment of emotion, looking at what ways art, science and technology can converge to become agents that allow us to have a more intimate relationship with our own bodies; more embod-ied interaction, tools that crossover between art and wellness; tools that interplay between the external and internal.

FEEL:INSULA : responsive biofeedback installation

Art & Direction : Tina Gonsalves

Neuroscience: Dr Hugo Critchley

Hypnosis: Dr. David Oakley

Computer Science: Tina Gonsalves, David Muth.

Feel Series Tina Gonsalves, New Greenham Arts, UK 2007

Feel.Insula is an intimate and vulnerable responsive video installation driven by the stillness of the audience. In a darkened space, a video is projected on the wall. It is of the artist under hypnosis. Under hypnosis, the artist is asked to re-experience potent emotional memories of her life. As soon as the viewer enters the space, the artist wakes up from hypnosis. Only after the audience is completely still does the video fall back into weaving the stories re-lived under hypnosis.

FEEL_INSULA emerges from an established Art/Science research collaboration between neuroscientist Dr Hugo Critchley and artist Tina Gonsalves, and was created over her artist in residency at the Institute of Neurology at UCL, London.

‘Emotion expression databases’ such as ‘Karolinska’ and ‘Ekman’ databases are commonly used with in affective neurosci-entific experiments. The artist started to question the validity of these ‘performed’ emotions as stimuli. In the search for more ‘authentic emotiona; expressions’, she began working with Dr. David Oakley, the Director of the Hypnosis Unit at UCL. She asked Oakley to hypnotise her in order to re-experience different potent emotional memories. Over 3 one-hour sessions, Oakley induced her into states of fearfulness, sadness, happiness and calmness. Each session was recorded using two 3 chip digital cameras focused on the artist’s face and also radio mic and ipod recorder. These video and audio recordings formed the basis to FEEL_INSULA.

FEEL:TRACE : responsive biofeedback installation

CYNETART, Dresden, GERMANY 2006

Short listed for Harries National Digital Art Award, AUSTRALIA 2006

QUT gallery, Brisbane, AUSTRALIA 2006

Scinece Museum, Node. London, UK 2006

White Chapel Gallery, Wormhole Salon, London, UK 2006

art & direction : Tina Gonsalves neuroscience: Dr Hugo Critchley

computer science: Dr Doron Freidman, Sean Gomer

biosensors: Dr Tuvi Orbach ‘Health Smart’

Principal voice: Dr David Oakley emotional sounds: Dr Sophie Scott

expressive images: Karolinska emotion recognition database

“FEEL:TRACE”: is a psychophysiological responsive video installation synthesizing art, neuroscience and technology. The project explores new, more embodied languages of interactive and emotional communication, investigating the inter-relationship of the internal body and the external world. Using biosensors, the participant’s heart rate responses are monitored. An audio narrative, created by a clinical hypnotist, induces varying emotional responses in the viewer. Sensors begin to diagnose patterns of internal arousal states of the body, picking up how the body is responding to the imagery. Dependant on the heart rate of the viewer, a pre-shot database of salient affective video stimulus is triggered. This database has been tested scientifically for their potent psycho-physiological effects on central and autonomic nervous systems (using the medical diagnostic imaging devices such as fMRI, EEG, MEG). Bodily reactions of the viewer continue to trigger changes in the projected video and audio content. The video footage constantly adjusts in response to the viewer’s internal state (creating a bio feedback dialogue between the image and the participant).The software reads the responses of the body, making a choice to either calm the viewer or further stress them out.

FEEL<PERSPIRE: (not released) responsive biofeedback installation

Art & Direction : Tina Gonsalves

neuroscience: Dr Hugo Critchley

Computer Science: Tina Gonsalves, David Muth.

Synopsis of “Feel Perspire” : Feel:Perspire is a psycho-physiologically responsive video installation, using sweat to trig-



ger footage. The participant's sweat is monitored using a bio-sensor attached to their finger. When the participant becomes calm, images of clouds verge into abstraction, becoming quite blurry and reminiscent of Rothko's paintings. If the participant became more nervous, the clouds grow to be more stormy and violent, enveloping the participant in their fury.

MEDULLA INTIMATA : A responsive video jewellery project (collaboration with Tom Donaldson)

Wearable Futures, Wearable Futures: University of Wales, Newport UK 2005

Siggraph, Los Angeles, USA 2005

Dlux at the Sydney Opera House, Sydney, AUSTRALIA 2005

Next Media, CANADA 2005

Institute of Contemporary Art, London, UK, 2004

Dutch Electronica Art Festival, Rotterdam, NETHERLANDS, 2004

ArtSway, Sway, UK, 2004

International Symposium of Electronic Art, Tallinn, ESTONIA, 2004

Banff New Media Institute, Banff, CANADA 2004

291 Gallery, London, UK, 2004

Medulla Intimata is a necklace that contains a video screen and biometric sensors. The sensors (using analysis of the emotional tone of the conversation) monitor the wearer's emotions to guide real-time video-generation that evokes a sense of seeing beneath the surface of the skin, exposing the emotional and physical inner body. Video is displayed on the screen embedded in the jewellery. The imagery displayed is an emotional portrait, an exploration into the secret life of the emotional, physical, spiritual and psychic body of the wearer. The portrait responds to the tonal range of conversation. It is a hybrid new media work mixing subtle public intervention with jewellery, performance, biometrics, technology and moving image.

Medulla Intimata was funded by the Australia Arts Council and Arts Queensland, ArtSway in the UK and co-produced with the Banff New Media Institute, CANADA

Somewhere in Between: Studies in Translocation: Video Installation

The Roving Eye, GAS Contemporary Art Space, NYC, USA 2006

Arc Biennial, Brisbane, AUSTRALIA 2005

Helen Gory Gallery, Melbourne AUSTRALIA 2005

KICKARTS, Cairns, AUSTRALIA 2005

Devos Gallery, Michigan, USA 2005

Solo Exhibition, Kickarts, Cairns, AUSTRALIA 2005

Solo Exhibition, ArtSway, Sway, UK 2004

Somewhere in Between: Studies in Translocation is a four channel video exploration that explores shifts of reality. Using the real world as a point of departure, we are presented with visions of horizon taken during a six week trans-atlantic sail from the Canary Islands to the Caribbean. These visions are then broken down and whittled away, reconfigured to suggest another reality. They are manipulated such that the details become indistinct, leaving them barely discernable as seascapes. These revisions reflect our own tenuous hold on memory and the impact our emotional state can have on the past and the present. The installation explore shifting realities, the nature of intimacy, and an engagement with time and distances. The footage is used as metaphors for emotional spaces, investigating the parameters of time and space and their physical and emotional effect on people. This creates an atmosphere that is an intensified, illusory version of reality.

The four channels are projected over two black walls in a dark room.

Endure : Video Installation

Tina Gonsalves: Endure, IAMAS, Softopia, Ogaki, JAPAN 2005

Harries National Digital Art prize, Queensland University of Technology Gallery, Brisbane, AUSTRALIA 2005

Today Art Museum, Beijing, CHINA 2005

The Western idea of progress and competition has encouraged a state of anxiousness and restlessness within humanity. The entertainment industry, particularly the television medium repeatedly sells us, in an ever strident and invasive voice, promises of more love, more wealth and more happiness. We 'fill up time' with relentless activity and noise, accomplishing goals that further drive us on the path to be better, greater, richer, happier, more beautiful, more wealthy, more engaged. This pursuit of the 'perceived' ideal has allowed little time for stillness, silence or contemplation.

Endure is a two channel 28 minute single channel installation exploiting a stunted and irritating drama which captures the emotional drain of this obsessive activity on the human psyche. Each channel is continuous footage, unedited though manipulated. On one channel, Tina Gonsalves has captured herself running on a treadmill at a very fast pace until she becomes caught in extreme and increasingly desperate exhaustion. The camera catches her sense of anguish and fatigue. The footage keeps rolling until she can not bear to run any more and she is completely and utterly shattered. Using a technique of layering the video, the body begins to co-agulate and merge; expressions and distortions of the face melt and mutate through each other. The video scratches and blotches its way through the surface of the skin. This use of breaking down is a metaphor for the lack of containment of the skin as a barrier, and the vulnerability of the space of utter exhaustion. Near the end, the figures are almost mutilated by the intensity of the smearing video. The channel is taken to a point that corresponds with the violence and angst of a Francis Bacon painting.

The second channel captures shifting emotions in response to the more active channel. The footage is taken from single unedited shot of Tina Gonsalves's face. She start off laughing and ends up crying. The process of subtle shifts of expres-



sion such as self consciousness, sadness, happiness and silence are captured. The sounds of her breath and heartbeat are included suggesting vulnerability and fragility. Projected intimately small against a wall in a darkened room with soft sound, the audience is privy to a private and intimate moment that would not normally be shared except with very close friends or family. As the image in channel one becomes more anxious, the image in channel two becomes progressively sad.

Endure has been supported by the Australia Arts Council, Arts Queensland, the Banff Centre for the Arts and Artsway in the United Kingdom. Tina Gonsalves would like to thank Tom Donaldson.

Stillness : a responsive video installation (collaboration with Tom Donaldson)
Ogilvy and Mather, London, UK 2003

Stillness is a responsive video installation that explores how our perceptions are effected by different emotional states. At times the audience appear centre-stage in the video, while at others they fade into invisibility. As they become physically still, the installation discards their surroundings and shows them a world that becomes richer and more dreamlike. But this dream-world remains fragile, and any movement destroys the moment.

Stillness reacts to the audience's involuntary gestures. *Stillness* requires that all members of the audience be completely still. While they continue to move, they see mostly a strong reflection of themselves placed into a cold background. The more they move, the faster and more frantic the video plays. As they become still, and the longer they remain still for, the more the reflection of their own presence fades away. Initially the cold background is replaced with simple but rich scenes that remind the audience of moments of peace. As they retain their stillness, these simple scenes give way to more abstract vistas, with more absorbing colours, textures and narrative. If the audience retains their stillness even longer, the vistas fade away into a dreamlike narrative and they journey through a myriad of images, stories and experiences. But at any moment, any movement by any audience member can shatter the illusion and bring reality and self-reflection rushing back into focus.

The installation takes place in a private gallery room. A camera monitors the audience and a projector displays the generated video on one wall of the gallery.

I Suspend my Breathe: a video installation
False Emotions Exhibition, Munich, Germany November 2002

The interior of the body has been colonized by medical imaging technologies. With In medical diagnostic imaging, the body becomes pieces of digital information, examined and described in terms of "cuts" and "slices". Our private anatomy becomes a public presentation, evoking issues of physicality, vulnerability, and mortality. With in *I Suspend My Breathe*, this fragmentation is amplified, picking up on the issues of vulnerability and mortality that we are confronted with.

One channel of video is projected over one black in a private gallery room. Four large format prints accompany the installation.

Web Art:

Release : A Web Art Project
Third Place Gallery (<http://www.thirdplacegallery.org>), 2003
Catodigital Interactiva 01 Contemporary Art Museum Ateneo of Yucatán MEXICO 2003
A Virtual Memorial and Le Musee di-visioniste FRANCE 2002
Studio X, MAID IN CYBERSPACE FESTIVAL, Montreal CANADA 2001
MAAP Festival 1999, Brisbane AUSTRALIA 1999

Advances in computer processing and telecommunications capabilities are changing the way diagnostic images are acquired, analysed, displayed, distributed and stored. Ubiquitous distribution of these images via the Internet is now becoming available. As diagnostic images have altered people's awareness of self, the Internet has also become a space for new forms of self-exploration and social encounter challenging ideas of private and public.

"Release" is an interactive web-based art project that explores the themes of private and public by reflecting the web's participatory dynamics of inhabiting virtual public space from private environments.

The aim of "Release" is to create a silent conversation with each viewer, as each anonymous visitor becomes an intimate stranger. The interactivity and its interface are designed in such a way they attempt to translate a sense of hostility and emotional instability for the viewer, as they navigate the site. Java script applications allow symbols of 'computer viruses' to appear when certain elements are triggered. After a while, as intimacy is developed, the site begins to 'trust' the viewer, and allows the viewer deep into its 'inner chamber'; the 'skins' of the site peel away, and the user is imbued in its textures of the emotional and imaginative body. When creating it, I imagined the viewer a surgeon, and the further they cut into the site, the deeper and darker the secrets revealed.

Selected Group and Solo Exhibitions :

KICKARTS, Cairns, AUSTRALIA 2005
Australian Centre for Photography, Sydney, AUSTRALIA 2005
Institute of Advanced Media Arts and Sciences, Ogaki, JAPAN 2005
Institute of Contemporary Art, London, UK, 2004



Dutch Electronica Art Festival, Rotterdam, NETHERLANDS, 2004
 Tina Gonsalves, Somewhere in Between, ArtSway, Sway, UK, 2004
 International Symposium of Electronic Art, Tallinn, ESTONIA, 2004
 Banff New Media Institute, Banff, CANADA 2004
 291 Gallery, London, UK, 2004
 Featured artist, Australian Centre for Moving Image, Melbourne Art Fair, Melbourne, AUSTRALIA 2004
 Transfigure, Australian Centre for Moving Image, Melbourne, AUSTRALIA 2004
 Single Channel: Collaborating with the Moving Image, The Art Museum of the University of Houston, USA 2003
 [Head Space], National Neuroscience Facility, St Vincents Hospital, Melbourne, AUSTRALIA 2003
 111 Minna Gallery, San Francisco, USA 2003
 Single Channel: Perspectives, Electrofringe, Newcastle, AUSTRALIA 2003
 Cartodigital Interactiva 01, Contemporary Art Museum, Ateneo of Yucatán, MEXICO 2003
 Single Channel, Mezzanine Gallery, San Francisco USA 2003
 Circe De Medicine, Paperveins Museum Of Art Biennial, NYC, USA 2002
 Blink, Next Wave Festival, the Australian Center for Contemporary Art, Melbourne, AUSTRALIA 2000
 False Emotions Exhibition, Munich, Germany November 2002
 A Virtual Memorial and Le Musee di-visioniste, FRANCE 2002
 Studio X, MAID IN CYBERSPACE FESTIVAL, Montreal CANADA 2001
 MAAP Festival 1999, Brisbane AUSTRALIA 1999
 Paperveins Project, screening installation, Gallery 128, NYC, USA 1998
 Interact 'Altered States', Experimenta, Video installation, Melbourne Exhibition Centre, AUSTRALIA 1997

Videography:

All videos produced, written, directed, edited, animated and sound by Tina Gonsalves

DVD 1 : Animations and Video work 1994-1998

1. Process of Becoming **4 minutes** **1997**
 Snack on Art TV – screening on public/cable TV, New York City, USA 2002
 Australian Center of Moving Image AUSTRALIA 2001-2004
 [D]vision Media Arts festival (a retrospective of work by Tina Gonsalves) Vienna AUSTRIA 2000
 VideoLounge@The Knitting Factory NYC USA 1999
 Melbourne International Film Festival AUST1999
 Independent Exposure World Tour 1999
 Tubor and Roots - a Lunch Box Recording Event - The Living Room NYC USA 1999
 The Sync.com screening - WWW 1999
 Paperveins Project, screening installation, Gallery 128, NYC, USA 1998
 WWW Conference, Auckland, NEW ZEALAND 1998
 Moet Chandon Art Award, Shortlisted, AUSTRALIA 1988
 MAAP Brisbane AUSTRALIA 1998
 Art Rage, Australian Broadcast Corporation, National Television, AUSTRALIA 1998
 Recovery, Australian Broadcast Corporation, National Television, AUSTRALIA 1998
 Digital Art in Australia, A documentary on Australian Digital Art, AUSTRALIA 1998
 Interact 'Altered States', Experimenta, Video installation, Melbourne Exhibition Centre, AUSTRALIA 1997
 Pan Pacifica Festival, Montevideo, Amsterdam, NETHERLANDS 1997
 Loud Short Film Festival, Australian National Television, AUSTRALIA 1997
 Eat Carpet, SBS Television, National Television, AUSTRALIA 1997

Freud asserts that the origin of the ego is dependent on the construction of a physical map of the body's libidinal intensities. The "Process of Becoming", humorously, visualizes the psychological and libidinal constructs of the physical schema of the libidinal body image. It assembles symbols of swollen orifices and organs of the body, as metaphors for the conduction of information from inside to outside of the body. The "Industrial Emotion Series" utilizes the bizarre formation of teratomas sourced from hospital archives as its foundation, metaphorically and as source material.

2. The Graves of Craving **4 minutes** **1994/97**
 Collection, Australian Center of Moving Image, Melbourne, AUSTRALIA
 Dallas Film Festival, Dallas, USA 2000
 [D]vision Media Arts festival (a retrospective of work by Tina Gonsalves) Vienna, AUSTRIA 2000
 VideoLounge@The Knitting Factory, NYC, USA 1999
 Independent Exposure World Tour 1999
 Tubor and Roots, A Lunch Box Recording Event, The Living Room, NYC, USA 1999
 Paperveins Project screening, installation at Gallery 128, NYC, USA
 Montevideo festival, Amsterdam, NETHERLANDS 1998
 LOUD Short Film Festival Australian national television/ABC television, AUSTRALIA 1998

The Graves of Craving is a four minute animation inspired by collaged visual journals of 1994. This piece probes into realm of memories past and future aspirations. With so much time spent on past associations and future hopes, how much time is given to the present moment?



3. Perception 4 minutes 1997

Snack on Art TV, screening on public TV, New York City, USA 2002
Collection, Australian Center of Moving Image AUSTRALIA
[D]vision Media Arts festival (a retrospective of work by Tina Gonsalves) Vienna AUSTRIA 2000
FACT, Global Multimedia Interface Projected on four storey tall screen in Leicester Square, London, UK 1999/2000
Independent Exposure World Tour 1999
Digital Film Festival World Tour 1999
Tubor and Roots, a Lunch Box Recording Event, The Living Room NYC, USA 1999
Digital Art in Australia, A documentary on Australian Digital Art, ABC television, AUSTRALIA 1999
1998 Paperviens Project, screening installation at Gallery 128, NYC, USA 1998

A computer generated animation exploring a range of constantly changing fluid symbols. Perception seeks to become a visual language that can only be subjectively decoded by what may be triggered by the viewer. It hopes to entice the viewer into the trance-like state - similar to my own experience while creating the piece over an intense seven day period.

4. Memoirs of my reproduction 1.5 minutes 1997

Australian Center of Moving Image AUSTRALIA
[D]vision Media Arts festival (a retrospective of work by Tina Gonsalves), Vienna, AUSTRIA 2000
FACT, Global Multimedia Interface Projected on four storey tall screen in Leicester Square, London, UK 1999/2000
VideoLounge@The Knitting Factory, NYC, USA 1999
Eat Carpet, televised screening on SBS National Television, AUSTRALIA 1999
Tubor and Roots - a Lunch Box Recording Event, The Living Room, NYC USA 1999
Independent Exposure World Tour 1999
Melbourne Film Festival, Melbourne, AUSTRALIA 1998
D'Lux, Sydney Film Festival, Sydney, AUSTRALIA, 1998
Paperviens Project, screening installation at Gallery 128, NYC, USA 1998

A playful look at the concept of reproduction. Monstrous figures, made of images of collaged human body parts, parade the 'stage of life' to perform ritual mating acts. Is this where I come from?

5. Purge 1.5 minutes 1998

Snack on Art TV, screening on public/cable TV, New York City, USA 2002
Collection, Australian Center of Moving Image, AUSTRALIA
[D]vision Media Arts festival (a retrospective of work by Tina Gonsalves), Vienna, AUSTRIA 2000
Dallas Film Festival, Dallas, USA 2000
FACT, Global Multimedia Interface Projected on four storey tall screen in Leicester Square, London, UK 1999/2000
VideoLounge@The Knitting Factory, NYC, USA 1999
Eat Carpet, televised screening on SBS National Television, AUSTRALIA 1999
ArtRage 1998/1999, A compilation video of Australian Digital Art, AUSTRALIA 1998/1999
Tubor and Roots, a Lunch Box Recording Event, The Living Room, NYC, USA 1999
Digital Art in Australia : A documentary on Australian Digital Art, AUSTRALIA 1998
Independent Exposure World Tour 1999
Paperviens Project, screening installation at Gallery 128, NYC, USA 1998

Violin: Joe Harrop

Purge is a two minute video/animation exploration into the suspension of time. In the space of an highly emotional and fear based state, the concept of time and environment appears to lose form and existence, and all that is left is the heavy purging of anger, sadness and hopes - bereavement of the self.

6. Swelling 4 minutes 1998

Snack on Art TV, screening on public TV, New York City, USA 2002
Collection, Australian Center of Moving Image AUSTRALIA
[D]vision Media Arts festival (a retrospective of work by Tina Gonsalves) Vienna, AUSTRIA 2000
FACT, Global Multimedia Interface Projected on four storey tall screen in Leicester Square, London, UK 1999/2000
4i'me Manifestation international Video et Art, Montreal, CANADA 1999
Dart, Dlux Media Art Event, Sydney Film Festival and Inter/national Tour AUSTRALIA 1999
Tubor and Roots, a Lunch Box Recording Event, The Living Room, NYC, USA 1999
Independent Exposure World Tour 1999
Paperviens Project, screening installation, Gallery 128, NYC USA 1998
The Sync.com screening, WWW 1999

Swelling was inspired by twelve disk based animation created in 1997, it journeys through a pathological dissection of diseases, tumours and corporeal abnormalities mutating into autonomous entities, giving an abstract impression of the internal body. All the sourced imagery is hospital diagnostic imaging, leaving the viewer questioning - could it be my internal self portrait? The sound is a mixture of bodily noises, digitally effected and mixed into a rhythmic repetition of the breath and the heartbeat. After four minutes of this rhythmic mutation, it is hoped the viewer is left a little on the 'giddy' side.

7. Nothingness 1.14 minutes 1998



Collection, Australian Center of Moving Image AUSTRALIA

[D]vision Media Arts festival (a retrospective of work by Tina Gonsalves) Vienna, AUSTRIA 2000

FACT, Global Multimedia Interface Projected on four storey tall screen in Leicester Square, London, UK 1999/2000

Eat Carpet, televised screening on SBS National Television, AUSTRALIA 1999

Tubor and Roots, a Lunch Box Recording Event, The Living Room, NYC, USA 1999

Independent Exposure World Tour 1999

Paperveins Project, screening installation, Gallery 128, NYC, USA 1998

Nothingness is a short video piece that abstractly seeks to question the pursuit for happiness through the attainment of goals. With the constant pressure to move forward, being still is being left behind. What is left when there is no space for silence?

8. Touch 3.3 minutes 1998

Snack on Art TV, screening on public TV, New York City, USA 2002

Collection, Australian Center of Moving Image, Melbourne, AUSTRALIA

[D]vision Media Arts festival (a retrospective of work by Tina Gonsalve) Vienna, AUSTRIA 2000

FACT, Global Multimedia Interface Projected on four storey tall screen in Leicester Square, London, UK 1999/2000

Nescafe short Film Award and national screenings, AUSTRALIA 1999

Women on Women Film Festival and inter/national Tour, AUSTRALIA 1999

41'me Manifestation interantionale Vide'o et Art, Montreal, CANADA 1999

European Media Arts Festival and European Tour, Osnabruk, GERMANY 1999

Digital Film Festival World Tour 1999

Independent Exposure World Tour 1999

Tubor and Roots , a Lunch Box Recording Event , The Living Room NYC, USA 1999

Paperveins Project , screening at Gallery 128, NYC, USA 1998

A highly layered (up to a thousand layers) video/animation which seeks to explore the dichotomy of spirituality and the ego. In a society where instant gratification is omnipresent and omnipotent and spirituality is its antithesis, where do they meet?

9. Immerse 2.30 minutes 1998

Snack on Art TV, screening on public TV, New York City, USA 2002

Collection, Australian Center of Moving Image AUSTRALIA

[D]vision Media Arts festival (a retrospective of work by Tina Gonsalve) Vienna, AUSTRIA 2000

FACT, Global Multimedia Interface Projected on four storey tall screen in Leicester Square, London, UK 1999/2000

Independent Exposure World Tour 1999

Paperveins Project, Gallery 128, NYC, USA 1998

Tubor and Roots , a Lunch Box Recording Event , The Living Room, NYC, USA 1999

Immerse is a short journey into the realm of self acceptance. I sourced friends of all ages, nationalities, and walks of life. The huge cult of physical perfection creates so much anxiety through constant judgements and comparisons. The media has immersed us into a world where a very limited and narrow portrayal of beauty and success exist - how does this reflect when you look at yourself in the mirror? Do you smile or snarl?

10. Residue 3.50 minutes 1998

Snack on Art TV, screening on public TV, New York City, USA 2002

Collection, Australian Center of Moving Image AUSTRALIA

[D]vision Media Arts festival (a retrospective of work by Tina Gonsalve) Vienna, AUSTRIA 2000

Shorts in Orbit Film Festival, Melbourne, AUSTRALIA 1999

Independent Exposure, World Tour 1999

Tubor and Roots, a Lunch Box Recording Event, The Living Room, NYC, USA 1999

Paperveins Project, screening, Gallery 128, NYC, USA 1998

Paperveins Project, installation, performance, Galapogas, NYC, USA 1998

Residue is an expressionistic animation/video piece that glances into the confines of fractured identities. The pressure to be popular, the craving to be liked and approved of, and the fear of loneliness erodes the psyche leaving a residue of self doubts, self hatred and self bereavement. Does anxiety and fear sit at the root of the human condition? The original sound explores a rich textural trance state suspended with digitally effected samples of voice and every day life.

DVD 2: 2000/20001

1. Wounded 3 minutes 1999

Circe De Medicine, Paperveins Museum Of Art Biennial, NYC, USA 2002

D'Art 02, dLux Media Arts at the 49th Sydney Film Festival, June 2002

Sound Award, Digesis Film Festival, Melbourne, AUSTRALIA 2001

WOW film festival and inter/national tour (women in film and television) 2001

Exemplary collection Australian Center of Moving Image AUSTRALIA

St Kilda Film Festival, Melbourne, AUSTRALIA 2000

'Blink', Next Wave Festival, the Australian Center for Contemporary Art, Melbourne, AUSTRALIA 2000

European Medial Arts Festival, Osnabruk, GERMANY 2000



[D]vision Media Arts festival (a retrospective of work by Tina Gonsalve) Vienna, AUSTRIA 2000
Best Animation Award, F1 Digital Film Festival, Melbourne Fringe Festival, Melbourne, AUSTRALIA 1999

Wounded is a three minute animation exploring the effects of fear on the psyche. Scientific imaging machines currently assess the bodies physical health, what if they could assess the psychological and emotional health? How would a broken psyche read?

- 2. Kissing Mark 1 minute 1998**
Circe De Medicine, Paperveins Museum Of Art Biennial, NYC, USA 2002
Exemplary Collection, Australian Center of Moving Image, Melbourne, AUSTRALIA
[D]vision Media Arts festival (a retrospective of work by Tina Gonsalve) Vienna, AUSTRIA 2000
VideoLounge@The Knitting Factory, NYC, USA 1999
Eat Carpet, televised screening on SBS National Television, AUSTRALIA 2001 - 2003
Montevideo Festival, Amsterdam, NETHERLANDS 1998
Independent Exposure World Tour 1999
Paperveins Project, screening, Gallery 128, NYC, USA, 1998
Tubor and Roots, a Lunch Box Recording Event, The Living Room, NYC, USA, 1999

An experimental, fast edited bombardment of video pushed into its grain. *Kissing Mark* seeks to explore the space and feeling of a moment. It was inspired by the moments between sleep and awake, when rapid eye movement tends to inflict strong visual images on my consciousness.

- 3. Emerge 4.30 minutes 2001**
Circe De Medicine, Paperveins Museum Of Art Biennial, NYC, USA 2002
Kasseler Dokumentarfilm-und videofest, Kassel, GERMANY 2001
Digesis Film Festival, Melbourne, AUSTRALIA 2001
Exemplary Collection, Australian Center of Moving Image, Melbourne, AUSTRALIA
Eat Carpet, televised screening on SBS National Television, AUSTRALIA 2001 - 2003
St Kilda Film Festival, Melbourne, AUSTRALIA 2001

sound : Tina Gonsalves
composer of santauri and violin : Amir Amiri
violin: Lingling Hsu
guitar: Jacob Cordover
santauri: Amir Amiri

Emerge explores childhood memory of a near drowning experience. I don't remember being afraid or struggling. My memory is only of shards of colour and light, being gently supported by the sea. I wonder if that's why I am so drawn to the sea.

- 4. Hollow 3.50 minutes 2001**
Transfigure, Australian Centre for Moving Image, Melbourne, Australia 2004
Circe De Medicine, Paperveins Museum Of Art Biennial, NYC, USA 2002
D'Art 02, DLux Media Arts at the 49th Sydney Film Festival, Sydney, AUSTRALIA 2002
St Kilda Film Festival, Melbourne, AUSTRALIA 2002
Exemplary Collection, Australian Center of Moving Image, AUSTRALIA
Eat Carpet, televised screening on SBS National Television, AUSTRALIA 2001 - 2003
European Media Arts Festival, Osnabruck, GERMANY 2001

The skin houses the medium of touch. Human skin, and touch, gives people a means to physically and emotionally connect. Touch enables us to 'feel' our environment, but skin also allows one to feel oneself, it is the embodiment of that sensation. "*Hollow*" explores this merging and breaking of barriers, of skin/surface/emotions, using video. "*Hollow*" treats the video camera as if it were a 'diagnostic tool' focused on the textures inscribed on the flesh, indicating of vulnerability of the body. The camera 'scans' the subjects' flesh, allowing the viewer to see marks of pain, emotional trauma and disease. Over four minutes, "*Hollow*" explores self-esteem, vulnerability and body image. The piece's narrative reflects the way, I sense, a vulnerable mind might work; forever shifting, changing and drifting.

- 5. Deeper 3 minutes 2001**
Featured artist, Australian Centre for Moving Image, Melbourne Art Fair, Australia 2004
Circe De Medicine, Paperveins Museum Of Art Biennial, NYC, USA, 2002
Rencontres Audiovisuelles, Lille, FRANCE 2002
Kulturarena Festival, GERMANY, 2002
Back Up Media Arts Festival, Wiemer, GERMANY 2001
Exemplary Collection, Australian Center of Moving Image, AUSTRALIA
Eat Carpet, televised screening on SBS National Television, AUSTRALIA 2001 - 2003

While three-dimensional ultrasounds were still in research and development stages in 2001, the images they produce were starting to make the News. TV News juxtaposed the images with happy parents greeted with first 'portraits' of their child. Expectant parents could purchase high-resolution video sequences of the foetus, as 'foetal keepsake videos'. The diagnostic image was transposed to a recreational image. Viewing the high quality 3D ultrasound images, mothers report is an 'incentive'



to endure pregnancy-related difficulties, reduced anxiety, and improved bonding between the mother and the foetus'. Beyond the purpose of ascertaining foetal well-being and promoting parental bonding, the technique changes the private, shared physical experience of the mother and foetus into a public exhibit. The advances in fetal imaging due to ultrasound impacted on society with its potential to underwrite anti-abortion arguments.

"Deeper", created in 2001, a two and a half minute single channel video inspired by foetal imaging, conferred with the calmness I felt on first observing such images, the work sustains the intensity of the technique's social repercussions. The postproduction techniques of "Deeper" emulated the aesthetic of an imaged foetus collected from the archives of the Royal Women's Hospital

- 6. Dissect 3 minutes 2001**
Digital Beidermeier, 'Reproducing the Private', Division Media Arts Festival, Vienna, AUSTRIA 2002
Circe De Medicine, Paperveins Museum Of Art Biennial, NYC, USA 2002
Fine Art Forum, Inter/national Media Arts Festival 2001/2002
S One, <http://www.s-one.net.sg> SINGAPORE 2002
ASCI, American Museum of Natural History, NYC, USA 2002
CUNY, Graduate Center, NYC USA 2002
e-phos 2002: 4th International Festival of Film & New Media Athens, GREECE 2002
7th Malaysian Video Awards, Kuala Lumpur, MALAYSIA 2002
Festival Internacional de Video/Arte/Electrónica, Lima, PERU 2002
Muestra Internacional de Videoarte, Cartagena/Barranquilla, COLOMBIA 2002
Dlux's, The Adelaide Film Festival, Adelaide, AUSTRALIA 2002
FineArt in Motion, Moving Images, the SubStation, SINGAPORE 2002
Incubation @ trAce, The Nottingham Trent University, UK 2002
4th National Art, Media and Design Educator's Conference, Bangkok, THAILAND 2002
4th Annual Art in General Video Marathon, Art in General, NYC, USA 2002
Videotage, HONGKONG 2002
Playtime: Platform of Video Art /Film /Installations, Johannesburg, SOUTH AFRICA 2002
Digital Media Festival, PHILLIPINES 2001
Multimedia Art Asia Pacific Festival, Beijing, CHINA 2001
Exemplary Collection, Australian Center of Moving Image, Melbourne AUSTRALIA
Eat Carpet, televised screening on SBS National Television, AUSTRALIA 2001 - 2003

Recent technologies have penetrated the body. Theorist Donna Haraway talks of a cyborg as a cybernetic organism made of flesh and technology. The cyborg reveals a set of leaky boundaries: human and animal, organic and mechanic, physical and immaterial. This cyborg condition reveals many complexities and confusions about the modern human condition, asking us to re-examine body politics, gender, technology and society. "Dissect" evolves from an idea of the cyborg as a being whose technological enhancements are meant to make them better, stronger, faster and more beautiful. I imagined what this cyborg's 'opposite' might be: a monstrous cyborg teratoma growing from juxtaposed flesh, bone and teeth, from diagnostic imaging data. The 'monster cyborg', although mediated digitally, is rooted in fleshiness and liveliness: more corpulent, more 'human' (as I saw it), messier, fatter and wrinklier, more emotive and having more bodily fluids. Its skin is dissected, revealing the monster cyborgs' corpulent organs. This monster cyborg could be 'enhanced' with, overwhelmingly, emotional organs displaced from their usual neighbourhood of offal and visceral tissue. This mutant belongs to a group of such entities that would all happily consume themselves. This monster cyborg embodies the materiality of the physical body while attempting to provoke a visceral reaction from the viewer.

- 7. Three studies for a Portrait 3 x 2.40 minutes 2001**
- No.1 Yesterday 2.40 minutes 2001**
- No.2 Today 2.40 minutes 2001**
- No.3 Tomorrow 2.40 minutes 2001**
Women Short Films 3, Oktagon Gallery, Jakarta, Indonesia 2003
Minikino Special, Danes Art Verandah, Denpasar, Indonesia 2003
Circe De Medicine, Paperveins Museum Of Art Biennial, NYC, USA 2002
European Media Arts Festival, Osnubruk, GERMANY 2002
Exemplary Collection, Australian Center of Moving Image, Melbourne, AUSTRALIA
Eat Carpet, televised screening on SBS National Television, AUSTRALIA 2001 - 2003

voice: Benjamin Lyloff

"Three Studies For A Portrait", a trilogy of 3 x 3 minute single channel videos, examines the effect of social conformity on our day-to-day modes of movement and the subtle anxiety this can cause. "Three Studies for a Portrait" reveals the underlying chaos of society and conformity through focusing on the physicality of performance to engage the viewer, while capturing the contradictions between authenticity and assimilation. Each peice explores in what ways the tension between these notions might be intensified by capturing gesture in the documentation of performance. Isolating subtle actions through postproduction, an uncomfortable and irritating drama is created.



8. Resonate 2.20 minutes 2001
Circe De Medicine, Paperveins Museum Of Art Biennial, NYC, USA 2002
European Media Arts Festival, Osnabruk, GERMANY 2002
Exemplary collection, Australian Center of Moving Image, Melbourne, AUSTRALIA
Eat Carpet, televised screening on SBS National Television, AUSTRALIA 2001 - 2003

Resonate weaves a tapestry of mutated portraits of the internal and external body, shifting between hallucination and reality. It is a fluid piece that seeks to explore how people shift through our lives. Who do you let into your life, who do you trust? Why is it that one can have so many people surround them, yet feel so alone? Finally it moves into the isolation of the individual, questioning the differences of loneliness and aloneness.

9. I don't know you.... 2 minutes 2001
Minikino Special, Danes Art Verandah, Denpasar, Bali, INDONESIA 2003
Circe De Medicine, Paperveins Museum Of Art Biennial, NYC, USA 2002
Exemplary Collection, Australian Center of Moving Image, Melbourne, AUSTRALIA
Eat Carpet, televised screening on SBS National Television, AUSTRALIA 2001 - 2003

When we meet you tell me these stories that say nothing about you. The piece probes the body and small gestures to attempt reveal hidden truths. What part of your body hides the lie?

10. Convergence 2.30 minutes 2001
[Head Space], National Neuroscience Facility, St Vincents Hospital, Melbourne, AUSTRALIA 2003
Circe De Medicine, Paperveins Museum Of Art Biennial, NYC, USA 2002
WOW Film Festival and Inter/national Tour (women in film and television) 2001
Exemplary Collection, Australian Center of Moving Image, Melbourne, AUSTRALIA
Eat Carpet, televised screening on SBS National Television, AUSTRALIA 2001 - 2003

The internal body is a filter for external world stimuli. The filters for the physical and psychological are selective, have biases, special interests, shaping who we'll become, affecting our perceptions. The single channel video piece, "Convergence", explores the notion of filters, exploring how this sifting process might be visualized.

"Convergence" emulates the symmetrical visual balance of the famous "Rorschach Inkblot Test": a psychological personality test, in which a subject's interpretations of ten abstract designs are analyzed and used to measure emotional and intellectual function.

The source material for "Convergence" consists of a video of a jellyfish, standing as a metaphor for a filter. At times the translucent look of the jellyfish flesh is reminiscent of the textures present in MRI scans of the body. Through postproduction, these translucent veils create a mesmerizing, yet ambiguous space where the viewer might make multiple interpretations: seeing brain or intestinal tissue, the caverns of the body interior or cosmic nebulae in outer space.

The balanced aesthetic of the piece, while referencing the ink blots of the 'The Rorschach Test', also responded to Leonardo DaVinci's "Vitruvian Man" and the dramatic VHP 'fly through' animations of the human body, recovering an 'innate' external and internal structure within nature exemplified by the human body.

11. Boxing fragments 2 minutes 2001
[Head Space], National Neuroscience Facility, St Vincents Hospital, Melbourne, AUSTRALIA 2003
The Red House Centre for Culture and Debate, Sofia, BULGARIA 2002
Videoarcheology Festival, Sofia, BULGARIA 2001
Digital Beidermeier, 'Reproducing the Private', Division Media Arts Festival, Vienna, AUSTRIA 2002
Circe De Medicine, Paperveins Museum Of Art Biennial, NYC, USA 2002
Kasseler Dokumentarfilm-und Videofest, Kassel, GERMANY 2001
Exemplary Collection, Australian Center of Moving Image, AUSTRALIA
Eat Carpet, televised screening on SBS National Television, AUSTRALIA 2001 - 2003

Stories and images fill my thoughts, playing themselves over and over, regurgitating themselves so they get messier and more frantic each time they are replayed. This constant churning is killing me. The images slowly decay into a sense of anxiousness, that permeates every cell. After a while I have become so used to feeling anxious, I forget how else to feel.

12. Erosion 1.50 minutes 2001
Circe De Medicine, Paperveins Museum Of Art Biennial, NYC, USA 2002
Exemplary Collection, Australian Center of Moving Image, AUSTRALIA
Eat Carpet, televised screening on SBS National Television, AUSTRALIA 2001 - 2003

As the piece travels over the skin of my body, it weaves together patterns of my flesh with patterns from the deserts of Australia. Erosion pierces through the flesh, and into the interiority of the body and landscape, assimilating the three together. The wrinkles and scars of my body and the desert landscape, become visible signifiers, showing my pain to the world. These fragments of images cut up my body, my face, my scars, my pain and my sadness. The sound is fragments of conversation and thoughts overlaid.

13. Passing Through 3 minutes 2001
Experimenta, Residue Screenings, State Library of Queensland, Brisbane, AUSTRALIA 2002



Circe De Medicine, Paperveins Museum Of Art Biennial, NYC, USA 2002
Experimenta Media Arts Festival, Melbourne, AUSTRALIA 2001
Exemplary Collection, Australian Center of Moving Image, Melbourne, AUSTRALIA
Eat Carpet, televised screening on SBS National Television, AUSTRALIA 2001 - 2003

A piece about passing through time. Shot in the Australian desert, Passing Through weaves together imagery shot in the desert, with imagery drawn in my journal at the same time.

DVD 3 : LOSS SERIES 2002

This series of video work relates to the theme of loss. During the year of creating the "Loss Series", I was myself occupying a highly charged emotional space. In "Loss Series", the camera is turned on me, using my emotional body as a catalyst for the narrative of the work. The "Loss Series" experiments with varying techniques for translating emotions and vulnerabilities to video, my own, establishing a connection to the 'present moment' in my work.

In order to capture the present moment, my objective was to explore the immediacy of digital video to seize 'emotional moments' as I was experiencing them. The digital medium with its portability and real-time capabilities allows the artist/filmmaker to become truly responsive to an environment, to a moment. During the development of the "Loss Series", I kept my computer and camera with me at all times, to document my emotional state, almost as a stream of conscious video diary. With this rigorous concentration on the evolving process of documenting, I hoped to gain a deeper understanding of my own creative process, and aimed to create work from intensely emotional moments. I hoped being comfortable in my creative process would enable a more immediate creative translation of embodied sensations and experiences into images.

Each piece is a visual and sonic response to my own trauma; from anger, frustration, sadness, loneliness and fear. These pieces are not meant to be seen consecutively. Each exists on its own.

These video pieces are very much focused on process. Some are created in a couple of hours; some are created over a couple of months. All are created in direct response to an emotional situation. Each video is approached very intuitively, much like I would approach a painting, feeding into it, scraping it back, trashing it, and starting again. They are created with a sense of urgency and are quite raw. In some ways I look at them like 'stream of conscious' video pieces, capturing moments in time. I look at this body of work I have produced as developmental work that documents a time.

Although these pieces are linear, they generally have no beginning or end – they are deliberately incomplete and fragmentary. They explore emotional narratives, hoping to engage the viewer in emotional response. The works wait for the viewer to distinguish a pattern, rather than a pattern of information being imposed upon the viewer.

Every video on this reel was created on my laptop. Each was shot with digital video and each video was self funded and produced.

- | | | | |
|-----------|-------------------|---------------------|-------------|
| 1. | You and Me | 2.07 minutes | 2002 |
|-----------|-------------------|---------------------|-------------|
- INVIDEO, Milan, ITALY 2003*
Ivive Le Femmei, Girls on Film 1st Anniversary Screenings, San Francisco, USA 2003
Catodigital Interactiva 01, Contemporary Art Museum Ateneo of Yucatán, MEXICO 2003
PERISCOPE, Adelaide International Film Festival, Adelaide, AUSTRALIA 2003
1st Changmai New Media Arts Festival, Changmai, THAILAND 2003
Digital Cinema Program, The Australian Center for Moving Image, Melbourne, AUSTRALIA 2002
PLASMATIC, MAAP 2002, Beijing, CHINA 2002
Diegesis Festival, SWERVE, Melbourne, AUSTRALIA 2002
False Emotions Installation exhibition, Munich, GERMANY 2002

You and I is a piece about my relationship right now. I am in the grip of circumstances beyond my contro. Fighting, arguing, screaming have become who I am.

I wonder how we got to this space. Where I attack you and you attack me. This daily existence of loss.

- | | | | |
|-----------|------------|--------------------|-------------|
| 2. | Now | 3.30minutes | 2002 |
|-----------|------------|--------------------|-------------|
- INVIDEO, Milan, ITALY 2003*
Catodigital Interactiva 01, Contemporary Art Museum Ateneo of Yucatán, MEXICO 2003
1st Changmai New Media Arts Festival, Changmai, THAILAND 2003
Video Mundi, E-motional discharge, curated by Jan Schujiren, Chicago Cultural Cente USA 2003
False Emotions, Installation Exhibition, Munich, GERMANY 2002

Now explores timing. When is the right time to let something go? How do you know when to walk away? And where am I walking away to? I glimpse the future with out you in it. I know I will be fine.

- | | | | |
|-----------|----------------|---------------------|-------------|
| 3. | Absence | 1.20 minutes | 2002 |
|-----------|----------------|---------------------|-------------|
- 8th international New Film Festival, Split, CROATIA 2003*
Single Channel: Collaborating with the Moving Image, The Art Museum of the University of Houston, USA 2003
Single Channel: Perspectives, Electrofringe, Newcastle, AUSTRALIA 2003
Cartodigital Interactiva 01, Contemporary Art Museum, Ateneo of Yucatán, MEXICO 2003



Single Channel, Mezzanine Gallery, San Francisco, USA 2003
1st Changmai New Media Arts Festival, THAILAND 2003
False Emotions Installation Exhibition, Munich, GERMANY 2002

"Absence" is a video response to an actual breakdown of communication I was experiencing. "Absence" attempts to reveal the weakness in human communication and understanding. Using repetitive postproduction techniques, it documents a relentless, destructive breakdown of understanding. "Absence" investigates how editing and pace effect the viewer's reading of a moving image sequence.

"Absence" was created in a matter of hours (including titles and sound). It was a frantic piece, created in a frantic time, in response to a frantic moment. It makes me laugh when I think back to the creating this piece, as it was created in a furious emotional state. For me, it did capture the confusion and mania I felt at the time.

4. Trust 4.24 minutes 2002

Australian Centre for Photography (video installation), Red Eyes and Sticky Fingers, Sydney, AUSTRALIA 2005
oZone, 10th London Australian Film Festival, The Barbican Centre, London UK 2004
Goethe Institute, Toronto, CANADA 2004
Best of EMAF, International Video-Tour including
Eissner Museum, Milwaukee, USA 2004
UCLA, Milwaukee, USA 2004
Columbia College Chicago, USA 2004
Goethe-Institut, Chicago, USA 2004
Kino im Sprengel, Hannover, GERMANY 2004
Filmwerkstatt, Düsseldorf GERMANY 2004
Medienhaus, Hannover, GERMANY 2004
KoKi Freiburg, GERMANY 2004
Kino 46 / Kommunalkino Bremen, GERMANY 2004
Deutsches Filmuseum, Frankfurt, GERMANY 2004
Goethe-Institut Guadalajara, MEXICO 2004
Eschborn K, Eschborn, GERMANY 2004
Goethe Institut Toronto, CANADA 2004
Goethe Institut Warszawa, POLAND 2004
Goethe-Institut London, UK, 2004
Annexia, Toulouse, FRANCE 2004
Goethe InstitutE, Bogota COLOMBIA 2004
The 1st Transmanchurian Video Festival, (touring) China 2003
INVIDEO, Milan, ITALY 2003
Seoul Net & Film Festival, KOREA 2003
OZONE, Australian Experimental Digital Media Art, Centre Pompidou, Paris, FRANCE 2003
Ok Video, Jakarta International Video Festival, Jakarta National Gallery, Jakarta, INDONESIA 2003
Cartodigital Interactiva 01, Contemporary Art Museum, Ateneo of Yucatán, MEXICO 2003
Single Channel: Perspectives, Electrofringe, Newcastle, AUSTRALIA 2003
Single Channel: Collaborating with the Moving Image, The Art Museum of the University of Houston, USA 2003
Single Channel, Mezzanine Gallery, San Francisco, USA 2003
European Media Arts Festival, Osnabruk, GERMANY 2003
WRO Globalica, POLAND 2003
1st Changmai New Media Arts Festival, Changmai, THAILAND 2003
19th Dokumentarfilm- & Videofest, Kassel, GERMANY 2002
Backup2002_Festival New Media in Film, Bauhaus University, GERMANY 2002
VIDEO ZONE, The First International Video Art Biennial, Tel Aviv, ISREAL 2002
False Emotions, Installation exhibition, Munich, GERMANY 2002

Trust uses fragments of rich and painterly sensual imagery to weave a portrait of intimacy and emotion. The figures become small monsters as they slowly attempt to interact with each other. Their interaction is based around longing and confusion. Visualised thoughts float through the air, creating a densely textured aesthetic.

5. Discharge 4.16 minutes 2002

Cartodigital Interactiva 01, Contemporary Art Museum, Ateneo of Yucatán, MEXICO 2003
Single Channel: Perspectives, Electrofringe, Newcastle, AUSTRALIA 2003
Single Channel: Collaborating with the Moving Image, The Art Museum of the University of Houston, USA 2003
Single Channel, Mezzanine Gallery, San Francisco, USA 2003
False Emotions, Installation Exhibition, Munich, GERMANY 2002

Discharge uses the eye as a starting point to entry into the body. As the eye blinks, you are taken into an imagery and poetic internal world.

6. Love. Loss 5.11 minutes 2002



INVIDEO, Milan, ITALY 2003

Ok Video, Jakarta International Video Festival, Jakarta National Gallery, INDONESIA 2003

Catodigital Interactiva 01, Contemporary Art Museum Ateneo of Yucatán, MEXICO 2003

Single Channel: Collaborating with the Moving Image, The Art Museum of the University of Houston, USA 2003

Single Channel, Mezzanine Gallery, San Francisco, USA 2003

Single Channel, Perspectives, Electrofringe, Newcastle, AUSTRALIA 2003

European Media Arts Festival, Osnabruk, Germany 2003

Another Planet, Recent Australian digital video curated by Keely Macarow, Art Institute of Chicago, USA 2003

Changmai New Media Arts Festival, Changmai, THAILAND 2003

False Emotions, Installation exhibition, GERMANY 2002

Robert Beck Memorial Cinema, The Collective Unconscious, New York City USA 2003

Love.Loss is an intimate portrait of the fear of loneliness. For the first time in my life I am alone, and at this moment, I feel so afraid of it. How do I deal with those silent empty spaces. How do I invent a future with out you in it?

The entire film is searching toward fulfilment. In the end I realise that I always was alone.

7. Outcome 2.30 minutes 2002

European Media Arts Festival, Osnabruk, GERMANY 2003

Catodigital Interactiva 01, Contemporary Art Museum Ateneo of Yucatán MEXICO 2003

Single Channel: Collaborating with the Moving Image, The Art Museum of the University of Houston, USA 2003

Single Channel, Mezzanine Gallery, San Francisco, USA 2003

Single Channel, Perspectives, Electrofringe, Newcastle, AUSTRALIA 2003

1st Changmai New Media Arts Festival, Changmai, THAILAND 2003

Video Mundi, E-motional discharge, curated by Jan Schujiren, Chicago Cultural Cente USA 2003

False Emotions, Installation Exhibition, Munich GERMANY 2002

Outcome explores responses to trauma. How does trauma shape you? How does it leak into the your response to the world?

Right now, I long to have no memory, no nostalgia, no sense of time. My mind is filled with these images, words, stories, burning themselves on to my retina, becoming part of who I am. I look at my baby photo of the first time I opened my eyes. I want that peace again.

8. I don't Feel OK 2.30 minutes 2002

Transfigure, Australian Centre for Moving Image, Melbourne, AUSTRALIA 2004

St Kilda Film Festival, Melbourne, AUSTRALIA 2004

d'art04, Sydney Film Festival, Sydney AUSTRALIA 2004

Imperial Beach International Film Festival, USA 2004

Digital Projections, The Australian Centre for Moving Image, Melbourne, AUSTRALIA 2003

Back Up International film and New Media Festival, Wiemer, GERMANY 2003

International Touring programme of backup.award 2003

Single Channel: Collaborating with the Moving Image, The Art Museum of the University of Houston, USA 2003

Single Channel, Mezzanine Gallery, San Francisco, USA 2003

Single Channel, Perspectives, Electrofringe, Newcastle, AUSTRALIA 2003

BrainMap, public screening, Federation Square Melbourne AUSTRALIA 2003

[Head Space], National Neuroscience Facility, St Vincents Hospital, Melbourne AUSTRALIA 2003

Ivive Le Femmei Girls on Film 1st Anniversary Screenings San Francisco USA 2003

Catodigital Interactiva 01 Contemporary Art Museum Ateneo of Yucatán MEXICO 2003

Single Channel: Collaborating with the Moving Image, Blaffer gallery, the Art Museum of the University of Houston, USA 2003

Single Channel Mezzanine Gallery San Francisco USA 2003

Video Mundi, E-motional discharge, curated by Jan Schujiren, Chicago Cultural Cente, Chicago, USA 2003

1st Changmai New Media Arts Festival, Changmai, THAILAND 2003

European Media Arts Festival, Osnabruk, Germany 2003

VIDEO ZONE, The First International Video Art Biennial Tel Aviv, ISREAL 2002

False Emotions, Installation Exhibition, Munich, GERMANY 2002

In reading the diagnostic image, the doctor fragments the body, the patient becomes a specific illness, the dysfunction they suffer. "I Don't Feel OK" explores fragmentation, attempting to experiment with 'emotional contagion'. The video's purpose was to create a state of flux in the viewer, to create potentially uncomfortable and disturbing responses.

The video utilizes my own frustration as the source material of the video, intentionally shooting my body in angst, utilizing my body as a site for the work. While making these edits, my objective was to create fragments, fractures, discarded remnants, debris and disorganization, as if the body and mind were breaking down. Through the editing process, I experimented with ways to intensify the emotional disturbance of the piece, in order to achieve some sense of emotional contagion in the viewer.

9. Humid 4.08 minutes 2002

Video Mundi, E-motional Discharge, curated by Jan Schujiren, Chicago Cultural Centre USA 2003

Catodigital Interactiva 01, Contemporary Art Museum Ateneo of Yucatán, MEXICO 2003

1st Changmai New Media Arts Festival, Changmai, THAILAND 2003



False Emotions, Installation Exhibition, Munich, GERMANY 2002

Humid is a piece about not knowing. I feel shaky right now, my sense of security is being challenged, and I try to hold on to whatever I can. I am here. feeling scared and disorientated. I realise I have nothing to hold on to, no sense of direction, no idea of what lies ahead. All that I have known has been destroyed.

I am tired of holding on. I fall into it. I drift into it, wallow in it and let myself swim and play and drown in it. Right now I never want to surface. I am used to feeling like this. I am too scared to feel any other way.

10. The Only Way Out Is In 6.47 minutes 2002

Catodigital Interactiva 01, Contemporary Art Museum Ateneo of Yucatán, MEXICO 2003
1st Changmai New Media Arts Festival, Changmai, THAILAND 2003
False Emotions, Installation Exhibition, Munich, GERMANY 2002

Sound: Tina Gonsalves
Voice: Natalie Waldbaum
Sound Recording: Hanna Uotinen

The Only Way Out Is In explores falling into silence. It is about becoming comfortable with the space between words and the gap between the outgoing and incoming breath.

The primal sound is creating by voice artist, Natalie Waldbaum as she explores the inner acoustics of her body.

11. Falling In 3.15 minutes 2002

Single Channel: Collaborating with the Moving Image, The Art Museum of the University of Houston, USA 2003
Single Channel, Mezzanine Gallery, San Francisco, USA 2003
Single Channel, Perspectives, Electrofringe, Newcastle, AUSTRALIA 2003
Cartodigital Interactiva 01, Contemporary Art Museum Ateneo of Yucatán, MEXICO 2003
1st Changmai New Media Arts Festival, Changmai, THAILAND 2003
False Emotions, Installation Exhibition, Munich, GERMANY 2002
Independent Exposure, North Carolina, USA 2003
Commerce Street Artist Warehouse, Houston, USA 2003
111 Minna Gallery, San Francisco, USA 2003
The New Space, Portland, Oregon, USA 2003
1st Changmai New Media Arts Festival, Bangkok, THAILAND 2003
False Emotions Installation Exhibition, Munich, GERMANY 2002

Falling in is a piece about letting go. It all broke for me tonight – the illusion that we would get back together. I sit here so much wishing to be somewhere else, but having no idea where that 'else' is.

12. I am you 3.44 minutes 2002

Transfigure, Australian Centre for Moving Image, Melbourne, AUSTRALIA 2004
20th Dokumentarfilm & Videofest, Kassel, GERMANY 2003
St Kilda Film Festival, Melbourne, AUSTRALIA 2003
Cartodigital Interactiva 01, Contemporary Art Museum Ateneo of Yucatán, MEXICO 2003
1st Changmai New Media Arts Festival, Bangkok, THAILAND 2003
False Emotions Installation Exhibition, Munich, GERMANY 2002

Sound: Tina Gonsalves
Voice: Natalie Waldbaum
Sound Recording: Hanna Uotinen

The Human Visible Project recorded a human body through cyrosection (shaves of very fine slices, between .33 and 1 millimeter thick from the frozen cadaver). The extreme care involved with the processes of obtaining the slices and producing the images of the cadaver do not correlate with care for the previous life of the corpse⁹¹. The first cadaver selected for the HVP was a convicted murderer who donated his body to science before his execution by lethal injection. In life, this man had been rejected by society, and in death, he was highly valued as a great asset of universal information, 'reborn' as the visual model for all our imagined, internal bodies.

"I Am You", another video in the "Loss Series", highlights the discrepancy between the body image presented to us by the medical community and the body image we imagine. It does this by isolating an awkward gesture, highlighting both anticipation and personal anxiousness.

DVD 4 : FALLING IN SERIES AND BAY PAY MI

1-4. Falling In Series: Fishermen of Tangiers; Prague; Morocco; New York 2 minutes 2002

Featured Artist for the Australian Centre for Moving Image, Melbourne Art Fair, Melbourne, AUSTRALIA 2004

Falling In are a series of four short experimental documentaries, capturing small moment of time, exploring how we see the world and ourselves and others. They focus on the atmosphere of the streets, to feel the emotion of the landscape. These



pieces focused on the immediacy of the digital image, and were created on laptops with in the environment.

5. Bay Pay Mi

7 minutes 2002

Adelaide Festival, Adelaide, AUSTRALIA 2006

Gu-ring-gai Festival, Sydney, AUSTRALIA 2005

Featured Artist for the Australian Centre for Moving Image, Melbourne Art Fair, Melbourne, AUSTRALIA 2004

Direction: Tina Gonsalves

Written by: Dhuwarrarr Marika and Gulumbu Yunipingu

Produced by: Yothu Yindi Foundation (<http://www.yothuyindi.com>)

The Yolngu People are the traditional land-holders of North East Arnhem Land, Australia. BayPay-mi talks about the Yonglu elder women's connection to the land and all that it provides. The women talk about the importance of passing on cultural knowledge to the next generation.

It is an experimental piece, created in collaboration with the Yonglu Elder women. *Bay-Pay Mi* was created over a week, out in the bush in North East Arnhem land, Australia. It was created on a laptop connected to a generator.

DVD 5 : Studies in Translocation 2004/2005

Studies in Translocation 2004 explores an engagement with the transient & evanescent nature of travel. The work is informed by the extensive journeys undertaken by the artist over the last few years and captured on video. This series explores shifting realities, the nature of intimacy and an engagement with time and distances. It looks at gritty and magnificent landscapes shot over a period of several years in India, Laos, Canada, Morocco, Papua New Guinea, Australia, Canary Islands, Thailand and Europe as well as eerie and seductive seascapes of the Atlantic, Pacific and Indian Oceans as well as the Mediterranean and the Caribbean.

It uses the footage as metaphors for emotional spaces, each piece investigates the parameters of time and space and their physical and emotional effect on people, creating an atmosphere that is an intensified, illusory version of reality.

Each of the works are about the attempt to grasp and retain a precise moment of time. Within this series the use of layered video, enlargement, repetition, and different rhythms aims to create a sense of instability for the viewer, reflecting upon our individualised memory of experience. Often parts of the series are constantly reworked, capturing the creative process.

Studies in Translocation was produced during a co-production with the Banff Centre of the Arts in Canada, and a Pro[duction] residency at ArtSway in the United Kingdom, IAMAS residency in Japan. It has been supported by the Australian Arts Council New Media Arts Board, Arts Queensland, as well as the Australian Network for Art and Technology.

1. Somewhere in Between VERSION 1/ 5.15 minutes 2/ 2.40 minutes 3/ 7.40 minutes 4/ 3 minutes 2004/2005

The Roving Eye, GAS Contemporary Art Space, NYC, USA 2006

KICKARTS, Cairns, AUSTRALIA 2005

VideoLisboa 05, Lisbon, PORTUGAL 2005

Dlux Media Art Event, Chauvel Cinemas, Sydney, AUSTRALIA 2005

Tina Gonsalves: Somewhere in Between, Studies in Translocation, Kickarts, Cairns, AUSTRALIA 2005

IAMAS, Ogaki, JAPAN 2005

ABC2, National Television, AUSTRALIA 2005

Tina Gonsalves: Somewhere in Between, Gallery Installation, ArtSway, Sway, UK 2004

Sound: Tina Gonsalves/Andrea Young/Takeko Akamutsu

This video explores shifts of realities. Using the real world as the point of departure, *Somewhere In Between* takes visions of horizons taken around the world at twilight. Mixing misty lakes in Scotland with the polluted waters of Bombay; tropical waters of the Caribbean and the muddy waters of Northern Australia. These visions are then broken down and whittled away, reconfigured to make another reality. They are manipulated such that their details become indistinct, leaving them barely discernable as seascapes. These revisions reflect our tenuous hold on memory, the impact our emotional state can have upon the past and present.

Somewhere in Between - Version 4 3 minutes 2005

Port Shorts Film Festival, AUSTRALIA 2006

Devos Gallery, Michigan, USA 2005 Athens Vdeo Festival, GREECE 2007

BBC Bigger Picture, Manchester, UK 2006

Hull Short Film Festival, Hull, UK 2006

White Chapel Gallery, Wormhole Salon, London, UK 2006

Gigantic Art Space, NYC, USA 2006

European Media Arts Festival, Osnabruk, GERMANY 2006

Museum of the World Ocean, KALINGRAD, 2006



Arc Biennial, Brisbane, AUSTRALIA 2005
Helen Gory Gallery, Melbourne AUSTRALIA 2005
KICKARTS, Cairns, AUSTRALIA 2005
Devos Gallery, Michigan, USA 2005

Direction : Tina Gonsalves
Voice: Hendrick Leeuw
Sound:Tina Gonsalves, Takeko Akamatsu.

Somewhere in Between - version 4 explores how memory and emotions can effect our sense of time and reality. The piece uses the voice of the artist's deceased grandfather, recorded near to his death, as he discusses his fears of life and fears of death. The piece documents my grandfathers death and my nephews beginning of life.

The image focuses on a never ending seascape horizon. These visions are slowly decayed over time to suggest another reality, leaving them barely discernable as seascapes. These revisions reflect our own tenuous hold on memory and the impact our emotional state can have on the past and the present.

2. Grasp 4.20 minutes 2004

White Chapel Gallery, Wormhole Salon, London, UK 2006
SEX adultshop.com erotic art award exhibition, Australia 2005
European Media Arts Festival, Osnabruk, Germany 2004
Senef, Seoul Net & Film Festival, Seoul, Korea 2004

Sound: Tina Gonsalves
Voice: Tom Donaldson

Grasp is an experimental and manic piece about desire. Where is the line between desire, fear and violence? The agitated pace and uncomfortable sound destructs, erupts and corrupts the image, exploring how desire is rendered on the physical and psychological body. 'Grasp' was developed during my four month Asialink artist in residency in Bangkok, as a response to how Buddhist's recognise desire as a feeling of wanting - of incompleteness and poverty in the mind. This film, uses surveillance cameras, digital still photography and painting, to focus on the implications of desire, not concluding it, but imagining a desire that doesn't have a terminal point.

3. Slippage 3.17 minutes 2004

Sound: Tina Gonsalves/Andrea Young

Slippage is an unsettling piece that uses overlaid video montage through manipulation and repetition. Over time, the face distorts, the skin collapses and the flesh around the mouth destructs. Slippage references are closer to the paintings of Francis Bacon than traditional video portraiture.

4. Dissolving 4.52 minutes 2004

Tina Gonsalves: Somewhere in Between, Gallery Installation, ArtSway, Sway, UK 2004
Tina Gonsalves: Somewhere in Between, Studies in Translocation, Kickarts, Cairns, AUSTRALIA 2005

Sound: Tina Gonsalves
Violin: Joe Harrop
Santouri played and composed: Amir Amiri

Dissolving is a short contemplation about the beauty hidden in the everyday. Extreme slow motion is used to magnify the beauty of a small action that symbolizes an unfulfilled yearning for wholeness.

5. The crossing 2.31 minutes 2004

Tina Gonsalves: Somewhere in Between, Gallery Installation, ArtSway, Sway, UK 2004
Tina Gonsalves: Somewhere in Between, Studies in Translocation, Kickarts, Cairns, AUSTRALIA 2005

Sound: Tina Gonsalves/Andrea Young
Violin: Joe Harrop

This work captures seventeen days on a small boat while crossing the Atlantic Ocean. It aims to address issues of isolation, insignificance, and the vulnerability felt as the power of the ocean was anticipated.

6. Ceasing 7.11 minutes 2004

Sound: Tina Gonsalves
Violin: Jacob Cordover
Voice: Joe Harrop

An old piece of Zen wisdom advises when it is time to eat--eat, when it is time to work--work, and when it is time to die--die. Buddhists' advise that to truly live, you must truly accept death.



Ceasing explores the cyclical nature of life and death

7. Surfacing 2.23 minutes 2004

Tina Gonsalves: Somewhere in Between, Studies in Translocation, Kickarts, Cairns, AUSTRALIA 2005
INVIDEO, 2004, Milan, ITALY 2004
Tina Gonsalves: Somewhere in Between, Gallery Installation, ArtSway, Sway, UK 2004

Sound: Tina Gonsalves
Voice: Benjamin Lyllof

This study attempts to capture the feeling of emerging from intense emotional experiences. The vision is blurry and indistinct. It asks how do memory and emotions impregnate the atmosphere? Are they part of the air which we breath?

8. Leaving 2.19 minutes 2004

Tina Gonsalves: Somewhere in Between, Studies in Translocation, Kickarts, Cairns, AUSTRALIA 2005
Tina Gonsalves: Somewhere in Between, Gallery Installation, ArtSway, Sway, UK 2004
ABC2, National Television, AUSTRALIA 2005

Leaving attempts to explore the sense of urgency of wanting to leave. Those moments before we leave when expectation and excitement are at their peak. This dramatic manipulated video work also explores personal space and notions of intimacy and fear. Intimacy involves trust and confidence, which offers greater potential for rejection and pain.

9. Waiting VERSION I AND 2 3.34 minutes 2004

Athens Vdeo Festival, GREECE 2007
Girls on Film, Manchester, UK 2006
Tina Gonsalves: Somewhere in Between, Studies in Translocation, Kickarts, Cairns, AUSTRALIA 2005
IAMAS, Ogaki, JAPAN 2005
Tina Gonsalves: Somewhere in Between, Gallery Installation, ArtSway, Sway, UK 2004

Sound: Tina Gonsalves/Andrea Young/Takeko Akamatsu

Waiting explores the relationship between presence and absence, between expectation and reality. Can we resolve the image of where we are going with the actual? Do we invest the real with our own hopes and fears? Can the real recover?

DVD 6 - FEEL SERIES 2006

1. Ferment 3.26 minutes 2006

THE MONITOR: Ferment - Tina Gonsalves, 24 hr Art, NT Centre for Contemporary Art, Darwin, AUSTRALIA, 2007
700IS Festival, Egilsstaðir, ICELAND, 2007
BBC Bigger Picture, Manchester, UK 2006
Hull Short Film Festival, Hull, UK 2006
Media Art Festival Friesland, NETHERLANDS 2006
White Chapel Gallery, Wormhole Salon, London, UK 2006

Direction: Tina Gonsalves
Neuroscientific input: Dr.Hugo Critchley
Principal Voice: Dr David Oakley

How do we know how we are feeling? We have little control when strong feelings sweep us away, overwhelming us and causing havoc in reasoning. The lack of awareness of emotional feeling can also be damaging as awareness of our emotions. The ability to read emotions in both others and ourselves is central to empathy and social understanding.

On the other hand, powerful emotions can simmer beneath the threshold of awareness, impacting on how we perceive and act, even though we have no idea they are at work. "FEEL:FERMENT" highlights the emotions fermenting under the surface, emphasizing how often we don't know how we are feeling.

Feel Melancholia, 3_55 minutes, 2008

Direction: Tina Gonsalves
Sound: Tina Gonsalves, Joel Cahen
Neuroscientific input: Prof Hugo Critchley
Hypnosis: Prof David Oakley

European Media Arts Festival 2008
Multi-channel, Artsway, UK 2008
Go-Troppo Festival, Australia 2008



Tender Pixel, UK, 2008

FEEL SERIES, Melancholia, is part of a cinematic study exploring four emotional states. The series will become four, three minute films emerging from an established Art/Science research collaboration between emotion neuroscientist Dr Hugo Critchley, clinical hypnotist, David Oakley and artist Tina Gonsalves. Melancholia is the first from the series.

Context

Emotions are part of our everyday. Over the last ten years the artist has explored the intimacies and vulnerabilities of human emotions through video, wearable technology, and interactivity and installation.

The film uses hypnosis to create an emotionally potent sound track that becomes the foundation to each film. Under hypnosis, the artist is asked to re-experience potent emotional memories of her life. Using photography, digital and found video, the aim is to evocatively recreate/re-imagine these memories through moving image and sound. Through effects and edits the artist translates the emotional resonance of the event, with the re-enactment being somewhat more evocative, whimsical and poetic than the lived event. The memory becomes more amplified through colour, space and texture.