



SYDNEY INTERMEDIA NETWORK
presents...

FUGITIVE VISIONS

a travelling program of contemporary Australian
video art



Made possible by



SESSION ONE

TALK SHOW

Niamh Lines

Talk Show explores the other possibilities available to Adobe Photoshop. By using the stillness of the images grabbed and by manipulating the images - a sense of movement in the frame is achieved.

Shot on VHS, 1993, 5 mins

JUMPING THE LINE

Donna Dwyer

"Jenny feels restricted by her body. The computer wants to be flesh and blood. They download for the ultimate freedom. "Jumping the Line"."

Jumping the Line explores issues around the feminising of hyper-space...

Carol Kalusek - script editor, Alanna McBride - cast.

Umatic, 1992, 12 min 30 sec

LINK

Tim Slade and Penny McDowell

You don't have to be hatched in the same nest to be family.

A friendly and poignant exploration of 'family' and what it takes to make one - exploring difference, loss and friendship that brings people together.

Simon Hunt, Debbie Lee, SBS TV

Shot on Super 8 and Hi-8, completed on SP Betacam, 1994, 8 min 45 sec

THE ILLUSTRATED AUSCHWITZ

Jackie Farkas

"The voice of an Auschwitz survivor is scored with a collage of imaginings. "The force of this film is difficult to convey, its mood so restrained, its images so random. Yet it is mightier than its parts. Although hiding its horrors with a child's remembered amazement, the horror, like the dream, is there - powerful, complex, inescapable." Mary Leland, Cork Examiner, 1992."

Using a simple device of re-filming Super 8 off a wall, Jackie Farkas has created a filmic space of memory and connections, taking images and voice from The Wizard of Oz and imbuing the film with a sense of a child's fear and survival of a cataclysmic event. The Auschwitz survivor is her aunt. Jackie studied at the Australian Film and Television School and has continued making short experimental films.

With Liam Egan and Kathy Drayton, AFTRS

Shot on Super 8, completed on 16mm, 1992, 13min

SESSION TWO

RHINO

Anna Johnson

"Rational man is confronted by a plate of raw meat and savaged by his own internal disorder." A dark and humourous rollercoaster ride into the repressed, primitive side of modern life. Stark, black and white surrealist drama at its best.

In a twilight zone between waking and sleep, Rational Man finds himself standing fully dressed next to his cold, sterile bed. He undergoes a strange, terrifying journey through his apartment as he tries to get ready to go to work - most of the furniture has disappeared, the bathroom taps make beastly, threatening sounds when he turns them on, the soap runs away up the wall, and there is something wild and primitive in the kitchen cupboard. Rational Man tries to pretend that nothing unusual is happening until he is cornered by a plate of raw meat. as he escapes. he discovers that he cannot control his hands. He retreats in his bedroom, but is pursued by the thing in the cupboard - the hidden beast of his inner self, running amok and hungry for revenge.

Contrary to the popular belief that most experimental films are made with a minimum of planning, Rhino's director Anna Johnson claims that every shot was carefully storyboarded, knowing exactly where the camera would be

positioned for each shot.

*Scott Inglis - DOP, Neil Judd - actor,
Valerie Fisicaro, Neil McGrath, David
Giles, Sophie B Short, Bruno Doring,
Jeremy Shaw*

16mm B/W, 1992, 5min

OFF

THANK-YOU

HUNGRY

Dennis Wilcox

"The text presents the end."

*Derek Kreckler - sound
Generated on Amiga computer
completed on Umatic,
1989, 1 min 30 sec*

PHILADELPHIA

Virginia Hilyard

"Dipping through to the other side, the somnambulist trips from urban renewal to the lofty heights of cloud-dom and Godhead." Shot on location in the Blue Mountains, North Sydney, my grandmothers house in Wolstonecraft, the Biltmore Hotel on Bondi Beach, south of France, Lisbon -Portugal and the Gold Coast.

Working with the techniques of montage, Virginia's films create a mood and atmosphere from the juxtaposition of the images. Often her work is shot and collected over a period of time and by cutting different sequences together, she allows new meanings and shifts in emphasis to bubble through.

Shot on Super 8, 1992, 5 min

HOMAGE TO JOHN CAGE

Frank Osvath

John Cage's poem is a paradoxical revelation of a wholly enlightened state of the human mind that constitutes a strong spiritual attitude towards the essential correlation between the two 'counterparts' ie. Art and Life.

Shot on SVHS, 1993, 6 min 30 sec

MRSOSO

Melanie El Mir

"Mrs Oso is swayed by the charming Mr Soso, whose adoration inflames into seething volcanic passion."

Melanie El Mir's Super 8 films are a continuing source of surprises and shocks. Made on shoestring budgets and mostly with members of her family, she explores the grotesque and surreal often far too close to home. Her trademark has become the perverse relationships of the larger than life characters in her films, the out of focus, dark, moody Super 8 and the nearly inaudible soundtracks.

Cicely El Mir - cast

Shot on Super 8, 1991, 10 min

URANUS

Michael Hill

"You are given two choices - either get what you like, or like what you get. I opted for the latter." M. Hill

Delving into the psychology and astrology of the soul, Uranus is a bizarre journey through aspects of the filmmakers character, at once attractive and repellent illustrated by the rotating wheel of ofal. Michael's voice over is revealing and detached - an exploration of the contradictions within one's own life. Michael has worked with video images in installation pieces and is currently working at the Australian Film Commission.

Shot on SVHS, 1991, 11 mins



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