



VIDEO ART TITLES

A 30 second portrait, starring Phil Lombardo

Cherine Fahd's loving and gently funny video portrait of Phil Lombardo, a young man obsessed with Michael Jackson, continues her visual investigation into the politics of personal identity.

00:00:30 CHERINE FAHD, PRODUCER/DIRECTOR; ACMI, PRODUCTION COMPANY; SBS INDEPENDENT, PRODUCTION COMPANY 2004

Aerobicide

Set against a backdrop of a woman singing and the constant image of a woman's legs making energetic cycling movements, a room full of men attempt to cultivate female trends but are ultimately unsuccessful. The energy of the women in this short music clip, singing and exercising is a stark contrast to the inertia of the males around them.

00:03:10 SADIE BENNING, CREATOR; JULIE RUIN, MUSIC 1998

Arabesque

The geometry of Islamic art is translated into computer graphics set to the music of composer Manoochelher Sadeghi.

00:06:46 JOHN WHITNEY, CREATOR; MANOOHELHER SADEGHI, COMPOSER 1975

Beau'tiful

A softly humming soundtrack lulls the viewer into a dreamlike state as this experimental student film uses a combination of camera techniques to takes us on an exquisite journey through metaphoric landscapes that explore the nature of human existence.

00:03:05 DIMAZE FILMS, PRODUCTION COMPANY; PHOTOGRAPHIC IMAGING COLLEGE, PRODUCER; SUNG KHUU, CREATOR 2000

Bilderbuch fur Ernst Will

The most complex and multi-layered of Callas' CVI works, 'Bilderbuch' focuses on the geographic continent and turbulent political history of Europe. The primary image source of the work is a children's wartime pictorial scrapbook (or 'bilderbuch'). Callas has described 'Bilderbuch fur Ernst Will' as an 'electronic rendering of a form of proto-televisual iconomania', involving the collecting and collating of seemingly random images which, when seen together, reveal underlying narratives and belief systems. Seen in this context, images from the child's scrapbook come together to create a startling picture of wartime Europe and its legacy. Notes by Rachel Kent, reprinted courtesy of the author and d/Lux Media Arts.

00:10:56 PETER CALLAS, CREATOR 1993

Blood

Travelling through Australia with his film camera, Ivan Sen has visited many Aboriginal communities, from urban to prison to distant-rural. Photographing people in their definitive environments, he has created an installation which is a subtle and deeply moving meditation on skin, landscape, gesture and the many nuances of Aboriginal identities.

00:15:05 IVAN SEN, CREATOR; RHYS GRAHAM, RESEARCH MANAGER 2002

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Blood disco: Dirk wears white socks

Scott Redford's visually rampant fist-in-mouth and Egyptian eye images riff on the early surrealist films of Luis Buñuel, via a queer punk aesthetic, in this pop-savvy work.

00:00:30 SCOTT REDFORD, PRODUCER/DIRECTOR; ACMI, PRODUCTION COMPANY; SBS INDEPENDENT, PRODUCTION COMPANY 2004

Blurring the boundaries

Repurposing documentation of his wild installation, where unexpected images are projected onto a shop window in Vietnam, Craig Walsh captures the interaction between art and its audience.

00:00:30 CRAIG WALSH, PRODUCER/DIRECTOR; ACMI, PRODUCTION COMPANY; SBS INDEPENDENT, PRODUCTION COMPANY 2004

Cardoso Flea Circus

Ever wondered what a flea circus was really like? Well have a look at the Cardoso Flea Circus.

00:07:30 ROSS HARLEY, CREATOR; MARIA-FERNANDA CARDOSO, CREATOR 1997

A Colour box

The purely abstract "A Colour Box" was Len Lye's first experiment with painting in colour directly onto celluloid. After its initial release in 1935, John Grierson acquired the film for the United Kingdom General Post Office, and it was re-released in 1937 as an advertisement, with the addition of a "cheaper parcel post" message. Note: this film has been restored by the National Film and Television Archive (UK) from Lye's original material using the Eastmancolor process.

00:03:28 LEN LYE, CREATOR; JOHN GRIERSON, PRODUCER 1935

The Day before I went away

Guo Jian's saucy and sinister reappropriation of Chinese propaganda painting techniques is heightened by this animation of his allegorical work 'The Day Before I Went Away'.

00:00:30 GUO JIAN, PRODUCER/DIRECTOR; ACMI, PRODUCTION COMPANY; SBS INDEPENDENT, PRODUCTION COMPANY 2004

Double Trouble

One of the earliest works made by Callas using a Fairlight Computer Video Instrument (CVI) processor, a pioneering compositing and special effects system he utilised regularly from the mid 1980s to early 1990s. 'Double Trouble' is the first video made by Callas for a large exterior street screen form (in Tokyo). The image appears as though spliced into vertical halves, an array of imagery and characters appearing in double on either side of the division, and moving with alternating motion upwards and downwards. This two-frame animation technique creates two images from one checkerboard stencil which are then reversed, or asynchronously 'mirrored', producing an apt metaphor for cultural differences in 'body language' between East and West. Notes by Rachel Kent, reprinted courtesy of the author and d/Lux Media Arts.

00:05:45 PETER CALLAS, CREATOR 1986

Dream

A partly animated film based on a series of drypoint prints ('Movements' and 'Combats') by Australian printmaker Charles Lloyd on the theme of aggression in society. The sound composition by Arthur Cantrill is a mix of percussion and altered piano (plucking and hitting strings and soundboard, played by Arthur Cantrill), sound effects (including breathing), and electronically modified children's laughter, recorded on a Nagra reel to reel tape recorder and transferred to 16mm magnetic tracks which were laid and mixed in a professional sound studio, where reverberation was added to some sections.

00:04:00 FIREBIRD FILMS, PRODUCTION COMPANY; ARTHUR CANTRILL, PRODUCER/DIRECTOR; CORINNE CANTRILL, PRODUCER/DIRECTOR; ARTHUR CANTRILL, COMPOSITION AND SOUND DESIGN 1966

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Drift

Since the first Apollo moon landing in the 1960s, NASA has compiled an enormous photographic record of its lunar saga. San Francisco photographer Michael Light gained access to the original negatives, presenting his collection of photography in major American and European museums including San Francisco Museum of Modern Art. As a reprise to his photographic exhibition 'Full Moon', Light has created 'Drift', an epic seven-minute loop of composite still imagery taken during NASA's moon missions.

00:06:53 MICHAEL LIGHT, CREATOR; EMMA CRIMMINGS, RESEARCH MANAGER 1968

The Esthetics of Disappearance

This work, which takes its title from Paul Virilio's publication of the same name, explores notions of the cinematic in relation to recent global history, with particular focus on the role of the media in conveying information and events into the home via the medium of the television. Virilio's thesis upon cinema and temporal experience proposed that 'with the cinematic accelerator...the measure of the world becomes that of the vector of movement, of the means of locomotion that desynchronize time'. Notions of heightened speed and the distortion of perception are conveyed visually in the work by the rapidity of images and their intense colouration. Notes by Rachel Kent, reprinted courtesy of the author and d/Lux Media Arts.

00:06:05 PETER CALLAS, CREATOR 1986

Expectant spaces

A commissioned Public Imaging project by Melbourne cinematographer, Ben Speth. His extraordinary, meditative work manifests as a mysterious visual documentation of volume, light and time in deserted urban spaces. A sense of expectancy emerges through his still, ghostly and enigmatic images of spaces of waiting or anticipation - hospital emergency rooms, bus shelters, classrooms, dental waiting rooms, car parks.

00:32:34 BEN SPETH, CREATOR 2002

Experiments in motion graphics

In this documentary film exploring his working processes, John Whitney explains some of the techniques and philosophies involved in programming and animating his computer-made abstract films. He attempts to define his new art of 'motion graphics' by comparison with music and language. As well as an intriguing investigation into his work, this film is a visual feast of his remarkable dynamic abstractions.

00:12:05 JOHN WHITNEY, CREATOR 1967

Fast film

This ingenious cut out animation is the chase film to end all chase films. Borrowing images and characters from various Hollywood classics, 'Fast film' then distorts and twists our understanding of where these icons of Hollywood folklore belong. Ultimately mutating into a new narrative where the suave Cary Grant and Frankenstein's monster happily co-exist side by side.

00:13:50 VIRGIL WIDRICH, CREATOR 2003

Film Ist

Austrian filmmaker Gustav Deutsch is one of contemporary cinema's pre-eminent avantgarde artists. After several years combing a massive archive of scientific films, Deutsch released 'Film Ist (1-6)', a film made up of found footage edited together into extraordinary assemblages of sound and image. The fragments of film traverse a vast range of human experimentation with time, light, motion, and the human form. We see

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vocal chords at work while we hear a singer rehearsing. As if peering into the suppressed memory of cinema itself, we see an eye being excised from the socket, the slow motion movement of apes, bullets, children and cats, and the world offered back to us as a phantasmagoria of wave forms, wind patterns, lightning flashes and electrical currents. Cinema was born out of scientific endeavour and has since redefined so much of how we understand the physical and temporal properties of the world. 'Film Ist' is a remarkable surrealist report on cinema's own memory of its mysterious role in the creation of the modern world.

00:59:21 GUSTAV DEUTSCH, CREATOR; RHYS GRAHAM, RESEARCH MANAGER; DIETMAR SCHIPEK, SOUND; MANFRED NEUWIRTH, PRODUCER; LOOP TV-VIDEO-FILM, PRODUCTION COMPANY 1998

Fishtank

A high-rise flat in the U.K. Midlands. Ray is the father who drinks, Liz the mother, Jason the brother. There are some animals and the brother kills flies. The older brother films them with his handycam - intently observing whatever is going on. In 1996 Richard Billingham's 'Ray's a Laugh' was hailed as the photo book of the decade. His photographs were one of the talking points of 'Sensation'. Billingham has now made 'Fishtank', a commission for television by Artangel in collaboration with film-maker Adam Curtis and Illuminations TV for BBC2's acclaimed TV series. The 'video verite' of Fishtank is contained within the compressed space/fishtank of the flat. Sometimes they talk, sometimes they argue. Billingham's film registers the emotional temperature of this space and the family who live there with a closeness that transcends camera conventions. Like the paintings of Lucian Freud, Billingham crafts a terrible beauty from the landscape of family life and its patterns of pathos, despair and hope.

00:46:43 RICHARD BILLINGHAM, CREATOR; GERRIE VAN NOORD, COMMISSIONING AGENT 1998

Flat is beautiful

Partly shot in Pixelvision and partly in Super 8 and using a combination of hand-drawn masks, animation and live action, this experimental film explores the theme of gender identity through the eyes of androgenous 11-year-old Taylor (Sammy Steel).

00:49:48 SADIE BENNING, DIRECTOR; SAMMY STEEL, CAST 1998

FleshPool

Julie Rrap's unconventional nude study uses digital imaging to stunning effect, creating a fleshy mutant form as a woman slides into her own reflection.

00:00:30 JULIE RRAP, PRODUCER/DIRECTOR; ACMI, PRODUCTION COMPANY; SBS INDEPENDENT, PRODUCTION COMPANY 2004

Fountain

Featuring renowned breakdancer Morganics pulling his moves in a water fountain, Shaun Gladwell's street-wise video 'painting' plays with performance, gravity and time to unsettle expectations of urban space.

00:00:30 SHAUN GLADWELL, PRODUCER/DIRECTOR; ACMI, PRODUCTION COMPANY; SBS INDEPENDENT, PRODUCTION COMPANY 2004

Free radicals

A primitive kinetic dance of white lines and angles meticulously scratched onto black and white film over an 8 month period and then edited and retrospectively matched with an African field tape of the Bagirmi tribe. The title is a reference to modern physics, 'free radicals' being particles of energy. The original version was a major award winner at the Experimental Film Competition at the 1958 Brussels World Fair. This revised version was a reworking of the original by Lye in 1979, with financial assistance from the New Zealand Film Commission. He deleted approximately 1 min. from his first version, made in 1958.

00:04:13 LEN LYE, CREATOR 1979

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From the heart

Using 35mm footage capturing his own angiogram, Hossein Valamanesh creates a mysterious, luminescent universe which hovers, like a heartbeat, between biology and the sublime.

00:00:30 HOSSEIN VALAMANESH, PRODUCER/DIRECTOR; ACMI, PRODUCTION COMPANY; SBS INDEPENDENT, PRODUCTION COMPANY 2004

How to make the famous pisco sour

'Pisco Sour' represents a shift beyond earlier works in its dense layering of subject-matter and imagery. Initiated in Australia and completed in Japan, the work draws upon the core imagery of a bullock dray, a male figure in silhouette, a Japanese mask and a bottle of Pisco Sour. These appear in varied permutations alongside other seemingly random images to form a series of telescopic views (screens within screens). Verbal narrative and textual statement create a sense of tension whilst suggesting that history and meaning are never fixed. The work presents something of a conundrum, its title a metaphoric recipe for the potential 'souring' of things. Produced with the assistance of the Visual Arts Board of the Australia Council. Notes by Rachel Kent, reprinted courtesy of the author and d/Lux Media Arts.

00:16:20 PETER CALLAS, CREATOR 1986

If pigs could fly (the media machine)

Produced for the Bicentennial Travelling Exhibition which circumnavigated Australia during the 'celebration of a nation' in 1988, this work represents a return by Callas to distinctively Australian imagery: the Anzac, a kangaroo playing the fiddle, the swagman, and the surfer. These patriotic and nationalistic icons are intercut with references to contemporary media culture to reflect a process of 'cultural de-territorialisation', brought about by the advancement of communications technologies in the late 20th century. The irony of the national media promoting and perpetuating the notion of a unitary, cohesive Australian identity in a nation made up of multiple racial and ethnic groups and founded on a largely unresolved colonial past, is not lost on Callas. Notes by Rachel Kent, reprinted courtesy of the author and d/Lux Media Arts.

00:04:19 PETER CALLAS, CREATOR 1987

Jollies

An intimate and sardonic work about being an adolescent in mid-American suburbia. From touching the genitals of boys in school to finally getting to kiss the girl she wants, this very funny and accomplished experimental work was filmed while the director was herself a teen.

00:11:19 SADIE BENNING, CREATOR 1990

The Judy spots

'The Judy spots' consists of five short videos featuring a papier-mache puppet called Judy. Clever, witty and extremely dark, each of the vignettes is a social commentary about human emotions and behavior. The vignettes are: 'Judy feels sad', 'Judy hates her job', 'Judy has a nightmare', 'Judy goes to the mall' and 'Judy gets mad'.

00:12:53 SADIE BENNING, DIRECTOR; ELISABETH SUBRIN, PRODUCER 1995

Kinema no yoru / Film Night

'Kinema No Yoru' introduces the motif of the menko playing card as a recurrent symbol in this almost entirely 'animated' work. Popular amongst Japanese children, menko's colourful appeal is underscored by a darker ideological bias in the set of cards at Callas' disposal. Disjunctive images of war and territorial conquest (human bombs, brave feats, gas masks) thus convey more about Japan's colonial aspirations than of the game's

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competitive nature in the simple winning and losing of the iconic cards. The introduction of political and propagandist imagery reflects the artist's profound scepticism toward notions of universal truth and authenticity of experience. Notes by Rachel Kent, reprinted courtesy of the author and d/Lux Media Arts.

00:02:31 PETER CALLAS, CREATOR 1986

Kiru umi no yoni / Cutting like the ocean

One of Callas' most personally confronting works, it is made up of six parts, and utilises the image of a knife slicing horizontally through the pictorial screen as its central and linking motif. Its starting point was an installation by Callas which incorporated a photograph from the 1920s of two severed heads belonging to a male and female of an indigenous tribe in Formosa (Taiwan). At once horrific and enigmatic, this image forms a potent metaphor for Japan's pre-Second World War imperial past. The significance of the work is not confined to Japan alone - it also offers a kind of mirror with which to face atrocities committed in colonial Australia. Produced with the assistance of the Australian Film Commission. Notes by Rachel Kent, reprinted courtesy of the author and d/Lux Media Arts.

00:04:11 PETER CALLAS, CREATOR 1986

Knit-face

Janet Merewether's comic portrait series of knitted dolls illuminates the unpredictable, shabby beauty of found objects and gleefully appreciates the individual, creative application of this traditional craft form.

00:00:30 JANET MEREWETHER, PRODUCER/DIRECTOR; ACMI, PRODUCTION COMPANY; SBS INDEPENDENT, PRODUCTION COMPANY 2004

Living inside

Sadie Benning, at the age of 16, dropped out of high school for three weeks and stayed inside with her camera, TV and a pile of dirty laundry. The result is an introspective work of stop and start edits, grainy images and Benning's reflective commentary invoking a sense of isolation and sadness as she retreats from the outside world.

00:05:13 SADIE BENNING, CREATOR 1989

Lost book found

The result of over five years of Super 8 and 16mm filming on New York City streets, 'Lost Book Found' melds documentary and narrative approaches into a complex meditation on city life. The piece revolves around a mysterious notebook filled with obsessive listings of places, objects, and incidents which serve as the key to a hidden city. It is a city on unconsidered geographies and layered artefacts - the relics of low-level capitalism and the debris of countless forgotten narratives. The project stems from the filmmaker's first job in New York - working as a pushcart vendor on Canal Street. As usual, Cohen shot in hundreds of locations using unobtrusive equipment and generally without any crew. Influenced by the work of Walter Benjamin, Cohen created 'an archive of undirected shots and sounds, then set out to explore the boundary' between genres. During the process Cohen said, 'I found connections between the street vendor, Benjamin's 'flaneur' and my own work as an observer and collector of ephemeral street life'.

00:36:41 JEM COHEN, CREATOR 1996

Lost in Translation

'The double movement of displacement and circulation, loss and regeneration, constitutes a means of uncovering the disjunction between history and memory [in Latin America].' - Charles Merewether. The cartographer's 'invention' of the world and the role of slavery in the process of the colonisation of South America form an 'anti-historical'

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reconstruction of 'Brazil'. Produced in association with the Australian Film Commission. Notes reprinted courtesy of d/Lux Media Arts.

00:05:59 PETER CALLAS, CREATOR 1999

Mapping a city of fragments v.2

Using the opening of Godard's film 'Alphaville' as a foundation, Lord constructs a vision of the evolving global city during the last years of the 20th Century. Structured as a series of repetitions, the montage of the changing city is offset by shots of Silicon Valley corporate facades. The result is a dialectical contrast between urban and suburban space, body and mind, chaos and order, and the post-modern and the modern. Shot in Hi-8 video in Tokyo, Fukuoka City, Mexico City, Rome, San Francisco, Naples and Los Angeles.

00:09:31 CHIP LORD, CREATOR 1997

Measures of distance

Reading out loud from letters sent by her mother in Beirut, Hatoum constructs a visual montage that evokes feelings of separation and isolation from her Palestinian family. The personal and political are inextricably bound in a narrative that explores personal and family identity against a backdrop of traumatic social rupture, exile and displacement.

00:15:26 MONA HATOUM, CREATOR; FIONA TRIGG, RESEARCH MANAGER 1988

Mind's eye

An experimental animation made with over 1200 photographs. The film revels in situationist surreality and takes the viewer on a roller-coaster journey through a series of locations.

00:05:02 GREGORY GODHARD, CREATOR 1998

Moon virility

A handmade film, created by drawing on clear stock with an existing optical soundtrack. Summary sourced from UBU Films : Sydney Underground Movies, 1965-1970 UBU Films was a Sydney-based independent film-making co-operative operating between 1965 to 1970. Its members produced many of the most important experimental and underground films made in Australia in the 1960s. Ubu was also a pioneer of psychedelic lightshows in Australia, and during the late Sixties the UBU collective was Sydney's leading lighting provider for dances, discos and other special events. Formed by Albie Thoms, David Perry, Aggy Read and John Clark at Sydney University in 1965, UBU FILMS was Australia's first group dedicated to making, exhibiting and distributing experimental films. Although these four are considered the key members, the UBU circle took in many young film-makers who were to become very prominent in later years including Matt Carroll, Peter Weir, Phillip Noyce and Bruce Beresford.

Source:<http://www.milesago.com/visual/ubu.htm>

00:03:03 UBU FILMS, PRODUCTION COMPANY; ALBIE THOMS, PRODUCER/DIRECTOR; ALBIE THOMS, ANIMATOR 1967

Music for airports

'Music for Airports' is a visual counterpoint to the 1978 recording of the same name by Brian Eno, which explored the idea of background or ambient music. Designed to be played at low volume, Eno's music uses minimal elements of melody and rhythm, which are layered and looped, denying a sense of progression or conclusion. The music infiltrates and influences the general soundscape without dominating it. Scheffer exploits the qualities for which video is often condemned, creating glowing and fluid images by using inexact focus, 'ghosting' of moving figures and bleeding colour. He describes the results as 'the emancipation of blur'. Frank Scheffer has indicated that this video was designed to be one of many elements in the overall visual environment.

00:50:31 FRANK SCHEFFER, CREATOR; BRIAN ENO, SOUNDTRACK; FIONA TRIGG, RESEARCH MANAGER 1999

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Myself When Fourteen

Brightly coloured animated drawings rotoscoped from high contrast black and white negative film of Ivor Cantrill aged 14, are integrated with the original negative and positive images on an optical printer to create patterns of black, white and colour. The film-maker reminisces about being 14 and describes the rotoscoping process. Ivor Cantrill is autistic, and his attention to detail and his preoccupation with repetition are positive aspects of his condition.

00:18:37 ARTHUR CANTRILL, CREATOR; CORINNE CANTRILL, CREATOR; IVOR CANTRILL, CREATOR; IVOR CANTRILL, NARRATOR; CHRIS KNOWLES, MUSIC 1989

Neo Geo: an American purchase

'Neo-Geo' was produced by Callas during an artistic residency at PSI Studio in New York, 1988-89. It exposes the profound contradictions inherent in the twin gods of contemporary American culture – capitalism and democracy – by the intense layering of diverse visual cues and associative references drawn from popular culture, the entertainment industry, religion, warfare and technology. The effect is one of visual and aural overload, culminating with the screaming sound of falling bombs, guns and thunder, accompanied by images of war and death. A postmodern Babylon, America is portrayed here at bursting point. Produced with the assistance of the Australian Film Commission. Notes by Rachel Kent, reprinted courtesy of the author and d/Lux Media Arts.

00:09:16 PETER CALLAS, CREATOR 1989

New dance

Several short pieces in which individuals or groups of dancers work with the idea of 'minimal choreography', using simple props such as balls, rods and firesticks to create complicated patterns and rhythms from a few basic movements. The result is a quirky hybrid of circus skills and dance, augmented by some image manipulation in the edit suite.

00:08:04 SKIP BLUMBERG, CREATOR 1986

Night's High Noon: an anti-terrain

Created amidst Australia's 1988 Bicentenary celebrations, 'Night's High Noon' proposed a flipside to stereotyped notions of recent Australian history and identity. For Australia's Aboriginal peoples the Bicentenary represented 200 years of dispossession from their land, cultural destruction and racial prejudice. Representations of indigenous cultures allude to the appropriation and objectification of Aboriginal peoples, their artforms and traditions, in white Australian popular culture. Truth and Meaning are similarly problematised. Produced with the assistance of the Australian Film Commission. Notes by Rachel Kent, reprinted courtesy of the author and d/Lux Media Arts.

00:07:24 PETER CALLAS, CREATOR 1988

Ost offic

Helen Grace reworks images of a disused rural post office and repurposes found footage in this poetic meditation on the fragility of civic space.

00:00:30 HELEN GRACE, PRODUCER/DIRECTOR; ACMI, PRODUCTION COMPANY; SBS INDEPENDENT, PRODUCTION COMPANY 2004

Our potential allies

'Our Potential Allies' is an intuitive and ironic critique of Eurocentric belief-systems founded upon the dichotomy of self (the West) and the Other. Callas appears on the left monitor in black and white facial paint – the so-called 'mask of primitivism' – while compressed news imagery appears upon the right. Facial gestures are enacted by the

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artist seemingly in response to the voice-over (instructions issued by General Douglas MacArthur to American soldiers fighting in Papua New Guinea during the Second World War) or to imagery on the right monitor. Questions of intent – a constant theme throughout Callas' career – are thus raised in relation to the creation of apparently random meaning. Notes by Rachel Kent, reprinted courtesy of the author and d/Lux Media Arts.

00:05:41 PETER CALLAS, CREATOR 1999

OverDrawn

Martin Walch mixes the toxic beauty of his own photographs with industrial and geographic documentation in this animated pan across an area of the Mt Lyell mine, Tasmania.

00:00:30 MARTIN WALCH, PRODUCER/DIRECTOR; ACMI, PRODUCTION COMPANY; SBS INDEPENDENT, PRODUCTION COMPANY 2004

Paper war

This simple tracking shot along Guan Wei's exquisitely drawn battle scenes, silhouetted against a traditional landscape scroll, suggests the right-to-left movement of Chinese reading.

00:00:30 GUAN WEI, PRODUCER/DIRECTOR; ACMI, PRODUCTION COMPANY; SBS INDEPENDENT, PRODUCTION COMPANY 2004

Particles in Space

1979. New kinds of scratch imagery reflect the disparate element of the title as dots and dashes squiggle about the screen. Supported by a grant from the National Endowment for the Arts. (A Federal Agency, Washington DC)

00:03:31 LEN LYE, CREATOR 1979

Phantom

This video work is a mysterious, ghostly geography of cinematic shadows. Silhouettes that never quite take shape shift and glide across the screen, anaemic figures, seen in the negative, forced to wander between narratives restlessly but caught in a loop. These remnants from faint memories of filmic melodrama are a living dead confined to a space they cannot leave. They are the secret that lies between stories.

00:05:05 MATTHIAS MULLER, CREATOR; RHYS GRAHAM, RESEARCH MANAGER 2001

Rainbow Diary

Hand-drawn directly onto 16mm film, this animation is a 'diary' of daily drawing-on-film practice by Ivor Cantrill over a period of 18 months. Drawing style ranges from bold geometric patterns, to a delicate calligraphy.

00:17:01 IVOR CANTRILL, CREATOR; CHRIS KNOWLES, MUSIC 1984

Rhythm

Originally planned as a work for Chrysler Corporation's weekly television program, 'Rhythm' presents a montage of the factory workers, machinery and materials on a car production assembly line. Lye has edited his footage with a staccato feel that he has matched with the percussive music used for the soundtrack. Although rejected by Chrysler, the film won first prize in the television category in the 1957 New York Art Directors' Festival but was subsequently disqualified because it had never been broadcast.

00:01:06 LEN LYE, CREATOR 1957

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Robert Klippel. 3. Junk Sculpture, 1963

Incorporating music and light, this film explores a sculpture by artist Robert Klippel. Made of machinery and sheet metal, the various plays on angle and light take the viewer inside the artwork and allow a range of perspectives.

00:04:30 FIREBIRD FILMS, PRODUCTION COMPANY; ARTHUR CANTRILL, CO-PRODUCERS/DIRECTORS; CORINNE CANTRILL, CO-PRODUCERS/DIRECTORS; LARRY SITSKY, MUSIC 1964

Sharpies [a documented history]

Using Larry Jenkins' extraordinary and comprehensive photographic archives of the Sharpies throughout the 1970s, this Public Imaging work is an edited collage of photographic materials and provides viewers with a rare insight into this counter cultural grouping. Faces, places, gatherings, gestures and fashion are explored through this rhythmic assemblage of images. The work consists of two sections: one consisting primarily of portraits and social groupings; the second concentrating on details of gestures and adornments representative of Sharpie culture.

00:05:55 LARRY JENKINS, PHOTOGRAPHER; LARRY JENKINS, CREATOR CIRCA 1975

Sharpies [a gathering]

Greg Mcainsh's 1974 film 'Sharpies' documented a massive gathering of the Melbourne Sharpies at a Lobby Lloyd concert. The final black and white short film is an exemplary cultural document of a time, a place and a powerful gathering of cultural resistance. This work uses the original footage and materials to present a silent exploration of the Sharpies at this particular moment in Melbourne's history.

00:02:59 GREG MACAINSH, CREATOR; GREG MACAINSH, PHOTOGRAPHER 1974

Short band video

Continuing from his 'Truth Effect' series, and the tradition of George Méliès, Daniel von Sturmer creates a miniature environment in which an everyday object behaves in unexpected ways.

00:00:30 DANIEL VON STURMER, PRODUCER/DIRECTOR; ACMI, PRODUCTION COMPANY; SBS INDEPENDENT, PRODUCTION COMPANY 2004

Singing Stone

A hand clutches an oval stone which is drawn back and forth in tight circular motions, grinding pigment. Produced with a black and white half inch reel-to-reel portapak video recorder (manufactured c1975). 'Singing Stone' demonstrates Callas' early experimentation with colouriser painting techniques. The effect is one of visual distortion in which pictorial surface and depth oscillate, creating a sense of dislocation and hallucination. Notes by Rachel Kent, reprinted courtesy of the author and d/Lux Media Arts.

00:04:22 PETER CALLAS, CREATOR 1980

Slow Service

'Slow Service' is a series of portraits shot using a high speed video camera. This camera, which is normally used for filming mine detonations, science experiments and military tests, captures 1000 frames a second. The footage, when played back at 25 frames per second, has been slowed down so that a second of real time takes forty seconds on the screen. 'I asked the subjects to pose as if for a passport photograph. We see the transition between this artificial pose and their natural instinctive reaction to the bucket of food that is being thrown at them, and then the impact of the food itself. I liked the idea of capturing a wasteful, slapstick, human gesture using a medium that is normally reserved for 'serious' scientists and bomb designers'. (Marcus Lyall, 2004)

00:06:29 MARCUS LYALL, CREATOR 2003

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Snap!

Arlene TextaQueen's saucy Textanudes deck of cards comes to life with a snap and a twist in this engaging mix of live action and animation.

00:00:30 ARLENE TEXTAQUEEN, PRODUCER/DIRECTOR; ACMI, PRODUCTION COMPANY; SBS INDEPENDENT, PRODUCTION COMPANY 2004

Sun

'Sun' uses a variety of animation techniques to evoke the rhythms of human history. The work begins with images of the English settlement in Australia, and its impact on the existing population. In later sequences a more abstract style evokes the profusion of creativity and confusion in the modern world.

00:04:47 YORAM GROSS FILMS, PRODUCTION COMPANY; YORAM GROSS, CREATOR; SANDRA GROSS, CREATOR; PETER SCULTHORPE, MUSIC 1975

Suspension

A meditation on the narcissistic nature of the consumption of advertising images, 'Suspension' consists of footage of hundreds of models' head shots taken from magazines that Discenza has repeatedly re-taped and re-scanned into an endlessly mutating image of cut-and-paste beauty. This hypnotic video artwork literally suspends the viewer in a cycle of visual engagement, an energetic interchange from eye to eye, viewer to model, consumer to consumed.

00:08:33 ANTHONY DISCENZA, CREATOR; FIONA TRIGG, RESEARCH MANAGER 1997

Tal Farlow

Jazz guitarist Tal Farlow provides the background music to Lye's final film, which, although begun in the 1950s, was not recommenced until the 1980s. Unfortunately he died before completing it. It contains vertical white scratches as well as geometric white scratches on black. It was completed by Lye's assistant Steve Jones under the supervision of Ann Lye. Supported in part by a grant from the Queen Elizabeth II Arts Council of New Zealand.

00:02:26 LEN LYE, CREATOR 1980

To Nufretiti

Film about Nufretiti (Nefertiti), wife of Egyptian pharaoh Ahkenaten (Akhnaton). This film received the Bronze award at the AFI Awards in 1971.

00:03:32 SANDRA GROSS, PRODUCER; YORAM GROSS, PRODUCER; PETER LEYDEN, PRODUCER 1971

Train No. 6

Using Melbourne's urban landscape, 'Train No.6' extends Crooks' exploration of his 'TimeSlice' technique. A simple train is reconfigured across time to form mesmerising polyocular images.

00:00:30 DANIEL CROOKS, PRODUCER/DIRECTOR; SBS INDEPENDENT, PRODUCTION COMPANY; ACMI, PRODUCTION COMPANY 2004

Tusalava

1929. Lye's first film was originally accompanied by live music by Jack Ellit. No score was ever found, so the film presented here is silent, a vision of the beginnings of life on earth - mixing Maori, silent and modernist influences.

00:07:03 LEN LYE, CREATOR 1929

The Water catalogue

'The Water Catalogue' explores a set of moods or psychological states as reflected in water. The work is a poetic musing, observing water in various physical states. The soundtrack is non-sync industrial/ambient music that augments the visual images. Specific light conditions and atmospheres punctuate this painterly presentation. The

VIDEO ART TITLES

speed of images have been manipulated to present a choreographed approach to objects and landscape. We are bodies of water...

00:27:08 BILL SEAMAN, CREATOR; FIONA TRIGG, RESEARCH MANAGER 1984

Whitefella normal

Vernon Ah Kee's seething representation of contemporary Australian black/white politics playfully uses language, moving text and self-portraiture to deadly serious effect.

00:00:30 VERNON AH KEE, PRODUCER/DIRECTOR; ACMI, PRODUCTION COMPANY; SBS INDEPENDENT, PRODUCTION COMPANY 2004