

The announcement of five more recipients of Australian Creative Fellowships was one of the highlights of the 1989 National Arts week. It brings to 12 the number of people honoured with the grants since they were established by the Federal Government in 1988.

By 1992 the fellowship scheme is expected to support up to 200 artists on a budget which will have increased to \$1.01 million.

The 1990 recipients announced by the Governor General the Honourable Bill Hayden were Ross Edwards, composer (four-year fellowship); Marea Gazzard, ceramist (three-year fellowship); Noni Hazlehurst, actor (three-year fellowship); Marilyn Jones, dancer (two-year fellowship); and Kerry Walker, actor and writer (three-year fellowship). Each will receive \$50,000 a year for the duration of the fellowship.

The scheme is regarded as an investment in outstanding Australian artists and provides a means for them to concentrate on their work without the distraction of seeking other means of support. It is administered by the Australia Council and a seven-member selection panel headed by the Council's chairman Donald Horne recommends artists who have made a tangible contribution to the nation in their area of activity. The panel selected the 1990 fellows from 107 applicants.

Ross Edwards said he planned to use his fellowship to compose three new works. One will be a concerto for horn, spring orchestra and percussion, to be premiered at the 1990 Blue Mountains Festival. He is also involved in discussion with Melbourne-based theatre director Peter King about a projected opera and plans a large scale orchestral work. In addition he said he hoped to continue his writing for children and young performers and to respond to requests from choreographers to arrange and compose especially for dancers.

Marea Gazzard said her fellowship will assist



Fellowship winners (l to r): Marea Gazzard, Marilyn Jones, Ross Edwards and Noni Hazlehurst with the Governor-General Bill Hayden at the Awards ceremony. Photo: Impressions.

her with the heavy outlay involved in making sculptural work. Gazzard has work represented in a number of overseas collections and was commissioned to produce bronzes for the Executive Court of Parliament House, Canberra.

Noni Hazlehurst — one of the country's leading and most versatile actors — works equally well in radio, television, film and on stage. She said she would use the fellowship to develop, write, direct and perform in a unique variety show for family entertainment.

Marilyn Jones said she wanted to explore the feasibility of establishing an Australian dance

syllabus. Coaching youth ballet groups and encouraging young people to pursue dance seriously is an ongoing commitment and she envisaged giving master classes as part of her contribution.

Kerry Walker said she planned to explore the use of classical and modern Asian texts with a view to mounting local productions with Asian and Australian performers and through her role as artistic counsellor, make any findings available to mainstream and fringe theatre.

## Technology offers new possibilities

The Australian Network for Art and Technology (ANAT) will repeat its National Summer School for artists wanting to acquire skills in new technology. The second summer school will be held in January at the Advanced Technology Education Centre, Regency College of TAFE in Adelaide.

The course is intended for artists, craftworkers and designers and teaches skills in computer-assisted technology. The emphasis is on interdisciplinary applications and most of the artists who took ANAT's inaugural course in January this year found it presented new possibilities for future work.

The 1990 school will offer a beginners' and an advanced course with a maximum of eight places available in each. Tuition will be given by technology-literate artists but technical

experts will also be available. All students will have their own computer work station.

Facilities include a range of micro-computers, IBM work stations running the latest CATEA software, a DEC VAX 3000, IBM 32-bit RT workstations, Silicon Graphics workstations and NEC 386 running CADDSMAN software. A range of video equipment, Sony floppy disc cameras, plotters and printers will also be available.

As well as the skills-based program the course offers a number of hands-on workshops, visits to industrial and research facilities, and a series of panel discussions dealing with other new technologies and issues.

ANAT expects the summer school to be an annual event but may hold it twice a year if applications outnumber the places available.

The fee for the course is \$250 per week per artist and covers tuition and computer facilities.

ANAT is now applying to cultural, educational and employment agencies for assistance which in future, might offset some of the travel and tuition costs.

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