

conversation over the Internet, starting now via email, given that's the way you received the stories, which you performed for → *1001 nights cast*. Can you begin by talking about the experience for you of performing the stories over the Internet?

< **barbara campbell** > Stories, conversations and performances «over the Internet» take many forms. The Internet is creating diverse performance practices. We know this even if we don't consciously acknowledge ourselves as performers. We email, we download, we upload, we game alone and with others, we stream, we podcast. In 2005 when I started streaming *1001 nights cast*, we were less familiar with some of these modalities than we are now but nonetheless, even back then, I was intensely aware of the difference between telling a story in real time to an unseen audience who nonetheless shared the space of my webcast time, and having that story published online in the site archive immediately after its telling ... In the design of the project I insisted that the telling was a once off: the telling, or I should say MY telling, was done once in real time. If you weren't there to hear it, then that's just the way it is, you could read it and do your own telling if you so chose. And that's because my telling was about something else beyond the story, it was about proof of life. Your witnessing, through the act of listening, was proof of my existence. Here I'm conflating the «my» of me the performer/artist and me the character of the bereft bride whose frame story is written/animated in the Intro to the site.

< **norie** > Can you say a bit more about «proof of life» and its role in the work?

< **barbara** > It relates to a tenuous connection between performer and audience – how that was expressed through time and space. One of the characteristics about the webstreaming was that while the audience and I do share a time, we don't share a space. It seemed very important to me to maintain this tension. It harks back to one of the primary inspirations for the work for me, and that is the terrorists' technique of hostage-taking. Within the hostage-taking economy, the hostage as primary bargaining chip, while remaining undiscoverable (removed in space), must be understood to be alive (co-extensive in time). This necessity leads to an embedded «proof of life» message within demand communiqués coming from the hostage-takers. Most often, the «proof of life» takes the form of a video in which the hostage is seen to be reading or showing a headline from a daily newspaper; the logic being that the publication of the news of the world is beyond the reach of any tampering. So for me, in dealing with the subject of daily survival, «proof of life» became an important design element within the work. This was expressed in a number of ways, most obviously through the understanding I had with the writers – that I would supply a writing prompt that had come from that day's newspaper story and that they would have to embed it in the story they wrote and that I would read a few hours later. But it also extended to the relationship between me and the audience. I wanted the audience to understand the role they played in keeping me alive through the act of witnessing the telling of the story in real time.

Each night was a declaration for me: I am alive now. But more than that – that if you are there to witness that declaration then you are also alive. We are alive together. We keep each other alive. Ironically, while it was the Internet that made this kind of temporal sharing possible, it was another characteristic of the Internet that threatened to undermine the simplicity of my intentions, and that is the sense that everything is «always available at any time» that we've come to expect from this digital life. Many many times during the project and since, I've been questioned as to why the performances of the stories are not available online. It seems there's no such thing now as not being able to see something. No matter how many times I tried to explain the conceptual importance of real time witnessing, I was always made to feel selfish for not making the performances downloadable as podcasts. Needless-to-say, I'm holding my ground on that one. In any case, the stories are still available to be read on the site. In fact as soon as I performed them, they were archived as written texts for anyone to read.

< **norie** > I completely agree that that mode was crucial to the concept and ephemerality of the work – far from a «selfish» gesture – I found it very powerful and compelling at the time. Returning to your daily reading of newspapers – in which you read stories about the Middle East – can you say more about how the Middle East figured in the work? In the context of this book, it seems to me that it is one of the several sites of the work, along with the site of your performance and the site of the audience?

< **barbara** > Well of course the Middle East is both the literary and geographic site of the work. The 1001 nights within the title is a clear reference to THE 1001 nights (aka the Arabian Nights) we know from literature. I had long been thinking about doing a work based on the durational framework of 1001 nights. I often work with what I call «found durations» (that is, durations that come with their own logic) ... [But] it wasn't until the invasion of Iraq by the so-called «coalition of the willing» in 2004 that my earlier reading and thinking around Scheherazade began to stir. But historically, it went deeper than that. All those place-names began to appear on our television sets and in our newspapers – Baghdad, Basra, Babylon – places from what I'd been taught was the Cradle of Civilization. It seemed to be a stark case of self-destruction, that we were destroying our own culture. Many of us who were deeply outraged by that war and the way that it was promulgated «in our name» struggled to find ways we could respond, especially as all the usual methods had come to nothing. It was then that Scheherazade woke up. And within that thought, the commitment to performing for 1001 nights was no longer daunting but entirely necessary.

And continues on Skype ...

< **norie** > To me, your gestures of reading newspapers and the way you painted prompts from the articles seem to be suggestive of the mediated character

of the Middle East – through media today, through history, etc.

< **barbara** > Yes, the sort of Middle East that exists in the project is always a heavily mediated one. I was never in the Middle East when I was performing, although I had a few writers in Israel and one from Lebanon. Very few writers were actually located in the Middle East, and I never had any stories come to me in Arabic or any other Middle Eastern language. That was part of the reason for doing the project – that our perception of the Middle East, for those of us who live in the West, is very mediated. As you say I was moving around but only between English speaking countries. I started the project in Paris and I was looking mostly at the *International Herald Tribune*, which was taking stories from the *New York Times*. So I was getting a particular kind of coverage about the Middle East. It was only when I went back to Australia and I realised how much the stories from the Middle East were being shunted to the middle of the newspaper rather than the front, I realised that even in this kind of globalised media world that geography still holds – if you are closer to the Middle East geographically, you are going to be more interested in it. It did become important for me to keep going back to the northern hemisphere and another time zone that is only one hour away from the Middle East rather than 14 hours, which is what we are [here on the east coast of Australia]. The coverage was different and the writers were different because I was in their time zone.

< **norie** > Were there other reasons, too, for moving around?

< **barbara** > There were other reasons but not as important ... I needed to keep the number of writing hours in any day as long as I could for the benefit of the writers. So when the days got contracted here I would move to the Northern Hemisphere where they were longer again. Also I wasn't just swapping North South, I was moving further East.

< **norie** > When you say geography matters, I'm interested in how that relates to work that is both on and off the Internet, because I think it really says something about the Internet that is quite significant and that the idea of the global can miss. That is something that Maria has been writing about in the first part of this book – the sense that the physical site of the work, on and off the Internet, actually makes a difference to the work as a whole, including to the audience. Her ideas seem to fit in with what you say about why you just didn't want to podcast things – in your performative work the Internet is not about distribution it's about something else?

< **barbara** > Well that is particularly true for this project ... I don't know, though, if we are reinforcing a dichotomy by talking about it like this – like the mind-body split issue? The space of the Internet is physical as me touching this screen and being annoyed about how much backlighting I'm getting from the window behind the screen, or I continually wipe dust off my keyboard. It is as real as

everything else is real.

< **norie** > Yes, I think we actually agree here ... when you say that you are in a physical location – those things are signs of you being in a physical location – a «site» ...

< **barbara** > Yeah. We are never completely on the Internet or in the Internet ... It still occupies the space, the location of physical sitedness in the world, in the way that the mind is a part of the body.

< **norie** > What about your relationship with your audience during the performance?

< **barbara** > I think there were a couple of performances in the way that there were a few audiences as well ... The one most easily understood as a performance, that has all the conventions of a performance around it, is the web stream – the moment when I open the web channel and tell the story live to an unseen audience. Because there is me as the performer there is a shared time with an audience and there is what could be called the performance arena which is that window that just showed my mouth. But the larger performance was the one of the project I «inhabited» so in a way I never felt that I left that particular performance.

< **norie** > Could you say more about what you mean by the project you inhabited or how you inhabited the project?

< **barbara** > Well having set up the frame, having determined a certain structure to the day it was hard to imagine myself outside of that structure. Even the dream state, the sleep state, was tagged structurally. So when I finished the performance and the little place holder came up that said → «she sleeps now» that was indicating that that was the next stage in the performance that one couldn't see, but I was in that stage. The state of sleep was accounted for in the structure of the work so there was that. There was the reading of the newspapers. There was the making of the prompt – that was another moment when I felt ... not sure I could call it a performance but it was certainly a moment of creating a work where I didn't know how that particular watercolour would go that day. And then there was the technical performance – getting the prompt up onto the web and then communicating with an author, writer and starting their process off. And then there was a lull, but there was always a part of me thinking and wondering how that writing was going.

< **norie** > So, when you talk about the inhabiting of the project that isn't really conceptual how you describe it? It's more ...

< **barbara** > ... emotional isn't it ...

< **norie** > ... or performative. Your whole *actual* day was organised, brought into existence around it – where you were going to be at sunset whatever. It was conceptual but it was more than conceptual. Would you agree?

< **barbara** > Yes that's absolutely true.

< **norie** > And I find it just so interesting that idea that you use of inhabiting the project. You say you are not sure if you can call it a performance but maybe what you were doing was *expanding* the idea of performance and recognising that you were always in it. That is really interesting and it also inflects the idea of duration as well, don't you think? Do you see it as a durational work?

< **barbara** > At the time, I questioned myself as to whether I could call it a durational performance. In the sense that the duration was marked by intervals but I guess in what we are saying or talking about this morning there is that sense that that was ongoing even at times when I wasn't conscious of it.

Later ...

< **barbara** > I was just thinking about the question of duration and performance and the extent of duration and therefore the extent of the staging of performance and remembering back to when I first thought towards this project thinking about 1001 nights. I don't think I have ever talked about this but back in the very early days of putting in the first [funding] application I was actually thinking about pairing Scheherazade's art with Anne Boleyn. Because Anne Boleyn had this durational frame to her life – 1000 days so I was struck by the 1000 days and the 1001 nights. The Anne Boleyn thing fell by the wayside but I do remember thinking that in both cases there was a sense that the duration that has been attached to both of those characters is the stage of their lives – the performance stage of their lives so it is the duration that frames them rather than a physical space and in a sense that is what I am getting at in terms of never being outside the performance.

< **norie** > Yeah, I think that is really important to be able to bring in this question of everyday life, or your life as part of a performance, which in this case it was. To me it fits in perfectly with the idea of unsitely because you are really seeing the sites of the performance as multiple – the site of your everyday life where you are inhabiting the project, and then the site of the webcast performance of the story. In a way it is not just about performance of a story, it's a bigger performance – Is this what you are saying?

< **barbara** > Yes.

< **norie** > So the performance of the story and the signalling that you are there doing other work of performance which includes sleeping is sort of happening through the Internet. So there is an interplay between those different sites?

< **barbara** > Yes, you know I went out of my way to disrupt the expectations of what a net performance would look like. I didn't want it to be a kind of just something that happened on the net or that relied only on the capabilities of the net to make it function as a performance or function as a project. For instance I didn't want the website to ignore the more, what would you call it, analogue is not the right word, but the more tactile activities if you like that were going to be part of the work outside the frame, outside of the screen relationship. I could have just typed for instance – I could have just typed those prompts and had them appear inside a window the way everything else does but I needed to have a kind of activity which was about translation and chance and you know, a real relationship with a page and so to actually paint those prompts and then have them digitised for the net seemed important, it certainly gave the site a different look – it signalled something else.

< **norie** > Do you want to say any more about why it seemed important?

< **barbara** > First of all it was important to me to engage with a daily practice that was about hand-eye coordination. Watercolour to me also signifies something about chance – there is something unpredictable about the way watercolour will go – that unpredictability needed to be part of the project. It was important that I didn't have control over everything. That I was willing to adapt to whatever the chance elements were. The newspapers – I didn't know what was going to appear in the newspapers; I didn't know what sort of story was going to come out of the prompt. Even though I had set up the meta-structure of the work, it was important to keep a certain number of elements unpredictable. The work needed to reflect something about nature and that tension of things coming into our lives from outside that aren't predictable, and we then take them and try to control them.

Later ...

< **norie** > Can we return to the locatedness of the audience and the sort of space they were in or the site that they occupied in relation to you in relation to the performance and how that really influenced or shaped, or played into your performance?

< **barbara** > I guess the audience for me had to be imagined as I couldn't see them. I had to sense them ... I had to project an image of an audience into my own mind – I had to trust that I was telling this story to someone. When I was in Europe, for instance, I was conscious that I was not telling that story to an Australian audience, who I had come to rely upon when I was in Australia – I imagined the Australian audience were tucked up in their winter beds and not listening ... but I still imagined them ... in that way.

< **norie** > There's something important in this about the different spaces and sites of the work ... you talk about imagining people in private spaces – a sort

of one to one experience ...

< **barbara** > Yes. I was always aware of my own environment – the computer where I was, I similarly imagined people at the other end in their own private spaces ... very much like the familiar experience of radio ... I've always liked that very direct communication between one private space and another. ... I came to rely on the presence of my friend Narelle ... nearly always listening to me ... She started to become the Dunyazade character [in the original 1001 nights story], a character that didn't make much sense to me when I first read that story ... Narelle/Dunyazade became the important ally that I [too] needed in the chamber who did indeed keep me going. I did need to feel a sense that there was always an interested listener. And you know, some people said they never heard any of the stories and they would say it didn't matter because it was all conceptual ... But for me [even though] the concept was still strong, I did need people listening.

Later, back on email ...

< **norie** > Can we turn next to an «uncertainty» of your practice in general and in this work? You once described yourself as a «visual artist working primarily in performance.» Can you say a bit more about that – did this work, with its use of the Internet, change or develop that in any particular way?

< **barbara** > That description «visual artist working primarily in performance» does reveal a certain anxiety if not uncertainty: a need to qualify my performance practice within the traditions/conversations/histories etc. of the visual arts rather than say, theatre arts. Partly this is to do with my «training» through art schools (initially majoring in printmaking at the undergraduate level, but then through an academic art history degree and then back at art school within an equally hybridized studio called Sculpture, Performance, Installation (the «everything else» studio). At such moments, nomenclature becomes hopelessly self-parodic. But anyway, more importantly I tend to stress the visual arts link because I like to prepare audiences for a certain kind of experience that's not bound to entertainment (while acknowledging, of course, how many performers and performance companies are challenging such assumptions from within). The flip side of such uncertainty or anxiety is freedom – a freedom to invent your own conventions ... To illustrate – I want to make a piece about the 1001 nights. Well, that work comes with its own self-described duration – 1001 nights. Let's really test what that means. Let's treat the fiction as reality. Sure, Scheherazade is a literary construct, but *what if* we start from the premise that she wasn't. Let's just see what 1001 nights is as an object of durational intent. So, back to your question, did *1001 nights cast* change my practice as a «visual artist working primarily in performance»? Well yes, and no. Yes, in that up to that point I'd not made a performance that could only be accessed online and it certainly revealed to me some previously untapped qualities of what Internet presence can be. Here I'm thinking of uncertainty in the sense of a

fragility, a tenuousness. The thematic tenuousness of life was for me always shadowed by the tenuous quality of my digital connections. Also, not knowing/seeing who your audience is at those performance moments, indeed whether the webcast would go out at all, were both factors of the online technology that affected my onscreen and offscreen performance/behaviour ... One way in which I dealt with the tenuousness of the connection, was to project the audience in my mind conceptually: I couldn't see them so I had to sense them. I just had to believe they existed in order for me to keep webcasting night after night. And remember, I was always performing at sunset so there was that added sense of the world (the day) coming to an end. But you know, some of what I've just been talking about is not unique to the Internet. A lot of this is also true of radio – the real time connect / real space disconnect between performer and audience. And radio is a medium I've worked with in the past so it influenced my approach to the webcasts. But there wasn't that sense of tenuousness in radio that I felt with the webcasts. I was operating with very, very limited resources, not a lot of technical knowledge, no team immediately on hand pulling the leavers and pushing the buttons, and often in a foreign country. I've no doubt all this uncertainty at the practical level inflected the performances qualitatively.

So, that was the «yes» part of the answer. The «no» is – no, not in the sense that using the Internet in that work has affected my performance direction for good or that I'm now ONLY going to make work on and for the Internet. Subsequent work has taken many forms, some using the resources and reach of the Internet, some very much grounded in a real time and real space sharing of performance-making with not a computer screen in coo-ee. A lot of my recent works have used some pretty antiquated techniques and technologies – frottage, weaving, Dymo labels, for example! But then «new technology» in that breathless, evangelical use of the term has never been what my performances are about.

Continuing the conversation on Skype ...

< **norie** > Thinking a bit more about sunset, which you just mentioned again ... Sunset is a marker and signal of physical time and it had a big part in your performance in both the wider sense of the time and space you were inhabiting and in the narrower sense of when you did the short webcast performance. Can you say a bit more about it?

< **barbara** > Well, sunset is a word that is very definite, but actually it's a very kind of amorphous time as well, it is very perceptual. Even though I needed to program the website to stream at a particular time using a web site called «timeanddate.com,» in actuality our sense of sunset is very perceptual and that has always interested me ... Though the sun might set over a particular horizon line, the light continues until we perceive that there is no more light, or no more sunlight. It is an endlessly fascinating concept ... And there certainly is an irony about my performing at sunset which is that at the same time that

I was consciously aware of every sunset, I missed every sunset! I had to turn my back on it because I was staring at a screen.

< **norie** > Can we return to an earlier point and talk more, too, about your story telling in the physical sense and how you framed this? Having your mouth fill the frame was very intense and intimate and palpable. Was it like that for you, because it was for me as the audience?

< **barbara** > That's good, I'm glad because I was always concerned that it wasn't palpable enough because often it would break up, digitally disintegrate or freeze and on one hand that would disturb me because it would remind me of how fragile that connection was – the Internet. On the other hand it would interest me for the very fact that it did signal how tenuous it was – kind of contradictory. But I'm glad there was a sense of that, the palpability of the mouth, for you at least.

Later ...

< **barbara** > In relation to the limited view of my mouth: I didn't want people to really come to know me, as in, «oh there's Barbara Campbell and everything that she brings with her.» It was more «a» mouth. So that I was very much a medium in the sense of channelling – where the story is channelled through me. I used to think of that as kind of pure – that the channel was untainted, like a clean drain, but of course I've come to realise that no, it is a drain where residue lays down and in the channelling of any story the story can't help but pick up some of that residue as it moves along. So the residue is some aspect of me whether it is just my particular vocal quality or the look of my teeth – that sort of thing – visceral stuff, or that it is some kind of accumulation of knowledge of me that the audience comes to know over time.

< **norie** > Which in a way makes it more interesting because otherwise you might as well just post up the stories. What it suggests to me is an interesting sort of tension ... the impossibility of being a medium ... which raises questions about the ambiguous space of whose story is it and what it means to be the performer. And having just the mouth in a sense heightens all that tension or ambiguity which I thought was very interesting.

< **barbara** > Yeah, that's good. I hope so!

< **norie** > Because you know even in a Chinese medicine way, like your tongue says something about you, I don't know if you have ever done acupuncture but they always want to see your tongue – so «it» speaks – beside speaking it «speaks.»

< **barbara** > Of course the other thing about my tongue was that it had the tongue stud in it which had the number of that night and that – I had that

→ tongue stud done for the project – I previously didn't have any kind of piercing and as soon as the project was finished I took the stud out and the hole closed over but that was another kind of reminder to me that I was carrying the project around or that it was inhabiting me or I was inhabiting it because to have a piercing in your tongue is very much like carrying an open wound because the tongue with all those enzymes from the saliva is always trying to heal itself – it is very good at healing itself but to keep a hole open through an artificial stud – something foreign in the mouth like that means that it can't do the healing that it wants to do.

< **norie** > Did you wear it even when you weren't performing?

< **barbara** > Well you have to because of that very fact that if you take the stud out within hours the hole starts to close up.

< **norie** > Oh.

< **barbara** > I only learnt that after I went through the procedure! But yes I had to have something in there.

Later ...

< **norie** > Can we return to a couple of earlier discussion points and flesh them out a bit further? Your mobility with the work – did it change as you became more mobile, nomadic and occupying different locations, media, groups of writers?

< **barbara** > Yes, for the first year of the project, so while I was in Paris, and then for the next six months when I took it back to Australia, that first year I was extremely nomadic, without a stable home and what did happen was that the site itself became my home so (I'd forgotten that) I inhabited the project not just in the conceptual sense that we discussed last time but it did become a space like my home – it is what grounded me. Attending to the Website as though it were a domestic space that I could move through – certain pages became like rooms in a house. Which is kind of interesting because of that thing about websites how there is often a home page, what we call a home page – the language did carry over in a domestic way for me.

< **norie** > Now what you are saying is interesting because you had in a way two locations, one of which was home which you took with you and the other was your temporary nomadic location.

< **barbara** > Yeah, it was very grounding to have the site as the point of familiarity for me – the way coming home every day has that sense – coming through a front door and so on.

< **norie** > Following on from the palpable, which you were talking about before ... things that keep recurring, for me in the experience of the work and in this discussion, are «tactile,» «fragile,» and «tenuous» – that was true with the water colour and now you are saying it was true with the performative mouth. I suppose I am trying to tease that out a bit, how? ... Is there maybe something paradoxical, certainly complex, in that you want it to be ephemeral but not to disappear, you want it to be tenuous but you don't want to lose it?

< **barbara** > Yes I can see the paradoxical nature of it. Does this bespeak anxiety – of wanting it both ways at all times? Perhaps paradox is simply necessary.

< **norie** > We're coming to the end of our time ... I'm interested in whether you would say this project reshaped your practice in any way?

< **barbara** > Yes, it did, it gave me a whole different idea about perfection. The unattainability of perfection. Up to this project I had worked in a fairly traditional way where I could shape the entire *mise-en-scène* according to my own desires and that it was all aiming for one controllable moment before an audience. But with this, going on for so long, and with such a high degree of collaboration – everyday a new kind of collaboration was built – that first of all I had to give over a lot of the project to other people and secondly that there was always something going wrong. Either the prompt wasn't exactly how I would like it or I didn't paint it beautifully, or the colours didn't quite work, my telling of the story wasn't exactly how I wanted it – you know something – it didn't ever just come together perfectly for me. But because it was an ongoing project I always had that chance of perfection the next day and that's what kept me going and little imperfections – the accretion of imperfections actually made it better. Looking at it as a total entity, all those imperfections kind of made quite a beautiful thing in the end. So now quite a lot of the projects I've done since *1001 nights cast* have tended to allow for completion by other people, mostly audiences. So it is not just about me controlling the final shape of the work, there has tended to be a more participatory aspect to recent works.

< **norie** > And finally, where to next for this project?

< **barbara** > I talked to various people about various publishing options but 1001 pages is a very big book (in the conventional sense) and anthologies of «the best of» or «my favourites» really went against the grain of the whole project. In the last year or so, a couple of technical issues to do with the HTML code and the database arose that helped me decide what to do next. I'm re-designing the site so that it looks more like a collection of stories rather than a record of a performance project. The stories will stay online a while longer. And it will also be easier to print them all out as paper archive sets. Interestingly, with the passage of time, the stories have drifted closer to the written word and further from the spoken word. And I also recall that this trans-

lation from speech to print is reflected at the end of the original *The Arabian Nights* too. The King, having reprieved Scheherazade after 1001 nights, ordered all the scribes of Islam to notate and distribute her stories. So you know I'm able to kind of relinquish my sense of physical closeness to the stories. Time has given me that licence. There's a sense of freedom in that.

IN CONVERSATION: BARBARA CAMPBELL WITH NORIE NEUMARK

In May 2011, Norie Neumark had a conversation with Barbara Campbell about her work *1001 nights cast*. Norie is a sound artist who is particularly interested in voice, both in her media artwork and in her research writing. Barbara is a visual artist who works primarily in performance. Their conversation continued over several weeks, alternating between email and Skype. Before presenting an edited transcript, Norie briefly introduces Barbara's extraordinary project that began on 21 June 2005 and continued until 17 March 2008.

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So opened Barbara Campbell's *1001 nights cast* networked performance project. The title played with the *Tales from 1001 Nights (The Arabian Nights)* and with the fact that the net cast of this performance involved a webcast and a cast of (by the end) 243 writers, who submitted their stories online for Barbara to perform each night.

Each morning Barbara would read newspaper reports of events in the Middle East to find a brief text, which she painted and put online as a prompt for people to write their own story (no longer than 1001 words). They had all day to write and then post their response-story on the site before sunset at local time, wherever she was located. She then told the story live for the webcam. Her «audience» saw only her mouth, giving prominence to the voicing, which story-telling involves. The webcast opened with a view of Barbara's tongue, pierced and wounded – like the bride's heart – with a numbered tongue stud that signalled the number of the day/performance.

With the death of a loved one as its point of departure, there was a deliberate play with ephemerality in the project. The performances could be viewed live only once, as they were happening. Barbara travelled the globe so that this live sunset storytelling could involve writers (and viewers) in different time-zones and locations. While the performances were ephemeral, the written stories remained, archived on the site.

The conversation begins on email ...

< norie neumark > Barbara, it seems particularly appropriate for us to have this

BARBARA CAMPBELL has performed in Australia, Europe and the USA, in museums, galleries, public buildings, photographs, on film, video, radio, and the Internet, in silence and with words, still and moving, since 1982. The Department of Performance Studies at Sydney University produced a survey exhibition of her 1997–2001 performances with an accompanying catalogue, *Flesh Winnow* (Power Publications, 2002) and she is now an Associate Artist with the Department. In 1994 she was awarded the NSW Women and Arts Fellowship and in 2004 she received an Australia Council Fellowship to develop and produce her online durational performance work, *1001 nights cast*. See: <http://www.1001.net.au/>

NORIE NEUMARK is a sound/radio and media artist. For over 25 years, she has been making radiophonic works that have been commissioned and broadcast in Australia and internationally. She collaborates with media artist Maria Miranda as Out-of-Sync. Their media art works have been exhibited in Australia and internationally. Norie works particularly with voice, both in her media art work and her academic research. In her recent co-edited volume (Norie Neumark, Ross Gibson, and Theo Van Leeuwen) *Voice: Vocal Aesthetics in Digital Arts and Media* (MIT Press, 2010) she explores theoretical approaches to voice and the performativity of voice in media art. She also co-edited and wrote the introduction to *At a Distance: Precursors to Art and Activism on the Internet* (MIT Press, 2005). Norie is Professor and Chair in Media and Director of the Centre for Creative Arts at La Trobe University, Melbourne, Australia. See: <http://www.out-of-sync.com/>

→ Barbara Campbell: *1001 nights cast*. Frame story.

In a faraway land a gentle man dies.
His bride is bereft. She travels across continents
looking for a reason to keep living.

Every night at sunset she is greeted by
a stranger who gives her a story
to heal her heart and continue with her journey.

She does so for 1001 nights.