

Australian

perspecta

6 OCTOBER TO 28 NOVEMBER 1993

1993

Australian
Perspecta
Film
and Video
Programme

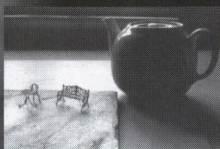


Art Gallery of New South Wales



SYDNEY INTERMEDIA NETWORK

Screening Schedule



Wednesday 6 October **Andrew Frost Retrospective**
1pm

Saturday 9 October **Programmes A & B**
11am-1pm

Sunday 10 October **Programmes C & D**
11am-1pm

Wednesday 13 October **Programme B**
1pm

Sunday 17 October **Programme A**
2.30pm

Wednesday 20 October **Programme C**
1pm

Sunday 24 October **Programme D**
2.30pm

Wednesday 27 October **Programme A**
1pm

Sunday 31 October **Programme B**
2.30pm

Wednesday 3 November **Programme D**
1pm

Sunday 7 November **Programme C**
2.30pm

Programme A

On the thirtieth day the meeting takes place.

Russell Dumas, *Trailer*, 1991
shot on 16mm, completed on video, 22mins
dance designed for the intrusion of the camera; performed by
Nick Sabel and Josephine McKendry, Dance Exchange
produced with the assistance of the Australian Film Commission,
the NSW Film and Television Office and the Australia Council

Arf Arf, *Thread of Voice*, 1993
16mm, 19mins

Four artists, Arf Arf, have made a film using their work in sound
poetry and visual gesticulation. The key performers in Arf Arf are
Marcus Bergner, Michael Buckley, Marisa Stirpe
and Frank Lovece.

Mahalya Middlemist, *Vivarium*, 1993
16mm, 12mins, 30secs

An experimental film based on a series of movements and images
which explore concepts concerning the performance of the
female body in film and dance practice.
produced with the assistance of The Australian Film Commission
and The New South Wales Film and Television Office.
performance and choreography: Sue-ellen Kohler (Based on the
Solo Dance Performance — *Hybrid*).

Programme B

Time rolls back again, the moment returns.

Jon McCormack, *Flux*, 1992
video, 2mins

Flux is a procedural, computer synthesised animation which
abstracts the notion of flow via computer algorithms.
The images, which are evolved in a computer abstraction of a
biological paradigm, represent a syngenetic development
between human and machine.
produced with the assistance of the Australian Film Commission,
with particular thanks to Gary Warner. Software by
Jon McCormack and Wavefront Technologies (under their
Independent Artists Programme).

Michael Strumm, *Island of Magicians*, 1993
video, 14mins

The computer as a medium is fluid and easily spills onto the
temporal canvas of videotape.

Ian Andrews, *Phonogramm*, 1992
16mm, 7mins, 30secs

An experimental film in which an office worker struggles to
negotiate a path between two extremes: schizophrenic ecstasy
and paranoid withdrawal. The worker remains connected to an
ensemble of machines: typewriter, pen, gramophone, which store
and determine his output. But, occasionally, he escapes in
daydreams of flight. This film is in the style of a collage/cut-up
with a Musique Concrete soundtrack.

John Tonkin, *air, water*, Parts 1&2, 1993
video, each 3mins

air, water is a series of computer animations that explore natural phenomena in virtual, three-dimensional space. produced in association with the Australian Film Commission.

Paul Winkler, *Elevated Shores*, 1993
16mm, 20mins

An understanding and observation of the formation in topography of shorelines around Sydney, eternally shaped and re-shaped by the everlasting motion of the ocean waters. The camera follows in free hand held movements the contour of the coastline, forever evolving into new fragments of cinematic spaces in vibrant colours of light and dark: changing shape and space through an intricate well of matting and, in the process, giving birth to uniquely constructed images redefining our sense of what is 'real' topography in nature as opposed to the reconstruction of topography by cinema.

Andrew Frost

This programme offers a context for the artist's video installation in the main body of Perspecta.

S.S.S., 1985

Super 8, 7mins

Inspired by the film *Isle of the Dead* and its themes of possession, rebirth and narcolepsy — *S.S.S.* reconstructs the central images from the movie, telescoping these themes into a concentrated time frame and replacing the narrative with a series of hallucinogenic moments liberated from the television series.

***Open the Kingdom*, 1988**

Super 8, 8mins

Gesturing towards the absolute reduction of image, the inspiration for *Open the Kingdom* came after seeing a number of classic minimalist paintings by Barnett Newman and a series of IKB Monochromes by Yves Klein. This film attempts to recreate the tension and purity of those works by finding the image within the abstract visuals of television snow.

***Somewhere Here*, 1990**

video, 8mins

Featuring the classic paranormal text *The Search for Bridey Murphy*, this piece is a meditation on the nature of the point-of-view shot. Constructed around three sequences from Hollywood narratives, the video attempts to look behind the two-dimensional visual field into a multi-dimensional narrative and psychological universe.

***Mountains of East and West*, 1991**

video, 10mins

This work is a study of dualities — personal, social and historic. The work also examines the notional placement of silence, abstraction and the use of voice to emphasise these dualities.

Programme C

The future was better protected than the past.

Michael Riley, *Poison*, 1992
video, 29mins, 30secs

This drama considers three major aspects of Aboriginal reality — assimilation, adoption and sexual abuse — and looks at how these circumstances have prompted the creation of addictive personalities.

Michael Buckley, *Ancestor Worship*, 1991
16mm, 40mins

Intimate portrait of a small rural town, Baradien, in North-West New South Wales, filmed over a five year period. The film deals with reveries and memories of the landscape rather than analysing and drawing conclusions about the area. funded by the Australian Film Commission.

Programme D

Around the fiftieth day, they meet in a museum filled with timeless animals.

Kevin Sheehan, *The Primordial Bubbles*, 1993
video, 27mins

The size of objects may be small, but their weight is staggering.

Destiny Deacon, *Dolores' Koori World*, 1987
video, 20mins

A home-made melodrama of murder, abduction, theft and a social worker.

Marie Craven, *Pale Black*, 1992
16mm, 13mins

The haunting vice at the heart of *Pale Black* belongs to an invisible woman. Her presence is seen only in her traces: a pair of jeans left on a chair; wilting roses in a vase; a pile of letters waiting to be sent. The film tracks this mystery woman through the dark, silent realms of her interior world. And draws the portrait of a phantom self.

Melanie El Mir, *Sunset Aorta*, 1993
Super-8, 8mins

**He meets the surgeon's eye
The scalpel meets her skin
And caught within a bloodshot sky
The sunset now begins.
Sunset of love, sunset aorta.**

Jackie Farkas (with Liam Egan and Kathy Drayton - A.F.T.R.S.)
The Illustrated Auschwitz, 1992

Shot on Super 8, completed on 16mm, 13mins
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

These five programmes, curated by Sydney Intermedia Network (S.I.N.), offer a fresh perspective on contemporary Australian film and video. Derived from Chris Marker's *La Jetée*, the programme titles invoke poetic associations between the works. The S.I.N. selection panel for this programme included Brian Doherty, Michael Hill and Virginia Hilyard.

Sydney Intermedia Network Incorporated is a Sydney based organisation that works on a national and international level to support innovative and challenging uses of film, video, sound and other electronic media. S.I.N.'s activities include an annual survey of Australian film and video art titled *Matinaze* at the Art Gallery of New South Wales and a monthly film and video programme. S.I.N. is supported by its membership and the Australian Film Commission.

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