





experimental

MELBOURNE 18–29 NOVEMBER 1992

A MAJOR EXPOSITION OF FILM AND VIDEO ART

EXPERIMENTAL FILM AND VIDEO, INSTALLATION, AND PERFORMANCE. CRITICAL FORUMS AND SPECIAL EVENTS.

FROM AUSTRALIA, USA, BRITAIN, JAPAN, GERMANY, FINLAND, CZECHOSLOVAKIA AND EASTERN EUROPE.

For more information contact MIMA

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OPENING NIGHT: A multi-media presentation and party

Wed. 18 November, 8pm, National Theatre (cnr Barkly and Carlisle Streets, St Kilda.)

Première screenings of new works by Marie Craven, John Gillies, Nick Ostrovskis (with live music accompaniment by Chris Knowles) and Laleen Jayamanne plus, *Concertinas*, 9 one minute films (S.A.).
Performance by Lawrence Wallen and Thea Brejzek, and recital by soprano Amanda Colliver.

NATIONAL AND INTERNATIONAL EXPERIMENTAL FILM AND VIDEO SCREENINGS

18-29 November

A major survey of current Australian
experimental film and video

international spotlights—
countries, directors, themes, curators
Japan, U.S.A., Germany, U.K., Eastern Europe

A Major Retrospective: The Czech Avant Garde 1911-1941.
The first ever public screening of Dusan Marek's extraordinary surrealist
feature *Cobweb on a Parachute* (1966) (Aust.)

Venue: State Film Theatre

Thurs. 19 November, 7pm

SIGNPOSTS TO THE IMAGINATION (Aust.) 83 mins

A selection of new works which reflect 'the personal and the esoteric'. From Chris Windmill's *O Elusive Sparrow* to Jane Parkes' *Driving and Dreaming*, these films involve the hopes, dreams, desires and obsessions of the filmmakers.

Thurs. 19 November, 8.45pm

Die Mauer—the negative horizon (Ger.) 1992 104mins

Berlin video and performance artist Rotraut Pape presents her feature film, with live 'travelogue'. 'A walk through time with a camera'—documenting the Wall and its disappearance.

Fri. 20 November, 6pm (bonus session)

Slow Glass (U.K.) 1991 40 mins

What appears to be a documentary on the history and making of glass, in filmmaker John Smith's hands is turned into a lyrical, experimental tour-de-force.

Fri. 20 November, 7pm

REANIMATED: RE-CONSTRUCTING AN ART (Aust.) 82 mins

A collection of short films which re-interpret the boundaries of what constitutes animation—from Michael Lee's *Razzle Dazzle Rhapsody*, a totally abstract film which contrasts rigidly geometrical shapes with casual random forces, to *Spacia* by Pete Spence, which is 'about duration and difference.'

Fri. 20 November, 8.45pm

WAX or the discovery of television among the bees (U.S.) 1991 presented by filmmaker David Blair 85mins

'David Blair's *WAX* is like no movie you have ever seen. Call it postmodern, postcyberpunk... or post cinema, this celebration of the possibilities of "electronic cinema" may well indicate the future direction of SF film, if not "film" itself.' (Cinefantastique, 1992)

Fri. 20 November, 10.30pm

FLESH HISTORIES (U.S.) programme 1 cur.: Tom (Swoon) Kalin 76 mins

A diverse program of short works which challenge pervasive cultural conceptions of gender, family and sexuality. Includes the wickedly humorous *Catscan* with its grinding whiplash soundtrack and funky grungy image, and works by Shelly Silver and Greta Snider. 'Makes the skin crawl...vulgar.' Manohla Dargis, *Village Voice*.

Sat. 21 November, 4pm

THE CZECH AVANT GARDE 1911-1941 programme 1 (CZ) 94 mins

A major retrospective, comprising 18 films which evoke the vibrant modernist movement in Prague, and the history of experimental cinema, its story of discovery and absorption. Programme 1 (1911-1932), includes Hackenschmied's first film *Aimless Walk*, and Jan Kucera's playfully surrealistic *Burlesque*.

Sat. 21 November, 7pm

SHALOM GOREWITZ—New York video artist

Gorewitz speaks about the Experimental Television Center, New York (plus screening). Founded in 1971, the ETC is dedicated to artists inter-

ested in the painterly and expressive potentials of electronic visualisation devices. A resident artist at the Center, Gorewitz presents a selection of his own video works to illustrate his talk.

Sat. 21 November, 8.45pm

TECHKNOWLEDGE (Aust.) cur.: by Natalie Jeremijenko 75 mins

A vibrant collection of works, from cyborg sensibility to techno-optimism. Articulates the contested zone of bodies in all their fleshy splendour. Including Ross Harley's *Immortelle*, presenting programmes of an imaginary computer which can emulate forms of organic life, and Tim Gruchy's *Dream Machine*, which relies on sophisticated and synaesthetic use of integrated video, computergraphics / animation, audio, live action and projected sets.

Sat. 21 November, 10.30pm

FLESH HISTORIES (U.S.) programme 2 cur.: Tom (Swoon) Kalin 78 mins

Includes the contested zone of bodies in all their fleshy splendour. Includes 16-year old Sadie Benning's astonishingly complex *Jollies*, and a slice of '70s streetlife, *Ronnie*, by veteran 'bad boy' Curt McDowell.

Sun. 22 November, 4pm

THE CZECH AVANT GARDE 1911-1941 (CZ) programme 2 74mins

From 1934-1941, these films demonstrate a combination of genres and idioms—experimental and documentary film, self-reflection and narration, Functionalism and Surrealism. Includes Hackenschmied's award-winning (1937 Paris exhibition) *The Highway Sings*—an ad for Bata tyres!

Sun. 22 November, 5.30pm

EXPERIENCE AND THE OTHER (Ger.) cur.: Heiko Daxl 79 mins

Short video works which stem from individual experience and represent the antitheses to a world where everything is available via media technology. Includes works by Experimenta guest artists Maria Vedder, Heiko Daxl, Rotraut Pape and Michael Saup.

Sun. 22 November, 7pm

The Refracting Glasses (Aust.) 1991 104 mins (plus short)

Acclaimed Australian experimental filmmaker and founder of the radical '60s UBU film group, David Perry, presents his feature-length film which explores art, politics, and his intriguing relationship with Russia.

Mon. 23 November, 6pm (bonus session)

HELICAL SCANS (Aust.) Programme 1 50 mins

3 video works which explore the possibilities of the video medium, including the premiere screening of Andrew Frost's *Somewhere Here*, constructed around three sequences from Hollywood narratives.

Mon. 23 November, 7pm

PASSIONATE UNCERTAINTY (Aust.) 84 mins

An outstanding collection of works by women filmmakers, including Leone Knight's *Nicotine Porn*, a playful and irreverent response to first contact with feminist film theory, and Tanja George's *Küss Mich*, a humorous comment on sexual attraction.

Mon. 23 November, 8.45pm

EMOTIONAL WAVE (Japan) 1992 108 mins

Recent Japanese Super 8 and 16mm experimental films presented by filmmakers Itaru Kato and Atsushi Sakurai (from IMAGE NETWORK JAPAN). Including Kawaguchi's extraordinary work of art *Aquarium...* 'photographic light, photographic image, photographic time.'

Tues. 24 November, 6pm (bonus session)

SOUND AND IMAGE (Ger.) cur.: Heiko Daxl 39 mins

From the video clip to the abstract picture-sound-composition, 7 artists use different approaches and image languages to explore music and sound in video art. Claus Blume's *Kniespiel* has the video editor as musical instrument, while Volker Schreiner's *Wipe-board* has 130 picture surface changes, and takes 'wipe' at its word.

Tues. 24 November, 7.00pm

TEXT AND TEXTURES (Aust.) 95 mins

A collection of works which juxtapose the significance of spoken and written text with the textures of a visual aesthetic. Includes *Woodwork Triptych*, a three projector expanded cinema piece, and *Museum of Fire*—three video pieces by Christopher Caines, John Conomos and David Haines brought together as one work.

VENUES

National Theatre, cnr Barkly and Carlisle Streets, St Kilda. **State Film Theatre**, 1 Macarthur Place, East Melbourne.
Theatreworks, 14 Acland Street, St Kilda. **Panorama – Centre for Contemporary Art** 145 Brunswick Street, Fitzroy.
The Tower, Queens College, University of Melbourne. **Monash Studios**, 36-44 Cambridge Street, Collingwood.
National Gallery of Victoria, 180 St Kilda Road, Melbourne. **ACCA**, Dallas Brooks Drive, South Yarra.
Victorian Centre for Photography, 205 Johnston Street, Fitzroy. **Linden Gallery**, 26 Acland Street, St Kilda.
Temple, 160-174 Flinders Street, Melbourne. **Dancehouse**, 150 Princes Street, Carlton.

Tues. 24 November, 9.00pm

INTIMATE IMAGINARIES (U.K.) 1992 cur.: Michael Maziere 79 mins
 A compelling program of recent British avant garde films and videos, all at the juncture of experimental exploration and personal expression. Cordelia Swann's *The Citadel* uses a range of stunning imagery to follow the imaginary journey of a woman through a city of beauty and desolation, while *Haircut* by Veronica Martel has images saturated with affection and desire but whose text presents conflicts and contradictions.

Thurs. 26 November, 6pm (bonus session)

THE FALL OF THE BERLIN WALL (Ger.) cur: Heiko Daxl 48 mins
 8 filmmakers reflect on the events leading up to and following the fall of the Wall. The works vary between subjective points of view, ironic comments and collages of the event.

Thurs. 26 November, 8.45pm

ENGINEERING MEMORY: VIEWS OF HISTORY, POLITICS, CULTURE AND GEOGRAPHY (Aust.) 83mins
 This program explores cultural space—political, historical and geographical. Dave Cox's *Spiral USA* is a journey through a decaying post-hippy North America, while *Alexander Kluge and the New Media* by Jan Bruck documents Kluge's intervention in contemporary German media space.

Fri. 27 November, 10.30pm

Tetsuo: The Iron Man (Japan) B/W 67mins (plus shorts)
 Directed by Shinya Tsukamoto. Scorching Japanese metal mania, this film suggests 'a vision of cyborg mania... drawing on mutant monster Godzilla flicks, apocalyptic sci-fi animation, violent manga comic and hard-core rock.' Tony Rayns

Sat. 28 November, 2pm

THE 'OPEN' IRON CURTAIN AND POST-SOCIALIST DRAMA 77mins
 Introduced by Heiko Daxl. After the end of the 'Cold War', a new 'Hot War' is brewing throughout the former Eastern bloc. Three powerful works reflect the fusion of the personal and the political, and the effect of Eastern Europe's disintegration upon the artists.

Sat. 28 November, 3.30pm

One Way Street (Aust.) 1992 dir.: John Hughes 58 mins (plus shorts)
 Introduced by the filmmaker. A provocative and illuminating documentary on philosopher and critic Walter Benjamin, which montages interviews, dramatised historical re-enactments, travelogue footage, archival footage from '30s newsreels, and early experimental cinema.

Sun. 29 November, 3pm

Cobweb on a Parachute (Aust.) 1966 dir.: by Dusan Marek 70mins (plus shorts). 26 years after completion, Dusan Marek's landmark feature-length experimental film is given its first ever public screening. 'An extraordinary virtuosic piece, the film shares the surrealist qualities of Marek's paintings.'

Sun. 29 November, 5pm

MICHAEL MAZIERE: Artist Presentation
 Maziere, renowned U.K. filmmaker, writer, journal editor (*Undercut*) and distribution manager of London Video Access, presents a screening of his own works, including *The Red Sea* (1992). The filmmaker will talk with the audience after the screening.

Venue: Theatreworks

Fri. 27 November, 6pm (bonus session)

HELICAL SCANS (Aust.) programme 2 71mins
 Video works including *Slab!*, the third part of Gabrielle Finnane and Robert Nery's trilogy *On a Dark Night*, and Maani Petgar's *Point of View*, which sets out to use the camera as voyeur, with surprising results for the filmmaker.

Venue: Panorama – Centre for Contemporary Art.

Wednesday 25 November, 9.15pm

Panorama – Centre for Contemporary Art
 (Programme to be announced)

PERFORMANCE PLUS

Performance art integrating film and video in an expanded form. Multiscreen projections are combined with live interaction of performance artists—film/video makers, composers, sound poets, modern dance artists.

Wed. 18 November, 8pm

National Theatre (Opening Night)

Stripsody, 10 mins, Lawrence Wallen / Thea Brejzek; recital by Amanda Colliver.

Sun. 22 November, 9.30pm

The Tower, Queens College, University of Melbourne

Cries from the Tower, 15 mins, Barbara Campbell (free admission).

Tues. 24 November, 7pm

State Film Theatre (part of TEXT AND TEXTURES programme)

Other Loves, 15 mins, Andrew Frost / Sean O'Brien.

Fri. 27 November, 8pm

Theatreworks

Nonetheless Marinetti, 20mins, Yuji Sone; *Hysteric*, 15 mins, Virginia Barratt; *Old Myths*, 15 mins, Michelle Andringa.

Saturday 28 November, 6pm

Theatreworks

Which Side Do You Dress? (Pts 1 and 2), 20 mins, Linda Sproul; *Continuously Retitled*, 20 mins, Warren Burt / Chris Mann; *Holographic Tendencies*, 8 mins, Julie Martin.

Saturday 28 November, 8pm

Theatreworks

Eye Tree Boat You Me, 30 mins, Jude Walton; plus screening of **Artists on Artists**: Joseph Beuys and John Heartfield.

Sunday 29 November, 8pm

Theatreworks

Despoiled Medeamaterial Landscape With Argonauts, 75 mins, Teatro dell'IRAA.

INSTALLATION: THE NEW AESTHETIC

4 major exhibitions of installation art, at the National Gallery of Victoria, the Victorian Centre for Photography, the Monash Studios, and Linden Gallery—featuring works by thirteen Australian artists and five of Germany's most renowned video and holography artists. The installations present multi-layered experiences using video, audio, slide and film, computer-generated imagery and sound, and holography. Together they combine new technology with the spatial considerations of the galleries.

Victorian Centre for Photography

Gallery Hours: Tues. – Sun. 12pm – 5pm

Shane Douglas *Carn Presence of Absence*; Anne Ferran *Thoughts Arise*; John Gillies & The Sydney Front *Techno/Dumb/Show*; Fiona Macdonald *Rock Film*; Derek Kreckler *White Pointer—You are listening to the sound of humans observing fish at the New York aquarium*.

Monash Artist Studios

Gallery Hours: Tues. – Sun. 12pm – 5pm

Kathryn Bird, Natalie Jeremijenko, James Verdon *Slit*; Sarah Lindner *In the Dough of the Void*; Greg Ferris *Kinder-Und Hausmärchen*; Bill Seaman *The Watch Detail*.

National Gallery of Victoria

Gallery Hours: Daily 10am – 5pm

Access Gallery: Tanja George *Zwischen den Stühlen*; Ross Harley *Endless House*; Laurens Tan *Adapt E*
 Waterwall Foyer: Tim Barrass *Target Audience*.

FOR INFORMATION ON TICKETING AND EVENTS CONTACT: MIMA, LINDEN GALLERY,
26 ACLAND STREET, ST KILDA. TEL: (03) 525 5025 FAX: (03) 525 5105

Catalogue with full programme details, artist pages and essays, available from the MIMA office
from Wed. 11 November, and at all venues during Experimenta.

Experimenta 1992 gratefully acknowledges the generous assistance of Australian Film Commission, Film Victoria, Australia Council, Victorian Ministry for the Arts,
City of Melbourne, Goethe Institut (Melbourne), Victorian Health Promotion Foundation, British Council, QUIT, Japan Foundation, Melbourne 150.
In-kind sponsorship received from Pilkington Glass, H.R. Party Hire, Connecting Point, Commodore Business Machines, Redleg Fine Art Transport & Crating, Radio Rentals.

Linden Gallery

Gallery Hours: Mon. – Sun. 1pm – 8pm

MEDIENKUNST: A survey of 5 German installation artists.

Maria Vedder *The Extended Breathing Apparatus*; Vito Orazem *HD-TV*;
Michael Saup *Paula Chimes*; Rotraut Pape / Andreas Coerper / Thomas
Lück *Heart House Ice*; Wolfgang Schemmert *Video Schlitz*.

OTHER EVENTS

Wed. 18 – Sun. 29 November

SECOND SIGHT

Travelling Installation, Adam and Chapman.

Sun. 22 November, 1pm – 4pm

CENTURY ENDINGS

An afternoon of Performance in the Great Hall.

Large scale, site-specific works by artists Rose Godde and Simon
Crosbie embrace themes ranging from the emotional impact of torture to
the maintenance of hope. Arf Arf demonstrates its distinctive sound
artistry.

Venue: Great Hall, National Gallery of Victoria

Simon Crosbie / Rose Godde / Arf Arf

Sat. 28 November, 10pm

NOISEFEST 2

Celebrating the cutting edge of Australian avant garde music by taking it
into the world of video and slide projection, as well as performance.
Featuring: *The Dumb and the Ugly* (with special guest Ollie Olsen), John
Gillies and Tony McInnery.

Venue: Temple

Saturday 21 – Sunday 29 November

TECHNO GARDEN

A 10 day event by exponents of Melbourne's cyber culture offering com-
puter-inspired chaos, multimedia, simulation and visualisation.

Venue: Dancehouse (gallery hours 1 – 8 pm plus special events)

SEMINARS

Venue: Victorian Centre for Photography

Sun. 22 November, 2pm

TECHNOLOGY AS PLAY

How does the concept of 'play' challenge the distinction between 'tech-
nology as benign progress' and 'technology as dystopian sci-fi night-
mare'? What are the current states of 'play' for experimental film and vid-
eo artists?

Panel: Maria Vedder, Ross Harley, (third panelist t.b.c.)

Venue: State Film Theatre

Thurs. 26 November, 7pm

HISTORIES IN THE MAKING

'History is constituted only if we look at it'—Roland Barthes. How are ex-
perimental film and video makers 'seeing' their work in relation to events,
times and histories?

Panel: Rotraut Pape, David Perry, Michael Maziere

SPECIAL PRESENTATION

Venue: Australian Centre for Contemporary Art (ACCA)

Wed. 25 November, 7pm

THE BASICS OF VIDEO

introduced and presented by Professor Ingo Petzke

A programme of short videos from Germany investigating the essentials
of video. How does the inherent technique inflict on the aesthetics of the
moving image? Which are the foundation stones of a genuine video lan-
guage? What are the fundamental differences between video and film?
And how does video relate to adjoining arts like poetry, painting and
music?

MEET THE ARTISTS

Fri. 20 November 5pm

Monash Artist Studios

Meet the installation artists, plus short presentations by artists.

Sat. 21 November, 2pm

Linden Gallery

MEDIENKUNST—FIVE German installation artists: Meet the artists plus
artist presentations.

Sun. 22 November, 1pm

Victorian Centre for Photography

Meet the installation artists, plus short presentations by artists.

Sunday 29 November, 2pm

Theatreworks

Meet the performance artists, plus short presentations by selected artists.

Note also: Artist presentations and screenings at the State Film Theatre.

TICKETING INFORMATION

OPENING NIGHT, National Theatre. \$15/\$10

CINEMA SCREENINGS – SUBSCRIPTION ONLY State Film Theatre

Single subscription ticket: \$8/\$6 – valid 1 session + 2 bonus sessions.

Festival pass: \$50/\$40 – valid 10 sessions + 3 bonus sessions.

Gold pass: \$85/\$70 – valid 22 sessions + 5 bonus sessions.

Subscription tickets available from MIMA office (Linden Gallery)
during office hours from Thursday 12 November, or from Box Office
30 mins. before commencement of session.

All subscription passes must be presented at the Box Office before
session of choice to collect *admit one* ticket. Box Office opens 30
mins. before commencement of session.

PERFORMANCE Theatreworks

Single: \$12/\$8 **Season pass:** \$33/\$22 – valid 4 sessions

SEMINARS – \$6/\$4

SPECIAL PRESENTATION —The Basics of Video (ACCA) – \$8/\$6

OTHER EVENTS

Panorama—Centre for Contemporary Art, single subscription ticket
\$8/\$6

Century Endings, The Great Hall, National Gallery of Victoria, (NGV
normal admission price)

Noisefest, Temple. \$8, \$6 (MIMA members Experimenta artists and
Temple members)

Techno Garden, Dancehouse. Free admission, (except special events)
\$6

Free admission to Barbara Campbell's performance *Cries from the
Tower*, all 'Meet the Artists' events and installation exhibitions, (ex-
cept at the National Gallery of Victoria where normal admission
price applies).

MIMA member benefits: Ticket + 1 guest to Opening Night, conces-
sion to all events at Experimenta, and invitations to all openings.