

# VISUAL PURPLE

*Visual Purple, presented by the*

**a D I S S O N A N C E**

*Sydney Intermedia Network, is a one-off screening of*

**f i l m a n d v i d e o e v e n t**

*recent and rarely screened Australian short*

**SUN 22nd SEPT**

*films, videos and computer animation by women.*

**2 . 0 0 p m - 4 . 3 0 p m**

*The selected program represents*

**D O M A I N T H E A T R E**

*the diversity of forms and directions currently being produced and*

**A r t G a l l e r y o f N S W**

*pushes the parameters of what has been identified as*

**\$ 7 a n d \$ 5 ( c o n c . )**

*a feminist film and video agenda.*

**SYDNEY INTERMEDIA NETWORK INC.**

Sydney Intermedia Network Inc. is assisted by the Australian Film Commission

**DISSONANCE**  
*Aspects of feminism and art*

## GRAND ASPIRATIONS

*"In the realm of the fabulous, cars always get in the way."*

**Carla Drago**

Liz Watts—Director of Photography  
Charlotte Whittingham—Soundtrack  
16mm, 1991, 4min



Above: I MADE MY BED THE SEA, Melanie El Mir

## JAM

*"A modern day nightmare. A pregnant woman is too busy to have her baby."*

**Liz Hughes**

Nick Heydon/ Andrew Dauts—Director of Photography  
Fiona Astor/ Melissa Juhanson—Art Director  
16mm, 1991, 7min

## CHINK IN THE MESH

*"Chink in the Mesh creates a volatility around the 'body' itself so that gender constructions acted out are disengaged from the physical body, no longer presented as inherent and fixed but emerging as possibilities."*

**Julie Bailey/ Mark Denoe**  
U-matic, 1991, 7min 28sec

## FALLING

*"Through its stillness, Falling raises questions about movement."*

**Mahalya Middlemist**

Ion Pierce—Music  
Sue-Ellen Kohler—Performer  
Simon Bennetts—Lights/ Stills  
16mm, 1991, 10min

Below: FALLING, Mahalya Middlemist, Photo: Simon Bennetts



## THE FOURTH WALL

*"Hollywood film performances address a global audience which has seldom been able to respond as influentially. It is 'as if a fourth wall had descended between the drama and the auditorium' obscuring any direct exchange."*

**Melody Cruickshank**

Stuart Thorne—Sound  
Shot on Video 8, completed on U-matic, 1991, 3mins

## THE MILKMAN

*"This piece shows the psychological impact that the fear and intimidation of rape has on a woman."*

**Ellza Trunzo**

Pascal Guilloux/ Richard Caladeine/  
Richard Starr/ Trevor Brown  
Shot on BVU, completed on 1inch,  
13min 27sec

## NAMESAKE

*"Namesake is based on a short story written by my grandfather. But if he were around to see it now, he wouldn't recognise it."*

**All Higson**

Cindy Mikul/ Moira Moss/ Charlotte Whittingham  
16mm, 1990, 9min

## I MADE MY BED THE SEA

*"The film picks up at a point where imagination and reality have equal place in the character's life. Progressively the character's internal world of thoughts and dreams take precedence, transporting her into that other world forever."*

**Mel El Mir**

Linda El Mir—Cast  
Shot on Super 8, completed on VHS,  
1991, 5min 25sec

## TRANSPORTATIONS

*"To be carried from one place to another, to be affected by strong emotion, to be sent to from here. After abandoning herself to me dizzy heights and murky depths of romantic love the film's protagonist finally 'surfaces'."*

**Amanda Walliss**

Jane Stewart/ Robyn Peterson/ Susan Dietrich/ Sarah Bedak/ Lisa Salmon/  
Sharon Hanlon/ Dalia Shelef  
16mm, 1990, 10min 30sec

## 15min Intermission

### PUCKER UP

*"Pucker Up is a deadly, humorous view of the consequences when lips collide—on the street and on celluloid."*

**Deb Verhoeven/ Amree Hewitt**

Shot on Super 8, completed on VHS,  
1991, 10min

## CAN'T YOU TAKE A JOKE?

*"Can you fall in love and still have a sense of humour? Boy meets girl and girl meets girl amidst the romantic music and visuals of Hollywood film noir."*

**Viki Dun**

Robert Falso—Cinematographer  
Lawrence Johnston—Art Director  
Catherine South/ Ray Boseley—Co-editors  
16mm, 1989, 26min

## HEAD

*"One solitary journey. The feeling of detachment and serious thought. Head is about war, masculine power and destruction. I'm trying to let form, shape, colour and sound speak for itself."*

**Colleen Cruise**

Andrew Kornweibel/  
Sonja Jaskiewicz  
Shot on Video 8  
digitised into Amiga  
computer,  
completed on  
Betacam, 1991,  
7min



Above: JAM, Liz Hughes

## FOOTNOTES... from the memoir of an unwilling mnemonist

*"A woman besieged by involuntary memory."*

**Kate Richards**

Leanne Douglas—Voice  
Peter Reed—Percussion  
William Langfield—Audio post-production  
Shot on Super 8 and Super VHS,  
completed on U-matic, 1991, 5min

## BACKSEAT BLUES

*"Backseat Blues is not so much Grace's memories of growing up, as the evocation of her imagination, car windows become quite literally screens that Grace's memories are projected onto."*

**Amanda Dusting**

Kate Gilroy—Production, Script and Direction  
Annette Davey—Editor  
Erika Addis—Cinematographer  
16mm, 1991, 7min

## THE FATHER IS NOTHING

*"An exploration of the world of the masochist and the oral mother. Presence—absence—motion—stillness. A film about loss and separation."*

**Leone Knight**

Viki Dun  
Shot on Super 8, completed on U-matic, 1991, 9min

Visual Purple is  
Produced by:

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Thanks to:

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