

DR SALLY PRYOR

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SUMMARY

I am multi-skilled across a number of disciplines and cultures: an experienced and award-winning digital artist, animator, computer programmer, researcher, lecturer, teacher and biological scientist. I have been working with computers since 1979 and was amongst international pioneers in 3D computer animation, digital art and later, creative interactive multimedia.

I began my career as a medical biochemist, before retraining in 1979 and working in corporate computer analysis/programming. After further study, in 1984 I joined the early 3D computer animation/special effects industry in the USA and later, Australia. By the late 1980's I began to focus more on digital art and became an academic. Significant themes in this work were art, technology, the body, gender and subjectivity, for example in my landmark paper, "Thinking of Oneself as a Computer".

Later, as a result of time spent living in Tunisia (North Africa), I explored relationships between language, technology, writing and human-computer interaction. In 1997 I created **Postcard From Tunis**, an internationally award-winning CD-ROM offering a personal portrait of Tunis that teaches the user to read Arabic. In 1999 I received a prestigious, two year New Media Arts Fellowship from the Australia Council, acknowledging my track record and potential. In 2004 I completed my doctoral thesis.

My work has continued to evolve and is now underpinned by Integrationism, a challenging theory of language and human communication, whose most noted proponent is the UK's Professor Roy Harris. My interactive work, **Postcards From Writing**, articulates this theory and extends it into the human-computer interface. Most recently I lectured in Digital Media in the Creative Arts Program at Melbourne University, before a university restructure resulted in the closing of the School.

In 2008 I was selected for participation in eMobilArt, the European Mobile Lab for Interactive Media Artists, a year long project tailored around the process of collaboratively creating and exhibiting interactive installation artworks. This involved participants working across disciplines (science, design, art, technology), cultures and locations (Europe, USA, Canada, South America, Australia).

My current artistic and research interests integrate embodied and tangible post-desktop human-computer interaction with various activities, particularly those that are remedial (e.g. assisting with various communicative or learning difficulties), therapeutic and/or socially useful. I am also preparing a series of illustrated essays creatively exploring implications of an Osteopathic view of the human body, involving stretchy bags of salty water and the fascia (membranes ligaments, tendons, and mesenteries).

SELECTED ARTWORKS AND PRODUCTIONS

- **Ephemeron** (in progress), 2009 Interactive audiovisual sculpture, collaboratively-developed with artists in three other countries, as part of eMobilArt (see above).

- **Postcards From Writing**, 2004, CD-ROM/web work, interactive multimedia artwork/essay exploring the Integrationist theory of communication, its conceptualisation of writing and its application to the human-computer interface, full work at: www.sallypryor.com/postcards.html
- **Gold Leaf**, 2003, interactive multimedia installation artwork, an exploration of the diverse metaphysics of gold, its expression as graphic alchemic symbols (developed with Peter Stronach), see: www.sallypryor.com/gold.html
- **As I May Write**, 2000, web work exploring writing and the human-computer interface, full work at: www.sallypryor.com/asimwr.html
- **Postcard From Tunis**, 1997, CD-ROM, a personal portrait of Tunis (Tunisia), an exploration of writing that teaches the user to read basic Arabic, see: www.sallypryor.com/tunis.html
- **Thinking of a Computer as Myself**, 1990. digital print, (part of the Artbank Collection)
- **Computers are Fun**, 1988, video, Barbie encounters the computer, see: www.sallypryor.com/fun.html
- **Digital Dolls**, 1988, Amiga-based installation, exploration of gender and technology
- **One Nuclear Bomb Could Ruin Your Whole Day, 1986**, digital transparency, included in "Seeing Australia: views of Artists and Art Writers", Graeme Sullivan, 1994
- **All Night I Dreamed At 32 bits Per Pixel**, 1986, digital transparencies
- **Trompe l'oeil II**, 1984, digital transparency
- **Dream House**, 1983, 3D Computer animated film, a dreamer imagines she can tour her own brain, online at: www.sallypryor.com/dream.html

SELECTED AWARDS

General:

- New Media Arts Fellowship, Australia Council, 1999-2001
- The inaugural Elektra Award for a woman with outstanding achievements in the area of new technology, Women in Film and Television (Aus), 1997 (\$3000)
- Postgraduate Research Award, UWS Nepean, 1992

For Artworks:

Postcards From Writing:

- Finalist, Web Art, Drunken Boat's Inaugural PanLiterary Web Art Awards (USA) www.drunkenboat.com; 2006
- Honourable Mention, trAce New Media Writing Competition (UK), 2004

As I May Write:

- Finalist, trAce New Media Writing Competition (UK), 2001

Postcard From Tunis:

- Finalist, Competitive Program, Retina VII International Film & Video Festival, 2000 (Hungary)
- Finalist, Competitive Exhibition, VIDEOBRASIL 98 (Brazil)
- Finalist, International Competition, Videonale 8, 1998 (Germany)
- Finalist CD-ROM competition, COMTECart '98 (Germany)
- Finalist, National Digital Art Awards 98, Institute of Modern Art (Australia)
- Shared First Prize, Arts_Edge Multimedia Competition, 1998 (Australia) (\$2500)

- Gold Medal and Award of Excellence in Personal/Group Titles, NewMedia Invision Awards, 1997 (USA)
- Selection for the New Talent Pavilion, Milia 97 (France)
- Finalist, Best Use of Sound, 97 ATOM Awards (Australia)
- Finalist, Best Student Work, 97 AIMIA Awards (Australia)

Computers Are Fun:

- Selected for “An Eccentric Orbit: video art in Australia (1980-1994)”, travelling survey exhibition exhibited in the USA and Europe, premiered at The Museum of Modern Art, New York, 1994
- Finalist, Independent Awards, Australian Video Festival, Sydney, 1988.

Commercial 3D Animation:

- 2nd place, Broadcast Graphics, Australian Video Festival, 1987, (Women '88 program opener)
- Finalist, Best Computer Animation and finalist, Best Computer Animator, 1985 Monitor Awards, New York, finalist in the 1985 Broadcast Promotion and Marketing Executives Awards in the USA, (NBC Breeder's Cup Opener)
- Penguin Commendation, 1984 Australian Television Society Awards, (Countdown 1984 titles, with Andrew Quinn)

Dream House:

- Certificate of Merit, Video Graphics, First Australian Video Festival, 1986
- Selected for Electronic Theatre, SIGGRAPH 84, USA (the first Australian entry selected) and the SIGGRAPH Video Review #15
- Finalist, Fine Art, FX84 Computer Animation Film Festival, London, 1984

EDUCATION

- Doctor of Philosophy (Communication, Design and Media), University of Western Sydney (UWS), 2004
- Graduate Diploma (Applied Film and TV), Swinburne Institute of Technology, 1983
- In-house computer training, Burroughs Corporation (now UNISYS), 1979-81
- Master of Science (prelim), Sydney University, 1977
- Bachelor of Science, Melbourne University, 1976

EMPLOYMENT

- Lecturer in Digital Media, Creative Arts Program, Arts Faculty, Melbourne University, 2006-2008
- Sessional tutor, final year multimedia students, School of Communication, Culture and Language, Victoria University, 2005
- Casual Technical Support, Michael Lawrance and Associates (occupational Therapy), 2004
- Director/Artist/Programmer, **Postcards From Writing**, 2002-2004
- Sessional lecturer/tutor in Interactive Multimedia and Web Authoring: Victoria University 2000 and 2002, Ballarat University 2000, Australian Film, Television and Radio School, Melbourne, 2000
- Artist-In-Residence, Northern Territory University/24HR Art Gallery, 2001
- New Media Arts Fellow, Australia Council, 1999-2001
- Sessional lecturer/tutor, Digital Media Studio, Metro TV, Sydney, 1998
- Tenured Lecturer, School of Humanities and Social Sciences, University of Technology (UTS), Sydney, 1990-1998
- Sessional lecturer/tutor, Media Arts, City Art College, Sydney, Digital Media Studio Metro TV, Sydney, 1989
- Artist-In-Residence, “Women, Art and Technology” The Performance Space, Sydney, 1989
- 3-D computer animator XYZap Productions, Sydney, 1989
- Programmer/artist/designer, Integrated Arts, Kilcare, NSW, 1987-1988
- 3-D Computer Animator/Designer, Video Paint Brush Co, Sydney, 1986-1987
- 3-D Computer Animator/Technical Director, Cranston/Csuri Productions, Columbus, USA, 1984-1986
- Consultant Systems Analyst/Computer Programmer, Armstrong/Nylex Pty Ltd., Melbourne, 1982-1983

- Systems Engineer, Burroughs Corporation, Melbourne, 1979-1982
- Clinical and Research Biochemist, Endocrinology Unit, St Vincent's Hospital, Melbourne, 1978-1979
- Clinical Biochemist, Luzmila Hospital, Amman, Jordan, 1976
- Clinical Biochemist, Royal Children's Hospital, Melbourne, 1975-1976

SELECTED GRANTS

- Digital Media Fund, Film Victoria, 2001, \$51,245
- New Media Arts Fellowship, Australia Council, 1999, \$80,000
- UTS Publication Grant, 1997, \$2,500
- Australian Film Commission Marketing Grant, 1997, \$4,105
- UTS Creative Activity, 1996, \$5,000
- UWS Travelling Fellowship, 1995, \$2,500
- UTS Publication Grant, 1995, \$500
- UTS Internal Research Grant, 1994, \$3,840
- ANAT (Australian Network For Art and Technology), 1991, \$2,745
- Internal Research Grants, UTS, 1990, \$270
- Australian Film Commission, Travel Grant, 1990, \$3,100
- Visual Arts/Crafts Board, Australia Council, 1989, \$7,500
- Production Assistance Grant, Film Victoria, 1983, \$1,020

SELECTED PUBLICATIONS AND PRESENTATIONS

- "Integrationism, New Media Art and Learning to Read Arabic", in Language Teaching. Integrational Linguistic Approaches, M. Toolan (ed.) Routledge. New York. 2009
- "POSTCARDS AND SUPASIGNS: Extending Integrationist Theory Through The Creation of Interactive Digital Artworks", Human Technology. An Interdisciplinary Journal on Humans in ICT Environments, Vol. 3 (1), February 2007. At: www.humantechnology.jyu.fi/articles/volume3/2007/pryor.pdf
- "Clinical Notes: A history and Diagnosis of New Media Arts" [online]. 2006: Vital Signs: Creative Practice & New Media Now; Jones, Lyndal (Editor); Anastasiou, Pauline (Editor); Smithies, Rhonda (Editor); Trist, Karen (Editor). Melbourne: RMIT Publishing, 2006.
- Images from **Postcard From Tunis** included and discussed in Darren Tofts Interzone. Media Arts in Australia, Thames & Hudson, 2005
- Forum Presentation, "Defining Innovation - Innovation and Risk", Ballarat Innovation Festival, 2005
- "Extending Integrationism in(to) New Media Art: learning to read Arabic with "Postcard From Tunis", Integrationism and writing in "Postcards From Writing", Third International Conference of the International Association for the Integrational Study of Language and Communication, Birmingham, UK, 2004.
- "Context Before Code", Victoria University, 2004
- "Extending Integrationist theory through the creation and analysis of a multimedia work of art: **Postcard From Tunis**", Doctoral thesis, University of Western Sydney, 2003
- Presentation to Ballarat Information Technology Group, 2002
- Presentation to "Young women and publishing on the web", Online's National Youth Week Initiative, Ballarat 2001
- Artist's Seminar, Northern Territory University, 2001
- Substantial interview in Reel Women. Working in Film and Television, Judy James Bailey, published by AFTRS (Australian Film, television and Radio School, 1999
- "As We May Write", Fusion Multimedia Program, St Kilda Film Festival Film Festival, 1999
- "Taking the Next Step: creating a space, not a page", with Boz Cappie, "Life in The Information Age" series, Office of Communications, Science and Technology, NT, 1999
- "Priorities", Northern Territory Xposure, the Territory's First Multimedia Symposium, 1999

- Artist's talk, "Synthetics: some of the pioneers of Australian electronic media", Powerhouse Museum, 1998
- "Derrida, Said and a Web Marketing Plan: creating a CD-ROM, **Postcard from Tunis**, for a Postgraduate Research Degree", Crossing Cultures, Canberra University, 1998
- "The Artist as Self-Publisher", the Australian Film Commission's (AFC) Being Connected Conference and web site, also published in Metro TV Newsletter, 1998
- "Writing The Interface" the AFC's The Language of Interactivity Conference and web site, 1996
- "The Interactive Experience" keynote address at OZCHI (Computer-Human Interaction Special Interest Group of the Ergonomics Society of Australia), 1995
- "Postcard From Tunis, Future Languages, Artists Week, Adelaide festival, 1994
- "Virtual Reality: Beyond Cartesian Space" (with Jill Scott), in "From Screen Space to Cyberspace. The Development and Introduction of New Image Media", Ed. P. Hayward and T. Wollen, British Film Institute Publishing, 1993
- "Love Machines/Thinking of Oneself as a Computer", Artforum series, Canberra School of Art, 1991
- "Thinking of Oneself as A Computer", first delivered at SISEA (Second International Symposium on Electronic Art), the Netherlands, 1990, later published in Leonard (Journal of the International Society for the Arts, Sciences and Technology), Berkeley, USA, (Vol.24, No.5, 1991); translated in 1994 into Italian in Il Corpo Tecnologico, Ed. P.L. Capucci, Baskerville and into German in MultiMind 4
- "Women, Art and Technology", AUSGRAPH 89
- "Future Visions - Women, Technology and Cultural Power ", Panel, In(ter)ventions Femininism and Performance Conference/Festival, Performance Space Gallery, 1988
- "Computers and Fine Arts: A Series of Exploratory Essays" , Artlink, Vol 8 No. 3 (September 1988) and 4 (December 1988) includes 3 images
- "Image Through Process", Artlink Special Issue on Art and Technology, 1987, includes original images

OTHER GROUP EXHIBITIONS

- forthcoming:
Thessalonika Biennale, Greece 2009
- File Electronic Language International Festival 05, Sao Paulo, Brazil, 2005
- The New Incunabula: The Shape of A Woman Form, and Assemblage: The Women's Online New Media Gallery, current online galleries both curated by Dr Carolyn Guertin, 2004-
- Revised version of Contact Zones: The Art of the CD-ROM, New World Gallery, Sag Harbour, New York, 2004
- **Gold Leaf** purchased by the Ballarat Fine Art Gallery in 2003, on loan to and permanently displayed at the Ballarat Eureka Centre
- Unearthed, Bendigo Fine Art Gallery, 2001
- Cybercultures, 24HR Art, Darwin, 2001
- medi@terra 2000 International Art and Technology Festival & Symposium (Athens)
- Dissection: International Multimedia Art Exhibition Macau Museum of Art, 2000 (Macau)
- VideoLisboa (Portugal) 2000
- 2nd International Show of Art in CD-ROM, MECAD Media Centre d'Art, 1999 (Spain)
- Contact Zones: The Art of the CD-ROM, Cornell University 1999 (USA) and travelling internationally
- Women in the Director's Chair International Film and Video Festival, Chicago 99 (USA)
- Seventh Annual Biennial Symposium on Arts and Technology, Connecticut College 1999 (USA)

- Ways of Being Touring Exhibition curated by Ivan Dougherty Gallery, 1998-1999 (Australia)
- Muumediafestivaali 98, Kiasma Museum of Contemporary Art (Finland)
- Apple Multimedia Gallery, Australian Film Commission's "Being Connected" 1998 Conference
- CDWomen@Ngapartji.com.au, Ngapartji Multimedia Centre, Adelaide 1998 (Australia)
- ACM Multimedia 98 Art Program, (USA/UK)
- Rencontres Internationales de la Photographie d'Arles, Arles 1998 (France)
- Matinaze, Art Gallery of NSW, Sydney 1997 (Australia)
- E-Media Gallery, Australian Centre for Contemporary Photography, Melbourne 1997
- WOW Film Festival, Chauvel Cinema, Sydney 1997
- Bad Toys, the Australian Centre for Contemporary Art 1994
- Virtual Landscapes, Artspace Gallery, 1990
- A Matter of Refraction, Performance Space Gallery, 1990
- Computer Animation show and Art Show, AUSGRAPH '88 , Melbourne
- Experimenta, Gertrude Street Gallery, Melbourne, 1988
- SIGGRAPH 85 Art Show, San Francisco, USA and Art Show Slide Set (#70), **Trompe l'oeil II** featured on the cover of the Art Show catalogue.
- SIGGRAPH 84 Electronic Theatre (first Australian work selected), 1984

COLLECTIONS

Artbank (Australia), Ballarat Fine Art Gallery, university libraries and new media archives of various national and international institutions, including the SIGGRAPH Video Review Collection (#15), the Rose Goldsen Archive of New Media Art, Cornell University, the collection of The Museum of Technical Innovation, San Jose, USA, the Australian Centre for Moving Image lending collection and many private collections.

MEMBERSHIPS

Longstanding member of the Australian Network for Art and Technology