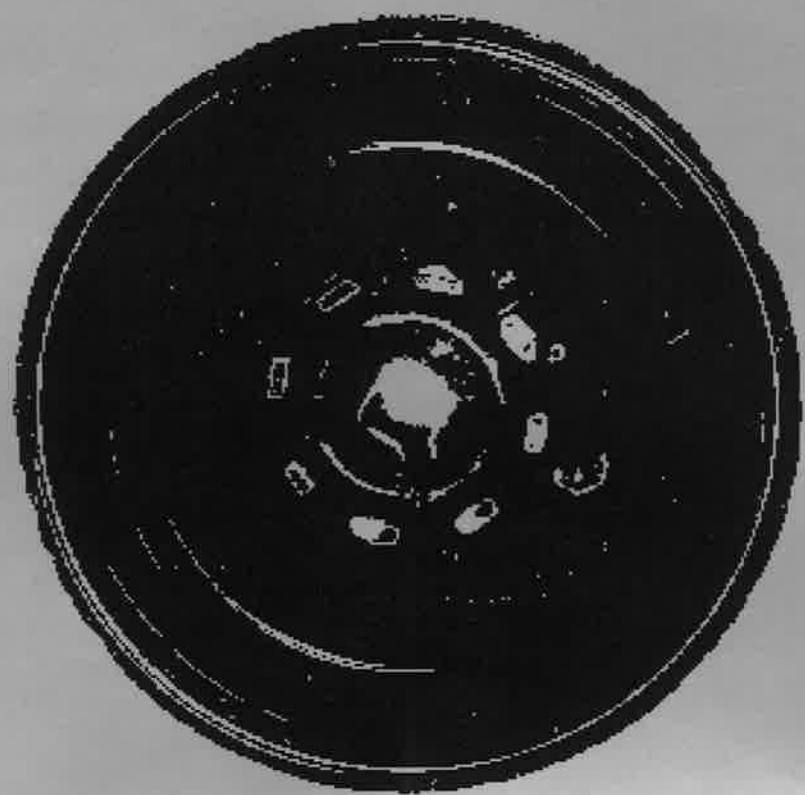


Metallux





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PART 1

<i>At No Time</i>	3'16"min;	16mm; 1994	Martin Heine
<i>1993 Bicycle</i>	1'42"min;	16mm; 1993	Vivian Cooper Smith
<i>Map 3</i>	2'33"min;	16mm; 1996	Eleanor Suess
<i>A Biological Film</i>	1'30"min;	16mm; 1996	Redmond Bridgeman
<i>Apartment</i>	1'28"min;	16mm; 1996	Vivian Cooper Smith
<i>U.L.</i>	3'00"min;	16mm; 1996	Redmond Bridgeman
<i>Virtual Memory is Running Low</i>	5'54"min;	16mm; 1996	Jo Law
<i>Signals Lost in Transporter Room Three</i>	2'16"min;	16mm; 1996	Jo Law

PART 2

<i>Snow Film</i>	3'22"min;	S-VHS; 1995	Arlene de Souza
<i>Old Earth</i>	7'00"min;	S-VHS; 1995	Jo Law
<i>Nothing to Declare</i>	6'49"min;	S-VHS; 1994	Emily Murray
<i>Given Leave to Enter</i>	5'32"min;	S-VHS; 1996	Jo Law

PART 3

<i>Hydra</i>	10'30"min;	S-VHS; 1996	Sam Landels
<i>Rinse and Repeat</i>	6'05"min;	S-VHS; 1996	Bec Dean
<i>Landscape 1</i>	2'47"min;	S-VHS; 1997	Sohan Ariel Hayes

This program has been co-ordinated by Jo Law and Redmond Bridgeman.



Sydney Intermedia Network



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For each of us as individuals and for all of us as a society, technologies, some as old as the act of writing, some as modern as the electronic personal organiser, transform the way we conceive of and the way we use memory. To understand memory we need also to understand the nature of and dynamics of this process of transformation.

The Making of Memory: From Molecules to Mind

Steven Rose

A feature of the works selected for this program is their investigation of the structure of filmic space/time. Memory plays an important role as an essential component of the perceptual continuity of filmic illusion and in generating the dynamics that play out the construction of perception, the formation of identity, the structuring of practice, notions of location and dislocation, and consciousness itself.

To explore these dynamics the program is divided into three sections: works that employ celluloid as a constructive base, those that involve a diverse range of media, yet use video as the final means, and those in which the relationship between visual perception and visual representation forms the specific content.

Rather than implying a narrative of technological progression, the structure and technical bricolage of the program suggests that technology forms part of a wider investigative practice in these works. This takes precedence over simple 'experimentation' or 'exploration' as ends in themselves.

This is clearly seen in the works themselves. In *At No Time* the simple stripping back of the emulsion brings each frame into consciousness and focuses attention on the temporal structure of film. In *Snow Film*, repetitive pan, shudder and flicker is accentuated in the video editing suite so that the narrative continuity of a holiday Super 8, with all its nostalgic connotations, is transformed into an explicit mnemonic aid.

In *Apartment* and *A Biological Film* investigation of representational strategies also play an important role. In *Apartment* enlarged photographs of Hong Kong apartment blocks are transferred onto transparent adhesive and applied to clear leader. *A Biological Film* uses similar methods to transpose a text from Burrough's *Nova Express* into a different context. In both works representational form (instead of being given further narrative form in the 'film of a book' or the travelogue) undergoes a process of transfiguration into 'microfiche data banks'. Yet, by retaining an indexical relationship to their origins these films focus attention on the entropy involved in information storage and retrieval.

Paralleling this transmutational process the ten seconds of Universal Leader in *U.L.* provide a basic generative grammar for re-coding representation. Animal stamps, found Super 8, Standard 8 and 16mm footage, are layered and multiplied by a diverse set of reproductive technologies. A digitised Benday dot 'wall paper' is eventually built up which at any moment threatens to disintegrate into visual noise.

Transforming visual noise into coherent form becomes a problem of construction in *Map #3*. Transparent photocopies of a suburban road directory are cut up and applied to clear leader. A second layer is formed from coloured adhesive sheets, mirroring the original directories use of key colours to indicate cartographic structure. The grid lines of the original map, 18 frames ahead of the graphic representation of place, form an optical

sound track synchronising movement relative to grid reference. The schema of a road map, in its most prosaic form as guide to suburban navigation, becomes a literal road movie, with pictographs and sound, so that static representation of place is transformed into the dynamic representation of space/time.

Transformation of information encoding into figural representation is further investigated in *Virtual Memory is Running Low*. Colour photocopies and found footage displace the camera to produce a mismatch between image and frame; this sets in train a progressive decay of representational form as images drift in and out of frame. The encoding of information in the brain, its organisation and retrieval, expands to include external traces of memory such as fax, telephones, television and computers. Failure of this equipment entails the dispersal of signals in mid-transport, presenting the possibility that traces will form new patterns of interaction. Sixteen millimetre film, already occupying the position of ruin, evokes the fragmentation of these memory patterns and the process of convergence and divergence involved in the creation of new patterns.

Old Earth and *Given Leave to Enter* explore these multiple traces. Solarisation reduces Super 8 footage of childhood from three to two dimensions in *Old Earth*. As this occurs, English subtitles list the relationship and nationality of family members, each line accompanied by the increasingly dissonant sound of a projector. Inscription and erasure produce an electronic palimpsest, an idea further developed in *Given Leave to Enter* by the convergence of personal, historical, and cultural discontinuity. A child's voice singing *The Grand Old Duke of York* is overlaid with earnest discussion of sexual dysfunction on a sex hot line, Super 8 footage of family home movies, and footage of contemporary Hong Kong. The encroachment of white static progressively erases private memory and public history, leaving only the lingering trace of a child's disembodied voice.

Hydra, by returning to the zoetrope and kinoscope, positions filmic representation at the centre of the confluence of memory, history and identity in the above works. One half of the representational process is re-produced by multiple photocopies of skulls and busts spun by an electric motor, the other half by a recording device. Manipulation of shutter speed and aperture of this machine creates an illusion of a fixed image; albeit one that continually drifts in and out of frame. In *Rinse and Repeat* identity, as hypnotic re-production, is positioned within this loop. The pause and rewind buttons halt continuity to create a repetitive automaton whose identity is merely reflective, yet subject to transformation once the play button is pushed.

Finally, in *Landscape 1* images drawn from a book on human skin disease are scanned and animated in 3-D studio. A topographical fly through of an internal and external body-scape is built up. As in all of these works, imagination engenders a practice that seeks to structure self-perception; in turn, practice engenders an imaginative response that investigates the structuring of consciousness, providing both the impetus for many of these works, and a framework in which to understand them.

Text by Redmond Bridgeman
Design by Jo Law 1997



Given Leave to Enter Jo Law S-Vhs 1995



A Biological Film Redmond Bridgeman 16mm 1996



Snow Film Arlene De Souza S-Vhs 1995



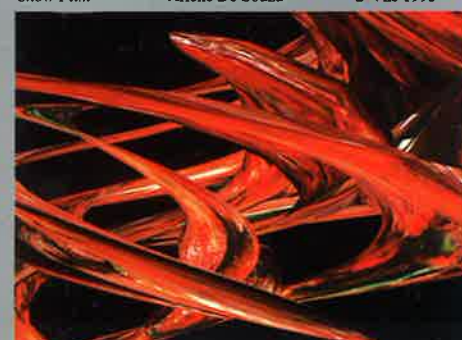
At No Time Martin Heine 16 mm 1994



A Biological Film Redmond Bridgeman 16mm 1996



Snow Film Arlene De Souza S-Vhs 1995



Landscape 1 Soha Ariel Hayes 3-DStudio 1997



U.L. Redmond Bridgeman 16mm 1996



Virtual Memory is Running Low Jo Law 16mm 1996



Nothing to Declare Emily Murray S-Vhs 1994



Given Leave to Enter Jo Law S-Vhs 1996



At No Time Martin Heine 16mm 1994



Virtual Memory is Running Low Jo Law 16mm 1996



U.L. Redmond Bridgeman 16mm 1996