

**d>art03**

Wednesday 11 June, 7.50pm

Thursday 19 June, 12 noon

# **Future Perfect**

Thursday 12 June, 2.10pm

Wednesday 18 June, 9pm

**All screening at Dendy Opera Quays**

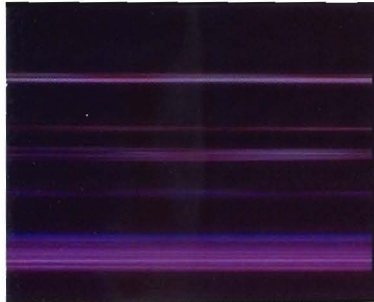
For bookings phone Sydney Film Festival booking line 02 9571 6766

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

# d>art03

## J.Tobias Anderson (Sweden)

879 (2002) 1:23min  
*Everybody wants to be Grant* (2002) 2:53min  
 879 refers to the number of subtitled frames used in a Swedish version of Alfred Hitchcock's *North by North West* which the artist illustrated by hand. Anderson arranged these images, which have also been exhibited as gallery stills, in chronological sequence to create an entirely new reading of Hitchcock's classic. *Everybody wants to be Grant* investigates the nature of celebrity with Hollywood screen-idol Cary Grant as subject. Originally conceived as a sound art work it combines sampled dialogue from interviews and film soundtracks with simple animation to construct an amusing and thought-provoking portrait of the "real" Cary Grant.



## Nicholas Hudson - Ellis (Australia)

*Rate of Ascension* (2002) 5:11min  
 Abstract digital abstraction.

## d>art03

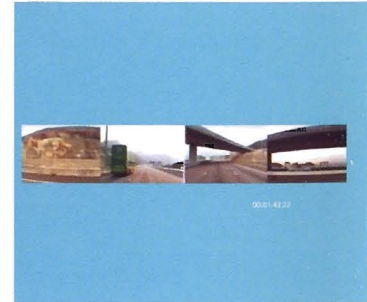
d>art03, dLux media arts acclaimed annual showcase of inter/national experimental film, animation and video art celebrates ongoing innovation in screen-based media with a selection of new work by emerging and established screen artists from Australia and beyond. The d>art03 screen program includes work by 14 artists from 4 continents reflecting the conceptual and technical diversity of current screen practice.

## Adam Dewhirst (Australia)

*Fleethecut* (2003) 7:30min  
 A-video-noise-pop-psychology-road-projection!



i don't want to be alone tonight..



## Hung Keung (Hong Kong)

*Sightseeing III* (2002) 7:44min  
 Video-artist-turned-obsessive-tourist Hung Keung is determined not to miss anything on a drive through the city. A fly's-eye view of urban sprawl Hong Kong style.

## d>art03 lecture

**Thomas Munz** Video curator and publications editor, Transmediale.

Thomas Munz will discuss and present selected works he curated for this years Transmediale screening program, titled *play global!*, a program of works responding artistically and culturally to globalisation.

Transmediale is an annual international media art festival which takes place in Berlin, Germany. The festival combines elements of art and media festivals with video screenings, performances, presentations of work and conferences. For more information visit [www.transmediale.de](http://www.transmediale.de)

Thomas studied art, film and media at the Art Academy Braunschweig/Germany and Seni Rupa Faculty of Institut Teknologi Bandung/Indonesia. He is a concept

## Andrew Filippore Jr. (USA)

*Commute* (2002) 8:00min  
 Five consecutive days of travel on Southern California's 101 Freeway become one in this split-screen meditation on fear, silence and inaction.

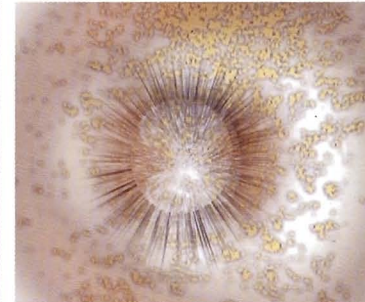


## Cecelia Lundqvist (Sweden)

*Emblem* (2001) 2:27min  
*C* (2001) 2:37min  
 Lundqvist's animations are colourful, seductive and deliberately ambiguous. Bright, bold graphics contrast with unsettling subject matter examining the darker impulses of human nature.

## Matt Glen (Australia)

*Positive Pain* (2002) 4:00min  
*Positive Pain* is an ongoing collection of re-edited and appropriated film sequences. These sequences seek to explore the themes of aesthetic judgement and the nature of the sublime through the viewers encounter with violent and destructive imagery.



## Anne-Marie Taranto (Australia)

*Quantum Dreamtime* (2002) 3:30min  
 Reality dissolves leaving only weird logic, sorcery, small particles and strange movements.



and founding member of Werkleitz Gesellschaft, a media artists' centre and association established in 1993, serving as a Board Member from 1993-2000. Thomas has worked with Transmediale for several years, 2001-2003 as publications editor and in 2003 as video and image curator of *play global!*

**Cost** The d>art03 lecture is FREE  
 Limited capacity bookings essential, email [dlux@dlux.org.au](mailto:dlux@dlux.org.au) to book.  
**Date** Friday 13 June, 6pm, Lecture Theatre EG02  
**Venue** College Fine Arts Campus, University of New South Wales, Selwyn Street Paddington NSW 2021.

### Matthias Gotzelmann (Germany)

*Leben im Quadrat (Life in a square)* (2003)  
4:57min

Infinitely replicating squares become metaphorical building blocks in Gotzelmann's post-humane digital universe.



### MIOON (Kim Min & Choi Moon) (Germany)

*Oscilloscope* (2002) 2:50min

Children on a playground slide form an illusionary oscilloscope. Designated in the mechanized, modernized and rationalized society everything returns to a static value.

### Christina Greve & Carsten Schulz (Germany)

*The Dreams (Part 1: Falling)* (2002) 6:30min

*Dreams (Part 1: Falling)* is based on the original soundwork *Tetralogy Four Inventions* produced for radio by Barry Bermange in 1964. The work combines dense collage and hypnotic sound to evoke the claustrophobic world of dreams.



### Leslie Peters & Dara Gellman (Canada)

*Interference* (2003) 17:00min

*Interference* deconstructs the visual and aural language of investigative documentary crime shows. Fragmented and rearranged found footage challenges the typical conditioned response to these docu-tainment TV shows and re-examines their narratives of fear and threat.

## Future Perfect

To mark the Sydney Film Festivals 50<sup>th</sup> anniversary guest curators Brent Grayburn and Scott Donovan present *Future Perfect*, an idiosyncratic tour of recent experimental film and video history, current digital practice and future directions in screen based media.

"From now on [reality] is concealed in the flatness of pictures, the transferred representations." (Paul Virilio, *The Last Vehicle*)

Whether or not it is our common destiny "to become film" in what French theorist Paul Virilio calls "the contemporary industry of simulation", technology's capacity to blur distinctions between the real and imagined is undeniable and seductive. Temporal and

### Justine Cooper & Joey Stein (USA)

*Reduction* (2002) 4:00min

Justine Cooper continues her involvement with medical and scientific imaging technologies with *Reduction*, produced in collaboration with Joey Stein. Conceptions of time, space and identity dissolve in a primordial reconstitution of the human form.



### Stephen Honneger (Australia)

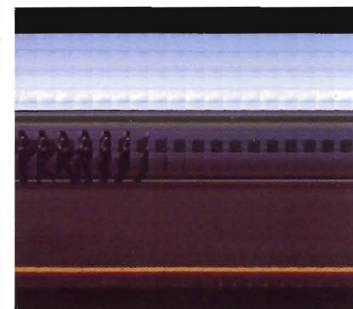
*Suspect Device* (2002) 3:00min

*Suspect Device* depicts a first person perspective of a interior gallery space, recreated using gaming software. Entering a beam of light in the gallery, the viewer is lowered into a glowing black and white maze. Running through the maze, shooting and blowing up hostile "grunts" in typical first person shooter fashion, the viewer is once again transported back into the gallery space and wanders, dazed and confused, towards the exit.

### Daniel Crooks (Australia)

*Train 1* (2002) 4:00min  
*Tram 3* (2002) 4:00min

In *Train 1* and *Tram 3* Crooks puts forth a poetics of public transport, using tramcars and train carriages, perfect units to play with at the junction of time and space. The continuity of video is disrupted, edited, literally making more or less time, more or less space.



### Potter-Belmar Labs (Jason Jay Stevens & Leslie Raymonds) (USA)

*Fortress: The Establishment Kills the Visionary* (2003) 5:00min  
*Fortress II: Destruction of the Tower* (2003) 1:45min

Potter-Belmar Labs is a collaborative duo working for over 4 years in a variety of media and almost always incorporating elements of video and audio in their work. Whether as components to interactive sculpture, installation or single-channel work, these artists utilize moving image and sound in unique and engaging ways.



physical dimensions dissolve on the computer desktop into a world of paradoxical spaces and hypothetical landscapes encompassing a range of dys / utopian possibilities.

Abject space, dislocation, a displaced phenomenological interpretation of possible place dissolve into images of transition, a transcendence of possibility. Simulated or otherwise, what is shown is never an end in itself "...it is as though history, determined by fate, were bound to come to an end, yet this never happens because everything repeatedly starts all over again." (Jean-Christophe Ammann, *Bill Viola: Writings 1973-94*)

Future Perfect deploys this ad infinitum by including the image to an aspect in time.

### Tamshui (Hong Kong)

[he/] (2001) 4:00min

[he/] is a term used by Hong Kong teenagers to express their attitude to life. It cannot be written in Chinese, existing only as a form of pronunciation. [he/] represents a suffocating sense of apathy - a feeling of inactivity and neglect, of giving up. More than teenage angst, [he/] is product of the social and political uncertainty of contemporary Hong Kong.



### Jamsen LAW Sum-po (Hong Kong)

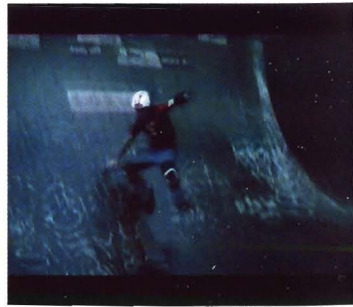
Matching 4 with 12: Mapping Vapour (2002) 10:00min

Pixel as vapour, colour as mist. What happens if we start to localize the non-localisable? Desire, memory, a hint of smell or a lingering of touch - faint traces as map-points at the edge of perception.

### Kedy FAN Ho-ki (Hong Kong)

Hear (2002) 6:30min

To hear is to passively perceive the sound. Hypnosis is nothing more than simple relaxation, guided images conjured by sound. It's as simple as closing your eyes and allowing yourself to receive and relax. Relaxation is a multi-layered psychological word-mind journey, telling you that life is joyful, easy and worth living. We can close our eyes but not our ears.



### Brendan Lee (Australia)

OFTENON (2002) 3:00min

A re-combination of a classic struggle with oneself. The limitations of personal endeavor are only as constraining as you let yourself believe. *OFTENON* is an art piece, which outlines some of the challenges faced by the director in attempting to capture the moment. *OFTENON* uses the theatricality of the reshoot in its goal for filmic perfection.

### David Haines (Australia)

A Golden Autonomy (2001) 4:00min

*A Golden Autonomy* is a work in 2 shots originally shown in a gallery in 1999 as an endless loop on a monitor. An inverse ghost, what Haines calls a "Black Casper" encounters for the first time a human on the coast of Normandy, France. The fascinating thing is that even though these beings both exist in the same universe which is the space of the image and even though they are both obviously fully alive, they could never really know each other. They are always living fully in the dark. The work was made in Sydney over two days.



### David Noonan and Simon Trevaks (Australia)

99 (1999) 4:00min

Noonan and Trevaks have produced a series of video installations since 1999 using a looping technique to focus and intensify a minimal cinematic sequence. *99*, one of their earliest collaborative works, draws from the genre of science fiction such as Kubrik's *2001* or even literary scenarios (Ray Bradbury). A common narrative in such stories or films is the image of man in space dependent on flimsy technology in the most extreme conditions - essentially the ultimate metaphor for isolation and vulnerability.

### Robin Hely (Australia)

CHERRIE (2002) 9:30min

In *CHERRIE*, Hely videos himself placing an advertisement in the personal columns of a Melbourne newspaper. He then records replies to his ad for a 31 year old video artist seeking an open-minded, adventurous female and eventually arranges to go on a date with a solo mother of 2 called Cherrie. We then see shots of Hely attaching a miniature spy-camera to his chest and concealing it beneath his suit. The audio is at times hard to hear and the camera shots are occasionally obscured, but there seems to be no doubt that the situation is real, right down to his clumsy advances at the end of the evening.



### Jayce Salloum (Canada)

(as if) beauty never fades (2002) 11:22min

A more ambient work of many things, including orchids blooming and plants growing, superimposed over raw footage of the post-massacre filmings at Sabra and Shatilla refugee camps in Lebanon in 1982. With the voice over of Abdel Majid Fadl Ali Hassan (a refugee living in the Bourg El Barajneh camp) recounting a story told by the rubble of his home in Palestine, and the collection of audio accompanying the clips, the tape permeates into an intense essay on dystopia in contemporary times. An elegiac response working directly, viscerally and metaphorically.

(as if) beauty never fades will only screen at the Future Perfect session on Wednesday 18 June, 9pm.

dLux media arts acknowledges the financial assistance and generous support of;

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