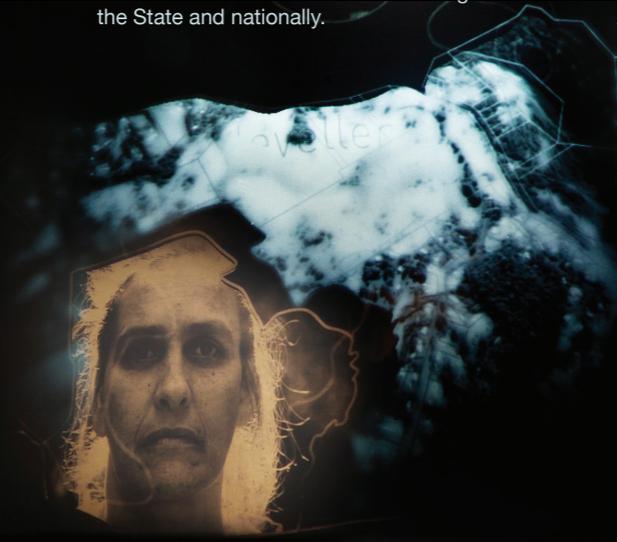


KEITH ARMSTRONG has specialised in collaborative, hybrid, new media works for 18 years, with an emphasis on innovative performance forms, site-specific electronic arts, networked interactive installations, alternative interfaces, public arts practices and art-science collaborations. His ongoing research focuses on how scientific and philosophical ecologies can both influence and direct the design and conception of networked, interactive media artworks. Keith's artworks have been shown and profiled extensively both in Australia and major overseas venues and he has been the recipient of numerous grants from the public and private sectors. He was formerly an Australia Council New Media Arts Fellow, a Doctoral and Postdoctoral New Media Fellow at QUT's Creative Industries Faculty and a lead researcher at the ACID Australasian Cooperative Research Centre for Interaction Design. He is currently a part-time Senior Research Fellow at QUT and an actively practicing freelance new media artist. His work *Intimate Transactions* was recently acquired by ZKM Germany for their international media art history collection.

JAMES MULLER runs Earth Base Productions, which is a multi-disciplinary creative media studio. He has over 15 years experience in the film, television and digital media industries. Earth Base Productions produce a diverse range of projects utilising screen technologies and emerging digital media. They collaborate in cross sector and cross platform environments to create projects with intrinsic cultural and creative values. Earth Base Productions is based on the Sunshine Coast and works throughout the State and nationally.

LEAH BARCLAY is an Australian composer and interdisciplinary artist whose work has been commissioned, performed and exhibited across Australia, New Zealand, Canada, Europe, India, China and Korea. She has also undertaken projects on the floor of the Australian ocean, the streets of Hong Kong and the evocative backwaters of South India. Barclay's dynamic work has resulted in numerous awards, including the Premier of Queensland's inaugural National New Media Scholarship, the Asialink Performing Artist Residency for South Korea and the HELM Award for Environmental Art. Her current touring schedule includes projects in East Timor, Istanbul and the Amazon Rainforest with periodic residencies in Kerala, South India, where she is studying Carnatic percussion under Guru Subhash Kumar, and in Brisbane, Australia, where she is completing her PhD under Gerardo Dirie and Kim Cunio.



Gallery photos: Colyn Huber

The Remnant (v.2)



Keith Armstrong and James Muller. Sound by Leah Barclay.





A remnant is something that remains when the majority of that something has been lost. This work challenges audiences to re-imagine our conceptions of country in ways that will lead us to better reconnect and sustain today's heavily divided landscapes.

The Remnant (v.2) utilises the dramatic power of holographic 3D illusion, satellite imagery, surround sound and intuitive body-driven interactivity. Participants peer into a mysterious, long tunnel of imagery whilst navigating entirely through their gentle head movements, allowing them to both 'steer' in three dimensions and also 'alight', as a butterfly might, upon a sector of landscape, which in turn reveals an underlying 'landscape of mind'.



The Remnant (v.2) draws upon universal themes: the tragedy of an ecological ark contrasts with the vision of each remnant's guardians and their local communities of support. Arguments circulate between preservation and pasture; between crops and housing. The voices of local custodians contrast with the 'fences and boundaries' conception of a private-property-based democracy. And in between these embedded clashes sits the story of a critically endangered species, hanging on through dint of remnant host vegetation and community will.

The Remnant (v.2) therefore speaks for a fundamental rethinking of the critical relationships that frame our worlds – the social, the political, the economic and the cultural, asserting that the ecological crisis is not out there, but that we are the crisis and therefore it is we who must now better understand how to act.

CREDITS: *The Remnant (v.2)* has been made possible with generous support from QUT Creative Industries, Embodiedmedia, Julie Dean, Darren Pack of E2E Visuals and Lisa Penrose-Herbert, Laubman & Pank Optometrist. We also recognise the key contribution made by Indigenous consultant Bev Hand.