

2004

Melissa Madden-Gray on Zurich's Theater Spektakel (Richard Foreman, Museum of Modern Oddities, Back to Back Theatre, Michael Laub); Sydney Festival (Meg Stuart; Elision with Justine Cooper, TULP, *The body public*; Heiner Goebbels' *Hashirigaki*. Chunky Move, *Tense Dave*; Chamber Made Opera, *Phobia*). Obituary: Benjamin Grieve. Wataboshi Music Festival; Forced Entertainment. Olivia Khoo on the sacrificial Asian in Australian film; Khoa Do's *The Finished People*; co-production with India; Flickerfest; new media artist interview: Keith Armstrong; Ian Haig's *Futurotic*; ABC TV and the arts; *Womenvision* reviewed; comparisons of Canada-Australia film and new media infrastructure; ACMI's *Transfigure* reviewed; *Digital Decoupage* at First Draft, Sydney. Garry Stewart interview: working with US dance photographer Lois Greenfield; Brendan Lee's *Projekt* quarterly video catalogue. Featured artist Brad Cook. Mireille Astore, *Tampa*; Performance Space redux: new program, new home; *Eleventh Hour's* Oscar Wilde; Brian Lipson's *Love, Death, Music & Plants*; Alex Carpenter, *Music of Transparent Means*; Australian Percussion Symposium (ACT). *Meta-Crash* Edition (RT60): art-science-culture-ethics. Featured artist Jeff Busby. 2004 Adelaide Festival (Gulpilil, Forced Entertainments, Absolute Ensemble; ADT; Windmill; Bangarra). Tom Zubrycki, documentary challenges; Australian International Documentary Conference, Perth; Scott Millwood interview; Sean Cubitt's *The Cinema Effect*; Australian crime films; 11th Mardi Gras Film Festival; video artist John Gillies; Gail Priest on *Transmediale 04*, Berlin; *4 Minute Wonders* (SAFC/ABC); *Crema* Cycle. Live Bait performances and installations; Anne Marsh's *The Darkroom* reviewed; *The Dark Woods*, comic art touring (TAS, SA); Lola Greeno's necklaces; Lisa Roet, Kate McMillan in Perth Festival. Virginia Hyam interview, The Studio in 2004; Dancehouse's *Dance Card*; Adelaide Fringe: Fiona Malone, new media dance: *The Obcell*, Blast Theory, Frumpus. Tanja Liedtke at The Australian Choreographic Centre; Surnameke Pacific Island dance in Darwin; The opera Project, *The Audience and Other Psychopaths*; *What Is Music?*. More arts cuts at the ABC.



Congratulations to *RealTime* and its committed team of editors, writers and staff for this great decade of publishing. As both artist and arts producer, I have always relied on *RealTime* as the most consistent source of information on what is going on in the contemporary arts world... Sometimes provocative, always engaging *RealTime* has always managed to provide an invaluable critical forum for artists, artworkers, screen practitioners and related organisations. *RealTime* is the conduit that offers vital national exposure to everyone involved in our sector. To Virginia, Keith and the team, a big heartfelt THANK YOU for your passionate and dedicated services to the arts in this country!!!!

Panos Couros, Executive Producer, Queer Screen

Hard to believe you're only 10 years old! The impact of *RealTime* on Australian cultural life seems incredible for only 10 years of operation. The growing New Music Network believes that disseminating information about our cultural life is of invaluable support to our artists. We thank *RealTime* for making such an essential contribution, across all artforms, to Australian artists' development and the presentation of their work. We look forward to your 20th Birthday!

Anna Cerneaz, New Music Network

Congratulations *RealTime* on delivering 10 years of provocative and stimulating arts coverage. Thank you for supporting Restless Dance Company by promoting dance by young people with and without a disability. We look forward to your next decade of success.

Kat Worth and Nick Hughes, Restless Dance Company, Adelaide

We would really like to offer our sincere congratulations to *RealTime* for surviving a decade in the arts. *RealTime* truly provides its readership with comprehensive, dynamic and diverse offerings. We applaud *RealTime*, its critical platform, and the team who work tirelessly to provide representative and prescient coverage. You do an amazing job.

Bonemap, North Queensland

Happy decade! Since coming to Australia in April last year *RealTime* has become one of my favourite Australian magazines. Cestitki! (congratulations!)

Melentie Pandilovski, Director, Experimental Art Foundation

Many congrats to you and Keith and the *RealTime* team from me also. I'm not sure we'd have survived the decade so well without the support and hope each *RT* brings when all seems lonely, dark and dull in the arts.

Julie Lawton, Experimental Art Foundation

Over 10 great years *RealTime* has set the standard in Australian contemporary arts review, critique, appreciation and speculation. Congratulations and thank you for your extraordinary work.

Regional Arts NSW

Centre for Contemporary Photography congratulates *RealTime* on its 10 year anniversary. As a timely, national broadsheet, widely and freely available, *RealTime* fulfills an essential role in promoting, recording and inspiring Australian photo-based artists. Its particular edge, and focus on the fusion of visual, technological and performance-based worlds is extremely relevant. Along with its dedicated readership of artists, students and critics, CCP is looking forward to another decade!

Naomi Cass, CCP

Congratulations to *RealTime* on 10 years of comprehensive, innovative, and thought-provoking coverage of new media arts in Australia. All here at Canberra Contemporary Art Space are looking forward to your next 10 as the leading new media arts publication in Australia.

Lisa Byrne, Stuart Bailey, Michael Ascroft, CCSA

Congratulations to *RealTime* on a brilliant decade. *RealTime* is a singular voice for serious and cutting edge writing on contemporary performance and media—the historical record and the laboratory for the new.

Dr Peter Eckersall, Theatre Studies Co-ordinator, University of Melbourne

Thanks for the stimulating 10 year conversation... 10 years of vibrant writing about new work. 10 years of connecting dots between cities, regions, ideas, artists & practices. 10 years of commentary on public culture. 10 years of presenting forums, publications, debate and critique. Congratulations on the last decade and wishing you well for the next!

Fiona Winning, Performance Space

RealTime possesses the rare quality of being both accessible and challenging. I have to admit that I pick up *RT* for material on the visual arts, but end up avidly reading articles from the Digital, Performance and OnScreen pages. These reviews are cutting edge responses to works that fall well outside of my visual art focus that continually inform my practice as an artist.

Lily Hibberd

Can it be really 10 years that *RealTime* has been covering the festivals, reviewing the CDs, seeing and listening to all the performances, and commenting on all the contemporary arts practice in this country that all the other media have managed to overlook? Not to mention stirring the pot when needed, and providing much needed moral and practical support to all of us trying new things. How you do it, we don't really know. What we do know is that you need to keep doing it for at least another 10 years!

Marshall McGuire

In recent times, *RealTime* has done more than any other magazine or journal to help contemporary art stay visible in Australia, and it's published some great writing too. Special thanks for bringing us Philip Brophy's *Cinesonic* column and Vikki Riley's music criticism, and all the best for the next 10 years.

Jake Wilson, Co-Editor, *Senses of Cinema*

Photos:
Top Left: Chamber Made Opera, *Phobia*, Jeff Busby
Top Right: Ian Haig, *Futurotic*, Andrew Curtis

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