



I have only recently understood this—that to work is to participate. *RealTime* has really worked hasn't it. Congratulations and thanks. I've been working on this poem for you.

Inland
shiver of an unknown hope,
your need unfurls
bend towards its search,
a magnetic advance
across the dunes,
made speechless
against the drying wind of all that is known
inscribe with breath some shape
pressing the eye of mind ...

silence collects

meanings hover

words abandoned

sound a distant sea ...

Margaret Cameron

For 10 years *RealTime* has consistently led the way in Australian performance analysis and in-depth critical review. Even when practitioners or presenters disagree with *RealTime's* take on an artistic endeavour, we can be assured the analysis is informed, intelligent, thoughtfully placed in context, and driven by an agenda of integrity. The 10 years of *RealTime* has provided us with our most important encyclopaedic record of Australian performing arts during the past decade.

Brett Sheehy

RealTime is the only publication of its kind to make the connections between art, performance, screen and stage, cultural production and criticism and wraps it up in a refusal to deny the value of the mainstream to our understanding of the alternative. If (or when) ever our art veers towards the bland and the comfortable, it's important to know that at least *RealTime* can be relied upon to make us think and help us question what the hell our artists and filmmakers are doing (or not).

Jane Mills

In 10 years *RealTime* has made a vital contribution to debate about new forms of artistic development. Without it a number of Australia's most innovative artists might well have remained largely under recognised in a local context despite the critical importance placed on this type of work by leading festivals and venues and in high profile journals internationally.

Margaret Hamilton, Arts Market Development,
Australia Council, Berlin



I'm currently researching and writing a book about the environment that existed in Australia (1973-1986) and how it was to pursue innovative work in the performing arts in that period. One quickly realises how primitive it was in terms of language, discourse and critical assessment—especially anything outside the so-called 'mainstream' of the performing arts. The creation of *RealTime* in 1994 was long overdue and has been an extraordinarily important landmark development in the ongoing evolution of Australian aesthetics and notions of an Australian identity through the arts. Congratulations to everyone involved, especially Keith Gallasch and Virginia Baxter.

Mike Mullins

Imagine life without *RealTime*? I can't, yet one can never forget in Australia that such important artistic forums may not be there tomorrow.

Rosalind Crisp

Massive thanks and respect to *RealTime* who, since 1994, have opened a critical space for discussion, exposure, awareness and access to contemporary live arts, performance, screen culture, sound and new media works from all around Australia.

para//elo hub + Open Platform artists

first national WIFT conference; **Restless Dance** (SA); *Dancers are Space Eaters*; CanDoCo (UK); **Company in Space**; Leisa Shelton's *Steps 3*, *One Extra Dance*, **Satsuki Odamura**; **Topology**; Craig Andrae; **Piss Christ**; **Matthew Ngui** at Documenta; **Stills** new gallery opens; **RealTime at LIFT** (London International Festival of Theatre)

Photos:

Top: Erin Hefferon, *The Geography of Haunted Places*, Heidrun Löhr

Second: Trevor Patrick, *Continental Drift*, Jeff Busby

Third: Sue-ellen Kohler, *Premonition*, Marie Ngai-King

Bottom: Brink Productions, *(Uncle) Vanya*, David Wilson

1997

Gil Appleton on **Mansfield Report** on the ABC; Jock Given on **Gonski Report's** threat to screen culture; Australia Council's new **Audience Development & Advocacy Division** managed by **Philip Rolfe**; British Council's Jim Potts on the **newIMAGES** exchange; **exit Brisbane Biennial Festival of Music**; What ever happened to CMC's?; **Festival of the Dreaming**; **Kosky** reels from response to Gilgul Theatre's *The Operated Jew*; **Robyn Archer** attacks "ragging anti-intellectualism" that entails the marginalisation of artists in favour of Howard's 'mainstream' values; **Richard Murphet** on US and UK performance; Missing children in Australian culture; Amanda Stewart & Colin Bright's opera, *The Sinking of the Rainbow Warrior*; Arafura Ensemble, Darwin; **Brink Theatre's (Uncle) Vanya**; **Erin Hefferon and Josephine Wilson's Geography of Haunted Places**; **Robyn Stacey**; SA visual artists: Anton Hart, Louise Haselton, Suzanne Treister; **Omeo Dance, Sydney**; Jane Champion; **David Caesar**; Experimenta: critique and retort; **Festival of Perth**: Yirra Yaakin Noonga Theatre, Company B's *Up the Road*, Sidetrack's *sit.com*, 5 Angry Men, **Elision Ensemble's Opening of the Mouth** (with British artists Richard Barrett and Crow), **Black Swan**; **Jon Rose**; Johannes Sistermanns; Song Company; **Merlinda Bobis**; Jenny Kemp; **Jane Mills** on *Female Perversions*; First **Cinesonics** column by **Philip Brophy**; **techne** (IMAGO at PICA); **Cyber Cultures** (Casula Powerhouse); **Francesca da Rimini**, Electronic Writing Ensemble; **John Tonkin**; What is Indigenous Screen? Conference; Doppio Teatro; Playbox's *Theatre in the Raw*; **Mary Morris** at Deckchair; **The Partyline**; Garry Stewart; WA dance: **ID339** and **Fieldworks**; **Artrage**; Sally Sussman in Beijing; photographer **Pam Kleemann**; Linda Sproul; **Joy Hardman** (NT); **Antistatic** dance event; Sue Healey; Sandy Edwards and Russell Dumas in Indonesia; **Kaos Theatre** (WA); Australian **PERSPECTA** feature; The Vanstonisation of tertiary film education; **Adrian Martin** on Olivier Assayas; **Gillian Leahy** on documentary; Austria's Ars Electronica Centre; Canberra Festival of Contemporary Arts; Open 97 (Performance Space); **Rock 'n Roll Circus**; The opera Project; **Death Defying Theatre** becomes **Urban Theatre Projects**; Zsuzsanna Soboslay, *Awakenings*; Leigh Warren + Dancers; Sue Healey, Trevor Patrick at **Greenmill**; **HATCHED** National Graduate Show at PICA; **Yoko Ono**; Festival of the Dreaming; Brisbane's Stage X; **Sue-ellen Kohler** and **Mahalya Middlemist**; Meryl Tankard's **ADT**; **Microdance**; **ANAT's Code Red**; *Trick or Treat?* (Martine Corompt, Ian Haig, Philip Samartzis); **Consciousness Reframed** conference; **New media freakout** (Ian Haig); **skadada**; Tony Osborne; Sidetrack's CPW8; 2SERFM's **AudioStretch**; **Colonic La Vage**, **Australysis**; **Topology**; EAF's *Lawyers, Guns and Money*; **Kick Arts Collective**, Cairns; **Marrickville** installations curated by **Vahid Vahed**; Jay Younger; **Katie Moore**; Craig Walsh; **Andrew Petrusevics**; Gabriel Gbadamosi on **Israeli theatre** companies; arts in South Africa; **Boris Kelly** on Flemish performing arts; Aleks Sierz on **Caryl Churchill** and **Alain Platel**; *Ferkel* (Deborah Pollard, Regina Heilmann with Fred Lang a butcher/stand up comedian); **Rachel Perkins**; **Balkan conflict** films; **ISEA97**; **Arterial**; **SIN's Metalux**;

