



SIN

Sydney Intermedia Network Inc (SIN) presents in conjunction with



direct from

Interact Asia Pacific

Multimedia Festival 1997

# altered states

curated by

Helen Stuckey and Shiralee Saul

plus

the Sydney launch of Experimenta's journal MESH #11 — *Altered States* issue featuring in-depth profiles of new media artists and articles by leading Australian commentators and theorists, exploring psychotropic visions, art and technology at the end of the second millennium.

→ Tuesday 25 November 1997, 6pm

Chauvel Cinemas, cnr Oxford St and Oatley Rd Paddington

\$9.50/\$7.50

Sydney Intermedia Network Inc (SIN) promotes innovative film, video, sound and digital media arts and exhibits this work to diverse audiences throughout Australia and internationally.

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**Misako Sugiyama**

**FIVE WATER DROPS**

NSW, 7MINS, VHS, 1995

A visual poem dealing with natural elements and human senses. It examines the transformation of reality, appearing and disappearing, in the temporal world.

**Alan Dorin**

**AMBIENT #5 — MUSIC FOR CASUAL ENCOUNTERS**

VIC, 2.30MINS, DIGITAL ANIMATION, BETACAM SP, 1997

'A computer animation about the interactions between people: the girl who makes my coffee at the cafe around the corner, the guy who let me merge into the traffic [...] It is about the people who watch me cycle by, the man who ponders life every afternoon as he strolls along the footpath, the school girls giggling at me from the bus stop [...] the busker who can only play a single tune, the friendly beggar who plays none but greets me drunkenly as I hurry along Brunswick St.'

**Alyson Bell**

**HERE I SIT**

NSW, 8MINS, BETACAM SP, 1996

A visual and metaphorical interpretation of the poem by Australian poet Sandy Jeffs, exploring the complexities of the mind, and the emotions of schizophrenia. It combines hundreds of layers of film, video, animated typography, perspective diagrams, textural imagery and sound to form a moving collage of visual poetry. Produced with the assistance of the Australian Film Commission.

**Troy Innocent**

**DEEP (extract from Psy Vision)**

VIC, 5MINS, DIGITAL ANIMATION, BETACAM SP, 1996

The inherent plastic dreamlike quality of computer graphics are matched to abstract musical structures. Identity is established using imagery and symbology of the mediaworld in an abstract way—computer game icons, photographic textures, natural and artificial structures and 3D characters give visual form to the sound. This clip, subtitled *Textured Moving Space With Green Flower*, is the tenth in the complete *Psy Vision* video. Music by Psyko Disko.

**John Tonkin**

**AIR. WATER**

NSW, 10MINS, DIGITAL ANIMATION, BETACAM SP, 1994

A series of computer-animated studies of the elements air and water—journeys through imagined landscapes with a lyrical and poetic sense of visual musicality that is both engaging and yet contemplative. Tonkin creates abstracted simulations of natural systems by combining mathematical models of different physical phenomena (gravity, elasticity, aerodynamics). Although relatively simplistic, the motions exhibited by these virtual environments are both complex and naturalistic, evoking a range of emotional tones.

**Chris Newling**

**LEXICON**

NSW, 3MINS, BETACAM SP, 1996

Film titles are displayed in a sequence determined by a consistent—but unstated—rule. This mysterious rule may become evident to an analytic viewer. Other viewers may simply enjoy the intrinsic poetry of the titles themselves.

**Tina Gonsalvas**

**THE PROCESS OF BECOMING**

VIC, 3.32MINS, DIGITAL ANIMATION, SVHS, 1997

Created from a mixture of scanned images including hospital documentation, painting and drawings, *The Process of Becoming* explores the duality of the energies of human life. It is at once sensual and erotic, about pain, frustration and death and a celebration of the power of life. The sound is a collage of samples created in collaboration with musician Mark Thomas.

**Lynne Sanderson**

**PRIMAL DEBUG**

SA, 5.11MINS, DIGITAL ANIMATION, BETACAM SP, 1997

A lush computer blending of visual and sound stimuli which has been described as a 'high-tech aid to meditation'. It aims to stimulate mood and memory, reach into the past to dissolve all presets, realise primal urges with a synthetic mythology and explore the forbidden zones where gender dissolves.

**John Brigden**

**E 5 (a trilogy)**

QLD, 4.23MINS, BETACAM SP, 1997

Explores the connections between invention, devastation and procreation using a combination of digital animation, effects and film footage.

**Laurens Tan**

**IN THE DAYS OF THE COMET (PART II)**

NSW, 7MINS, DIGITAL ANIMATION, SVHS, 1996

A kaleidoscopic narrative which references science and technology and relates sci-fi (retro and cliché) to the carnival sideshow in its believe-it-or-not demeanour. Part II features the circuit-ball, the seahorse chariot, the recurring Test Pattern and two variants of the merry-go-round gondolas against the backdrop of the Olgas and the Grand Canyon. Titled after H.G.Wells' novel, *Comet* was created to be seen in RadialVision as part of *Octogene*, a nine-screen video construction at the Capitol Theatre, Sydney.

**Ian Haig**

**ASTROTURF**

VIC, 6.18MINS, DIGITAL ANIMATION, BETACAM SP, 1996

Scenarios of how humans are devolving through their interaction with technology are depicted in different technological time frames throughout history. Predictions of a future in which human-machine integration goes terribly wrong...

**Lindsay Colborne + Mark Power**

**SPACE...THE FINAL FRONTIER**

VIC, 1.28MINS, DIGITAL ANIMATION, SVHS, 1997

An exploration of the inevitable complex social implications associated with the process of populating outer space, and the interrelation of carbon-based life forms in zero gravity conditions. OR What do we do with the doggy poop?

**Alan Dorin**

**HYDROID MEDUSAE**

VIC, 2.30MINS, DIGITAL ANIMATION, BETACAM SP, 1996

Investigates the use of the computer as a tool for broadening experiential horizons. 'A microscope allows us to examine the intricacies of life; the computer can be used as a tool to bring the unobservable world of algorithms/processes within the grasp of our Biology. For a moment we are part of single unit, connected by a smile, a wink, a nod or wave. Even just a fleeting glance. As we part, this connection bursts like a bubble or the membrane of a cell as it divides. The eye contact we share, the momentary link between us, shapes my days, my years. These encounters shape me.'

**Alyson Bell**

**THE CHANGING ROOM**

NSW, 6MINS, BETACAM SP, 1996

The Sea. A field. A room. Memories, boundaries, observations, observers. A woman tries to make sense of her life whilst struggling against inner turmoil. Forces from within and without work upon her, propelling her forward into the clarity and calm of the outside.

**Adrienne Patrick**

**SKINFLOWERGARDEN**

VIC, 4.30MINS, AMIGA DIGITAL ANIMATION, SVHS, 1997

What kind of images flourish in the garden of eternal reproduction? A neolithic goddess lays a digital egg.

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