

CURRICULUM VITAE

Dr ROSS RUDESCH HARLEY

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1. CURRICULUM VITAE

1.1 PERSONAL DATA

NAME: ROSS RUDESCH HARLEY

POSITION: Associate Professor
School Media Arts
College of Fine Arts
University of New South Wales, Sydney

ADDRESS:
School Media Arts
College of Fine Arts
University of New South Wales
Sydney, NSW 2052, Australia

BORN: February 22nd, 1961; Sydney, Australia

EDUCATION: Bachelor of Arts [Hons] (1982)
Griffith University 1979-82

Master of Arts (1994)
University of Technology, Sydney 1992-94

Diploma in Digital Video Compositing (1996) 1996
Australian Film Television & Radio School 1996

Doctor of Creative Arts (2000)
University of Technology, Sydney 1995-99 1995-99

ACADEMIC APPOINTMENTS:

- Associate Professor and HOS, Media Arts, COFA, University of New South Wales, 2008 onwards.
- Senior Lecturer and Program Coordinator Media Communications, University of New South Wales, 2001-07.
- Lecturer in film and new media, University of New South Wales, 1995-2001.
- Lecturer in film, Boston University Sydney Internship Program, 1995-2006.
- Lecturer in history of design, University of New South Wales, 1994-98.
- Associate lecturer in film & video, University of New South Wales, 1989-94.
- Lecturer in Recent Hollywood, University of Technology, Sydney, 1993.
- Lecturer in Art and Mass Media, College of Fine Art, UNSW, 1992-93.
- Lecturer in Film Authorship, University of Technology Sydney, 1989.
- Lecturer in Film and Politics, University of Technology Sydney, 1988.

1.2 AWARDS, COMMISSIONS and FELLOWSHIPS:

- ARC Linkage grant, "Video art online", MCA Sydney and dLUX Media Arts, 2008.
- Artspace Artist in Residence, Sydney, 2008.
- UNSW Vice-Chancellor's Award for Teaching Excellence, Sydney, 2007.
- Commissioned videowall design, construction + content, "Triple Space", Webster Building, Faculty of Arts and Social Sciences, University of New South Wales, 2001-2002.
- Goldstar Research Award, "Aviopolis", University of New South Wales, 2001.
- Commissioned video installation, "Convicts", Hyde Park Barracks Museum, Sydney, 1998-2000.
- Commissioned videowork, Fabric Workshop and Museum, Philadelphia, 1997.
- Artist representative with touring exhibition "Alternative Realities", Chandigarh & Bangalore, India, 1996.
- Australia Council studio, Santa Monica, Los Angeles, 1995.
- Artist's grant from the Visual Arts/Craft Board of the Australia Council, 1994.
- Artist in residence, Banff Centre for the Arts, Alberta, Canada, 1994.
- Artist's grant from the NSW Film & Television Office, 1993.
- Artist's grant from The Australian Network for Art and Technology, 1992.
- Australian Network for Art & Technology Research & Development grant, 1992.
- Artist's grant from the Visual Arts/Craft Board of the Australia Council, 1989.
- New Image Research grant from The Australian Film Commission, 1988.
- First prize in Narrative/Drama section of The Australian Video Festival, 1987.
- No Frills Fund grant from The Australian Film Commission, 1986.

1.3 PROFESSIONAL ACTIVITIES

- Director, 222 Productions, developing and producing art+media projects, 2000 onwards.
- Director of music and video, Cardoso Flea Circus, 1996-2002.
- Design columnist, **The Australian**, 1993-96.
- Producer, **An Eccentric Orbit: Electronic Media Art in Australia**, video exhibition for the American Federation of Arts, 1994-96.
- Director, Third International Symposium on Electronic Art, 1992.
- Artists' Programme Coordinator, Luna Park, 1992/93.
- Script Assessor, Australian Film Commission, 1991-98.
- Dance music columnist, **Rolling Stone**, 1989-93.
- Special Projects Director, Zero Plus Communication Design, 1991/92.
Researcher/Writer (for Zero Plus), Channel Ten Corporate Procedures Manual, 1991.
- Production Manager, **From Australia**, Australia Council, 1991.

- National Coordinator, Bicentennial Contemporary Art Spaces Programme, 1987/88.
- Curator, **Know Your Product**, Institute of Modern Art, Brisbane, 1986.
- Script Assessor, Australian Film Commission, 1986-1999.
- Coordinator, Videorep, 1985-86.
- Coordinator, **Hands On** film/videomakers handbook, 1985.

1.4 EDITORIAL BOARD SERVICE

- Editorial board **Performance Paradigm**, 2004 onwards.
- Editorial board **fibreculture**, 2008 onwards.
- International reader, Australian Research Council, 2002 onwards.
- Editorial board, **Convergence: The Journal of Research into New Media Technologies**, Sage, UK, 1995-2006.
- Editorial board, **Filmnews**, Sydney, 1985-93.
- Editorial board, **Art + Text**, 1986-91.
- Editorial collective, **Tribune**, Sydney, 1984.
- Editorial collective, **Artworkers News**, Sydney, 1983-84.
- Co-editor with Peter Botsman, **Local Consumption**, Sydney, 1982-84.
- Editor, **Griffiti**, Griffith University Student Union paper, Brisbane, 1981-82.

2. ART PRACTICE

2.1 ARTWORK

Emuwear (with Maria Fernanda Cardoso), 2 channel video installation, 12 min loop, "Australiam" Casula Powerhouse, 2008.

Cardoso Flea Circus Installation, video installation, tent, arena, props, audio works, DVD compilation (colour video, 65 min), purchased by the Tate Gallery London, 2007.

Count Thirty Remix, 12 minutes colour video, "SynCity: Remixing three generations of sample culture", Australian Centre for Photography, 2006; Australian Centre for the Moving Image, 2007.

Around the World in 80 Airports Interview, 20 minutes colour streaming digital video, ISEA Re/mote, San Jose, 2006.

ACT, digital audio and video contributions to the "Assemblage for Collective Thought", collaborative VJ project curated + directed by Andrew Murphie and Anna Munster, ISEA, San Jose, 2006.

Cloudscope, colour video DVD installation, in collaboration with Durbach | Block architects, "Changing Spaces", Elizabeth Bay House, 2005-2006.

Where Is It? Videos 1-125, 100 VHS video source tapes recorded from free-to-air television in the 1980s and 1990s; VHS player; TV screen, in "Elastic: An Archive Project", Project X, Kings Cross, 2005.

Recycle, commissioned videowork, (with Steve Weymouth), 4 minutes colour video, C3 West, research partnership between MCA Sydney, Casula Powerhouse, Penrith Regional Gallery, 2005.

Aviopolis: A Book About Airports, (with Gillian Fuller), original colour photography, (plus limited edition CDROM and DVD), Black Dog Publishing, London, 2004, 160pages.

Aviopolis DVD, 50 min colour DVD, limited edition for release with the book project, 2005.

Cara de canciones, (with Colectivo Ejecutivo), 11 track music CD, limited edition release by UBS AG and Amigos de las Colecciones de Arte Banco de la Republica, Bogota, Colombia, 2004.

Muchas Caras, (with Colectivo Ejecutivo), 60 min DVD, live performance with midi, audio samples and multi-screen digital video feeds, Colon Electronico, Dalia Zapato Teatro, Bogota, Colombia, 2004.

Cara de Busetta/Busface, photo-media installation by Colectivo Ejecutivo, 2003/2004, Casas Riegner Gallery, Art-Basel-Miami; Salon Nacional, Museum of Modern Art, Bogota; Galeria Diners, Bogota.

Aviopolis Video, colour video DVD, 7 minutes, 2003; "Imaging the City", Museum of Contemporary Art, Sydney.

RRH: Ross Rudesch Harley Videoworks, double DVD with 48page catalogue, published by MediaComPress in association with the Museum of Contemporary Art, Sydney, 2003.

Aviopolis Website, (with Gillian Fuller, Adnan Lalani and Peter Cossey), www.aviopolis.com, 2002-2005.

Chicken Face, Fish Face, Bat Face, 3 min colour video DVD, co-directed with Maria Fernanda Cardoso, 2002; Museum of Contemporary Art, Sydney.

Aviopolis CD-ROM, (with Gillian Fuller, Adnan Lalani and Peter Cossey), interactive CD-ROM, 2002; "Flight Time" Minneapolis 2002; "Beyond the Cube", Museum of Sydney 2002; "Digital Biedermeir" Vienna 2002.

Cardoso Flea Circus Tent at the Museum of Contemporary Art, 3 min colour video, 2002; Museum of Contemporary Arts, Sydney, 2002.

Triple Space, three channel DVD videowall, School of Media Communication, University of New South Wales, 2001-2003.

Chicken Face, 1 min colour video, co-directed with Maria Fernanda Cardoso, 2001; part of "Booth" travelling exhibition and permanent exhibition at ACMI Cinemedia Complex, Federation Square, Melbourne.

River Stories, 12 min colour video, 2001; permanent video installation for Brisbane Naval Stores, (writer/director for CDP Media)

Brisbane WWII, 8 min colour video, 2001; permanent video installation for Brisbane Naval Stores, (writer/director for CDP Media)

Mapping Australia, series of six touch-screen multimedia and large-scale video projection, 2000; permanent exhibition for National Museum of Australia, Canberra (writer/director for CDP Media).

Convicts, 10 channel DVD video installation and projections, 1999-2001; Hyde Park Barracks Museum.

Cardoso Flea Circus (ongoing performance and installation with Maria Fernanda Cardoso since 1997)

Soundtrack + video installation: Vancouver Art Gallery, Arts Festival Atlanta, Miami Art Museum and The Fabric Workshop and Museum, Philadelphia. North American tour, "Changing Spaces", curated by Mary Jane Jacob; The New Museum of Contemporary Art, New York, 1998; "Warm and Fuzzy" North American tour, 1999-2001.

Live Video Performances: 10 day season Centre Pompidou, Paris, 1998; 5 day season Awesome: Perth International Children's Festival, 1998; two week season Sydney Festival, Sydney Opera House, 2000; four week season Edinburgh Fringe Festival, 2000.

Motion Landscapes, 35 min colour video, 1999: Festival Internacional de Video, Buenos Aires; Beijing Broadcasting Institute Television Arts Festival, 1999.

Cardoso Flea Circus LIVE IN PARIS, 5 min colour video, 1998; Museum of Modern Art, New York, 2000.

Cardoso Flea Circus Video, 8 min colour video, co-directed with Maria Fernanda Cardoso, 1997: Medianale, Berlin, 1997; Fabric Workshop and Museum, Philadelphia, 1997; Espacio Vacio, Bogota; Norton Museum, Florida, 1998; VideoBrasil, Sao Paulo, 1998; Montreal International Festival of New Cinema and New Media, 1998; AV-arkki, Helsinki, 1998; Philadelphia International Film 1998; Festival.Medianale, Berlin Film Festival, 1998; MuuMediaFestival X, Helsinki, 1998; SBS TV Australia, 1998-2000; D.art 98, Sydney; Museum of Modern Art, New York, 2000.

Quien es? Que es?, 11 min colour video, 2 channel video installation, with Rodrigo Facundo, El Planetario, Bogota, 1997.

The Forgotten Adventures of Krazy Kat, 1 min colour video, 1996: ArtRage, ABC TV, 1996; ArtRage, Art Gallery of New South Wales, Sydney, 1997; "Artist Makes Video: Art Rage Survey, Dell Gallery, Griffith Artworks, 2007.

Drive, four channel video installation, 1995: "Alternative Realities", curated by Rachel Kent, Ian Potter Gallery, University of Melbourne Museum of Art, 1995; Zhu Qizhan Gallery, Shanghai, 1995; Museum of Contemporary Art, Seoul, 1996; Chandigarh Art Museum, India, 1996; Bangalore Chitrikala Parasheth Museum, India, 1996; University of Science and Technology Exposition Hall, Hong Kong, 1997.

Drive: Motion Landscapes, series of seven videos made in conjunction with the Banff Centre for the Arts, 1994: New York Video Festival, 1995.

Woman in Room 32, video installation, Regents Court, Sydney, 1994.

The Digital Garden V.4, 5 channel video-computer projection installation, "Experimenta", Melbourne, 1994.

The Digital Garden V.3, 5 channel video-computer projection installation, Ars Electronica, Linz, Austria, 1993.

Green Machine, 4 channel video installation, Remo, Taylor Square Arts Festival, Sydney, 1993.

The Digital Garden V.2, 4 channel video projection installation, NSW Arts Ministry exhibition stand, Royal Easter Show, Sydney, 1993.

Count Thirty, 12 min colour video, 1993: Bienal de Video Santiago 93, Matinaze, Sydney Intermedia Network screenings, AGNSW; Test Tube Television, Telecom Cable Community Channel; Canberra Contemporary Art Space.

India Songs: 12 Voices on Contemporary Indian Art, 55 min colour video, in conjunction with the exhibition "India Songs: Multiple Streams in Contemporary Indian Art", Art Gallery of New South Wales, 1993.

The Digital Garden, 4 channel video projection installation with Ken Maher; co-produced by Fearless, Paris, and The Australian Network for Art and Technology, "Synthesis 6", Bond Store 3/4, Sydney, 1992.

Immortelle, 9 min. colour video, 1992: projection/installation, Roslyn Oxley Gallery, Sydney; single channel tape selected for competition at Montbeliard International Video and Television Festival, France; New Visions International Festival of Film and Video, Glasgow; "Video Around the World", Centre Culturel du Mad, Lausanne; Cadiz International Video Festival, Spain; Edinburgh Fringe Film and Video Festival, Scotland; Medien Operative, Berlin; "The Interactive Imagination", Melbourne; Experimenta, Melbourne; The 15th Tokyo Video Festival; Tokyo Global Environmental Film Festival, Earth Vision 92; 39 Internationale Kurzfilmtage Oberhausen; Ivan Dougherty Gallery, Sydney, 1997.

Water Works by Jenny Turpin, 10 min. colour video, produced for television in collaboration with the artist, excerpted by "Review", ABC Television, 1992.

deLUX; The Light Sculptures of Brad Allen-Waters, 8 min. colour video, 1991: "Carpet Burns", SBS Television; "Matinaze", Art Gallery of New South Wales; Videotage, Saltgitter.

John Nixon--Artist, 8 min. colour video, produced for television in collaboration with the artist, 1991.

endless house, six monitor installation, Roslyn Oxley Gallery, Sydney, 1991; "Experimenta", National Gallery of Victoria, Melbourne, 1992.

Ride, 2.58 min. colour video, Australian Video Festival, Sydney, 1991.

Sense of Place: Rosalie Gascoigne & Colin McCahon, 30 min. colour video, produced and distributed by the Ivan Dougherty Gallery, Sydney, 1991.

Provisional Film, 1-5, colour videos with John Nixon, 1991: Hochschule fur Angewante Kunst, Vienna; Koln Film Festival, Associated Program, Koln; Deakin University Gallery, Geelong.

The Big Picture, 2 min. colour video, 1990: Four monitor installation for the First Electronic Media Arts Conference, Art Gallery of NSW, Sydney; "Video Positive", Liverpool, UK; London Video Festival, London, UK; European Video Festival, Osnabruck, Germany.

Futuropolis Now!, 3 min. colour video, 1990: "Ausgraph", Melbourne; Millenium, New York; "Experimenta", Melbourne; "Frames", Adelaide; Film and Television Institute, Perth; Australian Video Festival, Sydney.

Men of Character, 3 min. colour video, 1990: "Ausgraph", Melbourne; Millenium, New York; "Experimenta", Melbourne; "Frames", Adelaide; Film and Television Institute, Perth; Australian Video Festival, Sydney.

Before Endless House, 30 min. b&w video, 1989: "Attitude", Sydney; Australian Video Festival, Sydney; "Experimenta", Melbourne.

Roadblock, video installation with Susan Charlton and Stuart Cunningham, City Gallery, Melbourne, 1988.

Dead-End, 7 min. colour video with Susan Charlton and Stuart Cunningham, "Experimenta", Melbourne, 1988.

Lone Wolf and Cub, 8 min. colour video, 1988: Artspace, Sydney; "Ars Electronica", Linz, Austria.

Beauty and the Beat, 7 min. b&w video, 1988: "Australian Perspectives 1989", Art Gallery of New South Wales, Sydney; Artspace, Sydney.

One Roadblock from Heaven, video installation with Susan Charlton and Stuart Cunningham, The Performance Space, Sydney, 1988.

Roadblock, 25 min. b&w video, The Performance Space, Sydney, 1988.

A Dollar Is A Dollar, 4 min. colour video with Ross Gibson, The Performance Space, Sydney, 1988.

One Block from Heaven, 40 min. colour video with Susan Charlton and Stuart Cunningham, 1987: First Prize Narrative Drama, Australian Video Festival, Sydney; The Performance Space, Sydney; Institute of Contemporary Art, London, UK.

Beside the Phone, 6 min. colour Super 8 on video, "Splash", Sydney, 1986.

Blueprint #9, 3 min. videoclip for Catchry with Andrew Leitch, James Kestevan and Mandy King, ABC Beatbox, 1984.

Australian Fragments, 75 min. colour video, 1982: Footbridge Theatre, Sydney; Australian Screen Studies Conference, Sydney.

Tomorrow's Another Day, 20 min. colour video, 1981.

Five Pictures on Sex, 25 min. colour video, 1981.

2.2 COLLECTIONS

Videoworks are held by and/or distributed by the following institutions:

- 235 Media, Cologne
- ABC TV, Australia
- Cinemedia, Melbourne
- Fabric Workshop and Museum, Philadelphia
- Griffith Artworks, Brisbane
- Museum of Contemporary Art, Sydney
- Museum of Modern Art, New York
- The Tate Gallery, London
- National Library of Australia, Canberra
- SBS Television, Australia
- The Power Institute of Fine Arts Library, Sydney
- Video Data Bank, Chicago
- Monash University

2.3 SELECTED CITATIONS AS ARTIST

- Lisa Bode, "Junkshop ghosts", in **RRH: Ross Rudesch Harley Videoworks**, MediaComPress in association with the Museum of Contemporary Art, Sydney, 2003.
- Peter Callas (ed), **An Eccentric Orbit: Video Art in Australia**, American Federation of Arts, New York, 1994.
- Arthur and Corrinne Cantrill (eds), **Cantrills Filmnotes**, No. 75/76, 1994.
- Susan Charlton, "Carpet Burns", **art+text**, No 42, May, 1992.
- John Conomos and Mark Jackson, **Pick-Up**, catalogue, The Performance Space, Sydney, 1988.
- Christine France, "A Marriage of Art&Design", **The Australian**, Sept 5-6, 1992.
- Gillian Fuller, "Riding the loop", in **RRH: Ross Rudesch Harley Videoworks**, MediaComPress in association with the Museum of Contemporary Art, Sydney, 2003.
- Karl Gerbel and Peter Weibel (eds), **Genetic Art — Artificial Life, Ars Electronica 93**, Linz, Austria, 1993.
- Emily Gibson, "Artyecture", **Sydney Morning Herald**, Aug 28, 1992.
- Kate Horsfield and Lucas Hilderbrand (eds), **Feedback: The Video Data Bank Catalog of Video Art and Artist Interviews**, Wide Angle Books/Temple University Press, Philadelphia, 2006.
- Wanda Jamrozik, "Digital Gardens", **Art & Australia**, Spring, 1994.
- Mark Jackson, "Synthesis", **Art + Text 44**, Jan, 1993.
- Natalie Jeremijenko, **I2: The Interactive Imagination**, Bureau of Inverse Technology, Melbourne, 1995.

- Rachel Kent, "Alternative Realities", catalogue, University of Melbourne Museum of Art, Melbourne, 1995.
- Elwyn Lynn, "Idolising Imagery", **The Australian**, Mar 2-3, 1991.
- Brian Langer, "Electronic Image: Art Video in Australia", **SCAN+**, No. 3, 1990.
- Craig McGregor, "The Future Is Now", **Sydney Morning Herald**, Sept 8, 1992.
- Megan McMurchy and Jennifer Stott (eds.), "One Block From Heaven", in **Signs of Independence**, Australian Film Commission, Sydney, 1988.
- **Members Calendar**, Vol 15 No 1, Museum of Modern Art, New York, 1994.
- Scott McQuire, **Maximum Vision**, Australian Film Commission, Sydney, 1999.
- Adrian Martin, "Collage and Montage in Contemporary Australian Experimental Film and Video", in Arthur McIntyre, **Contemporary Australian Collage and its Origins**, Craftsman House, Sydney, 1989.
- Adrian Martin, "The Call of Fiction", **Photofile**, Spring, 1987.
- Rachel Moore, "Love Machines", in John Potts and Edward Scheer (eds), **Technologies of Magic**, Power Publications, Sydney, 2006.
- Jennifer Phipps, "Introduction", **Experimenta 1992**, Melbourne, 1992.
- Alexandra Smart, "Ross Harley", **Oyster**, Summer 1994/95.
- Vikki Riley, "The Picture Can't Get Any Louder", **Experimenta**, Melb., 1990.
- Michele Royer, "One Roadblock from Heaven", **Photofile**, Spring, 1988.
- Marion Boulton Stroud, Kelly Mitchell (eds), **New Material as New Media**, The Fabric Workshop and Museum/MIT Press, Cambridge, 2003.
- Mark Titmarsh (ed), **Syncity: Remixing three generations of sample culture**, d/Lux Editions, Sydney, 2006.
- McKenzie Wark, **The Virtual Republic**, Allen and Unwin, 1997.
- Gary Warner, "Observations of Video 8", **Artlink**, Vol 7, Nos. 2 & 3, 1987.
- J. Zimmer, "The Encyclopedia of Australian Art", Alan McCulloch (ed), Allen and Unwin, 1995.

3. PUBLICATIONS

3.1 AUTHORED BOOKS, MONGRAPHS AND EDITED JOURNALS

Aviopolis: A Book About Airports, (with Gillian Fuller), original colour photography, (plus limited edition CDROM and DVD), Black Dog Publishing, London, 2004, 160pages.

RRH: Ross Rudesch Harley Videoworks, double DVD with 48page catalogue, published by MediaComPress in association with the Museum of Contemporary Art, Sydney, 2003.

Editor, "Parallel Histories in the Intermedia Age", **Convergence: The Journal of Research into New Media Technologies**, John Libbey Media, UK, Vol 6 No 2, Summer 2000, 120pp.

Editor, "Before and After Cinema", **Convergence: The Journal of Research into New Media Technologies**, John Libbey Media, UK, Summer Vol 5 No. 2, Summer 1999, 124pp.

Co-editor with Peter Callas and Alessio Cavallaro, **An Eccentric Orbit: Video Art in Australia**, American Federation of Arts, New York, 1994, 32pp.

Editor, **Art and Cyberculture: Media Information Australia**, Special Issue, Australian Film Television and Radio School, Sydney, August 1993, 140pp.

Editor, **New Media Technologies: Taking Care of Business No. 4**, Australian Film Television and Radio School, Sydney, 1993, 180 pp.

Co-editor with Alessio Cavallaro, Linda Wallace and McKenzie Wark, **Cultural Diversity in the Global Village**, catalogue, Third International Symposium on Electronic Art, Sydney, 1992, 132 pp.

Editor, **Art & Text**, three issues per annum, Sydney, 1990-91, [approx. 132pp per issue].

Co-editor with Philip Brophy, **Stuffing: Music/Image**, Melbourne, 1989, 124pp.

Editor, **Outer Site**, Bicentennial Contemporary Art Spaces publication, Sydney, 1988, 96 pp.

Managing Editor, **Art & Text**, four issues per annum, Sydney, 1987-90, [approx. 124pp per issue].

Editor, **Know Your Product**, Institute of Modern Art, Brisbane, 1986, 96pp.

Editor, **Sex Politics and Representation**, Local Consumption Publications No. 5, Sydney, 1984, 154 pp.

3.2 CHAPTERS IN BOOKS AND REFEREED ARTICLES

"Australian Electronica: A Brief History" (with Andrew Murphy), in Shane Homan and Tony Mitchell (eds.) *Sounds of then, Sound of Now: Popular Music in Australia* Hobart; Australian Clearing House for Youth Studies, 2008: 93-111.

'Remixing the Archive in the Bit-torrent Age: An Antipodean Perspective', *Convergence: The International Journal of Research into New Media Technologies*, Vol 14 No 2, [forthcoming; accepted November 2007] 2008.

"Terminal Insecurity" in Andrew R. Thomas (ed), *Aviation Security Management*, Praeger Security International, [forthcoming; accepted December 2007] Fall 2008.

"Around the world in 80 airports", in John Urry, Saolo Cwerner, Sven Kesselring (eds), **Air TimeSpaces: Theory and Method in Aeromobilities Research**, Routledge, [forthcoming, ; accepted August 2007] 2008.

Totally Busted: Do We Need a YouTube for Video Art?', *Move on Asia*, Gallery Loop, Seoul, Korea, 2007.

"Terminal Immersion", **Visual Communication**, Sage, Vol. 6, No. 2, June, 2007; pp 180-201.

"Airports", (with Gillian Fuller) in Mike Crang (ed), **Encyclopedia of Urban Studies**, Sage, London, [in press] 2007.

"Australian Electronica: A Brief History", (with Andrew Murphy), **CULTURE MACHINE #9**, 2007. [<http://www.culturemachine.net>]

"SYD: a tale of two cities and how they entwine" (with Gillian Fuller), for Vol 1, No4 **"The Glittering Tart": Imaging Sydney** *SCAN*, refereed e-journal, 2005, http://scan.net.au:16080/scan/journal/display_article.php?recordID=46

"Roller Coaster Planet: Kinetic Experience in the Age of Mechanical Motion", **Convergence: The Journal of Research into New Media Technologies**, London, Vol 6 No 3, Summer 2000, pp 77-97.

"Mad Max: Creating a sonic character", in Rebecca Coyle (ed) **Settling the Score**, Australian Film Television and Radio School, 1998, pp16-32.

"Entertainment of wonders and the conflux of apparent miracles: Magic, cinema and illusion in turn of the century performance", **Metro**, Nos 113/114, 1997, pp. 48-54.

"Cardoso Flea Circus Video", **Cantrills Filmnotes**, Numbers 87,88, December 1997, pp4-8.

"That's Interaction: Audience participation in entertainment monopolies", **Convergence: The Journal of Research into New Media Technologies**, London, Vol 2 No 1, Spring, 1996, pp 103-126.

"Acts of Volition: A case study of Australian techno music ", **Perfect Beat**, Sydney, Vol 2 No 3, July 1995, pp 21-49.

"Beat in the system", in Simon Frith, Lawrence Grossberg, Tony Bennett and Graeme Turner (eds), **Rock and Popular Music: Politics, Policies, Institutions**, Routledge, London, 1993, pp 210-230.

"Scandal to the Jews, folly to the pagans: Godard's Hail Mary", (with Stuart Cunningham), **Continuum**, No. 2, June, 1988, pp 34-56.

"Edge of nowhere", in John Cruthers (Ed.), **Taking Care of Business No.2**, Australian Film Television and Radio School, Sydney, 1988, pp 22-32.

"The logic of the virgin mother: Godard's Hail Mary" (with Stuart Cunningham), **Screen**, 28/1, Winter, 1987, London; pp 48-64.

3.3 CATALOGUE ESSAYS, PROCEEDINGS AND OTHER ARTICLES,

"Know You're Product: A Conversation with Ross Harley", in **The Brisbane Sound**, Institute of Modern Art, Brisbane, [in press] 2007.

"Remix: The Archive (alt. Archive: The Remix): ROSS RUDESCH HARLEY VS SODA_JERK", **Photofile**, Sydney, August 2006, pp40-43.

"Simeon Nelson's Ambiguous Topographies", **Sherman Galleries, catalogue, 1999, p2.**

"Towards an economic future: Australia's multimedia nation", **Continuum**, Vol 9 No 1, 1995, pp 64-68.

"Learning to drive: 'Motion Landscape' video series by Ross Harley", **Cantrills Filmnotes**, No. 75/76, 1994, pp4-14.

"Dig: An Archaeology of Spielberg's 'Jurassic Park'", Fifth International Symposium on Electronic Art Proceedings, Helsinki, August, Helsinki, World Wide Web, <http://isea.com.uqam.ca>, 1994.

"Introduction", **Art and Cyberculture: Media Information Australia**, Special Issue, AFTRS, 1993, pp 5-7.

"The nature of new media technologies", **New Media Technologies: Taking Care of Business No. 4**, AFTRS, 1993, pp4-11.

"The Digital Garden Version III", in Karl Gerbel and Peter Weibel (eds), **Genetische Kunst-Kunstliches Leben**, PVS Verleger, Vienna, 1993, pp 389-93.

"The machine in the garden", **Land-Scope**, Artspace, Sydney, 1993, pp 1-4.

"Introduction", **Cultural Diversity in the Global Village**, Third International Symposium on Electronic Art, Sydney, 1992, p 5.

"The illusion of life" (review article), **Art & Text**, January /April, 1992.

"Robyn Stacey", **Creative Camera**, February, 1992.

"CyberPunk dreams of garage tech", **Australian International Video Festival**, Sydney, 1991, pp 32-35.

"Night's High Noon", **Adelaide Biennial**, Adelaide, 1990, p 45.

"Cross the tracks", **Stuffing: Image/Music**, Stuff Publications, Melbourne, 1989, pp 17-33.

"Into the sample age", **Acme**, Super 8 Film Group, Sydney, 1989, pp 3-7.

"Video lycanthropy", **Perspecta**, Art Gallery of New South Wales, Sydney, 1989, p 88.

"Alphabyte cities: the videos of Peter Callas", **Art & Text 28** Art & Text Publications, Melbourne, 1988, pp 73-82

"Where the sidewalk ends", **Outer Site**, Bicentennial Contemporary Art Space Projects, Sydney, 1988, pp 4-8.

"Half light" , **Scan+**, Australian Video Festival, Sydney, 1988, pp 16-19.

"Electronic impulses: the videos of Peter Callas", **Encounters II**, Adelaide Festival, 1988, pp 21-6.

"Hiding in the light", (with Dick Hebdige), **Art & Text** 25, Art & Text Publications, Melbourne, 1986, pp 67-79.

"Can you know your product?", **Know Your Product**, Institute of Modern Art, Brisbane, 1986, pp 5-8.

"The writing of pop culture", **On The Beach**, No, 10, On the Beach Publications, Sydney, 1986, pp 34-36.

"Neither here nor there? Dossier on Serious Undertakings", **Sex Politics and Representation**, Local Consumption Publications No. 5, 1984, pp 83-106.

"Between no payola and the cocktail set: rock'n'roll journalism", with Peter Botsman, **Theoretical Strategies**, Local Consumption Publications, No. 2/3, 1982, pp 231-265.

"Here comes the night", with Jon Roper, **Theoretical Strategies**, Local Consumption Publications, No. 2/3, 1982, pp 129-141.

3.4 REVIEWS, JOURNALISM AND OTHER WRITING

- “Simply Super 8”, **HQ**, July, 1999
- "En Estereo!", **The Lightmouse Keeper**, Nokia online journal, Helsinki, 1997.
- "Turbulence: The Works of Jon McCormack", **HQ**, Sept, 1996.
- "Las Vegas: Room with a sphinx", **The Australian**, 17-18 Feb 1996.
- "Entertainment design", **The Australian**, May 1995.
- "San Francisco Museum of Modern Art", **The Australian**, Mar 1995,
- "Struggle for direction of the cityscape", **The Australian**, 1-2 Jan, 1994.
- "Who's in the chair for style?", **The Australian**, 8-9 Jan, 1994.
- "Virtual reality of impossible designs", **The Australian**, 15-16 Jan, 1994.
- "High ideals at a price", **The Australian**, 22-23 Jan, 1994.
- "Disc designs play into hands of the consumer", **The Australian**, 29-30 Jan 1994.
- "Neo-baggy: more soul than sold out", **The Australian**, 5-6 Feb, 1994.
- "Superhighway robbery holds progress to ransom", **The Australian**, 12-13 Feb, 1994.
- "Monuments with power to move", **The Australian**, 26-27 Feb, 1994.
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- "Multimedia: Hip or hype?", **Filmnews**, Aug, 1993, p14.
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- “Design After Dark” (review), **Editions**, Feb, 1992, p 8.
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- "Silence of the Lambs" (review), **Filmnews**, Feb, 1991, p 14.
- “Bat Mythology” (review), **Sydney Morning Herald**, Aug, 1991, p 32.
- "Media" (monthly column), **Follow Me**, 1990.
- "Film" (monthly column), **Follow Me**, 1990.
- “Society” (review), **Filmnews**, Aug, 1990, p 15.
- “Bride of Reanimator” (review), **Filmnews**, Aug, 1990, p 14.
- "Meet the Applegates" (review), **Filmnews**, Sept, 1990, p 15.
- “Phobia” (review), **Cinema Papers**, Nov, 1990, p 53.
- "Happy Mondays" (interview), **Rolling Stone**, Dec, 1990, p 17
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"Leaping Tall Buildings" (feature), **Vogue**, Jan 1988.

"Mission Impossible" (article), **Praxis M**, July 1988.

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"Thunder and Silence", **eyeline**, May, Brisbane, 1987, pp 12-14

"Sid and Nancy", **Cinema Papers**, Mar, MTV Publishing, Melbourne, 1987, p42

"Fine Young Cannibals", **Filmnews**, April, Sydney, 1987, pp 8-9.

"Lost Boys", **Filmnews**, Oct, Sydney, 1987, p14.

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"Black Widow", **Filmnews**, May, Sydney, 1987, p13.

"The Fly" (review), **Xpress**, Dec/Jan, 1986.

"For Want Of" (review), **Xpress**, May/June, 1986.

"Believe It Or Not" (article) **Filmnews**, Sept, 1986.

"Invaders From Mars" (review), **Filmnews**, Aug, 1986.

"Big Trouble In Little China" (review), **Filmnews**, Sept, 1986.

"Touch and Go" (review), **Filmnews**, July, 1986.

"Suspects" (review), **Filmnews**, May, 1986.

"Into the Beyond" (article), **Filmnews**, Feb/Mar, 1986.

"Agnes of God" (review), **Filmnews**, Feb/Mar, 1986.

"Not Fade Away" (feature), **Follow Me**, Mar/May, 1986.

"Inside Out: The Cinema of Nicholas Roeg" (feature), **Follow Me**, Feb/March, 1986.

"Arrivals and Departures", **Tension**, No. 8, Melbourne, 1985, pp 28-30.

"Brisbane's Perfect Match", **Institute of Modern Art Writings**, Brisbane, 1985.

"The Return of the Living Dead" (review), **Filmnews**, Dec, 1985.

"Prizzi's Honour" (review), **Filmnews**, Dec.

"Club Video", **Filmnews**, June, 1985.

"The Necessity of Difference" (feature), **Filmnews**, April, 1985.

"Local Degree Zero" (feature), **Filmnews**, May/June, 1984.

"Vortex" (review), **Filmnews**, Oct, 1984.

"This State of Things" (review), **Filmnews**, April, 1984.

"Richard Lowenstein" (interview), **Tribune**, Sept, 1984.

"Michel Foucault" (obituary), **Tribune**, July, 1984.

"Sydney Film Festival" (review), **Tribune**, July, 1984.

"Sally Potter" (interview), **Tribune**, July, 1984.

"The Right Stuff" (review), **Tribune**, April, 1984.

3.5 INVITED LECTURES AND PAPERS

Invited Lecture, "Visual Evidence in *Around the World in 80 Airports*", University of Sunderland, 2007.

Invited Lecture, 'Totally Busted: Do We Need a YouTube for Video Art?', Video Art Archive Network Forum, Yonsei University, Seoul, Korea, 2007.

Paper, 'Remixing the Archive in the Bit-torrent Age: An Antipodean Perspective', Future Histories of the Moving Image Conference, University of Sunderland, UK, 2007.

Paper, "Dislocated screens: found footage and remix in the Bit-torrent Age", Screenscapes Conference, University of Sydney, 2007.

Paper, "LAST FM and the Music Multiverse", (with Mat Wall-Smith and Andrew Murphie), The Third Annual Art of Record Production Conference, Brisbane, 2007.

Paper, "Missing archives, untold histories and sample culture in the Sydney video scene", Videokunst.de.au: A Symposium and Festival of German and Australian Video Art, College of Fine Arts, UNSW, 2007.

Paper, "Visual Evidence in Mobilities Studies: Aviopolis", Air-Time Spaces, Lancaster University, 2006.

Artist's talk, "Around the World in 80 Airports", Macquarie University, 2006.

Artist's talk, "Aviopolis and Graphic Design", University of Canberra, 2005.

Paper, "Aviopolis", Flight-Time, University of Minneapolis, 2002.

Paper, "Airports and Urban Space", "Beyond the Cube", Museum of Sydney 2002.

Paper, "Ghosts and Convicts", "Technologies of magic", Museum of Contemporary Art, Sydney, 2001.

Paper, "Cinema Today, Yesterday and Tomorrow", Sydney Film Festival, 1999.

Artist's talk, University of Technology Sydney, 1999.

Invited Lecture, "Videor", Australian Centre for Contemporary Photography, Melb., 1998.

Paper, "100 Years of Cruelty: Antonin Artaud", Sydney, 1996.

Artist's talk, Chandigarh Museum of Modern Art, India, 1996.

Artist's talk, Universidad de Los Andes, Bogota, 1996.

Artist's talk, "Artists' Week", Adelaide Festival, 1996.

Workshop convenor, "Electronic Storylines", Doors of Perception 3, Netherlands Design Institute, Amsterdam, 1995.

Paper, Sixth International Symposium on Electronic Art, Montreal, 1995.

Workshop convenor, "Info-Eco", Key Centre for Design, RMIT, Melbourne, 1995.

Artist's talk, Pasadena Centre for Design, Los Angeles, 1995.

Artist's talk, 18th Street Arts Complex, Los Angeles, 1995.

Artist's talk, Banff Centre for the Arts, Alberta, Canada, 1994.

Artist's talk, Museum of Contemporary Art, Sydney, 1994.

Artist's talk/presentation, Museum of Modern Art, New York, 1994

Paper, ISEA94, Helsinki, 1994.

Artist's talk, Ars Electronica, Linz, Austria, 1993.

Artist's talk, Moderna Gallerja, Ljubljana, Slovenia, 1993.

Paper, "Experimenta", Modern Image Makers Association, Melbourne, 1992.

Invited Lecture, Visual Arts Dept Guest Lecture series, University of Tasmania, 1992.

Paper, Sydney College of Arts postgrad lecture series, 1992.

Paper, "Synthesis", Royal Australian Institute of Architects, Sydney, 1991.

Course on computer graphics, for Sydney Intermedia Network, 1990.

Paper, Sydney Film Festival Forums, 1989.

Paper, "Foreign Knowledge", Gertrude Street Galleries, Melbourne, 1989.

Invited Lecture, "Proposals", George Paton Gallery, Melbourne, 1989.
Paper, "Experimenta", Melbourne, 1988.
Paper, Artists' Week, Adelaide Festival, 1988.
Guest lectures on video and popular culture, City Art Institute, Sydney, 1987.
Joint paper with Stuart Cunningham, Australian Screen Studies, Sydney, 1986.
Joint paper with Adrian Martin for Dave Sargent Memorial Lecture, AFI Sydney, 1986.
Paper, CAMARP conference, Sydney, 1986.
Paper, Sydney Film Festival Forums, 1986.
Invited Lecture, "Brisbane Hot" forum, Institute of Modern Art, Brisbane, 1985.
Video presentations and lectures at WEA Film Study Group, 1986-87.
Paper and video presentation, "Futur*Fall", Sydney, 1984.
Paper at Australian Screen Studies Association weekend conference, 1983.
Guest lectures, Sydney University Fine Arts and General Philosophy Departments,
Griffith University Humanities, Newcastle CAE, NSW Institute of Technology, 1983-87.

BIOGRAPHICAL PROFILE IN BRIEF

Ross Rudesch Harley is an award-winning artist and writer. His video and sound work has been presented at the Pompidou Centre in Paris, New York MoMA, Ars Electronica in Austria, and at the Sydney Opera House.

He is also well-known for directing the audio/vision for the Cardoso Flea Circus videos and live performances with Colombian-born artist Maria Fernanda Cardoso. Recent work includes *Aviopolis* (with Gillian Fuller), a multimedia project and book about airports, Black Dog Publications, London; *Busface*, a photo-media installation with the Ejecutivo Colectivo exhibited at ArtBasel, Miami; and the DVD installation *Cloudscope* in collaboration with Durbach | Block architects at Elizabeth Bay House, Sydney.

He is a former editor of the journal *Art + Text*, and has written regular columns on design and popular culture for *Rolling Stone* and for *The Australian* national newspaper. He has edited a number of anthologies, including *New Media Technologies* (1993), *Artists in Cyberculture* (1993) and *Before and After Cinema* (1999). Another, entitled *Parallel Histories in the Intermedia Age* appeared in the Summer of 2000.

In 1992 he was the director of the influential International Symposium on Electronic Art (ISEA). He is currently Associate Professor and Head of the School of Media Arts, College of Fine Arts at the University of New South Wales, Sydney, Australia.