



THE AUSTRALIAN
INTERNATIONAL
VIDEO
FESTIVAL

1991

THE 6th
AUSTRALIAN
INTERNATIONAL
VIDEO
FESTIVAL

8-30 NOV. 1991

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THE 6TH AUSTRALIAN INTERNATIONAL VIDEO FESTIVAL

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Electronic Media Arts (Australia) Limited gratefully acknowledges the financial assistance of the Australian Film Commission, The Australia Council - the Federal Government's arts funding and advisory body, and the NSW Government Film and Television Office.

EMA also acknowledges the support and assistance of the following:

Eat Carpet, SBS Television
 Public Radio 2 SER-FM
 Australian Film Institute
 Art Gallery of NSW
 Ivan Dougherty Gallery, College of Fine Art (University of NSW)
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The 1991 Australian International Video Festival catalogue is published by Electronic Media Arts (Australia) Ltd.

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ISBN 0-646-07136

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FESTIVAL INTRODUCTION

The Australian International Video Festival is the premier celebration of the electronic arts in Australia. It is also an important opportunity to view diverse representations of stylistic, technological and political concerns of some of the leading video makers from around the world.

For newcomers to the Festival, the AIVF consists of the annual Open Section selections of Australian and overseas work plus specially curated exhibition events. This year these events involve installations, screening programs and presentations by artists. These have been developed with the aim of exploring the *media image* in relation to televisual culture, including new digital technology. Festival guests this year are Dara Birnbaum (USA), Peter Callas (AUS), Carole Ann Klonarides (USA), Synya Katho (Japan), Robyn Stacey (AUS) and Geoffrey Weary (AUS). The Festival is also very pleased to be presenting programs from New York media art organizations Electronic Arts Intermix and The Kitchen, as they celebrate their respective twenty years of activity in the field. I am certain that these Festival events will be found to be stimulating to all those interested in moving image culture. I wish to thank the guest artists for their participation and also the following individuals and or organizations for their support of the specially curated programs:

Michael Maziere (London Video Access), Ralf Suasmikat (European Media Art Festival); Sebastien Nahon (Ex Nihilo); Steve Gallagher (The Kitchen); Eddie Berg (Video Positive); Stephen Vitello (Electronic Arts Intermix); and Carl Eugene Loeffler (Art Com).

Following the exclusion of a videotheque for 1991, the Open Section is operating within a tighter schedule. This has meant that the titles selected have been programmed within a distinctive range of specific *genre* categories and time constraints. As a result many longer works (45-60 mins. long) have been withheld for possible screening in the future. However, this situation although complex from a organizational point of view has not prevented the selection of an exciting range of new videos, and we look forward to a successful 1991 Open Section screening event at the AFI Cinema.

Since its inception in 1986, the AIVF has continued to receive funding support from The Australian Film Commission, The Australia Council and the New South Wales Film and Television Office. This support has been essential for the ongoing survival and development of the Festival as a major exhibition event of national and international importance. This year the Festival has also been assisted by the collaborative support

of the Art Gallery of New South Wales and the Ivan Dougherty Gallery, the Australian Film Institute, Sydney College of the Arts and The College of Fine Arts. These organizations have provided EMA and the Festival with office space, exhibition venue support, equipment support and for the first time, accommodation for an educational and residency project. We hope to continue these collaborative associations in the future. We are also very grateful to the Japan Foundation for their travel assistance for Mr Katho.

Thank you to our sponsors, Eat Carpet / SBS Television, Public Radio 2SER.FM, Ampex (Australia), Canon (Australia), Fairlight ESP, Radio Rentals, Tooheys Ltd., and Caldbeck Wines and Spirits Pty Ltd. for their generous and valued contributions.

Finally, I would also like to thank the EMA Board for their assistance and my colleagues behind the scenes for their tireless support to get the Festival up and running; members of the jury panels; all the 1991 Festival entrants; and the many other people who have contributed their talents, energy and time to ensure that this year's Festival will be a great success.

Brian Langer
Director

November 1991

OPEN SECTION

AFI CINEMA PADDINGTON

Opening Night

FRI. 8 NOV. 8:00PM



The Orchestra

Zbigniew Rybczynski
USA 60:00 min Colour

Polish/American video-maker Zbigniew Rybczynski is widely recognised as a virtuoso artist in the sphere of electronic effects. Over the last seven or eight years, in a succession of innovative music based pieces, he has evolved a uniquely elaborate, illusionistic style in which all manner of precisely choreographed feats of technology offer a spectacular accompaniment to the sound track. This 60 minute tour-de-force, shot in high definition video and set to pieces by Mozart, Chopin, Schubert, Rossini, Albinoni and Ravel, is his most lavish production so far, employing seamlessly integrated digital effects and wonderfully atmospheric locations to create a multi-layered visual symphony that makes most other examples of music video seem simplistic by comparison. Brilliantly executed and hugely entertaining, **The Orchestra** is state-of-the-art video at its most original and operatic.

Steven Bode, Courtesy of London Film Festival

VIDEO ART 1

Session One Friday 15 Nov. 6:30pm

Distance
Van McElwee
USA 1990
6:12 min Colour

I'm interested in exploring areas where notions of space and time, order and disorder, become artificial categories. In my tapes video and sound operate as two aspects of one form. Because of this emphasis on form the work is similar to music and also to architecture. The viewer is the subject of the tapes. There are no stories being told no points being made.

This piece is structured by the sound of a woman humming to herself mixed with an expansive drone. This intimate space is visually extended by patterned images moving in an out of a white field. Photocopies have been used to further distance the image, to create a type of space between its world and the viewer.

The Houses That Are Left
Shelly Silver
USA 1991
51:00 min Colour



This is a story of mortality, murder, market research, revenge television and the supernatural, as two friends come together to try and figure out how to live, while being besieged by malignant messages from the dead. This video takes an approach to

narrative in which the task of sorting out truth from fiction, documentary from situation comedy, leads to an expanded form in which the dead can speak to the living and people on the street can talk to fictional characters. Because, to tell a story, any story, one always bumps into other stories and information along the way, and how can one make any kind of a truthful document while wilfully ignoring them?

VIDEO ART 2

Session One Friday 15 Nov. 6:30pm

**The Colour Trilogy
Part One, The Inevitability
of Colour**
Terry Flaxton
England 1991
21:00 min Colour

A stunning, mesmeric and philosophical essay on meaning, subjectivity and image based on the Greek myth of Echo and Narcissus. As in Flaxton's other award winning works, **The Inevitability of Colour** is a beautifully crafted piece using video graphics, voice and music to visually seductive and pleasureable ends.

Michael Maziere LVA Catalogue 1991.

**Hard Times and Culture,
Part One**
Juan Downey
USA 1990
34:30 min Colour

Juan Downey's in progress series on the nexus of cultural creativity and economical, political, and social forces focuses here on the Austro-Hungarian Empire one hundred years ago when its decline interlocked with the emergence of modernism in the arts, literature, and psychoanalysis. This subjective documentary refers by association to contemporary New York.

**Rauchnachte (Smoke
Nights)**
RASKIN (Rotraut
Pape/Andreas Coerper)
Germany 1990
10:25 min Colour

Twelve nights, raw nights or smoke nights. The nights between the 25th December and 6th January. This is the time of the spirits, the wild chase and appearance of ghosts who are entertained or repulsed by smoke, noise-making, or the sign of the cross.



Rauchnachte (Smoke Nights) RASKIN (Rotraut)

VIDEO ART 3

Session Two Friday 15 Nov. 9:00pm

**Kiri no uta
(Mist Song)**
Atsushi Ogata
Japan 1991
6:00 min Colour

Through the use of slow motion and a monotonous sound track, **Kiri no uta** is intended to transform my personal experience into a universal experience that stimulates the viewer's sense, altering their perception of time and providing them with moments for their own reflection...

Twice the Universe
Dominik Barbier
France 1991
23:00 min Colour

This is precisely about Australia; about dreaming about Australia.

Red Bus
Patrick McCarthy
England 1991
3:00 min Colour

Frank Pork, one of Britain's truly near-great painters, discusses his seminal work **Red Bus** with its references to Matisse, abstractionism and junk food culture.

The Hidden Treasure "All languages seem to get closer to the treasure, but this treasure gets shown and taken away all at once as in an enchantment."
Antonio Herranz
Spain 1990
12:00 min Colour

Archaos Part 2 A creative and highly original document of the anarchic and challenging circus ARCHAOS. A celebration of music colour the body and theatre in a dense and accomplished video.
Julie Kuzminska
England 1990/91
11:00 min Colour

*[Winner of the Golden World Graph,
Locarno Video Festival]*

**Comme un Opera
Immobile**
(Like A Silent Opera)
Jean-Baptiste Mathieu
France 1990
7:10 min B/W



Creation based on drawings of Gerard Boch.
Light bursts out from the darkness and gives life to this world of paper.
It takes time to identify the silhouettes which appear and vanish in continuous motion.

VIDEO DANCE

Session One Saturday 9 Nov. 6:30pm

Abraxas On the 6th of June 1948 the ballet Abraxas was premiered in Munich, Bavaria. It is based on the libretto **Dr. Faust** by Heinrich Heine. Choreographed by Marcel Luipart, this version of Abraxas was banned after only 6 performances for "celebrating Black mass on stage" and has never been adequately performed since. This video documentary uses original black and white photographs to reconstruct the ballet.
Thomas Poeschel
Germany 1991
21:40 min Colour

Teile dich Nacht An experimental dance video directed by Jean de Boysson in collaboration with choreographer Hyonok Kim, based upon a contemporary work by Korean-born composer Isang Yun. The text for the composition is taken from three poems from **Teile dich Nacht. Die letzten Gedichte** by Nelly Sachs. The video explores through movement and visual juxtaposition the uneasiness of the soul bound to the body and the relationship between the instinct for survival and the desire for release and liberation.
Jean de Boysson
USA 1991
12:30 min Colour

Techno/Dumb/Show
John Gillies &
The Sydney Front
Australia 1991
20:35 min Colour



A visually elaborate and extraordinarily sensual piece

which focuses on the formal aspects of performance in a way which rescinds narrative. Yet, in a paradoxical way it is in this act of cancellation, that questions about the conditions for and functions of narrative can be asked anew; and it is to the bodies of the performers to which we are referred for possible answers.

"Ultimately the work is about excess about a gesturing that goes far beyond that necessary for any 'reasonable' discourse. It is an excess of utter waste but expending only the performers' bodies."

(John Bayliss, The Sydney Front, PERSPECTA Program Notes)

Baguette The video shows a dance piece of two women and bread. Bread is everything a ghetto-blasters, a camera, etc...
Volker Anding
Germany 1991
5:45 min Colour

State of Changes A stunning video dance work drawing on abstract visions of art and history.
Michal Caban
CSFR 1990
12:00 min Colour

VIDEO ANIMATION & DIGITAL EFFECTS

Session Two Saturday 9 Nov. 9:00pm

Continental Drift Explores the artist's personal experiences with breast cancer.
Jill Scott
Australia 1991
12:00 min Colour

Vision Infogothique A trip through the essence of image processing. First, the eye penetrates the virtual thickness of the digital images; then, it sets to wander through the thematic universe created by religious images pertaining to our common encyclopedia.
Eric Mattson/Alain Mongeau
Canada 1990
8:17 min Colour

MCA TAPE A promotional video mixing contemporary art and computer animation.
Peter Callas
Australia 1991
4:30 min Colour

Amoebic Virus Fully rendered texture mapped images being created on a Sun 2820 computer workstation with phony shading are corrupted by a sudden attack by an amoebic virus. The fascist Swirltime Corp. sees the opportunity while the system is down and corrupts the data. 3D images spew everywhere.
Cyber Dada
Australia 1991
1:00 min Colour

Color Study #7 An abstract vision of time and (screen) space.
Brian Evans
USA 1990
2:15 min Colour

Maxwell's Demon
James Duesing
USA 1991
8:00 min Colour



In a world that has shifted to being information and

service-based, industrialists are corralled on a reservation named Lorado to sell plastic things as remnants of their past culture. The reservation is built on a polluted lake which is a tourist attraction. In Lorado there are many forms of love and everyone keeps a pet. The story turns on the suicide of Fashionette's fish because of bad water conditions and ends with a large scale chemical fire.

A Bedful of Strangers

Cathy Vogan
France 1991
9:00 min Colour

I scream to the quicksand and the walls relax.

Big Car – Retread

Severed Heads
Australia 1991
6:00 min Colour

Amiga graphics with butoh hamburger ritual. Hold the onions and extra relish.

Star Life

Philippe Andrevon
France 1990
5:00 min Colour



An outrageous and very funny video about Hollywood filmstars from the past 60 years recycled into five, one minute animated scenes featuring: The Beach, The Bus Stop, The Bar, The Supermarket and The Party.

Grinning Evil Death

Mike McKenna & Bob
Sabiston
USA 1990
6:50 min Colour

A blood-spattered tale of modern-day pest control. The animation tells a tale of breakfast, blood, super-heros, and roaches. A kid munching cereal and watching TV learns that an alien space pod is bound for Earth. The pod crashes into the kid's city and a giant cybernetic roach emerges. The roach proceeds to wreak havoc in the city. Donning the powerful Ring of Sarcasm from his cereal box, the kid leaps from his window to do battle with the Roach.

Les Xons

Cecile Babiolo
France 1991
1:40 min Colour



The Xons are a tribe of small skeletons that have bizarre and hilarious shapes. They spend their lives wriggling wildly in the flames of Hell and playing practical jokes on each other.

There are a lot of Xons: Lord One-Arm, the rib-Woman, Bull-totem, Homo-Longus, Baby-Boom, the Spider Bibendame, the germs Minus and Virus, and the Simplus cousins. Already an active bunch, the family is constantly growing as the Xons reproduce in various unorthodox ways.

EXPERIMENTAL 1

Session One Friday 15 Nov. 6:30pm

Vespers (Visperas) The flesh has vanished, the theatre of the voices and bones stays.
Carlos Trilnick
Argentina 1991
5:00 min Colour
Video taped at the Museum of Natural Sciences of La Plata Argentina. From the Museum's Series produced with Reinaldo Laddago and Claudio Baroni.

eddie d. presents: eddie d. presents: are video/sound compositions in which everyday sounds and images are edited in a rhythmic and melodic structure.
eddie d.
Holland 1991
5:00 min Colour
It shows the anger you can feel about things which people regard as normal but there is also beauty in the sounds that are all around you.

Dream Machine Ver. 2.0 A video exploring freedom and relationships through performance and computer graphics.
- 'Cell'
The Brothers GRUCHY
Australia 1991
12:00 min Colour

The Harm Machine The Conspiracy Theory to end all conspiracy theories: **The Harm Machine**. A humorous investigation into the pseudo-scientific and philosophical discourse of 1950's 'B' grade science-fiction film.
Ian Andrews
Australia 1991
11:00 min Colour

En Quete Underground capers in Paris.
Veronique Legendre
France 1991
3:00 min Colour

Sie Mehr Die Andere.
Diese Sie Weniger/
She The Other One More.
This One Her Less
Gesa Marten
Germany 1990/91
4:30 min Colour

The basic material of this self-portrait is a series of shots of myself swimming in the water and a sequence from *l'Eclisse* (Antonioni). These pictures are processed by three play-in sources without synchronisation – in other words, they are electronically deconstructed. The distortion can be recognised as creation. New pictures have arisen from those previously dismissed as broken. Electronic disturbances are the aesthetic and the sensuality of this videotape. **She The Other More.** **This One Her Less** is an experiment about me looking at myself and my narcissism. The picture disturbance is a realistic chance to irritate the spectator and to make them see.

The Works
Sven Harding
England 1988
4:00 min Colour

Old and new technologies collide as a traditional manually operated steel forge in the North of England is captured and manipulated by digital video technology. Utilising images from the process of beating and moulding steel into shape, **The Works**, in its virtuoso pacing and keying of image and sampled sound, foregrounds the danger, drudgery, and sheer intensity of conditions faced daily by the workers in the steel industry.

Commissioned for the 2nd Festival of Electronic Arts, Rennes, France, 1988.

the violence in fish
Anna Munster
Australia 1991
5:00 min Colour

to slice sashimi you must learn the art of knives/ the grain of a fish, its lean and fatty areas./ it takes years of apprenticeship at a sushi shop to/ become this type of surgeon. there is a kind of/ sashimi called 'fugu'. to prepare this for eating,/ a sack of poison must be removed from the fish./ toxic traces sometimes remain in the veins. 'fugu'/ poisoning begins with a slight numbing of the lips./ followed by death./ there is a taboo against women preparing sashimi./ that kind of mingling of fish, perhaps.../ don't you think there's a strange violence in all of/ this.

Uranus
Michael Hill
Australia 1990
11:00 min B/W

Among other things Uranus rules anything in wave information. Hence radio, television, x-rays, permed hair, the tides, ribbed condoms, oscilloscopes, radium, plutonium, gravity waves, water beds, mexian waves, the movement of reptiles, information from satellites, corrugated iron, and the Queen's right hand.

EXPERIMENTAL 2

Session Two Friday 15 Nov. 9:00pm

Museum of Fire
D. Haynes, J. Conomos,
C. Cains
Australia 1991
45 min Colour

A three part video examining the labyrinthine evocations of fire.

Head
Collen Cruise
Australia 1991 7:00 min
Colour



One solitary journey. The feeling of detachment and serious thought. **Head** is about War and Love. I'm trying to let the form shape and colour speak and feel for itself.

The monitor was worked on a large screen trying to create space outside as well as using the space within.

In The Wake Of Stars
Scott Robinson
Canada 1991
7:00 min Colour

Timeless cultural images and cultural portraits of people from a forgotten age flow together over a cultural background of hot orange sun rays. The artist's music and poetry suggests that all humans share the same story and have been walking the same path since time began. "The story with endless tellers The journey with endless trekkers."

Crowdseen
Brad Miller
Australia 1991
6:58 min Colour

A desk-top video of looped sequences of rioting crowds and demonstrations set against a computerised pictorial display of surveillance technology.

RIDE
Ross Harley
Australia 1991
2:58 min Colour

A short roller coaster ride.

AUSTRALIAN DRAMA/NARRATIVE

Session One Thursday 14 Nov. 6:30pm

Knives
Serge Ou/Michael Tear
Australia 1991
22:30 min Colour

Set in a mythical fishing village sometime in the past, this fable about greed and freedom explores themes of love honour and betrayal.

The Milkman
Elisa Trunzo
Australia 1990/91
13:27 min Colour

A woman is attacked by a rapist in an alleyway but manages to overcome him. This piece shows the psychological impact that the fear and intimidation of rape has on a woman. Through the focus on the issue of rape it also examines the essence of power in our society.

REPORTAGE 1

Session Two Saturday 9 Nov. 9:00pm

Play it again, Nam Portrait of the Almighty of Video, from his musical and visual experiments to his recent sculptures of robots.
Jean-Paul Fargier
France 1990
26:00 min Colour

Cyberdelia Cyberdelia turns the topic 'video as an artform' in upon itself and allows the user to interface with the works and thoughts of artists at the cutting edge of the cyberdelic movement.
Cyberdelia Productions
(Steve Spangaro-Director)
Australia 1991
28:00 min Colour

REPORTAGE 2

Session One Thursday 14 Nov. 6:30pm

Deadly Deception Sub-titled "General Electric, Nuclear Weapons and our Environment", **Deadly Deception** is the inspiring story of victims of GE, (including former nuclear weapons plant workers) who have all experienced tragedy as a direct result of GE's leadership role in the nuclear weapons industry.
Debra Chasnoff
USA 1991
29:00 min Colour

U ME & HIV An inventive video looking at the risks of HIV through song, dance and theatre.
Heuristic Video Pty Ltd
Australia 1991
20:00 min Colour

Tattoos Are Forever This video documentary was shot in a cinema-verite interview style. The director interviews tattoo artists and enthusiasts on their views and concerns of the art form. She also is seen getting a tattoo.
Rebecca Halas
USA 1990
32:00 min Colour
This video includes original montage artwork by the producer, Marge Hanson. These images are created on a computer using flat art video scans and photographs. The montage imagery complements the tattoo designs in a surreal dreamlike visual world.

POLITICAL ISSUES 1

Session One Wednesday 13 Nov. 8:15pm

Battle of Trafalgar An account of the anti-Poll Tax demonstration on 31 March 1990, one that is radically different from that presented by TV news. Shunning the conventional 'talking heads' approach, eyewitnesses tell their stories against a backdrop of video footage showing the day's events as they unfolded. Demonstrators' testimonies raise some uncomfortable questions: questions about public order policing, the independence and accountability of the media, and the right to demonstrate.
DESPITE TV
England 1990
60:00 min Colour
Who stands to gain from the spectacle of a demonstration degenerating into full scale riot?

POLITICAL ISSUES 2 & 3

Session Two Thursday 14 Nov. 9:00pm

Exodus
Can Candan
USA 1991
28:00 min Colour



An experimental documentary about the mass exodus of ethnic Bulgarian Turks from Bulgaria to Turkey in the summer of 1989 and its impact on the people. As the interviews with the ethnic Turks give an account of the exodus as its happening, the videomaker's own subjective and descriptive narration illuminates the plight of the people and their desire to maintain their cultural identity in the face of government interference. **Exodus** shows some of the inadequacies in any representation of the "other" and implicates the exclusive nature of nationalism.

It's A Proud Day For America
Norman Cowie
USA 1991
2:05 Colour

A short sharp look at the Gulf War using text and voice over techniques.

Frame Or The Fortune's Wheel
Julian Alvarez
Spain 1990
6:00 min Colour



Frame Or The Fortune's Wheel presents the fascinating adventure of a film's frame as it burns out on a TV screen. The 'present-as-television' is situated within this 'landscape' which also serves as reference as the 'past-as-cinema' flooding us with image-events which sweep us relentlessly along on the 'wheel of fortune'. Politics combine with religion which combines in turn with ecologist-pacifist movements and sports. This is just an example. Whatever the case humanity today is ruled by the powerful SYMBOLS that are cynically combined like the tumblers in a slot-machine to achieve the 'jackpot'. In this macro-system managed by the MEDIA, I feel like a ridiculous 'voyeur' who sometimes 'wails/cries' over his unhappy state.

Bread and Games
Monika Funke
Stern/Sascha Kadyrov
Germany 1991
29:00 min Colour



Erotics in Russia? If erotics means to strip, our shops are stripped naked and we are all stripped naked. Very erotic! There is nothing in the shops. Our whole life is erotic!

Intrusive Devices
Francis Miquet
Canada 1991
11:10 min Colour

Using fast-paced interviews and video processed imagery, this short video documentary collages a wry look at the recent activities of the Canadian Security and Intelligence Service (C.S.I.S.) following the disclosure that a prominent Canadian periodical (*This Magazine*) had been the subject of an investigation. In particular the video asks to what degree the state should be permitted to place its citizens under surveillance in the name of national security. Some of the language and rationale used to justify this practice is also revealed.

**The Lull Before The Storm
Part IV**
Sara Diamond
Canada 1990/91
48:00 min Colour

An entertaining four part series about family life in British Columbia from the 1930s to the 1950s. **The Lull** uses drama and documentary techniques to offer insights into the political, economic, and cultural forces shaping Canadian society and the personal lives of working women and men.

STUDENT

Session One Wednesday 13 Nov. 8:15pm

Boundaries A dance/movement video performance which attempts to explore the human experience of the boundary mainly in relation to personal parameters of space and encounter.
Catherine Wilson
Australia 1991
4:35 min B/W

Waymark Staging a collection of remembered images and events through dance, music, and dramatic action.
Mazz Appleton
Australia 1991
12:20 min Colour

Hang Why would anybody support capital punishment? Why would people want capital punishment? Why would people want to see capital punishment televised? Why would I be fascinated by footage of capital punishment?
Jane Polkinghorne
Australia 1991
5:30 min Colour

First End Concerned with exploring systems of order mediators through spoken and written text. Bodies which hold and release information. Bodies being human the written word or an electrical signal.
Paul Borderi
Australia 1991
2:35 min Colour

Forever Now Journey of images reflecting and aiming to change perceptions about life on earth. Portrays various cycles of life whilst addressing the impact of human adaptation of the environment. Music by French composer, Rodolphe Blois, with emphasis on use of traditional Aboriginal instruments.
Stephen Mackerras/Randall Wood
Australia 1991
11:00 min Colour

The Fall
Michael Strum
Australia 1991
4:00 min B/W

A short piece about the Abyss, a falling angel, and the flight of Icarus. (Or what happens when one gets too close to the sun). Music by Ornette Coleman.

Alabaster Lions
Angelo Buttera
Australia 1990
22:00 min Colour



A 'lion-hearted tale' about the foibles of love and the relationship between Italian men and their mums.

REFIGURING THE MEDIA IMAGE

Introduction

ReFiguring the Media Image is an exhibition which includes installations produced with the use of video, computer and photographic technologies, by Australian artists Peter Callas, Geoffrey Weary and Robyn Stacey; and American artists Dara Birnbaum and Carole Ann Klonarides. Along with these video installation/displays are an extensive and unique series of curated screening programs and artists presentations that embody a vital and provocative mode of cultural identity...the Television image.

With the development of the portable video recorder in the 1960's artists have engaged in the 'technological speed' of the image, exploring video, television and computer technology as a point of access and the TV monitor as the place where most of it happens. As a result video art has become a central concern of the perception of art in the 1980's and the 1990's.

We live in an expanding, all-consuming telematic society where cultural images and motifs have become commodified as logos of political and corporate power and control. Built into these structures is the multi-faceted potential for destruction - this became especially obvious during the television coverage of the Gulf War.

ReFiguring the Media Image is an important step towards a broader understanding of the new technological arts within the AIVF format, as well as a unique international survey of video/media art projects from around the world which explore one of the fundamentally important phenomena of this century.

Brian Langer
November, 1991

EARLY DAYS YET

John Conomos

To speak of television and video art in the same breadth is to speak of an uneasy complex tension existing between the two contemporary cultural forms of representation-production. It is a constant love-hate relationship that has been evident for the last three decades. It is particularly noticeable when we explore the genealogical formation of video art in relation to television and the emerging intermittent development of television as a creative medium, or as it is known in Europe and America, "creative television". Here in the antipodes this problematical cultural discourse is in a state of virtual non-existence (I am excluding for the moment the recent *Carpet Burns* series on SBS TV). For it is quite apparent that television and video art are often seen (by anyone working in television and the high-art world) as being seemingly two incompatible electronic mediums of cultural production. Indeed, it can be said (putting aside the BBC-influenced arts programming on ABC TV and the more Eurocentric "multicultural" arts programming on SBS TV) that to my knowledge, with the exception of one or two individuals there is hardly anyone suitably qualified to commission artists (let alone video artists) to make programmes for broadcast television. It has been argued for some time now (viz Doug Davis, Kathy Rae Huffman, Rob Perea and Gene Youngblood to name a few

salient commentators) that though the video artist and television maker use the same medium of electronic image-making it is a case of cheese and chalk. My point is that this does not have to be so. It is possible to engender and sustain (if the funding, production and critical reception circumstances are right) a creative dialogue between video art (and the arts all-round) and television.

Given the centrality of television in shaping the postmodern image and sound language of the contemporary arts (particularly video art) it is significant to point out that commercial television (despite the numerous experiments in the past with public television in the USA and in Europe - more of this in a moment) is loathe to be open-minded and sympathetic to the aesthetic, cultural and technological preoccupations of (video) artists. The reasons are many and quite intricate to fathom: though television has played an indispensable role in the oeuvre of many video artists since the early days of Wolf Vostell (one of video art's least known figures) and Nam June Paik's Fluxus attempts in the early to mid-sixties to demystify television as a broadcasting medium and as a complex aesthetic-historical-technological discourse, television has been crucial to the way we think and make video. Video art has been haunted by the large presence of television since its

inception as a time-based art form. The whole question of video-graphic spectatorship (the phenomenology of seeing and hearing video images and sounds) has been governed by our intimate daily knowledge of television. As David Antin once put it "no matter how different from television the works of individual artists may be, the television experience dominates the phenomenology of viewing and haunts video exhibitions the way the experience of movies haunts all film".⁽¹⁾ It is a complicated shifting relationship that is predicated on many interrelated and problematic factors dealing with video's temporality, portability and reproducibility, and television's unshakeable drive for advertising, profit making and rating. For someone like Youngblood it is a relationship that exemplifies an incompatible messy amalgam of art and commercial interests, the former being for Youngblood "always non-communicative: it's about personal vision and autonomy; its aim is to produce non-standard observers. Television in its present form represents exactly the opposite. Its goal is the production of standard observers through communication understood as a domain of stabilised dependency relations that maintain constant the cognitive domains of the population".⁽²⁾ The question here is that television and video art do not necessarily have to be seen to be diametrically opposite to each other; an immutable binary relationship irrespective of their aesthetic, cultural and technological specificities. Television and video art could contribute to each - it's a

question of believing in the Deleuzian concept of "AND".⁽³⁾ Electronic imagemaking as a creative stutter, as a rhizomatic line of flight, questioning the stifling modernist doxas of the visual arts and the "Madison Avenue" cultural logic of television as we know it now. Both can contribute to the avant-garde realm of experimental television as best exemplified by the early efforts of artists like John Cage, Nam June Paik, (who helped to change our understanding of television as a post-modern art form), Peter Campus, Otto Piene, Allan Kaprow, and William Wegeman who all worked in the late 60s with the early television TV workshops with San Francisco's KQED station (and the other two PBS stations: Boston's WGBH and New York's WNET).⁽⁴⁾ In the wake of these critical efforts to establish an avant-garde experimental television over three hundred artists since then have contributed to this sporadically developing (in)visible discourse of artist's television.

This new phenomenon was also equally surfacing in Europe during the same time. In Germany the video visionary Gerry Schum was responsible for the broadcasting in 1969 and 1970 works made by artists (short films) for television. These programs, *Land Art* and *Identifications* respectively, proved to be unsettling for the then current German TV producers. In the mid-seventies in Belgium Jean-Paul Trefois produced for Radio-television Belge de la Communauté Française (RTBF) a monthly series called *Videographie*. This is not to overlook the early

development in Germany in 1970 when ZDF initiated a weekly program called *Das Kleine Fernsehspiel* (Little Television Plays) and which has successfully broadcast countless new works since then. More recently the creation of Channel Four in England in 1980 should not be ignored either: this channel has been responsible for commissioning many artists to make new works for television, film and video. Significant programs like *Dance on Four*, the *Eleventh Hour* and *Ghosts in the Machine* and including the more recognisable *State of the Art* (1986) have all in their way shaped the post-war American and European cultural landscape.

By the mid-eighties three public television program series in America were developed to televise video art: KTCA's *Alive From Off Centre* was first aired in 1985; *New Television*, which commenced as an acquisition program by WNET during the same year and then later joined by WGBH as co-producer in 1987; and also in 1985 The Learning Channel (an independent national cable station) produced an influential series called *The Independents*. However, the eighties was a difficult decade for funding experimental television. As a response to this in 1983 WGBH and The Institute of Contemporary Art (ICA, Boston), established the innovative The Contemporary Art Television (CAT) Fund which was designed to support artists within the general context of public television and find new ways of distributing video art on an international basis. Because of

insufficient funding from its parent institutions The CAT Fund eventually became an ICA program concerned with promoting video art in a number of different directions: installation, performance, single-channel work, and broadcasting it on television.

The future of televising video art is uncertain. It's a challenging situation asking of us to find new open-ended ways of conceptualising video art in the overall context of the radically mutating mediascape of postmodern televisual culture. Video has the potential of becoming a mass media art form thereby making it more visible to a larger public audience. Television's role here is mandatory. But for many different intricate reasons television and video art don't seem to like to share the same screen: video's aesthetic discourse critiques the commercial values of television's largest common denominator ideology. This does not mean that they are irrevocably incompatible with each other: this is a time for questioning the either/or boundaries between art and entertainment/television, to engender situations where it is possible to engage in mutually beneficial dialogue over self-imposed ghetto walls. Artists and television producers need to question their own cultural baggage in the hope of keeping alive experimental television. It would be a worthwhile aspiration for both parties. Why can't I switch on my TV set to see something by Ernie Kovacs, Wim T. Schippers or Jean-Christophe Averty? Things can change as these are early days yet.

Notes

- (1) David Antin, "Television: Video's Frightful Parent", *Artforum*, Vol 14 N° 1 December 1975, p36.
- (2) Gene Youngblood, "A Medium Matures: Video and the Cinematic Enterprise", in the catalogue *The Second Link*. Walter Philips Gallery Banff (Canada), July 8-21 1983, p9.
- (3) Deleuze defines AND as "neither a union, nor a proposition, but the birth of a stammering, the outline of a broken line which always sets off at right angles, a sort of active and creative line of flight: AND... AND... AND...". see Gilles Deleuze and Claire Parnet, *Dialogues*, New York, Columbia University Press, 1987, pp 9-10.
- (4) On the history of video art and public television I am indebted to Kathy Rae Huffman's invaluable two articles: "Seeing is Believing: The Arts on TV" in Kathy Rae Huffman and Dorine Mignot, *The Arts for Television*, Los Angeles, The Museum of Contemporary Art/ Stedelijk Museum, Amsterdam, 1987, pp 8-16, and "Video Art: What's TV Got to Do With It?" in Doug Hall and Sally Jo Fifer, *Illuminating Video*, New York, Aperature in association with the Bay Area Video Coalition, 1990, pp 81-90.

CYBERPUNK DREAMS UP GARAGE-TECH

Ross Harley

The desktop revolution that we hear and see so much evidence of today has its roots deep in a history of technological and cultural experimentation that is still unravelling itself before us. Over the last ten years the location of this historical drama has gradually shifted to realms of culture that have traditionally remained quite separate from technological concerns. Yet despite the barrage of optimistic claims and the frenzy of mind boggling speculation so often associated with "new technology", there exists a nascent media whose name has not yet been decided. Call it multi-media, desktop video, garage-tech, street-tech, virtuality, whatever. The result of the recent low-tech collision of technologies dreamed up by cyberpunks and infonauts of the 1980s has provided the conditions of possibility for a variety of new ways to process, manipulate and bend information.

Two distinct possibilities seem to have emerged with the explosion of interest in computers, intelligent machines and other such tools in the video and art worlds. Either new and inspiring ties will be forged between older, already existing subcultures to create provocative and unprecedented cultural forms, or else—and this is everybody's

worst fear—the partnership will be one big yawn, producing a "new artform" utilising new technology and little else to recommend it. If new technologies present the possibility of new forms, then it is the role of the artist to invent and develop these forms in the light of what are for the most part well-known cultural and industrial histories. In this sense, only an interdisciplinary approach to history and production can help save techno art from itself.

If there are struggles taking place over the directions that new electronic technologies are heading, one must remember that some of the most important ones have already happened (and will continue to happen) within the corporate and military machines that have been expanding the limits of computer capability since the 1940s.

Hi-tech has always meant high cost: the highest levels of funding, the highest levels of research and the highest standard of human resources have consequently gravitated to these sectors. The economic bottom line has virtually guaranteed that the business and war machines define the parameters within which computer-related technology is developed.

But we would do well to remind

ourselves of another engine that has also driven computer technologies into and beyond our present situation. Fueled by a different kind of motivation, this realm empowers the imagination and privileges intuition. Tending to create low-tech applications of hi-tech devices — mostly for the sake of entertainment — this engine of creation (to misappropriate K. Eric Drexler's term) is the force that ultimately led to the emergence of personal computers and the interactive set-ups that gave all of us access to raw computing power in the first place. What were only very recently the wild and crazy ideas of a bunch of techno wiz kids have become the basic building blocks of today's user-friendly-computer-in-every-home world.

The invention and gradual low-tech refinement of a number of electronic devices initially developed for corporate use have certainly broken the vacuum-sealed environment of hi-tech. These new enabling technologies have very quickly been picked up, broken down and reconfigured into low-end products. The proliferation of relatively inexpensive computer and video equipment has provided a new generation of garage punks with their own brand of pixelising philosophical toys. Not that these toys guarantee any intrinsic aesthetic or cultural worth, but that at least the possibility for invention exists.

Text, images, sounds, music, and animation form the principle informational elements of garage-tech.

Increasingly personalised, intuitive and interactive systems are defining how these new media are to be used.

The convergence of these technologies is further assisted by the welcome fact that as computer and video technologies grow smaller in physical size, they also become less expensive and more powerful in memory and performance. This process of "mini-maxing" has gone so far that the silicon chip in a child's toy today has a million times more memory at a fraction of the cost that ENIAC, the first electronic digital computer, had in 1946. The expensive data gloves used in virtual reality systems a few years ago are now sold as virtually disposable Nintendo games and toys.

The revolutions in the ways we interface with machines—whether through a keyboard, a mouse, a glove, touchscreens, voice activated commands, or simple hand gestures—have opened a series of possibilities for those working with garage tech. Not only are today's hackers, program makers, artists and other users of technology creating their own work; they are also determining how these programs will be disseminated, screened and consumed in the future. In a complex and decidedly chaotic interaction between electronics, thought and action, blueprints for a contemporary collage of machines and aesthetics are being drawn up.

The influence of the ideas and approaches that twentieth-century inventors and techno-explorers have

taken to the electronic realm still pulses through the hi and low-tech machines and software that multi-media artists work with today. So too the legacy of cinema, video, theatre, music and other time-based arts finds itself inscribed in the very origins of electro-media. The convergence of technologies that sit on the desk or in the rack of computer/video studios brings with it a web of connections that scientists, hackers and artists work to discover, untangle, pull apart, or totally destroy.

If garage-tech is anything, it is the integration of a number of different electronic devices into a co-ordinated system.

By connecting devices such as computers, keyboards, VCRs, camcorders, videodisc players and monitors together with specialised software for graphics, sound, or for control of the various machines in the system, users open up a system of electronic possibility.

But as we have learned from the history of cinema, television, and popular music, access to new technological means of production guarantees absolutely nothing in and of itself. The real challenge for contemporary makers of computer-assisted productions (of animations, video, sound, and text) is not in getting hands on new equipment, but in devising new ways to think with these machines once they are in hand.

The animating philosophy from cyberpunk to garage-tech has been a

hands-on guerilla approach that has not been intimidated by the high ground traditionally occupied by computer systems. Cyberpunk stripped these technologies of their glistening aura. Garage-tech has placed a semblance of these techno means within grasp of many aspiring infonauts. All that remains is to invent the artistic methods that correspond to the ever-shifting horizon of technological possibility.

ARTIST'S TALK AND SCREENING

DARA BIRNBAUM

New York-based artist and independent producer, Dara Birnbaum, has achieved international recognition in the field. Her provocative video works are among the most influential and innovative contributions to the contemporary discourse on art and television. In her radical media critiques of the late 1970s, she used rigorous tactics of deconstruction and appropriation to dismantle television's codes of representation. She was among the first artists to apply these strategies to subvert the language of television texts, turning its vocabulary back on itself in a powerful critique. Analysing TV's idiomatic grammar (reverse shot, cross-cut, inserts) and genres (game shows, sitcoms, crime dramas), she re-contextualised pop cultural icons through fragmentation and repetition. "By dislocating the visuals and altering the syntax, these images were cut from the narrative flow and countered with musical texts, plunging the viewer headlong into the very experience of TV – unveiling TV's stereotypical gestures of power and submission, of self-presentation and concealment, of male and female egos."

Birnbaum's ground-breaking works often focus on the representation of women. In the mid-1980s, Birnbaum began exploring the metaphorical and expressive potential of video technologies. In the **Damnation of Faust** trilogy, she re-articulates the

Romantic Faustian myth through a female voice as a catalyst for introspections into the conflict between inner and outer worlds, loss and memory.

Birnbaum's works have been exhibited widely, in a range of contexts from art institutions to public sites such as MTV. In 1989, as first-prize winner of an international competition, Birnbaum completed the first-of-its-kind permanent large-scale outdoor video installation in the United States: **Rio Videowall** located at the Rio Shopping/ Entertainment Complex, Atlanta, Georgia. International solo exhibitions include: the Museum of Modern Art, the Whitney Museum of American Art, The Kitchen and the Josh Baer Gallery, New York; IVAM, Centre del Carme, Valencia; and the Musee d'Art Contemporain, Montreal. Retrospective screenings include: the American Film Institute in both Los Angeles and Washington, D.C.; *Internationale Video-Biennale*, Vienna, Austria; the Kunsthhaus, Zurich, Kunstmuseum, Berne, and *Videowoche im Wenkenpark*, Basel, Switzerland. In addition, Birnbaum's works have been broadcast throughout Europe, Canada and the United States. In 1987, *Rough Edits: Popular Image Video*, a book on her early video works was released.

Major awards include: Harvard University's Certificate in Recognition

of Service and Contribution to the Arts, 1987-88, the American Film Institute's Maya Deren Award for Independent Film and Video, 1987, and first prize at *The San Sebastian Film Festival and Videale*.

Birnbaum has taught at the Nova Scotia College of Art and Design, the California Institute of the Arts, Princeton University and the School of Visual Arts, New York. She has received a Bachelor of Architecture degree from Carnegie Institute of Technology and a B.F.A. in painting from the San Francisco Art Institute.

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DOMAIN THEATRE
ART GALLERY OF NEW SOUTH WALES
SUN. 10 NOV. 12.30PM

Technology/Transformation: Wonder Woman

1978, 7:00 min,
colour, stereo sound

Kiss The Girls: Make Them Cry

1979, 6:50 min,
colour, stereo sound

Music: Dori Levine,
Spike & Allan Scarthe

Pop-Pop Video: General Hospital/Olympic Women Speed Skating

1980, 6:00 min, colour,
stereo sound

Music: Dori Levine & Sally Swisher,
Robert Raposa

Pop-Pop Video: Kojak/Wang

1980, 4:00 min,
colour, stereo sound

Music: Rhys Chatham

PM Magazine/Acid Rock

1982, 4:20 min,
colour, stereo sound

Music collaboration: Dara Birnbaum
(One of four simultaneous video/music
channels created for *Documenta 7, Kassel, Germany*)

Artbreak

1987, 0:30 min,
colour, stereo sound
MTV Networks, Inc. (R) 1987

**Canon: Taking To The Street
Part One: Princeton University - Take
Back The Night**

1990, 10:10 min,
colour, stereo sound

Music: The Picasso's (Keith James &
Mike Nolan)

Audio Composition and Mix: Harmonic
Ranch, NY (Brooks Williams)

Dara Birnbaum will also be presenting:
The **Damnation of Faust** Trilogy
(Evocation; Will-o'-the-Wisp; Charming
Landscape) at the Ivan Dougherty
Gallery, Paddington 16-30 NOV

ARTIST'S TALK AND SCREENING

SYNYA KATHO

Synya Katho is a video artist and curator who works as a researcher in the Department of Image-Arts at the Kawasaki City Museum (near Tokyo). The museum consists of three departments: a museum of history and folk culture, an art museum, and a visual centre whose focus is film and video. Its brief is to show the "DNA of all culture", focussing on "great historical things, the present and the future view".

Katho's areas of interest include exchanges between Australian Public TV and Japanese cable TV, new Japanese video art (including computer graphics and low-budget video), and community access and amateur video making in Japan.

Synya Katho visit has been assisted by the Japan Foundation.

new video: JAPAN

DOMAIN THEATRE
ART GALLERY OF NEW SOUTH WALES
WED. 20TH NOV. 1PM

De-sign 3 Stand & Drift
by Visual Brains
1991 18 min

seigen kyu works 1991
by Seigen Kyu
1991 8:30 min (3:30 + 5:00)

Earth Garden
by Koichi Tabata
1991 4:30 min

Bio-Mimetic
by Noriko Shimonichi
1991 4:00 min

kei 1991
by Hiroshi Yamazaki
1991 13:20 min

The AIVF gratefully acknowledges the support of the Artists

ARTIST'S TALK AND SCREENING

CAROLE ANN KLONARIDES

Carole Ann Klonarides is an artist and most recently has been appointed as the Media Arts Curator at The Long Beach Museum of Art in Long Beach, California. She has a Masters degree in Media Studies from The New School For Social Research, NYC (1983). She has been working with Michael Owen as MICA-TV since 1980, producing collaborative videotapes with such artists as Dike Blair, R.M. Fischer, Dan Graham, Richard Prince, Cindy Sherman, Laurie Simmons, and John Torreano. MICA-TV tapes have been shown in the United States and in Europe. Their tape **CASCADE / Vertical Landscapes** (a collaboration with artists Dan Graham, Dike Blair and Christian Marclay) was commissioned by Channel Four in England and later on Canal Plus in France.

Klonarides also collaborated with artists Lyn Blumental and Ed Paschke on the tape **ARCADE** which was exhibited at Documenta 1987, Recent Acquisitions at the Museum of Modern Art, NYC, WNET-TV's New Television, and in various film festivals. She was commissioned by The Whitney Museum of American Art to make a videotape compilation of artists' representation in the media for the exhibition *ImageWorld*.

In the Summer of 1990, Klonarides co-produced and co-curated *The*

Alternative Voice, two ninety-minute compilations of independent video exhibited on a large screen in Central Park, NYC, as part of the event *The Video Drive-In*. Her curated video exhibition *It's Evening In America*, a compilation of videos which served as a mediation on the Reagan Years, was also presented as part of *The Video Drive-In* in Summer and Fall 1989 at Instituto de Estudios Norteamericanos, in the Plaza de Catalunya, Barcelona, Spain, Ivam Centre Julio Gonzalez, Valencia, Spain, and the Gulbenkian Foundation, Lisbon, Portugal. *TV: For Real*, a two hour program consisting of the works of thirteen American artists was presented at Laforet Musuem, Harajuku, Tokyo, Japan, for the exhibition *Images of American Pop Culture Today III*, the Centre for Photography at Woodstock, Woodstock, N.Y. in 1989 and Halle Sud, Geneva, Switzerland in 1988.

The Open Channel's Program at the Long Beach Museum

DOMAIN THEATRE
ART GALLERY OF NEW SOUTH WALES
SAT. 16 NOV. 12.30PM

Introduction

Long Beach Museum of Art has provided a unique framework for the creation, exhibition and cablecast of new work through the Open Channel's program, which has been praised by critics as a model program. To date, twenty-eight new works have been completed by both emerging and established artists who are selected annually by an independent jury. Each artist is awarded a two thousand dollar cash grant, videotape stock, technical support, and access to production and post-production equipment at participating cable operators' facilities, educational institutions or media art centres for the production of a new work in video. The works are exhibited internationally and have been honoured with numerous awards and recognitions.

This year recipients are Lynn Hershman of San Francisco for her project, **Ritual**; Ulysses Jenkins of Oakland for **The Nomadics**; Sue Kornfield of Los Angeles, for **Was It Only a Dream?**; and Eric Saks, also of Los Angeles, for his project, **Gun Talk, Part One**.

Ritual

Lynne Hershman
15:00 min

This video, done in "Rashimon style", re-

creates the final moments leading to the mysterious demise of Cuban artist Ana Mendieta, who plunged to her death from the 34th floor apartment she shared with artist Carl Andre. Her death, and the subsequent murder trial of Andre, created heated debate within the art world and raised questions of the sexual, class, and racial inequalities of the judicial system. Hershman gives Mendieta a voice by detailing the numerous ambiguities and contradictory evidence surrounding the investigation as told by Ana's artist friends (Yvonne Rainer and Carolee Schneeman).

Gun Talk (Part I)

Eric Saks
5:00 mins

Gun Talk is a diaristic approach to issues surrounding gun control. Saks' uses tableau interviews, computer animation, speech synthesis, and paper cut-out puppets to focus on a childhood gun incident and its repercussions. The result is a strong argument against the destructive gun culture of America.

Was It Only a Dream?

Sue Kornfield
15:00 min

Kornfield combines the look of an early television's puppet show for children (eg. USA's *Kukla, Fran and Ollie*) with the animation style of the Melies' film *A Trip to the Moon* to depict the lunar allegory illustrated in Johannes Kepler's book, *The Dream* (circa 1634). Kepler, one of the first astronomers, disguised his observations of the moon as a dream allegory to avoid persecution from the church and laymen. Because of the interpretation of his dream, Kepler's own

mother was tried and tortured for witchcraft. The narration is from her point of view.

The Nomadics

Ulysses Jenkins
15:00 min

The Nomadics explores the manifestations of the Eastern African presence in Asia Minor, Southern Asia, and into the Pacific Islands. This work traces the origin of the matriarchal relationship of the mother Earth and the evolution of the patriarchy.

The Long Beach Museum of Art has featured video art as a major component of its exhibition program since 1974, and continues to play a vital role within the field as an active support organisation for the production, presentation and preservation of video art. In addition to maintaining one of the most significant collections of video art in the country, the LBMA Video Annex, the only non-profit broadcast quality production facility in Southern California, offers subsidized rates to artists, independent producers and non-profit organisations.

Other tapes to be presented:

Vital Signs

Barbara Hammer
1991, 11:18 mins

Vital Signs employs images and text to intervene in the Western Constructions of death in Hammer's personal interactions with a skeleton, *Hiroshima Mon Amour* by Renais, *Birth*

of a Clinic by Foucault, and an intensive care unit. This tape will be released on November 25 in 3/4" video and 16mm film.

We

Shelly Silver
1990 4:00 min

Dividing the video into four parts; an urban scene of crowds on the left; an explicit detail from a porno film on the right; text from Thomas Bernhard's novel *Correction* running across the lower third of the screen; and the driving score of Henry Mancini's *Leaping Pad*, Silver pushes us into the visceral with a non-illusory text only to conclude with a descriptive pause that conjures up images waiting to be released.

Dances In Exile

Howard Silver
1991 11 min

An exploration of departures and arrivals, exile and homecoming. The video is a collaboration of Ruby Shang, playwright David Henry Hwang ("M. Butterfly"), and director David Silver, featuring performances by actor B.D. Wong and the dancers of the Ruby Shang and Company, dances. The polarities between Western and Eastern Cultures and between the known and unknown, are explored in this dance-theatre work with resonant words, exquisite movement, and remarkable images of New York and Japan. The work was premiered on PBS as part of the 1991 season of *Alive From Off Centre*.



Free Society

Paul Garrin

with interview produced by Fernand

Melgar and Stephane Goel

Television Suisse Romande (TSR)

1988, 9:47 min

Garrin used his own 8 mm camcorder as a witness when he documented police brutality during a dispute in a neighbourhood undergoing gentrification. This has come to be known as the Tompkins Square riot, Summer 1988. His footage ended up on network news, then as evidence in an investigation. Later it was incorporated in his video art work, **Free Society**, an electronic collage of martial glory and brutality. The tape layers images of pirated TV news showing parading police and military with footage of riots from around the world. To underscore the growing violence, composer Elliot Sharp uses voice samples of Moral Majority leader Pat Robinson preaching, "In a free society, the police and the military are God's special envoy's". Garrin adds religious zealotry to political spectacle, shedding light on the hypocrisy of the "free society".

INSTALLATIONS

THE DAMNATION OF FAUST Trilogy

Dara Birnbaum

16 - 30 Nov. Ivan Dougherty Gallery

In the three-part series **Damnation of Faust**, Dara Birnbaum transforms the Faustian myth into a dreamlike introspection on the duality of the internalised self and the external world. *Evocation* is the prologue to the series, and its playground scene, shot in the streets of lower Manhattan, is the work's literal evocation. An underlying tension is derived from a longing for innocence and renewal, a desire to transcend everyday experience, which is evoked through the awaking of a young woman's lost childhood. Birnbaum brings her architectural background to the piece, using 19th-century Japanese ukiyo-e forms, fans and vertical pillars as visual motifs that plunge the viewer into the picture frame; scenes unfold and glimpses of meaning are revealed like a fan being opened. As much as the fan reveals, it also conceals - a key to the tape's very duality. Birnbaum uses video technology as an expressive pictorial language; multiple frames and images articulate the conjoinment of inner psychological space and external space, past and present, memory and reality. The three-part original score - dub music, haunting incantations and jubilant synth-pop - mirrors the protagonist's trajectory from confinement to transcendence.

A woman gazing from a window, reflecting on a romantic loss and betrayal, gives voice to Marguerite, the female character from the Faust legend in *Will-o'-the-Wisp*. The second part of



Damnation of Faust - Evocation

Birnbaum's trilogy is an eloquent reverie on memory and reality. A woven construct of deception and abandonment is created from the heroine's monologue, which alludes to the absent male, and the haunting fragmentation of visuals and sound. Using sophisticated electronic technology as a poetic language, Birnbaum creates elegant formal devices inspired by 19th-century Japanese visual motifs, including "diagonal rain wipes" and "transitional fan wipes". Internal (psychological) and external (real) worlds are lyrically conjoined. The woman gazes from her window while the object of her gaze - children on the street below - appears simultaneously in "window" inserts. The layers of illusions become poignant visual metaphors, as the woman's gaze is directed both inward and outward, onto memory and reality, past and present.

In *Charming Landscape* the third part of the **Damnation of Faust** trilogy, Birnbaum shifts her focus from the individual to the social being, as she examines the collusion of personal history and collective memory through technology and mediated images. The demolition of a lower Manhattan playground is juxtaposed with images of two teenage girls reflecting on their pasts. Birnbaum then constructs an historical timeline of mass street demonstrations as chronicled in "found" television footage, from the American Civil Rights Movement and anti-war protests of the 1960s to student uprisings in China in the 1980s. From playground to military

police, across culture and time, Birnbaum isolates the smallest and grandest of gestures, linking and questioning their meaning as signs of communication and dominance. Ending with a dedication to "Georgeann and Pam, who were born in 1968", this is a potent statement on the power of mass media to redefine history and memory, and the struggle of the individual voice to become a political voice.

Total running time 22 mins.

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*For more information refer to artists talks
and presentations in this catalogue.*

FAMOUS FOR 30 SECONDS

- Artists in the Media

Curated by Carole Ann Klonarides

16 - 30 Nov. Ivan Dougherty Gallery

INSTALLATIONS

For many Kirk Douglas is Vincent van Gogh and Charlton Heston painted the Sistine Chapel. For years the artist served as an easy target for lampooning and the perfect subject to romanticize. The film and television industry evidently felt qualified to rewrite art history and alter the image of the artist. Today the artist wants to have a hand in writing his/her own script. With the help of the publicist and the lure of endorsements, the visual artist has evolved from the Hollywood myth to being hot news on Page Six. Since Picasso, the modern artist has been aware of the power of the media and has used it as a catalyst for his/her work and/or as a promotional tool.

Some of the tapes selected for **FAMOUS FOR 30 SECONDS** are influenced by established television formats such as the commercial, documentary, and news spot, whereas others directly collaborate with the artist (subject), using their work as a departure point to create a unique work unto itself. This is juxtaposed with actual film and television material. Whether the tapes succeed in exposing the implicit ideology of the medium (prime time) or aim merely to enhance the image of their subject (artist), this series attempts to explore the "created image" of the artist.

I wish to thank the following individuals for all their support: Robin White of Media Alliance, Ken Kirby of Video

Data Bank, Robert Beck and Kirk von Heflin of Electronic Arts Intermix, Suzan Etkin of Andy Warhol's TV, Jeffrey Turteltaub, Aura Rosenberg and Mims Walbridge, Michael Smith, and Sean Elwood of Ronald Feldman Gallery.

Carole Ann Klonarides

FAMOUS FOR 30 SECONDS
-Artists in the Media
running time 60 mins

Hollywood Stereotypes - The Way They Weren't
Carole Ann Klonarides / Jeffrey Turteltaub
1985, 5:30 min

Andy Warhol / Leroy Neiman
Opening Party November 14, 1981
Media 3 Inc., Los Angeles Institute of Contemporary Art, produced by Playboy Enterprises,
3:00 min (excerpt)

Channel 2 News (WCBS-TV) Keith Haring
Dan Rather / Charles Osgood
1982, 3:30 min

Andy Warhol's TV-Kenny Scharf and Keith Haring
Don Munro / Susan Etkin
1983, 5:30 min
Courtesy of the Warhol Foundation

Late Night with David Letterman, Man Ray and William Wegman
February 14, 1982, 4:00 min (excerpt)

EyeWitness News Channel 7, Jenny Holzer-Sign on a Truck
Tracy Egan
1984, 2:42 min

**Channel 2 News (WCBS-TV), Eric
Staller, Morey Alter Reports**
1989, 2:40 min

**The Tonight Show with Johnny Carson,
Rev. Howard Finster**
August 4, 1983, 3:50 min (excerpt)

**Lifestyles of the Rich and Famous,
Mark Kostabi**
3:00 min (excerpt)

Love Boat (with Andy Warhol)
produced by Aaron Spelling / Douglas
Cramer, WABC-TV
1985, 3:13 minutes (excerpt)

Conversation with Robert Longo
Barry Blinderman / Shalom Gorewitz
1984, 3:15 min (excerpt)

**Chris Burden, Three Commercials with
Explanation**
1973-76, 3:20 min

Mike
Michael Smith, produced by Saturday
Night Live!
1987, 2:43 min

MTV ArtBreaks
(00:30 seconds each), Jean-Michel
Basquiat, Richard Prince, Dara
Birnbaum, Robert Longo (2 spots),
Jenny Holzer (2 spots)
1985-89, 3:30 min
Courtesy MTV Networks

R.M. Fischer- An Industrial
MICA-TV
1983, 3:30 min

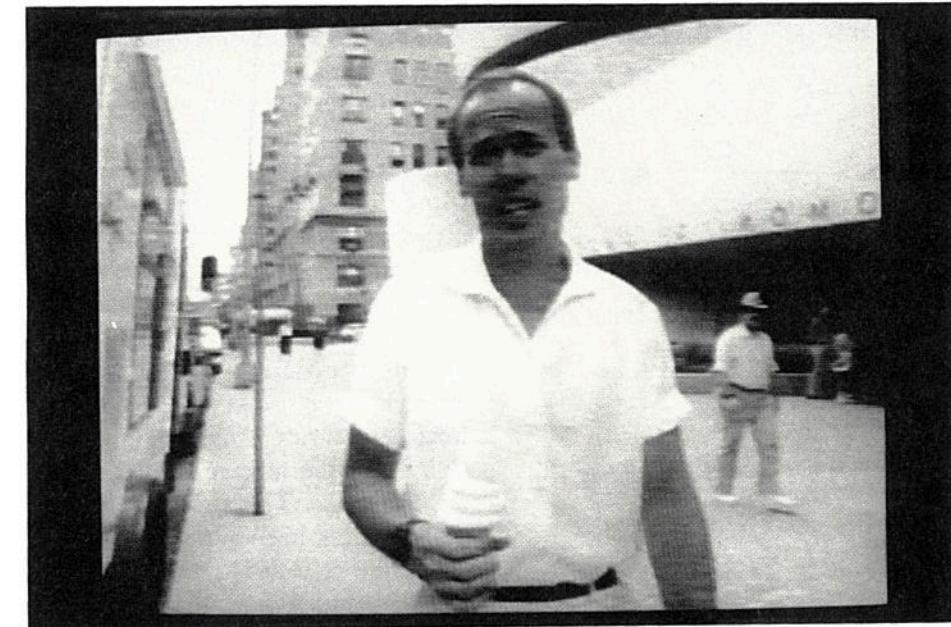
**Joan Logue's 30 Second Spots-TV
Commercials for Artists**
John Cage, Meredith Monk,
Charlemagne Palestine, Laurie
Anderson, Nam June Paik
1982, 3:00 min

*For more information refer to artists talks
and presentations in this catalogue.*



Eye Witness News N.Y. Channel 7, 1984 with Jenny Holzer

Richard Prince - MTV ARTBREAKS



The 6th Australian International Video Festival 1991

Our Potential Allies (1980 & 1991)

Peter Callas

16 - 30 Nov. Ivan Dougherty Gallery

INSTALLATIONS

Our Potential Allies was originally made in 1980 in the umbra of post-McLuhanesque suspicion about the increasingly "subtopian" aspects of the "Global Village". I originally made this tape after I had completed three years apprenticeship as an assistant film editor in television. Most of the programmes I worked on were news-related. The very first job I had as editor was to cut up footage from the Vietnam War and set it to music as a "closer" to a current affairs programme.

The more I learned about the techniques and processes of television journalism the more I found that the "truth" could be manipulated or fine tuned through the very processes which editors took most pride in. The aim of the edit, in news as in feature films, was to be seamless, so that the spectator would think of her/himself as an invisible observer. In achieving this "naturalism" the "cut-away" (to, for example, the journalist who is usually filmed at another time after the interview) was stock in trade. At the same time the cut-away device allowed the sequence of statements made by an interviewee to be re-arranged by cutting up and re-ordering the sound track, concealing the breaks in the image this would cause with a "noddy", "two-shot" or by inserting footage related to what was being said. This style of editing has more or less been superseded today, where the so-called "jump-cut", which was anathema to every editor then, has



Our Potential Allies (1980 & 1991)

become an accepted and indeed credible editing technique.

I intended **Our Potential Allies** as a metalogue to this process of duplicitous concealment in the service of spectacular "revelation" on television. The layers of political and topical imagery suggested the mechanics of a sophisticated language structure akin to processes like metaphor and simile, but ultimately they mimic the random associations provided by television itself in the switching of channels or the butting of programme to programme, segment to segment, segment to ad.

The voice track came from a text I found in the back of a book in a second hand bookshop in Mount Hagen in the New Guinea Highlands. It is a series of instructions issued by the headquarters of General Douglas MacArthur to American soldiers fighting in Papua New Guinea in the Second World War. It is aimed at getting the "best service" out of the natives by understanding their "inferior" psychology. In **Our Potential Allies** the artist poses as "native" in the extended electronic village.

This version of **Our Potential Allies** has been reconstructed from the original camera footage specifically for a new installation as part of *ReFiguring the Media Image*. Total running time 15:00 mins, awarded *Most Socially Relevant Video Art*, Portopia '81, International Festival of Video Art, Kobe, Japan, 1981.

*Peter Callas
Sydney, September 1991*

Peter Callas is one of Australia's most respected video artists having worked in electronic media for over 17 years. His extensive travels have included several years in Japan.

Callas' work demonstrates a strong interest in popular culture, especially Japanese urban popular culture. Much of his imagery is drawn from Japanese comics or manga. For Callas, the use of and attitude towards technology in 'post-culture' Japan, a culture which freely appropriates, is an ongoing concern: "Video brings the world to Japan, and makes it part of the architecture... a Tokyo without television is unimaginable." says Callas.

His work has been screened in a number of important curated exhibitions including Taormina Arte, Italy, 1991, the 1st Biennial of the Moving Image, Reina Sofia, Madrid, 1990 and Video and the Computer, Museum of Modern Art, New York, 1989.

Retrospective screenings include: the Kunstverein, Cologne, 1991, the ICA, London, 1990; the Museum of Modern Art, New York, 1989; the Berlin Film Festival, 1988.

Recent awards include: Grand Prix, International Festival of Video Art, Locarno, Switzerland, 1990, Best Computer Art, Festival Fotoptica Brasil, Sao Paulo, Brazil, 1990 and The New Horizons Award for Innovations in New Media, International Society for the Arts, Sciences and Technology, Berkeley, USA, 1989.

Untitled (1991)

Robyn Stacey

16 - 30 Nov. Ivan Dougherty Gallery

INSTALLATIONS

This work is part of a series of images dealing with technology, nature and the body.

Robert D. Romanyshyn's *Technology as Symptom and Dream* treats the technological world as a work of reason, but of reason which reaches deeply into dream. In dreams we are addressed by the underside of events and things, by the unspoken in what has been said, by connections and allusions which may otherwise be unnoticed. dreams shadow waking life and what we, individually and culturally, cannot bear in conscious life we dream. to attend to this cultural dream is to attend to the shadows and silences of technology.

Romanyshyn focuses on technology as a cultural-historical dream which, since the 15th century, has radically transformed our self-understanding of the material world and the human body. Technology is deeply rooted in a special kind of vision, which developed the modern sense of the self as detached spectator, the world as a measured spectacle, and the body as an observed specimen.



Untitled (1991)

[1] The abandoned body and the shadows of the abandoned body.

CORPSE - resurrected as -	MACHINE - reanimated via -	REFLEX - to become -	INDUSTRIAL	ready to	ASTRONAUT
[1425 - 1543]	[1628]	[1641]	WORKER	as ROBOT -	[1945]
			[1700s - 1848]	[1628]	

THRESHOLD OF REMEMBRANCE AND BARRIER OF REPRESSION: BODY AS SYMPTOM

BURNED WITCH	IMPRISONED	MESMERISED AND	MAN-MADE	DIAGNOSED	TREATED
[15th - 18th C]	MADMAN / MADWOMAN	HYPNOTISED BODY	MONSTER	HYSTERIC	ANDREXIC
	[1656]	[1778 - 1784]	[1816]	[1888]	[1889 - today]

Robyn Stacey is a Sydney based photomedia artist who has been working in colour photography since 1980. More recently, Stacey has extended her work with photomontage by using the powerful Quantel graphic paintbox computer to manipulate and digitize series of images originally shot on video

Stacey's work has been both published and exhibited widely including: The Art Gallery of New South Wales and The National Gallery of New Zealand (with Jacky Redgate), 1990/91; Admagic Billboard Project, 1990; Internationale Foto-Triennale, Esslingen, Germany, 1989; and The Sydney Biennale, 1986.

Stacey's early work stresses the fabricated and theatrical aspects of the medium, often taking on the 'look' of classic Hollywood 'B'-grade film stills. Her work concerns itself with the familiarity and elusiveness of the mass media. The 1987 series Kiss Kiss/bang bang drew its inspiration from "palpitation literature", or pulp fiction. In Red Line 7000 (1988-1989), the central characters are surrounded by the dangers and implied violence of the nocturnal street scenes. The drama is heightened by the use of superimposition, the density of the images and their luxurious 'technicolour' quality. In All the Sounds of Fear (1990) the theme of the city is explored through layers of images rather than single story line. Stacey conveys the experience of fragmentation and dislocation of the city by the use of deteriorated video images and filmic techniques such as simultaneous points of view and layering of images.

Her work is in several collections, including The Australian National Gallery, and The International Collection, Boston, USA.

"...the computer can seamlessly synthesize old and new technologies and so for my purposes it is the perfect tool; it mirrors the invisible technology of the late twentieth century like the fax, modem, microwave datalink, and so on."

The AIVF gratefully acknowledges the support of Robin Ford and Marime Music.

INSTALLATIONS

FARAWAY

Geoffrey Weary

15 - 30 Nov. Art Gallery of New South Wales

FARAWAY is concerned with two interrelated conceptual and visual objectives: the radical juxtaposition between old and new technology and the phenomenological nuances of the last fleeting images of life. The latter objective is embodied by the installation's Ophulsian-like camera style that caresses in its meandering scanning mode the very calligraphic textuality of Tokyo. Visually and sonically **FARAWAY** contains many moments of highly elaborate stylistics that lie at the core of its thematic concerns. Images and sounds of extraordinary refinement come to the fore and then disappear with the subtle choreographic agility of the diaphanous silk curtain flapping in the breeze. There is an underlying aesthetic drive in **FARAWAY** to articulate the poetic adventure of translating the invisible into the visible.

The work is crafted in the key of slow-motion videography - we encounter, time and again, sustained kinetic passages of the Emperor's faithful citizen's with their umbrellas paying their last respects at Edo Castle. In these scenes of evocative movement of image and sound (enhanced by suggestive finely calibrated editing) we can sense in clear and vivid terms the central focus and influence the Emperor had in post-war Japan. Relatedly, the overriding poignancy of the Emperor's coming death is rendered in telling resonant images and



FARAWAY

sounds that echo the traditional aesthetic precepts of Japanese art and life: ambiguity, asymmetry and purity. Thus, we negotiate throughout the work's deeply allusive and multi-layered conceptual and audio-visual configurations scenes depicting Tokyo's futuristic skyline with its electric billboards that resemble the calligraphic architecture of manga comic books, silver trains that crisscross the city with the silent surreal rupture of one of Franju's enigmatic trains that appear in his cinema, elongated raindrops in slow motion that connote fragile dying moments, and the postmodern post-media surfaces of Tokyo's omnipresent new communication technologies. Aurally, FARAWAY's polyphonic textures italicise this last point in rich suggestive terms. Overall, these markedly elaborate images and sounds are expressive of the shifting complex aesthetic, cultural and visual connections between Japan and the West.

FARAWAY's ambient and visually elegant *mise-en-scene* in association with its simple sculptural mode of expression indicates Weary's malleable capacity to create video that is critically informed of its own brief but intricate history as a dominant temporal art form of our time. There is a theoretical and stylistic endeavour here to maximise the idea of video as a fine arts discourse, to distinguish video from the other more illusionistic art forms. What informs FARAWAY also is the artist's conviction that video is, to paraphrase Serge Daney, a state of mind, a way of seeing images in the future perfect tense.

- John Conomos, July 1991

Geoffrey Weary is an artist working with the mediums of photography, video and installation.

His work has been exhibited widely in Australia, featuring in major survey exhibitions including THE ADELAIDE BIENNIAL OF AUSTRALIAN ART, Art Gallery of South Australia, 1990 and PERSPECTA, Art Gallery of New South Wales, 1989.

He recently presented a seminar on his work at the New Museum of Contemporary Art, New York and is currently working on a new video installation project to be photographed in the Soviet Union.

REIMAGING THE MEDIA

CURATED BY BRIAN LANGER

Since the development of the portable video recorder in the 1960's, artists have engaged in the 'technological speed' of the image. This is reflected in this survey of works by video artists whose compelling mix of 'real', 'virtual' and media imagery challenge traditional television perspectives.

DOMAIN THEATRE
ART GALLERY OF NEW SOUTH WALES
SAT. 30 NOV. 2:00PM

The Assignment
George Snow (UK)
1989, 12:00 min, colour, stereo

Pfingsten (Whitsun)
Norbert Meissner (Germany)
1989, 9:00 min, colour
The babble of round-the-clock television with Pentecostal speaking-in-tongues.

My TV Dictionary: The Helicopter
Hans Breder. (Germany/USA)
1986, 3:00 min, colour

Incidence of Catastrophe
Gary Hill (USA)
1987/88, 43:57 min, colour
A notion of catastrophe as a micro event contextualised with metaphorical subtexts.

Mt. Fuji
Ko Nakajima (Japan)
1984, 16:00 min col
Ko Nakajima transforms still photographs of Mt. Fuji into a moving series of digitally processed and manipulated sequences.

Hitchcock Trilogy: Vertigo, Psycho, Torn Curtain.
Rea Tajiri (USA)
1987, 15 mins col.

George Squared (Glasgow 1919-1990)
Doug Aubrey (Scotland)
1990 4 min col

Devised for the Global Livingrooms of the 90s - 4 mins of shake Television.

Rene' and Georgette Magritte with Their Dog after the War
Joan Logue (USA)
1984 3.50 min col

Joan Logue directs a scenario with Paul Simon, illustrating his lyrics with sensitivity unusual in today's music video.

Mike
Micheal Smith (USA)
1987 2.43 min col

Mike meets Calvin Klein. In *Mike*, Smith juxtaposes the *real* life of his character Mike with his potential commercialization.

Death Valley Days : Santa Fea Trail
Gorilla Tapes (UK)
1985 4 min col

Anthem
Bill Viola (USA)
1983 11 min col
Images of desolate industrialized US landscape juxtaposed with shots from nature and intense close-ups of power machinery, surgical procedure on the eye, a beating during open heart surgery.

THIS IS NOT A TELEVISION PROGRAMME: Artists' television in the UK Curated by Eddie Berg

Introduction

One of the big 'pluses' for British video art since the mid eighties has been its visibility. British television, in the form of John Wyver's *Ghost in the Machine* and *White Noise*, Channel 4's *The Dazzling Image* and more latterly The Late Show/Arts Council *One Minute Pieces* and BBC2 Scotland's *Not Necessarily ...*, has given considerable exposure to artists' work.

Of course, the output has been variable, never more so than the motley collection of expensive doodles and extended works that made up the (not so) *Dazzling Image* series. Apparently there's more to come.

However variable the works have been, artists have undoubtedly benefitted from these (largely) new relationships with television. However, on the upside, extra cash and resources, wider exposure and increased distribution and exhibition opportunities are to some extent counterpointed by the programmes' and broadcasters' attempts to package material. Are we making programmes here, or what!?

It's therefore refreshing and reassuring to reflect upon the recent output of made-for-TV works by British Video

artists, which despite the restrictions placed upon them (time, working processes, context) remain lively, vigorous and refreshing. Whatever they are, they do not constitute a program.

This particular collection brings together a number of recent works, mostly made for television. Akiko Hada's *The Fall of a Queen...*, made for Channel 4's *Eleventh Hour* slot, is as playful and inventive as her earlier work, now touched with a greater sense of ambition and scope. The pieces by Lei Cox, Stephen Kemp, John Butler and Louise Forshaw formed part of a pioneering project orchestrated by Steve Partridge, the leading light behind the extraordinary success of the Electronic Imaging course in Dundee, Scotland. Networked on BBC2, they demonstrated in a sense the 'house-style' of Dundee. Sharp, vivid works bursting with ideas and visually compelling. Lei Cox's humorous, iconoclastic, almost dadaist computer animated sketch and Louise Forshaw's direct, unpretentious and extraordinary work about rape.

Other works in the collection by Jonathan Swain, Jason White/ Richard Wright and Kathleen Rogers explore media imagery, sometimes in an

oblique and indirect way. This is the sort of work you *expect* to see on Channel 4.

Interestingly there is now considerably less single-channel work by artists being produced in Britain outside of a television context. Change in funding structures and greater opportunities to make installation and multi-channel works have, to some extent, created this situation.

Despite the apparent erosion of an independent (from TV) production base, I hope that the ambition, diversity and energy of such work remains and, where appropriate, finds a coherent voice on television. This after all, is artists' television. Not a television programme.

Eddie Berg
October 1991

DOMAIN THEATRE
ART GALLERY OF NEW SOUTH WALES
SUN. 24TH NOV. 1PM

The fall of a Queen or the taste of the
fruit to come
by Akiko Hada
1991, 20:00 min

Luminous Portrait
by Judith Goddard
1990, 1:00 min



The art of losing Memory

by Kathleen Rogers
1991, 4:00 min

Three Unanswered Questions

by Lei Cox
1991, 8:00 min

Leisure Society

by John Butler
1991, 6:00 min

POW Interview

by Jonathan Swain
1991, 2:00min

NLV7

by Clive Gillman
1990, 4:00 min

Superanimism

by Jason White / Richard Wright
1991, 2:00 min

Eleven Years

by Louise Forshaw
1991, 10:00 min

The Station Master

by Stephen Kemp 1991, 10:00 min

*The AIVF gratefully acknowledges the
support of the Artists*

VIDEO ART AND GERMAN TELEVISION

Curated by Ralf Sausmikat

Introduction

German TV has quite a tradition of video and television-art. Gerry Shum realised diverse experimental art projects like *Land Art* (1969) and *Identifications* (1970) at the broadcasting stations in Berlin and Hannover - projects which were quite unique for the television at that time. In 1970, the ZDF (Second German Television) started its weekly program, titled *Das kleine Fernsehspiel* (Small Television Play), as a forum for modern expressions with and within the media. During the following years it broadcast hundreds of innovative works by artists from all over the world.

Also, the third channel (which can be received only in particular broadcasting areas) initiated in succession special programs with film and video experiments. The one with the longest continuous tradition is **Experimente** (Experiments), a weekly program of the WDR (West German Broadcast), which mostly screens experimental films, but also innovative video art.

However, these activities only represent niches for works which utilise new techniques and medias, rather than breaking the structural ground of television as a site for progressive video exhibition.

The more private TV-stations in Europe opened up this kind of media-art, the less the public stations in Germany developed their activities in this direction.

The private stations SAT 1 and RTL PLUS opened so called 'windows', in which regional interests have to be satisfied, as well as the interests of the station. One such art program is **Ten to Eleven**, for which Alexander Kluge works as editor.

The window of SAT 1, *KANAL 4* (Channel 4), produces on a very limited budget diverse programs such as new documentaries, features about various cultural events, and also integrates into its programming shorter film and video-works by particular artists. Some of these works are productions realised in the "Filmhauser" located in the state of North Rhine Westfalia.

It was however, **Das kleine Fernsehspiel** program which initiated **TIME CODE**, a collaboration with seven other TV stations (Channel 4, GB; Cat Fund, USA; Agent Orange, CND; INA, FR; TVE, E; NOS, NL.). The main idea was to develop the international co-operation and exchange of the diverse cultural identities of the participating countries. Local artists were each commissioned

to produce a short piece of video-art which were combined to form the first edition of TIME CODE I (the German contribution was LUCK SMITH, which is included in this program). Despite these apparently manifold broadcasting possibilities many suitable works were rejected.

The situation (in Germany) in 1991 is still one where artists are mostly forced to produce works autonomously, without any support and assistance from the TV stations, either for production or screening.

In an attempt to redress this, this program contains videos which were produced for broadcast on German television, as well as works which were made with the assistance of the professional equipment of television studios. A third category highlights videos in which the appropriation of television material reflects the daily flood of TV-images and the search for new relations.

Ernst Jurgens, who has two contributions in this program, **Hommage à Schwitters** and **Flamingo's Blow**, works as a freelance producer for the WDR (West German Broadcast), Cologne. His approach to the media from the field of literature is evident in his so-called "videopoems" - poetry illustrated with electronically modified images.

Matthias Glatzel used in his video **Eisenkuss** (Ironkiss) the TV material of Ronald Reagan's State visit to a cemetery for World War II soldiers

(which provoked a passionate public debate). The strong use of black bars creates a metaphor for guilt and the expiation of perpetrators and victims.

Raskin is a loose group of artists who performed their work in public spaces in the beginning of the eighties, and continued their work in single videos and video installations. **Mutter, Vater ist tot** (Mother, Father is dead) takes dialogues and fragments of well known popular soap-operas onto which manipulated images of the actors are edited.

Luck Smith, by Gusztav Hamos, is a highly sophisticated video-clip with the music from Richard Wagner's opera *Ring der Nibelungen*.

Claus Blumes' video **Kniespiel III** was produced for TIME CODE II. Blume short-edits the camera material of Bavarian dances and rites to create a music clip with the original sounds. In **Variationen zu einem patriotischen Thema** (Variations on a Patriotic theme) he matches the German National anthem and images of a well known German news orator with abstract forms.

Geburt der Neuzeit (Birth of the Modern Age) by Smart Cursor Prod., correlates an early 60's broadcast of an ancient tragedy with the gibber of a TV discussion to question the reliability and 'authenticity' of modern medias.

Thomas Moritz was a professional editor at the East German Television

in the former GDR, where he produced his video **Ein Muhlenabenteuer** (An Adventure at the Mill), a stylized composition of a broken mill in the countryside.

Jochen Eisenkolb works at the West German TV station SWF (South West Broadcast). **Rheinreise** (Journey on the Rhine) evokes the myths of this *German* river, but here *Loreley* also meets Indian horsemen on the banks of the river.

Steinwelt (Stoneworld) by Angela Zumpe, who sometimes works as a freelancer at the SFB (Broadcast of the Free Berlin) overlays CNN material of the Gulf War with the computerised words of the text "Die Besiegten" (The Conquered) by the author Peter Weiss.

DOMAIN THEATRE
ART GALLERY OF NEW SOUTH WALES
SAT. 23RD NOV. 12:30PM

Hommage A Schwitters
by Ernst Jurgens 1985

2:25 min, colour

The "Wort-Video" is based on a text of a 1920's lecture in which Schwitters recited the alphabet backwards.

Eisenkuss

by Matthias Glatzel 1986

12:00 min, colour

T.V. collage of an official visit.

Mutter Vater ist tot (Mother Father is dead)

by Raskin 1987

7:00 min, colour

No synopsis provided.

Luck Smith

by Gustav Hamos 1988

5:00 min, colour

The Berlin "pulse" is shown in this video. The city is portrayed by allegorical means of a human body. Factories are the organs, Metro-tunnels the veins and the workers are the blood corpuscles. The heart of the city - the steel factory - "is pulsing"; accompanied by the themes of "the Rheingold" and "Siegfried" by Richard Wagner.

Variationen zu einem Patriotischen Thema

by Claus Blume 1988

3:00 min, colour

Night by night, shortly before closedown and directly before the

appearance of the poltergeist, the TV stations make us happy with a patriotic 90 seconds - our national anthem. Instead of standing to attention to the TV, as is proper, some individuals prefer to practise to perfection a finishing jump to the off-switch of their TV- set. To explain this mysterious behaviour, would take things too far. However, the idea arose to re-design the closedown - resulting in Variations on a Patriotic Theme.

Geburt Der Neuzeit

by Smart Cursor Production 1989
8:00 min, colour

The problem rather consists in the fact that, unfortunately, this academic point from which to talk from does not exist.

Ein Muhlenabenteurer

by Thomas Moritz 1989
4:30 min, colour

Static details of the apparatus of a windmill become alive. Technical elements become graphic symbols. These are animated with special effect generators and are moving in front of a real background. Reality and abstraction are in continual transformation.

Rheinreise

by Jochen Eisenkolb 1989
8:05 min, colour

The romantic portrayal RHEINREISE by Victor Hugo supplied the literary ticket for a visual and acoustic ride in a looping train in the mythomaniac amusement park of Germany, the Rhineland. To an acoustic background

with music by Wagner, Liszt, Schumann and wine-tavern drinking-songs, the video cites history and legends, art, artificiality and trash, things belonging to the past and to the present. It staggers with a touristic glance through the coloured-light districts, where this entire cosmos sinks day by day into the wineglass, like into a black-drunken hole. And where Loreley does no more cause the heel over of boats, but carries off friendly strangers to pubs and snack-bars.

Flamingo's Blow

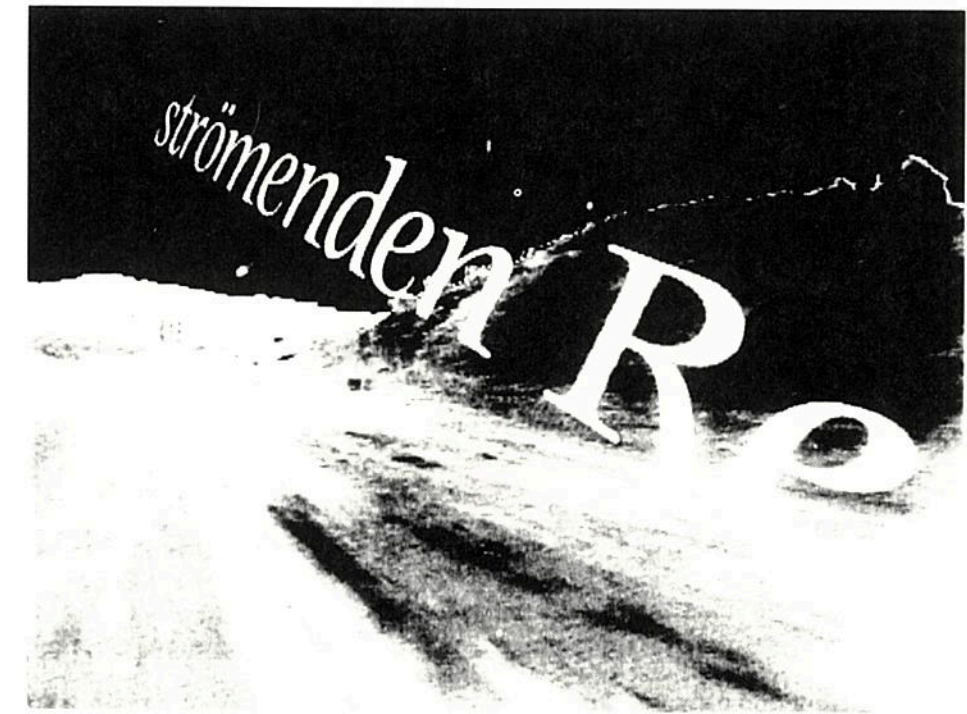
by Ernst Jurgens 1989
6:45 min, colour

The video offers two kinds of pleasure: visual pleasure and pleasure in the discovery of unusual texts and poets, and in the variety with which poetry deals with the subject of lust. Every text finds its associative sequel in the video-images: metaphysical, actionistic, symbolic, surrealist, natural, and supernatural offences against good taste of the lustful kind, and above all, the pure grief over the loss of the "Rechten mazze" (Tristan und Isolde).

Kniespiel III

by Ernst Jurgens 1989
6:45 min, colour

Blume uses the video-editor as a music instrument. The staccato-like montage transforms a typical Bavarian Schuhplattler performed by the traunwalcher Goassischmalzer to a new audio-visual pattern, close to minimal music.



Steinwelt

by Angela Zumpe 1991
8:00 min, colour

Strategies of reporting and picture manipulation during the Gulf War, presented on three levels: The literary level describes the observations and feelings of a person who returns to the scene of events. The level of reporting: official announcements which remain unreal because they are filtered - cleared - to the point where they are no longer recognizable. High-tech which no longer seems threatening. The subjective level is an attempt to represent the human aspect, to find the way through the censored material. The attempt to use technical and digital creative possibilities of television in new connections and in a language of pictures of its own.

The AIVF gratefully acknowledges the support of the Artists

TVAVANTGARDE: JAPAN

Curated by Synya Katho

Introduction

In Japan there is little direct government funding to help develop and sustain an independent film and media arts industry. Corporate sponsorship has traditionally provided the support structures open to many artists working in this field. Recently however, many younger artists trained as creative directors and media artists have turned to Japan's ever expanding television industry for support. This collaboration between the artists and the hi-tech world of the Japanese television industry has resulted in a unique and often exciting mix of mass entertainment and art - a merging of high art and street level aesthetics. The two programs (listed below) presented by Synya Katho, are a reflection of this present situation in Japan's media arts. Synya Katho will also be discussing the present and future developments of the Department Image-Arts at the KCM during the presentation of the *new video: JAPAN* program.

DOMAIN THEATRE
ART GALLERY OF NEW SOUTH WALES
SAT. 16TH NOV. 2:30PM

TV's TV

Director: Tsunekazu ISHIHARA
©: Fuji Television
1987 15:00 min (of 2 hours)

the Museum of Accidents

Director: Daizaburo HARADA
©: NHK
1989 15:00 min (of 46 min)

Einstein

C.G. Art Director: Toshio IWAI
©: Fuji Television
1991 10:00 min (of 45 min)

Human & Forest (Hypermedia)

Director: Kenji KIKUE
©: NHK
1990 10:00 min

Mandara (HDTV Program)

Director: Daizaburo HARADA
©: NHK
1990 10:00 min (of 26 min)

VIDEO CREATION AND TELEVISION IN FRANCE

Introduction

Since the mid eighties Paris has developed into one of the leading European centres for new and creative television. Therefore, it is not surprising that the programs selected under the above title have been produced in Paris.

Advance Sur Image (1988 - 89) part one of this screening presentation was one of the first programs produced in France that mixed a television magazine style production with video art works. The program was developed by EX NIHILO a dynamic and creative company established in 1984 by Patrick Sobelman and Herve Nisic. EX NIHILO are world renowned as producers of creative programming and specials for television.

The second part of this presentation called **The Empty Set** is a special program by *Fearless*, an artists' electronic studio, established in 1990 with the vision of video artist Dominik Barbier (a Festival guest in 1987). Barbier has gathered together some of France's leading video artists as part of this unique project.

DOMAIN THEATRE
ART GALLERY OF NEW SOUTH WALES
WED. 13TH NOV. 1:00PM

Advance Sur Image No. 13

(Transmission date Sunday 15
January 1989)

Direction Artistique: Alain Burosse et
Jean-Marie Duhard
Generique de Patrick De Geetere
Presentation concue par Agathe
Labernia
Realisation: Bertrand Merino Peris

Chronique De La Revolution

by Marc Caro 1988 1:02 colour

K.O.K.

by Regine Chopinot 1988
3:30 colour

La Revolution Francaise - Tetes et Chronique

by Michael Gaumnitz 1988
0:50 colour

The World Within Us

by Terry Flaxton 1988
14:40 colour

VLAST

by Z. Barisic 1988
2:13 colour

The Empty Set
(prepared by the FEARLESS video
artists studio project, Paris)

Fearless is now one year old and ready to showcase some of this year's productions. The works in this compilation program are in fact by four of its seven founding members, namely Dominik Barbier, Cathy Vogan, Robert Cahen and Yann N'Guyen Minh. These works indicate to some degree the extent of image research and composition we are trying to make possible through our project. This essentially means increasing the accessibility of the online suite to artists and creative directors, both in terms of budget and technique, providing low-cost up and down-time rates (only for artists!) which begin with an (optional) training period if the artist wishes to work "hands-on" with the equipment.

Cracking the vicious circle of having to rush postproduction as it is so ridiculously expensive because the machines which make it fast and Zappy are ridiculously expensive, obliging the studio to charge more and more each time it buys some new marvellously competitive push-button effects unit won't be easy, because we've all grown accustomed to the glossy logic of a video-universe, and tend to want access to the superior magic that a well equipped broadcast studio offers. But offering TIME - and that's the most important tool "chez Fearless" - we hope to encourage an exploration of the poetry of the complex image as well as its shine...

Each tape in this collection is surprisingly different, because each world therein is surprisingly new. Our worlds are TV reborn as a psychological rather than public space. Welcome to the tabula rasa, the empty set.

The *Fearless* collaborators

L'île Mystérieuse
by Robert Cahen 1991
15:00 min colour

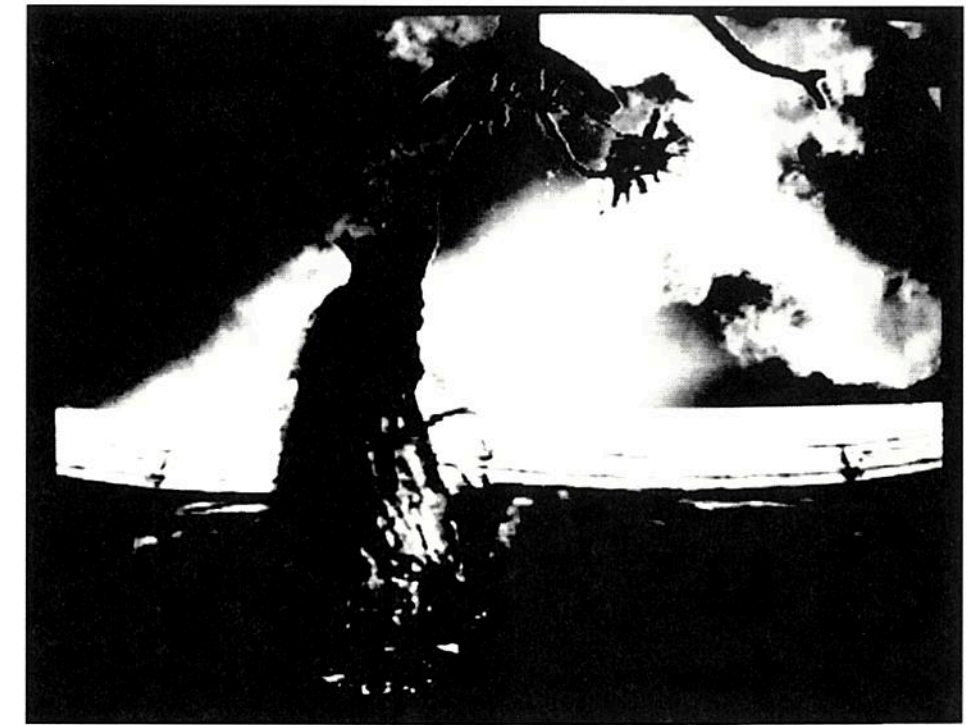
An island of mystery crossed by light and colour, where one finds oneself face-to-face with "the dawn of humanity": a presence of children who seem to be its first inhabitants.

A Bedful of Strangers
by Cathy Vogan 1991
9:00 min colour

I scream to the quicksand and the walls relax...

CX/FIN
by Yann N'Guyen Minh 1991
5:00 min colour

It is a world that is dark, hidden, secret. A world where we surrender ourselves to the quest for the forbidden pleasures, disguised perhaps in a discreet grey overcoat, eyes hidden by a pair of dark glasses. A world where we wallow with delectation in corrupt pleasure, letting ourselves be gobbled up between the tentacles of the obscene octopus of sensuality. Then putting on again that wall-grey overcoat, we step back into the light of other people's worlds, pretending nothing's happened, being so hypocritically normal.



Twice the Universe
by Dominik Barbier 1991
23:00 min colour
This is precisely about Australia.
About Dreaming about Australia.

The AIVF gratefully acknowledges the support of EX NIHILO and the Artists

ELECTRONIC ARTS INTERMIX: Twenty years of artists' video

Introduction

In 1991, Electronic Arts Intermix (EAI), a non-profit media arts centre in New York, celebrates its twentieth anniversary as a major international resource for independent video. Supporting the diversity of independent video art practice within the context of contemporary art, media and culture, EAI's services include the international distribution of an extensive collection of artists' videotapes, a post-production facility, exhibition equipment access, a screening room, and the facilitation of the curatorial and technical needs of exhibitors and educators.

Founded in 1971 by Howard Wise, EAI is a pioneering organisation that has played an integral role in the history of the media arts field. EAI was established after the landmark 1969 exhibition *TV As A Creative Medium* at the Howard Wise Gallery in New York, which was the first exhibition in the United States devoted to video as an art form. Founded to encourage the use of video "as a means of personal expression and communication", EAI was one of the first organisations dedicated to the support of the alternative voices and personal visions of video artists and independent producers.

EAI's Artists' Videotape Distribution service is one of the world's pre-eminent distributors of artists' videotapes. Rich in historical and artistic significance, EAI's collection of artists' tapes represents a broad survey of international media art production

from the 1960's to the 1990's. Presenting video's current investigations as well as keynotes in its historical evolution, the collection is among the largest and most comprehensive of its kind. Established with works by a core of video art's influential "pioneers", this collection now includes over 1,500 works by 120 artists from across the United States, as well as Europe, Australia, Latin America and Japan.

With this selection of work for the Australian International Video Festival, EAI marks twenty years of media arts activity by celebrating its future. These tapes, all produced within the last three years, reflect many of the issues and strategies that have engaged media artists in the late 1980's and early 1990's. Cultural diversity and cultural identity, political and social activism, media representation and the writing of histories, individual and community empowerment. Engaged in cultural analysis or poetic allegory, wielding low-tech camcorders or sophisticated computer technologies, speaking with voices that are international and multicultural, these artists use video to articulate profoundly personal, oppositional or idiosyncratic visions of contemporary reality. Embodying the dynamic, often radical forms and strategies that define video as one of the most provocative modes of contemporary artistic practice, these works also embody the vital spirit of independent video that EAI celebrates on its twentieth anniversary.

DOMAIN THEATRE
ART GALLERY OF NEW SOUTH WALES
SUN. 17TH NOV. 1:00PM

Canon: Taking to the Streets, Part One: Princeton University - Take Back the Night

by Dara Birnbaum 1990
10:10 min, colour

In the two-part *Canon: Taking to the Streets*, Birnbaum episodically views recent student activism in the United States. Breaking with traditional documentary format, *Part One* uses tools from the low-end and high-end of technology to document two successive (1987 and 1988) "Take Back the Night" marches on Princeton University campus - demonstrations against violence perpetrated against women.

Damaged Visions

by Shalom Gorewitz 1991
9 min, b/w and colour

One of his most personal tapes, *Damaged Visions* reflects Gorewitz's visit to Eastern Europe in June of 1990. Travelling with multimedia artist Warner Wada, he collected images in Sighet, Romania, where Gorewitz's grandparents lived and his mother was born; Auschwitz concentration camp in Poland; and Budapest, Hungary. Using specialized computer video visualisation systems with his original Video 8 footage, Gorewitz achieves a powerful synthesis of past and future in each of these locations. The Gulf War becomes a subtext, contextualised by a quotation from the Bible: "They healed the wounds of my people lightly, saying 'peace, peace,' when there is no peace."

Kepone
by Tony Oursler 1991
11:05 min, colour

This forceful social indictment merges from Oursler's installations **Kepone Drum** and **Crypt Craft** with an on-screen narrative text that presents a litany of facts and quotes on the carcinogenic and environmental hazards of the chemical Kepone.

Selections From The Library
by Lawrence Andrews 1990
4:44 min, colour

- (i) **Birthday**, 2:21 min
- (ii) **Anal Denial**, 2:23 min

These narrative texts are selections from Andrews' ongoing piece *The Library*, a projected 100 volume library of videotapes with stories/histories, facts/fictions, poems/descriptions.

Jembe
by Phillip Mallory Jones 1989
3:00 min, colour, stereo sound.

Using images and styles associated with African sculpture and Native American sand painting, Jones breaks through the surface of video imagery to the very element of the things which his work encompasses — people, places, social situations.

I Cannot Go to Africa Because I Am on Duty
by Eder Santos 1990
7:57, colour

Using highly manipulated footage, Santos examines the explosion of technology and media in Brazilian culture. He writes that the proliferation of dazzling modern technology poses

crucial ethical questions to a "society hellbent on running a race whose sole goal is to employ the latest technological innovation in terms of image production."

Things I Forget to Tell Myself
by Shelly Silver 1988
1:50 min, colour

An elusive observation on the disclosing and withholding of information. This enigmatic work questions not only the fragmentation of seeing and reading information, but the fragmentation of meaning as well.

The AIVF greatly acknowledges the support of EAI and the Artists

THE KITCHEN: 20th Anniversary

Introduction

On June 15, 1971, three video and performance artists invited friends to the unused kitchen of the old Mercer Arts Centre in New York to see the results of a collaborative project. These artists were attempting to build an informal showcase for the new art forms which were creating excitement in the artistic community but were not yet fixtures in the country's major galleries and concert halls. Video art, for example, had no exhibition outlets. Traditional concert halls and universities were suspicious of the New Music which departed from compositional tradition. Visual artists were creating performance work which wasn't theatre yet couldn't be hung on the wall. And post-modern choreographers were over shadowed by large established companies. The Kitchen began as a non-profit presenter and service organisation in order to promote these new art forms. It is dedicated to creating new audiences for contemporary art while promoting the careers of emerging, experimental artists.

In 1974, The Kitchen incorporated as Haleakala and moved to 59 Wooster St., in Soho. In this space it developed full seasons of music, dance, performance, visual art and film programs and operated a touring and video distribution service. Over the years The Kitchen outgrew its loft space headquarters in Soho and, in 1985, moved to a large three storey building at 512 W. 19th St. The new space offers expanded production facilities, a beautiful black box theatre,

and a more spacious video viewing room. In its new home, The Kitchen continues its video and performance programs as well as producing cable and network television and commissioning major new performance and video works.

Over the years, The Kitchen, has gained an international reputation as an innovator in new art presentation. In New York it remains the city's only multi-disciplinary institution devoted to contemporary art. Artists who gained their first exposure at The Kitchen now show or perform their work in museums and concert halls all over the world. They may still be presented here but their work is interspersed with that of the lesser known artists who The Kitchen is committed to encourage. While The Kitchen has become an institution in itself, it is now an institution which establishes the place of the emerging artist in the artistic community while exposing new audiences to the interactive mix of contemporary art production.

DOMAIN THEATRE
ART GALLERY OF NEW SOUTH WALES
SAT. 23RD NOV. 2:30PM

Speaker Swinging

by Gordon Monahan and Bruce Mau,
1989, 7:20, colour

Performance by Gordon Monahan;
Edited by Dennis Day.

The video version of Monahan's grand scale experiment with sound and motion. In this video collaboration piece with Bruce Mau, three performers swing loudspeakers "helicopter-style" over their heads, creating a mesmerising aural effect with a paradoxically violent action. Monahan attaches lights to the speakers, rendering dynamic light trails that only the video camera can read as the trace of the passing sound.

Gordan Monahan is an internationally respected composer. Originally from Canada, he currently resides in New York.

Other tapes include: Aquaeolian Whirlpool (1990); Long Aeolian Piano (1986), and A Magnet That Speaks also Attracts (1986)

**Direct Effect/Public Service
Announcements/ Program 1**

produced by C-100 Film Corp. (Jim
McKay, Michael Stipe & Tom Gilroy),
1990, 4:00

What Does "Away Mean"?

Directed by Jem Cohen
00:30. B/W

Pro-Choice is Pro-Life

Directed by Jane Pratt
00:30. B/W

Historic Preservation

Directed by Jim McKay
00:30. B/W

Love Knows no Colour

Directed by Tom Gilroy
00:30. B/W

Be Careful, Be Caring

Directed by James Herbert
00:30. B/W

Chemical Farming

Directed by Michael Stipe
00:30. B/W

World Peace

Directed by Susan Robeson with
KRS - One
00:30. B/W

Drink Deep

by Jem Cohen, 1991
10:00, B/W

Memory like water: surface flow and undertow. Things sink to the bottom, float to the top. Photographs, film, video: again and again, we try to chart their relation to memory. Surface, flow, and undertow.

A little piece about a swimming hole, dogs and rock and always water: taking off your clothes, the sun flashing in the skull behind your eye. Stories just submerged.

What looks like paradise is always paradise lost.

The piece is also a response to thinking about censorship, which in many cases is driven by fear of the body.

Most of it was shot in Georgia, at the Appalaches shoals. "The South has many traditions besides that of intolerance". Sen. Helms (Jem Cohen)

Home(less) Is Where The Revolution Is

by Paul Garrin, Music by Elliott Sharp
1990, 2:20, colour

"Paul Garrin, film how they're not putting the fire out! They're letting it fu**ing BURN, man!! That's right Mother fu**er, it's war!!! You can't force people to live in the street!" (Original Sound)

Paul Garrin uses his camcorder to document the plight of the homeless in New York's East Village. As the police move in to assist a demolition crew to illegally razing a building that is occupied by squators, Paul Garrin assaults us with a barrage of facts that establish the costs of the demolition and police presence; a cost, we discover, is far greater than the renovation of the existing building. From an examination of New York's inability to deal with the housing of its homeless the piece moves to a video manifesto advocating revolution on the steps of the White House.

Paul Garrin, long time editor and assistant to Nam June Paik, is an accomplished video producer in his own right. His most recent work focuses on the systematic gentrification of his neighborhood in New York's East Village and the City's disregard for its homeless population's civil rights.

Previous tapes include: By Any Means

Necessary (1989 - 90); Free Society (1988); Adelic Penguins (1986), with Kit Fitzgerald.

Un Chien Delicieux
by Ken Feingold, 1991
18:45, colour

In this controversial new work Ken Feingold questions the notion of truth in the documentary tradition. **Un Chien Delicieux** is a series of vivid recollections by a Burmese man who had the opportunity to encounter Andre Breton and his circle of Surrealists in Paris after World War II. He speaks about Breton's fierce interest in otherness, and about how he arranges to coax Breton into breaking a deeply rooted taboo. A related cooking tradition follows.

Ken Feingold has produced over fifty films, video tapes and video installations since 1970. His work has been exhibited in most major venues and festivals worldwide.

Direct Effect/Public Service Announcements/Program 2
produced by C-100 Film Corp. (Jim McKay, Michael Stipe & Tom Gilroy), 1990, 4:00

They Have Dreams
Directed by Natalie Merchant & Abigail Simon
1:00, colour

Monuments
Directed by Adam Cohen
00:30, B & W

Family
Directed by Yalonda Busbee
1:00, B & W

Right to Know
Directed by Jason Kliot
1:00, B & W

Sexual Harassment
Directed by Jane Pratt & Patti Munter
00:30, B & W

Step out of the Shadows
Directed by Joana Vicente with Jason Kliot
1:00, colour

This is a Condom
Directed by Jim McKay
00:30, colour

Foto Roman
by Ken Kobland, 1990
28:10, colour

Produced by the Kitchen, Executive Producer, Barbara Tsumagari; Narrator, Vito Acconci; Photography, Nancy Campbell; Performers, E. Jay Sims and Jim Strahs; Text by James Strahs.

Maria Vedder, juror at the World Wide Festival said of Foto-Roman, "I found this video truly glorious. I don't know if the term exists, but to me it was a road video, a video poem. Its about longings without destination and inner transport. Like all great works of art, this video has many levels. Every time you see it you find something new."

This award winning video (San

Francisco Film Video Festival, Black Maria Festival) is as close as moving pictures come to evoking an associative, fragmented "stream of consciousness." Kobland's lush images, predominantly shot on 8mm video and collected in Moscow, Peking, Istanbul, Beijing, Milan, and New York, reflect the fundamental tourist position the camera puts us in. **Foto Roman** is a layering of voyeuristic atmospheres in which stolen glances and idle fantasies configure into a figure-like daydream. Ken Kobland is a film and video maker, who has lived and worked in New York since 1973. His work has been exhibited in numerous major venues, as well as countless television broadcasts around the world. In 1989 Kobland was a recipient of a John Simon Guggenheim Fellowship. Other awards include NEA Fellowships, New York State Arts Council Grants and the DAAD, a Berlin artist-in-residence award.

DOMAIN THEATRE
ART GALLERY OF NEW SOUTH WALES
SAT. 30TH NOV. 12:30PM

Son of Sam and Delilah
Directed and Edited by Charles Atlas
20:00, 1991, colour
Executive Producer, Barbara Tsumagari for The Kitchen; Director of Photography, Paul Gibson, Art Director, Scott Lifshutz.
Featuring John Kelly, Hapi Phace, Dancenoise, and a camera appearance by Dee Lite, among many others, **Son of Sam and Delilah** is an entertaining amalgum of cross-cut scenes that address the life threatening issues of

raging homophobia in New York City. It is a dark vision of America, where life is cheap and even moments of tenderness have a dangerous edge.

"NYC, 1989.
Raging Homophobia.
A Killer on the loose.
Disco dancing 'til dawn.
Performers struggle to survive.
Delilah seduced Samson in song.
Gender illusionists go shopping,"
(Charles Atlas)

Performance Live at the Kitchen
1991, 58:00, Compilation

Six outstanding examples of current performance works: Eric Bogoslan, Dancenoise, The Kipper Kids, Robbie McCauley, Ann Magnuson, Annie Sprinkle/Emilio Cuberio
Excerpts of live performance compiled due to an overwhelming number of requests by theatre and performance educators. The six, eight minute segments serve to present an over view of contemporary performance in New York City.

The AIVF gratefully acknowledges the support of the Kitchen and the Artists

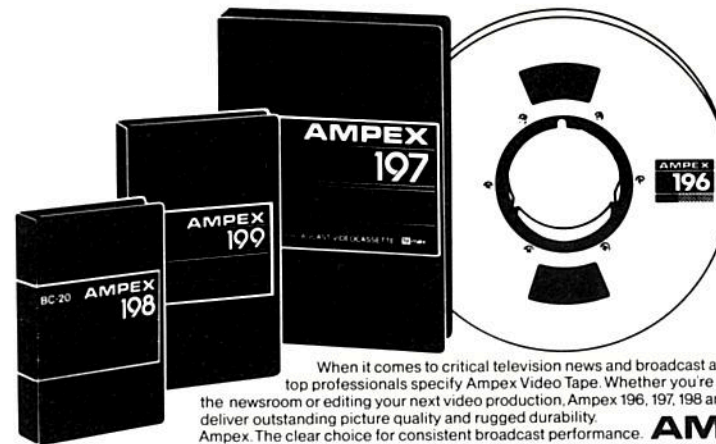
NEW IMAGE RESEARCH

The AFC's New Image Research Production Assistance Program provides funding of up to \$10,000 each for selected outstanding projects by individuals exploring the creative potential of low-budget video, computer visualisation and film.

Proposals for distinctive, developed projects are welcomed from artists and animators. There is no deadline for application. For further details contact the AFC's Sydney office.

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