a dLux *event*

d>art

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

Australian experimental film | video | animation
selections from d>art 98 and d>art 99
duration 56 mins

produced and presented by dLux media arts
Sydney, Australia

with the financial assistance of the Australian Film Commission

d>art is Australia's premier annual showcase of inter/national experimental film, video, animation, cd-rom, web and sound art. The film, video and animation component of d>art is screened each year as part of the Sydney Film Festival, Australia's most prestigious international film event.

d>art points to the diverse range of conceptual and technical approaches by artists who use digital processes (eg, editing, visual effects, sound design) as part of their practice, or produce work entirely within the digital domain (eg, 2D and 3D computer animation). The program comprises works submitted by emerging and established artists in response to an inter/national call for entries for experimental electronic media artworks which best demonstrate creative uses of their respective medium.

closing date for d>art 00 is friday 31 march 2000

entry form and conditions
available online www.dLux.org.au
or, contact Alessio Cavallaro, Director, dLux media arts
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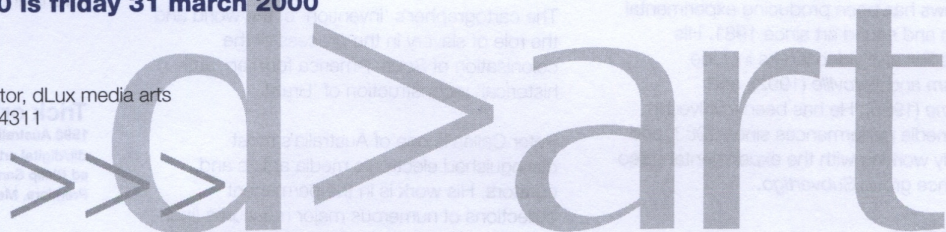
Medusahead
1997 Australia (nsw) 5' 40"
dir Andrée Greenwell
digital art Paul Butler; prod des Katerina Stratos; comp Andrée Greenwell; text Chris Aronsten; perf/sing Helen Noonan; pds Andrée Greenwell and Warwick Clarke
SP Betacam, Softimage, Flame, Digital Betacam

A decapitated soprano sings of the plights and delights she encounters as a woman whose crowning glory has been transformed into a viperine nest, and whose powerful gaze petrifies any curious onlooker.

Andrée Greenwell teaches composition at the University of Western Sydney. She has composed and perfomed for numerous film and television productions, and performing arts and music ensembles.

Cardoso Flea Circus
1997 Australia 7'30"
dir/wr Ross Rudesch Harley and Maria Fernanda Cardoso
sd Christian Marclay, Beo Morales
pd Fabric Workshop Philadelphia
digital Betacam, Avid, Protools, Betacam SP

The lost art of insect performance. Using techniques that were popularised in 19th-century Europe, Cardoso prods her tiny charges into unbelievable but true stunts: tightrope walking, daring trapeze acts, sword fights and more!

Ross Rudesch Harley is an interdisciplinary artist, writer and lecturer in the Theatre/Film Department, University of New South Wales. His videos and installations have been exhibited inter/nationally.

Maria Fernanda Cardoso, a Colombian artist and Yale graduate, uses 'unconventional

materials' (flies, seahorses, lizards) to produce her sculptures and installations which have been exhibited in Latin America, USA and Europe. She is trainer, friend and lunch to a bunch of educated fleas.

r.harley@unsw.edu.au

Rapt
1998 Australia 5' 05"
dir/digital art/pd Justine Cooper
ed Chris Willing (at Sydney Vislab)
sd Justine Cooper and Mazen Murad
Silicon Graphics, constructed from MRI scans and medical software, Betacam SP

A virtual body built from Magnetic Resonance Imaging (MRI) scans of the artist. MRI scans map the water content of the body to produce axial slices. These were used to create a 3D body accessible on any plane, making it possible to navigate through the body and to view it both internally and externally.

Justine Cooper worked in photography before utilising new imaging technologies. She is interested in producing work at the intersection of art and science. Justine currently teaches multimedia arts at University of Sydney.

jcooper@vislab.usyd.edu.au

Un Film de Jean Baudrillard?
1997 Australia 5' 35"
dir/wr/digital art/sd Scott Anderson
Digital Betacam, DVcass, AfterEffects, Betacam SP

An attempt to explore some of the incongruities of Baudrillard's prosaic social commentary, structured as a collection of eight 30-seconds

TV commercials. Drawing from contemporary forms of mass media communication, the work alludes to the complications of translation and the impossibilities of direct communication.

Scott Anderson is currently producer of Alchemy, SBS TV. His Honours research project was loosely based on antipodean interpretations of structuralism in film and video. Scott experienced wild shifts in his attachment to the writings of (and about) Baudrillard.

scottotto@hotmail.com

Cheap Blonde
1998 Australia 4' 30"
dr/wr/digital art/sd Janet Merewether
kine Toula Anastas
pd Janet Merewether/Go Girl Productions
Hi-8, 16mm, Betacam SP

'Twelve words, "A famous filmmaker said 'Cinema is the history of men filming women' ", are re-arranged twenty two times to alter and corrupt the original meaning of the statement. An exploration and deconstruction of the notion of "truth" as contained in both image and language ...' – JM

Janet Merewether is a freelance title designer/rostrum camera operator, and also teaches Experimental Film/Video at the University of Technology, Sydney. Her award-winning films—including *A Slice of Life or the Crumbs of Existence* (1994), and *Making Out in Japan* (1996)—have been screened at various inter/national festivals.

janmer@zip.com.au

Data Panic
1998 Australia 4' 45"
dir/wr/digital art/sd/pd Ian Andrews
video, Super 8, 16mm, computer-generated video, Deluxe Paint, Painter, AfterEffects, Media 100, Betacam SP

The incredible speed of the New York Stock Exchange's Superdot electronic order routing system means that the Dow Jones index can swing back and forth by more than 50 points in a matter of minutes. These fluctuations bring about a condition known as 'data panic': a feeling of insecurity and anxiety that engulfs every transfer of digital information, from international trade to electronic banking.

Ian Andrews has been producing experimental film, video and sound art since 1981. His numerous film and video works include *Phonogram* and *Zeroville* (1992), and *Programme* (1996). He has been involved in live multimedia performances since 1983, and is currently working with the experimental video performance group *Subvertigo*.

iana@ebom.org

Superpermanence
1997 Australia 5' 05"
dir Vikki Wilson
sd Rick Mason
Betacam SP, prod info not provided

Footage of a figure on the horizon becomes an icon for this time-tracing experiment in which Man is projected in a state of radical unfreedom. The length of the original footage, fifteen seconds, is expanded by compositional dis-ordering. The artist 'made a film loop, bleached the film clear and glued herbs and newspaper text to it. Magnified hugely in the frame, the handmade film introduced microscopic debris to the computer in order to distemper the influence of the digital world ...'

Vikki Wilson is a digital video artist with the audiovisual group Retarded Eye. Her works have been screened at various inter/national events including Téchne and London Video Access, England.

vwilson@imago.com.au

Lost in Translation
1999 Australia 6:00
dir/digital art/pd Peter Callas
mus/sd Robert Moss

computer animation completed on DPS Perception Board, Digital Betacam

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

Flux
1999 Australia 8:55
dir/wr/digital art/pd Michaela French
sd Royce Sanderson
35mm, 16mm, Adobe® After Effects, Photoshop, Digital Betacam

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

Micahela 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.

Trick or Treat
1998 Australia 1:45
dir/digital art/pd Ian Haig
sd Philip Samartzis
Premiere, Media 100, Betacam SP

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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experimental film | video | animation

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event, title, program and notes
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