



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

**Lyndon Terracini**

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

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

**Bruce Mowson**, Liquid Architecture

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

**Daryl Buckley** ELISION

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

**Yaron @ Rock n Roll** (Circa)

Congratulations on 10 fine years.

**Melbourne International Film Festival**

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

**Lisa O'Neill**

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

**Jim Denley**

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

**Alasdair Foster**, Australian Centre for Photography

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

**Michele Watts**, Celestial Harmonies

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

Photos:

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

# 2001

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