

NEW

a Sydney Intermedia Network event

PERSPECTIVES

MAY 1995

on the ART of the MOVING IMAGE

PROGRAM

Saturday May 13

2pm

Domain Theatre, Art Gallery of NSW

\$8/5, SIN members free

THAT DOCUMENTARY THING!

Curated by Brian Doherty, DeeJ Fabyc and Sinead Roarty

THAT DOCUMENTARY THING lies somewhat undefined yet strikes at the heart of cinema — a stylistic demarcation between fact and fiction, truth and fantasy, theatrical and non-theatrical (in exhibition as well as performance). These are demarcations increasingly difficult to discern as each mutates and becomes a hybrid of the other. Yet the documentary remains useful in the everyday as a marker for the 'real'. We seem to need its certainty and it remains a fundamental category. This screening uses 'that documentary thing' as a base line. A convenient if somewhat insecure retreat to observe and reflect on the particular variations presented by, at times, somewhat unlikely subjects.

SHOPPINGTOWN

David Caesar. 1987, 11 min, 16mm

SHOPPINGTOWN is the everyday — you know 'there are a million stories in the big suburb... this is just one of them'. Yet these ever so likely subjects seem so unlikely, so out of place when they become their own self portrait set against the struggle to consume. In our passion to create a narrative from these almost still life subjects the smallest movements become amplified. There is something of the audience in these images that stare out in silence at the moving scene.

WHAT'S HOLLYWOOD ABOUT YOU?

Jan Bruck. 1993, 22 min, video

Jan Bruck has shown a number of documentaries in SIN's annual survey screening - **MATINAZE** - over the last few years. He always seems to be walking around with his little video camera at waist height talking to strangers. OK you say - *cinéma-vérité* - 'camera truth' - immediacy, spontaneity, and authenticity through the use of portable and unobtrusive equipment and avoidance of any preconceived narrative line. But wait a moment. What is this truth? This is not reality 'out there' unmediated. Bruck's subjects are as much aware of the camera as we are and are performing for it. This is precisely a camera truth - an event created by Jan and his camera. The reality is that of the fantasy of everyday life and what better location than Hollywood to find people performing themselves - so what's Hollywood about you?

W.W.M.C.*.*

Margie Medlin. 1994, 3 min, 16mm

One of the fundamentals of cinema is its ability to 'realistically' re-present the experiences of forms and sounds without their substance and by so doing allows for their relocation (to cinemas) and also allows for the fragmentation and reordering of time and space (editing/montage). What is surprising is how easily our attention is diverted away from these transpositions. In **W.W.M.C.*.*** the fact of film as a mode of transport is highlighted. We experience a simultaneous tour of three celebrations - Wigstock in New York City, The Day of the Dead in Mescic, Mexico and Shopping in the south of France. These cinematic transitions aided by the possibilities of computer generated imaging create the virtual space and time for a new story telling.

FAILURE TO MATERIALISE

Mark Jackson and Geoffrey Weary, sound Henry Johnston. 1989, 11 min, video

Set against a background of the demolition of the Hordern Building - a large department store in Sydney - and the opposing calls for conservation this work interrogates the 'presence' of the material artefact and provokes contemplation on the many ways in which the aspirations of its monumentalism have failed to materialise. On an allegorical level this seems to suggest a fundamental absence within presence itself - a facade of objecthood. The sound track is text by the English poet W.H. Auden set to music by Benjamin Britten.

**THE ILLUSTRATED AUSCHWITZ**

Jackie Farkas with Liam Egan and Kathy Drayton. 1992, 13 min, shot of Super 8, completed on 16mm

So often the material fact of documentary seems to be the visual with that authoritative voice of god sound track remaining out of the picture as it were. The soundtrack seems to interpret the visual and in seeing belief is confirmed. **THE ILLUSTRATED AUSCHWITZ** turns this around. Here the documentary evidence is the soundtrack - memories from childhood — while the visual becomes interpretation.

EYE OF THE MODEL

Geoffrey Weary, performance Geoffrey Weary and Ruby Davies, produced during an artist in residence at Griffith Artworks, Griffith University. 1994, 6 min, video



EYE OF THE MODEL composes hand-held video images of wintry St Petersburg and Moscow, fallen statues and personal performances into an evocative and very personal response to the experience of visiting that so long forbidden zone which loomed large in so many imaginings - Russia. Here the interpretive and emotional dimensions seem to be a necessary component of experience and reference to the purported 'truth' of dialectical montage is not out of place.

NONE OF THE ABOVE

Penny Fowler-Smith. 1993, 13 min, 35mm shown on video

Is this a documentary about fantasies?... a hard-nosed investigation of the world of bondage and discipline?... a music clip tribute to dominance and submission?... or is it as it claims - None of the above?



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Saturday June 3

ETCHING A NEW SUBVERSIVE GROUND

Formal directions in experimental videowork

Curated by Peter Mudle

This screening will sample speculative formal developments accomplished over the past three years by the Perth metropolitan based group 'Retarded Eye'. It will examine the sound/image/time developments framed as new formal investigations (similar to many other global developments) which mark an identifiable return to an exploration of the formal possibilities of the video medium and a more expressionistic use of those specific qualities. As such, this work samples a resistance to limit experimentation to a mere execution of content driven imperatives - widening the field into a new subversive terrain that incorporates the sensory.



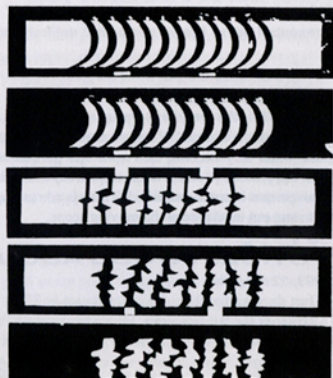
All screenings will be at the Domain Theatre, Art Gallery of NSW unless otherwise stated

Saturday September 9

THE SERIOUS ART OF THE UNSERIOUS: experimentation within comedy

Curated by Greg Ferris and Janet Merewether

Video and film art has a reputation for morose self-indulgence which will be dispelled by this program. Designed to investigate the ways experimental film and video makers have explored comedy this program will contain a cross section of formal investigative work, satire and absurdity to amuse even the most earnest viewer!



Some of the mattes used in Paul Winkler's films.

July 18, 20, 25, 27

PAUL WINKLER: FILMS 1964-1994

a joint project with the Museum of Contemporary Art

AMEX Hall, Museum of Contemporary Art

These screenings will present a full survey of the films of German-born, Sydney-based film artist Paul Winkler who has been producing remarkable low-budget, low-tech but highly compelling and beautiful films for the last thirty years - films with simple titles and rich astonishing images like DARK (1973-4), BRICKWALL (1975), BONDI (1979), GLITTER (1990) and GREEN CANOPY (1994).

Paul's films have been collected by the Museum of Modern Art, New York and have been shown extensively overseas. His international reputation has been gained from his experimental in-camera editing and composition and specifically his use of complex matting techniques. This is the first time that a full survey of his work will be presented in Australia. The screenings will be accompanied by an exhibition at the MCA and a comprehensive colour monograph.

Saturday August 19

COLOUR OF TIME

Presented by Arthur and Corinne Cantrill

The Cantrills are well known in Australia for both their extensive film work and extraordinary publishing achievement with continuous publication since March 1971 of Cantrills Filmnotes.

This screening will look at one of the recurring interests in their films —experiments with colour—starting from as early as 1969. It will include works dealing with the emotional and symbolic use of colour, depth perception and experiments with hand printing, colour filters, saturation, print grading, aperture effects and a variety of film stocks.

While focussing on colour experiments these films also indicate the range of the Cantrill's concerns covering the nature of film and visual perception, art, poetry, still life, landscape and expanded cinema.

Saturday October 14

THE CINEMATIC EVENT

Curated by George Kouvaros

The program will include paper presentations and a screening.

In a recent assessment of Jacques Rivette's *La Belle Noiseuse* published in *Sight and Sound*, Thomas Elsaesser identifies a tendency among filmmakers such as Bernardo Bertolucci and Martin Scorsese and in the writings on the cinema of the French film theorist Serge Daney to conceive of a film 'not as a film, but as a reality existing in its own right, a reality existing next to other realities'. Elsaesser goes on to explain:

Gone are the days when love of cinema meant talking about 'film as film' — works with their own aesthetic texture, structure and textuality. Like Bertolucci or Daney, we may now need to treat films as events that have happened to us, experiences that are inalienably ours, and thus as material facts.

This program will examine how this rethinking of the cinema's place is played out in the work of John Cassavetes, Shirley Clarke and Jean Rouch and will use the work of these three filmmakers to explore a strand of film modernism that first emerged during the 60s and, as Elsaesser's comments indicate, has a strong claim on contemporary debates and discussions on film.

Saturday November 4

DIVERSE DYKES

Curated by Colleen Cruise and Fanny Jacobson

Domain Theatre, Art Gallery of NSW

This screening will feature experimental British lesbian films with a focus on Jewish lesbian content. These are recent works mostly completed in 1994.

Sydney Intermedia Network Inc. receives assistance from the Australian Film Commission, NSW Film and Television Office, NSW Government - Ministry for the Arts and the Australia Council, the Federal Government's arts funding and advisory body.



NSW FILM AND TV OFFICE

