Questionaires   Artists' Comments

Martin Munz:

"...should new technology art be concerned with
technological innovation or use innovative technology to
analyse the social relations of technology?...More emphasis
should be given to what can be said about the world rather
than celebrating technology."

Joan Brassil:

" I realize the problems of having a technically naive
person ask for assistance and access, but the input by an
artist may lead to each discipline arriving at a point of
achievement and communication that neither could have
reached alone - hopefully technology is here to serve."

Simon Biggs:

"In Australia travel and communications are a real
problem. This impedes the dissemination of information,
ideas and technology, causing a slowing down in both the
individual's development and that of the medium in
general."

Eric Gidney:

"...the whole question of information flow and
communications provides the clue as to why art and
technology has been so slow to develop in Australia.
Despite input on the subject since about 1977... the
Australia Council has been reluctant to provide on-going
support in the form of reports, videos, photographs and
slides. This has been paralleled by the reluctance of major
galleries to curate exhibitions which would inform and
educate potential practictioners."

George Gittoes

'The role of the technological artist is generally made too precious by the people who believe that the product of artists should end in Art Exhibitions'

'Technological art has the power to reach millions more people than conventional art and many technological artists have chosen to work in this medium for the very reason that they seek a wider audience.'

Tim Gruchy

'New technologies exist mainly in institutions and big business. Business is primarily too interested in using it to make money to give access unless they see themselves as benefitting somehow. Institutions are very hard to approach from the outside and the inside is far too narrow an approach. Often both are vert reticent to let them be used in different and perhaps interesting ways.'

'Generally speaking, if you look hard enough you can always find someone more than willing to help out by and large institutions and business are full of dogs and you have to deal with them first'

Don Herbison-Evans

'The problem with new technology is that it is not tuned to an artist. Indeed it is not tuned to anyone except the engineers who are creating it. One needs the level of knowledge of those engineers in order to:

(a)use their systems
(b)understand the powers and limitations
of their systems.

Furthermore, these engineers are very bad at explaining things to artists because:

(a)the engineers typically were attracted
to the subject because they found they
were much more at ease with mathematical
than verbal expression
(b)the engineers do not know what the artists
know about, and so cannot relate the unknown
to the known for the artist.

I suspect that the university environment is a little better than a pure research environment (such as C.S.I.R.O.), as at least in a university, people are expected to be ignorant but wishing to learn, so some arrangements are made for teaching.

Before an artist enters an institution to engage in new technology, it is important to get commitments both from high level management and from the workers in contact with artists, so that adequate accommodation of the artist's instructional requirements are met. As budgets are geared to primary commitments at institutions, this may well mean that it is not enough to merely fund an artist to attend the institution. It may well be necessary to fund technical assistance for the artist. The price of not doing this will be inadequate use of the institutions resources by the artist, and hence work that will be surpassed elsewhere in the world where the necessity of this extra expense in understood.'

Jan Birmingham

'There is a tendency to see new technologies as useful to artists in the same way that old technologies are i.e. the media by which an individual artist can express an individual viewpoint or a group of 'artists' in a hierarchical system or structure can produce carefully pre-planned products.

Much new technology however offers new opportunities for expression that arises from true consensus (i.e. joyful agreement) in which the product grows and is shaped by the process and could have only eventuated from the interactivity of a group and the peculiar excitement that generates.

It would be a pity if this opportunity is not realized and developed because it carries with it the possibility to re-negotiate and universalise important human concepts.'