

LUCENCE

MOVING LIGHT SHORTS



19-21 APRIL

SCREENINGS 11AM-7PM

HAPPY HOUR 5-7PM

ANU School of Art & Design Gallery

ACT ONE: Wednesday 19 April

Kirsten Farrell, *Colour of theory*, 2014 [04:29]
 Robert Guth, *Mongolian Haircut*, 2008 [00:33]
 Robert Guth, *Mongolian Mongolian Lamb, Australian Mongolian Lamb*, 2010 [07:40]
 Nicci Haynes, *...in my drawing costume*, 2017 [01:06]
 C. Huf, *Timelines*, 2009-2012 [02:29]
 ACME, *D-Block*, 1996 [28:14]
 ACME, *Garage*, 1995 [36:33]
 Blaide Lallemand, *Esmereida*, 2011 [03:03]
 Janet Meaney, *W.A.S.P.*, 2013 [7:41]
 Janet Meaney, *Plastic*, 2006 [1:00]
 Janet Meaney, *Cocoon*, 2006 [04:45]
 Janet Meaney, *Arachne*, 2005 [05:44]
 Janet Meaney, *A Sweeping Statement*, 2006 [03:45]
 John Reid, *Asian Ice*, 1994 [11:35]
 Simon Scheuerle, *Clown Watch*, 2008 [13:09]
 Camille Serisier, *Ovid's Medusa #33*, 2013 [00:58]
 Camille Serisier, *Neptune's Estrangement*, 2013 [9:32]
 Splinters, *Machine War*, 1991 [11:48]

ACT TWO: Thursday 20 April

Tayla Blewitt-Gray, *Bury your Gays*, 2016 [02:33]
 Amelia Chapman, *The Maintenance Project*, 2015 [07:11]
 Jacqueline Drinkall, *Hypnosis In Video*, 2016? [21:53]
 Steven Holland, *Willow Pattern*, 2004 [03:47]
 C. Huf, *Stone*, 2016 [10:00]
 Blaide Lallemand & Hilary Cuerden-Clifford, *Journey to morning: Louise 37 weeks*, 2003 [07:38]
 Blaide Lallemand & Hilary Cuerden-Clifford, *Journey to morning: David and Ali*, 2003 [06:59]
 John Reid, *Walk to the edge of the Lake and return (details)*, 1998 [20:14]
 Amelia Zeraftis, *Soft Edges (Monaro Highway)*, 2014 [16:04]

NEW SOUTH WALES GOTHIC: 6PM THURSDAY 20 APRIL

Rowan Conroy, *Fencelines*, 2017 [10:16 4k single channel video projection]
 Martyn Jolly, *Magic Lantern performance*
 Alexander Hunter and the Canberra Experimental Music Studio, *Live composition*

ACT THREE: Friday 10 April

Tayla Blewitt-Gray, *Escape*, 2016 [01:37]
 Alexander Boynes with PRAXIS, *Water Stories*, 2016 [14:57]
 Tim Brook, Ruth Higston and Alistair Riddell, *Untitled Moments*, 2011 [15:00]
 Tim Brook & Paul Kirwan, *Noise*, 2010 [06:40]
 Frazer Bull-Clark, *Leaving Lost*, 2013 [11:29]
 Barbara Campbell, *Watching the Apocalypse*, 1994 [05:48]
 Jacqueline Drinkall, *Fukushima in Wallerawang*, 2016 [20:29]
 Benjamin Forster, *Reading (stedelijk)*, 2015 [26:40]
 Stephen Harrison, *Granddad's Sculpture*, 2013 [06:18]
 C. Huf, *Unravel*, 2009 [07:01]
 Nigel Lendon, *Untitled Drawing (Elasticus)*, 2013-14 [16:10]
 Anja Loughhead, *The Australian Screen*, 2015 [04:13]
 Sophie Penkethman-Young, *HTML_Flatpack*, 2015 [06:16]

All works have been provided courtesy of the artists unless stated otherwise.

Please note that some works contain nudity, violence and adult themes. Viewer discretion is advised.

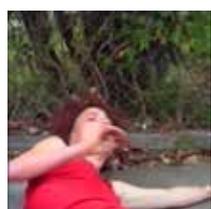
***All works can be viewed on demand in the gallery over the three days using the iPad to the rear of the exhibition.**

ACME

D-Block, 1996

28:14 mins

First performed at D-Block in Gorman House and toured to the Performance Space in Cleveland St in Sydney. D-Block grew from conversations about the nature of Canberra, what it was like to live here and how it was perceived from outside. The office workers in D-Block waffled, cleaned, arranged, consulted and nit-picked – their actions were thoughtful, methodical, darkly absurd, amusing and meditative. As day shifted into night the D-Block workers returned to their night lives, away from the demands of the office they put their feet up, communed with their pets, indulged their obsessions and did the things you do in private.



Garage, 1995

36:33 mins

Performed in Trevor Smith's garage in 1995, the ACME performers used the intimate space to experiment with unlikely actions. This was possibly the first performance presented under the group heading of ACME and established a particular approach to their ensemble

performances. Each performer devised their own individual work, and presented it in the context of the wider performance structure. The performers developed ideas in the group conversations, and made work in response to specific sites and themes.

Tayla Blewitt-Gray

Bury your Gays, 2016

02:33 mins

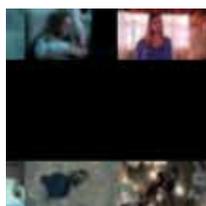
<https://vimeo.com/190828136>

<http://taylabg.com/>

Bury Your Gays, is a supercut that explores the trope of the same name. An outdated trope that was created during a time where being queer was a punishable offence in Western society.

This trope is still used in media today, many creators are unaware of it's context and use it in an attempt to please those who want representation while wishing to not isolate viewers who are not as pleased with seeing queer, gay, lesbian or trans characters. However many shows only have one or two queer characters, often in a relationship with each other, so by killing even one person, half of that representation disappears.

Music: The Temperature of the Air on the Bow of the Kaleetan by Chris Zabriskie



Escape, 2016

01:37 mins

<https://vimeo.com/181762772>

<http://taylabg.com/>

Escape is part of a series of work that explores the medium of machinima as a way to tell a narrative. Transforming the original game from its intended purpose and using it's world to form a new story. A woman bored of her mediocre

day-to-day life attempts to leave it all behind.

Alexander Boynes feat. PRAXIS

Water Stories, 2016

14:57 mins

<https://vimeo.com/193253317>

alexanderboynes.com

lauraboynes.com

p-r-a-x-i-s.com

arnhembrand.com

contour556.com.au

As part of the inaugural Contour 556 Festival, *Water Stories* is a large-scale video installation work based upon the theme of water, and it's significance to Australian culture and history. *Water Stories* has been produced collaboratively with dancers and musicians involved in Arnhembrand, an art, science and stories project that promotes the objectives of healthy country and communities in the Djelk Indigenous Protected Area, Arnhemland, Northern Territory. The second collaboration is PRAXIS; a multi-disciplinary art collective



Alexander Boynes established with dancer / choreographer Laura Boynes, and cellist / composer Tristen Parr in 2013, who premiered their first major work *Dark Matter* at the State Theatre Centre of Western Australia in September 2016.

Alexander Boynes is represented by Beaver Galleries, Canberra

Alexander Boynes

Flying Fish Story, 2016, Dual HD video, 4'06" duration, stereo sound

Performance: Daniel Bonson, Marcus Pascoe

Sound: Daniel Bonson, Marcus Pascoe

Alexander Boynes & PRAXIS

Body of Water, 2016, Dual HD video, 3'45" duration, stereo sound

Choreography: Laura Boynes

Performance: Storm Helmore

Sound: Tristen Parr

Alexander Boynes

Djanggawul Sisters (Creation Story), 2016, Dual HD video, 2'30" duration, stereo sound

Performance: Jemima Pascoe, Renee Pascoe, Proji Pascoe, Lexi Bonson

Sound: Jimmy Pascoe, Marcus Pascoe

Alexander Boynes & PRAXIS

Crosscurrent, 2016, Dual HD video, 4'04" duration, stereo sound

Performance: Laura Boynes

Sound: Tristen Parr

Tim Brook, Ruth Higston & Alistair Riddell

Untitled Moments, 2011

15:00 mins

<http://hingstonbrook.com/14moment/>

<http://hingstonbrook.com/>

Untitled Moments was a collaborative project exploring the visual impact of embroidery, drawing and photography in a digital animation. We've used digital technologies to combine embroidered images with drawing and sound to create narrative sequences, imagined incidents drawn from our observations of Canberra's most unremarkable moments.



Tim Brook & Paul Kirwan

Noise, 2010

06:40 mins

<http://hingstonbrook.com/15noise/>

<http://hingstonbrook.com/>

People are noise; we hurry from place to place, moving rapidly from moment to moment, unaware that our existence leaves little trace on timescales of minutes, days or centuries. Captured in the moment, our presence is real; when averaged over time, the ethereal nature of life makes itself apparent. This piece may be taken as metaphor for the Heisenberg uncertainty principle. The more we strive to know about one thing, the less we know about another; the more accurately we observe something, the more we alter it; the more accurately we measure the position of a particle, the less accuracy we have in our knowledge of its momentum.



Frazer Bull-Clark

Leaving Lost, 2013

11:29 mins

<https://vimeo.com/74181337>

www.greencratefilms.com

Leaving Lost is a short film examining Canberra artist Derek O'Connor's relationship with the suburb of Fyshwick, where his studio is located. Serving as both a portrait of an individual and a place, *Leaving Lost* investigates the complex relationships we have with our environment and the locales where we live and work. Using a combination of digital and super-8 film, the film explores history, memory, creativity and solitude. Firmly grounded in Canberra, the film is also a unique documentation of some of the city's artistic community, featuring appearances by local artists Vivienne Binns and Richard Larter.

Directed and Edited by Frazer Bull-Clark.

Featuring: Derek O'Connor, Vivienne Binns & Richard Larter.

Shot in Canberra. Produced in association with the Film & Digital Art department at Sydney College of the Arts, The University of Sydney.

© Green Crate Films 2013



Barbara Campbell

Watching the Apocalypse, 1994

05:48 mins

<http://1001.net.au/>

Barbara Campbell is a Sydney-based performance artist with an international profile. *Watching the Apocalypse* is a response to Eleanor Coppola's personal accounts of the making of Francis Coppola's film, *Apocalypse Now*. This work is indicative of Barbara's performance and video styles as it explores women's personal fictions and creates an intimate experience for the audience through the descriptive voice-over, and discursively linked visual and aural elements.

When Eleanor Coppola and the crew of *Apocalypse Now* arrived in the Philippines, her daughter Sofia said, "It looks like the Disneyland Jungle Cruise" (Eleanor Coppola, *Notes*, Simon and Schuster, New York, 1979). Campbell used this recollection as a starting point for *Watching the Apocalypse*. This film displays the visual pastiche of the fabricated environment of the Disneyland Jungle Cruise. The slow motion footage of the fabricated jungle gives the impression of a memory from childhood or an image from the past. This is emphasised through the muted blue tones and the grainy texture of the film. Slow pan shots of the jungle are interrupted by jagged editing, disrupting the continuity of the film and creating a home video aesthetic. The fibreglass elephant fountains, tame waterfalls, ferns and replicated ancient ruins that occupy this terrain are a far cry from Francis Coppola's representation of the jungle as claustrophobic and frightening place that symbolises man's primal instincts. However, Francis Coppola's fierce vision of the Vietnam jungle is as much a fictional construct as the sedate and banal Disney jungle. They are both interpretations of what jungle environments look like and signify to outsiders, and both are constructed for mass consumption in the West. Significantly though, they also have the power to shape our perceptions of other places and cultures. The visuals of the Disneyland Jungle Cruise contrast distinctly with the voice-over of Barbara Campbell reading for Eleanor Coppola. The scripted monologue describes the experience of visiting an art gallery in New York where a series of On Kawara's date paintings are showing. The paintings display different dates, and as she walks around the room the dates become specific days in her imagination. She begins to wonder where she was on these days and then one date stands out more significantly than the others — March 1, 1976. This date creates a subjective experience for the narrator — a recollection of a definite place and time.

Watching the Apocalypse reveals the power of memory and of potential within art to stimulate an experience in the viewer. It may be read as a feminist film, as a woman's personal history and mythology is invested with historical significance through the process of making this film.

Edwina Bartleme, Griffith Artworks, December 1999.



Amelia Chapman

The Maintenance Project, 2015

07:11 mins

<http://amelia-chapman.format.com>

This time-based Performance brings to attention the constructivist nature of an everyday activity - social media and digital communication. We Construct. We manage. We edit. We cull and we maintain. The work speculates about how we allow social media to define who we identify as, who we interact with and how through the many advancements in digital communication, social media has become a normalised platform to broadcast our existence as indifferent to our reality. It shows the way we paint and alter our external images of ourselves. Intrinsicly, this act can also offer a refined selection of the real self, the want to be a glorified, to make a more 'us' version of ourselves.

Performers: Alexandra Hobba and Adina West



Rowan Conroy

Fencelines, 2017

10:16 mins

4k single channel video projection mins

<http://rowanconroy.com/>

Fencelines is work that glides across the mysterious surface of Weereewa (Lake George). The piece plays off the psycho geography of the Lake which has been the site of many tragic drownings and other diverse historical narratives. The piece was captured at an altitude of 120 metres with a DJI Phantom quadcopter using 4k video.



Jacqueline Drinkall

Hypnosis In Video, 2016

21:53 mins

<https://vimeo.com/136704275>

<http://jacqueline-drinkall.squarespace.com/>

Hypnosis in Video was made in 2000 before widespread introduction of Final Cut Pro and iMovie editing, using Media 100 and VHS tapes borrowed from the legendary, cult and now defunct Dr. What video store at Bondi Junction. The artist's research into telepathy in art revealed that telepathy often accompanies hypnotic experiences and phenomena and/or visual media technologies. Whilst on residency at Cite International des Art, Paris, in 1999-2000, Jacqueline Drinkall researched magic lantern technologies and animal magnetism, which also confirm the link between hypnotic phantasmagoria, hypnotic mentality and visual media technologies. Scenes of hypnosis often reveal flickering light sources and staring characters. The video was first shown as part of Drinkall's PhD examination exhibition titled *The Soft Machine*, *The Influencing Machine* in 2002, at Kudos Gallery when Soda_Jerk's Dominique Angeloro was Gallery Manager (before Soda_Jerk began working with video montage). Scenes of hypnosis were taken from numerous well-known movies: *Big Trouble in Little China*; *Andromeda Complex*; *Svengali*; *Videodrome*; *The Exorcist* and more. *Hypnosis in Video* is discussed in detail in the artist's PhD thesis, available online, and recently cited by Pascal Rousseau in *Cosa Mental: Art and Telepathy in the Twentieth Century* (Pompidou and Gallimard).

Hypnosis in Video was converted to digital H264 in 2016 when it was used in a new reiteration using EEG interaction called *Hypnosis in Video for Brain Computer Interface*, which involved further layers of interactive montage triggered by EEG responses of viewers. An Emotive EEG bio-neuroheadset together with computer programming by Warren Armstrong was used to generate abstract coloured screen bars that correlated to changing measurements and flux of various different mental states and emotions, as well as Thought Forms derived from theosophers Annie Beasant and C.W. Leadbetter.

Fukushima in Wallerawang, 2016

20:29 mins

<https://vimeo.com/168162229>

<http://jacqueline-drinkall.squarespace.com/>

Fukushima in Wallerawang is virtual world performance and machinima movie made in Blue Mars Lite virtual world, using panorama ID for the small coal mining township of Wallerawang to access Google Streetview as a dystopic world in itself as well as the real world dystopias it surveils. The avatar Fukushima Firefox was created in response to accessing the Fukushima disaster zone a few years ago, and she continues her endless adventures in disaster tourism whilst traversing the contemporary world human geography in the age of the anthropocene, globalised infrastructure, and the transition from thermodynamic energy crisis to virtual information crisis. Wallerawang is a historic coal mining town that is increasingly seeing solar-powered panels pepper its rural suburban houses and the gradual introduction of artistic vision and eco-tourism into the area, thanks to artists such as Ian Milliss. Wallerawang's infamous power station, the oldest and the dirtiest in the state, has recently been decommissioned. Fukushima Firefox observes this world as well as mysterious orbs, smudges, blurs and glitches within the virtual world. Fukushima also pauses to consider the high



volume of roadkill; the Cox's River where Charles Darwin ordered the platypus to be shot that so befuddled London scientists; a nearby indigenous burial ground; the turn off to Kandos/Mudgee and Lithgow at Lidsdale petrol station; and the wonderful bicycle path along the Castlereagh highway connecting Sydney and the Blue Mountains to Kandos and Mudgee.

The Fukushima Firefox character is Jacqueline Drinkall's avatar in the virtual world Blue Mars Lite, originally created whilst accessing 'Memoires for the Future', a Google Streetcar documentation of the Fukushima disaster. Many thanks to Hashimoto Kazayuki aka Kaz, CEO of Blue Mars Lite, for assistance with Panorama ID access for Wallerawang.

Kirsten Farrell

Colour of theory, 2014

04:29 mins

<https://vimeo.com/69827390>

<http://kirsten-farrell.com/>

A performance as part of Zoë Walker and Neil Bromwich's *Art School Anecdote*, 14 March 2013.

I chose five 'artspeak' terms that occur in texts proscribed in the Art Theory Workshop, where I was teaching at the time. I took on the persona of a rather serious art theoretician. I solemnly asked for the assistance of the audience to assist in bringing more colour into the compulsory Art Theory courses at the school. Five helpers stood in a row behind me, each holding a monochromatic 'swatch' aloft as I read out a series of flashcards with the terms drawn on them. The helpers dispersed into the crowd, and I asked the audience to gather around the colour which best matched each word in turn.

Performers include: Kirsten Farrell, Al Munro, Cat Mueller, Kai Wasikowska, Sarah Nathan-Truesdale, Joteva Eli
Videographer: Danny Wild
Editor: Megan Watson



Benjamin Forster

Reading (stedelijk), 2015

26:40 mins

<http://emptybook.net/reading.html>

<http://www.stedelijk.nl/en/calendar/performances/benjamin-forster-reading>

<http://emptybook.net/>

This documentation of an online performance commissioned for the Stedelijk Museum's website, as part of the exhibition *Your time is not my time* at the De Appel Arts Centre, 23 May — 28 Jun 2015.



Robert Guth

Mongolian Haircut, 2008

00:33 mins

<https://www.youtube.com/watch?v=gh9KC-L6OAE>

The theatrical in performance art.

There is strong conceptual content – maybe

There is an honesty and sincerity – maybe

There is proselytising about performance art – maybe

The audience will have forgotten – for sure



Mongolian Mongolian Lamb, Australian Mongolian Lamb, 2010

07:40 mins

A lived anthropological exploration of authenticity inside the gallery space.

Stephen Harrison

Granddad's Sculpture, 2013

06:18 mins

<https://www.youtube.com/watch?v=SMwowlb0eZo>

<http://harrison.mogkat.com/>

This is a film about memory and a kind of ode to my granddad, Ron Harrison. Recollections about his wartime experience, coupled with my memory of him. These are brought together through a sculpture I made based on these recollections. Granddad also said he never let the truth get in the way of a good story.



Nicci Haynes

...in my drawing costume, 2017

01:06 mins

<https://vimeo.com/203781912>

<http://niccihaynes.com.au/>

I began to think of drawing as something that involves not only the hand but the whole body. I made myself a drawing costume with long arms and legs that allows traces of my movements to be captured on camera making the movements of my body look like drawing. Then I found a way to combine drawings of the hand with those of the body.



Steven Holland

Willow Pattern, 2004

03:47 mins

<http://www.stevenmarkholland.com.au/>

willow pattern was made during a prolonged drought that affected much of Eastern Australia around 2004. It was filmed in a dry farm dam where I live by filmmaker Kate Murphy, aka Ellis Hutch and edited by Jodhi Zutt. It shows my pet "poddy" sheep walking toward me in this barren landscape and licking milk powder from my hands and face.

The video performance was originally shown in a shop front in Goulburn as a part of a group exhibition of site-specific installations called *Conversions*, curated by Jennifer Lamb. It was seen on a TV monitor positioned in front of a wall of sheep skulls. The video played alongside a separate group of 9 sheep skulls that I wired together and painted with the famous blue and white, willow pattern. I often find shards of willow pattern pottery around the farm and became interested in the story of forbidden love portrayed on the ceramics. The video is about beauty and despair, and colonization of rural Australia.



C. Huf

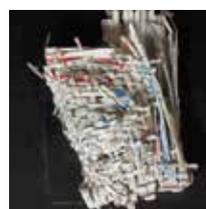
Timelines, Filmed 2009; video 2012

02:29 mins

While I was living in Gwangju, South Korea, I created this site specific performance at two train stations: the 'Cultural Complex' station in downtown Gwangju and 'Uncheon' station near my flat and on the trains that ran between them.

I installed myself in the midst of commuters. Over many hours I drew lines to connect to this new place, like a tree, transplanted, growing roots. I drew lines until I could not reach any further. Each performance lasted a day.

I was assisted by The Gwangju International Centre, Kim Jihyun, Yang Chohee, Kwai Hugo-Seung, and given permission by The Gwangju Rapid Transport Corporation and Gi Wonjong.



Unravel, 2009

07:01 mins

Unravel is an improvised stop motion animation made from medication boxes, plasticine, bones, shells, and plastic flotsam and jetsam gleaned from Cooe Bay Beach, Yeppoon where I was living at the time. It begins as anti-depressant boxes weave into a snail's shell, which trans-

forms into a box jelly fish, which becomes a sea of plasticine, Phoenix rising, and after a meandering journey dissolves into the purring of Betty Blue (the family cat). The sound mixes a recording of waves, purring by Betty, and music by Frankie Death.

Stone, 2016

10:00 mins

I saw these reliefs on the ground in the courtyard of the Cathedral of Saint Mary of Girona, Spain.

These stone reliefs of family insignia revealing images of cherubs, pigs and birds are weathered by centuries of wind and sun and worn by the generations that walked across them. The meanings of the marks are mysterious, yet the surfaces can still be felt. As the stone quietly dissolves, societies form and disperse, leaving traces to echo through time.



Martyn Jolly

New South Wales Gothic [live performance]

<https://martynjolly.com/>

New South Wales gives us the creeps. It's a dangerous place, haunted by the souls of those who have died. For instance Lake George, originally named Weereewa or 'bad water', has claimed at least twenty-eight lives since the first white man saw it in 1820. Its shimmering horizon is still a fata morgana enticing us into the depths of its flatness. Seen from above, its surface is still a scaleless map without coordinates. In New South Wales entire colonial families have disappeared into history, leaving behind only water-damaged magic-lantern slides recording their family outings. Did they too drown, or wander away from their bush picnics never to be seen again? What are their mournful eyes, staring back at us from the curdling emulsion, trying to tell us? Using live music composition and live projection we will find out.



Blaide Lallemand

Esmerelda, 2011

03:03 mins

<https://canberracontemporaryartspace.wordpress.com/2011/11/26/boner/>

<http://www.blaidelallemand.com/>

Winner of the *Bone Idol* performance event at the Canberra Contemporary Art Space in 2011.

Courtesy of Canberra Contemporary Art Space.



Blaide Lallemand & Hilary Cuerden-Clifford



Journey to morning: Louise 37 weeks, 2003

07:38 mins

Journey to morning: David and Ali, 2003

06:59 mins

<http://www.blaidelallemand.com/video/journey-to-morning>

<http://www.blaidelallemand.com/>

In sleep, our movements are no longer directed by our conscious selves, other rhythms come into play, surfacing an essence of our being. Since 2003, Blaide and Hilary have been photographing people of various ages, gender and cultural backgrounds in the state of sleep. These are explorative portraits, taken in the studio, where the person is left alone to sleep naked.



Removed of all their material possessions and in

a neutral space the viewers' attention is focused on the body language of the subject, so gaining an insight into how they carry themselves through life.

Using black and white film, half hour exposures with the camera placed directly over the subject, the photographs map their uninhibited movements. They are no longer aware of the photographer as the image is building up, they are not consciously reacting to the camera and we are not seeing them frozen in time but travelling through it.

The sleepers are both vulnerable and unassailable, in their own worlds and yet visible to the viewers. Sleep is an experience all humans share, even though it is when we are asleep that we are perhaps most ourselves, most unique.

Nigel Lendon

Untitled Drawing (Elasticus), 2013-14

16:10 mins

<http://www.iconophilia.net/>

One hundred words for Elasticus

Fifty, forty-nine, forty-eight, forty-seven, forty-six, forty-five, forty-four, forty-three, forty-two, forty-one, forty, thirty-nine, thirty-eight, thirty-seven, thirty-six, thirty-five, thirty-four, thirty-three, thirty-two, thirty-one, thirty, twenty-nine, twenty-eight, twenty-seven, twenty-six, twenty-five, twenty-four, twenty-three, twenty-two, twenty-one, twenty, nineteen, eighteen, seventeen, sixteen, fifteen, fourteen, thirteen, twelve, eleven, ten, nine, eight, seven, six, five, four, three, two, one, two, three, four, five, six, seven, eight, nine, ten, eleven, twelve, thirteen, fourteen, fifteen, sixteen, seventeen, eighteen, nineteen, twenty, twenty-one, twenty-two, twenty-three, twenty-four,



twenty-five, twenty-six, twenty-seven, twenty-eight, twenty-nine, thirty, thirty-one, thirty-two, thirty-three, thirty-four, thirty-five, thirty-six, thirty-seven, thirty-eight, thirty-nine, forty, forty-one, forty-two, forty-three, forty-four, forty-five, forty-six, forty-seven, forty-eight, forty-nine, fifty.

Anja Loughhead

The Australian Screen, 2015

04:13 mins

<https://www.anjaloughhead.com/the-australian-screen>

<https://www.anjaloughhead.com/>

The Australian Screen' is a video piece by Queanbeyan based artist and curator Anja Loughhead. A component of a mixed media body of work titled *Populate or Perish!*, this series explores the history of the Bonegilla Migrant Training and Reception Centre, previously active in Wodonga, Victoria from 1947 – 1971. A processing site utilised during the infamous White Australia Policy, the Bonegilla Migrant Centre drew public attention in the media as a result of riots, infant illness and child mortality. With a dry sense of humour, Loughhead's video piece is a never-ending sneer at the means in which Australia continues to record and transmit immigration policy through the media.



Janet Meaney

A Sweeping Statement, 2006

03:45 mins

<http://janetmeaney.wixsite.com>

A Sweeping Statement, was performed at the opening of *Domain '06* on the corner of Moore and Alinga.

Videography: Alexandra Gillespie



W.A.S.P., 2013

7:41 mins

<https://www.youtube.com/watch?v=CzVAybr0Rj8>

As with much of my work this piece reflects my state of being in the world. In this case wanting to deflect attention from myself as a focal point. In a glass cube in a nightclub.

FREE FALL 2013: Janet Meaney- WASP, August 16 & 17.

Free Fall 2013 is curated by Naomi Oliver in partnership with Oxford Art Factory and Chalk Horse.

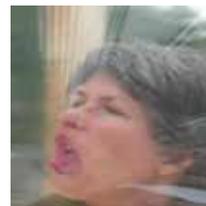
Video production: John A Douglas.

Plastic, 2006

1:00 mins

Like a slug, I wet the aquafilms as I slid across its surface till finally breaking through.

Videography: David Wills



Cocoon, 2006

04:45 mins

This performance addressed the feeling of confinement; of being alone, wanting to break out but on nearing that point realising the value of maintaining one's own integrity.

Videography: Josh Wodak

Arachne, 2005

05:44 mins

The projected video is of my construction of a French knitted coil using nails around the hole in a garden table shot from above. My accompanying performance involves my unpicking of the coil. It is a piece about process but also about observation. Most viewers, behaving as an audience would in front of the action assumed that I was constructing not deconstructing the piece. Sound was also an important component as I plucked the twine off the nails.

Videography: Jennifer Lloyd



Sophie Penkethman-Young

HTML Flatpack, 2015

06:16 mins

<https://vimeo.com/175652339>

<http://sophiepenkethman-young.com/>

HTML Flatpack uses images from museum archives, constructed photographs and clips from youtube to examine loss of object and history in a digital age where everything is presented on the same platform no matter what the content. The work also touches on the destruction of cultural histories in continuous war. Though the subject matter is heavy it is presented in a light hearted, ironic way, that winks knowingly at the audience.



John Reid

Asian Ice, 1994

Performance: 20 mins

Installation: 4 days

Video: 11:35 mins

<https://researchers.anu.edu.au/researchers/reid-jc>

This performance and subsequent installation was inspired by a chilling interview on ABC Radio National with a South East Asian political prisoner who described a form of torturous interrogation in which a prisoner was placed in a freezing cell and made to shiver prior to questioning. In some SE Asian cultures, shivering is unfamiliar and is associated with dire spiritual circumstances. The original concept for the work was for the artist to pace close to the ice wall (similar in a way that confined and psychologically stressed animals do) until blue and shivering with cold. However, the wall collapsed well before that point. The ice blocks remained as an installation in the gallery courtyard slowly melting for days during Canberra's winter.



Walk to the edge of the Lake and return (details), 1998
20:14 mins

Walk to the edge of Lake George, NSW, just after sunrise and return recorded by a video camera on a fixed tripod at point of departure.



Simon Scheuerle

Clown Watch, 2008

13:09 mins

<https://www.instagram.com/simon.scheuerle/>

My attempt at causing a public visual 'hiccup' by dressing as a clown. Produced as part of *Domain '08*.



Camille Serisier

Ovid's Medusa #33, 2013

00:58 mins

<http://www.camilleserisier.com/2013-ovid-medusa>

<http://www.camilleserisier.com/>

This body of work deconstructs the account of Medusa provided in Ovid's 'Metamorphoses', reinterpreting this 16th Century narrative. Visual references to art history, Christianity and contemporary political events infuse these fantastic illustrations, questioning the patriarchal bias and assumption present within the original text. *Ovid's Medusa #5* is the title image of the series. It portrays the final scene in a reconstructed narrative about the downtrodden Medusa. In the first stage of the story, *Neptune's Conquest*, Medusa has been sexually assaulted by Neptune and punished by Minerva through transformation into a snake haired monster. In the second stage, *Neptune's Estrangement*, Medusa has broken free and is dreaming of a safer life far away. In the third stage, *Ovid's Medusa*, Medusa is pursuing her dream and journeying to a new land. However, instead of finding peace and welcome she is confronted at Christmas Island by a new sexual aggressor. Sailing on a vessel that is part Christian ark and part raft – a nod to Gericault – the tale has an ambiguous conclusion. In *Ovid's Medusa*



#33, a stop start animation, Medusa circles Christmas Island. At first Dirty Santa seems to celebrate and take advantage of her presence, however he becomes unsure, and temporarily reconsiders his approach.

Special thanks to: Sarah Oxenham, Luke Kidd, Bertrand Branchu, Mandy Ridley, Nick Ridley, Sophie Richards, Madeleine Keinonen, Kylie Spear, Phoebe McDonald, Tim Aistroke and Anthony Ricketts.

Neptune's Estrangement, 2013

9:32 mins

<http://www.camilleserisier.com/2013-neptunes-estrangement>

Neptune's Estrangement forms the second sequence of images in the Ovid's Medusa series, which deconstructs and reconceives the account of Medusa provided in Ovid's 'Metamorphoses'. Visual references to art history, Christianity and contemporary political events infuse these fantastic illustrations, questioning the patriarchal bias and assumptions present within the original text.

Neptune's Estrangement #2 is a watercolour and pencil drawing. It acts as the starting point for the second series of images in this reconstructed narrative. In this part of the story Medusa has broken free from the persecution inflicted by Neptune. She wears a dildo around her waste as a symbol of power attained (or at least negated) and raises her hands to the sky in a celebratory gesture of freedom. Her tail supports her dreams of voyaging to a better place with a prosperous future. However, the man in the moon looks with disapproval at this rebellion against the 'natural' order of things.

Neptune's Estrangement #4 was an interactive installation that took place at Inhouse ARI on November 17, 2013. A large set was installed alongside props on a nearby podium. Visitors were welcome to interact freely with the work by utilising the props and inhabiting the set. This participatory performance allowed visitors to manipulate gendered preconceptions by adorning themselves with body parts from either sex. Visitors recorded the event on smartphones and via social media. In this way contemporary democratic documentary processes reproduced and affected the story. The show was accompanied by a text written by Madeleine Stack.

Neptune's Estrangement #5 is a film made using footage from the interactive performance. As a record of the event visitors become performers bemusedly swapping props and costumes along with gendered roles and assumptions. They further fragmented the original narrative imposing new meaning and interpretations upon the original. Special thanks to: Ben Crowley, Sarah Oxenham and all the people who participated in the work; Meagan Streader and Jenna Baldock of Inhouse ARI; and Madeleine Stack.

Splinters

Machine War, 1991

11:48 mins

<https://splintersarchive.wordpress.com/>

This documentation was redirected into a video work as an abstract element from a larger set of performances. The video becomes emblematic, in a form of catharsis that builds through the show's journey, culminating in a grand finale of participants.

The editing references the twin influences of contemporary, international spectacle performance art and traditional Indonesian folk trance performances. The radical Spanish collective, La Fura Dels Baus, incorporated an awareness of European practices in their show *Suz/O/Suz*, Sydney, 1989, that would later go on to influence the group's work for the opening of the 1992 Barcelona Olympics. Similar influences are seen in work of Dutch collective, Dog Troep, with their outdoor spectacle show on Potsdammer Platz, Berlin, 1990. This shared influence displays a performance style which moves beyond the confines of the traditional proscenium arch and engages directly with the audience, influencing the beginnings of relational aesthetics in the arts. The video piece is edited to a music track combining ambient sounds from the main performance at the Old Adelaide Gaol during the 1992 Adelaide Fringe Festival, a live improvised drumming ensemble piece from a performance at the Canberra School of Art and a soundtrack



of Turkish folk jazz by Okay Temiz. As promotional material, *Machine War* became a signature of the Splinters large scale shows, despite its reference to the outdoors spectacles, the video as a teaser suggested an unpredictable and evolving energy that was manifested through the group's incorporation of creative contributions from practitioners of visual, performance and installation art.

Courtesy Gavin Findlay

Amelia Zarfatis

Soft Edges (Monaro Highway), 2014

16:04 mins

<http://soa.anu.edu.au/staff/amelia-zarfatis>

Amelia Zarfatis references textual road-signs and white-line markings typical of regional highways. Her performance actions of walking and driving are employed to explore 'edge' in relation to dichotomies such as: here/there; known/unknown; safety/danger.



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