

## **The Australian Network for Art & Technology (ANAT) 1990 Annual Report**

### **About ANAT**

The Australian Network for Art and Technology is a non-profit incorporated organisation, the primary aim of which is to connect artists with science and new technology. ANAT is the communication, information and education link between art, science and technology.

### **Aims**

ANAT is an organisation unique to Australia, which through a broad based program including training, publication, event organisation and funding programs, aims:

- To promote and develop the area of interaction between the arts, sciences and technology.
- To establish a program that will facilitate contact, exchange and interaction between artists and new technologies.
- To establish a facility that will research, collate and disseminate information about the arts, sciences and technology.
- To foster the improved capabilities of artists to use new technologies.
- To foster and encourage an environment of critical debate within the field of art and technology.
- To research and develop interactive networks for the arts, and to promote and facilitate access to these by interested persons.

### **Staff**

#### **Executive Officer**

Virginia Barratt

#### **Part time Project & Administrative Assistant**

Caron Ward

#### **Casual Staff**

Bronia Iwanczak

Jenny Robertson

#### **Work Experience**

Jolanta MacBride

Phil Bannigan

## Committee

**Dr Philip Sluczanowski (Chairperson)**

Senior Scientist, Department of Fisheries

**Pat Tucker (Deputy Chair)**

Manager, Advanced Technology Education Centre

**Virginia Barratt**

Director, ANAT

**Dr Peter Ellyard**

Director, Commission for the Future

**Richard Grayson**

Artist

**Bronia Iwanczak**

Artist

**Julie Lawton**

Administrator, Experimental Art Foundation

**Martin Munz**

Director, Experimental Art Foundation

**John Tonkin**

Artist, consultant

**Caron Ward**

Project and Administrative Assistant, ANAT

## Chair's Report

Art and Science, like creativity and knowledge, are inseparable. Technology is a tool which amplifies individuals, making them more effective. ANAT links art, science and technology through a program which provides information, training, communication, promotion, funding, personal assistance and participation in international events. It directly affects the rate at which Australia becomes a "Wise Country".

In 1990 ANAT provided personal assistance and services to numerous clients, distributed 6000 newsletters, allocated \$16 000 funding for R&D, organised a high technology school for artists, seminars, two exhibitions, and coordinated a 13 person delegation to the Second International Symposium on Electronic Art (SISEA). Assisted by a review by Suzie Roux, it focussed its activities.

As chairperson, my strategy has been to steer ANAT's activities towards a matching of the needs of clients with the aspirations and skills of its staff, members, consultants and voluntary supporters. I have tried to empower each of these groups as much as possible. We have listened to members. Their feedback, as well as encouraging us, has helped us improve our organisation and performance.

Funding is a continuing difficulty. Reluctantly, ANAT decided to introduce membership fees in 1991. In return, we are offering members responsive and relevant services and an exciting three year program.

With our present accommodation facing possible demolition, ANAT is trying to secure accommodation amidst the arts community, our principal clients. At present our future is uncertain and we are hoping that either the artists or the government will rescue us.

In 1991 the Australia Council granted ANAT funding for an additional part-time administrator, who has significantly improved our effectiveness. The calibre of the 80 applicants for the job was outstanding and it is sad that Australia's economy cannot mobilise such a huge reservoir of creativity, skill and industry. I feel that, given the opportunity, many of them could raise their own funds, working with an organisation such as ANAT, to everyone's advantage. Please contact us if you have a project and would like to do so.

In 1992, ANAT will need to give more attention to planning, especially in light of the central role it will play in organising the Third International Symposium on the Electronic Arts (TISEA) in Sydney, September 1992. Project management and database skills will be of crucial importance. With a view to the medium term it will also have to commercialise some of its capabilities such as information distribution and running schools.

As a scientist and technologist, I have gained a lot from ANAT, for which I thank you. Time constraints prevent my seeking re-election as Chairperson in 1991, but I shall continue to support strongly the organisation. The ANAT staff and voluntary helpers deserve our thanks and appreciation for their skill, dedication and hard work. They have excelled, even, as I have discovered, by the high standards of the Australian arts world.

***Dr Philip Sluczanowski***  
***Chairperson, ANAT 1990 – 1991***

## Director's Report

1990 was ANAT's busiest and most ambitious year to date. We undertook a full program of successful activities, nationally and internationally, reflecting ANAT's increased understanding of its role and definition of its brief. While these things (role/definition) may seem to be somehow predetermined in the setting up of an arts organisation, for ANAT, the territory has been constantly changing and the organisation has had to be very flexible in terms of answering the needs of our client group or groups, and indeed, in determining who those groups are.

The challenge for ANAT over the last year, in particular, has been to streamline our broad based brief in order to most effectively realise our objectives without spreading ourselves too thin. The primary aim, identified in 1985, of linking the arts, sciences and technology is a huge vision, embracing, possibly, all sectors of the community in virtually any number of activities.

With the 1990 Annual General Meeting, we acquired the skills of a number of innovative and visionary individuals who all assisted in the development of more effective management principles, administrative procedures, and sound planning and policy. Coming, as they do, from arts, sciences, education and government, the board represents each of our client groups, offering invaluable knowledge on how to target and interact within these fields.

In 1990 a management review was undertaken at the request of the Australia Council by Arts Consultant Suzie Roux. This worthwhile exercise helped to identify how the organisation had changed since its inception, who our major client group is, and how to evaluate performance. It also attempted to embrace possible changes in political, societal and economic environments and therefore identify the most appropriate ways to plan for the future.

The review also states that: "Small organisations demand a great deal from their staff, who must be able to carry out innumerable tasks. With limited staff, one full time and one part time officer, it is evident that the work load must be limited..."

This none-too-rare problem was accentuated for ANAT in 1990, when we undertook the most active program to date. There was an increase of \$50000 in project funding sought and secured from a variety of sources on 1989 figures. Relationships with corporate bodies were established and this has led to much in-kind support, specifically access to hardware and software, a major advantage for all types of projects we undertake.

There was an increase, also, in the numbers of projects undertaken for the year, leading, of course to an increase in staff activity. All this was managed without increases in staff or funding. Though we are happy with the 1990 results, I think that I would be correct in stating that the Committee of ANAT would rather witness moderation and efficiency than burnout.

Our major achievements for the 1990 period included ANAT's Annual Summer School in Computer Aided Art, Design and Manufacture, the coordination of a national tour by Carl Loeffler and Roger Malina, two of the key figures in the international art and technology community, the administration of the Art Research and Development Fund, the presentation of lectures and performances during the Adelaide Festival of the Arts, two exhibitions of work by Summer School students, one in Adelaide and one in Melbourne, and the coordination of a major Australian delegation to the Second International Symposium on Electronic Art which took place in the Netherlands. At this time, it was officially announced that ANAT would act as the coordinator of the Third symposium, to be held in 1992.

Ongoing commitments are the database, which increased in 1990 to 1000, research and development into electronic networking for the arts, and support and the development of our resource base.

Happily, the success of our projects for the 1990 period have been met with an increased level of funding from the Australia Council which has enabled us to take on extra staff to deal with administration. We are very grateful for this much needed boost.

1990 will be the final year in which ANAT will receive money from the Strategic Development Unit of the Australia Council. In future, funding will be channelled through the Visual Arts and Crafts Board of the Australia Council. I think this reflects a changing attitude towards the use of technology in the visual arts, and a recognition of the important and ever increasing role technology plays in the shaping of our cultural lives.

As ever, ANAT is mindful of the benefits of cross fertilisation of disciplines, and watches with interest the popularisation of the sciences through concepts such as the chaos theory and the experimentation with these by artists in the creation of visual and audio works. We can see the practical applications of interaction between these two creative disciplines in the case of scientific visualisation techniques, scientists employing the skills of computer artists to communicate everything from natural weather phenomena to diminishing fish or frog

populations. It is exciting to operate at the interface of the disciplines, providing a unique linking service through communication, information and education.

In 1991 our major projects and concerns are education, through our training program, which will expand to include winter schools as well as the annual Summer School; communication, through further research and development into electronic networks for the arts as a way to disseminate information much more effectively; and planning towards the Third International Symposium on the Electronic Arts.

We would like to become more effective on a national level through a more formal network of state-based nodes. This will necessitate a review of our national referral group as it now exists. There have been indications from some states of support on an administrative level for the setting up of such nodes.

Thanks must go to the ANAT Committee, by whose efforts and support ANAT was able to maintain such a high level of activity throughout 1990. The outgoing ANAT Chairperson, Dr Philip Sluczanowski, Senior Scientist with the Fisheries Department has brought with him fresh ideas and innovative approaches, along with a personal dedication to the interaction of the arts, sciences and technology. It is with regret that I see him step down from the position of Chairperson, as he has provided me with a great deal of support throughout 1990.

Special thanks must go to my support staff, Caron Ward, who has resigned from her previous position as Project And Administrative Assistant and will act as Project Manager in 1991. ANAT has recently acquired the services of an accomplished Administrator in Lesley Fairbain. ANAT's administrative base has never been in a better position.

As always in the art and technology are, we are looking forward in 1991 to a time of constant change and innovation, which is part of the territory, but with a clear structure and focus which we have worked so hard in 1990 to define.

***Virginia Barratt***  
***Executive Officer***

## Reports – Selected Projects

### Art Research & Development Fund

The Art Research & Development Fund is a national seeding fund initiated in 1988. The fund provides assistance to artists working with new media and technology. Proposals are invited from artists working in all art/media forms including architecture, crafts, design, film, holography, literary arts, performing arts, telecommunications, video and the visual arts.

ANAT has a particular interest in cross-disciplinary practise, and encourages collaborations between artists and scientists, for example. Another area of emphasis is that of liaisons between artists and institutions which can offer some support for their creative endeavours, either through access to their facilities and expertise, or through provision of a stipend for research and development.

The main objective of the Art Research and Development Fund is to administer the Art Research Fund, made available by the Australia Council, to fund artists' projects involving the use of new technology, and through this:

- To explore how new technology can assist and inspire artistic development
- To encourage the creation of new forms of artistic expression within the area of new technology
- To foster cooperation and promote collaboration between individuals of diverse disciplines

Applications have continued to grow both in quality and number, due to the ever-increasing use of technology by artists in Australia. ANAT is involved in ongoing negotiations with the Australia Council for appropriate funds to accommodate this growth. It must also be noted that works developed through the AR&D fund will be promoted more widely in the future by the inclusion within ANAT's exhibition program.

Projects assisted in 1990:

**Tolis Papazoglou (WA)**

Towards a feasibility study on the practical applications of a kinetic stage concept regarding the component elements of the performing space and the conceptualisation, design, construction and operation of such a space.

**Jill Scott (NSW)**

Towards the production of 'Continental Drift', a repeatable 30 minute performance piece using interactive sound, video, computer graphics and gesture.

**Rob Knottenbelt (VIC)**

Towards tuition fees for a short term artist-in-residency at Regency College of TAFE, for the purpose of placing a variety of glass sculptures using CAD/CAM onto floppy disk.

**Rob Galbraith (VIC)**

Towards a project exploring the boundaries of a number of media within theatre, with the creative potential of puppetry utilising technology being explored.

**Wally Kalnins (NSW)**

Towards a short-term stipend for the continuation of work in fractal geometry research and animation production.

**Deborah Kelly (SA)**

Towards 'True Lies', a project exploring the homogenising, normative narratives of received history, and the privileging of technologies as impassive, objective recorders and transmitters of that history.

**Diana Mantzaris (VIC)**

Towards the production of works on canvas, which incorporate photography and computer technologies, to be used for exhibition.

**Stelarc (VIC)**

Towards a series of performances held at the Experimental Art Foundation, during the Adelaide Festival of Arts.

**Nola Farman (WA)**

Towards 'The Haunted Car', an installation utilising infra red sensors to activate sound performance, video and lighting.

**Jill Smith (WA)**

Towards the utilisation of computer technology (currently used by the textile industry) to develop 2D design solutions for the ceramic industry and its inherent production requirements and limitations.

## National Summer School in CAADM

ANAT's 1990 National Summer School in Computer Aided Art, Design and Manufacture, held at and supported by the Advanced Technology Education Centre (ATEC), Regency College of TAFE in Adelaide, attracted the participation of 19 artists from around Australia, an increase of the twelve who attended the inaugural school in 1989.

In all projects ANAT endeavours to have a balance of gender and also ensure a national representation of artists. To this end, there were ten female artists participating in the school and nine male artists. The state representation was as follows:

Western Australia – 3

South Australia – 5

New South Wales – 5

Victoria – 2

Tasmania – 1

Australian Capital Territory – 1

Queensland – 2

Northern Territory – no applications were received.

ANAT applied to various sources of the funding of the ATEC tuition fees, facilities hire, participants travelling expenses, and tuition fees and travelling costs for the specialist workshop tutors. Funding was sought from state arts, cultural, employment, education and training departments. ANAT received funds from the South Australian Department for the Arts (\$2,000), the Western Australian Department for the Arts (\$2,000), and the Department of Employment, Training, Technical & Further Education (\$2,900). City Art Institute and the Canberra Institute of Art, the Queensland Arts Division and the Tasmanian Arts Advisory Board all provided substantial funds to individual artists to participate in the school. There was a general increase in funding and support for the Second Summer School, which we expect to increase each year.

Our ongoing communication with the artists demonstrates that projects and activities instigated as a result of their participation in the Summer Schools are varied, and include artistic projects and accomplishments, as well as increased employment and further education opportunities. Forms sent to the artists requesting information on projects and activities instigated as a result of their participation in the Summer Schools revealed the following results:

63% of the participants have undertaken further education and/or training in areas including computer graphics, CAD/CAM, video animation, 2D/3D/4D design and application systems, graphic design, fabric design, textiles, new media, television production, computer generated holographic imagery and graphic art.

36% of the artists were also educators, and are actively introducing more students to the use of computers in an artistic context. To this end, they are encouraging and informing their host institutions with regard to the acquisition of appropriate hardware and software.

The schools have prompted 15% of the participants to undergo further research into such areas as the effects of new technology on design and art practice, the application of numerically controlled machines to art forms such as holography, and video/image input and output devices.

42% of the artists have secured employment opportunities as a result of skills, training and knowledge gained at the Summer Schools, including several commissions for sculptures utilising laser-cut patterns, production and design of furniture and value added goods, agents for design systems, studio craftsperson responsible for establishing a new hardware and software system for the textile department of a university, commission for promotional video for a resource seminar on the uses of multimedia tools in education, and starting a business as consultants on programming, graphics, electronic networking and video production and post-production.

Many individuals have exhibited creative works produced on high technology systems following their time at the Schools. An exhibition of 1990 Summer School work has been displayed at Adelaide University's Union Gallery. Several of the Artists have presented major exhibitions of works generated entirely by the computer systems they were introduced to at the schools. During AUSGRAPH in September, ANAT will present an exhibition of works at the Linden Gallery in Melbourne created by past Summer School students, and again, generated entirely by high technology systems.

All of the participating artists have stated that the Summer Schools have informed their artistic practice and many have described the knowledge, techniques, skills and networks developed through their participation as invaluable and revolutionary. Participation in the Summer Schools and the acquisition of skills and knowledge has in many cases empowered them in such a way as to have increased their ability to affect the economic mainstream, as artists.

The 1989 and 1990 Summer Schools have effectively served as a catalyst for action.

### S.I.S.E.A.

In November of 1990, ANAT coordinated the attendance of a cultural delegation at the Second International Symposium on Electronic Art (SISEA) in Groningen, the Netherlands. SISEA was organised by SCAN, The National Institute for Computer Animation, Groningen State Polytechnic and Academie Minerva of the Groningen Polytechnic.

The aim of SISEA was to bring together experts in the field of the electronic arts, to focus on the most recent developments in computer graphics, computer music, interactive art, video art etc.

As part of the proceedings, ANAT was announced as the coordinator of the Third International Symposium on Electronic Art (TISEA) in Australia in August, 1992.

The delegation was sponsored (as was the 1988 delegation which attended the First International Symposium on Electronic Art, and which ANAT coordinated) by the Cultural Activities Division of the Australian Film Commission, the Visual Arts and Crafts Board of the Australia Council, the Cultural Activities Division of the Department of Foreign Affairs and Trade, and SISEA. ANAT is grateful to these organisations for their foresight and ongoing support.



The core event of SISEA was a Symposium held over three days, at which papers addressing recent developments and current concerns in the field of the electronic arts were presented. Additional events included workshops, exhibitions, film and video programs, concerts and performances. The program highlighted speakers of international renown, speaking about the arts, sciences and technology as interactive, rather than as discrete disciplines.

The number and diversity of the Australian participants drew particular attention to the delegation. As a promotional strategy, Australian attendance as a culturally identifiable group was very successful. It had the effect of focussing attention on Australia, the work which is being produced here and also demonstrated a determination to be a key international player in the developing field of new technologies in the arts. The performance of each individual in the delegation was a credit to the Australian profile, and it seems appropriate to extend thanks to them here.

Australians in attendance at SISEA were: Stelarc, Brian Langer, David Worrall, Sally Pryor, Paul Brown, Gary Warner, Ken Wark, Ross Harley, Linda Wallace, Tim Gruchy, Anne Marie Chandler, Virginia Barratt, Jay Younger, James Knox and Mahalia Middlemist. Those exhibiting works, but not in attendance included: Lynne Roberts-Goodwin, Phil George, John Waller and John McCormack.

Tim Gruchy presented a work called Glitch, involving the use of projected imagery computer programmed to synchronise with an original soundtrack by Tim. Dancers behind the screen merged with the changing lightscape.

Stelarc presented Amplified Body, Laser Eyes and Third Hand. This performance was one of a series of works proposing to redesign the human body for the future. The concepts embodied (or disembodied) in his piece provoked lively discussion.

Paul Brown presented his paper titled Communication and Cargo Cults during a session which he was sharing with expatriate Australian artist Simon Penny. Paul's paper discussed "...the coming era of human-machine symbiosis and its ethical and moral implications. Science as the dominant religion/belief structure of the present era."

David Worrall presented an overview of the Australian Centre for the Arts and Technology (a high tech educational facility), its rationale and operation, during an institutional panel.

Sally Pryor presented a paper titled Thinking of Oneself as a Computer. She was one of the few delegates to discuss women and technology. The paper posited "the idea of the human being as a computer, that is a combination of hardware and software, seems to assume a Cartesian mind/body dualism... in which attributes of one are seen as incompatible with the other".

Linda Wallace presented a paper titled Region, which served to focus on some of the issues at stake in art and technology within an Australian and regional context. "I think Australia's dream of the present incorporates all the technologies scattered across its body... It is not clear whether this dream is in fact a nightmare, though day will soon break."

Virginia Barratt presented a paper on TISEA. This followed the announcement by ISEA of Australia as host of TISEA in 1992. She also appeared in Tim Gruchy's performance, Glitch.

In terms of the aims and objectives of the delegation, our goals were met in excess of our expectations. The positive experience of SISEA has helped secure a place for us as a key player in the international field.

## Towards a New Aesthetic – Exploring Computer Aided Art & Design

This exhibition was coordinated by ANAT and co-curated by Caron Ward (Project & Administrative Assistant, ANAT) and Rhonda O'Meara (Consultant & Director, TEXCAD), and organised as a major component of the AUSGRAPH 90 Art Program. AUSGRAPH conferences are held annually by the Australasian Computer Graphics Forum. It was the second in ANAT's ongoing program of exhibitions focussing on works utilising technology, particularly works inspired or developed by Australian artists as a result of their participation in ANAT's national schools in computer aided art, design and manufacturing. The exhibition was held at the Linden Gallery, Melbourne, from September 3 – 16, 1990.

The exhibition was designed to provide a showcase for artistic accomplishments within the field of technology, and aimed to provide a forum for the conceptual development of research and innovation in contemporary and technological art practices. It profiled the work of 15 Australian artists, who are using the technology of the computer, in a broad range of art forms including: installations, books, 2d prints and images, plotter output images, video, interactive performances with images, 3d laser cut installation, sculpture, furniture, textile design, sound, computer animation and prototype.

The exhibiting artists were Hilary Archer (Melbourne), Phillip Bannigan and Sue Harris (Adelaide), Peter Charuk (Sydney), Phil George (Sydney), Simryn Gill (Adelaide), Richard Guthrie (Sydney), Rodney Harris (Adelaide), Stephen Hennessy (Melbourne), Diane Mantzaris (Melbourne), Lynne Roberts-Goodwin (Sydney), Sandra Shaw (Newcastle), Stelarc (Melbourne), Wendy Mills (Brisbane), Adam Wolter (Brisbane) and Linda Wallace (Melbourne).

We were assisted very generously by the Visual Arts and Crafts Board of the Australia Council, Fujitsu Australia, Peter Lehmann's Wines, the Communications Research Institute of Australia, Canberra, and the Australian Institute of Management. The exhibition also benefitted from the support of the Linden Gallery, Definitive Image Technology, ILFORD, Lynne Roberts-Goodwin, the AUSGRAPH 90 Secretariat and ARC Sound and Video, Melbourne.

ANAT has limited opportunities for travel due to low funds and staffing, and the exhibition provided a good chance to liaise with our clients; artists, government, corporate sector etc. It helped to make ANAT accessible. Speakers were arranged for the opening and comprised of Dr Peter Ellyard (Committee Member, ANAT and then Director for the Commission of the Future) who spoke of cultural, philosophical and economic benefits associated with artists' use of technology; Peter Sheldrake (Managing Director, Australian Institute of Management and Board Member of Australian Business Support for the Arts) outlined strategies and realities involved with the attraction of support and sponsorship from Australian business by artists and arts organisations; and Lynne Roberts-Goodwin, one of the exhibiting artists, who spoke of her participation at ANAT's Summer School, and the ensuing use of technology in her work.

This project highlighted the interaction between art and technology through a wide range of artforms, and addressed issues concerning access to technology by Australian artists through its focus on the Summer Schools. In particular, it highlighted ANAT's objectives in improving capabilities of artists to use new technologies, and in encouraging an environment of critical debate within the field of art and technology. The exhibition also served as a focus throughout the Ausgraph conference and workshops. It was seen to provide significant ideas and concepts for professionals, artists, students and others interested in scientific or

industrial applications to art. Good introductions were made with the potential for future exhibitions, funding media coverage and networking.

Exhibitions such as "Towards a New Aesthetic" will assist in breaking down traditional cultural attitudes towards the arts. They confront the viewing audience with a vision which provides new opportunities and skills for Australian artists to play a more meaningful role in Australia's economic and creative development. Vital hints at the future of art have been presented to the public. Ausgraph provided the Australian art and technology community with a much needed boost towards the development of a major Australian profile.

## 1990 Program

### Database

In 1990 ANAT's database grew from 600 to 1000. This is the central core of ANAT's resources, holding information from each of our client groups, the arts, education, government and industry. This resource is accessed by each of our client groups.

### Newsletter

ANAT's newsletter has been progressively upgraded as time and resources allow. In 1990, there were 6000 newsletters distributed. The newsletter was also posted electronically to the PEGUSUS network, where it is potentially distributed to thousands of nodes worldwide. The newsletter distributes information on ANAT projects, issues of relevance to the art and technology community, calendar dates and opportunities.

### Information Services

ANAT assisted on average five people a week with information relating to the area of the arts sciences and technology. The nature of the support included liaison between artists and industry for access to expertise and equipment, letters of support, access to library, work experience, assistance for secondary school students with research projects.

### Electronic Networking

ANAT has continued to undertake research into electronic networking for the arts in Australia. As a result of ANAT's interest in the area, there are now a number of online activities which artists can access. These include the American network ArtCom, and the South Australian based Arts Net. Telecommunications for the arts remains a high priority for ANAT, and our major objective in this area is to facilitate artists' access to this technology through education, promotion and special initiatives.

### Education

ANAT held its Annual Summer School in Computer Aided Art, Design and Manufacture again in collaboration with the Advanced Technology Education Centre at Regency College of TAFE in Adelaide.

### Funding

The Art Research and Development Fund program assisted nine artists from all over Australia on a variety of projects utilising technology. The artists were from various sectors

of the arts including theatre, crafts, design, film and video. The increase in applications from individuals utilising technology is an indication of the exponential growth of the art and technology field in Australia.

### Malina/Loeffler Tour

ANAT coordinated a national tour by two of the key figures in the international art and technology community, Roger Malina (Editor, Leonardo magazine) and Carl Loeffler (Executive Director, Art Com), both from San Francisco. Carl and Roger visited Adelaide, Alice Springs, Melbourne, Brisbane, Canberra, Ballarat and Sydney. They presented talks in each of these cities, gave radio interviews and visited organisations with links to the art and technology community.

### Adelaide Festival

Both Carl and Roger participated in events held as part of Artists Week. Carl participated in a panel titled "Mass Media and the Culture Project". Both participated in the seminars which ANAT organised titled "Art in the Age of Post-Mechanical Reproduction". Other panellists were Sally Prior, Paul Brown and Russell Kirsch, another international visitor supported by ANAT.

These panels were held in conjunction with the Stelarc performances, a collaborative ANAT/Experimental Art Foundation project. These performances were held at the EAF, and were titled "Laser Eyes, Automatic Arm and Third Hand". The event incorporated a structured sound and lighting environment which was activated by the artist's body, via the use of electronic monitoring equipment. The environment/installation thus became an extension of the artist's body.

The seminars and performances attracted maximum crowds, and were complemented by the aforementioned seminars, which provided a broad context for the works.

### Exhibition

ANAT coordinated an exhibition in conjunction with the Ausgraph 90 Art Project (Ausgraph conferences are held annually by the Australian Computer Graphics Association) titled "Towards a New Aesthetic – Exploring Computer Aided Art and Design". The exhibition, co-curated by Caron Ward and Rhonda O'Meara, was held at Melbourne's Linden Gallery and profiled the work of fifteen Australian artists, all using computer technology through various media forms, including installations, books, 2d images, video, interactive performances, 3d laser cut installations, sound and animation.

### SISEA

In November of 1990, ANAT coordinated the attendance of a cultural delegation at the Second International Symposium on Electronic Art (SISEA) at Groningen, in the Netherlands.

At this time it was officially announced that Australia would host TISEA in 1992.

## Financial Report



### AUDITORS' REPORT TO THE MEMBERS THE AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY.

We have audited the accounts of The Australian Network for Art and Technology, being the Income and Expenditure Statement for the year ended 31 December 1990 and the Balance Sheet at that date. Our audit was conducted in accordance with Australian Auditing Standards.

In our opinion the accounts present fairly the financial position of the Australian Network for Art and Technology at 31 December 1990 and the results of its operations for the year then ended in accordance with Australian Accounting Standards.

A handwritten signature in dark ink, appearing to read 'I.J. Painter', written over the printed name.

ERNST & YOUNG  
CHARTERED ACCOUNTANTS

I.J. Painter, Partner

Adelaide 9 May, 1991.

(a) **Basis of Financial Statements**

The financial statements have been drawn up in accordance with Accounting Standards of the Australian Bodies. They have been prepared in accordance with the historical cost system except for certain assets which are at valuation.

(b) **Depreciation**

In determining the organisation's surplus, depreciation charges are made in respect of fixed assets based on straight line or diminishing value methods relating to the useful economic life of each asset.

**AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY  
INCOME AND EXPENDITURE STATEMENT  
YEAR ENDED 31/12/90**

INCOME	1990 \$	1989 \$
Art Research & Development Fund	16,000	-
Australian Council Grant	54,000	70,000
Interest	1617	5,803
Sundry	36	232
Special Projects	54,555	4,696
Sponsorships/Donations	1,500	2,100
Returned Fees	870	536
Resource Hire/Purchase	260	-
<b>TOTAL INCOME</b>	<b>128,838</b>	<b>83,367</b>
<b>EXPENDITURE</b>		
Accounting and Audit Fees	625	300
Advertising	564	1,518
A.N.A.T. Bulletin	1,448	289
Art Research & Development Fund	16,000	15,600
Bank Fees & Charges	377	136
Communications	6,569	5,179
Postage	994	1,241
Computer Facilities Hire	-	459
Computer Supplies	102	105
Contingency	-	500
Consultancy	445	445
Couriers & Freight	348	232
Depreciation	1,841	1,210
Designs	514	92
Documentation	213	86
Equipment Maintenance	254	297
F.I.S.E.A.	-	229
Insurance - Equipment	250	279
Insurance - Workcover	333	280
Library	81	62
Miscellaneous	-	274
N.S.S.	15,267	8,264
Public Relations	232	14
Rent & Power	1,560	1,460
Salaries - Per Diem	-	100
Salaries Wages & Taxes	35,897	38,428
Stationery - Photocopy	1,105	1,261
Stationery - Supplies	421	1,328
Sundries & Amenities	1979	534
Travel & Artist Fees	1,075	632
Special Projects	45,554	573
<b>TOTAL EXPENDITURE</b>	<b>134,048</b>	<b>81,407</b>
<b>SURPLUS(DEFICIT) OF INCOME OVER EXPENDITURE</b>	<b>(5,210)</b>	<b>1,960</b>

**AUSTRALIAN NETWORK FOR ART AND TECHNOLOGY  
BALANCE SHEET  
AS AT 31/12/90**

ASSETS	1990 \$	1989 \$
Cash	3,804	8,041
Accrued Interest	692	2,207
Debtors	700	-
Office Equipment	10,582	8,183
Prepayments	1372	-
<b>TOTAL ASSETS</b>	<b>17,150</b>	<b>18,431</b>
<b>LIABILITIES</b>		
Accrued Liabilities	2,345	416
NSS Grant Received in Advance	2,000	-
	4,345	416
<b>NET ASSETS</b>	<b>12,805</b>	<b>18,015</b>
<b>EQUITY</b>		
Opening Balance	18,015	16055
Surplus(Deficit) of Income Over Expenditure	(5,210)	1960
<b>TOTAL MEMBERS' FUNDS</b>	<b>12,805</b>	<b>18,015</b>