

## ELIZABETH MULLER

### Media Art Theory & Practice, Critical Writing

2005–2009 | *RealTime Magazine*

All essays are available both in print and online.

Find below weblinks to all 7 essays in the RealTime online archive:

Smelling the Sun, Breathing a River – New Works by Joyce Hinterding and David Haines (Issue 89, 2009)

<http://www.realttimearts.net/article/issue89/9342>

Interactive Feedback Realtime (Issue 76, 2007)

<http://www.realttimearts.net/article/issue76/8261>

A Grand Tour of Australian media art (Issue 71, 2006)

<http://www.realttimearts.net/article/issue71/8031>

Evocative Objects, Strange Selves (Issue 70, 2006)

<http://www.realttimearts.net/article/issue70/7981>

The Future Makers (Issue 70 - 2006)

<http://www.realttimearts.net/article/issue70/7985>

Cell Break (Issue 69 2005)

<http://www.realttimearts.net/article/issue69/7837>

<http://www.realttimearts.net/rt69/muller.html>

Art and the Innovated Human (Issue 67, 2005)

<http://www.realttimearts.net/article/issue67/7883>

This portfolio consists of seven critical essays on contemporary media art published in RealTime Magazine between 2005 and 2009. The articles present research on media art aesthetics through the examination of exhibitions and artworks by leading Australian and international artists. The central theory developed through the articles is that media art plays a distinctive role in contemporary culture by revealing the transformation of human experience through interaction with digital technologies.

These essays (totalling more than 8,000 words) contribute to a maturing critical discourse around media art. Their publication in the arts press reflects the vitality of this area of arts production and the urgent need for a scholarly critical response. Topics covered in the essays include the contribution of Australian artists to the international field (*A Grand Tour of Australian Media Art*), the rise of media art practice in post-apartheid South Africa (*The Future Makers*) and the emergence of new forms of distribution and platforms for art (*Cell Break, Interactive Feedback and Smelling the Sun, Breathing a River*). Two key essays (*Art and the Innovated Human and Evocative Objects Strange Selves*) provide a detailed explanation of the author's position on the nature of media art aesthetics.

RealTime Magazine is one of Australia's most influential contemporary art publications. Established in 1994, 20,000 copies are now distributed bi-monthly throughout Australia and internationally. These seven articles represent a significant part of the magazine's international contribution to media art criticism over four years, and demonstrate the esteem editor Keith Gallasch holds for the author.