dLux media|arts

→D.art99

Australia's premier annual showcase of inter/national experimental digital film, digital video, computer animation and cd-rom art

cd-rom exhibition

thurs 10 june – sat 3 july

Artspace Australia
43 – 51 Cowper Wharf Rd
Woolloomooloo Sydney

film | video | animation

fri 18 june 5.15pm

46th Sydney Film Festival
Academy Cinemas
3a Oxford St Paddington

dLux media arts >> innovative film, video, new media and sound arts
screen arts exhibitions | forums | advocacy | consultancy | research and information

introduction

Alessio Cavallaro
Director, dLux media arts

D.*art* 99 points to the diverse range of conceptual and technical approaches by artists who use digital processes (editing, visual effects, sound design) as part of their practice, or produce work entirely within the digital domain (2D and 3D computer animation). The program comprises a selection from works submitted by emerging and established screen artists in response to an inter/national call for entries for experimental film, video and cd-roms which best demonstrate creative uses of their respective medium.

The cd-roms here each provide the 'interactor' with complex levels of engagement: wry and transgressive critiques of gender politics, lewd sexualities and identity constructs (*Gender Media Art, Vamos a Contar Mentiras, SOB, playThing, Basilisk & a universe of dirt*); multi-layered narratives, hypertextual fictions, fragmentary histories and events randomly captured (*The Good Cook, termite, Strange Cities, Tallinn People's Orchestra*); iconic realignments and gameplay (*UN-icon, Muto*); and the re-/structuring of sonic templates (*Orchestra of Rust, Diaspora 2000*).

The films, videos and computer animations also offer intricate renderings of style and content: quiet geometries, oblique planar perspectives and fluid fractal radiance (*Elements in Transformation #2, the residual artifacts of communication, Theatres of Anatomy, Lost in Translation*); formalist permutations (*Psychol, Swelling, Infinitude, Demarche No 2*); environmental concerns (*Dark Sun, Si jamais la mer*); meshes of acute emotions (*Flutter, Flux*); absurdist humour (*Brasil Maravilha, Filling Lost*); and vivid exhilaration (*Trick or Treat*).

dLux media arts is especially pleased to have Eat Carpet SBS TV and Omnicon as major sponsors of D.*art* 99. Their involvement in the event is greatly appreciated, as is the ongoing support of Metro Screen and *IF*, independent filmmakers magazine.

dLux is delighted that the film component of D.*art* is once again featured as part of the Sydney Film Festival, and that Artspace Australia have hosted the inaugural D.*art* exhibition of cd-roms. dLux thanks the Festival, Artspace and also the Univeristy of Western Sydney, Macarthur, for their generous cooperation.

In particular, we thank you for your continuing interest in this and other dLux*events*.

cover images (detail)
Kathryn Mew MUTO 1998; Peter Callas LOST IN TRANSLATION 1999

Michaela French FLUX 1999

Chris Henschke ORCHESTRA OF RUST 1998 (detail)

Cristina Casanova VAMOS A CONTAR MENTIRAS 1998

cd-rom exhibition

thurs 10 june – sat 3 july
Artspace 43 – 51 Cowper Wharf Rd Woolloomooloo Sydney, free admission

opening night multimedia performance
Wade Marynowsky *Diaspora 2000*
+ cd-rom launch
Stamp/Sharp/Couros *Basilisk & a universe of dirt*
thurs 10 june 6pm Artspace, free admission

Gender Media Art

1999 The Netherlands
pd AXIS, FOUNDATION FOR ART AND GENDER
concept Deanne Herst, Jan Torpus, Alex Schaub
image and video Jan Torbus, Alex Schaub
typography Barends and Pijnappel, sd Alex Schaub
prog Peter Chylewski

Twelve projects by artists and theorists (including Sadie Benning, Annie Sprinkle, Darryl Hill) which focus on alter-egoism, queerness and transsexuality. Aesthetics of an (image) culture in which stereotypes are past history.

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www.axisvm.nl

The Good Cook

1998 Australia (vic)
dir/wr/digital art/sd MICHAEL BUCKLEY
pd Michael Buckley + Gary Brennan
produced with financial assistance from the Australian Film Commission

During a long night of insomnia, a cook reflects about who he is. His insomnia feeds his anxieties; phantoms of his reveries appear as films, silhouettes and sound loops.

Michael Buckley has had an intrepid life and checkered career in many fields, including golf caddy, wool store worker, teacher, documentary/experimental filmmaker, animator, and more recently, as an impoverished multimedia artist supported by his wife and child.

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UN-icon

1999 Australia (vic)
CARBON
dir/digital art/des/sd/pd MARK + JOHN LYCETTE
completed for Lifesavers, online initiative devised by VPRO Dutch public broadcasting service

Computer users across the globe are united by interface elements. The individual is a cursor, and the cursor is the individual. UN-icon appropriates the power of computer language and iconography to explore the limits of its visual devices.

Carbon was founded in 1997 by media designers Mark and John Lycette. They have worked inter/nationally, producing a range of award-winning disk and web-based art that has been widely exhibited, including at the New Talent Pavilion (MILIA 95) and New Voices New Visions.

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Vamos a Contar Mentiras (Let's Tell Lies)

1998 Spain
dir/wr/des/prog/sd/pd CRISTINA CASANOVA

Malicious boys who have shared school, football, skirts and impertinent teachers get together years later inside a tale in order to tell wicked stories – numberless lies trimmed with sentimentalism.

Cristina Casanova is a designer, computer and web artist, and award-winning 3D animator, writer and photographer whose works have been exhibited inter/nationally. She also collaborates with performance artists such as Eugeni Bonet and La Fura dels Baus.

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Wade Marynowsky DIASPORA 2000 1999

Gary Zebington TERMITE 1999 (detail)

Tallinn People's Orchestra
1998 England
dir/wr/digital art/sd/pd CHRIS HALES

Reveals the aesthetic beauty inherent in everyday activities captured in the town hall square of Tallinn, Estonia. Thirty-seven elements of the scene have been isolated and assigned a musical leitmotiv. Up to five elements can be activated at random to produce a 'deconstructed jazz ballet' based on real-life activity.

Christopher Hales is a Senior Lecturer at UWE's Faculty of Art Media and Design (Bristol). His research projects consist of small 'experiments' in interactive movie making, each of which tests a different potential aspect. His numerous cd-roms and cinema installations have been widely exhibited inter/nationally.

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Orchestra of Rust
1998 Australia (vic)
dr/wr/digital art/sd/pd CHRIS HENSCHKE

Complex sound and musical structures are produced by activating obsolete machinery in an entropic industrial environment. Remixes of the sound pieces can be accessed in other zones of the factory, along with extensive information on the background of the machines and sounds, historical sources, and so on.

Chris Henschke works in sculpture, photography and digital media. His main areas of research are in experimental virtual environments and sound/image interactivity. His award-winning works have been shown in various inter/national exhibitions, including the Fifth Australian Contemporary Art Fair and MILIA 99 (France).

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SOB [Son of a Bitch]
1999 Finland
dir/wr/pd MARITA LIULIA
sd/mus Ari Hirvonen

A multimedia dive into Men's World – they are 48% of the population and they need your understanding! Dr Jack L Froid, expert in masculinity, has mysteriously disappeared ... but his discoveries are waiting for you.

Marita Liulia is an artist and pioneer in multimedia. Her second cd-rom, Ambitious Bitch (1996), has received numerous awards, including Prix Möbius International and Prix Ars Electronica.

kuvastory@kuvastory.fi
www.medeia.com

playThing
1998 Australia (vic)
dir/pd TIM MACDONALD

A computer game that explores questions about language, gender and identity, and the paradoxical nature of our increasingly intimate relationship with technology.

Tim Macdonald worked as a script writer for television and computer interactives before completing a Graduate Diploma in Animation and Interactive Media at RMIT University, Melbourne, in 1999.

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Diaspora 2000
1999 Australia (nsw)
dir/pd WADE MARYNOWSKY
collab Maya Brown

The computer as an audiovisual performance instrument. Compressed hyper-rash imagery of urban anxiety (construction, air pollution, etc) in Olympic city Sydney scored with electro/industro/techno/exotica/ambient sound loops.

Wade Marynowsky is a digital artist who works with sound, animation, interactive media and performance. He has exhibited in Sydney, Melbourne, Brisbane, England, and Germany. He is currently a Masters student, University of New South Wales, College of Fine Arts.

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Shockwave site: www.loud.net.au/abstract
Real audio site: www.laudanum.net/ldbl/

Muto
1998 Australia (vic)
dir/wr/principal digital art/pd KATHRYN MEW
prog Ruth Luxford, sd Steve Law
produced with financial assistance from the Australian Film Commission and the support of RMIT University, Melbourne

A synthesis of the digital and the organic, the gameplay of Muto explores the concepts of reward and punishment, allowing the user to create, mutate and destroy indigenous lifeforms on a microscopic planet.

Kathryn Mew is a designer whose main areas of research include concepts of interface design, experimental virtual environments and digital culture. Her work has been included in Kabaret Internet, Munich and Cologne; Downloading Downunder, Amsterdam; and The Next Wave Festival, Melbourne. Muto is Kathryn's first interactive work.

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Strange Cities
1999 Australia (nsw)
dir/wr/des/ed TATIANA PENTES
interface/prog Glenn Remington, cinema/photog Geoffrey Weary
mus Sergei Ermolaeff, sd Roi Huberman
pd Eurydice Aroney
produced with financial assistance from the Australian Film Commission

Sasha dreams, discovers, remembers the exilic identity of her grandparents, survivors of the Russian and Chinese Revolutions, in fragments and traces of their music, memories, personal effects and photographs.

Tatiana Pentes graduated in 1995 from the University of New South Wales, College of Fine Arts, with a Masters of Arts (Media Arts: Film, Video, Sound and Multimedia). Strange Cities was selected for the New Talent Pavilion, MILIA 99 Mutimedia Festival, Cannes, France, and the 1999 Experimenta CD-ROM Touring Exhibition, Australia.

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www.afc.gov.au/about/gallery/intmedia/strange/strange.html

Basilisk & a universe of dirt
1999 Australia (nsw)
dir/wr/pd WAYNE STAMP
digital art Lloyd Sharp
sd Panos Couros
produced with financial assistance from the Australian Film Commission

A queered perspective on subjectivity from an alchemistry of mediæval marvels and a bricolage of contemporary nomadic thought.

Wayne Stamp works across installation, new media and theory. He recently completed a doctorate on art and subjectivity, a theoretical fiction derived from the philosophies of Deleuze and Guattari. **Lloyd Sharp** is a new media/technology artist exploring the performative dimensions of biology and bodily representations. **Panos Couros** is a sound designer/composer who has worked in theatre (incl Robert Drew's The Bodysurfers; Ray Lawler's The Summer of the Seventeeth Doll), sound art and multi-media performance.

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termite
1999 Australia (nsw)
dir/wr/concept/des/prog/sd GARY ZEBINGTON
produced in association with the Australian Film Commission
produced with the assistance of the Australian Broadcasting Corporation

Famous statements and events are hyperlinked across time to infest hypothetical histories.

Gary Zebington began working with interactive digital media in 1990. His computer artwork and programming have featured in large-scale cyborg-internet performances, gallery installations, websites and international exhibitions. His ongoing explorations include the interactive intricacies of VRML, text, hardware and artificial ecologies. Gary is currently a part-time digital media developer at the University of Sydney.

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Ying Tan ELEMENTS IN TRANSFORMATION #2 1998

Ian Haig TRICK OR TREAT 1998 (details)

film | video | animation

46th Sydney Film Festival
fri 18 june 5.15pm
Academy Cinemas 3a Oxford St Paddington
$16 / $12 dLux members / free to festival subscribers

Elements in Transformation #2

1998 USA 1:45
dir/digital art/pd YING TAN
sd Jeffery Stolet
SGI, SP Betacam NTSC

An exploration of the symbolic systems of cosmos and the correspondences of consciousness through the evolution and transformation of elemental forms.

Ying Tan is an associate Professor of Visual Design at the Fine Art Department, University of Oregon, Eugene. Her works have been exhibited at US and international festivals, including SIGGRAPH Art Show and 6th Annual New York Digital Salon, 1998, and Transmediale 99, Berlin.

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Dark Sun

1998 Australia (nsw) 3:40
dir/wr/digital art/sd/pd DAVID NERLICH
cam Dean Edwards, girl Fei Jiang, voices from ABC Radio Archives
CG, SP Betacam, produced in association with the Australian Film Commission

From deification to demonisation, the changing icon of the life-giving sun in the age of ozone depletion marks a spiritual decay that follows in the wake of the physical decay of our natural atmospheric defences.

David Nerlich works across the mediums of Super 8, video and computer graphics. His films have been been screened at festivals in Australia, Europe, England and USA. David currently works as a designer/animator, and is writing a science fiction feature film script.

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Infinitude

1999 Australia (nsw) 2:20
dir/digital art/pd MIC GRUCHY
sd Samir Sen-Gupta
DV, Avid, SP Betacam

A visual poem on the nature of infinity.

Mic Gruchy is a digital media artist/designer and multimedia performance artist whose works have been exhibited inter/nationally, including at ISEA, Ars Electronica and Museum of Modern Art, New York. Mic produced and directed Stelarc/Psycho/Cyber (1996), a one-hour documentary on Stelarc, Australia's renowned cyber performance artist.

micg@XS.com.au

Lost in Translation

1999 Australia (nsw) 6:00
dir/digital art/pd PETER CALLAS
mus/sd Robert Moss
part 1: Plus Ultra, work in progress, computer animation
completed on DPS Perception Board, Digital SP Betacam
produced in association with the Australian Film Commission

The cartographer's 'invention' of the world and the role of slavery in the process of the colonisation of South America form an 'anti-historical' reconstruction of Brazil.

Peter Callas is one of Australia's most distinguished electronic media artists and curators. His work is in the permanent collections of numerous major museums (incl Museum of Modern Art, New York, and Kunstmuseum, Bonn), and is screened frequently at festivals and on television stations worldwide (incl BBC2, London, and NHK Satellite, Tokyo). dLux media arts has produced and is currently touring a three-component exhibition featuring Callas' video works from 1980 to 1999.

www.anu.edu.au/ITA/CSA/callas

Swelling

1998 Australia (vic) 3:40
dir/digital art/pd TINA GONSALVES
sd Mark Thomas
DV, Adobe® After Effects, Photoshop, Illustrator, director, Media 100
SP Betacam

A pathological dissection of diseases, tumours and corporeal abnormalities, mutated into autonomous abstractions of the internal body. All imagery has been sourced via hospital diagnostic imaging; the sounds are a digital mix of bodily noises.

Tina Gonsalves is interested in the convergence of art, technology and science, and explores issues of the body within these genres. Her numerous animations have been screened inter/nationally at festivals (incl European Media Arts Festival, Osnabruk, and Independent Exposure World Tour, 1999) and on television (incl ABC, Eat Carpet SBS TV). Tina was awarded the Toshiba International Digital Art Award in 1997.

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Si jamais la mer

1998 Canada 5:45
dir/sd/pd ISABELLE HAYEUR
Hi-8, 16mm, non-linear editing, SP Betacam

A montage of paradoxical spaces and hypothetical landscapes; our gaze is submerged in vanishing visions.

Isabelle Hayeur is a Graduate of Visual Art, University of Québec, Montreal, Canada, in 1996. Her videos have been screened at festivals throughout Europe and Canada, most recently: Visions Underground Paris; Videonale 98, Bonn; and Lux Centre, London. She is a founding member of Perte de Signal, a group of Canadian artists working with and promoting the poetic expressiveness of digital imagery.

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Brasil Maravilha (Wonder Brazil)

1999 Brazil 1:55
dir/wr ALEKSEI WROBEL ABIB
digital art Douglas Nogueira, sd Ricardo Ô Rosinha
pd Aleksei Wrobel Abib + Fabiana Bubniak
digital video, VHS NTSC

Alice encounters problems as she runs through the jungle of her absurd land, Wonder Brazil. Not a leg to stand on ... but arms to keep on fighting.

Aleksei Wrobel Abib graduated in German Literature at Federal University of Paraná, Brasil, and now works in advertising, music and cinema. He has co-directed videos and scripted the theatrical spectacle Operário Patrão, 1998.

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Psychol

1999 USA 2:40
dir/digital art/sd/pd FATIMA AHMED
SP Betacam NTSC

Plays with the viewer's conscious experience and neuro-physiological mechanisms of perception. Notions of time, space and memory collapse as images emerge and submerge into fields of shimmering visual noise that hover at the threshold of recognition and ambiguity.

Fatima Ahmed is a Graduate Student in the Department of Design and New Media at the University of California, Los Angeles, USA. Her thesis is an investigation of interactivity in immersive environments.

imti@aol.com

Emil Novak FLUTTER 1998 (detail)

Flutter

1998 Australia (NSW) 8:20
dir/digital art EMIL NOVAK
sd John Novak, sd ed Mark Ward, pd Gregory Read
35mm, 16mm, DV, Digital SP Betacam
produced in association with the Australian Film Commission

An exploration of a state of mind and the desire to escape one's external cage, the facade that represents our image to the world.

Emil Novak is a director and cinematographer of features, documentaries, television films and commercials. He studied at Theatre and Film Academy, Budapest, and AFTRS, Sydney. Emil has received numerous awards for his work on short and feature films, including the Australian Cinematographer Society's Golden Tripod Award for a music video clip.

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the residual artifacts of communication

1999 USA 6:25
dir/digital art/sd RICHARD MATHIAS SANDOVAL
SP Betacam NTSC

A thesis film exploring the essences of common emotions and experiences, without spoken or written language, or representational imagery.

Richard Mathias Sandoval's first exhibition, in 1995, consisted of large-scale silk-screened paintings, photo books and small installations. Soon after, he began experimenting with digital imaging and computer programming. He is now completing a MFA in Animation at the University of Southern California.

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Filling Lost

1998 Australia (ACT) 3:20
dir/digital art/pd ALEX VOORHOEVE
Houdini software, SGI, SP Betacam

The theme of conflict expressed by 'music visualisation' in which each musical voice is represented as an independent visual entity. The rings which oscillate within the structure of each of the entities corresponds to individual harmonics that compound to produce the sound. Otherwise described as two fillings in search of a tooth.

Alex Voorhoeve attained a music degree, majoring in cello. He completed a Graduate Diploma in Animation at the Australian Centre for Arts and Technology (ACAT) in 1998.

vocomell@ozemail.com

Theatres of Anatomy

1998 Australia (NSW) 6:20
dir/digital art/pd JAMES MCGRATH
mus/sd Barton Staggs
3D Studio MAX, Avid, SP Betacam

Originally created as an audiovisual performance piece, Theatres of Anatomy explores the work of 18th century anatomist Pietro da Cortona's lithographic images within a spatialised 3D digital environment.

James McGrath is currently a lecturer and Project Director of The Built Environment Visualisation Group, University of New South Wales. In 1999 he received an Australian Post-Graduate Award for his research in digital design techniques and visual perceptual theory. The video version of Theatres of Anatomy was a finalist in the 1998 National Digital Art awards.

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Démarche No 2

1998 Canada 3:25
dir/digital art/sd/pd ROBIN DUPUIS
voice Vanessa Coutu, presence Kristell Baune
Mini-DV, non-linear editing, SP Betacam

A perceptual decomposition of the artistic process ... and walking.

Robin Dupuis graduated in Fine Arts (Film Production) at Concordia University, Montreal, Canada, in 1997. His short films have been screened at festivals throughout Europe and North America, most recently: Impakt Audiovisuel Festival, The Netherlands; Visions Underground Paris; and Resfest Digital Film Festival, USA. Robin is a member of Perte de Signal.

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Flux

1999 Australia (NSW) 8:55
dir/wr/digital art/pd MICHAELA FRENCH
sd Royce Sanderson
35mm, 16mm, Adobe® After Effects, Photoshop, Digital SP Betacam

A film about trust, about an accident, about falling out of love, and about emerging from grief.

Michaela French has a background in Fine Arts, and has been working in the film industry for the past eight years. She has written and directed a number of short films using computer animation as well as traditional filmmaking techniques.

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Trick or Treat

1998 Australia (VIC) 1:45
dir/digital art/pd IAN HAIG
sd Philip Samartzis
Premiere, Media 100, SP Betacam

Ghouls, mutants, zombies, bloodsuckers, freaks and demons are brought back from the dead and re-animated into ectoplastic goop. It's Halloween, Trick or Treat!

Ian Haig works across the mediums of computer animation, video and installation. His work has been exhibited in numerous inter/national festivals and exhibitions. Ian curated Mousetrap, an animation program which screened at the Melbourne International Film Festival and dLux media arts' futureScreen in 1998. He teaches Video Art at Media Arts, RMIT, Melbourne.

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http://media_arts.rmit.edu.au/media_arts/Ian_Haig/thing.html

Tina Gonsalves SWELLING 1998

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dLux media arts encourages and promotes the development and critical discussion of innovative film, video, new media and sound arts in Australia, and exhibits this work to diverse audiences nationally and internationally.

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D.*art* 99 is a dLux*event*

Stamp/Sharp/Couros BASILISK & A UNIVERSE OF DIRT 1999

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program brochure design
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spacelab design 0412 000 590

titles design, video compilation
scott anderson

technical consultant, cd-rom exhibition
john tonkin

D.*art* 99

produced | presented by dLux media arts

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D.*art* 99 *selection panels*

film | video | animation

Alessio Cavallaro curator/producer film, video, new media and sound arts

Kathy Cleland curator/writer new media arts

Justine Cooper multimedia artist

Andrew Traucki Project Coordinator, Film Development, Australian Film Commission

cd-rom

Mike Leggett new media artist, writer, curator

Brad Miller new media artist

Josephine Starrs new media artist

John Tonkin new media artist

acknowledgments

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ARTSPACE AUSTRALIA omnicon eatcarpet

dLux media arts is a member of ASCIA (Australian Screen Culture Industry Association) and SCAN (Sydney Contemporary Arts Network).