

VIDEOTAPES FROM AUSTRALIA



Organized by Stephen Jones and Bernice Murphy
on behalf of
The Australian Gallery Directors Council
Sydney 1979

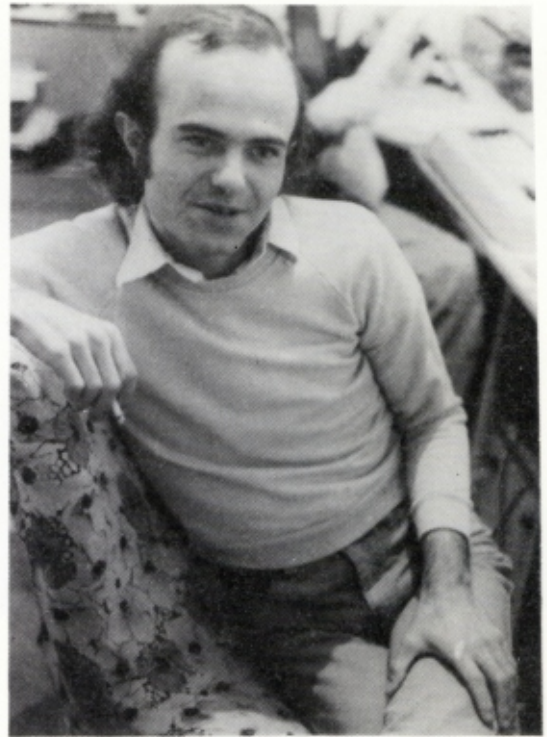
Assistance provided by the Australian Film Commission
and the Visual Arts Board of the Australia Council

List of videotapes

Ariel	THE DREAM	compilation. colour. stereo. 30 min.
Glen Lewis	MINDFIELDS	B/W. three tapes to be played in continuous succession
Michael Glasheen	ULURU	colour. stereo. 24 min.
Gill Leahy & Pam Brown	CATTLE ANNIE	sepia. mono. 8 min.
Dave E. Perry	INTERIOR WITH VIEWS	B/W. stereo. 5 min.
Bruce Tolley	LIGHT'S SQUARE MILE	colour. stereo. 8 min.
John Fisher & Michael Jacob	MAKING IT HAPPEN/ LETTING IT HAPPEN	B/W. mono. 38 min.
John Fisher	INNER-OUTER/BEFORE & AFTER	B/W. mono. 12 min.
Media Collective	THE GREATEST ADVERTISING CAMPAIGN THE COUNTRY'S EVER KNOWN	B/W & colour. mono. 38 min.
Jim Hughes	RITUAL	colour. mono. 25 min.
Marr Grounds & Paul Pholeros	SCULPTURE AT THE TOP ENDS	colour. mono. 30 min.
Shawn Gray	SPIDER	colour. mono. 10 min.
Shawn Gray	SYMBOLIST DAYDREAM	colour, mono. 10 min.
Malcolm Ellis & Bob Pollock	THE FISH	20 min. B/W. stereo
Warren Burt	NOCTURNAL B (B:4:6:7:1)	colour. stereo. 38 min.
Robert Randall & Frank Bendinelli	VENUS RECLINING	colour. stereo. 35 min.
Robert Randall & Frank Bendinelli	FLORAL RECOLLECTIONS	colour. stereo. 20 min.
Robert Randall & Frank Bendinelli	ECHOES	colour. stereo. 12 min.
Miles Green	SCOTCH THISTLE	colour. stereo. 3 min.
Miles Green	CONSTRUCTION	colour. stereo. 5 min.
Miles Green	DIALOGUE	B/W. stereo. 6 min.
Mike Parr	CATHARTIC ACTION/SOCIAL GESTURE 5	colour. mono. 30 min.
Arthur Wicks	SAND MEMORIES AT DURRAS AT BROOME ST SAND MEMORIES AT DURRAS two tapes to be played simultaneously	B/W and colour. stereo. 50 min.
Sophia Turkiewicz	IMMIGRANT CHRONICLE	colour. mono. 13 min.
Jeune Pritchard & Luce Pelissier	QUEENSLAND DOSSIER	colour. stereo. 48 min.
Dasha Ross & Alex Hines	KEEP IT DOWN TO A SHOUT with the Deaf Theatre of NSW	colour. stereo. 20 min.
Kim Randall & Carole Sklan	GRANDMA ROSE, ELSIE MAE & LOTTIE	colour. stereo. 40 min.
Stephen Jones	STONEHENGE	colour. stereo. 15 min.
Stephen Jones	TV BUDDHA (FOR NAM JUNE PAIK)	colour. stereo. 12 min.
Stephen Jones	UNTITLED (DANCE PIECE)	colour. stereo. 15 min.
Stephen Jones	TAI CHI TRANSFORMS	colour. stereo. 14 min.
Dragan Ilic	ELECTRONIC PENCILS	colour. mono. 30 min.

ARIEL

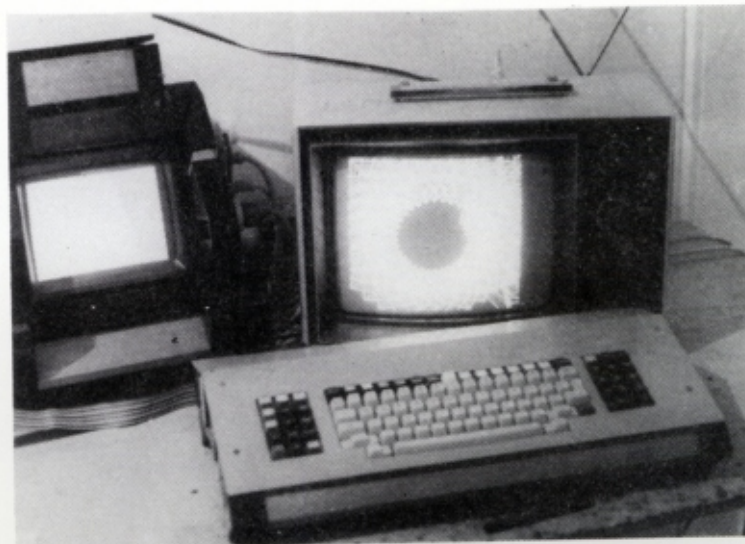
Late 69-74: transcendental hippy. Early 74 - mid 75: joined Bush Video as cameraperson, technician, etc. Mid 75 - 76: technician and production adviser at the National Video Resources Centre, Paddington. Early 76 - 77: teaching porta-pak production at Australian Film and Television School, Open Programme. 77 - mid 79: began working with microprocessors. Became head of engineering dept. Computerland Aust. (computer maintenance and operating systems software). Mid 79 - & on: freelance micro-systems analyst and programmer. Exploring computer graphics and computer-aided video animation.



THE DREAM (1977)

circa Bush Video and beyond . . . "The Murder of the Individual". The thoughts, cares, ambitions, ideas, wishes of people are just ultra high level programs running in the human bio-computer. All the misery, just negative feedback loops in your mind. How do you break the set? Insert a modulator in the loop and start tweaking! Ah, but what form of modulator? Drugs are too fast and uncontrollable, yoga and other mystical practices, too slow. How about the personal interactive electronic bio-mirror and synthesizer. What, you can't buy it off the shelf? Then I guess we'll just have to dream up such a gizmo. Recipe please.

Now let's see: some biofeedback equipment please (easy on the conductive gel), some telemetry gear (240 volts across the frontal lobes ain't much fun). Some A to D converters, a powerful little processor with RAM, ROM, graphic I/O and of course the appropriate software, and some sound. Mix it all up, add a little creative genius and Whammo you are presented with yourself devoid of narrative symbolism, the guts of the matter in 2-D colour and stereo sound. Let it sink in, get comfortable, stop trying to figure it out, go with the flow, see you on the other side of time, sometime . . .



WARREN BURT

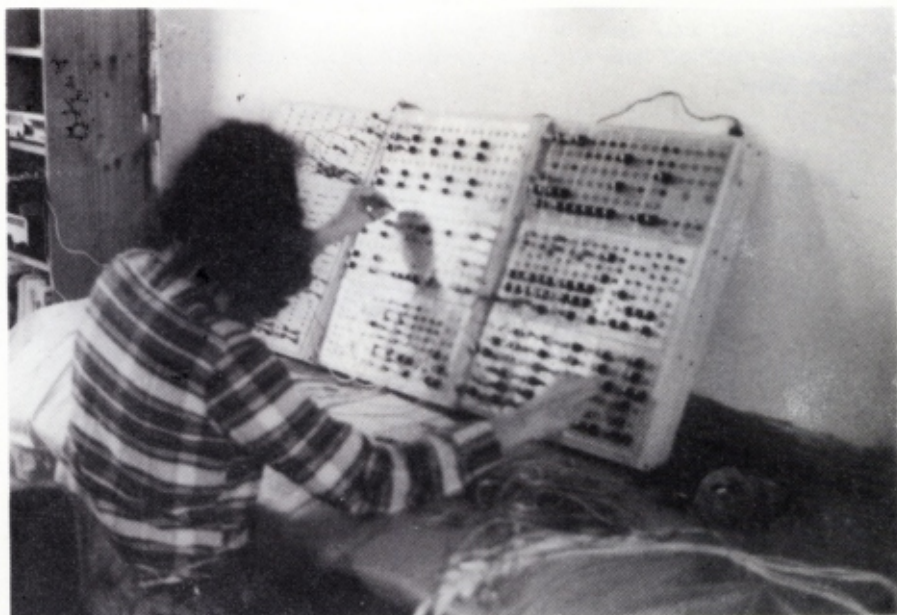
Warren Burt (1949) raised in upstate N.Y. Albany State University, B.A. 1971; moved to San Diego, Ca. — Univ. of Cal., San Diego, M.A. 1975; moved to Melbourne. Taught in music department of La Trobe University, Melbourne, 1975-78; currently working on a large video opera with a grant from the Music Board, Australia Council.



Nocturnal B (4:6:7) is one of a series of 2 Nocturnals made in real-time in a single night at the electronic music studio at La Trobe University. This studio, which I designed, is designed for maximum control flexibility between all the machines in the system. This piece is also an example of a common control system controlling independently produced video and sound. The control system was a John Roy DAISY system and a Serge Modular Music System. Sound was produced on the Serge and on Aardvarks IV, my home-made digital system. Video was produced on a Spectre Video Synthesiser and the Serge.

The piece changes very slowly. Not a drone, but an extremely slowly changing structure which rises to some sort of apotheosis by the end, it takes a familiar symbol and modulates it into an abstracted splendour.

The numbers in the title refer to the frequency ratios in the left channel of the sound track.



JOHN FISHER

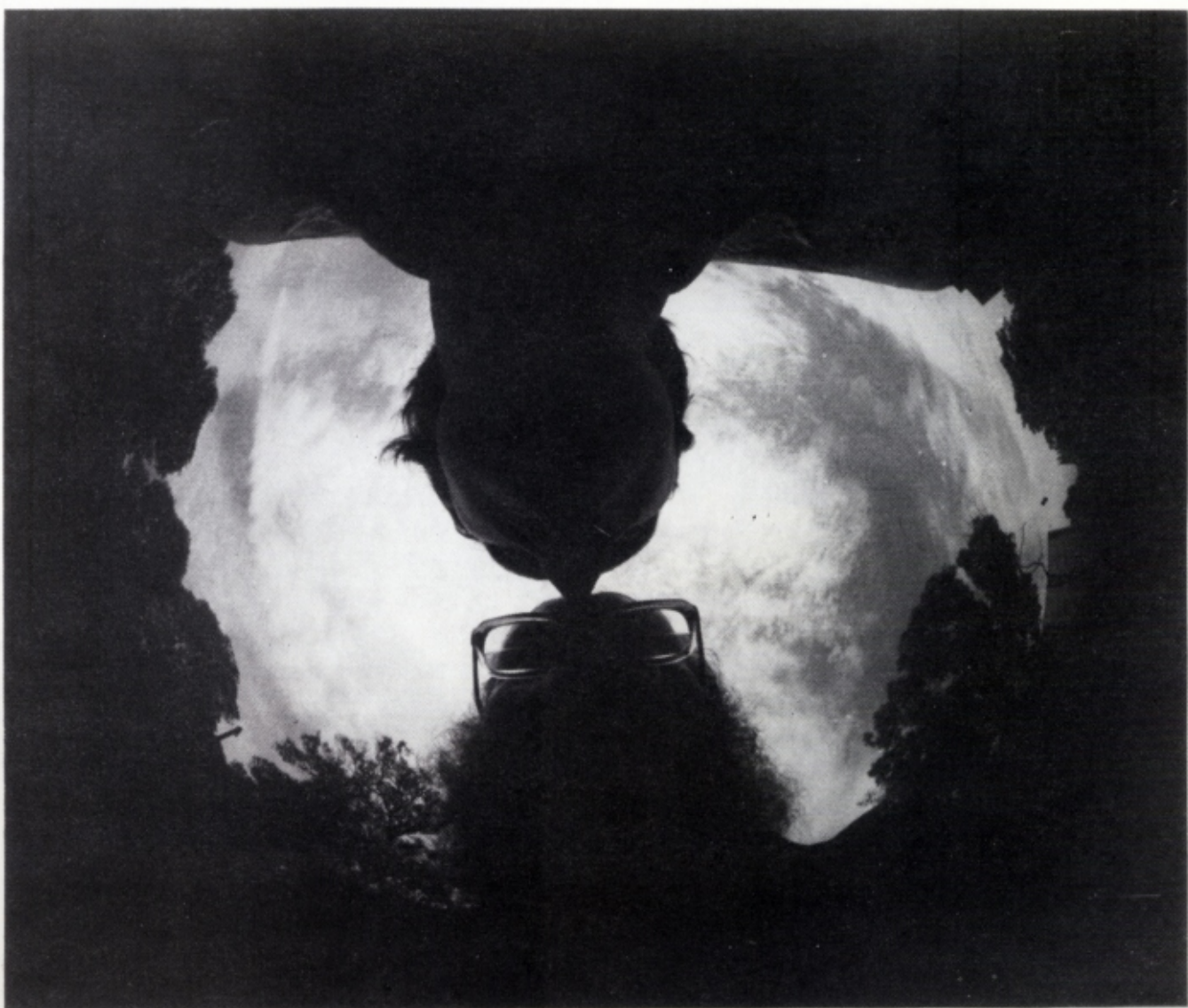
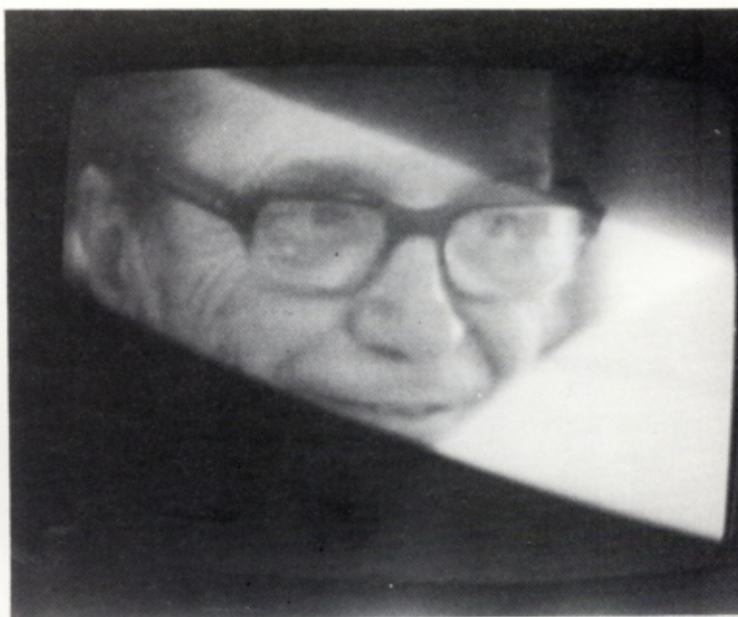
(b. 1921) Self educated. Interdisciplinary artist. In the past worked in a number of disciplines and media. Primary concern since 1972: art as a dynamic functioning of natural systems. Taught at Sydney University from 1974, Artist-in-Residence there 1978. One-man and group exhibitions and encounters in Australia and overseas. Video work forms only a minor part of documentations.

MAKING IT HAPPEN & LETTING IT HAPPEN (1978)

"Making it happen & letting it happen" are two forms of vital functioning of all natural systems. The tape investigates attitudes to this functioning at two educational institutions. Direction and editing: John Fisher and Michael Jacob; Camera: Michael Jacob. Sound/VTR: Len Silcock.

INNER AND OUTER & BEFORE AND AFTER

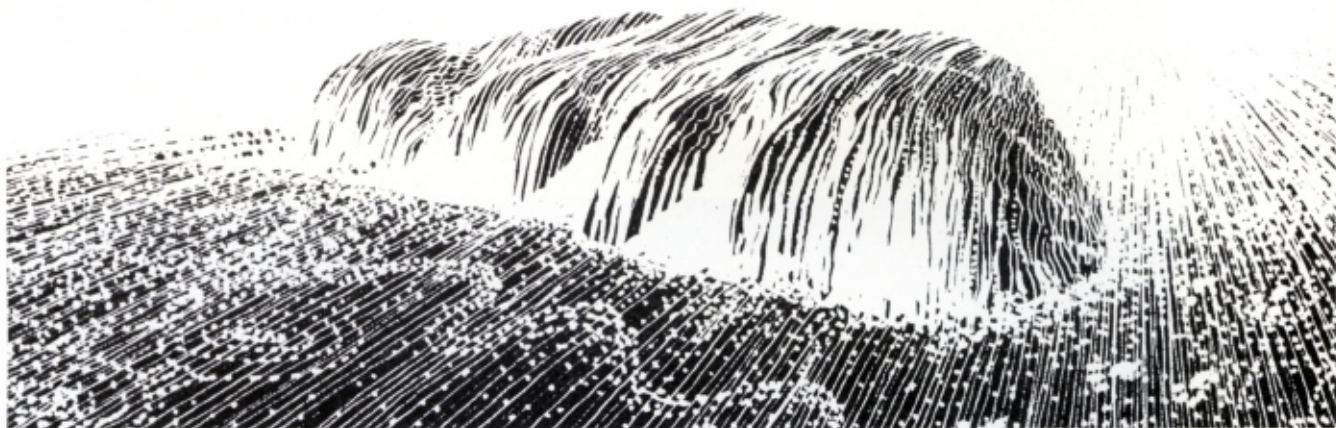
An early work focusing attention on two aspects of reality we usually do not observe. John Fisher and Phil Pearson. Produced by the University of Sydney Television Services.



MICHAEL GLASHEEN

(b. 1942) A film-maker primarily concerned with communication of science/art/myth/perception/epistemology/World Game and all models of reality, and has experimented widely with image making technologies.

After originally studying Architecture, he has been making films and videotapes since 1964. His first major videofilm was "Teleologic Telecast from Spaceship Earth: On Board with Buckminster Fuller" made in 1970. He co-founded Bush Video, a seminal Australian video collective, in 1972. ULURU is his second major work.



ULURU

Australian Aboriginal myths are precise recipes for perception.

Aborigines read their myths

In the forms of the natural environment

In the same way as we would read a book

Or watch a film

Filmtime is dreamtime

ULURU is a dreamtime filmtime vision

Seen through the screen of Nature.

MICHAEL GLASHEEN

Producer/director/cameraman/editor — Michael Glasheen; Music composer/producer — Ray Rivamonte; TETRAVISION PRODUCTIONS 24 mins. colour 2" videotape (PAL) 16mm film, 3/4" U-matic videocassette. ULURU is a record of the Australian Aboriginal mythological vision of creation as can be witnessed in the topography of Ayers Rock, a giant monolith rising from the Central Australian desert. While following an Aboriginal guide, a series of myths are recreated by dramatic film and colour video effects. ULURU is a journey into the Australian Aboriginal 'Dreamtime'.

SHAWN GRAY

Born Katoomba, N.S.W. 1955. Studied sculpture, Sydney, 1973-6. Started working with computer animation, 1976, and video, 1977.

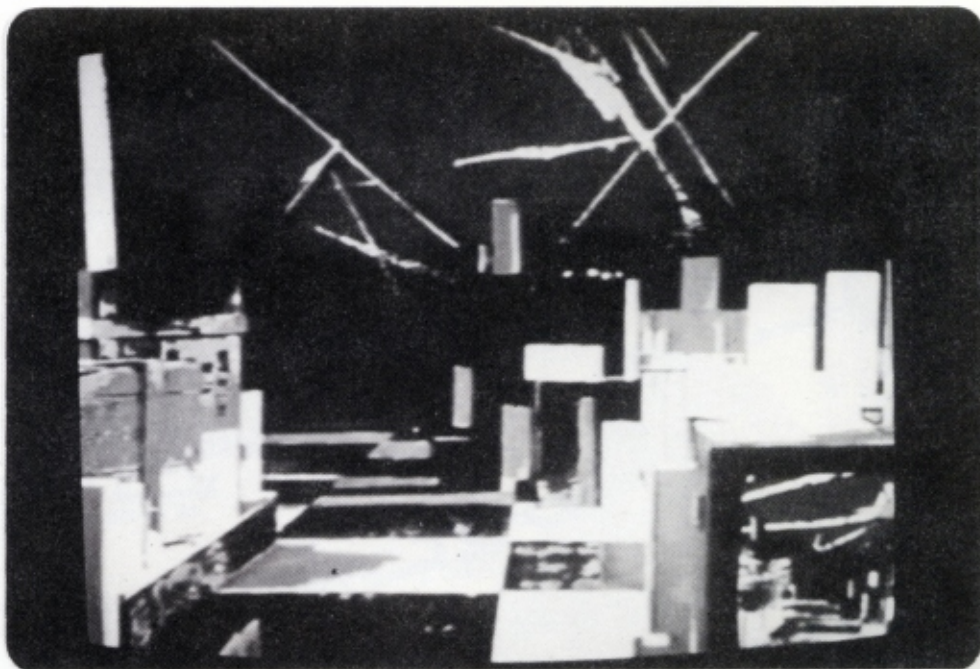


SPIDER (1976)

Computer graphics recorded on hand-coloured film and copied onto video.

SYMBOLIST DAYDREAM (1978)

"The combination of colourised environments, an art nouveau spaceship, and interesting personnel from the 1890's, that come together in a mind trip through the perceptual symbolic combination, talking to the fact that things are not always what they appear to be at first sight."

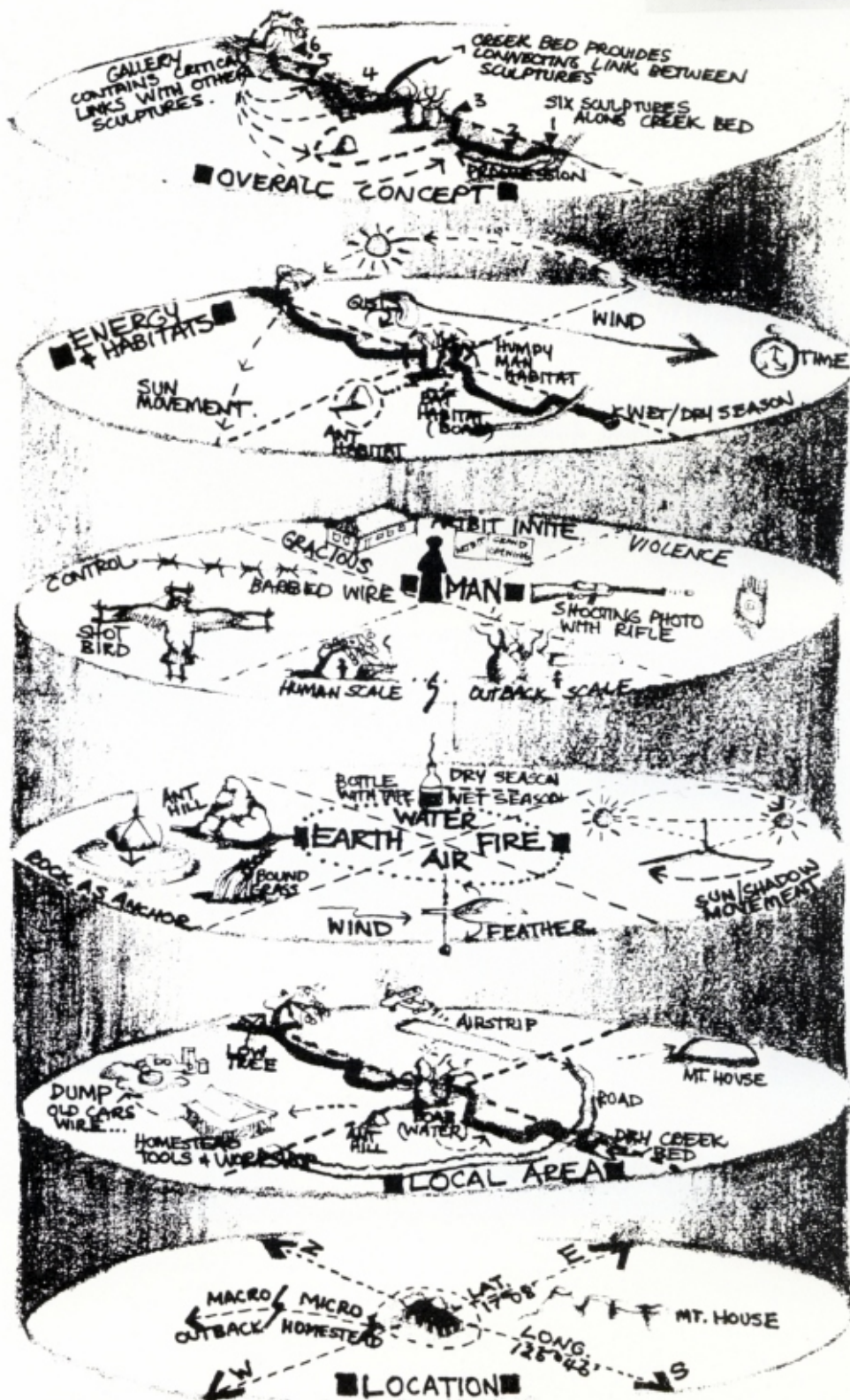


MARR GROUNDS

Born Los Angeles, 1930. Studied Architecture and Sculpture at U.C. Berkeley, arrived Australia 1969. Has been represented in a number of group shows in Calif. and Australia since 1964. Started producing video documentations of works in 1977.

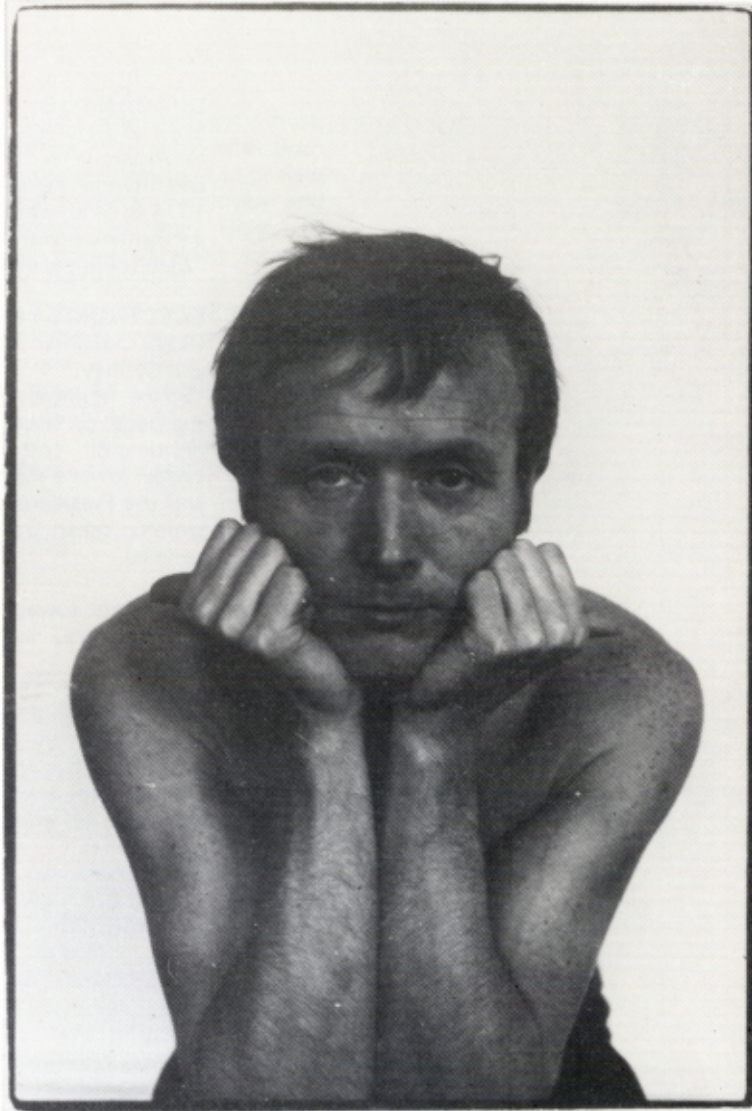
SCULPTURE AT THE TOP ENDS

An environmental project involving the people and the ecology of the northern regions of Australia. In collaboration with Paul Pholeros.



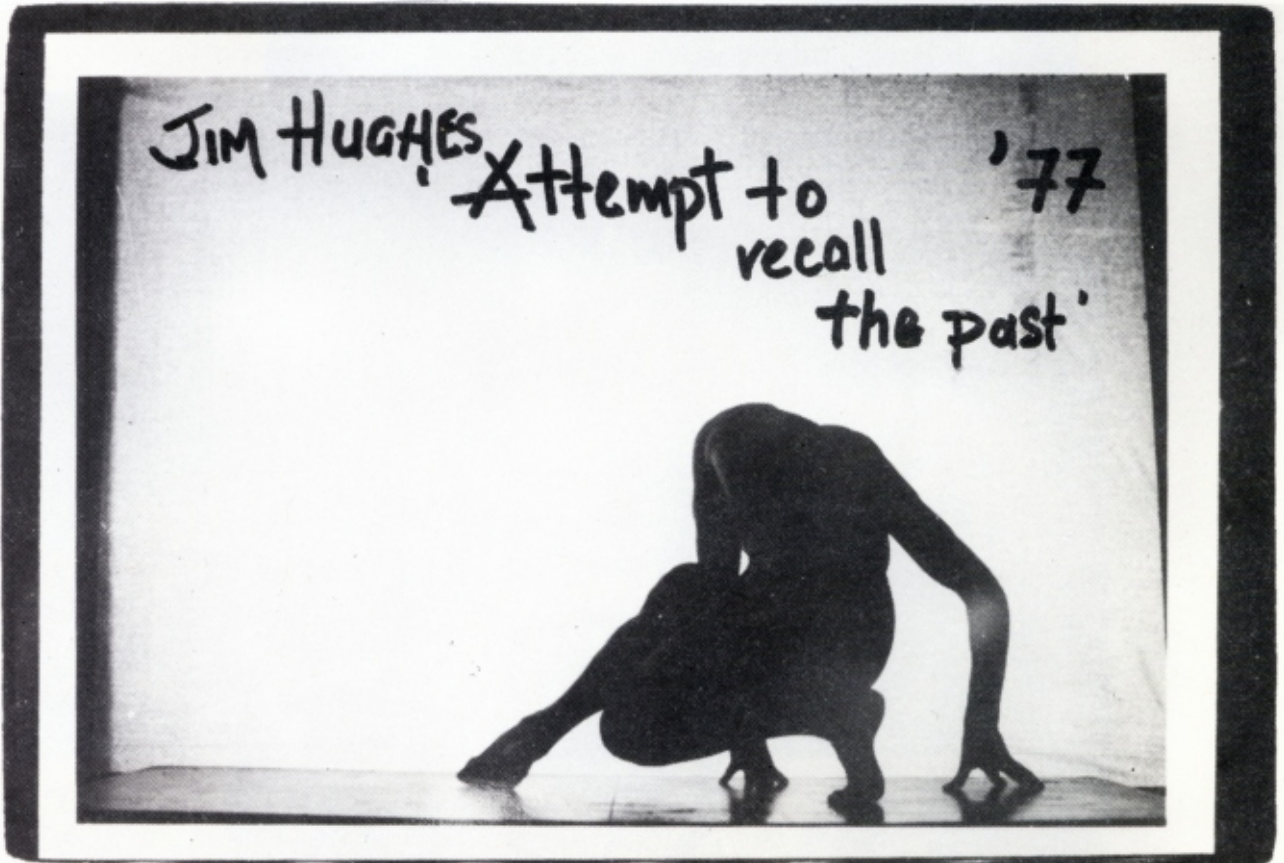
JIM HUGHES

Jim Hughes — on himself — CURRICULUM
"Dublin born — started skating when seven — noticed first sunset when twelve, started dancing when fifteen — scholarship to Art Educational Schools, London — studied allied arts to dance, stage design, lighting, production, music, painting — embarked on career as dancer — travelled the world with many famous companies — discovered primitive African sculpture — became interested in politics — retired from politics one year later — took up painting and all sorts of found objects — gave first one-man show in Dublin where I lay in coffin at opening surrounded by paintings and found objects — discovered Cage and Duchamp, which really made me think — after some time of thinking I began to do — I discovered for want of a better term, my body as an art object."
| Performances in Dublin, London, Madrid, Sydney and Brisbane.



RITUAL (1978)

Attempt to recreate the birth process. Psycho-dramatic wish to retrace our own birth.



DRAGAN ILIC

Born in Belgrade, Serbia, Yugoslavia, 1948. Migrated to Australia in 1971. Studied fine arts in Belgrade and Vienna, 1968-71. Studied sculpture in Canberra, 1974-5, and video in Sydney 1976. Started doing performance works in 1976 and has been doing the "Electronic Pencils" series since then.

ELECTRONIC PENCILS XII, XIV, XI, X.

Video documentation of performances in Adelaide and Sydney.

"Space required: 4 x 4 x 2½ metres (with wall at the back, on which are hanging photo images of these politicians: The Prime Minister, Malcolm Fraser; Leader of the Australian Labour Party, Bill Hayden; and the President of the Australian Council of Trade Unions, taken from newspapers — 7' x 4', (100,000 pencils)

Seven-foot towers of stacked pencils are built by me in the area, symbolising these politicians' rigid policies.

I am buried in the middle of this space, under pencils. I emerge in the middle; the towers are aggressively destroyed by me, the photographs are vertically slashed with a knife, then bombarded with fist-fulls of pencils till they are torn off.

The battle is against the politicians and the institutions they stand for, which are indoctrinated by them. This is done through the symbols in a gallery situation. The old machine succumbs to a new technique and an outline of psychological guidance is begun through a casual process of creating a situation of frustration, insult, irritation, anger and protest. Overthrowing political institutions and replacing them with computers — which are speedy and efficient in collecting information and decision-making."



STEPHEN JONES

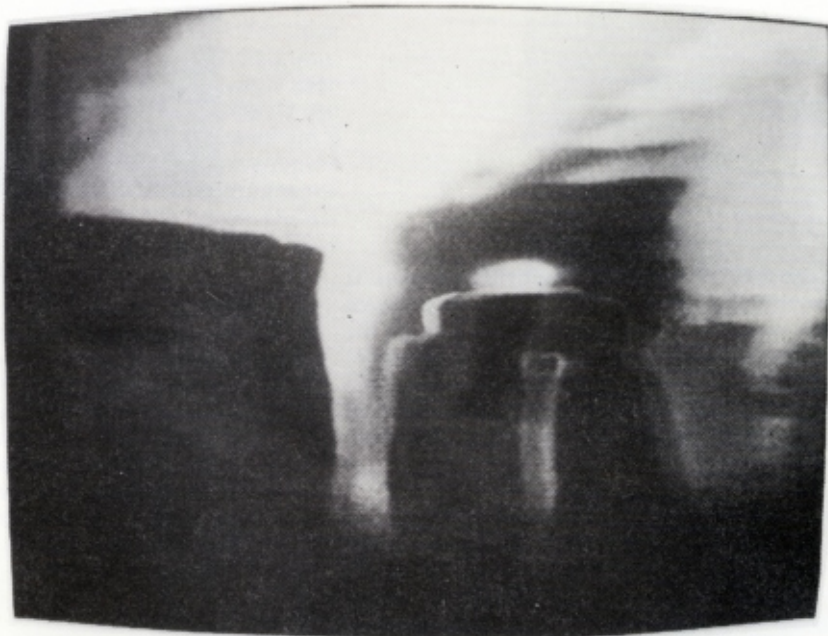
Born Sydney 1951. B.Sc. (Psychology) Aust. National Univ. 1973. Introduced to video with Bush Video, 1974. Worked as a research assistant in project on people's use of public space (semiotics and proxemics of architecture) at the Univ. of Queensland, 1975. 1976: pursued video activities further, produced OPEN PROCESSES at Watters Gallery, Sydney, 1977. Worked at National Video Resources Centre, Paddington, until its closure, - mid '79. Assisted in studio installation; director, editor and special effects mixer on a number of productions, including a number of short experimental works of his own. Since then, freelancing as a vision mixer and organising Video Australia show.

DANCE TAPES 1977 & 1979

STONEHENGE 1978

TV BUDDHA 1978

TAI CHI 1978



JOSEPH EL KHOURRI

Born Glen Innes, N.S.W. 1948. 1968 Literature major, B.A., Univ. of New England. 1969-72 freelancing in various film production roles. Produced B&W drama *Bartleby* (wrote & dir'd). 1973 Co-founder of Bush Video. 1973-78 various video shows and productions and video experimentation. Finished video-feature/musical "Ascension of the Rainbow Serpent/Dread Verses Babylon".



ASCENSION OF THE RAINBOW SERPENT (part 1)

"Genre mythology sci fi musical – A video dream, Dreamtime character and human incarnation of the Rainbow Serpent (sometimes called Mr. Dreamtime) leaves his home in Illinka (the Aboriginal Paradise) and journeys into the twentieth century accompanied by his beautiful female consort and daughter, Raincloud Melting.

Mr. Dreamtime, horrified by life in the 20th century and the degradation of his chosen people (wrought by disease and culture shock) and exhausted by his journey through time and space, begins to revive himself and his dream powers using psychedelics, yoga and various occults and electronic devices.

He also finds Raincloud Melting (they had become separated during the journey). She, as well as having lost her dream powers, has amnesia and cannot remember Illinka or Wanambi. They travel to the Central Australian Desert to revive their powers at the sacred waterhole. While there they take part in a big Inma. Wanambi's dream powers now begin to return and he decides to return to the city to immerse himself in an electronic memory theatre, an attempt to project himself back to Illinka using technological methods.

Things go well for a time; bucolic interludes; then Mr. Dreamtime becomes increasingly absorbed in the machine and alienated from his immediate surroundings. Again his powers begin to wane, he cannot reach the sacred waterhole. Enraged and grief-stricken, he weeps alone in the TV studio surrounded by computers, monitors etc., in a last ditch attempt to revive his dream powers and return to Illinka, he attempts to do the ceremony of the Rainbow Serpent in Inma never before performed outside paradise."

GILLIAN LEAHY

Gillian Leahy is a 28 year old feminist filmmaker now working both in the alternative filmmaking milieu and to a lesser extent in the commercial filmmaking industry. After training as an anthropologist at Sydney University, she attended the first all-women's film workshop held in Sydney in 1974, where she made her first film "Hearts and Spades" in collaboration with other women in the workshop. She then became one of the first intake into the three-year full-time course at The Australian Film and Television School in 1975. There she specialised in Direction and Cinematography, doing a little editing on the side, and made about half a dozen films and tapes, all fairly short. Notable among these are:—"The Settlement" — a film about self-management in an inner city neighbourhood centre, and "I Never Saw Him Again" — a twenty-minute drama about a friendship between two boys and dealing with issues of class and sexual repression in Australia. Since leaving the Film School she has worked as part of a collective on a film on youth unemployment — "Doled Out"; made a ten-minute film for high schools under contract to the government film unit, Film Australia, on the migrant extended family seen through the eyes of a woman — "Caterina — An Extended Family"; and directed and operated on a film on sexism in schools for another government body. She is currently working on an environmental film about coal "strip" mining in the Upper Hunter River Valley and working as a clapper loader on a new Australian feature film.



Notes on "Cattle Annie"

'Cattle Annie was made in 1977 as part of the course requirements of The Australian Film and Television School in year three. The requirements called for a video project. Working with Pam Brown the script evolved from a re-enactment of her two poems about Cattle Annie and Little Breeches to the form it now has. Friends acted for free and wrote and performed the song "Outlaw Queens" to which the images are set. It was shot in about four days and edited in two weeks. The exteriors were shot on black and white film and later transferred to video, while the interiors were shot on 2" video using the sepia on the colouriser in the T.V. Studio. It was time coded and edited on ¼" and finally computer-edited on two inch. We hoped to bring the story of these two female outlaws to wider notice and we just "felt like doing it".'

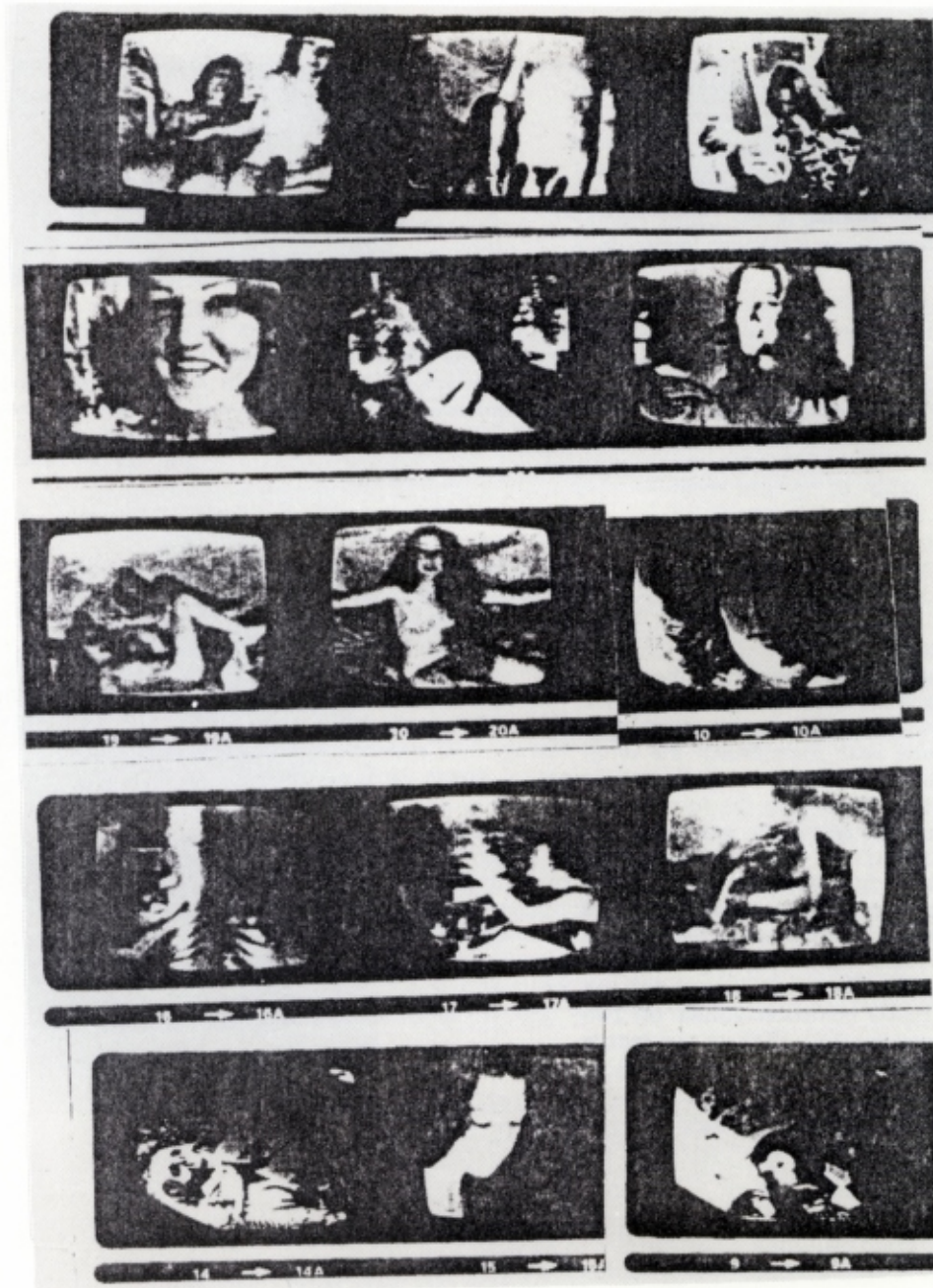


GLEN LEWIS

Born 1943. Presently teaching communications at the Kuringai College of Advanced Education, Sydney.

MINDFIELDS

A three-tape, three-monitor piece, 'Mindfields' is a psychological newsreel about how I saw daily life in Sydney between August and December in 1977. It is not a diary, nor does it use stream-of-consciousness techniques. It attempts instead to use video information as a means of personal self-exploration, as well as to make a statement about the politics of everyday life in the modern world. That is, it seeks to establish contact points between public and private levels of consciousness.



EASTER

XMAS

ALL FOOLS DAY

MEDIA COLLECTIVE

THE GREATEST ADVERTISING CAMPAIGN THE COUNTRY'S EVER KNOWN (1977)

On November 11, 1975, the then Prime Minister of Australia, Gough Whitlam, was dismissed from his position by the Queen's representative, the Governor General, Sir John Kerr, and his Labor government replaced by a caretaker Liberal government.

This was the culmination of many months of intensive political manoeuvring by the opposition Liberal Party and Liberal supporters. Foremost among these sympathisers were the four media barons, who between them control all press, radio and T.V. in Australia with the exception of the government-run A.B.C.

Since Labor's initial victory at the polls in May 1974 (the first win in 23 years) through to the government's dismissal and eventual loss at the ballot box a month later, it became evident that a concerted effort of almost conspiratorial magnitude by the media barons was being waged in order to propagandise and sway the Australian electorate away from the Labor Party and to the side of the Liberal Party.

In Sydney, a few days before the first anniversary of the coup, a group of about 10 or so socially concerned filmmakers met to discuss the necessity of collective production, especially in the realm of social documentary. Out of these initial discussions it became evident that there was not only an interest, but a real need to discuss the media and its role in the events of one year before. Using as a backdrop a rally held on the anniversary of the coup, in which more than 18,000 people in Sydney called for the abolition of the system which allowed for events of the previous year to occur, a film for discussion of the media was produced.

Because of the immediacy of the event and a sufficiently large lack of capital, it was decided to shoot the event mostly on ½" and ¾" video tape. The remaining material shot on film was itself transferred to video tape for editing. At the completion of editing it was then transferred to 16mm film for distribution.

What emerged as a final product is a skilfully woven tapestry of an actual event, the media coverage of the event, the media workers talking about their role as a social force and their responsibility and people in the street discussing the media's role as a social force and to a large degree their lack of responsibility.

This film provides more than adequate background for discussion of the media even with very little knowledge of the Australian situation in particular.

In discussing the media the film successfully breaks out of the traditional role of media reportage and brings to the screen a feeling of real people giving views and not just snippets of conversation that fit into an allocated time or opinion slot.

The collective:

Sam Bienstock; Fabio Cavadini; Alessandro Cavadini; Lee Chittick; Paul Frame; Debbie Michaels; Carolyn Strachan; Suzie Walker; Tom Zubrycki.



MIKE PARR
Born Sydney, 1945

Solomon

CATHARTIC ACTION/SOCIAL GESTURE 5
Sculpture Centre, August 1977, Sydney



photo: John Delacour

DAVE E. PERRY

Born Sydney, 1933. 1952-64 Painter and graphic artist, exhibiting in Sydney and elsewhere. Started working in 8mm film. 1964-70 made many short 16mm films. Co-founder of Ubu Films, an alternative production/distribution outfit for independent filmmakers. 1970-74 taught Film & Video at Hornsey College of Art, London. Made several personal documentaries using portapak and 16mm film. 1975-76 Film & Video Artist-in-Residence at Griffith University, Brisbane. Set up video editing workshop and produced a number of personal/documentary tapes including INTERIOR WITH VIEWS. 1976-79 taught film & video at Darling Down Institute of Advanced Education, Toowoomba, Queensland.

Now freelancing as cinematographer, still photographer and anything else that comes along. Not interested in personal film or video production at present.

INTERIOR WITH VIEWS

"I regard INTERIOR WITH VIEWS as the most complete and successful piece made during my time at Griffith University. It is simply a short piece evocative of some of the good feelings of being at the university."

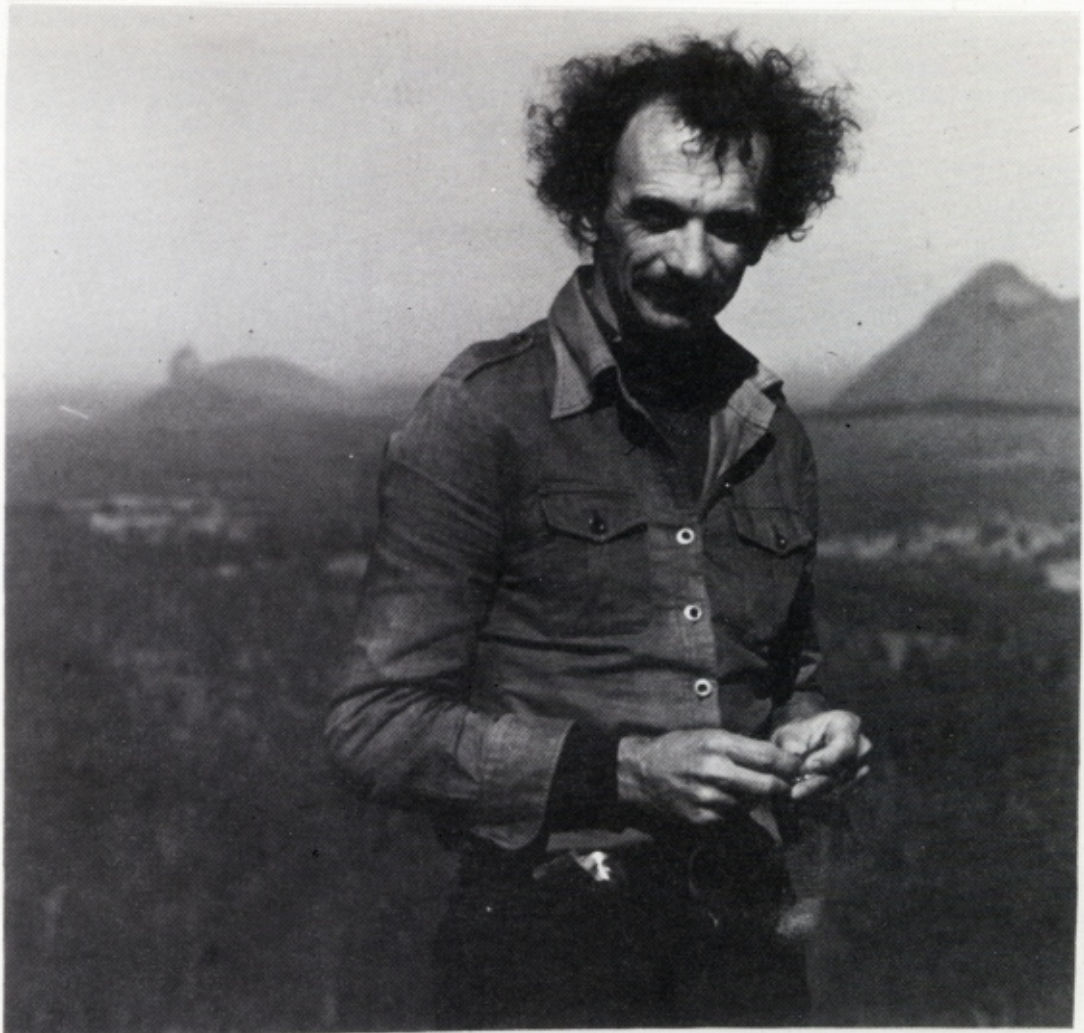


photo: Bev Hill

**JEUNE PRITCHARD & LUCE PELISSIER
QUEENSLAND DOSSIER**

"The day of the political street march is over. Anybody who holds a street march, spontaneous or otherwise, will know they are acting illegally. Don't bother to apply for a permit. You won't get one. That's government policy now!" Bjelke Petersen, Courier Mail, 5/9/77.

On September 14th, 1977, an amendment to the Queensland Traffic Act which regulates the system of permits for marches, was pushed through State Parliament, removing the right of appeal from the courts and putting the power of refusal directly in the hands of the Police Commissioner.

The withdrawal of the right to march in the streets is directly linked to the Queensland State Government's intention to repress any opposition to the mining of uranium in the north.

This videotape examines the implications of the street march ban and the pattern of systematic political and civil repression which the Queensland Government has instituted in its past decade of power. The tape was compiled from material shot during the time of the street march ban — from the first huge anti-uranium march in late 1977 (when over 400 people were arrested) through to the Trades and Labor Council sponsored demonstration and march of December 1978.

The tapemakers have attempted to demonstrate that the Government's attacks on Aborigines, women, trade unions and even the state education system are not the random acts of an aberrant hillbilly regime, but rather part of a concerted plan to lay Queensland wide open to exploitation and profiteering by multinational mining corporations over the silenced voices of blacks, environmentalists, unionists and all those opposed to this massive sell-out of Australian resources.

The producers: Like all people actively opposed to the Queensland Government, the tapemakers have been harrassed, photographed, interrogated and finally arrested while filming the December, 1978 march. The rules are somewhat different for safari-suited male television crews. Jeune Pritchard and Luce Pelissier are both anarchists working in videotape and film. Luce has worked for several years as a house painter and building labourer and more recently as a sound recordist in video and film. Jeune worked for several years as a researcher/interviewer with ABC-TV, spent a year researching cable television in the U.S.A., and has worked extensively in video and film. She was director of the National Video Resource Centre, Paddington, over 1977-78.



KIMBLE RENDALL & CAROLE SKLAN

Carole: English graduate of Sydney University. Worked as a tutor/lecturer in general studies department. After a variety of research/clerical jobs, attended various video courses and worked as a member of Women's Action Theatre performing in schools, colleges, theatres, conferences and streets. Currently studying film at Swinburne Tech. in Melbourne.

Kimble: Arts degree in Education and mass media. Worked as a film editor with the Australian Broadcasting Commission and a variety of production houses. Completed a number of short films. Travelled the world and worked with filmmakers in Chile and London. Interest in video began with community video group in London. Has temporarily abandoned such media and joined a rock'n'roll band, the X L CAPRIS.

GRANDMA ROSE, ELSIE MAE AND LOTTIE

"What inspired the tape? The women. Here are three immigrant women living in Sydney, who have sharply contrasting personalities, life styles, philosophies and experience, their lives spanning the history of the twentieth century.

Most of us know an elderly friend or relative with a lot to tell, it seemed simple enough to set up a video camera and record their stories. We wanted the women to talk for themselves about their lives, attitudes and involvements.

The simple idea quickly became complex. We wanted to experiment with video and move away from conventional forms of narrative documentary. As

source material we gathered historical footage, music, super 8 footage of the women, 1/4" tapes for voice-overs, old photographs. We edited montages of various media images of women collected in magazines, advertising images, montages related to War and Romance, Marriage and Courtship. Thus, whilst the women remained at the core of the tape, we started to introduce our viewpoints through editing. Our supposed objectivity diminished. We encouraged anyone working on the tape (camera operators, etc) to ask questions of the women in order to free the interviewers. For instance, we interviewed Rose with her next door neighbour during morning tea, a ceremony they have practised over 20 years. The individual interviews were carried out in the women's homes. We thought it would be worth recording not only the women's reactions to their own interviews, but their reactions to each other. They had never met, so we arranged a meeting in a TV studio and recorded it. Unfortunately, Elsie Mae became very sick at that time (she's since recovered) and we could only interview Rose and Lottie in the studio.

So what about distribution? Grandma Rose makes the point in the tape that many independent productions end up collecting dust. We now have to put our energies into distribution. Copies will go to places like the Co-op, Carlton Media Centre and Paddington. We want to show the tape to community groups, old age centres, women's organisations, schools. Of course, we'll have to do our own PR, pamphlets, posters, etc. We want the tape to be seen, a primary objective is to encourage discussion."



DASHA ROSS, ALEX HYNES & THE DEAF THEATRE OF N.S.W.

KEEP IT DOWN TO A SHOUT

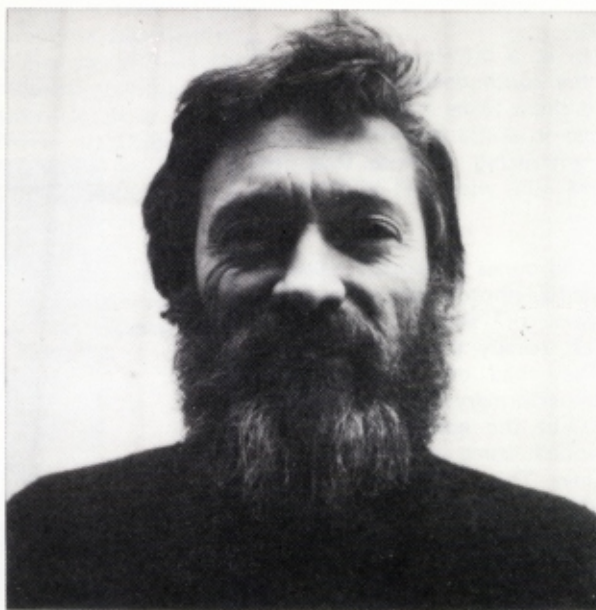
"Keep it Down to a Shout" is a 17 minute, 2" colour video programme aimed at reaching a hearing and non-hearing audience and as such, it is one of the first experiments made in Australia in this type of communication. The programme was designed as a vehicle for the deaf to communicate to both audiences an expression of the way in which they live their lives and the way in which they would like to improve it. Mime sequences, performed by the Theatre of the Deaf, have been intercut with documentary footage of the actors explaining, with sign language and voice over, to a hearing world some of the problems they face through communication barriers. The discussion segments of the programme are set in the bar of the bowling club at the Adult Deaf Society, thus allowing a hearing audience the opportunity of entering the deaf community's world.

For a long time, the deaf have been a very isolated community with very little access to or understanding from the hearing world. This programme has been designed as a step towards breaking down that isolation.



Dasha Ross — photo: Sandy Edwards





BRUCE TOLLEY

Born: Kew, Victoria, 1938. Previously exhibited paintings and graphics in Melbourne, 1963-68. Now working in film animation and in video. Currently occupied making short animated film supported by Australian Film Commission grant. Also lecturing in audio-visual studies at Adelaide College of Advanced Education, School of Art Division.

LIGHT'S SQUARE MILE

16mm film shot in Adelaide and video-taped using colouriser. Sound made with audio synthesizer, processing original voice recording. 1978.

ARTHUR WICKS

Born Sydney, 1937. Studied science and arts 1956-64. Started making prints, awarded scholarship to study print making at Hayter Studio 17, Paris. 1967 various group and one man shows in Australia and overseas, 1968 to date. Performance and multimedia works since 1976, include "Systems Feedback" and "Sand Memories". Currently teaching at Riverina College of Advanced Education, Wagga Wagga, N.S.W.

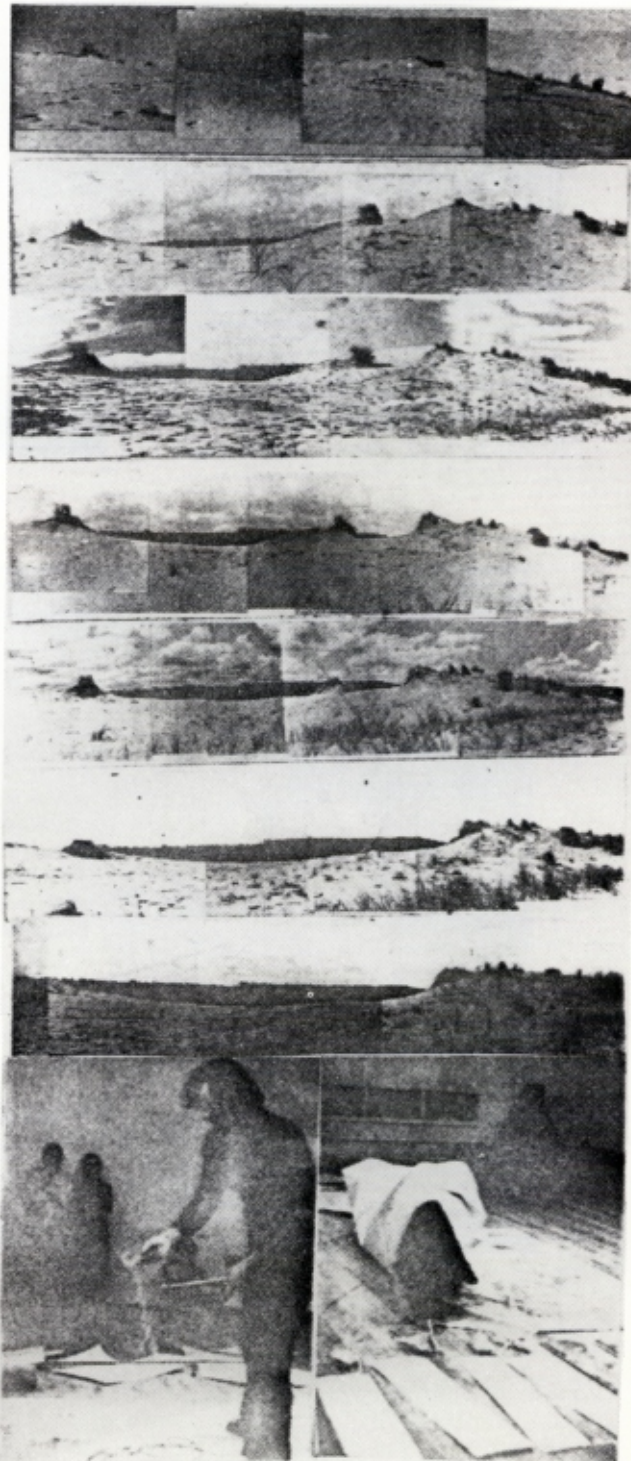
SAND MEMORIES . . .

"Sand Memories began as a private exploration of some sand dunes on the south coast of New South Wales. I photographed them twice a year over four years. I felt that I had to come to terms with the changes that I was witnessing – more than just the observed effects of rain, wind and heat on the sand particles.

My activities on the sand dunes developed. I buried, at one point in time, earlier photographs taken of the dunes. Over a period of several years these photographs reappeared, totally transformed by the dunes themselves. They had digested their own history. From this the performance "Sand Memories at Durras" emerged. On the gallery floor, ritual activities were developed using sand, water and the photos of the dunes. This took place around a large canvas on which sand had been glued. Simultaneously, there was shown a pre-taped video of the photographs being buried in those sand dunes.

While in New York in 1977, I had the idea of transposing my ideas and sentiments from "Sand Memories at Durras" onto an intersection of that city. It was as if that metropolis, with all the commercial social agglomerate associated with it, had sprung from the sand. I wanted to reverse the process; to excavate back to its foundations. In practical terms this had to be done through a process of the imagination within mental space. From this came the performance "Sand Memories at Durras from Broome St."

*Arthur Wicks.
October 1978.*



SOPHIA TURKIEWICZ

1973/4 Freelance Scriptwriter for South Australian Film Corporation and ABC (documentary and educational programmes). 1975/8 Full-time student at Australian Film and Television School. Graduated in Film Direction. Films made at the School: "Body Chemistry" 16mm, B&W, 7 mins; "The Con" 16mm Col, 8 mins; "Immigrant Chronicle"* V/tape, 15 mins; "Terminus" * V/tape, 15 mins; "A Handful of Jellybabies" 16mm, Col, 17 mins; "Letters from Poland" 16mm, Col, 32 mins; "Letters from Poland" was screened at the 1978 Melbourne and Canberra Film Festivals, and also at the Festival of Australian films in London (1978). It received an Honourable Mention in the Short Fiction Category of the Australian Film Awards (1978). Jan/Feb 1977: 6 week film attachment to National Film Board in Montreal, Canada. Assistant editor on Mike Rubbo's film "I Hate to Lose". 1978/9 Six month film grant to Warsaw, Poland, funded by the Polish and South Australian Governments. Attached to three feature productions: "The Women of Wilka" Dir: A. Wajda; "Rain Prelude" Dir: K. Zanussi; "Miss Warsaw 1979" Dir: K. Wojciechowski.

* The only 2 V/tapes which I've made

Malcolm Ellis

The Fish 20 min., B&W, sound, 1978

Malcolm Ellis as a fish escaping from the markets swims through the suburbs to the sea.

Clayton Earthworks 1979

Robert Randall & Frank Bendinelli

Venus Reclining 35 min., col., stereo, 1978

Recreation of many a famous nude, with movements and camera and colour changes to suit the mood.

Floral Recollections 20 min., col., stereo, 1978

Robert talks about his memory of his family and the plants they loved

Echoes 12 min., col., stereo, 1978

Formal exploration of the layering of prerecorded images and live images through one monitor.

Miles Green

Scotch Thistle 3 min., col., stereo, 1979

Construction 5 min., col., stereo, 1979

Two short pieces with the Spectre video synthesiser.

Dialogue 6 min., B&W., mono, 1978

THE AUSTRALIAN GALLERY DIRECTORS COUNCIL LIMITED
CONSTITUTED BY THE DIRECTORS OF AUSTRALIAN PUBLIC GALLERIES AND ART MUSEUMS
ORGANISES A NATIONAL PROGRAM OF TOURING EXHIBITIONS FOR AUSTRALIA AND ABROAD

PO BOX 369 ROYAL EXCHANGE 2000 AUSTRALIA 21 MACQUARIE PLACE SYDNEY NSW 2000
TELEPHONE (02) 241 3511 TELEX WOMBAT AA 70148