

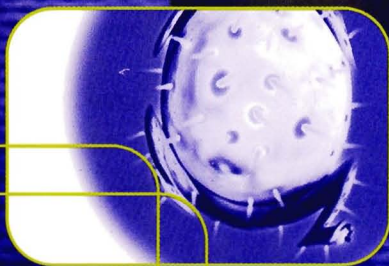


Sydney Intermedia Network Inc. (SIN) presents

matings

SIN's seventh annual survey of Australian screen art

DOMAIN THEATRE, LEVEL 1, ART GALLERY OF NEW SOUTH WALES



experimental film and video program

SATURDAY 5 APRIL, 1PM

SATURDAY 12 APRIL, 1PM

(REPEAT SCREENING)

ADMISSION: \$10/\$8 SIN MEMBERS/CONCESSIONS



artists' presentations/forum

SUNDAY 6 APRIL, 2PM

ADMISSION: \$7/\$5 SIN MEMBERS/CONCESSIONS

PREMIERES AND DISCUSSIONS OF INTERACTIVE CD ROMS BY MEGAN HEYWARD, *I AM A SINGER*; NORIE NEUMARK, *SHOCK IN THE EAR*; AND SALLY PRYOR, *POSTCARD FROM TUNIS*.



multimedia exhibition

SATURDAY 5-SATURDAY 12 APRIL

10AM-5PM DAILY

FOYER, DOMAIN THEATRE, AGNSW

FREE CLICKS!

further information

tel 02 9264 7225, fax 02 9264 5823, email sinsite@ozemail.com.au, <http://www.ozemail.com.au/~sinsite>



NSW FILM
AND TV
OFFICE

multimedia exhibition

SATURDAY 5-SATURDAY 12 APRIL
10AM-5PM DAILY
FOYER, DOMAIN THEATRE, AGNSW

Men's Work

PROD/DIR/WR PETER CHARUK

Men's Work, a multimedia presentation of a work in progress, examines the relationship between men's work and their health problems. The main recurring image is that of the artist's father who died at an early age, of lung cancer.

Peter Charuk is based in the Blue Mountains, NSW. His work has been exhibited both locally and internationally. He has recently returned from an artist's residence at ZKM Karlsruhe, the German multimedia centre, and from SIGGRAPH 96 in New Orleans where he presented a paper. He lectures in Fine Arts, University of Western Sydney, Nepean.

The Inside of Houses

PROD/DIR/WR BRONWYN COUPE

How well do you know the place where you live? This computer interactive takes the viewer on a tour of the house, with memory as the eccentric guide. It is based on floor plans the artist asked members of her family to draw, from memory, of a house they all lived in about 30 years ago. Unique connections link particular (and often peculiar) narratives and synthetic recollections have tempered the way a space is recalled. Video, photography and sound have been manipulated to represent the stories. The recollections of the house encompass decorating, building, playing, leaving and the emotionally ambiguous struggles between child and parent.

Bronwyn Coupe's film, video and multimedia works have been presented in curated exhibitions and festivals in Australia, the USA and Japan. She is completing an MA Visual Arts at the Australian National University Canberra School of Art.



The Inside of Houses



Molasses

Molasses; The Fan; Elvis Presley

PROD/DIR/WR ROSS FRANKS

Three works developed as projects for the final year design course at the University of Western Sydney. *Molasses* is built around refrains from 1930s musical funnyman, Spike Jones. *The Fan* watches soapies as mayhem reigns. A suicidal *Elvis Presley* is damned to purgatory following the theft of a precious Graceland possession by Michael Jackson! Rescue me!

Ross Franks began computer animation on an Amiga in 1993. He is currently studying at the University of Western Sydney.

EZI-BABE

DES/ANIM JANET MEREWETHER

Designed to satisfy even those who are willing to procreate, *EZI-BABE* allows the participant to experience some of the sensations of parenthood, without the mess, the fuss and the time-consuming frustrations of having a natural child. Feel a simulated birthing; watch as your baby gets sick; suffer delirious post-natal depressions! Play with digital *EZI-BABE* before you take the fleshy plunge into reproduction! Recommended by world population analysts.

Janet Merewether studied filmmaking at AFTRS from 1988 to 1991, specialising in production design and animation. Her films include *Making Out in Japan*, which screened at *Matinaze 96*, *A Slice of Life or the Crumbs of Existence*, *Tourette's Tic*, *Surplus Government Asset* and *A Square's Safari*. *EZI-BABE* is her first multimedia project.

Shock in The Ear

PROD/DIR/WR NORIE NEUMARK
ARTIST/GR DES MARIA MIRANDA; MUSIC
COMP RICHARD VELLA; PROG GREG WHITE;
INTERFACE DES DAVID BAROLO

Please refer to artists' presentations section of the program for description of work and biographical details.

[anon]

PROD/DIR/WR SOL PANDIELLA

[anon] is about creating a visual language on the screen; typography illustrates the poetry of four adolescent writers. The work draws inspiration from the concrete poetry movement of the 1950s, making the visual form an integral part of the interpretation.

Sol Pandiella was born in 1972. She attained a Bachelor of Fine Arts, University of NSW, and a Bachelor of Design (Hons), Visual Communication, University of Western Sydney. She works as a multimedia graphic designer, creating CD-ROMs, websites, etc.

Postcard from Tunis

DIR/PROG/ART SALLY PRYOR

Please refer to artists' presentations section of the program for description of work and biographical details.

Invert

AUTH/DIR LLOYD SHARP

Invert is a computer-generated organic artwork exploring metaphors of the microscopic body and information systems, and similarities in the imaging processes involved. The disc includes an exploration of what we mean by 'body'; how our own bodily functions determine the way we experience the world; how the infinitely complex and adaptive cells and processes that make us what we are are designed to survive and change. *Invert* includes a wide range of material from reconfigured MRI, XRAY and CAT scans of the body to 3D land and sound scapes, including AI routines and simulations.

Since 1991 Lloyd Sharp has been primarily involved in developing computer-generated interactive art on CD-ROM, and more recently on commercial web sites. Visit <http://www.ozemail.com.au/~lsharp>

Program details were correct at the time of printing but minor changes may occur without notice.

Matinaze 97 is a project of **Sydney Intermedia Network Inc. (SIN)**
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Matinaze 97 administration

Sarah Waterson
Simon Hare
Alessio Cavallaro

Matinaze 97 publicity

Morag White

Graphic Design

Sylvia Weimer

Program cover Images

Details from top: Mesh J. Law;
EZI-BABE J. Merewether; *Time Out For Sport*
P. Winkler; *Invert* L. Sharp;

Projection

Matt Clyde, AGNSW

Technical Production

Sarah Waterson

Film, Video and Multimedia Selection Panel

Peter Callas, video artist
Nola Farman, interdisciplinary media artist
Annemarie Jonson, lecturer in new media

Convenor, artists' presentations

Alessio Cavallaro

Thanks to

Victoria Lynn, Wayne Tunnicliffe and Ken Watson, The Art Gallery of New South Wales; Sabina Wynn and Peter Giles, Metro Television; Greg Ferris, Mother's Superior Video; Nicholas Gebhardt and Elisia Yeo, Radio 2SER-FM; Ross Barnard, Sydney Film Festival; Anna Sabiel; Paul Saint; and to all *Matinaze 97* participating film, video and multimedia artists and selectors.

SIN encourages the development of innovative film, video and digital media in Australia, and exhibits this work to a broad range of audiences.

Sydney Intermedia Network Inc. receives financial assistance from the Industry and Cultural Development Branch of the Australian Film Commission; the Visual Arts/Craft Fund of the Australia Council, the Commonwealth Government's arts funding and advisory body; the New South Wales Government - Ministry for the Arts; and the New South Wales Film and Television Office.

SIN gratefully acknowledges the ongoing support of the Art Gallery of New South Wales.

SIN also gratefully acknowledges sponsorship of *Matinaze 97* by Metro Television, Mother's Superior Video and Radio 2SER-FM, and also thanks the Sydney Film Festival for its generous contribution. Special thanks to Nicholas Tsoutas, Artspace; Tess McLennan, Boomalli Aboriginal Artists Co-operative; Peter Giles, Metro Television; Afgharad Wynne-Jones, The Performance Space; and Lloyd Sharp for their generous computer equipment support.



artspace



PERFORMANCE

matinaze

Sydney Intermedia Network's (SIN) **Matinaze 97** once again showcases the impressive range of innovative work that is currently being produced by emerging and established screen artists throughout Australia.

True to form, the **experimental films and videos** infringe upon complacent viewing – there are many cryptic pleasures to be had here, provoked by often wry and obscure sensibilities, incessant forms of engagement and cunning humour.

This year, the 'grammar' of experimental film will be complemented by the 'language of interactivity'. Following the success of the Internet forum at last year's event, **Matinaze 97** includes a week-long exhibition of recently completed **CD-ROMs**. Sydney Intermedia Network is especially pleased to be premiering the highly acclaimed interactive works by new media artists Megan Heyward, Norie Neumark and Sally Pryor, who will also discuss the aesthetic and technical elements of their respective CD-ROMs at the **artists' presentation/forum**.

However, while navigating digital streams and basking in the screens' glow, be aware that should certain recommendations contained in Mr David Gonski's *Review of Commonwealth assistance to the film industry* (aka the Gonski Report) be adopted by the Federal government, an important range of services and events (such as **Matinaze**) by national screen culture organisations (including SIN), might be seriously affected. So too screen artists and audiences.

We hope that cultural value will prevail over misinformed economic pragmatism. You can help us in our efforts to preserve a vibrant screen culture by joining our letter writing campaign, or by simply becoming a member of SIN.

Sydney Intermedia Network looks forward to your attendance at **Matinaze 98**. In the meantime, welcome to AGNSW's Domain Theatre and enjoy **Matinaze 97**.

Alessio Cavallaro
Director, Sydney Intermedia Network

Film and video program

SATURDAY 5 APRIL, 1PM
SATURDAY 12 APRIL, 1PM
(REPEAT SCREENING)

Sound Asleep

DIR ANDREW BRYSON
SVHS, 1995, 3'25"

Andrew Bryson began filmmaking in 1993 at Edith Cowan University, WA. *Sound Asleep* was made as part of his final year in Media Studies.

U Choose

DIR PETER NESS
ASST JEREL SMITH
VIDEO 8, VHS, 1996, 4'30"

Born in 1966, Peter Ness has been working in the film industry since the age of nineteen. He studied film at North Sydney TAFE.

Meantime

DIR GALEA MCGREGOR
ASST LUCY LEHMANN
SUPER 8, SP BETACAM, 1995, 8'00"

Galea McGregor was born in Perth in 1974. She is currently completing her Honours degree in Fine Arts (film and video) at UNSW where she also works as a biological science photographer.

What Time

DIR DANIEL H. KOJTA
SUPER 8, SVHS, 1996, 6'00"

Utilising many media forms, Daniel Kojta has produced and exhibited work in Sydney and the Blue Mountains. He is currently studying for a BA in visual arts.



What Time

Time Out For Sport

DIR PAUL WINKLER
16MM, 1995/96, 17'00"

Paul Winkler was born in Germany and migrated to Australia in 1959. He has been making experimental films since his arrival here. *Time Out for Sport* began life during Paul's artist-at-work installation at the Museum of Contemporary Art in Sydney during 1995 at SIN's invitation.

Business Travel

DIR JOHN HOWL
16MM, SP BETACAM, 1995, 5'00"

John Howl works as an independent producer in Sydney. *Business Travel*, his first 16mm film, was screened at the 1995 St Kilda Film Festival.



I Am Not Alone

I Am Not Alone

DIR REBECCA GEACH
SVHS, 1996, 12'00"

Rebecca Geach holds a Certificate in Film and Television Production from North Sydney TAFE and a Bachelor of Visual Arts from Sydney College of the Arts. She has completed six short films and two interactive CD-ROMs.

Low Job

DIR JAN BRUCK
SVHS, 1996, 7'00"

Born in Germany in 1943, Jan moved to Australia in 1972 and currently lectures in General Education at UNSW. He has been making independent documentary videos since 1990.

The Red Room

DIR HUSEIN ALICAJIC
PROD HUSEIN ALICAJIC & DEI EL-AYOUBI
16MM, 1996, 10'00"

Hussein Alicajic began working with film and video in 1989. He is completing studies in Communications at University of Technology, Sydney, and Philosophy at Macquarie University. He currently works as Network Promotions Producer at TCN Channel Nine, creating and directing 30 second promos and commercials.

.....interval.....

man ascending

DIR JOHN TONKIN
COMP.ANIM., SP BETACAM, 1996, 1'30"

John Tonkin is a visual artist who has been making computer animations for many years. His animation *these are the days* was part of SIN's *elastic light* program, 1996.

Plane Torque

DIR MERILYN FAIRSKYE
SP BETACAM, 1995, 19'30"

Merilyn Fairskye is a visual artist working in installation, photography and video. Her work is exhibited both in Australia and internationally. Other works include *Caesar* (1996), *After Image* (1995) and *The Appointment* (1994).

Old Earth

DIR JO LAW
SUPER 8, SVHS, 1995, 7'30"

mesh

DIR JO LAW
SUPER 8, 16MM, SVHS, 1996, 3'26"

Jo Law lives in Perth and has exhibited at short film festivals across the country. Her interdisciplinary installation project *Power to Clean: at a Sensible Price* is part of this year's Hong Kong Fringe Festival.

Swallows' Nest

DIR BRIAN VAUGHAN
SVHS, VHS, 1996, 5'00"

Swallows' Nest is Brian Vaughan's first film as director. It was made in one day, due to lack of time, for the Brisbane International Fast Film Festival, 1996. Brian has been involved as an actor in numerous films and amateur plays.

Wednesday, 11th May, at 1pm

DIR MIRIAM STIRLING
HI 8, BETACAM, 1996, 4'47"

Miriam Stirling is currently completing a Bachelor of Fine Arts at University of NSW.



Wednesday, 11th May, at 1pm

What Was I Talking About Again?

DIR GREG FERRIS
SVHS, HI 8, SP BETACAM, 1996, 1'10"

Greg Ferris is a video and computer installation artist based in Sydney. His work has been exhibited at numerous festivals including the Berlin Video Festival and One Minute World in Brasil. He has, in fact, a very good memory.

Silent Night

DIR WENDY DENT AND
MELISSA SEELENMEYER
WR/PROD WENDY DENT

HI 8, HIGH-BAND U-MATIC, 1996, 18'00"
Wendy Dent has recently completed first year Film and Video Studies at the University of Technology, Sydney. She has worked in theatre and devised and produced the controversial Melbourne Fringe solo-play *Nobody*, which centres on youth suicide and homelessness.

artists' presentations / Forum

SUNDAY 6 APRIL, 2PM

New media artists Megan Heyward (*I am a Singer*), Norie Neumark (*Shock in the Ear*) and Sally Pryor (*Postcard from Tunis*) each demonstrate and discuss conceptual and production aspects of their highly acclaimed interactive CD-ROMs.

I am a Singer and *Postcard from Tunis* were showcased in the New Talent Pavilion at Milia, the major European multimedia exhibition and market held in Cannes earlier this year. *Matinaze 97* is pleased to present the Australian premieres of these two works, and the Sydney premiere of *Shock in the Ear*. All three works were produced with the financial assistance of the Australian Film Commission.

About the artists and their works:

I am a singer

PROD/WR/PROG MEGAN HEYWARD
SONGS PHIL KAKULAS

I am a Singer is a non-linear fictional narrative for CD-ROM. Concerned with notions of memory, culture and identity, it conveys the story of a fictional pop star with amnesia whose only understanding of herself is via tabloid media representation. In *I am a Singer*, the user assists the singer in her attempts to reconstruct her identity through various sources – media reports, diaries, anecdote, analysis and dream. The work features original songs by Phil Kakulas of The Black Eyed Susans.

Megan Heyward lectures in multimedia in the Faculty of Humanities and Social Sciences, University of Technology, Sydney. Her background is as a musician, writer and producer.

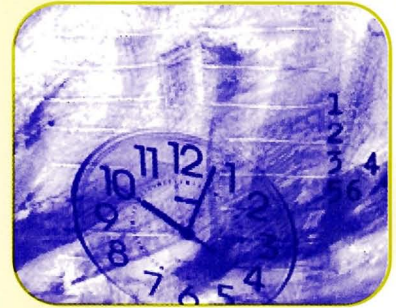
Shock in the Ear

RPOD/DIR/WR NORIE NEUMARK
ARTIST/GR DES MARIA MIRANDA; MUSIC
COMP RICHARD VELLA; PROG GREG WHITE;
INTERFACE DES DAVID BAROLO

Shock is both what the work is about and its formal principle. *Shock* figures literally and metaphorically to describe deep and abrupt physical, psychic and cultural change: from culture shock to electric shock and reverberating beyond into shock aesthetics. The work engages the audience in a sensual but not sensational level. It evokes shock not at the crashing sensational moment of impact but its sensual aftermath, a disruption, a dislocated space of shifted perceptions and senses.

Shock in the Ear challenges CD-ROM interactives' aesthetics and kinaesthetics – to disrupt their usual articulation of art and interactivity. It does this through non-linear and poetic movement and by overturning the 'traditional' hierarchy of vision over sound, the locking of sound to vision. Interactive sound animates the experience of the work. The user is invited to explore a terrain where sound is the medium most appropriate to interactivity, as a new and engaging artistic form, because sound goes beyond the interface, into time, into the body, into the imagination.

Norie Neumark is a sound/radio artist, who has been recently working with multimedia. ABC Classic FM's sound arts program, *The Listening Room*, has commissioned and broadcast her works including *Into the Interface* (1994), *Shock* (1995), and *Separation Anxiety: not the truth about alchemy* (1996). They were re-broadcast in the USA by New American Radio and the Performing Arts.



Shock in the Ear

The Australian Film Commission provided financial assistance for the CD-ROM prototype of *Shock in the Ear*. The installation version of the work received funding from the New Media Arts Fund of the Australia Council. Norie Neumark is a lecturer in Sound and Cultural Studies at the University of Technology, Sydney. She has given papers about sound and multimedia at SoundCulture 96, and at the ISEAs. Her published works include articles in *Essays in Sound 2*, *Leonardo* and *Media Information Australia*.

Postcard from Tunis

DIR/PROG/ART SALLY PRYOR

Postcard from Tunis is not a documentary; it is an interactive audiovisual collage that reflects the artist's perspective of Tunisian culture, music and rhythms (a point of view that is both inside and outside this culture).

The central theme is writing: ancient and contemporary scripts that inscribe(d) Tunisia; writing's historical link with drawing; movement between image and text, both visually and aurally; and writing at the human/computer interface. Through interacting/exploring, the user learns some Tunisian words and can start to read simple Arabic.

Recently completed, *Postcard from Tunis* will be published later this year by Editions Phonurgia Nova, France.

Sally Pryor is an artist and lecturer at the University of Technology, Sydney. She originally trained as a Biochemist before moving into computer programming and later 3D computer animation. Her 3D film *Dream House* was screened at SIGGRAPH 84, which led to employment in commercial 3D computer animation in the USA and later Australia. She has also produced essays and computer-generated artworks which explore the relationships between computers, the body and gender. Her essay 'Thinking of Oneself as a Computer' was published in *Leonardo* in 1991, and her computer art-work was included in *An Eccentric Orbit*, a compilation of Australian video art which recently toured throughout the USA and Europe.

After 'burning out', she left Australia in 1992 for Tunisia, and eventually married into a local family. This experience led to the production of *Postcard from Tunis* which she completed for her postgraduate studies at the University of Western Sydney. Sally Pryor continues to investigate the human/computer interface and particularly the way that critical, conceptual and historical analysis of writing could inform future interface design strategies. Her paper exploring these issues, 'Writing the Interface' has been published on the website for the Australian Film Commission's *The Language of Interactivity* conference: <http://www.click.com.au/afc/presentations/sally+p.html>