

Future Perfect

continued



Bjorn Dahlem (Germany)

DIE ENDEN DER PARABEL (2001) 6:45min

DIE ENDEN DER PARABEL begins with flickering and the whirring of nuclear particles fading in from darkness. Then grass appears on a meadow, a silver shining antenna-like object sends a strange buzz to heaven and space. We can see the artist, practising his favourite sport, golf. It is pretty monotonous, to watch somebody playing golf, as you will realize. Especially if the person is an extreme amateur! Then, something happens: Dahlem puts the ball. But what is this? The ball is disappearing in a black hole and goes on a trip to a psychedelic parallel universe! The artist does not seem to realize it and goes on with powerful playing. Later on, in a very melancholic picture, a few golf balls fall down to earth from heaven. How bizarre. Was this film captured by alien observation cameras? Or why is the quality so low? Or why is it all slow motion? Nobody knows. We fade back into the chaos of particles and the darkness of never-ending space.



Sergei Bugaev Afrika (Russia)

Stalker 3 (2002) 53:00min

Stalker 3, by Russian artist Sergei Bugaev Afrika, caused a sensation when it was shown recently at the I-20 Gallery in New York prompting critics to ask "is it art?" and raising important questions about artistic appropriation. The 53 minute video documents the destruction of a Russian tank convoy by lightly armed Chechen partisans. The footage is intended to be viewed as a military dispatch in video form (edited, with additional sound, by Afrika and fellow artist Dimitry Gelfand) which the Chechens used to support their claim for an Al Qaeda bounty calculated on the basis of a body count. By displaying the video in a gallery, as part of an installation, Afrika raises question whether the footage can, like any other found object, be transformed into an artefact by virtue of his appropriation of it.

Writing about *Stalker 3* in the international art journal *Flash Art* (Jan-Feb 2003) critic Craig Garrett suggests the work's "...contradictions stem from the fact that the videographer was not a Russian, like Afrika, but a member of the Muslim rebel faction. So while the video's perspective forces identification with the guerilla fighters, their ambush and ruthless destruction of an entire regiment of inexperienced Russian infantry confounds this sympathy, making it feel uncomfortably close to complicity. That Afrika was able to procure this captured video from the Russian government speaks volumes about that country's open attitude towards the arts, in stark contrast to the tight grip the Soviet military holds on the secretive Zone in Andrei Tarkovsky's *Stalker*, the 1979 film from which the exhibition takes its name."

Stalker 3 will only screen at the Future Perfect session on Wednesday 18 June, 9pm.

Future Perfect guest curators

Brent Grayburn has been a video artist for three years working in both single and multi screen projection, he occasionally data trips with real time processing and has been seen internationally.

Scott Donovan has run a commercial art gallery in Sydney since 2001. In addition to one-off film/video screenings and sound performances the gallery has hosted extended video programs and sound installations by some of Australia's most innovative young artists and curators.

d>art03

Wednesday 11 June, 7.50pm

Thursday 19 June, 12 noon

Future Perfect

Thursday 12 June, 2.10pm

Wednesday 18 June, 9pm

All screening at Dendy Opera Quays

For bookings phone Sydney Film Festival booking line 02 9571 6766

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innovative film, video, new media and sound arts



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



This project has been assisted by the Federal Government through the Australia Council, its arts funding and advisory body.

dLux media arts extends thanks to Gleebooks and Mori Gallery for their generous promotional assistance.



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Tehching Hsieh (Taiwan)

One Year Performance: Time Piece (1980-81) 6:00min

Tehching Hsieh is an artist whose medium of expression is not words or sounds or paint, but his own life. His work consists of five *One Year Performances*, done between the years of 1978 and 1986, and *Earth*, a thirteen-year performance that stretched from the end of 1986 to the end of 1999. Each of these performances involves a particular vow, a particular constraint, and a particular mode of being.

For the second *One Year Performances*, known informally as the *Time Piece*, Hsieh punched a time clock, every hour on the hour, twenty-four hours a day, for an entire year. An observer verified each day's time card. "To help illustrate the time process," Hsieh shaved his head before the piece began, and then let his hair grow freely for the duration. Every time he punched the clock, a movie camera shot a single frame. The resulting film compresses each day into a second and the whole year into about six minutes.

d>art03

d>art03

J.Tobias Anderson (Sweden)

879 Colour (2002) 1:23min
Everybody wants to be Grant (2002) 2:53min

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

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

Adam Dewhirst (Australia)

Fleethecut (2003) 7:30min

A-video-noise-pop-psychology-road-projection!

d>art03 lecture

Thomas Munz Video curator and publications editor, Transmediale.

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

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

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

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

Cost The d>art03 lecture is FREE
Limited capacity bookings essential, email dlux@dlux.org.au to book.

Date Friday 13 June, 6pm, Lecture Theatre EG02

Venue College Fine Arts Campus, University of New South Wales, Selwyn Street Paddington NSW 2021.

Christina Greve & Carsten Schulz (Germany)

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

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

Matt Glen (Australia)

Positive Pain (2002) 4:00min

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

Matthias Gotzelmann (Germany)

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

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



Nicholas Hudson - Ellis (Australia)

Rate of Ascension (2002) 5:11min

Abstract digital abstraction.

Hung Keung (Hong Kong)

Sightseeing III (2002) 7:44min

Video-artist-turned-obsessive-tourist Hung Keung is determined not to miss anything on a drive through the city. A fly's-eye view of urban sprawl Hong Kong style.

Cecelia Lundqvist (Sweden)

Emblem (2001) 2:27min

C (2001) 2:37min

Lundqvist's animations are colourful, seductive and deliberately ambiguous. Bright, bold graphics contrast with unsettling subject matter examining the darker impulses of human nature.

Anne-Marie Taranto (Australia)

Quantum Dreamtime (2002) 3:30min

Reality dissolves leaving only weird logic, sorcery, small particles and strange movements.

MIOON (Kim Min & Choi Moon) (Germany)

Oscilloscope (2002) 2:50min

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

Leslie Peters & Dara Gellman (Canada)

Interference (2003) 17:00min

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

Future Perfect

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

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

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

Justine Cooper & Joey Stein (USA)

Reduction (2002) 4:00min

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

Daniel Crooks (Australia)

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

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

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

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

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

Tamshui (Hong Kong)

[he/] (2001) 4:00min

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

Kedy FAN Ho-ki (Hong Kong)

Hear (2002) 6:30min

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

David Haines (Australia)

A Golden Autonomy (2001) 4:00min

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

Robin Hely (Australia)

CHERRIE (2002) 9:30min

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



Jayce Salloum (Canada)

untitled part 3b: (as if) beauty never end (2002)1:22min

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

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



David Noonan and Simon Trevaks (Australia)

99 (1999) 4:00min

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



Jamsen LAW Sum-po (Hong Kong)

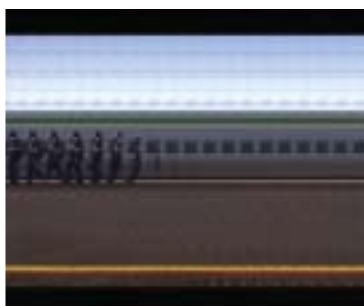
Matching 4 with 12: Mapping Vapour (2002)10:00min

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

Brendan Lee (Australia)

OFTENON (2002) 3:00min

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



Stephen Honneger (Australia)

Suspect Device (2002) 3:00min

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

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

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

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