

dLux medialarts
innovative film, video, new media and sound arts
presents



D > OEST

an exhibition of experimental screen based art by nationally recognised gay and lesbian artists





dLux media arts is proud to present an exhibition of experimental screen based art by nationally recognised gay and lesbian artists. Compiled by Panos Couros, this survey exhibition of CDROM, web and video works spans the past few years. Artists included are Van Sowerwine, Michele Barker, Anna Munster, Brook Andrew, Sarah Waterson & Anna Sabiel, John Tonkin, Wayne Stamp/Lloyd Sharp/Panos Couros, Kathy Triffitt, Maria Miranda & Norie Neumark.

dLux media arts is a national screen based organisation which implements an expanding range of innovative screen arts exhibition programs / performances; critical forums; occasional publications; and innovative events of high distinction - encouraging the development, promotion and critical discussion of innovative and experimental film, video, new media and sound art by emerging and established artists.

dLux media arts is supported by the Australian Film Commission, NSW Film and Television Office, NSW Ministry for the Arts and the Australia Council. We would also like to thank Feast, Arts SA and AppleCentre, Adelaide for their generous support towards this exhibition.

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Curator : Leah Grycewicz
General Manager : Panos Couros

Anna Munster Wundernet (2000)

Wundernet invokes the Wunderkammer or curiosity cabinets of the seventeenth century as closets harbouring the strange objects that inhabit online spaces. Suggesting that the function of information search and retrieval oscillates between pattern and randomness, wonder and fatigue, this site positions digital objects and preoccupations in a relation to baroque space. Anna Munster is a digital artist and writer. She has exhibited in Australia, Japan, America and online. She is a lecturer in the School of Art History and Theory, College of Fine Arts, UNSW.

Created by Anna Munster, programming by Nigel Kersten made with the assistance of the College of Fine Arts, University of New South Wales, Sydney



wundernet, screen shot

Brook Andrew level 2 - tom (video, 1998)

Level 2 - tom is a 5 min video work based on a science fiction drama written and directed by Brook Andrew.

The story follows 2 lovers who escape the city in their best up car, their obsession with pushing each other trust get them entangled with another individual, leading to one of the lovers being locked in the boot of the car, at the end they dump the other person and drive on in a road trip again trying to escape their sci-fi city life which is consumed by VR identities.

Produced through the assistance of Metre Screen and ABC



Deborah Kelly Hey, hetero! (mixed media, 2001)

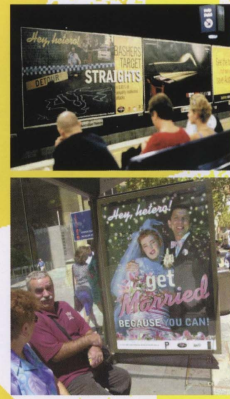
Hey, hetero! seeks to disrupt and expose the pretence of neutrality of the urban, saturated, hegemonic landscape. Originally produced as a series of bus shelters, billboard and postcards during the 2001 Mardi Gras Festival, Hey, hetero! is in the process of being transformed into TV ads which we hope to broadcast to vast, unsuspecting audiences.

DEBORAH KELLY has been producing socially engaged artwork in Melbourne, Adelaide, San Francisco and Sydney for over 15 years. Until recently, she was Creative Director of Australia's largest public interest communications company for 7 years. Her projects have included the 'Defend Native Title' black armband poster campaign, which sold over 25,000 armbands through The Body Shop to raise funds for Native Title Issues, the 'Lone Mothers' Indian billboard campaign and the prize-winning series 'It's Great To Be Straight', first shown at the National Gallery of Victoria in 1998. She has maintained an exhibiting visual arts practice since 1984. Her work has been collected by museums and galleries in Melbourne and Sydney, & The Center For The Study Of Political Graphics in Los Angeles.

TINA FIVEASH is a prize-winning Canberra based photographic artist. Her work has been reproduced in magazines and books across Australia. She is most recently featured in Identifying Cross-Currents in Contemporary Australian Art By Traudi Allen (Craftsman House, 2001).

Artist/writer/concept Deborah Kelly, Photographer Tina Fiveash, with multimedia produced by Campbell Manderson and Nienke Davi.

Originally funded by Sydney Gay+Lesbian Mardi Gras Festival 2001, with additional assistance from Performance Space, Gay + Lesbian Rights Lobby, The Anti Violence Project, Australian Lesbian and Gay Council, and JCDecaux.

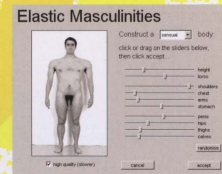


John Tonkin Elastic Masculinities

[custom web based java interactive: 1997]
<http://www.johntonkin.com/meniscus/body/body.html>

In a culture obsessed with self-observation and the observation of self by others, it seems that most of us have a distorted body image. Our bodies change shape, according to their state of mind and the cultural messages they have been digesting. Elastic Masculinities is a self portrait constructed in response to moving from Adelaide to Sydney as a gay man.

This project has been assisted by the Australian Government through the Australia Council, it's arts funding and advisory body.



Kathy Triffitt
am i dead sweetheart?

self-documentation, self-imaging:
 people living with h-i-v and aids
 1988.

URL <http://www.chickenfish.cc/ami/>

Synopsis:

'am i dead sweetheart?' traces the creative and cultural processes of self-documentation, self-imaging: people living with h-i-v and aids, 1988 - (ongoing) and its contribution to the debates on h-i-v and aids. The cultural documents of sound, text and image produced by people living with h-i-v and aids are an occasion for the interplay of multiple perspectives, voices and sensations.

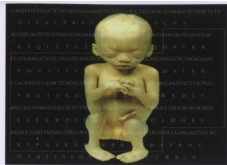
Handing the camera and tape recorder over in 1988, I began workshops to provide a venue for discussion and to provide skills for people living with h-i-v and aids to communicate their own empowering documentation of self. Photographic, performative and textual documentation of oral histories, diaries and autobiographies combine within an expanding archive of emergent and unlimited fragmentary histories and identities. These have been formed in relation to diverse and shifting realities of living with h-i-v and aids within transforming cultural, political and medical contexts. The viewer of the archive and of 'am i dead sweetheart?' faces the documentation of complex and diverse realities of the experience of h-i-v and aids and is referred to the temporal, relational and dynamic processes in the formation of self. 'self-documentation, self-imaging: people living with h-i-v and aids ... represents the formation of identities as a process which is created by the interaction of a dialogical and ethical relationship between the viewer of the archive and of this website and people living with h-i-v and aids.

Acknowledgments:

'am i dead sweetheart?' is a community arts initiative with contributions from the following persons: andi nellison; michelle morrison; stephen g; stephen; kenn basham; karen; bevy; sue; paul young; ted...

'am i dead sweetheart?' was presented as a tape-slide performance from 1994-1998; produced as a video in 1995 and developed as a website in 1999.

Project Facilitation by kathy triffitt
 Web Design by wayne stamp



Michele Barker
præternatural

Michele Barker has worked as an artist within the area of new media for the past ten years. She has recently completed an interactive CD-Rom, *Præternatural*, funded by the Australian Film Commission. This research forms part of a PhD presenting a genealogical exploration of the cultural, medical, and scientific role of the monster in Western culture from the 17th century to the 20th century.

Recent shows include *Specimens* at Artspace, State of the Heart at the Australian Centre for Photography and *The Love Machine* as part of the Melbourne Festival.

She is the former Digital Media Coordinator for the Museum of Sydney, and currently lectures in Photomedia at the College of Fine Arts, UNSW.

Created by Michele Barker
 Sound Design: Panos Couras
 Programming: Baz Cappie

Out_of_Sync
[Maria Miranda and
Norie Neumark] with
Amanda Stewart.

Machine Organs

Machine Organs plays with computers as organs of digestion and excretion, emission and transmission. As you scan in your images or digitise your sounds, you subject them to a digestion process carried out by you and the computer together. As digestion it can be messy, noisy and undisciplined.



Stamp/Sharp/Couras
Basilisk and a universe of dirt

Australia, 1999
 CD ROM

a recipe
 Two cocks are enclosed in darkness. They are given plenty of fodder and grow fat. The fat turns 'hot' and this results in intercourse between the two cocks. Both cocks lay eggs. Loads are substituted for the cocks. The loads are fed with bread and brood the eggs. The eggs are hatched. First the creatures look like roosters, but then change into basilisks. (En Divers Arts, the *Treatise of Theophrastus*, circa 1100)

a diagram
 Basilisk diagrams the multiple relations that converge upon a making of the male that is virtually monstrous. As a queried perspective on subjectivity, it detaches itself from a hybrid relation between an alchemistry of media-eval wonder and a feminist play in a thought of subjectivity (Chaosmosis, Geattari).

Wayne Stamp has a mixed practice—installation, new media, theory—that ranges from a threepart installation with Panos Couras, a noise of worms, *Sound in Space*, Museum of Contemporary Art, Sydney, 1995 to a web work entitled *Mangrove and the Mudflat*, MAAP '98 (Mullumbidgee Art Asia Pacific). Recently, he has successfully completed a doctoral dissertation on art and subjectivity, a theoretical fiction derived from the philosophies of Deleuze and Guattari.

Lloyd Sharp is a new media/technology artist who has been involved in developing computer generated interactive art. His art activities involve visualisation of the body and exploring the performative dimensions of bodily representations. Recurring themes include catharsis and the role of biology in the fluid construction of identity. <http://www.chickenfish.cc>

Panos Couras is a sound designer whose more recent works include sound installations such as *Sudden*, at the Institute of Modern Art in Brisbane, theatre and dance scores for *Thouax and Helmet*, by choreographer Barry Stewart, #14 a multimedia event in Brisbane, and *Inhabitation #2* a dance work by Jess de Quincey. He has composed CDROM sound designs for *Præternatural* by Michele Barker and Dream Kitchen by Leon Cimolewski. He is currently the general manager for dLux media arts.

Basilisk was produced in association with the Australian Film Commission.

URL <http://www.chickenfish.cc/basilisk/>



Van Sowerwine
Gillian

Van Sowerwine is a new media artist who works with dolls. The themes explored in her work include childhood, horror, the domestic and desire. Her recent exhibition, *Small Horrors*, at Wespace gallery in Melbourne involved combining miniature sculpture with video and sound. Van is currently working on a new animation, *Doll Stories*, which tells the stories of three dolls in mysterious and alarming situations.

Gillian:
 Director: Van Sowerwine
 Duration: 7 minutes
 Year of production: 2001

Synopsis

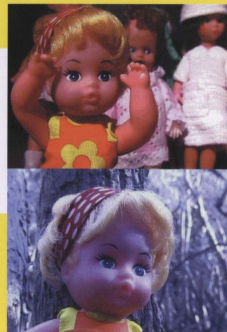
A doll dream of escape from a world she can't control

Credits
 Producer, Director, Screenwriter, Animator: Van Sowerwine
 DOP: Isobel Knowles
 Editor: Cassandra Tyler
 Sound Design: Bruce Mowson
 Composer: Ben Walbrook

Girlplay

Girlplay: brought to you by Microstul, a parody of the Dolly website, has been exhibited in Sydney, Melbourne and Canada and won an inaugural BIITEK-WJLN.K Award.

www.microstul.tz.com
www.netpace.net.au/~van



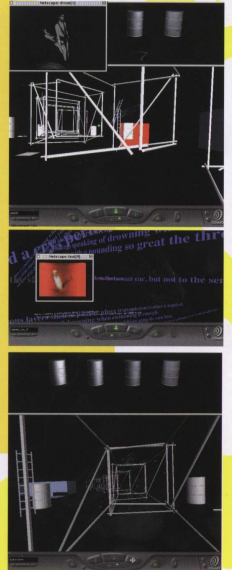
Sarah Waterson & Anna Sabiel
Memo (website 1999/2000)

Memo is an experiment about taking a performance installation environment and it's incumbent physical experiences into a virtual environment. Conceptually *Memo* draws upon ideas of physical memory and image triggers that are felt or interpreted in the body.

Through a VRML scaffold structure, *Memo* presents short vignettes of image-based movements, which are triggered by the users, or more accurately the cursor's proximity. *Memo* is also an audio environment triggering a unique soundscape and mix depending on the path chosen.

Memo consists of multiple nodes branching out from the central scaffold structure. At present there is a VRML textspace with spatially presented hypertext links. Other nodes are planned to extend the present scope of the work.

technical support Lloyd Sharp





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**WE RECOMMEND YOU LEARN HOW TO FOLD
YOUR SERVIETTES BEFORE ANY FEAST**
ITS ALL IN THE WAY YOU HOLD YOUR SERVIETTE