PROJECT REPORTS

SCHOOLS IN COMPUTER AIDED ART, DESIGN & MANUAFACTURE

1991 SUMMER SCHOOL

The Third National Summer School in Computer Aided Art, Design and Manufacture (CAADM) for artists craftsworkers and designers was held at the Advanced Technology Education Centre, Regency College of TAFE for four weeks during January 1991. The primary aim of the school was to facilitate the acquisition of computer based skills by artists.

This third school in ANAT's training program remains the only such intensive training program in Australia devised specifically for artists.

The subsidised training program of Summer Schools is a high priority in ANAT's yearly program, expanding and modifying each year in response to technological developments and students needs. The schools offer a unique learning environment which has become synonymous with ANAT's Summer Schools. Due to the success of the program, and also the continuing lack of training opportunities for artists, ANAT introduced state-based Winter Schools, the first of which was held in Adelaide in July, 1991.

ANAT maintains contact with all former participants in order to monitor benefits of the Summer School to them and the wider community. Following are comments from participants in the Third National Summer School in CAADM.

"In conclusion, the environment was inspiring and supportive for my needs as an artist and beginner to computer graphics...gave me an important overview of technology being utilized in the artistic realm, broadening my scope to the possibilities available and helping to define the area of my work closer to its rightful context. Currently I am working with the Film and Television Institute with their assistance on a computer/video project." Colleen Cruise

"IThe ANAT Summer School I attended in January this year was an outstanding, stimulating and well needed course. If the intention was to promote a confidence amongst artists to enable them to work with new technology, this was certainly achieved." Natalie Jeremijenko

Eighteen artists from all over Australia attended the 1991 Summer School. They were: Ann Wulff (Tasmania), John McQueenie (Tasmania), Pat Hoffie (Queensland), Glenda Nalder (Queensland), Sheridan Kennedy (Queensland), Natalie Jeremijenko (Queensland), Peter Travis (New South Wales), Linda Johnson (New South Wales), Colleen Cruise (Western Australia), Jill Smith (Western Australia), Dale Nason (Victoria), Troy Innocent (Victoria), Robin Best (Victoria), Rebecca Young (Victoria), June Savage (Victoria), Avra (Victoria), Alan Cruikshank (South Australia), Mark Abbott (South Australia)

Each student had their own computer work station. To complement the core skills-based program, a number of satellite events introduced participants to other new technologies and future-oriented issues through hands-on workshops and demonstrations, visits to industrial and research facilities and seminars.

Tutorial was given by technological experts from ATEC and technologically literate artists who were employed to offer their expertise in the area of computer imaging, and to focus on the creative, as opposed to the technical aspect of the program. They were Sally Pryor and John Tonkin, two of Australia's most well respected computer artists. Over three weeks, John and Sally taught the students animation, painting and manipulation on Amiga computers.

1991 WINTER SCHOOL

In July 1991, ANAT held the first of its Winter Schools in Computer Aided Art, Design and Manufacture. The rationale behind the inauguration of the Winter Schools was to supplement the extremely popular Summer Schools held by ANAT, which are unable to answer the growing needs of the art community with regard to training in the field of computer aided art. ANAT decided to initiate a program of state based schools, beginning with a school for South Australian artists. ANAT hopes that other states will follow this lead and organise training programs based on the ANAT model in their own states.

There were eight places available for the two week course, for South Australian artists. The artists who participated were: Michael Hutchings, Greg Holfeld, Josie Starrs, Bev Puckeridge, Sue Berry, Robert Farnan, Leah Grycewicz, Wayne Macintosh.

One of the students at the Winter School described the experience as follows:

"...the ability to experiment endlessly...the lack of physical clutter and the lack of frustration of working with physical matter. These facilitated long hours of focussed productivity. The positive attitudes of the tutors helped enormously too. Another very exciting window that was opened was the Art-Science linkage. The notion of a more open-ended creativity, of an exploration of the physical world...we could not be but absorbed by the straight and obvious potential of this medium ...One could not help but be taken by the sense of excitement, the energy levels, and the feeling of shared discovery we saw in practitioners in this area...What a fortnight!" Rob Farnon

It was not necessary for the artists to have computer experience. The artists who attended were largely inexperienced in computer usage, or had had a very basic introduction to them for word processing.

Phil George and Lynne Roberts-Goodwin, Sydney based computer artists and lecturers, both exemplary graduates of a previous ANAT Summer School, were employed as

tutors at the school. Over ten days, Lynne and Phil taught the students animation, painting and manipulation on Macintosh computers.

SUPPORT

Support for the schools was provided by a wide variety of sources. The training program is reliant on a huge amount of in-kind support, and the success of the schools has been due in large part to the goodwill extended to us by individuals and organisations in the industry. Over the time we have been running the schools we have developed mutually beneficial relationships with a number of industry groups.

We have been fortunate in linking up with the Advanced Technology Education Centre and the Technology School of the Future here in Adelaide, both organisations which have a sense of innovation and whose aims and objectives are compatible with our own. These organisations have enhanced the schools by their contributions of (much) time and equipment without which it would have been impossible to run the schools.

ART RESEARCH AND DEVELOPMENT FUND

In 1991 ANATs Art Research and Development Fund was increased from $16000 to $20000. We recieved a total of 62 applications for the available funds.

Following is a list of successful applications.

Charles Anderson was awarded $3000 towards the production of work for a site specific installation in collaboration with staff and patients of the Heidelberg Hospital, Melbourne. The work is to be generated by medical imaging technologies on site.

Simon Carroll was awarded $2800 to track weather systems in dawn, dusk and moonlight from a meteorology research aircraft, recording the events onto film in timelapse mode. The work is to be undertaken in collaboration with Flinders University Meteorology Dept.

Joyce Hinterding was awarded $1,000 toward the realisation of a large scale electro-acoustic work that explores viable sculptural interpretations of electronic components. The work was exhibited in the Art Gallery of NSW as part of the 1991 Perspecta.

Csaba Szamosy was awarded $1,400 towards his attendance at and participation in the "Computer and Art '91 International Summer Acadamey", Switzerland, July, 1991.

Paula Dawson was awarded $1916 for research into the development of an outdoor landscape computer generated hologram entitled 'You are Here'.

Sally Pryor was awarded $2745 towards the production of 'Live Machine', an Amiga based interactive installation that critically explores the relationships between people, computers and robots.

Noelle Janczewska was awarded $2300 towards 'Science Fictions', an interdisciplinary environmental work exploring the concept of scientific 'discovery'. To take place in the Botanical Gardens.

Linda Johnson was awarded $1500 to make a computer based interactive work that moves between manipulated photographic images, sounds, animations, theoretical references and stories.

James Harley and Shiralee Saul were awarded $3000 towards FACT, a national touring project, whereby computer based images and text are sent on disk to various sites, where the work is modified according to viewer interaction. The effect is cumulative. The work is printed out as publication and for exhibition.

Stephen Hennessey was awarded $380 to attend an Urban Design Workshop at RMIT.

THIRD INTERNATIONAL SYMPOSIUM ON ELECTRONIC ART (TISEA)

From 9th-13th November, 1992, the Third International Symposium on Electronic Art will be staged in Sydney. TISEA will be the most significant symposium on electronic arts culture ever stages in Australia. An international forum for artists, scientists, critics, theorists and performers, TISEA will provide a unique opportunity to explore questions concerning recent developments in science, art and technology and their impact on the evolution of culture.

BACKGROUND

In 1988, the Inter-Society for the Electronic Arts (of which ANAT is a member organisation), held the First International Symposium on Electronic Art (FISEA), in the Netherlands. ANAT coordinated a delegation of Australian artists to attend the event. During the event, proposals to host subsequent symposia were received, one of which was from ANAT.

At the Second International Symposium on Electronic Art (SISEA) in the Netherlands in November 1990, Australia was officially announced as the host country for the Third International Symposium on Electronic Art (TISEA). The Australian Network for Art and Technology was to act as co-ordinator of the Symposium, under the direction of the TISEA Coordinating Committees.

Much initial work had already been done towards TISEA since it was first proposed in 1988, particularly with regard to networking and consolidating strategic contacts, eg. publishers and institutions. ANAT has been consistently promoting the project since 1988, and significant interest in the project had been received from our national and international colleagues.

With the receipt of Project Development Funding from the Visual Arts and Crafts Board of the Australia Council in the former half of 1991, ANAT was able to undertake