



EXPERIMENTA
VANISHING POINT

EXPERIMENTA

where creativity and technology meet

Experimenta Vanishing Point

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EXPERIMENTA
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CURATED BY LIZ HUGHES & EMMA MCRAE

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**ONLY THOSE WHO ATTEMPT THE ABSURD
WILL ACHIEVE THE IMPOSSIBLE. I THINK IT'S IN MY
BASEMENT... LET ME GO UPSTAIRS AND CHECK.**

M. C. ESCHER

ABOUT EXPERIMENTA WHERE CREATIVITY & TECHNOLOGY MEET

Experimenta drives the development of Australian contemporary media arts. For almost twenty years Experimenta has fostered innovation in Australian film and media arts by providing a creative and interdisciplinary context to bring together artists and audiences in new cultural environments.

In a society powerfully driven by the vehicles of technological change and an information economy, Experimenta's relevance to the national creative community has become increasingly significant. The intersection of creativity and technology where the organisation operates has become the face of the 21st century, bringing hybrid vigour to both creative and commercial practice.

Experimenta supports and exhibits the work of artists experimenting with digital media, film, video, installation, performance and sound art through a variety of projects. Recent projects include: Invisible by Night, an interactive projection work commissioned by Experimenta for a public space in the Melbourne CBD; House of Tomorrow the 2003 biennial Interactive Media Exhibition in Melbourne; House of Tomorrow national tour 2004/05 to nine venues across Australia and regional Victoria; and internationally, Experimenta presented work at Multimedia Art Asia Pacific (MAAP) Singapore and Media City Seoul International Biennale, Korea.

ExperimentalAB Warrnambool, was the first in a series of regional arts development projects that will see collaborative partnerships developed between media artists, local communities and industries in regional Australia.

In addition to exhibition events, Experimenta facilitates the production of new media projects through its New Visions Commissions program. This initiative allows artists to collaborate with industry partners, creating innovative opportunities for developing and resourcing the production of new work, and aims to find meaningful frameworks for collaboration between business and the arts sector in the new media arena.

As part of its ongoing commitment to the development of the media arts sector, Experimenta provides a vehicle for discourse and critical examination via forums, discussions, a fortnightly email bulletin and MESH, a yearly publication of critical writing.

Experimenta reflects, celebrates and stimulates the dynamic convergence of multiple media across technologies and in various spaces of engagement, challenging and extending the aesthetic, formal and conceptual potential for experimental art forms.

experimenta.org

DOWN THE RABBIT HOLE...

BY EMMA MCRAE & LIZ HUGHES

From zoetropes to telescopes, computers to satellites, microscopes to mobile phones, new technologies have always opened doors to new worlds of possibility and transformed our lives in fundamental ways. Born out of a desire to push beyond the limits of the known world, technological innovation encourages us to reconsider our assumptions about reality, and reflects our innate curiosity to discover more, to venture into the unknown and to find new ways of seeing and understanding.

For many of us this curiosity gets lost amongst the necessary routines and requirements of daily life. Those who hold onto this insatiable desire for wonder and discovery lure us into the realm of imagination. Technological developments allow us to reach beyond our own human capabilities, amplifying

and extending our bodies, and radically changing the way we live in the world. As medical technologies change the ways we give and take life and artificial intelligence transforms our understanding of consciousness, the constant emergence of new technologies continues to challenge our assumptions and carry us on a mental and moral roller coaster ride through life. As we grow accustomed to each new world created by these tools, the technologies that were once mind-blowing inventions eventually become the ordinary objects of our daily lives, forming the basis of our world view until something else emerges to unhinge our expectations.

Engaged in re-imagining and re-presenting the world, artists have always been a significant driving force behind discovery and technological development.

From Leonardo da Vinci, revolutionising the medical field by dissecting a corpse to study muscle structure, to Stelarc challenging our perceptions of cyborg potentialities through his body amplifications, artists have been pushing the boundaries to produce works that create fractures in our understandings of nature, time, human behaviour and sensory perception.

In 1895, at the first documented public motion picture screening, audiences panicked and fled in terror from the Grand Café on the Boulevard des Capucines in Paris as the illusion of a train came hurtling towards them through the wall: an impossible reality brought to life by the Lumiere Brothers' experimentations in cinema. Today we are accustomed to the special effects used to create illusions in film, yet new media artists' creative applications of

technology continue to astound and startle us. Fish swimming through the interiors of office buildings and giant people peering at us through open doorways in Craig Walsh's public installations, or the other-worldly, holographic characters that hover in mid-air before us in Martina Mrongovius and Sruli Recht's *Unfurl:: Project*, require a suspension of disbelief. These artists invite us to consider extraordinary and absurd possibilities, exploiting the inherent potential of technology to represent the impossible.

Absurdity lurks around every corner in Experimenta Vanishing Point, taking you by surprise with an ironic, humorous, and sometimes gently mocking representation of the world around us. Artists such as William Wegman, Penny Cain and Momoyo Torimitsu play on the regularity of our daily lives

**THE MOST BEAUTIFUL THING
WE CAN EXPERIENCE IS THE MYSTERIOUS.
IT IS THE SOURCE OF ALL TRUE ART AND ALL SCIENCE.
HE TO WHOM THIS EMOTION IS A STRANGER,
WHO CAN NO LONGER PAUSE TO WONDER AND
STAND RAPT IN AWE, IS AS GOOD AS DEAD:
HIS EYES ARE CLOSED.**

ALBERT EINSTEIN

A WORK OF ART IS ABOVE ALL AN ADVENTURE OF THE MIND

EUGENE IONESCO

to provide us with opportunities to laugh at the oddness of our routinised behaviours. Harking back to the absurdist playwrights of the 1950's such as Eugene Ionesco and Samuel Beckett, these works abandon reason and dare us to see beyond the mundane, providing a different perspective on the most simple of actions and objects. They startle us out of our ordinary reality, revealing a space for dreams and imagination.

Other artists use such absurd humour to shock: placing baby chickens in treacherous situations, running a live fuse to their head, or slowly consuming a plastic bag. While not usually occasions for laughter, the black comedy of the works from Two Heads Productions, Julie C.

Fortier, and Lee se-jung causes us to laugh, uncomfortably, at our hidden sadistic and masochistic tendencies. Shifting our perspective conceptually, these works give us an inside-out view of our daily behaviours on ground level. Physical shifts in perspective, however, offer us extreme vantage points that distort our relationship to the environment as a whole. The miniature worlds in the works of June Bum Park, Eshkar & Kaiser, and Hiraki Sawa manage to unbalance us both physically and emotionally, reflecting the overwhelming uncertainty experienced when faced with life's Big Questions.

Our standard sense of pictorial perspective adheres to the proportional scaling of objects

as they approach the vanishing point, the point toward which all parallel lines appear to converge and vanish. Unexpected shifts in perspective dislodge our sense of reality, and if we were to go beyond the vanishing point – over the rainbow, down the rabbit hole – what would we find? Like Alice and Dorothy, we may find that logic and perspective become bent and distorted. We might be left trying to follow reason through a lumpy landscape, stumbling toward sensory, physical and mental confusion. The works of Stephen Barrass, Daniel Crooks, and Alex Davies confound the stabilising effects of our senses, teasing us with the ghosts of improbability and leading us to question whether the world really is as

we believe it to be. While these works contradict our sensory expectations of the world, Luke Jerram and John Howland unmask the hidden mechanisms behind our perception of colour and light, and show us just how deceptive our visual experience of the world can be.

Survival within an illogical reality takes on quite a different meaning in the work of Jun Nguyen-Hatsushiba. Representing a specifically Vietnamese story of persistence in the face of adversity, *Memorial Project Nha-Trang Vietnam – Towards the Complex – for the Courageous, the Curious, and the Cowards* transforms this history into a timeless moment of human struggle in which we are, indeed, already trying to make our

way through a bewildering, incomprehensible world.

William Kentridge's *Journey to the Moon* and Boyd Webb's *Scenes & Songs*, employ techniques adopted by the Surrealists of the 1920s to create fantastical scenes, bringing to life images that are reminiscent of memories or dreams. We are transported to an 'other' time and place, in which the rules of logic can no longer be assumed. Daniel Von Sturmer and Shaun Gladwell produce a similar sense of dislodgment by applying this counter-logic to ordinary objects and situations. Their works defy the physical laws time and space and simultaneously appear to challenge the capabilities of visual technology. Such transformations of familiar environments can be

overwhelming and threaten to drown us in a deluge of incredulity, as experienced in Haines & Hinterding's *House II*; or they can be gentle, bringing a quiet sense of surprise and revelation, like Wu Chi-Tsung's *Wire I*, making us wonder at the simple beauty within the world around us.

Children find their way through life wide eyed in wonder and fascination at even the most banal and mundane of objects. They follow a natural sense of curiosity that seems less like risk or daring and more like adventure, a curiosity we somehow lose as we grow more accustomed to the world and our lives settle into well-worn grooves. The playful works *Duk-eum*, *Tool's Life*, and *The Shy Picture* provide occasions for surprise by creating

small worlds of enchantment and illusion that capture the delight of childhood, and play with our expectations to show us that nothing is quite what it seems.

The portals discovered in stories such as Lewis Carroll's *Alice in Wonderland* or C.S. Lewis' *The Lion, The Witch, and the Wardrobe*, that transport children into other worlds, are doorways for their curiosity, opening into unknown lands that are full of wonder and nonsense, plight and absurdity. Experimenta *Vanishing Point* invites you to suspend disbelief and experience the world through the eyes of a child. Escape the confines of logic, imagine the unimaginable, and enjoy the sense of adventure that comes with wandering, brim-full of curiosity, into the unknown.



**HOW CAN WE MAKE THE ORDINARY
EXTRAORDINARY AND EVOKE THE ORDINARINESS
IN SUCH A WAY THAT PEOPLE WILL SEE JUST HOW
EXTRAORDINARY IT IS?**

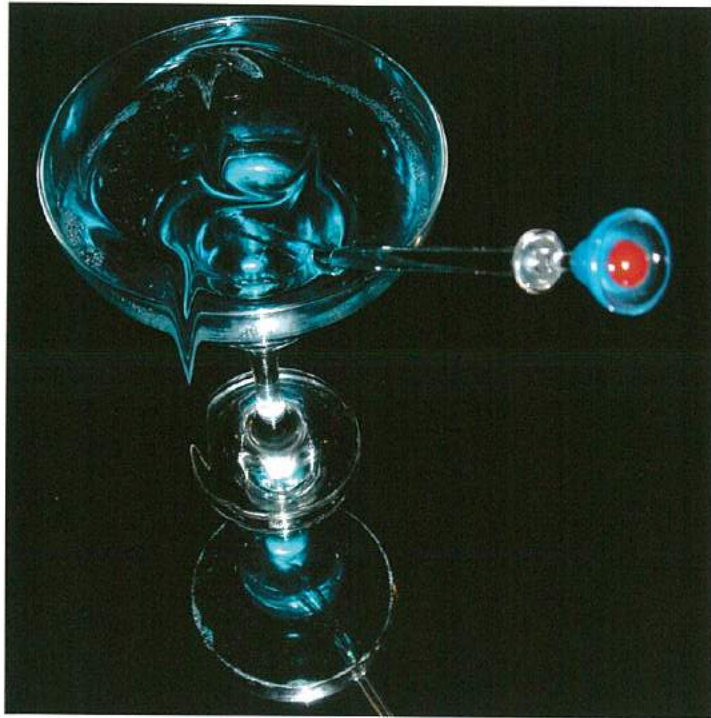
PIERRE BOURDIEU



**EXPERIMENTA
VANISHING POINT
EXHIBITION**

STEPHEN BARRASS & CHRIS GUNN AUSTRALIA

THE COCKTAIL PARTY EFFECT, 2005



Stephen Barrass and Chris Gunn, *The Cocktail Party Effect*, 2005. Courtesy the artist.

They say that seeing is believing but this invisible installation has us questioning whether we can trust our eyes. Picking up the swizzle stick in *The Cocktail Party Effect*, we can feel both a cocktail glass and hear the tinkling of the ice cubes in what appears to be an empty space. Working between art and science, Barrass' previous works, including *ZiZi: the Affectionate Couch* and *Op-shop*, used sound to confound our expectations of familiar environments and re-position our relationship with the objects around us. Continuing this exploration, Barrass and collaborator Chris Gunn have used state of the art haptic (touch) technology to create a sense-bending work that confuses visual orientation and challenges our reliance upon sight to understand the world we live in. Revealing secrets and sharing memories from its juicy past, this is a cocktail glass with character that convinces you there's more to the world than meets the eye.

Stephen Barrass is an Associate Professor in the School of Creative Communication, and Co-Director of the Sonic Communications Research Group at the University of Canberra. With a Ph.D. in Auditory Information Design from the Australian National University, his research interests include mixed reality, interaction design, interactive museum exhibits, multimodal information displays, sonification, generative art, and new interfaces for musical expression. Barrass' work has previously been exhibited at *Experimenta Prototype*, 2002, *Experimenta House of Tomorrow*, 2003, the Sydney Opera House Studio, 2004, and the National Museum of Australia.

Chris Gunn is a researcher at the CSIRO ICT Centre in Canberra. Specialising in the introduction of haptic technology into virtual environments, Gunn has been working with virtual reality for seven years. His work involves building systems that allow people to have the sensation of touch within computer-generated scenes. He has also worked on projects that include enabling sculptors to work with virtual clay, and developing systems for training surgeons on virtual patients.

JI-HOON BYUN KOREA

DUK-EUM, 2003

Duk-eum is a digital video installation that envelops us in a waterfall of splashing light particles. Using tracking software to respond to a person's presence, physical interaction with this work affects the flow of virtual water around and over our bodies. Inspired by the practice of Korean traditional singers who in the pursuit of "duk-eum", the highest grade of training, stand under waterfalls and sing, Ji-Hoon Byun has created a work that visually represents the flowing beauty of sound.

Born in 1974, Ji-Hoon Byun lives and works in Seoul and is currently studying for his Ph.D in design at Seoul National University. Since 2000 Byun has been creating interactive works that express his interest in the mechanisation of society. Byun has created diverse works for performances, festivals, and advertising, often working in collaboration with dancers and musicians. Recent exhibitions of his work include: *MAAP in Singapore 2004 - Gravity*, Singapore Art Museum, 2004; *MICROWAVE International Media Art Festival*, Videotage, Hong Kong, 2003; *International Digital Art Festival*, Uijeongbu Arts Center, Korea, 2003; and *The 2nd Seoul International Media Art Biennale media_city Seoul 2002*, Seoul Museum of Art, Korea.



Ji-Hoon Byun, *Duk-eum*, 2003. Courtesy the artist.

PENNY CAIN AUSTRALIA

CAMOUFLAGE 1, 2005



Penny Cain, *Camouflage 1*, 2005. Courtesy the artist.

Stressed, anxious, and alienated in his urban habitat, the corporate creature in this video-work attempts to camouflage himself within his city environment. Cain depicts the fear of conformity and anonymity experienced in a copy-prone society where individual identity can be easily eroded. Part of an ongoing body of work, *Camouflage 1* tests how far our human need for belonging will push us as we approach the limits of our integration into the urban jungle. By obsessively taping sheets of printed copy paper over his body, this creature mimics the chameleon instincts of small animals sensing danger through an act that makes him ironically conspicuous.

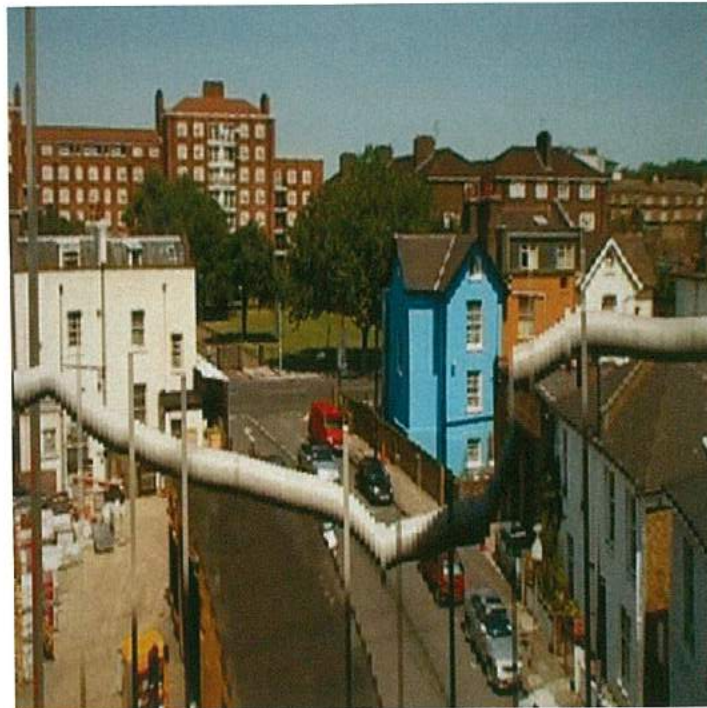
Penny Cain graduated with Honours from the Canberra School of Art, Australian National University majoring in Printmedia in 2001, prior to which she completed a Bachelor of Veterinary Science. Since graduation she has primarily worked with video installation, temporary public art, and photography. She has been awarded residencies and commissions for gallery and temporary public art installations and has exhibited in Canberra, Sydney, and Melbourne. Penny Cain has lectured at the Canberra School of Art and the Sydney College of the Arts. She lives and works in Canberra and Sydney.

DANIEL CROOKS AUSTRALIA

TRAIN NO. 7, 2005

Train No. 7 is a 3D video work that takes us on a slippery ride through the suburbs of London, where the real world comes to resemble a fairytale model and the buildings and streets shrink and stretch as we glide past. Combining his 'timeslice' technique with stereoscopic imagery, Crooks creates a world that pushes our mind beyond standard perspectives of past, present, and future. Where 3D images are normally generated using two cameras to create a pair of spatially separated images, Crooks works by separating the images temporally, using a single moving camera. *Train No.7* travels simultaneously forwards and backwards, allowing us to see past Brunelleschi's fixed mathematical perspective and to imagine new and fluid ways of seeing the world. The detail and distortion of this 3D cityscape overrides our sense of logical perspective and gives us an in-depth view of a city in motion.

Practicing across a range of time-based media including digital video, photography, and installation, Daniel Crooks' work has been exhibited widely both in Australia and internationally. A graduate of the Auckland Institute of Technology and the Victorian College of the Arts' School of Film and Television, Crooks has received numerous grants and residencies nationally and internationally for research and development, and has won numerous awards including the City of Stuttgart Prize for Animation, and an Australian Short Film Award at the 1996 Sydney International Film Festival. Crooks' work has recently featured in exhibitions including *World Without End*, ACMI, Melbourne, 2005; *Drift*, Perth Institute for Contemporary Art, Perth, 2004; *Primavera*, Museum of Contemporary Art, Sydney; 2003; and *Banquete*, ZKM, Germany, 2003. Daniel Crooks is represented by Sherman Galleries, Sydney.



Daniel Crooks, *Train No.7*, 2005. Courtesy the artist.

ALEX DAVIES
AUSTRALIA

DISLOCATION, 2005



Alex Davies, *Dislocation*, 2005. Courtesy the artist

Peering into the portals of *Dislocation*, we become auto-voyeurs. As we watch, we see and hear scenarios play out behind us but turn around, and the room is empty. The simultaneous presence and absence of these phantoms defies rational thought or experience and creates a haunting atmosphere. Meticulously mapped, and programmed to layer pre-recorded sequences with real-time footage, *Dislocation* builds an environment of deception and uncertainty. Its subtlety and cunning displaces our reliance upon, and trust of our own distinct emotional responses to the presence of others.

Born in 1977, Alex Davies currently lives and works in Sydney. Awarded a Bachelor of Fine Arts with Honours from the College of Fine Arts, University of NSW in 2001, Davies has since been researching, developing and presenting audio-visual installations. Davies' practice spans a diverse range of media including film, network, realtime audio-visual manipulations and responsive installations; his current practice is based around the development of evolving audio-visual installations in which individuals and dynamic environmental factors shift the conditions of a controlled space. Davies work has been exhibited nationally and internationally including: *drift*, ISEA, Helsinki, Tallinn, & Stockholm, 2004; *Swarm*, 2004 Australian Culture Now, ACMI, Melbourne, 2004; *Filter Feeder*, Primavera, Museum of Contemporary Art, Sydney, 2003; and *Radiotopia*, Network Event, Ars Electronica Festival, Linz, Austria, 2002

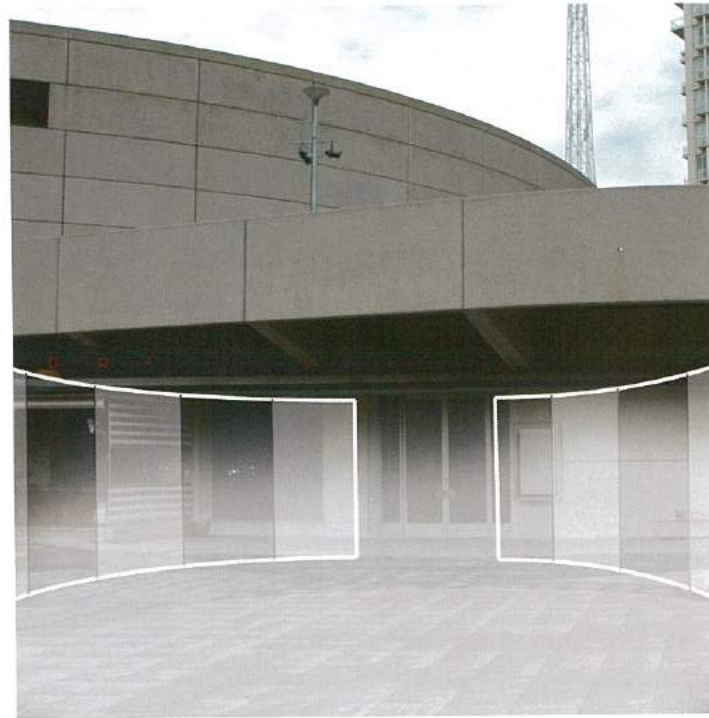
LESLIE EASTMAN & NATASHA JOHNS-MESSENGER AUSTRALIA

FORMLESS, 2005

Formless is the second collaboration by Natasha Johns-Messenger and Leslie Eastman working under the rubric of XYZ. This outdoor installation work combines both artists' interest in works which respond to the existing site, in this case the Melbourne Hamer Hall designed by Sir Roy Grounds, and the *Experimenta Vanishing Point* exhibition itself with its emphasis on illusion. The work is a play on the theatrical as well as an elaboration of both artists concerns about perception, optics and space. Material and immaterial, solid and formless, transparent and opaque, reflective and mute, the work enfolds the viewer in the elusive circular nature of perception and the mutability of forms.

In 2000 Natasha Johns-Messenger completed a Masters by Research in Fine Art at RMIT University, Melbourne. She held a studio residency at Gertrude Contemporary Art Spaces from 2001-2003. Since 1994, Johns-Messenger has exhibited widely both nationally and internationally. She has also participated in international group exhibitions in Tokyo, Columbia and Taiwan. Recent exhibitions include *Picture This*, Primavera 2004, MCA, Sydney; *Pointform*, Conical Gallery, Melbourne.

In 1998 Leslie Eastman completed his research MA in Fine Art at RMIT. He held a studio residency at Gertrude Contemporary Art Spaces from 2001-2003. Often working in collaboration with artists and writers, Eastman produced *Cube* with Andy Thomson and Daniel von Sturmer, ACCA, 1998. Most recently he has exhibited *The Visible and the Invisible* 2004, ACCA; *Pointform*, Conical Gallery, Melbourne. Eastman currently lectures Fine Art at Monash University.

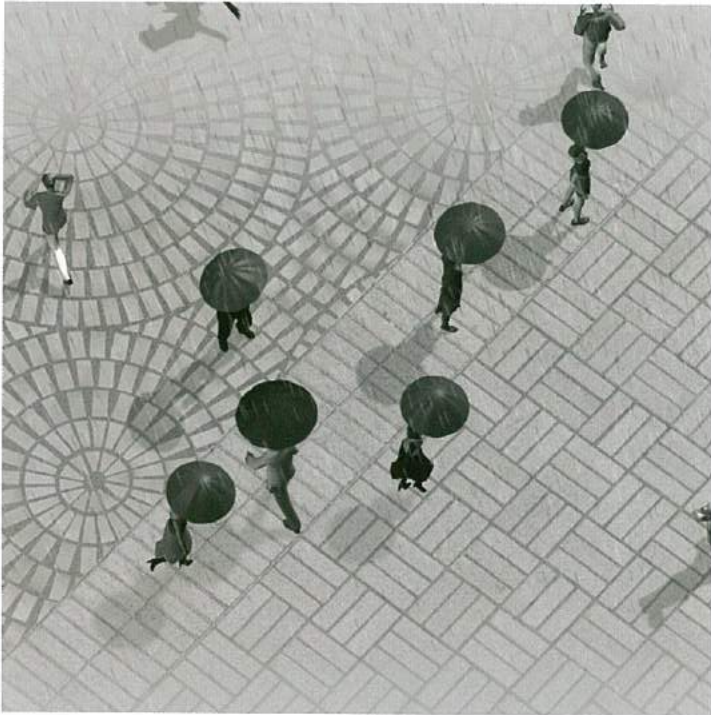


Leslie Eastman and Natasha Johns-Messenger, *Formless*, 2005.
Courtesy the artist. This work was commissioned by the Arts Centre.

SHELLEY ESHKAR & PAUL KAISER

USA

PEDESTRIAN, 2002



Shelley Eshkar and Paul Kaiser, *Pedestrian*, 2002. Courtesy the artist.

In *Pedestrian* a video image is projected downwards to merge with the rough surfaces of the pavement on which we walk, creating a trompe l'oeil illusion of a city that seems to both float upon and within the surface. The tiny denizens that wander through this miniature metropolis congregate and disperse: standing, watching, starting, stopping, sometimes running, or perhaps even lying down. Created through a process of 'motion capture' the inhabitants of this 3D world mimic our own daily movements with uncanny accuracy. Their actions are pedestrian – but with longer observation, the patterns they form seem oddly co-ordinated, as if they are unfolding in a story or deriving from rituals particular to their world but mysterious to us, remaining to be discovered.

Shelley Eshkar and Paul Kaiser are digital artists who have been collaborating in the creation of exhibition and stage works since 1997. With artists including Merce Cunningham, Bill T. Jones, and Marc Downie they have produced works that combine motion capture with dance, including *Ghostcatching* (1999), *BIPED* (1999) and *Loops* (2001).

Shelley Eshkar's research explores drawing, computer graphics, and human motion; one of his primary tools is motion capture, a technology that digitally captures the movement of human motion. Eshkar has received awards from the New York Station Foundation for the Arts, New York State Council for the Arts, Bessie, and Foundation for Contemporary Performance Arts.

Paul Kaiser's work has appeared in numerous venues including the Lincoln Center, MASS MoCA, the Pompidou Centre, The Whitney Museum, and the Barbican Centre. The first digital artist to receive a Guggenheim Fellowship, Kaiser has also received the ComputerWorld/Smithsonian, and Bessie Awards, and an Osher Fellowship at the Exploratorium.

SHAUN GLADWELL
AUSTRALIA
PATAPHYSICAL MAN, 2005

Pataphysical Man represents the dynamics of a break dancer in the tradition of Da Vinci's Vitruvian man and Le Corbusier's modular man. The video directly appropriates the title of a painting by Imants Tillers from 1984. Tillers' painting and Gladwell's video both attempt to demonstrate Pataphysics, a term coined in 1893 by the French writer Alfred Jarry to articulate "the science of imaginary solutions, which symbolically attributes the properties of objects, described by their virtuality, to their lineaments" (*Gestes et opinions du Docteur Faustroll*, II, viii). The absurdist logic of Pataphysics operating within these works is juxtaposed with the symmetry and harmony of Da Vinci and Le Corbusier's men.

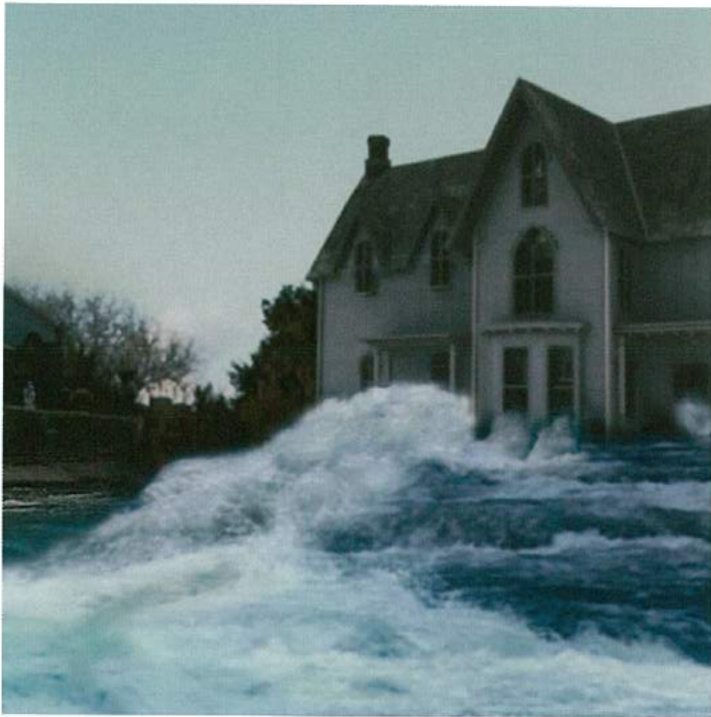
Shaun Gladwell is an accomplished painter, sculptor and video artist whose work encompasses images and ideas that cross cultural and historical boundaries. A Samstag scholar, Gladwell recently completed postgraduate studies at Goldsmiths College, University of London, following three months at the Cité Internationale des Arts, Paris. Recently, Gladwell's work has featured in several major exhibitions, including 2004: *Australian Culture Now*, Australian Centre for the Moving Image, Melbourne; *Home Sweet Home: Works from the Peter Fay Collection*, National Gallery of Australia, Canberra; and *Primavera 2003: Exhibition of Young Australian Artists*, Museum of Contemporary Art, Sydney. Shaun Gladwell is represented by Sherman Galleries, Sydney



Shaun Gladwell, *Pataphysical Man*, 2005. Courtesy the artist and Sherman Galleries, Sydney.

DAVID HAINES & JOYCE HINTERDING AUSTRALIA

HOUSE II, THE GREAT ARTESIAN BASIN, PENNSYLVANIA, USA , 2003



David Haines and Joyce Hinterding, *House II: The Great Artesian Basin, Pennsylvania, USA 2003*, 2003. Courtesy the artist.

House II presents a deluge, a biblical flood from the doors and the windows of a Pennsylvania Neo Gothic house. The house is modeled on one of the existing dwellings in "Petroleum Street" Oil City, Pennsylvania, USA, the location of the first discovery of oil in North America. Andrew Murphie in a recent essay makes the point "The incredible outpouring flows ceaselessly, flooding the surrounding land. Here, despite the intensity of the rushing water, everything seems stuck... It is caught between a forced mobility and the immobility we think we need to inhabit." For Haines & Hinterding the desire was to produce an ecological conundrum, an illogical riddle from the centre of the earth. This video piece continues Haines & Hinterding's exploration of dwellings as sites of psychic disturbance, merging imagination and reality to create a surreal scene within a seemingly ordinary setting.

¹ *Distribution and assemblage in the work of Joyce Hinterding and David Haines*, by Dr Andrew Murphie, University of New South Wales.

David Haines' work concerns the intersection between hallucination, landscape and the architectural as a site of psychic disturbance. David has exhibited extensively both nationally and internationally; including CACSA in Adelaide 2005, *Sao Paulo Bienal 2004*, *Adelaide Biennial of Australian Art 2004*, *Liquid Sea*, MCA Sydney 2003, *13th Biennale of Sydney 2002*, *Space Odysseys – Sensation and Immersion*, AGNSW 2001 and *Remembrance + the moving image* ACMI Melbourne in 2003.

At the heart of Joyce Hinterding's practice is the exploration of the seemingly invisible phenomena that pervade our daily existence: things like electricity, weather & electro magnetic fields. Hinterding has exhibited extensively both nationally and internationally –including the *Sao Paulo Bienal 2004*, the 1992 and 2002 Sydney Biennales, *Liquid Sea*, MCA Sydney 2003, *Remembrance + the moving image* ACMI Melbourne in 2003, the 7th *Istanbul Biennial 2001*, *Space Odysseys Sensation and Immersion*, AGNSW 2001 and the *V2 institute unstable media* Holland 1998

JOHN HOWLAND & ROBERT MCCULLOCH

AUSTRALIA

UCICU, 2005

Based on the RGB colour system, *UCICU* uses mathematical data to break down the component parts of an image in order to lay bare the illusory nature of what we perceive on the screens we watch on a daily basis. The work consists of three parts: a control apparatus, a board of small, spinning discs, and a system of connecting cables, which Howland refers to as a brain, an eye, and an optical nerve. The image of an eye staring back at us as the block-painted discs spin into flat colour reminds us of the existence of millions of tiny spinning particles that combine to give the illusion of solidity in the objects around us. The liminal zone in which *UCICU* flickers between recognition of the eye and disintegration of the image displays the deceptive simplicity and complex illusion of colour and perception.

John Howland graduated with a Bachelor of Arts (Visual Arts) majoring in sculpture from Southern Cross University and has since been creating works that employ diverse methods and results from science. With a background of self-directed study in physics and mathematics his thought provoking and technically innovative works have been exhibited in solo and group shows nationally, including *Fresh Cuts*, Institute of Modern Art, Brisbane, 1998.

Rob McCulloch majored in sculpture at Southern Cross University Lismore where he won several awards both on and off campus. 1997 saw McCulloch holding a solo show *Glass Houses* at the Grafton Regional Gallery. He was selected for showing in *Fresh Cuts* at the Institute of Modern Art, Brisbane, 1998. McCulloch's works are held in the collections of Southern Cross University, Lismore, Milburn Galleries, Brisbane, Art Almanac, Sydney. McCulloch currently runs his own business in Perth W.A. designing sculptural installations for private clients.



John Howland in collaboration with Robert McCulloch, *UCICU*, 2005. Courtesy the artist.

LUKE JERRAM UK

RETINAL MEMORY VOLUME, 1997



Luke Jerram, *Retinal Memory Volume*, 1997. Courtesy the artist.

Retinal Memory Volume is a stunning work of sculptural light brought to life within the eye of the beholder. Sitting quietly in a dark space, we experience the formation of a life-size 3-Dimensional chair within the empty space before us. This work was created using a patented retinal after-image process that can be considered as a form of printing or photography, where the retina replaces the paper or light sensitive film. Through the emission of three flashes of light, it is our eyes that both construct then erode the form of the object. *Retinal Memory Volume* allows us to observe our own eyesight, and asks the question, at which point does perception end and memory begin?

Luke Jerram fuses his artistic sculptural practice with his scientific and perceptual studies to build installation artworks. His practice involves the development of large-scale installations and live projects, designing exhibits for science museums, and the production of site-specific works. Having studied sculpture and performance art at the University of Wales Institute Cardiff, Jerram was awarded a prestigious third year NESTA Fellowship in 2002 to pursue his studies of empty space and perception. Jerram's works have been performed and exhibited extensively internationally, including *DEAF 2004*, Rotterdam, NL, 2004; *Fierce Festival*, Birmingham, UK, 2004; *Riga RIXC Festival*, Riga, Latvia, 2003; and *ROM*, Royal Ontario Museum Toronto, Canada, 2002.

WILLIAM KENTRIDGE
SOUTH AFRICA
JOURNEY TO THE MOON, 2003

Journey to the Moon is an homage to early experimental film maker Georges Méliès, whose film of the same name employed magical experimentations and conjuring tricks to create the first cinematic science fiction experience. Blending Kentridge's unique style of hand-drawn charcoal animation with live action performance, this film takes us on a surreal journey through outer space; from the launching of the space-gun to the landing on the moon and beyond, the artist's studio becomes at once the external space for exploration and the inside of the rocket-ship. *Journey to the Moon* shows that Kentridge is a master of animation whose imagination can lead us on unbelievable journeys through the tumultuous surrealities of our world.

In William Kentridge was born, lives and works in Johannesburg. In 1976 Kentridge earned a B.A. in politics and African studies from the University of Witwatersrand, Johannesburg, before studying fine art at the Johannesburg Art Foundation, and completing a course in theatre in Paris. Since the mid 1970's Kentridge has been active in film and theatre, working as a writer, director, actor, and set designer for numerous productions, including several collaborations with Handspring Puppet Company. Kentridge's films and drawings have been featured extensively in solo and group exhibitions at numerous festivals, galleries, and biennales around the world, including *Faces in the Crowd / Volti nella Folla* Whitechapel Art Gallery, London, 2004; *61 Mostra Internazionale d'arte Cinematografica*, Venice, Italy, 2004; and *New Identities: Contemporary South African Art*, Museum Bochum, Germany, 2004. A major retrospective of Kentridge's work, shown at the Museum of Contemporary Art, Sydney in 2004 is currently touring internationally.



William Kentridge. Courtesy the artist. Photograph by Peter Rimmell.

DAVID MACLEOD & NARINDA REEDERS

AUSTRALIA

THE SHY PICTURE, 2005



David MacLeod and Narinda Reeders, *The Shy Picture*, 2005. Courtesy the artist.

A small photograph hangs on the gallery wall; quiet, unobtrusive, mysterious. As we approach, the figures in the picture appear to sense us coming, they take cover, running and hiding; sneaking back only when they feel it is safe. Custom software and motion sensing enables *The Shy Picture* to detect our movement, allowing the characters in the picture to assess the presence or absence of intruders. Combining Reeders' and MacLeod's photographic, video, and programming skills, *The Shy Picture* resembles an early black & white film still which comes to life, but refuses to disclose the plot.

Narinda Reeders is a photo-media and performance artist based in Melbourne. Reeders graduated from the University of Melbourne with a Bachelor of Science (Computer Science and Psychology) in 1996 before going on to study at Slade School of Art in London (2002) and graduate from the Victorian College of the Arts with Honours in 2004. Combining the visual elements of digital video and photography with computer programming and electronics, Reeders has won numerous awards for her work. Recent exhibitions and performances of Reeders' work have been held in Melbourne, Sydney, Perth, and Edinburgh.

David MacLeod is a Melbourne artist. He graduated from the Victorian College of the Arts in 2003 and has since frequently exhibited his photographs, videos and sculptures around Australia in both group and solo exhibitions. MacLeod has received numerous awards and his work is held in public and private collections throughout Australia.

MINIM++
JAPAN
TOOL'S LIFE, 2001

Tool's Life is a playful interactive installation that gives us a glimpse into the secret lives and hidden personalities of everyday objects. With one touch, the shadows of various seemingly passive objects suddenly spring to life, begin to grow, dance gleefully or skitter away. Driven by custom software and triggered by a system of touch sensors, *Tool's Life* responds to our interaction with delightful animations that reveal the inner desires of the objects that populate our daily lives. Slightly cheeky and wonderfully entertaining, this work allows us to discover the potential for surprising experiences within the most ordinary of settings.

Kunoh and Chikamori have been creating artworks together as *minim++* since 1996. Their works have been exhibited extensively throughout Japan and also internationally at *Siggraph*, *Ars Electronica*, the *International Film Festival Rotterdam*, and the *3rd Seoul International Media Art Biennale*.

Kyoko Kunoh was born in 1972 in Tokyo and graduated from Keio University, Faculty of Policy Management in 1995, later completing a Master's degree in Media and Governance.

Born in 1971 in Tokyo, Motoshi Chikamori graduated from Keio University, Faculty of Environmental Information, in 1995, and completed his Master's degree at the University of Tsukuba in 1998. With the support of the POLA Art Foundation he went to Germany to study at Hochschule fuer Gestaltung Karlsruhe in 1999.



Minim++, *Tool's Life*, 2001. Courtesy the artist.

MARTINA MRONGOVIOUS & SRULI RECHT

AUSTRALIA

UNFURL::PROJECT, 2005



Martina Mrongovious and Sruli Recht, *Unfurl::Project*, 2005. Courtesy the artist.

Unfurl::Project brings together Martina Mrongovious' expertise in the field of physics and Sruli Recht's talents in garment design to create a beautiful holographic work that goes beyond photography to capture the dynamics of space and light. Two hundred images, created using a stereographic process are stored on a single sheet of film. The old-world yet almost post-human characters of *Unfurl::Project* are like memories of another time, brought to life before our eyes. Captured moments in time, they turn towards us as we approach as if to beckon us into their enchanting world, yet remain forever elusive, suspended in light.

A graduate of Applied Physics at RMIT University, Martina Mrongovious is a Melbourne-based artist who has specialised for the last few years in holographics. She has been working and researching at the cutting edge of this new technology with specialists and professionals around the globe. Mrongovious' artworks have been diverse, ranging from short films and animations to comic books and holograms. Recent exhibitions of her work have been held at Experimedia, State Library of Victoria, 2002, The Foundry, London, 2002, and as part of *Next Wave*, Melbourne, 2004.

Sruli Recht is a Melbourne-based artist working in garment design and construction, creating tailored and unique one-off fitted pieces heavily inspired by process and context. With education in sewing, fine arts and music Recht works through areas of costume design for film and film clips, designs ranges for independent labels, and sits as a consultant on range development. Having established his made to measure label in 2000, Recht's work has been shown on numerous occasions both nationally and internationally.

JUN NGUYEN-HATSUSHIBA JAPAN/VIETNAM/USA

THE MEMORIAL PROJECT NHA TRANG, VIETNAM—TOWARDS THE COMPLEX —FOR THE COURAGEOUS, THE CURIOUS, AND THE COWARDS, 2001

Representing a seemingly impossible human struggle, this film by Jun Nguyen-Hatsushiba creates a dreamlike reality that evokes echoes of human determination and hope. Working with local fishermen without any diving or breathing equipment, Nguyen-Hatsushiba wanted to capture a scene that is 'performed' but is simultaneously a pure act of survival. The fishermen struggle to peddle a cyclo across the ocean floor, occasionally rising to the surface to catch gasps of air in order to stay alive. Like Sisyphus eternally pushing his boulder up the mountain, this film is timeless in its resonance; an everyday scene from Vietnam, transported to an underwater world, becomes a memorial to humanity depicting both the futility and the dignity of persistence in the face of adversity.

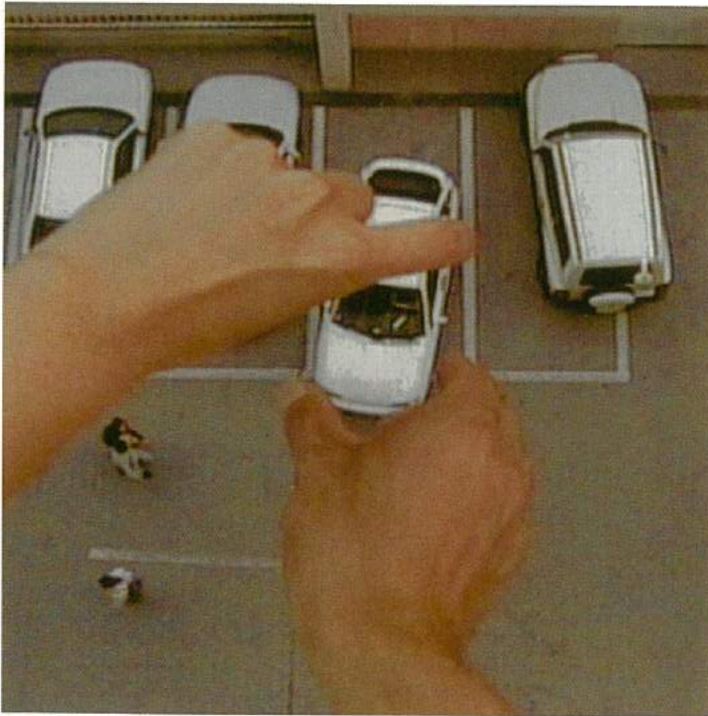
Born in 1968 in Tokyo, Japan, Jun Nguyen-Hatsushiba has resided for equal periods in Japan, the USA, and Vietnam, and currently lives and works in Ho Chi Minh City, Vietnam. Nguyen-Hatsushiba was awarded a Masters of Fine Art from the Maryland Institute, College of Art, Mount Royal School of Art and a Bachelor of Fine Art from The School of the Art Institute of Chicago, and Brookhaven College, Dallas, Texas. Nguyen-Hatsushiba has received numerous awards, and his work has been exhibited extensively internationally including, recently, *51st Venice Biennale, Arsenale, Venice, Italy, 2005*; *1 Moscow Biennale of Contemporary Art, Moscow, Russia, 2005*; *MAM Project 002: Jun Nguyen-Hatsushiba, Mori Art Museum, Tokyo, 2004*; *MACRO, Museo d'Arte Contemporanea Roma, Italy, 2003*; and *13th Biennale of Sydney: (The World May Be) Fantastic, Sydney, Australia, 2002*.



Jun Nguyen-Hatsushiba, *The Memorial Project Nha Trang, Vietnam —Towards the Complex — For the Courageous, the Curious, and the Cowards*, 2001. Courtesy the artist, Mizuma Art Gallery, Tokyo, and Lehmann Maupin Gallery, New York. Commissioned by Yokohama Triennale 2001.

JUNE BUM PARK KOREA

I PARKING & III CROSSING, 2002



June Bum Park, *I Parking*, 2002. Courtesy the artist.

Like a young boy playing with his toys, June Bum Park guides and protects the people in the miniature play worlds of his video works with touching tenderness. Through a clever shift of perspective, the most ordinary of environments are transformed into extraordinary scenes in which the artist's hands interfere with the forces and currents of our everyday lives in a way that is both comic and comforting.

In *I Parking* a regular car park becomes a playmat for matchbox-sized cars and miniature people as the artist guides the movement of cars and pedestrians, holding back cars to let people pass and maneuvering vehicles into safe positions. In *III Crossing* shows Park's ever-attentive hands directing the flow of traffic and pedestrians at an intersection. With devotion and patience, these omnipotent hands prevent accidents and betray the choreographed randomness of our daily movements.

Played back at high speed, the ant-like actions of the people in these video works provide us with a humorous perspective on our own lives and portray an undeniable affection for humanity.

June Bum Park was born in Seoul in 1976 and graduated with a Bachelor of Fine Art from the Department of Art Education at Sungkyunkwan University in 2003. Park's video works have been shown extensively internationally, with solo exhibitions including *videos*, Gallery Koch und Kessler, Berlin, Germany, 2004; and *crossing*, Gallery Jungmiso, Seoul, Korea, 2003; and group exhibitions including *The 3rd Seoul International Media Art Biennale*, Korea, 2004-5; *Art Forum Berlin 04*, Berlin, Germany, 2004; *The Cobweb*, (CGAC) Centro Galego de Arte Contemporanea, Galicia, Spain, 2004; *bizart video festival*, Bizart Center, Shanghai, China, 2003; and *reality bites*, Alternative spaces LOOP, Seoul, Korea, 2002.

HIRAKI SAWA JAPAN

SPOTTER, 2002

Spotter transforms the interior domestic setting of an ordinary apartment into a world inhabited by miniature people and aeroplanes. From our perspective as viewers, the huge machines that usually dominate the skies are reduced to harmless toys; but for the tiny people milling about on bench tops or on the edge of a bathtub, studying the planes with binoculars from their lookout points, the planes have become fascinating flying creatures – wild animals that have been captured and placed in an enclosure for human observation. The planes fly through the apartment, landing and taking off according to their nature but are trapped within this domesticated environment. By miniaturising human life within what is a very recognisable, ordinary world, *Spotter* reflects our vulnerabilities and our ongoing attempts to understand a world that we struggle to control.

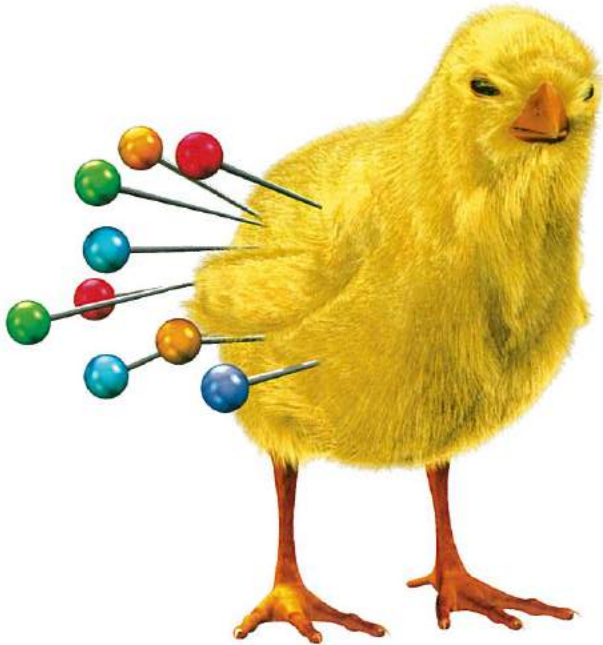
Born in Ishikawa, Japan in 1977, Hiraki Sawa received a MA in Sculpture from the Slade School of Fine Art, University College, London in 2003, after having completed a Bachelor of Fine Art with Honors at the University of East London. Through the use of simple editing techniques, Sawa's works create contemporary juxtapositions that recall early Surrealist collages. Exhibitions of Sawa's work include solo exhibitions at James Cohan Gallery, New York and Ota Fine Arts Gallery, Tokyo, Japan, and group exhibitions including *Akimahen*, Lille 2004, Lille, France; *Creative Time's The 59th Minute: Video Art on the Times Square Astrovision*, 2004; *Wing of Art*, Kunsthalle Darmstadt, Darmstadt, Germany, 2003; and *Lyon Biennale*, Lyon, France, 2003.



Hiraki Sawa, *Spotter*, 2002. Courtesy the artist and Ota Fine Arts, Tokyo.

TWO HEADS PRODUCTIONS WITH HIT LAB NZ AUSTRALIA/NEW ZEALAND

DO THINGS YOU SHOULDN'T DO TO BABY CHICKENS, 2005



Do Things You Shouldn't Do To Baby Chickens is a quirky interactive installation that implicates us in the artists' black humour. Costello & Robison collaborated with HIT Lab NZ to re-purpose their award winning short film *Things You Shouldn't Do To Baby Chickens* for this virtual reality installation that uses sophisticated image recognition software to create an immersive 3D experience.

Two Heads Productions was formed in 2002 by lifelong friends James Robison and Tim Costello as an outlet for their creative endeavours. Their short film *Things You Shouldn't Do To Baby Chickens* won the Melbourne International Comedy Festival Short Film Competition and has since been screened in several festivals around the world. Two Heads Productions has also produced commercials, 3D characters and a 4 Minute Wonders filmclip for Brisbane band, The Daybridges. Robison and Costello continue to work in Melbourne's film and television industry, while Two Heads Productions remains an opportunity to experiment with the possibilities of animation.

The Human Interface Technology Laboratory New Zealand (HIT Lab NZ) is a research centre at the University of Canterbury that is revolutionising the way people interact with computers by creating cutting-edge interfaces that enhance our capabilities and go beyond human limitations. For more information see hitlabnz.org

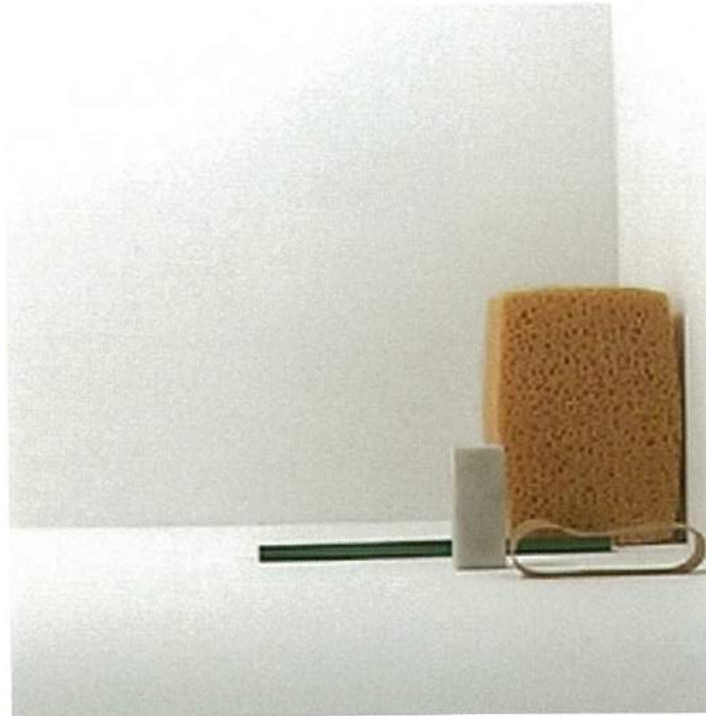
Two Heads Productions with HIT Lab NZ, *Do Things You Shouldn't Do To Baby Chickens*, 2005.
Courtesy the artist.

DANIEL VON STURMER AUSTRALIA

SCREEN TEST (SEQUENCE 1), 2004 & STRAW, 2003

Confounding our expectations, the work of Daniel Von Sturmer plays with the fundamental laws governing perception and the inertia of objects. In *Screen Test (Sequence 1)*, within a seemingly static white box, five ordinary objects slide, bounce, and knock into walls according to an alternative gravity. Projected onto a corner shaped screen, the deceptive space of this synchronised video environment extends the 2 dimensional plane of video into the space of the gallery. Contrasted with the visual illusion of *Straw*, *Screen Test (Sequence 1)* plays with the camera's ability to manipulate perception, and conflates the malleable, pictorial space of video with the apparently fixed and immutable space of the external world.

Daniel Von Sturmer was born in Auckland, 1972, and currently lives and works in Melbourne. He completed a MA in Fine Arts at RMIT in 1999 and in 2001 was awarded a Samstag Scholarship. His work has been shown widely both in Australia and internationally, including *Screen Test*, Dunedin Public Gallery, New Zealand, 2004; *A Molecular History of Everything*, Australian Centre for Contemporary Art, Melbourne, 2004; and *Material From Another Medium*, Centre for Contemporary Photography, Melbourne, 2001. Von Sturmer's work *The Truth Effect* was shortlisted for *The Walters Prize* in 2004, after previously being exhibited in New 03 at the Australian Centre for Contemporary Art; *On Reason and Emotion*, 14th Sydney Biennale, Art Gallery of New South Wales; and *Face Up: Contemporary Art from Australia*, Nationalgalerie Hamburger Bahnhof, Berlin. His work is held in the collections of the Australian Centre for the Moving Image, Melbourne, and Queensland Art Gallery, Brisbane.



Daniel Von Sturmer, *Screen Test (Sequence 1)*, 2004.
Courtesy the artist and Anna Schwartz Gallery, Melbourne.

CRAIG WALSH AUSTRALIA

CROSS-REFERENCE 37:50:11S / 144:58:32E, 2005



Craig Walsh, *Cross-Reference*, 2002. Courtesy the artist.

In this rear-projected video work the role of viewer and viewed is inverted as the artwork looks at us. Like all of Walsh's work, the concept is elegantly simple – a service door in a wall in a theatre foyer through which 'giant' figures observe the milling theatre audience who become part of a 'Lilliputian' world captured by the gaze of another audience. The work displaces us again, when we find ourselves gazing through what should be an interior door onto a beach-scape transforming the door into a window onto an outside world. *Cross-Reference 37:50:11S / 144:58:32E* is part of an ongoing body of site-specific works in which the viewer literally completes the work.

This work is presented in partnership with the Arts Centre.

Born in Orange, NSW in 1966, Craig Walsh currently lives and works in Brisbane. Spanning more than a decade of national and international exhibition, Walsh's practice focuses on site specific public video projections installed everywhere from city business districts to large scale music festivals. Recent exhibitions of his work include *MAAP*, Millennium Art Centre, Beijing, 2002; *Livid Festival*, Brisbane/Sydney, 2002-03; *Urbantide*, Sydney Festival, Sydney, 2003; *Icecube*, Adelaide International Film Festival, Adelaide, 2003; *Interface*, Qld Biennial Festival of Music, Queensland Performing Arts Centre façade, Brisbane, 2003; *Experimenta House of Tomorrow*, Melbourne, 2003; *Adelaide Biennial of Australian Art*, Adelaide, 2004; *2004: Australian Culture Now*, ACMI, Melbourne, 2004.

WILLIAM WEGMAN USA

DOG DUET, 1974 & FRONT PORCH, 1999

In the wry performance video *Front Porch*, Wegman's dog Chundo sits in a rocker, reading the newspaper. Dressed in a flannel shirt and jeans, Chundo's mournful expression and disregard for the paper in his hands mock our human obsessions with news and media, and the pride we take in our civilisation. Mirroring us in this animal role-play of domestication, Wegman allows us to laugh at ourselves and offers an ironic perspective on daily life.

In *Dog Duet*, two of Wegman's Weimaraners intently follow the movement of an off-camera object with the perfect synchronicity of people watching a tennis game. Their actions as they track the object are intensely comic and ironically reflect our own eye movements as we become transfixed by the action in the video. The dogs' unswerving fascination with the hidden object teases us and we find ourselves caught between curiosity and comedy right up to the end, when the object is finally revealed to be a ball.

William Wegman was born in 1943 in Holyoke, Massachusetts and currently lives in New York and Maine. He received a BFA in painting from the Massachusetts College of Art in Boston in 1965 and an MFA from the University of Illinois Champagne-Urbana in 1967. In the early 1970's Wegman began a long and fruitful collaboration with his dog, Man Ray, lasting twelve years. Continued collaboration with his dogs has resulted in a proliferation of video and photographic works. Wegman has created film and video works for *Saturday Night Live* and *Nickelodeon* and his video segments for *Sesame Street* have appeared regularly since 1989. Wegman's photographs, videotapes, paintings and drawings have been exhibited in museums and galleries internationally, including a major retrospective of his work that has travelled throughout Europe and the United States including the Centre Pompidou in Paris and the Whitney Museum of American Art in New York. His most recent exhibitions include travelling retrospectives in Japan and in Sweden as well as the exhibition *William Wegman: Fashion Photographs* which travelled throughout North America.



William Wegman, *Front Porch*, 1999. Courtesy the artist.

WU CHI-TSUNG TAIWAN

WIRE I, 2003



Wu Chi-Tsung, *Wire I*, 2003. Courtesy the artist.

Mesmerisingly beautiful, the smouldering landscape of *Wire I* traces a slow journey through time. Combining a simple piece of wire mesh with an oscillating magnifier, Wu Chi-Tsung has transformed these basic elements through projection, to create a burning wave of illusion. The warmth of the projected image contrasts with the cold industrial materials of the equipment, and each fold of the wire leaves behind a trace, a memory of human touch. The disintegration of this mystical landscape recalls something of the eternal wisdom found in traditional Chinese calligraphy, its simple grace seems to be telling an ancient story.

Wu Chi-Tsung was born in Taipei, Taiwan in 1981. After 11 years of fine art education in painting and sculpture, Wu began experimenting with video in 2002, and is currently undertaking graduate studies in architecture. Awarded the Taipei Arts Award in 2003, Wu's recent work explores the notion of "image" through various mediums such as video, photography, and mechanical installation. Recent exhibitions of his work include: *The Elegance of Silence: Contemporary Art From East Asia*, Mori Art Museum, 2005; *Eye Dream*, City Hall Art Gallery, Ottawa, Canada, 2005; *City_net Asia*, Seoul Museum of Art, Korea, 2003; and *Streams of Encounter – electronic media based artworks*, Taipei Fine Arts Museum, 2003.

YANG ZHENZHONG CHINA

LET'S PUFF, 2002



Yang Zhenzhong, *Let's Puff*, 2002, Courtesy the artist and ShanghART Gallery, Shanghai

Located in the busy city environment of Nanjing Road, Shanghai, *Let's Puff* transforms an everyday street scene into a game zone for a young woman, who exhausts herself in her effort to keep the city in motion. Shot with the assistance of a wheelchair and an uncanny sense of timing, the opposing screens of this synchronised video installation create a humorous illusion that unhinges our sense of balance. We are literally caught in the crosswind as the young woman blows the street further and further away in short bursts and puffs, with the street resting temporarily as she catches her breath. The light-hearted irony of Yang Zhenzhong's work gives us a different perspective on the driving force behind the hustle and bustle of a Chinese street.

Yang Zhenzhong was born in Hangzhou, China, in 1968 and lives and works in Shanghai. With degrees in Fashion Design from the Zhejiang Institute of Silk Textile, and Oil Painting from the Zhejiang Academy of Fine Arts, Yang Zhenzhong has been working in video installation for over 10 years. His works have been exhibited extensively internationally, including *Follow Me! Contemporary Chinese Art at the Threshold of the Millennium*, Mori Art Museum, Tokyo, Japan, 2005; *Between Past and Future: New Photography and Video from China*, Seattle Art Museum, Seattle, USA, 2005; *Zooming into Focus: Contemporary Chinese Photography and Video from the Haudenschild Collection*, Shanghai Art Museum, Shanghai, China, 2004; *OK. Video*, Jakarta Video Art Festival 2003, Jakarta, Indonesia; and *City_net Asia 2003*, Seoul Museum of Art, Korea.

VIDEO JUKEBOX



LEE SE-JUNG
KOREA
2.FACE, 2001
2:02MINS

In this surprising video work, Lee se-jung performs an act representing the construction and erasure of artificial identity. Placing a bag over her head, Lee uses a marker to draw a face – eyes, nose and mouth – onto the bag and then slowly eats this image that masks her 'self'. *2.Face* conveys the confusion and malleability of identity, and bemusement grows into incredulity as we watch this artist resolutely devouring her constructed public persona.

Born in Busan, Lee se-jung studied Fine Art at Shinla University and then at Kunsthochschule in Germany. In 2002 Lee was awarded the Mahler Videoinstallation Prize, and her work has been exhibited internationally, including *Lee,se-jung*.Stephanie Kreuzer, ESG, Kassel, Germany, 1999; *Kunst Korea Kassel*, Suedfuegel, Kassel, Germany, 2000; *Deutsche Videokunst*, Scriptorium Museum Glaskasten, Mahl, Germany, 2002; and *Nayeon*, Busan Metropolitan Art Museum, Busan, 2003.



JUNE BUM PARK
KOREA
15 EXCAVATOR, 2003
1:45MINS

Like *I Parking* and *III Crossing*, *15 Excavator* plays with our sense of perception by transforming a major building site into a sand play pit. Bulldozers and cranes come to resemble a child's tonka toys as the giant omnipotent hands of the artist drive these usually dominating machines and regulate the operations within the site.

June Bum Park was born in Seoul in 1976 and graduated with a Bachelor of Fine Art from the Department of Art Education at Sungkyunkwan University in 2003. Park's video works have been shown extensively internationally, including *The 3rd Seoul International Media Art Biennale*, Korea, 2004-5; *Art Forum Berlin 04*, Berlin, Germany, 2004; *The Cobweb*, (CGAC) Centro Galego de Arte Contemporanea, Galicia, Spain, 2004; *bizart video festival*, Bizart Center, Shanghai, China, 2003; and *crossing*, Gallery Jungmiso, Seoul, Korea, 2003.

MOMOYO TORIMITSU
JAPAN
THE INSIDE TRACK, 2004
10:00MINS

The three businessmen of *The Inside Track* crawl with snail-paced determination through the city and up a corporate tower. Torimitsu originally performed in city streets with these astonishingly lifelike robots, and this documentary-style video transposes psychological competition to a physical contest, with the robots embodying the absurd realities of corporate struggle.

Tomoyo Torimitsu was born in Tokyo in 1967 and currently lives and works in New York. Graduating with a Bachelor of Art from Tama Art University, Tokyo in 1994, Torimitsu participated in the P.S.1 International Studio Program in New York in 1996/97. Solo and group exhibitions of her work have been held internationally, including *Poles Apart / Poles Together*, Venice Hilger Contemporary, Vienna, 2005; *Horizons*, Swiss Institute, New York, 2004; *Kinou wa kinou kyou wa kyou*, (never forever), Fuchu City Art Museum, Tokyo, 2004; and *Neo-Tokyo*, Museum of Cotemporary Art, Sydney, 2001.



JULIE C. FORTIER

FRANCE

LINE UP, 2001

1:30MINS

A burning fuse slowly makes its way towards the artist's head. As the fuse reaches the side of her face, it is sucked into her ear, with vacuum propensity, leaving us in suspended anticipation... *Line Up* is a beautifully simple video work with a vibrant and seductive energy that plays with our emotional instincts and the power of humour in the face of uncertainty. Trapped by association in the artist's unnerving dilemma we hold our breath, waiting in nervous anticipation for the moment of release that comes as comic relief as the fuse explodes.

Julie C. Fortier lives in Rennes, France and graduated with a Masters in Fine Arts from the University of Quebec. Fortier's work has won international awards, and has been exhibited widely, including *There's no place like home*, La Box Gallery, Bourge, France; *Single Channel*, Blaffer Gallery, Houston, USA, *Trames horizontales / défilement vertical*, Museum of Québec Canada.

DANIEL CROOKS

AUSTRALIA

ELEVATOR NO.4, 2002

2:00MINS

As the doors of *Elevator No.4* peel apart like a zip, the distended bodies of office workers slide into the confined space like viscous matter. Through his 'timeslice' technique, Crooks' exploration of the plasticity of time distorts the ordinary behaviour of objects and provides us with new, fluid ways of perceiving the world.

Daniel Crooks' work has been exhibited widely both in Australia and internationally. A graduate of the Auckland Institute of Technology and the Victorian College of the Arts' School of Film and Television, Crooks has won numerous awards for his works. Recent exhibitions include *World Without End*, ACMI, Melbourne, 2005; *Drift*, Perth Institute for Contemporary Art, Perth, 2004; *Primavera*, Museum of Contemporary Art, Sydney; 2003; and *Banquete*, ZKM, Germany, 2003. Daniel Crooks is represented by Sherman Galleries, Sydney.

BOYD WEBB & PHILIP HAAS

NEW ZEALAND

SCENES & SONGS FROM BOYD WEBB, 1984, 20MINS

A series of seven short episodes involving, among other things, periscopes, eggs, geese, melons, butter, rabbits, yoghurt and cigarettes. Each episode is accompanied by an especially written song.

Born in 1947, New Zealand-born and London-based Boyd Webb studied at the School of Fine Arts, University of Canterbury, and the Royal College of Art, London. His photographs have been shown at the Centre Georges Pompidou, Paris; Sonnabend Gallery, New York; Anthony d'Offay Gallery, London; Whitechapel Gallery, London; MOCA, Los Angeles; the Hirshhorn Museum and Sculpture Garden, Washington DC; and Centre d'Arte Contemporain, Geneva. In 1982, his works were included in *Documenta*, Kassel; in 1990 at the 8th Biennale of Sydney; in 1996 in the Hayward Gallery's influential exhibition, *Art and Film*; and in *Toi Toi Toi* at the Museum Fridericanum in Kassel, Germany. In 1997, a survey exhibition of his work opened at the Auckland City Art Gallery and later toured Australasia. Boyd Webb is represented by Sue Crocker Gallery, NZ.



A large, solid red circle is centered on a light red background. The circle is the primary visual element, and the text is centered within it.

**THE LIMITS OF THE POSSIBLE CAN ONLY BE DEFINED
BY GOING BEYOND THEM INTO THE IMPOSSIBLE.**

ARTHUR C. CLARKE



**EXPERIMENTA
VANISHING POINT
CINEMA PROGRAM**

FICTIONAL DETOURS

CURATED BY LIZ HUGHES, KIM LAWLER & EMMA MCRAE

EXPERIMENTA HAS BROUGHT TOGETHER A COLLECTION OF SHORT FILMS, VIDEOS, AND ANIMATIONS FROM AUSTRALIA AND AROUND THE GLOBE THAT LEAD YOU DOWN THE ROAD LESS TRAVELLED INTO WORLDS OF IMPOSSIBLE MADNESS. IN THEIR VARIOUS WAYS, THESE FILMS ALL CONFOUND OUR EXPECTATIONS OF NARRATIVE AND 'NORMALITY' TO TAKE US ON SURREAL JOURNEYS THROUGH SOMEONE ELSE'S IMAGINATION.



GRANT STEVENS
SOME WANT IT ALL
AUSTRALIA, 2004, 3:03MINS

A blockbuster hit that just keeps on rolling out the captions. [1]

ROCKY MORTON
THE M WORD
USA, 2003, 4:05MINS

Loaded with lingo, stripped of emotion, marriage is a business merger in the high-flying corporate world. [2]



SUSPENDING US IN INTERMINABLE ANTICIPATION, OR MOCKING OUR ROUTINE LIVES, WE ARE CATAPULTED INTO FLIGHTS OF FANTASY, FROM WHICH LAUGHTER IS THE ONLY ESCAPE. FICTIONAL DETOURS IS A PROGRAM OF EXCEPTIONAL NEW AND TIME-HONOURED SHORTS THAT IS BRIMMING WITH IRONY AND ABSURDITY.

DIDIER FLAMAND
LA VIS
FRANCE, 1993, 18:00MINS

An absurdist comedy featuring one man, a screw, and a whole lot of jibberish.

ROBYN CERRETTI
DRIVE
AUSTRALIA, 2004, 2:00MINS

A road trip into memory through an apocalyptic landscape with no future; will we ever arrive? [3]

MARK KILROY
LINES OF MEMORY
IRELAND/UK, 2004, 1:13MINS

One simple childhood moment of magic, born from a suburban Irish recollection. [4]

WILLIAM KENTRIDGE
TIDE TABLE
SOUTH AFRICA, 2003,
8:00MINS

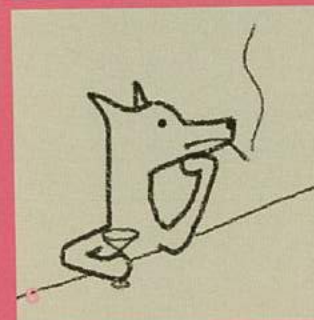
Soho and alter-ego Felix try to negotiate life within the HIV ridden world of post-apartheid South Africa. [5]

LORNE BAILEY
THE MILKMAN COMETH
CANADA, 1988, 17:00MINS

A bitter-sweet comedy about an office worker fascinated with the simple world depicted on a can of Pacific Milk.

SAL COOPER
DOG GONE
AUSTRALIA, 2004, 5:22MINS

A neglected pup in search of entertainment finds a circus, some adventure, and some trouble... [6]



AURAL GAZING — JAPANESE AUDIO VISUAL CURATED BY PHILIP BROPHY

FROM SHIMMERING MIDDAY SUN ON A VENETIAN BEACH, TO THE ALGORITHMIC CHAOS OF TOKYO'S CITYSCAPE, *AURAL GAZING* CELEBRATES HOW 'BEING SOMEWHERE' SURPASSES THE MERE ACT OF LOOKING. NO STORIES UNFOLD HERE. INSTEAD, THIS COLLECTION OF RECENT JAPANESE VIDEO WORKS IMMERSSES US IN A SERIES OF SYNAESTHETIC REVERIES BY SOLO AND COLLABORATIVE ARTISTS.



FONOTIAC T-TTER

JAPAN, 2005, 6:00MINS

As the Japanese urb becomes so congested one sees through its density to navigate one's travels, *Untitled* reminds one of precisely how wonderfully foreboding that density is. akatoshi Fujino (audio); Haruma Kikuchi (vision). [1]

HIRAKI SAWA DWELLING

JAPAN, 2002, 9:20MINS

Dwelling portrays a non-space that equates the desire to travel with the de-zoned nothingness of airport lounges. Hiraki Sawa (audio and vision).

ALBIREO ECLIPTIC CLOUDS

JAPAN, 2004, 6:45MINS

Devoid of people, the city becomes a shell of hurtling momentum and empty echoes. Masayuki Kodou (audio); Junji Koyanagi (vision).



ROSEMARY DEAN THE PINING TREE

AUSTRALIA / JAPAN,
2004, 9:35MINS

A haunting tale of moving over to the Other side. Interred in her solitary domicile, a woman seems fated to become one with the tree outside her apartment. Philip Brophy, Jennifer Sochackyj (audio); Aiko Asanuma, Tetsuro Shimauchi (vision); Rosemary Dean (script).

RH + ST JOY

JAPAN, 2005, 10:00MINS

Like a Eurovision tourist dream, the summer heat haze of a beautiful beach unimaginable in Japan, jettisons us to Spain. Rei Harakami (audio); Shiro Takatani (vision).

KYUPI KYUPI DOKTOR YAMATO

JAPAN, 2002, 2:20MINS

BUTTOCKTICA

JAPAN, 2002, 2:45MINS

Doktor Yamato and Buttocktica create phantom erotic spaces where feminised bodies merge robot and doll into figurines of unbridled desire. Yoshimasa Ishibashi (audio and vision); Kimura Mazuka, Wakeshima Mami, Koichi Emura (performance). [2]

SAEKO TAKAGI THE COLOUR OF EMPTY SKY

JAPAN, 2005, 7:00MINS

To a song-score floating with ethereal charm, *The Colour of Empty Sky* imagines all that might be possibly perceived in the heaven's daytime expanse. UA (audio); Saeko Takagi, Masakatsu Takagi (vision).

FESTIVAL NEMO CURATED BY GILLES ALVAREZ

FESTIVAL NEMO, FRANCE'S DEFINITIVE AUDIO-VISUAL FESTIVAL BRINGS US A FRESH CROP OF SHORTS FROM A COLLECTION OF INNOVATIVE MOVING IMAGE MAKERS AROUND THE GLOBE. TAKING AN INSIDE OUT LOOK AT THE WORKINGS OF THE WORLD, GILLES ALVAREZ OFFERS A RANGE OF EXTRAORDINARY CINEMATIC EXPERIENCES THAT DRAW ON ALL CORNERS OF OUR CULTURE.

FROM COMPUTER GAMES TO SPACE TRAVEL, MUSIC VIDEOS TO SPORTS EVENTS, THE FILMS, VIDEOS, AND ANIMATIONS IN THIS PROGRAM OSCILLATE BETWEEN SURREAL INVERSIONS AND HUMOROUS PERVERSIONS OF HUMAN BEHAVIOUR.



HENDRICK DUSOLLIER
OBRAS
FRANCE, 2004, 12:00MINS

At once a symbolic representation and fantastic projection of future ruin, this is a poetic tour through the remains of a destitute Barcelona. [1]

KATTRIN SIEGRIST & TINA HENNEFARTH
PICTURE PARADISE 1-15
GERMANY, 2004, 16MINS

A peek into people's secret dreams and fantasies through the personal relationships they develop with the impersonal pictures and motifs affixed to their walls.

PASCAL LIEVRE
AXIS OF EVIL
FRANCE, 2005, 5:56MINS

An ironic interpretation turns George W. Bush's infamous speech into a love declaration in an MTV wonderland.



SABINE MASSENET
TEARS
FRANCE, 2004, 5:45MINS

Like sand through the hour-glass, so too do melodramatic tears flow.

T. ARTHUR COTTAM
PORNOGRAPHIC APATHETIC
USA, 2003 5:30MINS

Two girls, two guys: Sex like you've never seen.

NIKIAS CHRYSOS & FRANK BRANDSTETTER
DOWN
GERMANY, 2003, 5:00MINS

Everything falls down, apart from the things that fall up

HORST DA LUZ
WATER ON MARS
GERMANY, 2003, 0:35MINS

History is made, the flag is raised, and their fate is sealed. [2]

JIM MUNROE
MY TRIP TO LIBERTY CITY
CANADA, 2003, 9:00MINS

A Canadian tourist takes a humorous journey through the virtual video game world of Grand Theft Auto, ignoring the logic of the game and making up his own rules.

SIMON GREEN
AQUA GYM
UK, 2003, 4:00MINS

Two synchronised swimmers perform their choreographed routine above and below the waters surface.

FEATURE SCREENINGS



ALICE

JAN SVANKMAJER
CZECH REPUBLIC

1988, 91:00MINS

In a wonderland populated by an array of superbly animated puppets, pieces of steak crawl, babies transform into piglets, and Alice not only shrinks but becomes her own doll. Czech surrealist Jan Svankmajer's definitive version of *Alice's Adventures in Wonderland* is a distinctive vision which remains true to the absurd and menacing spirit of Lewis Carroll's work.

One of the great Czech filmmakers, Jan Svankmajer was born in 1934 in Prague where he still lives. He trained at the Institute of Applied Arts from 1950 to 1954 and then at the Prague Academy of Performing Arts (Department of Puppetry). Having worked in the Theatre of Masks, the famous Black Theatre, and the Laterna Magika Puppet Theatre, Svankmajer made his first film in 1964 and for over thirty years has created some of the most memorable and unique animated films ever made, including *Dimesions of Dialogue*, *Faust*, *Conspirators of Pleasure*, and *Little Otik* (Otesanek).

LAND OF THE GIANTS

COURTESY TWENTIETH
CENTURY FOX

1968-70

The Spindrift, Suborbital Flight 612 New York to London, hits a space warp and crashes in a strange fog... apparently back on Earth. After pilots Steve and Dan are almost run over by a giant-sized car, they realize something is amiss. This legendary TV series from the 1960's details the adventures of the three crew and four passengers of the sub-orbital spacecraft Spindrift. As they struggle to repair their damaged craft and somehow get back to Earth they are forced to hide in scientific beakers, navigate sewers, escape from giant dogs and make emergency calls on oversized telephones, while being hunted by the totalitarian government that rule the planet.

EPISODE 1: THE CRASH

Writer: Anthony Wilson

Director: Irwin Allen

Story: Irwin Allen

51:22mins

The Spindrift crashes on the Land of the Giants and its crew and passengers quickly find themselves in a struggle for survival.

EPISODE 7: MANHUNT

Writer: Stan Silverman

Director: Sobey Martin

Story: Jay Selby

49:05mins

A giant escaped convict takes the Spindrift but then wanders into quicksand, endangering everyone.

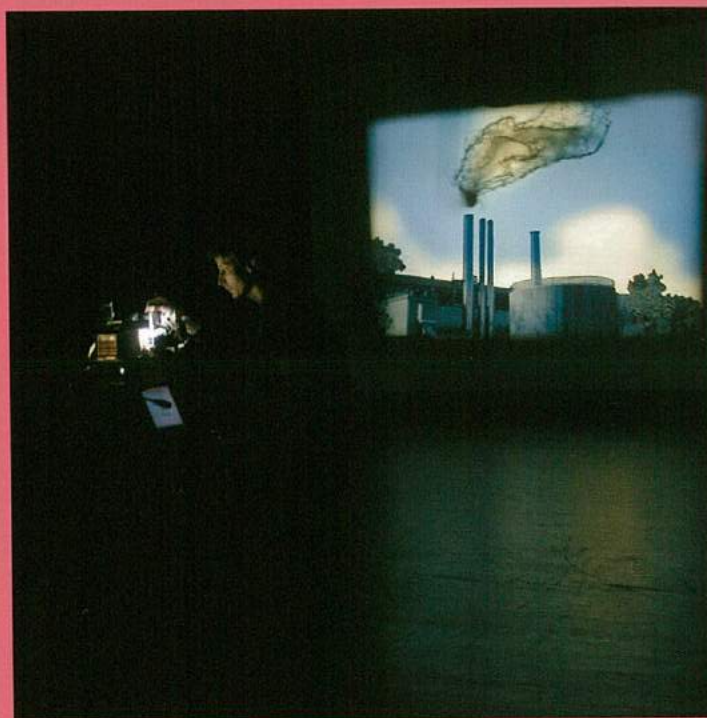


PERFORMANCE: JULIEN MAIRE FRANCE

DEMI-PAS, 2002

In this enchanting work of projected theatre, Julien Maire invites us inside his tiny world of mechanical charm. Using a 'reversed camera' technique, *Demi-pas* is created with a projector converted to house micro-mechanisms that produce animated images. Maire performs this short film, bringing to life real objects and photographic elements before our very eyes, through actions that invert the cinematographic process. Blending meticulous detail with magnificent visual wonder, *Demi-pas* narrates a humble tale of one man's daily reality.

Born in 1969 in Metz, France, Julien Maire currently lives and works in Berlin. Maire's work has been exhibited internationally in solo shows at galleries including Diderot Gallery, France; Françoise Knabe Gallery, Germany; Jacqueline Moussion Gallery, France; and group shows including Les Rencontres Internationales de la photographie, Arles, France; and Hull Time Based Art, Hull, UK. Maire has performed his live projection works at venues including Site Gallery, Sheffield, UK; ZKM, Karlsruhe, Germany; Transmediale 01 and 04, Berlin; and EMAF, 2004.



Julien Maire, *Demi-pas*, 2002. Courtesy the artist.

EXPERIMENTA NEW VISIONS COMMISSIONS

Experimenta provides significant production and skills development opportunities for emerging new media artists through its New Visions Commissions. Artists collaborate with industry partners to develop and facilitate production, creating innovative opportunities for resourcing the production of new work. After a competitive selection process, the following projects were selected for development in 2004: *The Cocktail Party Effect* (p. 14), *Camouflage 1* (p. 16), *Train No.7* (p. 17), *Dislocation* (p. 18), *Pataphysical Man* (p. 21), *UCICU* (p.23), *The Shy Picture* (p. 26), and *Unfurl:: Project* (p. 28). In addition two other projects were commissioned: *Fabricator*, Caitlin Street, and *Alone/Apart*, Michael Ascroft & Somaya Langley.

They have been made possible by the commercial, academic, conceptual and production expertise of the following partners:

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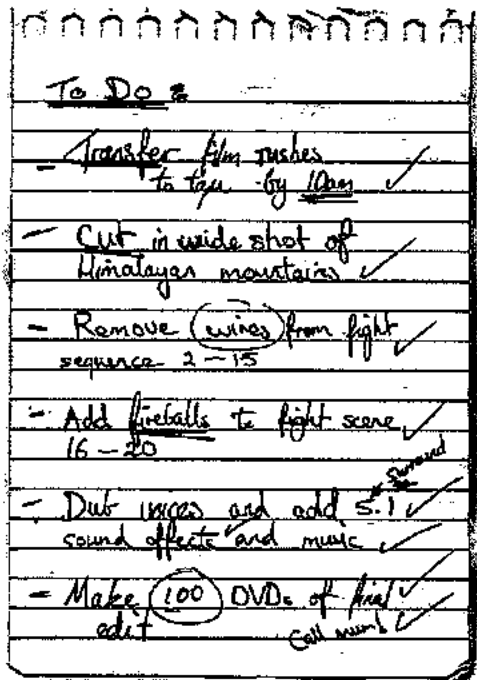


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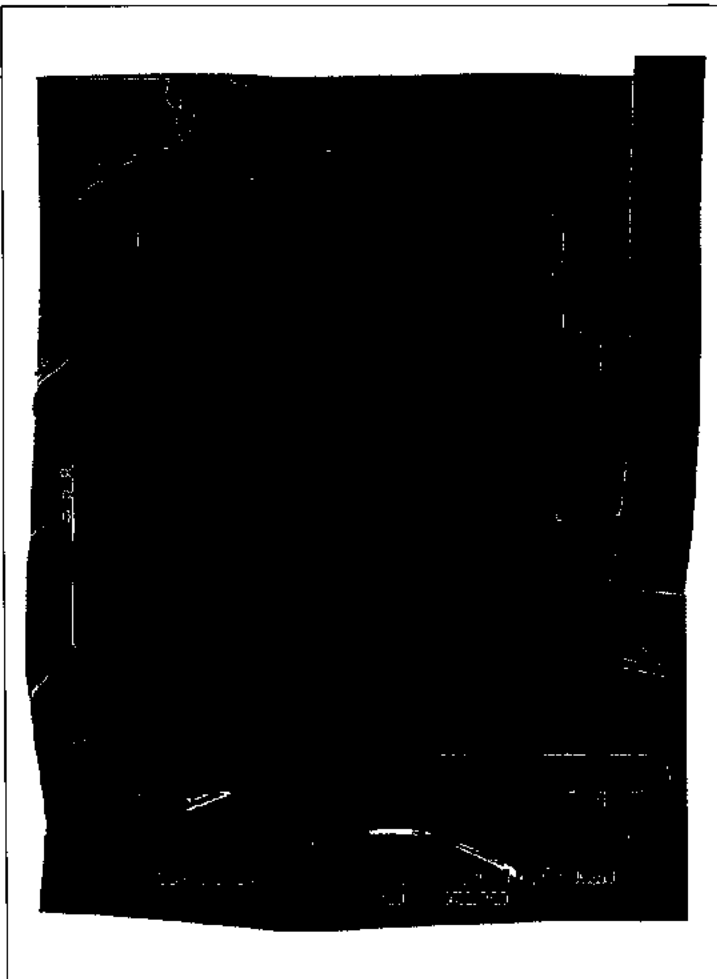


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