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Roger Mulvay
Chief Executive Officer
Hawke's Bay Cultural Trust - Ruawharo Ta-u-rangi
Napier
New Zealand

Dear Roger,

I am writing in support of David Vaughan Rogers' proposal to develop and realise "An Immersive Earthquake Experience" for Hawkes Bay Museum, Napier, New Zealand.

I understand from conversations with David is that his intention is to develop an installation that will comprise an immersive earthquake experience incorporating an earthquake simulator and a high definition (HD) authentic video simulation based around the 1931 Napier Earthquake, and that the project would be realised to coincide with the redevelopment of the museum over the next three years.

I have been familiar with David's work since the early 1990s when he worked with the performance group, the Post Arrivalists and later working with Triclops International. In 1998 I approached David to invite him to make a proposal to participate in the Scientific Serendipity project I developed and curated (collaboratively with Linda Cooper, an interactive exhibition and science communications expert) whilst I was Director of the Australian Network for Art and Technology (ANAT). Scientific Serendipity was part of a series of thematic programs I developed at ANAT which provided artists with support to undertake research and development of new works. For Scientific Serendipity the focus was on the interface between science and art and the program was supported by the New Media Arts Board of the Australia Council and the Department of Science, Industry and Resources. David's proposal was successful and ANAT provided him with support for a 'residency' period. The support basically afforded him the time to undertake self directed research to work on the decommissioned earthquake simulator David had acquired in 1996 from the Earth Exchange Museum in Sydney, when the museum was closed down.

His research was extensive and his aim was to return the simulator to an operational level, but one where it was able to be installed in various locations as an artwork, rather than being concealed under a rubber floor as it had been in the museum. To further the project he established contact with a range of scientists and scientific organisations in Australia and internationally.

Over subsequent years David's commitment to developing the simulator project has been unstinting. Whilst the residency period gave him the time and means to understand how best to approach science bodies with a view towards collaborating on the crossover between the arts and science fields, the research and development and the acquisition of new skills in terms of engineering and software development to realise the project has been ongoing.

In 1999 David generously demonstrated the earthquake simulator, in situ in his Leichardt studios, to a group of artists who were participating in a masterclass which ANAT ran in collaboration with Metroscreen in Sydney that focussed on skills and professional development for artists interested in the

intersection between art and science.

By 2002 David was finally able to exhibit the simulator in a gallery installation at Artspace Gallery in Sydney. The cultural significance of his work affords a profound exploration of the relationships between art and science practices and highlights the quests of both the arts and science fields to constantly seek out the new and explore how we exist in the world around us.

I firmly believe that the proposed installation utilising the Earthquake simulator and incorporating high definition video will make an important and culturally significant addition to the Hawkes Bay Museum collection and programme.

David's commitment and dedication to the project, in addition to his creative and technical skills will ensure that the Earthquake Simulator will make a viable and sustainable installation for the museum which will undoubtedly also have great audience appeal.

Please do not hesitate to contact me if you would like further feedback or information about David or the Earthquake Simulator project.

Yours sincerely

Amanda McDonald Crowley

Background on Amanda McDonald Crowley:

Amanda is about to join Eyebeam Atelier, a not-for-profit arts and technology centre in New York, as their Executive Director, commencing on 10 October 2005. She previously served as the Executive Producer of the 2004 International Symposium of Electronic Art (ISEA2004) developing the event from concept to major conferences, exhibitions, performances, concerts and site specific installations on a cruiser ferry in the Baltic Sea and locations in Estonia and Finland. In 2002-03 she was artist in residence at Sarai New Media Initiative in Delhi, India and she was Associate Director for the Adelaide Festival 2002. From 1995 to 2000 Amanda was Director of the Australian Network for Art and Technology (ANAT), an organisation with a national brief to foster links between the arts, sciences and technology.