

The Australian Network for Art & Technology (ANAT) 1996 Annual Report

Aims

ANAT is Australia's peak network and advocacy body for artists working with technology

The role of ANAT is to advocate, support and promote the field of art science and technology nationally and internationally.

Goals

ANAT's goals for 1996 are to:

- Increase and improve opportunities for Australian artists working with technology
- Facilitate exchange between the arts, technology, sciences, education and industries
- Reflect and encourage diversity and innovation in art and technology
- Provide information and promote an understanding of the field of art and technology
- Encourage and support broad ranging critical debate on arts and technology
- Encourage cultural diversity within the field.

Strategies

Strategies to achieve these goals for 1996 were:

Strategy 1 - Provide direct support to Artists

Strategy 2 - Review Structure of ANAT and National Agenda to better service and broaden ANAT's representation around Australia

Strategy 3 - Strengthen ANAT's National Profile

Strategy 4 - Strengthen International Profile

Strategy 5 - Develop Training and Professional Development opportunities for artists

Strategy 6 - Improve capacity to provide information on Australian artists

Strategy 7 - Improve dissemination of information

Strategy 8 - Improve access to equipment for artists

Strategy 9 - Improve production opportunities for artists

Strategy 10 - Explore artist- in residence opportunities

Strategy 11 - Improve exhibition/ presentation opportunities for artists

Strategy 12 - Establish good management practices for ANAT

Chair's Report

Another year unfolds in the revolution of the digital age..... and you may ask if the Australian Network for Art and Technology has met the challenge of keeping 'pace'. Has ANAT continued to meet the needs and strengthen the opportunities for the growing number of Australian artists exploring the nexus between art, science and technology?

ANAT has strengthened as a national arts organisation during 1996. This is primarily due to the wisdom of the Australia Council's decision to increase both our core and project funding. This result eventuated after a long process of commitment, support and hard work from our Board, our Director and the many individuals in the arts community who support the aims and objectives of our organisation. This annual report gives evidence of this growth and consolidation that I believe more than justifies our efforts.

In particular I would like to acknowledge the work of our Executive Director, Amanda McDonald Crowley. Her commitment to the organisation and to our constituents has been more than outstanding, if not exhausting. She has lead ANAT through this period of transition proactively and aggressively ensuring ANAT's platform as a progressive and meaningful organisation within the field. On behalf of the Board, I would like to thank and congratulate Amanda.

One of ANAT's most important activities of 1996 was travel to each state and territory in Australia, listening to the issues and challenges facing practising artists working in the field of art and technology. This information provided the basis of planning for our programs for the year. As a result, ANAT has become more relevant to our constituents. This is demonstrated by the increased number of artists participating in our projects and applying for our grant programs. ANAT has also broadened its context of support from what began as primarily visual arts, to more cross disciplinary artforms, including sound, performance, experimental film, installations and literature. ANAT has also continued its commitment to supporting artists from all regions in Australia, a vitally important role for a truly national organisation.

Other key outcomes for ANAT in 1996 included increasing our national profile, the redesign and expansion of our online presence, our strengthened relationships with other key national organisations and funding bodies and maintaining Australia's strong reputation internationally in the field. The formation of a National Advisory Committee contributed to this commitment to broaden our national agenda, and I would like to thank the members for their continued support for ANAT now and in the future.

The future for ANAT is an exciting one and reflects the growth of the digital culture. Though 'pace', growth and expansion do not necessarily equate with meaning, enrichment and understanding. The issues of control, equity and access have not faded from the technological age or its culture. The role of art, and therefore ANAT is an important one in strengthening humanity and the digital revolution. This needs to be recognised by the broader community, including arts organisations.

How can technology be used to enrich and not segregate? These are critical and cultural issues that are now challenges for ANAT and are important considerations as the distinctions between art, science and technology become more and more blurred in our understandings and everyday applications.

Finally, I would like to thank ANAT's Board and staff for their commitment, efforts and professional attitude throughout 1996. I believe we have achieved much with limited resources by providing a mixture of good management, enthusiasm and the occasional bottle of wine!

Linda Cooper
Chair

Director's Report

1996 was a year of consolidation for ANAT. Having increased the income base of the organisation from \$184,018 in 1995 to \$301,063 in 1996, ANAT was in a much sounder financial position to actively consult with artists about their needs and expectations of ANAT. This consultation was enabled by an increase of funding from the Australia Council specifically targeted at increasing ANAT's national presence and profile.

ANAT was also able to increase the amount of direct funding to artists through the Art Research and Development Fund and the newly established Conference and Workshops Fund.

In addition to providing direct funding to artists, there was also an increase in the programs providing indirect support to artists, Key achievements for ANAT during 1996 were:

- Providing Art Research and Development funding to 20 artists
- Providing support for 17 artists to attend conferences and workshops
- Providing intensive training to 14 artists at the National Summer School
- Touring three artists from Italy and the UK to five cities around Australia for the *Virogenesis 2* project and having 1,860 people attend the various manifestation of the events around the country
- Conducting consultation with artists and organisations in every capital city and three regional cities around the country
- Presenting papers and presentations at six major national conferences
- Presenting the work of eight Australian artists at the Institute of Contemporary Art in
- Representing Australia on the International board of the Inter-Society for Electronic Art becoming a member organisation of the Australian Association of Contemporary Art Organisation
- Answering 1163 queries from artists, curators and the general public on issues as broad as training, accessing Australian artists
- Registering our own domain name on the world wide web www.anat.org.au and redesigned the ANAT web site to be more easily navigable and more informative and having some 48,000 visits to the web site over the course of the year

Amanda McDonald Crowley
Director

Staff

Amanda McDonald Crowley, Executive Director

Paul Hewson, Administrator

To March

Brett Spilsbury, Administrator

From June

Francesca da Rimini, Virogenesis Curator (part time)

August - November

Anne Robertson, Trainee Project Officer

February - August;

Web meister (part time) August November

Management Committee

Linda Cooper, Chair

Assistant Director, Exhibitions Manager, Investigator Science and Technology Centre

Jo Murphy, Deputy Chair

Director, Media Resource Centre

Greg Siegele, Treasurer

Director, Emergent Software

Directors

Michael Grimm, Artist

Lynne Sanderson, Artist

Jesse Reynolds, Artist and co-Director, Virtual Artists

Christine Leahy, Law student

Rebecca Cummins, Artist; lecturer Sydney College of Art, University of Sydney

Jyanni Steffensen, Writer; lecturer, Adelaide University

Amanda McDonald Crowley, ex officio

Executive Director, ANAT

National Advisory Committee

Paul Brown, Artist, Editor: FineArt Forum the art and technology netnews

Linda Cooper, Chair, ANAT and Assistant Director, Exhibitions Manager at the Investigator Science and Technology Centre.

Leigh Hobba, Artist, Lecturer, University of Tasmania

John Lewin, Industrial Relations Commissioner and member of the Australian Industrial Relations Commission

Amanda McDonald Crowley, Director, ANAT

Cameron McDonald-Stuart, Manager, New Media, Apple Computers (Australia)

Sarah Miller, Director, Perth Institute for Contemporary Art

Shiralee Saul, Artist, Program Director, Experimenta Media Arts

Linda Wallace, Artist, Director Machine Hunger

Advocacy and Networking

Advocacy and networking was an extremely high priority for ANAT during 1996. It is through consultation and liaison with artists and organisations that ANAT is able to determine how it should best structure its programs to assist the development of the field. Of course, this work also provided indirect support to artists through brokering relationships between artists and organisations, providing information about artists to curators and organisations and helping artists to gain access to information to assist their practice.

The following is an overview of the key areas in which ANAT focussed on the development of this area of our work during 1996:

National Advisory Committee

In 1996, ANAT established a National Advisory Committee. Increasing ANAT's national profile and with it the profile of artists working with technology across Australia was a key concern of this committee. Related issues, such as regional representation, increasing support to artists, access to equipment to produce and present work, the development of critical discourse and brokering collaboration and partnerships was also investigated throughout the year.

The committee acted as a subcommittee to the board of ANAT and to provide the board with information and advice on key concerns facing the art and technology field throughout Australia.

National Consultation

In the first few months of this year, ANAT undertook consultation with artists and organisations around Australia. These meetings with the Contemporary Art Spaces, Cooperative Multimedia Centres, Science and Technology Museums, Arts Training bodies and other relevant organisations were to discuss potential collaborations and to assess their needs in being able to better assist artists working with technology. This consultation has informed the development of the ANAT program during 1996 and 1997.

ANAT also maintained close contact with the Federal and State Arts and Cultural Funding agencies to ensure that they are aware of ANAT activities, programs and our constituents' needs.

Artists Consultation - 1996 Artists Discussion Groups

In the first few months of this year ANAT met with small groups of artists in Perth, Hobart, Melbourne, Sydney, Darwin, Cairns and Brisbane to discuss their needs in relation to the role of ANAT. The purpose of these meetings was to get feedback from artists on their perceptions of ANAT as well as their current needs in relation to producing and presenting work. The idea of holding small discussion groups was to ensure that this was not simply a presentation from ANAT about who we are and what we do, but rather an opportunity to generate discussion and dialogue.

The following is an overview of some of the issues that arose. These varied in each city, but in general some of the key concerns of artists working in Australia at present are:

- Access to equipment both to produce and to exhibit work
- Funding for equipment for artists
- Visiting artists and lecturers (national and international) in order to see what work is happening elsewhere
- Identifying potential distribution mechanisms
- Support for conceptual development of work
- Training in new technologies which is specifically oriented to artists
- Information on accessing finance to produce work - public support and private support and sponsorship
- Forums which bring different players together: arts/ science/
- Curatorial practice and exhibition programs development
- Development of mechanisms for facilitating access to industry and educational facilities (in downtime?)
- Strategies to interface artists and industry
- Access to exhibition spaces - both traditional 'gallery' spaces and alternative spaces including cinema sites, television sites, science museums
- Forums for developing critical discourse
- Audience development
- Residency opportunities to provide time and opportunities to produce work
- Maintaining support for all areas of art and technology - not just the newly 'discovered' digital media.

The issues raised by artists are now assisting ANAT in the development of our program for 1997 and beyond. Obviously we are not able to address all of these needs ourselves, but we hope that raising these issues will help to raise awareness of the concerns of artists working with technology.

Thanks to all of the following for assisting with arrangements and providing venues for the meetings:

Nic Beames, Colleen Cruise, Michelle Glaser, Cam Merton, Derek Kreckler and Katie Lavers in Perth; Ruth Frost, Amelda Read, Sara Kirby, Martin Walch, David McDowell, Raymond Rohner, Poonkhin Khut, Alastair Page, Peter Young, Robin Petterd, Margaret Woodward and Leigh Hobba in Hobart; Deborah Bunce, Josephine Blake, 2 Hum@n (Scott Mitchell & Raymond Ras), Jun-Ann Lam, Julie Clarke, Moira Corby and Peter Morse in Melbourne; Brendan Palmer, Gavyn Lyster, Gerard Scifo, Michele Barker, Jason Gee, Steven Jones, Lloyd Sharp, Zina and Rea in Sydney; Paul Miller, Val Stuart, Tim Smith, Lizard, Darren Venn, James Byren, Steve Fox, Jackie Wurm and Judith Miller in Darwin; Phil Bayly, Glen O'Malley, Russell Milledge, Leah Grycewicz and Val Keenan in Cairns; Clare McGrogan, Lawrie • Mullins, Amanda King, Keith Amstrong, Lisa Burnett, Peter Skerys. Paul Brown and Komninos Zervos in Brisbane for participating in or providing feedback to the discussion groups. Thanks also to the Perth Institute of Contemporary Art, The University of Tasmania's School of Art, Experimenta Media Arts, The Sydney Intermedia Network and the ABC, 24 Hour Art, Kick Arts and Grunt.

ANAT programs providing direct support to artists

Art Research and Development Fund

In 1996 ANAT provided 20 grants to artists across Australia working on the cutting edge of new technologies.

The Art R&D Fund is a devolved program from the Australia Council providing funding to artists to develop and present technology-based projects. The fund explores how contemporary technologies can assist and inspire artistic development; encourages new forms of artistic expression within the arena of contemporary technologies; fosters a spirit of co-operation between artists and scientists; and encourages the interest of science and art institutions and their respective audiences in art work that utilises or comments upon contemporary technologies.

Thanks to an increase from the Australia Council the Art R&D fund was \$80,000 for 1996 (an increase of 100% from 1995).

There was an overwhelming response to the call for applications this year: ANAT received 116 submissions to the Art Research and Development Fund, more than double that received in 1995. The proposals submitted reflected the diversity of art form areas utilising technology in Australia, with sound, performance, online and interactive multimedia projects the predominant areas.

The Art R&D Fund has been pivotal in the development of art and technology practice in Australia. Many of the high profile artists working in the field in Australia have received initial support through this fund.

Since its inception in 1988, the Art R&D Fund has provided support to 92 projects enabling artists, organisations and community groups the opportunity to undertake residencies with science and arts organisations and industry, production and presentation of work, and participation at national and international festivals and conferences.

The diversity of projects and artforms represented reflects the large number of artists across Australia who are working in highly innovative ways with new technologies. Obviously the fact that these are small grants reflects the fact that we are only able to provide "seed funding" to these projects, but it was really encouraging to be able to support so many very exciting projects.

The statistical breakdown of applications received and approved is as follows:

State	Applied	Approved
NSW	41	11
Qld	11	2
Vic	30	3
ACT	7	0
SA	11	2
WA	10	2
NT	1	0
Tas	5	0

Gender	Applied	Approved
Males	48	7
Females	35	4
Collaboration M/F	4	1
Organisations	20	2
Artist Groups	11	6

This year the assessment committee included two interstate artists, fulfilling ANAT's national brief. Panos Couros, QLD, and Nic Beames, WA, joined Amanda McDonald Crowley, ANAT's Director, Linda Cooper, ANAT's Chair, and SA artist Francesca da Rimini, in the assessment and selection of projects. The huge number of submissions this year made it a very competitive process.

The following projects were selected by the 1996 Art Research and Development Fund assessment committee:

Agent All-Black, NSW

Performance artists, \$4000 - to stage a two day multimedia extravaganza performance and its re-presentation on the world wide web.

<http://www.world.net/~laudanum/lift/>

Mark Cain and Leigh Smith, WA

Sound artists, \$5,800 - to undertake research and development of the acoustic capabilities of instruments, using virtual reality and signal processing technologies to enable and encourage simultaneous, collaborative interaction between performers.

Elizabeth Campbell, NSW

Performance artist, \$2,300 - to perform "Permission to Look" at the Art Gallery of South Australia, in which surveillance cameras worn on the body of a 19th Century female nude will interrogate audiences visiting the "old courts" of Australian painting.

Juan Davila, VIC

Visual artist, \$4,000 - to enable the production and exhibition of a body of large scale computer manipulated and generated 3D Digigraphs, the product of three years intensive research and development into photomechanical reproduction, in both Australia and overseas.

Victorian College of the Arts, Melbourne University, Vic

Technology and performance art, \$4,000 - a residency at the for internationally renowned technology and performance artist Stelarc. The residency will enable Stelarc the opportunity to continue his work into the synthesis of art and technology and undertake a collaborative project with students.

Sharon Flindell, WA

Sound installation, \$3,200 - for the development and production of a sound installation from recordings of Aboriginal communities throughout the Kimberley region, in conjunction with the Festival of Perth, Aboriginal Law and Cultural Centre, and Wangki Yupurnanupurra Radio Station.

Monica Corduff and Lyvern Myi of Fluffyslime Productions, SA

Video, \$4,000 - to produce "Delta Drive", an interactive narrative, on late night television and a telephone information service.

Junction Theatre, SA

Theatre, \$1,000 - to explore the use of new technology as an integral part of the creative development of theatre performance. Funds were to employ a consultant to incorporate video and multimedia into a theatre production of "The Sultana Jar" by David Ross.

Amanda King, QLD

Performance + internet, \$5,000 - for the production of "Virtual is Actual", an exhibition of digital work presented as an outdoor performance installation, and website.

<http://www.peg.apc.org/~etp/anat/anat.html>

Bruno Koenig, NSW

Sound artist, \$4,000 - to research and develop a new sound installation "Innerfused". This multitrack sound installation utilises the rhythm of language to investigate the association of language and culture.

Urban Exile, NSW

Internet, \$6,000 - "TOOL 02"-- a collaborative art project curated by Sydney internet group. The project features traditional and new media work, simultaneously exhibited in a gallery and online. As in all Exile exhibitions, the work will blur the dichotomies between the hard and the virtual.

<http://www.artoz.com/exile/tool20b/>

Kim Machan, QLD

Video, \$3,000 - Art Rage, which will be screened on ABC's music program Rage, was granted funds to compile a video for the further distribution of 30 of the artworks produced for television. This video will be used to promote these 30 artists' use of technology and expand audience awareness of contemporary Australian video art in regional and public galleries.

Damon Moon and artist Steven Goldate, VIC

Ceramics, \$2,000 - towards an installation of real and virtual computer generated ceramic objects examining the links which have existed between Australia and Holland. The work will be exhibited in Amsterdam and Australia via a gallery installation and online.

Mutley Media, NSW

New media installation, \$4,000 - for the production of "Booth", a coin operated photobooth cinema, purpose built for screening interactive works. A pilot of Booth was featured at the

recent Digital Aesthetics One symposium. Booth sets out to show that production, exhibition and distribution are linked concerns for new media work and will be toured nationally.

Brendan Palmer, NSW

Electronic music, \$3,000 - for the production and release of a double CD of experimental electronic music by young composers in Australia. Excerpts of the CD will be made accessible online, connecting up a larger local and global audience for Australian experimental music.

Greg Schiemer, NSW

Sound artist, \$4,200 - towards the development of an experimental algorithmic composition, involving a South Indian classical violinist and an A4 Midi Toolbox. This collaboration will result in several live performances, a recording and a publication documenting the performances. This new breed of signal processing aims to realise the full potential of new non-score based forms of music resulting from emergent technologies.

Lloyd Sharp, NSW

Internet, \$5,000 - towards further research and development of the conceptual and technological framework of his current world wide web site. This will include incorporating new web technological enhancements to improve sound, video, and animation transmission.

<http://www.ozemail.com.au/~lsharp>

Richard Stanford and Meiya Sutisno, NSW

A collaboration between/computer art and forensic anatomy, \$5,000 - towards the research and development of a 3D prototype for forensic facial reconstruction of an unidentified human skull at the Visualisation Laboratory, Sydney University. The project will centre on the translation of clay forensic facial reconstruction models to a 3D computer based process.

Arthur Wicks, NSW

Performance and installation art, \$3,000 - to use the world wide web as a development site, generating digitised text, images and animations in order to explore a virtual performance in relation to its physical counterpart.

Stevie Wishart, NSW

Music, \$6,800 - to explore digital tracking systems which operate with acoustic musical instruments, such as the violin and hurdy-gurdy. The end product of this research will be the development of a virtual instrument that translates the gestures of musical performance into a sound controller, creating effects which are part of the physicality of the performance.

Conference and Workshops Fund

The Art and Technology Conferences and Workshop fund has been devolved to ANAT from the Australia Council for 1996. The objectives of the fund are:

- To enable artists to attend workshops and conferences related to science and new technologies, which might otherwise be outside of the financial constraints of artists
- To provide professional development opportunities for artists in the areas of science and new technologies.

Recipients of support in this program during 1996 were:

Brad Miller, NSW

Multi-medial video, \$1600 - Tuscon 96 held in the USA

Simone Hockley, SA

Visual artist, \$700 - AFC conference held in NSW

Francesca da Rimini, SA

Film/Video/Online, \$700 - AFC/CAT conferences held in NSW

Grant Noble, SA

Animation, \$640 - Australian Effects and Animation Festival held in NSW

Dave Sag, SA

Internet, \$1,275 - JavaOne, USA

Nick Hoare, NSW

Performance/film/video, \$950 - UNSW mm unit web design, NSW

Kathy Smith, NSW

Film/painting/animation, \$2,000 - Short course training at Silicon Studio, USA

Philip Samartzis, VIC

Music, \$400 - ICMC conference, Hong Kong

Julianne Pierce, NSW

Video/performance/multimedia, \$250 - ISEA 96, Netherlands

David McDowell, TAS

Visual art/interactives, \$2,000 - ISEA 96, Netherlands

Mike Leggett, NSW

Video/photography/new media, \$1,250 - ISEA96, Netherlands

Susan Murray Clendinning, NSW

Community arts, \$750 - CCD & MM symposium, SA

JG Klabbers, NSW

Electronic, \$1,500 - Macromedia conference, Netherlands

Scott Thrane- Resland, QLD

Multimedia, \$500 - Virtual Systems & Multimedia, Japan

John Potts, NSW

Sound, \$510 - ISEA 96, Netherlands

Amy Lee, QLD

Multimedia/television, \$886 - AIMIA conference, VIC

Ann Morrison, NSW

Performance/ installation, \$400 - Experimenta, Vic

AACAO membership

In 1996 ANAT was formally invited to become a member of the Australian Association of Contemporary Art Organisations (AACAO), a network of organisations in every capital city around Australia. This has formalised our relationship with this network and assisted in ensuring that ANAT is better able to represent Australian artists working with technology within that sector. AACAO were also successful in receiving funding from the Australia Council and sponsorship from Apple Computers (Australia) for resourcing each organisation so that they are better able to present computer-based artwork. Each gallery-based organisation now has a computer dedicated to presenting computer-based artworks as well as a computer dedicated to the development of their Internet presence and the production and presentation of internet based artworks.

Talks and Presentations

During 1996 ANAT staff and board members gave presentations at the following conferences:

- Amanda McDonald Crowley gave a Keynote Address, *The National Perspective*, at Next Wave, Artech Symposium, April
- Linda Cooper presented a paper on issues facing artists working with technology at the ACCUADS conference, Canberra, September
- Brett Spilsbury gave a presentation outlining ANAT's national role in support of artists working with technology at the Community Cultural Development and Multimedia, organised by the UTLC, Adelaide, September
- Amanda McDonald Crowley spoke about new technology and performance art practices at the Performer and New Media Conference organised by MEAA at AFTRS, Sydney, August,
- Amanda McDonald Crowley spoke at the Jill Scott exhibition opening at the Australian Centre for Contemporary Art as part of Experimenta New Media Art Festival, Melbourne, November
- Amanda McDonald Crowley participated in a panel discussion presenting a paper titled "Cyber Opportunities and Challenges", at Power and Empowerment - the Museums Australia National Conference, Sydney, October

ISEA96

ANAT Director received support to attend a Museums Australia event at ISEA96, and was elected to the international board of the Inter-Society for Electronic Art, the umbrella organisation under which the symposia take place in February 1996. The Inter-Society hold their annual RL meeting prior to the symposium event.

There were a plethora of Australian artists present at this year's International Symposium of Electronic Art (ISEA) held in Rotterdam in the Netherlands.

At the conclusion of the conference, the Inter-Society held its annual plenary session, where it was outlined how the secretariat functions of the Inter-Society are now being transferred from the Netherlands where they have existed since 1990 when the organisation was established, to the Societe des Arts Technologiques (SAT) in Montreal. This is an exciting



move and the Montreal team who are taking over the responsibility of managing this role are an energetic and excited crew of people, who will continue to dynamically develop the organisation. Thanks must also go to Wim van der Plas, Dirk Boon and Heidi van der Plas for their development and maintenance of the I-Society over the last six years.

The new web site for ISEA is <http://www.sat.qc.ca/isea>

At the plenary session, heated discussion took place regarding the Euro-American dominance of the electronic media in general and the ISEA events in particular. The Inter-Society and the ISEA97 organising committee have made commitments to redressing this imbalance.

Japan Tour

In late February ANAT's Director participated in a cultural delegation to Japan which was organised and supported by the Department of Foreign Affairs and Trade in Canberra and the Australian Embassy in Tokyo. The purpose of the trip was to familiarise a range of Australian arts administrators with arts activity in Japan. During the year, we continued to liaise with the other delegates on the tour - Alison Carroll, Asialink; Anna Waldmann, Australia Council; Brenda Croft, Boomalli Aboriginal Artists co-op; Jim Logan, National Gallery of Australia; Tim Morrell, Art Gallery of Queensland; Simeon Kronenberg, Museums Australia; Roslyn Oxley, Roslyn Oxley9 Gallery - to develop strategies to increase cultural exchange between Australia and Japan.

ANAT programs providing indirect support to artists

Enquiries/ research assistance

One of ANAT's key roles continues to be the provision of information to Australian and international artists as well providing information on Australian artists to curators, researchers and other industry professionals.

To assist in being able to better provide information on Australian and international contact and artists, ANAT undertook an overhaul of its amorphous database and artists files. To this end we revised the ANAT membership form to better reflect artform areas and professional expertise of our members and we contacted all of the people on the database to gather information about their views on AN AT activities as well as information about their own practice.

ANAT also maintains artists files and we currently have files on 210 Australian artists who ANAT has supported over our 10 year history. These files are currently accessed by curators and researchers and during 1996 this was no exception. In addition to providing access to the files, we also arranged a national itinerary for Sandra Grant-Marchand, curator of contemporary art from the Montreal Museum of Contemporary Art to meet with artists, curators and gallerists in Sydney, Melbourne and Adelaide.

The types of queries ANAT responds to vary enormously. The following provides a rough breakdown of the number and types of queries answered during the year:

- Funding enquiries (about ANAT's programs as well as other sources of funding) 47.1 %

- Training enquiries (including the ANAT national summer school as well as training available through other providers 8.5%
- Database enquiries 8.8%
- Advocacy and policy enquiries 6% Technical enquiries 1.2%

ANAT web site

During 1996 ANAT also undertook an overhaul of our web presence. With the rapid changes to web design and technology, we redesigned the site to be more easily navigable in order that visitors are better able to source information on art and technology based activities nationally and internationally.

As part of this process we have also ensured that we have links to all ANAT members who also have a web presence.

The web site, during 1996 averaged hits of approximately 132 per day, indicating that we had some 48,180 visitors over the year.

Seventh National Summer School

In January 1996 the seventh National Summer School in Computer Generated Art and Interactive Multimedia for Artists was held at the Institute of the Arts Lab at the Australian National University in association with the Australian Centre for the Arts and Technology (ACAT).

This year 14 artists were selected to participate in the school. They were:

- Elizabeth Abbott, Mt Gambier, SA
- Alastair Page, Hobart, Tas
- Phillippa Harvey, Sydney, NSW
- Louise Paramor, Melbourne, Vic
- Eliza Hutchinson, Melbourne, Vic
- Shiralee Saul, Melbourne,
- Jeremy James, Canberra, ACT
- William Seeto, Brisbane,
- Russell Milledge, Cairns, Qld
- Laurens Tan, Woollongong, NSW
- Ann Morrison, Sydney,
- Mark Themann, Melbourne, Vic
- Tony Newport, Adelaide, SA
- Trinh Vu, Adelaide, SA

The School is unique in that it provides the only intensive training program in Australia devised specifically for artists who do not necessarily have previous computer experience.

The tutors for the school this year were Linda Dement and John Tonkin, two of Australia's leading new media artists. Marciano Telese, from the Australian Centre for the Arts and Technology (ACAT) also conducted sound workshops during the School. The school was held in a Macintosh lab at the Canberra Institute for the Arts, and students were taught programs such as Macromedia Director, Adobe Premier, Photoshop, Infini-D and Pagemill.

A forum and open day was also held on Tuesday 23 January at the Canberra Institute for the Arts to coincide with the National Summer School. The forum emphasised the major contribution artists working with technology have made to the cutting edge of art practice and to the development of the fledgling multimedia industry. The intention of the forum was to generate dialogue between industry and artists, and provide the Summer School participants with an insight into the variety of ways that artists are participating in the production of multimedia content: from exhibition based work, to working in the commercial multimedia sector.

Speakers at the forum were:

Linda Dement
John Tonkin
John Colette
Shu Lea Cheang
Lyn Tune

Dement spoke of the personal in her artwork, outlining her rigorous working methods and her desire to address issues of the body, women and representation in her highly luscious and confrontational CD Rom/artworks.

Tonkin took the audience through a vast array of his works, from his early elegant (and eloquent) computer generated video animation to his recent interactive via the collaborative visualisations he has undertaken with scientists.

Colette, head of multimedia at the Australian Film Television and Radio School discussed education and training issues facing artists and filmmakers working with interactive multimedia and ways of bringing artists into industry through training. John cautioned against being swept away in the recent multimedia hype, encouraging artists to work towards the exploration of the medium as means of developing a "language" for this new and potentially exciting medium - as yet still in its infancy.

Cheang, a Taiwanese/American artist, presented her highly innovative interactive site specific and web installation Bowling Alley. Reinventing the idea of community, Cheang links a gallery at the Walker Art Center with a bowling lane in Minneapolis and the virtual space of the World Wide Web. Public space, private zone. The Bowling Alley installation began as a collaboration with 10 other artists. "Reflecting on issues of access, power and desire from the fringe of the cyberzone, this collective hypertext formulates the ten pin matrix of web texts grabbed in that ten second stare." In her talk, she also examined the collaborative process of developing the installation, working with the other artists and with 4 programmers to realise the work.

Tune, Sydney based artist and designer now working as a project designer on new media projects for Frontline Agency, undertaking a range of roles from designing and executing graphics to programming, addressed the current narrow perception of what an 'artist' is and discussed the changing role of artists in a multimedia environment. Lyn identified the multifarious ways in which artists can participate in the emerging multimedia or New Media (a term she prefers) industry, and stressed that the key to the success of multimedia product is the collaborative process of working as part of a multi-skilled team. She identified as potential roles for artists image production, art direction, animation and programming, along with writing, sound, design and executive production.

As an adjunct to the forum, and in order that those attending the forum could view the results of the training being undertaken at the school, the summer school participants had prepared, with the assistance of the tutors, a demonstration of a range of the work they produced during the summer school. Despite the fact that they still had not completed the school, the Macromedia director demo had a fantastic array of the work in process in quick time movies, sound and still images.

70 people attended the forum, arriving to witness an airshow directly above the School of Art, and staying well into the evening to view the works (in progress) that had been produced by the artists attending the summer school.

The National Summer School received assistance from the Commonwealth Government through the Australia Council, its arts funding and advisory body, the ACT Department of Business, the Arts, Sport and Tourism, the South Australian Department for the Arts and Cultural Development, the Minister for Education and the Arts through Arts Tasmania, and was sponsored by the Queensland Office of Arts and Cultural Development, and by Tektronix Australia Pty Ltd. ANAT acknowledges the support of the Department of Industry Science and Technology and the Department of Communications and the Arts through the Multimedia Forum Program towards the forum on 23 January.

COPYsan

ANAT administered a grant provided through the South Australian Department for the Arts and Cultural Heritage's Arts Project Assistance Scheme for Adelaide and Melbourne artists Hans Kreiner, Nicki Vouis, Christos Linou, Leigh Corrigan and Alex Senior to hold a group exhibition of colour photocopied drawings titled COPYsan. The exhibition was held at the Red Shed Gallery in Adelaide in June 1996.

Interactive Nation

A talk at the Institute of Contemporary Art (ICA) London, September 24, 1996 discussing the work of:

- Patricia Piccinini
- John Tonkin
- Isabelle Delmotte
- Lloyd Sharp
- Martine Corompt
- Michael Grimm
- Gashgirl
- Video Subvertigo

ANAT Director, Amanda McDonald Crowley presented a selection of Australian artists work as part of the Deep Screen Diving program of the ICA organised by Lisa Haskell. The work is about as diverse as electronic art practice itself, but the intention was veer away from the notion that interactive art is only the much hyped CD Rom or internet distributed multimedia. Whilst the work of these artists is incredibly diverse, they also demonstrate a multiplicity of ways to critique the body and representation and address issues of currently changes in society and communities brought about new uses for technologies.

Virogenesis - Francesca da Rimini

Addressing the need for the cultural production and consumption of new media and emerging artforms to occur within a sharply critical context ANAT managed a month-long cultural exchange project, *Virogenesis*. The project was the curatorial initiative of Francesca da Rimini. This viral collision of four irreverent and erudite cultural practitioners from the United Kingdom and Italy with Australian artists and art audiences manifested around Australia in 1995 - 1996. Presentations included readings; workshops; radio, television and press interviews; gigs; public interventions and performances. Outside of the public presentations much deep networking occurred, and indeed continues to flourish, with further plans for residencies (in Australia, London and Milan), and joint projects and collaborations between the *Virogenesis* artists and interested Australian artists in the pipeline.

An extensive 26-day national itinerary for viral agents Scanner, Matthew Fuller and Gomma was planned. The artists presented together in some cities, and separately in others, to achieve the project's aim of provoking dialogue, broadly disseminating ideas and information, establishing networks and human hyperlinks, and challenging existing preconceptions of what constitutes 'art' in the information age.

Agent Gomma inspired mutation of existing cultural forms via community workshops and video enhanced talks drawing upon the experiences of the Shake/Decoder projects and affiliated events on the European social body.

Agent Fuller transmitted his viral ideas of cultural sovereignty/autonomy via the vectors: readings: street interventions: multimedia interface convention destruction workshop

Agent Scanner infiltrated the cultural body via the vectors: radio transmissions: club subliminals : surveillance technologies workshop

Funding for *Virogenesis 2*, the tour of Gomma, Matt Fuller and Scanner, was sourced from the Community Cultural Development Board (for Gomma) and the Hybrid Arts Fund (for Fuller and Scanner) of the Australia Council.

GOMMA

Gomma aka Ermanno Guarneri is an Italian activist, writer, publisher and video maker based in Milano in Northern Italy.

ADELAIDE

Gomma's Australian tour kicked off in Adelaide with an intense three days participation in the United Trades and Labor Council of SA's Community Cultural Development and New-Media Symposium which ran between 24 - 26 September 1996. This was a national forum at which Gomma presented a keynote address on 24 September to over 150 delegates. Gomma's talk, illustrated by striking video montage, outlined some of the ways the peoples of Milan access squatted social centres to produce a range of interventions in mainstream culture and social issues.

His powerful presentation was well received, and later that afternoon he gave an informal talk supported by powerful video and printed materials. In this workshop Gomma expanded on the themes flagged during the morning to a group of over 30 people squashed in a stuffy

room oozing computers at Ngapartji, Adelaide's newly opened Co-operative Multimedia Centre.

On the 25 September Gomma ran a three-hour workshop at Ngapartji to a floating group of 12 - 18 symposium delegates where he showed more video material, and demonstrated the DECODER bulletin board system. Ironically in this centre of power computing it was extremely difficult to locate a simple PC for Gomma to show the low tech low res BBS. The main thrust of all of Gomma's presentations was to let people know that important cultural intervention across a range of media, both 'new' and 'old', can occur with minimal outlay on technical resources. Feedback gathered from many people throughout his national tour confirmed that his message got through!

Doppio Teatro, Adelaide's bi-cultural Italo-Australian theatre company, hosted Gomma on 26 September. In addition to meeting with members of Adelaide's Italian community and press, he conducted a public talk at the Nexus Cabaret Space which was attended by approximately 40 people who had the opportunity to eat lunch and chat with Gomma after his talk.

SYDNEY

On 28 September Gomma gave a public lecture at the Art Gallery of New South Wales as part of the Carnivale Festival. The 40 or so people who attended his talk represented a range of interests including arts workers from Western Sydney, media, students, internet enthusiasts, curators and practising artists and musicians.

On 3 October Gomma, along with Virogenesis agent Matt Fuller gave a talk to design students at the University of Western Sydney, Nepean.

PERTH

The Perth Institute of Contemporary Art hosted agents Gomma and Scanner for a presentation at the Alexander Mackie Library on 12 October. This was very well attended, with an audience of 143 people.

SCANNER

Scanner aka Robin Rimbaud is a London-based very nomadic sound artist, composer and DJ who works both as an individual artist and in collaboration with other musicians, choreographers, performance artists, writers and filmmakers.

SYDNEY

Scanner started his tour on 3 October with an extensive live-to-air interview with Triple J Radio. Something about the sexy collision of techno with surveillance technologies ensured a high degree of media interest in his work throughout the duration of his tour.

On 4 October, following a recording session at the ABC for the Radio National program Meridian, Scanner performed at The Lyric Theatre in a night of contemporary sound organised for VIROGENESIS by Zonar Recordings and EAR. This was a fantastic night attended by approximately 450 people. Australian performers included Size, Atone, OJ Buddy Love and DJ Zeitgeist. Using a common scanning device Scanner captured live phone conversations and mixed them with techno type sounds to create a haunting ephemeral sound event.

The Performance Space and Artspace hosted a performed talk by Scanner and a lecture by Matt Fuller on 5 October. This was attended by approximately 70 people. Scanner's



presentation focussed on 'the nature of Sound Polaroids - recordings of particular moments, spaces, actions ... and Mapping the City with sound images.' His talk was followed by a demonstration, again tapping local phone conversations.

Scanner recorded two radio programs for the ABC on 6 October - for The Listening Room and Radio Eye.

CANBERRA

Scanner travelled to Canberra on 9 October to present a performed talk at the Australian National University co-ordinated by the PhotoMedia Department of the School of Art. This was attended by a very enthusiastic audience of over 100 art and music students and local artists. Scanner drew comparisons with his sound work to the work of installation artist Christian Boltanski who had a major exhibition at the ANG at this time, focussing on the ephemeral nature of memory and fragments.

PERTH

The Perth Institute of Contemporary Art hosted agents Gomma and Scanner for a presentation at the Alexander Mackie Library on 12 October. This was very well attended, with an audience of 143 people. Scanner's talk focussed on the value of dialogue, disseminating ideas and information, establishing networks and human hyperlinks, and challenging existing preconceptions of what constitutes "art" in the information age.

The crowd was very receptive, with many making last minute calls to friends to encourage them to attend a performance by Scanner in the evening at the Picabar. This event attracted a crowd of approximately 300, and included sessions by local DJs and artists.

MELBOURNE

Scanner's intense Melbourne visit commenced on 16 October with a talk attended by 35 people at the McClelland Art Gallery co-ordinated by NETS Victoria.

On 18 October Scanner performed to a full house at the Australian Centre for Contemporary Art. This gig was co-ordinated by Contemporary Art and Technology.

On 19 October Scanner performed at the Melbourne Fringe Festival's closing night party at Station Pier.

On 20 October Scanner performed at The Lounge in Melbourne and met local sound artists and DJs.

MATT FULLER

Matt Fuller is a London-based writer, publisher and interactive zine editor.

SYDNEY

Matt Fuller's Australian tour started with the visit to Casula Powerhouse on 3 October and a talk with Gomma to around 35 design students at the University of Western Sydney, Nepean (see above).

The Performance Space and Artspace hosted a presentation by Matt Fuller and Scanner on 5 October (see above) at Artspace. Fuller presented a substantial excerpt from a paper especially created for Virogenesis entitled 'Eating Disorder' in which he discussed "relationships between the device of perpetually footnoted, perpetually appended 'windows into information', of the contemporary computer interface; the development of

dysfunctional bureaucracy in the ruins of the welfare state; and in neobiological representations of the market as entering a new 'heroic' phase, against which no borders must be allowed to stand."

BRISBANE

The Institute of Modern Art (IMA) co-ordinated a full week of talks and meetings for Matt Fuller during his week's stay in Brisbane allowing him to meet with a wide range of artists, writers, community workers, students, curators, arts organisations and government bodies.

On 9 October he gave a workshop at the IMA that was attended by about 15 people.

Street Arts, a community-based organisation, hosted Fuller on 10 October for a lively exchange of information and project ideas.

ADELAIDE

On 17 October the Experimental Art Foundation hosted a talk entitled "People Would Go Crazy: hardcore methodology" in which he critiqued the politics of hypertext, drawing out comparisons with jungle and techno music.

Interactive Nation

A talk at the Institute of Contemporary Art (ICA), London, September 24, 1996 discussing the works of:

Patricia Piccinini, John Tonkin, Isobelle Delmotte, Lloyd Sharp, Martine Corompt, Michael Grimm, Gashgirl and Video Subvertigo.

The artists whose work I addressed in this presentation, undertaken as part of the Deep Screen Diving program of the ICA organised by Lisa Haskell are about as diverse as electronic art practice itself. In the presentation I wove a slightly convoluted pathway exploring the body and representation and discourses surrounding sexual politics and representation.

In the selection of work, I veered away from the notion that interactive art is only the much-hyped CD Rom or internet distributed multimedia, as even artists who sometimes work in these media work in much broader ways with notions of interactivity.

Whilst the work of these artists is incredibly diverse, they also demonstrate a multiplicity of ways to critique the body and representation and address issues of current changes in society and communities brought about by new uses for technologies.

Financials