

## Australian films - Experimental Films

### 223 = TWO HUNDRED AND TWENTY THREE

2008354,16  
6 min color 1985 Australia English  
Credits: Images, Dirk de Bruyn ; sound, Mick Luck.  
One of a series of films (others include Vision and Light Play) exploring frameless film and direct-on-film techniques at times also combined with photographed images. In 223 (the title refers to the footage of the film) the 'flow' effect is more discontinuous. Abstract and symbolic shapes worked directly onto film without the restrictions of framelines are punctuated by the discrete frames of photographs from a family album in positive and negative.

### 4000 FRAMES = FOUR THOUSAND FRAMES

0054200,16  
3 min color 1970 Australia  
Prod Co: Aistralian National University. Credits:  
Producers, directors, Arthur Cantrill, Corinne Cantrill;  
photographer, sound, Arthur Cantrill.  
Four thousand single frame images build up on the retina to create graphic superimpositions.

### ACK-ACK GIRL

007337X,16  
4 min color 1973 Australia English  
Prod Co: Andric Film Productions. Credits: Producer,  
director, photography, writer, editor, animation, Andrew  
Vial; sound, A. Peterson.  
A rapid montage of stills giving impressions of New Guinea before and during the Second World War.

### THE ADVENTURE

0003665,16  
15 min color 1964 Australia English  
Prod Co: Victorian Railways. Credits: Director, writer,  
John Richardson. Cast: Stephen Paul, Ethel Paul.  
Describes a little boy's adventurous train ride, while his mother frantically searches for him. The little boy falls asleep after the initial excitement of the ride is dispelled, and awakens to find the train in a railway yard, and is scared by the alien and bewildering surrounds. In an endeavour to escape he rushes blindly into the arms of a friendly railway worker who calms his fear and re-unites him with his mother.

### AFTER IMAGE

0677917,16  
5 min color 1971 Australia English  
Credits: producers, Beris M. Hobbs, J. Airey, K. Airey ;  
director, Anthony Airey ; photographers, Stan Boothman.  
A collage/montage film structured in 3 sections cut rhythmically to Bach on moog and harpsichords.

### AGAINST THE GRAIN

066047X,16  
76 min color 1980 Australia English  
Prod Co: Nightshift Film/Australian Film Commission.  
Credits: Director, Tim Burns ; writer, Tim Burns, Michael  
Callaghan ; photography, Louis Irving ; editors, Peter  
Gailey, Melissa Woods, Chris Cordeaux. Cast: Michael  
Callaghan, Sandy Edwards, Joy Burns, Mary Burns,  
Letham Burns.  
A free-wheeling mix of fictional and semi-documentary footage ranging over a number of themes, notably the link between terrorism and corporate and state power, with allusions to the role of the media and world-wide development of nuclear power. Also available on VHS.

### AGAINST THE GRAIN (VH)

204055X,VH  
73 min color 1980 Australia English  
Prod Co: Nightshift Film/Australian Film Commission.  
Credits: Director, Tim Burns ; writer, Tim Burns, Michael  
Callaghan ; photography, Louis Irving ; editors, Peter  
Gailey, Melissa Woods, Chris Cordeaux. Cast: Michael  
Callaghan, Sandy Edwards, Joy Burns, Mary Burns,  
Letham Burns.  
A free-wheeling mix of fictional and semi-documentary footage ranging over a number of themes, notably the link between terrorism and corporate and state power, with

allusions to the role of the media and world-wide development of nuclear power. Also available on 16mm film.

### AGAINST THE TIDE

0606882,VU  
28 min color 1979 Australia  
Credits: Filmmaker, Arthur Wicks ; camera, Dick Larter.  
Surrogate tidal work using mixed media and special audio. An X is used, on which the filmmaker is strapped, to measure the tidal flow. Assistants are used to "naturalise" the subject. A performance directly associated with Wick's previous work, "Sand Memories".

### AIREYS INLET

2023132,16  
4 min color 1997 Australia  
Credits: Producers, directors, Arthur and Corinne Cantrill.  
Note: Soundtrack on accompanying audio cassette.  
A discontinuous frame-by-frame film (mainly two frames image/two frame black) of a coastal scene at Aireys Inlet with a recurring image of a lighthouse, intercut with a painting of the same landscape by Ivor Cantrill. A sense of place is created with myriad details of sea, rock, bush, beach and sky. Sound composition by Arthur Cantrill of ocean and birds mixed with improvised violin. Instruction for playing the audio cassette: with tape fully rewound, start cassette on '6' in countdown leader. The sound will then start on the first sea shot before the opening title. Fade sound at end of sea shot after end credits. (Note: sound is recorded on side A) Reference: 'A Slow Leaving of 16mm practice ... Moving into Super 8' Cantrill Film Notes. Issue #87/88, December 1997, pp. 61-72.

### AMELIA ROSE TOWERS (VH)

2111678,VH  
10 min color 1992 Australia English  
Prod Co: Australian Film, Television & Radio School.  
Credits: Producer, Nicole Sorby ; director, Jackie Farkas ;  
writer, Ashley Scarlett ; photography, Jackie Farkas, Robyn  
Peterson ; editors, Annette Davey, Kathy Dreyton. Cast:  
Kelly McNair, Tina Rogers, Garnet O'Neill, Julie Bookless,  
John Fenton-Smith.  
This multi-award winning Australian short film is distinctly theatrical with its soundtrack of rap and its parade of surrealist images. The atmosphere is acute and claustrophobic, full of anxiety, fear and loathing. Amelia Rose Towers, whose initials spell ART, faces an adversary who spells MAN, and offers us fragmented glimpses of her own fragile identity.

### AND THE WORD WAS MADE FLESH

2070947,16  
70 min b&w 1971 Australia English  
Credits: Producer, director, writer, photography, editor,  
Dusan Marek. Cast: David Stocker, Christine Pearce, Jan  
Cernohous, David Tiley, John Kirk.  
This film appears to admit a narrative involving a scientist, an 'ideal' woman who emerges from a cocoon and a gunman. Marek, a surrealist painter, saw the narrative as non-chronological. Time is freely manipulated. The sequence of events, in Marek's view, can be rearranged without changing the content. He has described the theme as a man's attempt to retain his inner freedom and not be 'moulded from the outside'. The film, made in collaboration with students from Flinders University, is akin to a musical composition, its tactile imagery - flesh, sand, water, bark - is to be experienced rather than explained.

### ANGLEDOZER

2106118,16  
15 min color 1998 Australia English  
Credits: Filmmaker, Marcus Bergner.  
A luminous montage of original and found footage, constructing layers of shifting perspective and focalization. A treatment of memory in a present continuous tense, a world of visual and verbal erosion, sedimentation and seepage.

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### ANGOPHORA AND SANDSTONE

019195X,16  
15 min color Silent 1979 Australia  
Credits: Producers, directors, Arthur Cantrill, Corinne Cantrill.

A three colour separation film photographed in the N.S.W. coastal bush/sandstone country where the Angophora is a predominant tree. of richly coloured studies, investigates water, movement of foliage, and shadows.

### AQUI SE LO HALLA

0686320,16  
18 min color 1983 USA English  
Credits: Filmmaker, Lee Sokol.

The title (Here you will find it) derives from words painted on a dilapidated house the filmmaker came across in the desert on the way to the bullfights in Mexico. On the sound track a 40 year old Mexican tells of his faith in an obsession with love and his problems with the male role in a macho society. The images of bullfighting and conjurer's tricks have been reworked on the optical printer. Winner, Grand Prix, Short Film Competition, 1984 Melbourne Film Festival.

### ART RAGE (VH)

2082236,VH  
37 min color 1995 Australia English  
Credits: Producer, Kim Machan.

A compilation of artworks by 21 artists invited to make them specifically for exhibition on television via the ABC's all night music video program 'Rage'. Each work was to be between 30 seconds and 2 minutes and was not to be a documentary or illustration of another work. The resultant works float around a melange of issues involving contemporary art practice, television culture, music video culture, video art, home video, media power and public access to art.

### ARTICULATED IMAGE

2106210,16  
3 min color Silent 1996 Australia  
Credits: Filmmakers, Arthur and Corinne Cantrill. Note: Silent film to be projected at 24 fps or 18 fps.

This is one of a series of films investigating single-frame possibilities, and the challenge they offer to reading the film image (beginning with '4000 Frames - An Eye Opener' in 1970 and continuing with 'Bouddi' and 'Airey's Inlet'). These films demand of the viewer a total attentiveness if they are to be fully registered. In this film focuses on a set subject: a still life of a banana palm on the window sill of a large window on a stairway. The images are filmed in a sequence of two frames of image, then two frames black, with the black frames giving the 'articulation' to the image, rather than a continuous flow of images superimposing on the retina of the eye. The images are clustered in groups of two or three alternating details of the subject, moving on to another set of two or three alternating details. Further into the film the frame pattern changes to one frame image, one frame black.

### ASCENSION OF THE RAINBOW SERPENT (VU)

0606955,VU  
37 min color 1972 Australia English  
Credits: Filmmaker, Joseph EL Khourey.

Filmed at an Aboriginal Arts Festival in the Pitjantjatjara lands, Central Australia and described as a "bush video dreaming". Partly an autobiography, this deals with EL Khourey's life when he was a part of the drug world and those people that have become an important part of his life. It is also considered by the filmmaker as narrative, abstract and documentary dealing with the Aboriginal people of Central Australia, documenting their life-style, their myths and legends, including that of the dreamtime serpent, Wanambi.

### ✠ AT BLACK RANGE

9070068,16  
12 min color 1984 Australia  
Arthur & Corinne Cantrill. Directed and Produced by Arthur and Corinne Cantrill. A three-colour separation film.

Filmed at Black Range in western Victoria, the filmmakers have created their own colour film using B&W fine grain Ilford Pan F stock, filming static scenes sequentially for each of three colour separations (red, green and blue). The finished film, printed on Eastmancolour print stock, is characterised by the movement of colour, where the shadows of the wind-swept trees appear in layers of floating primary colours, contrasting with the fixed colour of the static forms and textures of rock. Bush sounds were recorded at the location for the soundtrack.

### AT ELTHAM

0115234,16  
23 min color 1973 Australia English  
Credits: Filmmaker, Corinne Cantrill.

A metaphor on death, dedicated to the Melbourne poet Charles Buckmaster. An experiment by Corinne Cantrill in manually playing the mechanical functions of the Bolex camera on two classic Australian bush views: the river seen through gum trees, and hills covered in eucalypts.

### AT ULURU

0130152,16  
80 min color 1977 Australia English  
Credits: Producers, directors, Arthur and Corinne Cantrill.

Note: Much of the film is silent.  
Ayers Rock is examined in the light of its ancient human and animal associations. It is seen under various light effects which create different colour and texture impressions.

### ATAVISTIC TRACES

2081418,16  
15 min color 1994 Australia English  
Prod Co: Evil Eye Productions. Credits: Producer, Joya Stevens ; director, art director, Patricia Balfour ; writer, Patricia Balfour, Joya Stevens ; photography, David Foreman ; music, Bill Odgers ; editor, Tania Nehme. Cast: Despo Tunis, Senta Brockschmidt.

At the core of this intriguingly cryptic melange of interconnecting stories is the idea that, in order to properly depart this life, guided by received myths, one must first imaginatively retrace one's steps, revisiting former generations, in search of resemblances or 'atavistic traces'. The narrative thread through different modes of storytelling is provided by an Hispanic woman, Pilar, who rises from her deathbed to be guided on her journey by Maria Lionza, a statuesque, mythical embodiment of strength and sexuality. The myths are of Latin American origin, the voices and faces are various, the landscape is Australian. Also available on VHS.

### ATAVISTIC TRACES (VH)

2081361,VH  
15 min color 1994 Australia English  
Prod Co: Evil Eye Productions. Credits: Producer, Joya Stevens ; director, art director, Patricia Balfour ; writer, Patricia Balfour, Joya Stevens ; photography, David Foreman ; music, Bill Odgers ; editor, Tania Nehme. Cast: Despo Tunis, Senta Brockschmidt.

At the core of this intriguingly cryptic melange of interconnecting stories is the idea that, in order to properly depart this life, guided by received myths, one must first imaginatively retrace one's steps, revisiting former generations, in search of resemblances or 'atavistic traces'. The narrative thread through different modes of storytelling is provided by an Hispanic woman, Pilar, who rises from her deathbed to be guided on her journey by Maria Lionza, a statuesque, mythical embodiment of strength and sexuality. The myths are of Latin American origin, the voices and faces are various, the landscape is Australian. Also available on 16mm film.

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### \*AURA

9070157,DV  
color 2004 Australia English  
John Conomos John Conomos Also available on VHS.  
Aura is a meditative video essay that examines the role of landscape and the new virtual sublime in post-modern art, cinema, culture and the new media. It also features composer Robert Lloyd's two recent compositions, 'The Untouched Key' and 'The Open Boat'.

### AUSTRALIA

2063568,16  
20 min b&w Silent 1982 Australia  
Credits: Director, writer, photography, editor, Ken Shepherd.

A symbolic drama of frustration, parochialism and desire involving a woman and her soldier husband in a series of surreal tableaux which reflect a sense of spiritual isolation and malaise. 'The aim of the film was to express something about my country as the title suggests ... using the woman as the vehicle seemed right then, as it does to me now. The film deals specifically with the male gaze' (Ken Shepherd).

Reference: Cantrill's Filmnotes, No. 69/70, Mar. 1993.

### AUSTRALIAN SUPER 8 FILMS 1981-86 (VH)

2037230,VH  
186 min color 1989 Australia English  
Prod Co: Sydney Super 8 Film Group. Credits: Compiler: Michael Hutak. Note: Includes catalogue inside kit container.

This is a compilation, with an accompanying catalogue, of 27 significant films shot on Super 8, mainly between 1984-1986. Although the films were selected from 500 or more screened in programs of the Sydney Super 8 Film Group, not all are by Sydney-based filmmakers. The films can loosely be described as experimental or alternatively as ventures into personal style. The filmmakers have not been inhibited by the conventions of illusionistic film, narrative or notions of the 'well-made' film.

### AUTOMATIC/SINGLE/CONTINUOUS

0670076,16  
9 min color 1982 Australia English  
Credits: Filmmaker, Lynsey Martin.

Originally filmed at a busy city intersection on super 8 at three different times of the day this is a formal exercise in which chance is a structural element. The title refers to automatic exposure by the camera/the three single takes/ the continuous recording of a scene with the camera analogous to the human eye.

### AYERS ROCK

0689508,16  
21 min color 1981 Australia English  
Prod Co: Cinepro. Credits: Producer, Paul Winkler.

A complex reworking of images of Ayers Rock and the surrounding country using in-camera matting techniques. Figures derived from Aboriginal cave paintings are superimposed on images often filmed with a rapidly panning camera.

### BACK IN BEDFORD

017589X,16  
23 min color Silent 1976 Australia  
Credits: Producer, director, John Dunkley-Smith. Note: Silent film to be run at sound speed.

A film which is shot from a car as it is driven around the block. This footage is intercut with a decreasing amount of black footage and the loop of film is repeated.

### BACK TO BACK

0156135,16  
24 min color Silent 1977 Australia  
Credits: Producer, director, James Clayden.

A series of city and country landscapes are viewed with a relentlessly moving camera. Texture, colour and contrast are emphasized by optical printing.

### BACKYARD

0012133,16  
15 min color 1976 Australia English  
Credits: Producer, Paul Winkler.

A rhythmic, often lyrical view of an inner-city backyard is achieved primarily by the use of split screen panning shots to create a "corrugated" effect. The harsh sound of steel cables contrasts with the beauty of the visuals.

### BARK - RIND

0136916,16  
29 min color 1977 Australia English  
Credits: Filmmaker, Paul Winkler.

Polyphonic of gyrating images of grass, trees, bark and flowers are accompanied by the shrill, piercing shriek of insects.

### BEYOND FULLER

0147322,16  
23 min color 1972 Australia English  
Credits: Producer, writer, Barrett Hodsdon ; directors, Barrett Hodsdon, Bruce Hodsdon ; photography, Michael Edols ; editor, Bruce Hodsdon. Cast: Geoffrey Gardner.

This piece of metacinema, the use of the medium to reflect on its own processes, is an attempt to contrast different levels of representation ranging from the romantic aggression fantasy of Sam Fuller's Underworld USA to the notorious filming of an execution on the streets of Saigon. The segments of violence are brought together in an allusive framework located somewhere between fictional narrative and filmic essay. The fictional 'character' has both psychological and symbolic dimensions suggested by, for example, his narcissism and the recurrence of the motifs of eyes and light. This dual focus is meant to invoke the cinematic as ritual (the connotations around the apparatus) and illusion (the seduction of the image).

### BICYCLE

0115773,16  
1 min b&w 1972 Australia English  
Prod Co: Drama Department-Flinders University of South Australia. Credits: Producer, Steve Knapman ;

photography, Steve Knapman, Jay Bland, John Naylor ; sound: Lindsay S. Christie.  
Poetic impressions of bicycle riding by South Australian film maker, Steve Knapman.

### BLACK FUNGUS

0053794,16  
16 min b&w 1973 Australia English  
Credits: Director, Michael Lee.

Through a mixture of animation and live footage, experimental filmmaker Michael Lee examines the primal surgings and drives of humanity.

### BLAST

0115951,16  
6 min b&w 1971 Australia English  
Credits: Producers, Arthur Cantrill, Corrine Cantrill.

Animated images from the Vorticist manifesto, written by Wyndham Lewis, Ezra Pound and Gaudier Brzeska. A film by Arthur and Corinne Cantrill.

### BLUTO

0157506,16  
6 min color 1967 Australia English  
Credits: Filmmaker, Albie Thoms.

A handmade film using film stock which has had the film emulsion scratched away producing abstract images and concrete musical sounds.

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### THE BOILING ELECTRIC JUG FILM

0116044,16  
8 min b&w 1970 Australia English  
Credits: Credits : Producers: Arthur Cantrill, Corinne Cantrill.

A film with a performance component by Arthur and Corinne Cantrill. An exercise in suspense and minimal cinema - intended to be projected onto one or more boiling electric jugs. It may also be projected normally and retains its point when this is done.

### BOLERO (AUSTRALIAN EXPERIMENTAL FILM)

0031855,16  
15 min color 1967 Australia English  
Credits: Producer, director, writer, Albie Thoms ; photography, editor, David Perry ; music, Maurice Ravel. Cast: Bronwyn Stevens-Jones.

A minimalist exercise described by Thoms as 'observing the effect of movement on perception within the framework of Ravel's music' simulating a tracking shot down a deserted street into a woman's eye. Thoms' formalism coincided with Michael Snow's 'Wavelength' (1967) in which the film's form also becomes its subject.

### BONDI

0652418,16  
15 min color 1979 Australia English  
Credits: Filmmaker, Paul Winkler.

Bondi Beach is presented in composite images using in-camera matting techniques, dividing the frame horizontally into multiple sections. Amos Vogel has described this manipulation of pictorial space as 'reminiscent of Max Ernst's surrealist collages'.

### BOOBS A LOT

0116087,16  
3 min b&w 1968 Australia English  
Credits: Filmmaker, Aggy Read.

A montage of photographs culled from girlie magazines. In the days of blacked out nipples it achieved notoriety and profitability by being banned by the censor for eighteen months.

### BOUDDI

0116141,16  
8 min color 1970 Australia English  
Credits: Producers, Arthur Cantrill, Corinne Cantrill.

Described by the filmmakers as 'a camera calligraphy of the coastal bush near Bouddi, NSW'. The single frame stream of imagery - bark, insects, flowers, rock forms - and accompanying Aboriginal dance music can be seen as a metaphor for growth, summer, and the intensity of light.

### BREATHING UNDER WATER (VH)

2063223,VH  
77 min color 1991 Australia English

Prod Co: Periscope Productions/Australian Film Commission/CHannel Four Television. Credits: Producer, Megan McMurchy ; director, writer, Susan Murphy Dermody ; photography, Erika Addis ; music, Elizabeth Drake ; editor, Diana Priest ; animator, Lee Whitmore. Cast: Anne Louise Lambert (Beatrice), Kristoffer Greaves (Herman), Maeve Dermody (Maeve).

The story in this experimental narrative is that of a woman's journey into an imaginary underground city. The birth of her daughter into what she sees to be an increasingly perilous world leads Beatrice to undertake an investigation into human nature, a confrontation with the fears of our time. She searches for clues that will answer the riddle: why has humankind set the stage for its own extinction? Staged and found footage mingle with animation in a symbolic narrative, a meeting ground for history, mythology, philosophy, science and personal memories.

### BRICK WALL

0137289,16  
23 min color 1974 Australia English  
Credits: Producer, Paul Winkler.

An ode to bricklaying, highlighting the shape, colour and texture of bricks using single frame shots and fast moving pens. The sound track consists of the sound of a bricklayers trowel. A film by Paul Winkler.

### BRITTLE WEATHER JOURNEY

0678077,16  
22 min b&w 1973 Australia English  
Prod Co: Australian Experimental Film and Television Fund. Credits: Producer, Malcolm Otton ; director, writer, Stephen Wallace ; photography, Tom Cowan ; sound, Kit Guyatt.

Four friends in their twenties leave the city for a weekend in the country, a journey which peters out in an outback mirage.

### BUCKEYE AND PINTO

0178856,16  
29 min b&w 1979 Australia English  
Prod Co: Experimental Film and Television Fund. Credits: Producer, Tim Isaacson ; director, Phil Pinder ; photography, Nino Martinetti. Cast: Mitchell Faircloth, Simon Thorpe.

A spoof on American westerns that does not ignore the homosexual subtext. A film about men and their problems. A tale of two cowpokes as they ride across the range of the United States of Australia. Together they shoot everything that moves as they knuckle their way from Syd Francisco to the Kingaroy badlands and Miss Kitty.

### ✧ CALLIGRAPHY CONTEST FOR THE NEW YEAR

0146172,16  
15 min color 1969 Australia English  
Credits: Producer, director, Arthur Cantrill. This film has previously been catalogued under the incorrect title 'Instant Film by 30 People'. Correct title has been restored following advice from the filmmakers (May 2007). The product of a hand-made film workshop conducted by Arthur Cantrill in Canberra in 1969, this is essentially a record of an expanded cinema event, rather than a film in its own right. Preliminary footage by Cantrill of the workshop in progress shows about thirty people painting the film, which was then projected through an anamorphic lens onto a screen of black paper which was progressively painted white and then cut away to allow the image to fall onto a second white screen mounted behind.

### CAMBERWELL JUNCTION

0400184,16  
5 min color 1976 Australia English  
Credits: Filmmakers, Ivan Gaal, Kevin Duff.

This film is in three parts ... still photographs of 'past-definite' are accompanied by sounds of horses' hooves. 'Present-indicative' shows speeded up traffic during the day and night, making it difficult for people to cross roads. 'Future-indefinite' poses a question mark.

### CAMERA NATURA

2020966,16  
33 min color 1985 Australia English  
Prod Co: Australian Film Commission. Credits: Producer, John Cruthers, director, writer, Ross Gibson ; photography, Ray Argall ; music, Gary Warner ; animator, Lee Whitmore ; editor, Ian Allen.

This film proposes a critique of white Australian cultural history, specifically the construction, by Europeans, of images of the Australian landscape through maps, paintings, photography and films. In the words of the filmmaker 'it charts a mythic realm and a geographical entity'. It is suggestive rather than conclusive in attempting to sharpen our vision of these cultural and geographical contours through juxtaposing mainly 'found' images with excerpts from written texts. Also available on VHS.

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### CAMERA NATURA (VH)

2039519,VH  
32 min color 1985 Australia English  
Prod Co: Australian Film Commission. Credits: Producer, John Cruthers, director, writer, Ross Gibson ; photography, Ray Argall ; music, Gary Warner ; animator, Lee Whitmore ; editor, Ian Allen.

This film proposes a critique of white Australian cultural history, specifically the construction, by Europeans, of images of the Australian landscape through maps, paintings, photography and films. In the words of the filmmaker 'it charts a mythic realm and a geographical entity'. It is suggestive rather than conclusive in attempting to sharpen our vision of these cultural and geographical contours through juxtaposing mainly 'found' images with excerpts from written texts. Also available on 16mm film.

### CAPILLARY ACTION

2096393,16  
17 min color 1997 Australia English  
Credits: Filmmaker, Paul Winkler.

An experimental film exploring the movement of water via capillary action. The phenomena of water flowing uphill made visible via photographic means. Fountains and trees are the main carrier of images- an ode to the translucency of water.

### CAPRICORNIA

2101567,16  
20 min color 2001 Australia

Credits: Filmmakers, Arthur and Corrine Cantrill.  
This experimental film is a tribute to the Australian writer Xavier Herbert, who in 1938 wrote the novel 'Capricornia', a powerful narrative of European settlement and Aboriginal displacement in North Queensland. The film was shot in and around Cairns and the Atherton Tablelands and observes the continuing pressures of development and tourism on the tropical rainforest country. It was shot on Super 8mm, using short frame clusters of image, then reworked on an optical printer onto 16mm which enabled patterns of repetition, and the combining of images in varying configurations through bi-packing. The soundtrack is constructed from recordings made while filming of rainforest sounds and tour guides' commentaries which have had a 'cut-ups' mode applied to them.

### CAR CRASH

0137424,16  
2 min color 1973 Australia English  
Prod Co: Flinders University. Credits: Producer, director: Andre Fleuren.

Superimposed red footage by Paolo Gioli of a figure in a car crash is juxtaposed with the sounds of a car crash, laughing and crying. A film made by Andre Fleuren with Mike Rowan.

### CARS

0652493,16  
15 min color 1979 Australia English  
Credits: Producer, filmmaker, Paul Winkler.

An experimental film, the first half without sound and containing images of cars speeding along a highway. In the second half the images are repeated, but with sound. "The silent part puts the viewer at a safe distance to the material, but once the sound enters, a certain kind of shock reaction sets in which forces the viewer to rethink.

### CATHEDRAL FORMS

0690298,16  
4 min b&w 1983 Australia English  
Prod Co: Creative Development Branch of the Australian Film Commission. Credits: Producer, director, animator, Anne Pollak.

An animated exploration of the inner and outerspace of a cathedral, harmonised to J.S. Bach's Magnificat, Gloria Patri.

### CHA HIT FRAMES

2018597,16  
25 min color 1986 Australia English

Credits: Filmmaker, Dirk de Bruyn ; sound, Mick Luck.  
The last of a series of animated abstract and figurative doodles in which a range of direct-on-film techniques was used. A form of visual music, the films (others include Light Play, Vision and 223) depend on rhythm for their effect. The abstract flow of colours and shapes against white light is punctuated by fixed figures (photographs, drawings, roto-scoped images, words, numbers, etc.) in clusters of 5-10 frames each. This film has four parts marked by variations in the music score rather than by striking visual differences. Cha (two parts totalling 15 minutes), Hit (2 1/2 minutes) and Frames (7 1/2 minutes). The selection of the title Cha Hit Frames is more or less arbitrary.

### CHANTS

0137521,16  
15 min color 1974 Australia English

Credits: Filmmaker, Paul Winkler.  
Time lapse photography of candlelight gives way to liturgical imagery such as an elaborately decorated Greek Orthodox golden cross moving continuously in a black void accompanied on the soundtrack by Gregorian chants. Winkler intends the film to be 'a spiritual experience, a long prayer'.

### CHEAP BLONDE

2098396,16  
5 min color 1998 Australia English  
Prod Co: Go Girl Productions Credits: director, Janet Merewether ; photography, Toula Anatas.

'Cheap Blonde' is a short study of the relationship between words and meaning. Looped video footage of a woman sitting in front of a waterfall is intercut with the statement 'A famous filmmaker said "Cinema is the history of men filming women"' As the work progresses the twelve words which form this statement are rearranged to corrupt its original meaning. Simultaneously, the image is revealed as total artifice. Layers of meaning are constructed, broken down and reformed to reveal that every filmed image is a highly contrived artifact. Also available on VHS.

### CHEAP BLONDE (VH)

2109843,VH  
5 min color 1998 Australia English  
Prod Co: Go Girl Productions Credits: director, Janet Merewether ; photography, Toula Anatas.

'Cheap Blonde' is a short study of the relationship between words and meaning. Looped video footage of a woman sitting in front of a waterfall is intercut with the statement 'A famous filmmaker said "Cinema is the history of men filming women"' As the work progresses the twelve words which form this statement are rearranged to corrupt its original meaning. Simultaneously, the image is revealed as total artifice. Layers of meaning are constructed, broken down and reformed to reveal that every filmed image is a highly contrived artifact. Also available on 16mm.

### THE CITY

0169555,16  
8 min color 1970 Australia English

Credits: Producers, Arthur Cantrill, Corinne Cantrill. Note: Screening instructions can be obtained from the film study officer on request. Film requires multiple projectors. A composite view of the city is created by three films screened simultaneously. The centre film has a soundtrack of mechanised noise.

**CITY OF CHROMATIC DISSOLUTION**

2028878,16  
16 min color 1999 Australia  
Credits: Producers, director, Arthur and Corinne Cantrill.  
Note: Soundtrack on accompanying audio cassette.  
The Melbourne cityscapes were shot in 1986 - before the skyscrapers such as Melbourne Central were built, and the Shot Tower was still not imprisoned in a glass cone. The outdated Ilford Pan F black and white negative shows evidence of chemical dissolution which appears as cyan, magenta and yellow spots on the colour prints. The other 'dissolution' - the 3-colour separation and re-constitution of the colour of the image - is evident in the pedestrian and motor traffic activity, and also in the mirror-facaded 'invisible' office buildings of St Kilda Road - an architectural fad of the 1980s (preceding post-modernist styles) where the moving clouds and traffic are, Magritte-like, reflected in primary colours onto the building as if matted there. The sound by Arthur Cantrill uses layers of city sounds and glass object played with a violin bow, electronically altered with the images of glass facades. Instructions for playing the audio cassette: with the tape fully rewound, start the cassette on the film's opening title: 'City of Chromatic Dissolution'. The sound will then start on the first shot after the title. Fade sound on the end credits: 'Arthur and Corinne Cantrill 1999'. (Sound is recorded on side A). Reference: 'Out of Gamut'. Cantrill Film Notes. Issue #93-100, January 2000, pp. 91-96.

**CITY OF CHROMATIC INTENSITY**

2018570,16  
5 min color 1999 Australia  
Credits: Producers, director, Corinne and Arthur Cantrill.  
Note: Soundtrack on accompanying audio cassette.  
Will colour exist when there is no-one left to see it? The high-contrast colour separation, which, unlike regular colour film, is not designed to accurately reproduce human colour perception, renders the city in stark, saturated hues, contrasting with deep shadow zones. Fragments of monochrome negative, reserved left to right to indicate the emulsion geometry of camera, refer to the source of the colour. Human activity is minimal, relegated to the periphery of the frame - the city is almost deserted. The sound suggests audio relics of demolitions, driving of massive foundations, the juggernaut of past construction practice. The soundtracks by Arthur Cantrill was produced with the 'Thonk' granular synthesis software program, which 'granulated' and randomly re-assembled selected city sounds. Instructions for playing the audio cassette: with the tape fully rewound, start the cassette on the film's opening title: 'City of Chromatic Intensity'. The sound will then start on the first shot after the title. Fade sound on the end credit: 'Arthur and Corinne Cantrill 1999'. Reference: 'Out of Gamut'. Cantrill Film Notes. Issue #93-100, January 2000, pp. 91-96.

**CITY SQUARE**

0689559,16  
12 min color 1983 Australia English  
Credits: John Dunkley-Smith Note: Twin screen presentation ; each reel can also be screened as a single screen presentation.  
An exercise in perception involving spatial and temporal interplay. Although shot patterns have been determined with a mathematical precision, the film is constructed by the viewer's apprehension/ordering/re-ordering of the constituent elements. There is also scope for the intrusion of chance elements not only within the images themselves but also in the slight variations of image juxtaposition which can occur as a result of the differences in the running speed between projectors. This film involves the deployment of pan and zoom shots in apparently indeterminate images filmed in a city square.

**CLIMBERS**

0612270,16  
31 min color 1980 Australia English  
Prod Co: Silver Films/Australian Film Commission/Women's Film Fund. Credits: Producer, director, writer, editor, Rosalind Gillespie ; photography, Martha Ansara, Jeni Thornely ; music, Alan Hovhaness ; choreographer, Margaret Barr. Cast: Margaret Barr Dance Drama Group.  
Note: Based on ideas and choreography of Margaret Barr. Dance-drama.  
A choreographed allegory of women's struggle for liberation based on the Japanese women's climb of Mount Everest in 1975.

**COAST AT PEARL BEACH**

0191968,16  
12 min color Silent 1979 Australia  
Credits: Producers, directors, Arthur Cantrill, Corinne Cantrill.  
A three colour separation film which contrasts the stillness of land masses with the constant movement of watercraft and the sea.

**COBWEB ON A PARACHUTE (VH)**

2075256,VH  
62 min color 1967 Australia English  
Credits: Director, writer, editor, Dusan Marek. Note: The original 35 mm. colour negative has been lost. This videocassette has been made from a videomaster taken off the surviving black and white work print with some colour images. Includes some background notes inside videocassette container.  
Combining animation with live action this is one of the few truly surreal works to emerge in the Australian cinema, an intensely personal reflection, by Czech artist Dusan Marek, on the importance of maintaining an inner freedom. Marek is the film's solitary character - the artist and his alter-ego who wears a de Chirico-like mask. The spare commentary poetically alludes to the artist's conflict with his subconscious culminating in liberation. The images are assembled in a manner akin to music. Marek hoped that this would allow viewers to maintain contact with their imaginations.

**A CONTEMPLATION OF THE CROSS**

2041173,16  
26 min color 1988 Australia  
Credits: Director, animator, photography, editor, Michael Lee. Cast: Peter Adams. Note: No dialogue.  
The third film of a trilogy (with Mystical Rose and Turn Around) comprising a personal spiritual journey. A re-enactment of the Crucifixion is superimposed on news footage - images of worldly power and destruction. The imagery becomes increasingly abstract and the music more exalted but in contrast to the traumatic intensity of exorcism in Mystical Rose, the feeling is that of exultation through contemplation. Also available on VHS with Mystical Rose and Turn Around.

**CONTEMPLATION OF THE ROSE**

0180990,16  
9 min color Silent 1976 Australia  
Credits: Producer, Michael Lee.  
Michael Lee's avant garde film centres a new visual sensation through the constant use of the zoom in a floral arrangement of which a rose is the central feature.

**CONTEMPORARY CASE STUDIES (VH)**

2103527,VH  
14 min color 2001 Australia English  
Prod Co: Go Girl Productions. Credits: Producer, director, writer, editing, Janet Merewether ; photography, Jackie Farkas.  
A wry comment on the state of heterosexual romance and sex in the 21st century from a female perspective, this short experimental film consists of nine case studies 'as witnessed from life'. Through the use of split-screens Merewether juxtaposes text and images to comment on the all-too-familiar scenarios, conversations and discussions that constitute modern day

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(mis)understandings about what women do and don't want.

### **CORPSE**

0675787,16  
111 min color 1982 Australia English  
Credits: Producer, director, writer, photography, editor, James Clayden; music, Chris Knowles. Cast: Narrator, Ian Scott.

An experimental feature, a 'ghost play' to which a poetic narration on the theme of the interface of life and death and the mystery of afterlife has been added. The narration alternately diverges from, intersects with, follows or anticipates the images. The narrative thread is a journey following Gothic figures including a Nosferatu-like creature through an underworld of shadows in mysterious rooms and darkened Australian landscapes given an aura of otherworldliness and timelessness.

### **CROSS-SECTIONS**

0175725,16  
91 min color 1977 Australia English  
Credits: Director, Bill Anderson ; photography, Bill Anderson ; editor, Michael Lee ; sound, Kenneth Wayne Hudson, David Leigh Rowe.

An experimental film including negative footage, animation and collage images to produce a cross-section of different film techniques.

### \* **CYBORG NED**

9070158,DV  
color 2004 Australia English  
John Conomos John Conomos Also available on VHS  
Cyborg Ned is a lyrical video essay that explores the various aesthetic, cultural and historical implications of the Ned Kelly saga in the context of the Australian popular imagination. Ned Kelly is presented here as our first surreal Cyborgian figure to emerge from the Australian Bush.(source: DVD cover notes)

### **DADDY THINGS**

2095974,16  
11 min b&w 1977 Australia English  
Credits: Producer, director, writer, Linda Blagg ; photography, Peter Godall ; editing, David Hugett ; sound, Peter Sorensen. Cast: Elizabeth Newman, Molly Worsnop, Serge Tampalini, the girls of Loreto Convent.

Story of a 12 year old girl, Katie, and her day at school. Two realities are contrasted in the film; the reality of school where life is harsh, discordant, noisy, unkind and superficial. And the reality of Katie's world which consists of a voice over in the form of a letter to her dead father, and the re-enacting of a dream she is trying to remember.

### **DANCE DELUXE**

0169482,16  
12 min b&w 1975 Australia  
Credits: Producer, John Dunkley-Smith

A rhythmic pattern created by high speed filming, use of negative positive images and editing, is composed on the movement of a single figure improvising a dance.

### **DARK**

0138137,16  
20 min color 1973 Australia  
Credits: Filmmaker, Paul Winkler

To suggest what he calls 'a visual explosion of pent up emotions' Winkler uses rapid zoom and pan shots to 'emotionalise' footage of police action against Aboriginals protecting their unofficial embassy outside Parliament House in 1972. This footage is intercut with images from the Aboriginal dreamtime. To Winkler, Dark is 'a visual explosion of pent up emotions coming out of the Australian Aborigine from dreamtime to action time'.

### **DAYS IN UBUD**

9070010,16  
Soundtrack on accompanying CD. 31 min color 1993  
Credits: Producers and directors, Arthur and Corinne Cantrill. Note: Refer also to Jalan Raya, Ubud, Cantrills film shot 3 years later.

Shot in Ubud, Bali, this is a film about daily life and work, and shows how the religious and spiritual life of the community is intertwined with daily work. Footage includes people working in the rice fields, repairing roads, building, working in the market and in cafes, and doing communal work maintaining the temples. The film includes the preparation of the main Ubud temple for an important ceremony, the ceremony itself, and the following procession to to another temple at the edge of Ubud. This film was shot over eight days. Filmed on Super 8mm film in 1991, it was copied onto 16mm on an optical printer.

### **DE DA DE DUM**

0652949,16  
19 min b&w 1968 Australia English  
Credits: Producer, Michael Hobbs; director, scenario, photography, editor, Garry Shead; music, Pip Proud. Cast: Pip Proud, Allison.

An experimental documentary about artist/poet/novelist/singer Pip Proud who, at the time the film was made, was being feted in the Press as an underground superstar. This shows Pip's reaction to automated, ritual city life using altered speed photography, and in some instance incision and puncturing of the film stock. On the sound-track Pip sings songs from his first L.P.

### **DESIRE (VH)**

210972X,VH  
10 min color 1992 Australia English  
Prod Co: Femme fatale. Credits: Producer, Kathy Shelper ; director, writer, Emma-Kate Croghan ; sound editor, Stavros Efthymiou. Cast: Michael Lake.

In this short film by Croghan, who went on to make her feature debut with 'Love and Other Catastrophes', a series of classic film noir tropes are cleverly strung together in a rivetting 10 minute story. A lonely laboratory worker becomes obsessed with a parcel which a beautiful and mysterious woman has left on a train. Will the object of his desires yield pleasures or tragedy? Winner Best Direction New Vision Films Award and Australian Cinematographers Society Award, St Kilda Film Festival, 1993.

### **DING A DING DAY**

0652957,16  
10 min b&w 1963 Australia English  
Credits: Producer, director, editor, Garry Shead; photography, John Lanser, Vicky Sarin, Philip Atkin. Cast: John Crothers, Tania Lewers, Sue Woods, Richard Neville, Martin Sharp.

An assembly of home movie footage shot between 1961-66 and begun when Shead was an art student at East Sydney Technical College. Martin Sharp and Richard Neville appear in a sequence covering the birth of Oz magazine in which Shead was a cartoonist. Includes historical footage of Richard Neville and Martin Sharp freaking around in Sydney and is also a chronicle of student days with a mixture of pathos and lyricism.

### **DISNATURED (VH)**

2064920,VH  
21 min color 1976 Australia  
Credits: Film-maker, Ken Shepherd.

'Disnatured' is Shepherd's last completed film. The underlying theme is his examination of spiritual states 'the disintegration of political cohesion and direction ... extended to a private subjective state of disintegration'. There is a hint of aberration and what Shepherd describes as 'a bland flatness and simple structure' which reflected his interest in the dehumanising effect of pornographic films. The tableaux approach to structure in an earlier film like 'Australia' is here refined to claustrophobic effect with

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each shot functioning as an autonomous unit, in effect a one-shot sequence.

Reference: Cantrill's Filmnotes, No. 69/70, Mar. 1993.

### A DISTANT RELATION

2050679,16

67 min color 1990 Australia English  
Prod Co: Australian Film Commission. Credits: Director, script, Simon Cooper.

This is an autobiographical work ranging over memories of life in two cities - Canberra and Sydney from the sixties to the eighties - as the sites of encounters both with others and family history. Shot on super 8 and blown up to 16 mm. the film includes a selection of the filmmaker's work on the smaller gauge, introducing a reflexive aspect, with allusions to the filmmaking process itself. Also available on VHS.

### A DISTANT RELATION (VH)

2047562,VH

64 min color 1990 Australia English  
Credits: Director, script, Simon Cooper.

This is an autobiographical work ranging over memories of life in two cities - Canberra and Sydney from the sixties to the eighties - as the sites of encounters both with others and family history. Shot on super 8 and blown up to 16 mm. the film includes a selection of the filmmaker's work on the smaller gauge, introducing a reflexive aspect, with allusions to the filmmaking process itself. Also available on 16mm.

### DOUBTFUL INVITATION

2060429,16

19 min color 1990 Australia English  
Prod Co: Australian Film Commission/New Image Research. Credits: Producer, director, script, Sonia Leber ; music, David Chesworth.

This film poses as observational documentary in order to suggest fictions in line with the conventions of film noir where the lives of ordinary people are touched by fate in a world perceived as both 'other' and everyday. Also available on VHS.

### DREAM

0054251,16

4 min b&w 1966 Australia  
Credits: Filmmakers, Arthur Cantrill and Corinne Cantrill  
Animation of drypoint images by artist Charles Lloyd.

### EARTH MESSAGE

0054812,16

25 min color 1970 Australia English  
Credits: Filmmakers, Arthur Cantrill, Corinne Cantrill.

Note: With Aboriginal music from the Northern Territory.

A landscape film of the Australian bush with the accumulation of carefully layered images and choreographed camera movement, the Cantrill's personal response upon returning to the Australian landscape after four years overseas.

### EARTHLIGHT (VH)

2027901,VH

10 min color 1987 Australia English  
Prod Co: Creative Development Branch of the Australian Film Commission. Credits: Filmmaker, John Barker.

Earthlight creates three different moods of the sea through the use of evocative music and line animation. It is an experimental film based on the theories of Itten and Kandinsky that explores the effects of line, movement and colour.

### EFFACEMENT

0605282,16

14 min color 1980 Australia English  
Producer, director, cinematographer: Solrun Hoaas.

Solrun Hoaas' poetic tribute to Noh mask maker Taniguchi Akiko. The film emphasises the relationship between the mask maker and her mask. It experiments with the visual and dramatic potential in Noh and in the mask. It experiments with the visual and dramatic potential in Noh

and in the mask, moving toward abstraction as the mask appears and re-appears in the reflection of a tree, its original substance. The soundtrack is filled with wood sounds- those of wood to tools, and the percussion of wooden clappers. Also available on VHS.

### EFFACEMENT (VH)

2110876,VH

14 min color 1980 Australia English  
Producer, director, cinematographer: Solrun Hoaas.

Solrun Hoaas' poetic tribute to Noh mask maker Taniguchi Akiko. The film emphasises the relationship between the mask maker and her mask. It experiments with the visual and dramatic potential in Noh and in the mask. It experiments with the visual and dramatic potential in Noh and in the mask, moving toward abstraction as the mask appears and re-appears in the reflection of a tree, its original substance. The soundtrack is filled with wood sounds- those of wood to tools, and the percussion of wooden clappers. Also available on 16mm.

### EIKON

0055290,16

3 min color 1969 Australia English  
Credits: Producers, directors, Arthur Cantrill, Corinne Cantrill ; sound composition, Arthur Cantrill. Cast: Sharman Mellick

A triptych in which the central contemplative image of a woman is contrasted with two side panels of her in movement, in the manner of church ikons in which the portrait of a saint is surrounded by scenes of earthly activity.

### ELEVATED SHORES

2068322,16

22 min color 1993 Australia English  
Credits: Filmmaker, Paul Winkler.

Matted shots of the shoreline around Sydney and the sea filmed through coloured filters are transformed into intricate, kaleidoscopic patterns. The sense of abstraction is heightened by the electronic soundtrack. The filmmaker sees his film as the reconstruction of topographic space, and the eternal motion of ocean waters that shape it, into cinematic space.

### ERRATICA

2016896,16

20 min color 1979 Australia English  
Prod Co: Australian Film Commission - Creative Development Branch. Credits: Filmmaker, Jonas Balsaitis.

Peruvian, Chilean, and Columbian music, both traditional and commercial, accompanies an intricate rhythmic montage of images drawn from a variety of places (New York, Melbourne, South America, Easter Island etc.). An underlying theme is described by Balsaitis as 'making your mark on the scenery' which suggests the imposition of a view on the environment both within individual images (the use of graphics, angles, movement, perspective etc.) and between images (e.g. cycles of shots are often arranged for their graphic relationships). There is also reference to ritual ceremony and to historical and cultural inter-relationships in art.

### EXPERIMENTS

0679294,16

54 min color 1982 Australia English  
Prod Co: Australian Film Commission - Creative Development Branch. Credits: Producer, director, editor,

Dirk de Bruyn. Note: A twin screen film requiring two projectors, reel 1 can also be shown as a single screen film. Borrowers will receive both reels with information about screening options.

A series of experiments employing a range of techniques including refilmed images, solarisation, time-lapse, animation of found objects, word-puns, lettrasetted and recycled soundtracks, pixillation, hand dyed film and rapid editing. The filmmaker describes it as 'a scream from suburbia' and 'a statement about filmmaking itself'.



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### EXPERIMENTS IN THREE-COLOUR SEPARATION

0654526,16  
21 min color 1980 Australia English  
Prod Co: Melbourne State College Research and Development Fund. Credits: Producers, Arthur Cantrill, Corinne Cantrill. Cast: Commentary, Arthur Cantrill.  
Note: Ideas touched on in this documentary are more fully developed in other 3-colour separation films by Arthur and Corinne Cantrill.

A documentary involving the work done by Arthur and Corinne Cantrill since 1975 in 3-colour separation. Also discussed are the classic theories and principles in 3-colour separation in film and photography.

### FACES 1976-1996

2098876,16  
14 min b&w Silent 1996 Australia  
Credits: Producer, director, Sue Ford ; photography, Ben Ford.

What is twenty years to a human face or spirit? 'Faces' encapsulates hundreds of years of human experience by recording a couple of moments, each separated by two decades from several peoples lives. Film emulsion and technology together with the exquisite portraiture of leading Melbourne photographer Sue Ford give no hint of the passing of time. Reference: John Cumming 'Faces' Melbourne International Film Festival catalogue (1997)

### FAINT ECHOES

2043427,16  
17 min color 1988 Australia English  
Credits: Filmmaker, Paul Winkler.

A found segment of newsreel footage from the 1936 Olympic Games in Berlin is re-worked via scratching and painting, optical printing and rotoscoping. Images of Hitler are re-worked for satirical effect while images of aggression and crowd reaction become poignant 'faint echoes' of a period of history gone but never forgotten.

### FAMILY HOLIDAY

0653228,16  
10 min color 1979 Australia  
Credits: Producer, filmmaker, Varcha Sidwell. Note: Magnetic soundtrack. Musical soundtrack.

A personal exploration of home movies and family relationships in which the filmmaker has used projected 8 mm footage of her family's home movies; recorded by a video camera and refilmed on Super 8 from a video screen which allowed for the manipulation of visual elements, including balance and projection speed.

### FANTASIES OF A STARVING ARTIST

2007889,16  
23 min color 1975 Australia English  
Prod Co: Australian Council for the Arts Experimental Film Fund. Credits: Credit: Producer, director, writer, editor, David Lourie ; music, Pink Floyd ; camera, David Lourie, John Ashenhurst ; art director, Tim Lewis. Cast: Martin Sharp.

Two projects by Martin Sharp - his Yellow House exhibition and the redecoration of Luna Park - provide the filmmaker with an opportunity to reflect on the relation between art and money. The film takes us further - Lourie's psychedelic images and the accompanying Pink Floyd sound track make a more reflective statement than the art which is the vehicle for the film.

### FAR BE IT ME FROM IT

0157301,16  
29 min color 1971 Australia English  
Credits: Producer, Aggy Read.

A personal record by Aggy Read of his life and early experiments with film. Includes footage from Infinity Girl, A Random Walk into Classical Ruin, and Boobs a Lot.

### FAREWELL TO CHARMS

0190104,16  
13 min color 1979 Australia English  
Prod Co: Swinburne College of Technology Film and Television Department. Credits: Director, writer, editor, Carla Pontiac ; photography, Steve MacDonald, Alison Tilson, Natalie Green ; sound, Angus Cummins, Edwina Bain, Kai Dineen ; editors, Carole Skian, Chris Oliver. Cast: Radda Jordon, Helen Pankhurst.

An experimental feminist film which questions the goals of love and romance as a woman's ultimate fulfilment. Highlights the relationship between Emma and Cecily, two old school friends and how that relationship changes when they meet a 'bionic bike dyke' called Stretch.

### FE

0175644,16  
4 min b&w 1973 Australia English  
Credits: Producer, director, Andrew Pike.  
An experimental hand painted film producing rapid monochromatic abstract images.

### FEYERS - A DANCE BEHIND YOUR EYES

0198628,16  
32 min color 1978 Australia English  
Credits: Producer, Dirk de Bruyn.  
De Bruyn's experimental film consists of a bombardment of abstract images.

### FIFTY FLIGHTS

0425152,16  
6 min b&w 1974 Australia English  
Prod Co: Visual and Spatial Research/Experimental Film and Television Fund. Credits: Producer, director, photography, David McCullough.  
A real event - the descent of fifty flights of stairs filmed in one 'take' - becomes an exercise in formal abstraction.

### FIGURE ONE

014790X,16  
22 min b&w 1975 Australia English  
Credits: Producers, Tom Psomotragos, Trevor Graham.  
An experimental film by Tom Psomotragos and Trevor Graham in which film grain and textures are as important as the movements of the actor.

### FIGURES IN A LANDSCAPE (VU)

0655840,VU  
18 min color 1979 Australia English  
Prod Co: Australian Film Commission - Creative Development Branch. Credits: Director, Robert Randall ; music, Chris Wyatt. Cast: Kathy Lynch, Carolyn Howard, Steve Ellis, Malcolm Cuba. Note: 3 videocassettes to be played simultaneously.  
"An attempt to discover and illustrate how the written word, sound and/or visual imagery interact and influence what we see and understand". Consists of three movements, the subject matter being the Sunday barbecue and the visual image a tribute to Manet's "Dejeuner sur l'herbe".

### FIGURES (VH)

205738X,VH  
8 min color 1990 Australia English  
Prod Co: Australian Film Commission. Credits: Producers, directors, editors, Lesley Oliver, Julie Regan ; writer, animation, photography, Leslie Oliver.  
Economics is a dominant issue in the popular media with a fixation on growth. This fixation has a special irony for women who simultaneously figure as an icon of productivity in the broader culture but fail to figure in economic reckoning (as traditional source of 'non-productive' labour). The film creates a pattern of animation and optical-aural effects to juxtapose traditionally disparate approaches to economics and to suggest new relationships between the diverse figures it exploits.

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### FILM OF CIRCLES SQUARES TRIANGLES LINES AND DOTS

0668497,16  
11 min color 1981 Australia  
Credits: Producer, Ivor Cantrill ; music, Chris Knowles.  
Hand-made film with pulsating, controlled movements of forms in bright primary colours. In the opening sequence, lines were incised into the surface of the film using a ruler and blade. The main part of the film was drawn with overhead projection pens.

### FLANK BREEDER

0668500,16  
7 min color 1982 Australia English  
Credits: Producer, director, writer, animation, Bruce Currie.  
The isolated Flank Breeder witnesses a strange assault on a pedestrian. Employing cutouts and hand-drawn animation, the filmmaker is concerned with creating a certain ambience which addresses the senses more directly than conventional cause and effect or symbolic narratives.  
Winner 1982 A.F.I. Jury Awards, Animation Section.

### FLINDERS STREET

0689575,16  
11 min color 1980 Australia English  
Prod Co: Australian Film Commission - Creative Development Branch. Credits: Filmmaker, John Dunkley-Smith. Note: Twin screen presentation ; each reel can also be screened as a single screen presentation.  
An exercise in perception involving spatial and temporal interplay. Although shot patterns have been determined with a mathematical precision, the film is constructed by the viewer's apprehension/order/re-ordering of the constituent elements. There is also scope for the intrusion of chance elements not only within the images themselves but also in the slight variations of image juxtaposition which can occur as a result of the differences in running speed between projectors. This film involves a hand-held camera filming in an essentially circular pattern between the traffic lights of a city intersection.

### ✦ FLOTERIAN - HAND PRINTINGS FROM A FILM HISTORY

9070067,16  
12 min color Silent 1981 Australia  
Filmmakers: Arthur & Corinne Cantrill. Credits: Directed and Produced by Arthur and Corinne Cantrill. Technical: Can be projected at either 24 fps or 18 fps.  
An experimental film where random strips of various gauge film are hand contact-printed onto new film negative. Often, two films are side-by-side, up to four frames at a time visible, including sprockets and soundtrack, freely moving across and around the frame. Glimpses of the original films are perceptible through the fluttering.  
"Floterian is to do with the filmmaker's memory of their past works from 1960 to 1980 - fleeting, ephemeral film images which merge together when recalled. The images were chosen rather arbitrarily- in a darkroom, four foot lengths of 16mm, standard 8mm and super 8mm film were handprinted onto 35mm Eastmancolour negative, using a home-made contact printing jig, and lit by low level flood light or a pencil torch which was drawn along the film, intermittently coloured by filters. (The title is) an old word meaning 'fluttering', which was accepted as a metaphor for the ephemerality of memory" (source: filmmakers' notes).

### FLUX

0055479,16  
37 min color Australia English  
Credits: Filmmaker, Peter Tammer. Note: No title on film. Personal 'diary film' by Melbourne film-maker Peter Tammer, contrasting life in his family's comfortable suburban home with the memories of his father-in-law, an Austrian Jew who came to Australia after many bitter experiences during the war.

### FORMULATIONS / ONE TO ONE / DON'T HARP ON IT (VU)

065917X,VU  
36 min color 1980 Australia English  
Credits: Tapemaker, David Chesworth.  
Experimental video which contains 3 video pieces produced on a Spectre video synthesiser and Serge analogue synthesiser. The first, "Formulations" (1980) is a bombardment of shapes and colours in which groups of shapes are repeated at different rates. In the second, "One to one" (1980), parallel relationships exist between image and image, sound and sound, and between sound and images. The third, "Don't harp on it" (1979), is a cybernetic piece where a harp is miked in such a way that its notes trigger certain functions on an analogue synthesiser. A series of horizontal bars affects the video image.

### FUD 69

0148353,16  
6 min b&w 1969 Australia English  
Credits: Producers, directors, Arthur and Corinne Cantrill.  
'Memory traces' of the 1969 Festival of University Drama in Canberra.

### FUNDEATH

0675485,16  
8 min color 1969 Australia English  
Prod Co: Swinburne Institute of Technology. Credits: Director, Michael Lee.  
Made as a student film and blown up from 8 mm this is an animated collage of images from the media, accompanied by a montage of music and sounds, satirically juxtaposing consumerism, sexuality and allusions to violence with religious and surreal imagery.

### GALAXY

0148396,16  
4 min b&w 1964 Australia English  
Credits: Producers, directors, Arthur and Corinne Cantrill.  
Abstract patterns derived from fireworks.

### GARDEN OF CHROMATIC DISTURBANCE

2106211,16  
11 min color Silent 1998 Australia  
Credits: Filmmakers, Arthur and Corinne Cantrill. Note: Silent film to be projected at 24 or 18 fps. The soundtrack is contained on an accompanying cassette tape. Sound instructions: Have taped cued at start. Start sound on opening title, play through then fade on end credit title.  
Does colour exist where there is no light? The garden is a setting for colour research: random objects - fruits, flowers, stones, cups and saucers, bowls and a green oil can, Kodak colour cards - are laid out in changing combinations for repeated shooting and printing with varying exposure densities and colour balances. Images of Corinne Cantrill standing and sleeping in a chair - keeping as still as possible during the three exposures to avoid colour fringing - evoke traditional portraits in garden settings, but here the figure is subjected to severe colour and contrast changes, and is partly obliterated by moving windblown foliage shadows in primary colours. There is constant shifting between brief monochromes, duochromes and full colour, intercut with fragments of stark black and white negative from the original separations which contrast with the strong colours - the flipped-over negative images point up the change in emulsion geometry from negative to positive. In some of the sequences there is a solidity of blackness, as in the background to a hibiscus flower, which seems to have a depth like thick velvet - in reality this blackness is the garden background with insufficient light to register on the high-contrast black and white negative. The sound mix of high-frequency cicada and the unmusical shrieks of flying cockatoo flocks, with skewed equalisation, nudges the film even further from naturalism.

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### THE GHOST PAINTINGS (DVD)

2104130,DV  
59 min color Australia English  
Credits: Filmmaker, James Clayden ; music, Ad Hoc, The Other (Chris Knowles, David Wadelton, David Brown, James Clayden). Cast: Helen Hopkins, Tom Wright, Faruk Avdi, Shelley Lasica, Meg White, Thomas Eckersley.  
Special features: None Technical: PAL ; 1 single-sided dual layer disc ; Zone 4 encoded Aspect ratio: Full screen format Audio languages: English (Digital) Subtitles: None  
An innovative Melbourne artist, James Clayden has worked in theatre, film and painting for more than 30 years. His 'Ghost Paintings' series, produced over the past seventeen years, represents a bold and unique synthesis of film and video art. By combining cryptic fragments of dialogue delivered by actors, with highly saturated unfocused images and a disorienting soundscape, he creates an abstracted visual poetry that defies rational analysis, but that nevertheless invokes thought in the viewer.

### GOLDEN GROVE (VH)

2074837,VH  
18 min color 1992 Australia English  
Prod Co: A.C.T. Government - Arts Development Board.  
Credits: Director, writer, Simon Cooper ; photography, Simon Cooper, Steve Little ; music, Jonathon Nix. Note: See also A distant relative (A12047562).  
This is a video on the theme of myth and memory. In classic fifties westerns, conflict is often centred on the westerner, the lone outsider is an open landscape, involving violence and humiliation. The filmmaker links western myths to recollections of his own childhood and Canberra landscapes in the sixties and seventies. The flashbacks to European industrial landscapes in the thirties are a biographical remembrance of his grandfather.

### GREEN CANOPY

2068349,16  
24 min color 1994 Australia English  
Credits: Filmmaker, Paul Winkler. Note: Produced with the assistance of the Australian Film Commission.  
Green Canopy, with its shot of trees from the forest floor refracted through moving household glasses, is a companion to Scars. Winkler sees it as less didactic than his early film, "more a veiled and brooding warning about impending loss" triggered by a newspaper headline: "one million trees will be chopped down".

### HALFCASTE

0669264,16  
13 min b&w 1974 Australia English  
Credits: Producer, director, Steve Knapman. Cast: Denis Moore as the voice of Chris Brennan reciting from 'The Wanderer'.  
A subjective reflection on the problem of making films in Australia "complete with visible schizophrenia" through images in negative and allusions to Australian history from first settlement to the search for the inland sea.

### \* HAMLET X : A GHOST STORY (DB)

9070201,DB  
118 min color 2005 Australia English  
Feature only James Claydon Filmmaker (picture and sound): James Claydon / Music by AD HOC - David Brown, James Clayden, Chris Knowles, David Wadelton / Mixed by Robert Mackenzie - Soundfirm. Helen Hopkins, Tom Wright PAL format / All Region / Dolby digital - Stereo 4:3 letterbox English This copy created May 2006. Available for loan on DigiBetacam and DVD.  
"An auteur work in the truest sense, 'Hamlet X' is an uncompromising collage on themes of guilt and identity. Created by Australian multimedia maverick James Clayden, pic hangs its sensory assault on an ex-prisoner whose personality gradually assumes that of Shakespeare's Dane. Trippy assemblage is only incidentally concerned with narrative. Repetition and reprocessing of footage and a soundtrack mixing

dislocated dialogue with industrial noise gives the film a genuinely haunting quality." Richard Kuipers - Variety.

### \* HAMLET X : A GHOST STORY (DVD)

9070160,DV  
118 min color 2005 Australia English  
Feature only James Claydon Filmmaker (picture and sound): James Claydon / Music by AD HOC - David Brown, James Clayden, Chris Knowles, David Wadelton / Mixed by Robert Mackenzie - Soundfirm. Helen Hopkins, Tom Wright PAL format / All Region / Dolby digital 5.1 English Available for loan on DigiBetacam and DVD.  
"An auteur work in the truest sense, 'Hamlet X' is an uncompromising collage on themes of guilt and identity. Created by Australian multimedia maverick James Clayden, pic hangs its sensory assault on an ex-prisoner whose personality gradually assumes that of Shakespeare's Dane. Trippy assemblage is only incidentally concerned with narrative. Repetition and reprocessing of footage and a soundtrack mixing dislocated dialogue with industrial noise gives the film a genuinely haunting quality." Richard Kuipers - Variety.

### HARRY HOOTON

0055975,16  
85 min color 1971 Australia English  
Credits: Producers, directors, writers, photography, editors, sound, animation, Arthur Cantrill, Corinne Cantrill. Commentators: Harry Hooton, Robert Cumming.  
A tribute to the poet Harry Hooton which is not a filmed biography but an attempt to embody his ideas of anarcho-technology on film which is conceived as a high energy field of light and colour, movements, editing and sound, a means of celebrating Hooton's definition of art as 'the communication of emotion to matter'.

### HILLSIDE AT CHAURITCHI

0058923,16  
5 min color Silent 1978 Australia  
Credits: Producers, Arthur Cantrill, Corinne Cantrill.  
Changing atmosphere and light effects are recorded by a fixed camera photographing a view of a hillside in the Alice Springs area. Twenty four frames of image were photographed every four minutes over an eight hour period.

### HISTORY TAKES PLACE

2033480,16  
26 min color 1987 Australia English  
Prod Co: Australian Film Commission. Credits: Producers, Sonia Leber, Anne Carter ; director, writer, Sonia Leber ; photography, Jaems Grant ; music, David Chesworth.  
This film is an oblique commentary on the way the representation of history through popular culture blurs the distinction between reality and fantasy, of six tableaux incorporates found footage in what the filmmaker calls 'a peep show of popular culture where the authentic and the real have been displaced by duplication and imitation'.  
Reference: Cantrill's Filmnotes, no. 53/54, 1987, pp. 48-52.

### HODDLE STREET SUITE

0130470,16  
20 min b&w 1977 Australia English  
Credits: Producer, John Dunkley-Smith. Note: Screening instructions are sent with this work. No further credits available.  
A composite view of the environment of Hoddle Street, a busy arterial road in an inner suburb of Melbourne, is revealed by a static centre picture framed by two moving picture areas. This work consists of three films to be screened simultaneously, overlapping side by side, synchronised only at the commencement of the screening. However, the films may be shown one after the other or singularly in isolation.

## Australian films - Experimental Films

### HOLZWEGE: WOOD ROADS/WRONG WAYS

069613X,16  
15 min color 1983 Australia English  
Prod Co: Swinburne Ltd/Victorian Film Corporation.  
Credits: Producer, director, writer, editor, G. Wallace-Crabbe ; photography, Graeme Wood.  
Inspired by the diaries of a prisoner (in this case Nazi war criminal Albert Speer). In his daily exercise Speer began to measure the kilometres covered and projected his walk, in imaginative terms, across Southern Europe to Asia, Russia and the frozen Bering Strait. The film is constructed like a documentary of his imaginary journey. Holzwege, which translates as 'wood road' or 'wrong way' or 'dead end', was the pseudonym he used when signing the diaries. Also available on VHS entitled 'Swinburne Film and Television School 1983, Tape 6.'

### A HOME MOVIE: DAY IN THE BUSH

0148728,16  
6 min color 1969 Australia English  
Credits: Producers, directors, Arthur Cantrill, Corinne Cantrill.  
A bush landscape is the background for structural experiments using repeated movements of both camera and subjects.

### HEMCOMINGS: DIARY ABOUT THE RETURN TO THE FATHERLAND (VH)

2041696,VH  
98 min color 1988 Australia English  
Credits: Producers, Dirk de Bruyn, Alison de Bruyn ; music, Michael Luck. Cast: Narration: Dirk de Bruyn, Alison de Bruyn. Note: Made with assistance of the Creative Development Fund of the Australian Film Commission.  
A diary film exploring personal and cultural identity made over several years (1983-88). Its central focus is the return of the filmmaker and his family to the Netherlands in 1983, 25 years after he had migrated to Australia as an 8 year old. De Bruyn uses a variety of techniques in an open form including time-lapse photography and roscope and direct-on-film animation personalised by the filmmaker's narration/ commentary.  
Reference: Cantrills Filmnotes, No. 55/56 (May 1988).

### IF THE UNCONSCIOUS REVOLTS

2022098,16  
19 min b&w 1967 Australia English  
Prod Co: Sydney Filmmakers Co-op Credits: Producer, director, photography, Alfredo Leonardi ; music, Cathy Berberias, Peter Hartmann. Cast: Cathy Berberias, Carlo Cechi, Peter Hartmann, The Living Theatre. Note: The film is silent from 0 to 66 ft.  
A powerful film-poem revealing the relationship between the filmmaker and the Living Theatre Group that toured Italy in the early sixties. This film completed in 1967 uses superimposition to convey the confusion and complexity of the situation. The Living Theatre players are seen performing 'The Brig' and other plays. Warning: The film contains scenes of full-frontal male and female nudity.  
Reference: Filmmakers Co-operatives. Catalogue of Independent Film 1975/76

### THE ILLUSTRATED AUSCHWITZ (VH)

2105947,VH  
13 min color 1992 Australia English  
Prod Co: Australian Film & Television School Credits: Producer, Lucia Salinas-Briones, director, Jackie Farkas.  
In this poignant oral testament the voice of an Auschwitz survivor is scored with a collage of imaginings including footage from 'The Wizard of Oz.'

### IMAGE PLUS

0609296,16  
7 min color 1978 Australia English  
Prod Co: Experimental Film Fund. Credits: Producer, director, Mary Callaghan ; photography, Euan Keddie ; editors, Mary Callaghan, Rita Palamara.  
A montage of found and staged images and voices assembled to suggest the role of woman as both

consumer and object of consumption; a group of young women counterattack.

### IMPRINTS

0066268,16  
4 min b&w 1969 Australia English  
Credits: Producers, directors, Arthur Cantrill, Corinne Cantrill.  
Movements by the Dutch mime, Will Spoor, are edited by the Australian film-makers Arthur and Corinne Cantrill, to experiment with the persistence of vision and with the association of images.

### IN SEARCH OF THE JAPANESE

0661077,16  
17 min color 1980 Australia English  
Prod Co: Swinburne College of Technology, Film and Television. Credits: Director, writer, photography, editor, Solrun Hoaaas. Cast: Howard Stanley, Roger Pulvers, Chong Weng Hoo, Ue Kyogo, Amanda Ma.  
Basically a satire on the enigma of Japanese culture as seen through western eyes involving an Australian businessman who hopes to open up a Japanese market for budgerigars by mastering the ways of the oriental mind.

### INTERIOR - EXTERIOR

0184279,16  
3 min color Silent 1978 Australia  
Credits: Producers, directors, Arthur Cantrill, Corinne Cantrill. Note: May be screened one film after the other, or preferable simultaneously on two screens.  
Two screen avant garde work examining the differences between human and camera vision. In reel 1 rapid changes of lens aperture alter the light available to study the subject, Arthur Cantrill. In reel 2 the same process is used more slowly with the subject, Corinne Cantrill.

### INTERIOR WITH SEAGULL

0157336,16  
3 min color Silent 1975 Australia  
Credits: Producer, director, John Dunkley-Smith.  
The camera is constantly rotated in the interior of a room to create a series of rhythmic movements. Avant garde film by John Dunkley-Smith.

### INTERNATIONAL ARRIVALS (VU)

0606335,VU  
18 min color 1978 Australia English  
Prod Co: Michael Nicholson Studios.  
A lyrical colour video, in which the airport public, in rhythm with opening and closing access doors, etc, establishes 'shape'; 'extent' and 'position in the frame'; for synthetic colour motifs, which are the real actors in the piece.

### INTERPLAY

2006424,16  
9 min color 1981 Australia English  
Credits: Producer, director, Wayne Brannagan.  
Interplay seeks to express the transformation of the annual ritual of Remembrance Day in Australia, by the action of Sir John Kerr in dismissing the Whitlam Government on this same day, November 11, in 1975.

### IS

0055916,16  
7 min color 1971 Australia English  
Credits: Producer, director, Barrie Oldfield ; sound, Lino Magro, Malcolm Devenish.  
Teilhard de Chardin's concept of creation and evolution is compared with a poem by John Dryden. An experimental film edited and superimposed in the camera. Multiple images convey the sense of the spiritual component of matter.

**ISLAND FUSE**

0055991,16  
10 min color 1971 Australia English  
Cast: Credits: Producers, directors, Arthur Cantrill, Corinne Cantrill.  
Black and white images of Stradbroke Island are refilmed in colour by Arthur and Corinne Cantrill to intensify their observation of natural energies in the bush and coastline. In formal terms the film is a process piece concerned with the interaction of the rear projection screen, the camera and its mechanisms, the filters, the projector and its mechanisms, the filmstrip and its frames, and the two operators of the equipment. The central theme emerges from a movement and gesture analysis of an archetypal figure in the Australian landscape, clearing away the bush.

**ITALIANS AT HOME**

2062359,16  
30 min color 1990 Australia Various languages  
Prod Co: Australian Film Commission - Creative Development Branch. Credits: Producer, director, writer, editor, Ettore Siracusa ; photography, Mark Lane, Roman Baska. Note: Italian and English dialogue with English subtitles.  
Two men sit in a darkened room watching slides of houses and portraits of Italian immigrants. They are researching a photobook entitled Italians at Home. This fictional text is the means of exploring notions about cultural identity (cliches about Italianess), nostalgia and biography, looking and desire. Originally conceived as a documentary, the filmmaker now describes his film as 'an essay which attempts to present a reading of familiar themes and images'. He also describes it as 'a collage' a piecing together of fragments, both fictive and 'real', structured like a psycho-drama but layered rather than linear, moving between levels of images, conversation and superimposed text.  
Reference: Interview with Ettore Siracusa, Cantrill's Filmnotes, No. 65/66, Oct. 1991.

**IVOR PAINTS ARF ARF**

2029718,16  
6 min color 1998 Australia  
Credits: Producers, director, Arthur and Corinne Cantrill.  
Note: Soundtrack on accompanying audio cassette.  
In the garden, Ivor Cantrill paints a group portrait of the Melbourne abstract sound poetry group, Arf Arf. A white canvas fills with colours and the faces of the group, looking more substantial than the artist who is rendered in transparent primary layers. The stark, saturated hues of the high-contrast colour separation, which, unlike regular colour film systems, is not designed to accurately reproduce human colour perception, mirror the strong primary colours of the painting. The accompanying soundtrack is an Arf Arf performance in which Ivor Cantrill participated with vocalisation and violin improvisation.  
Intruction for playing the audio cassette: with the tape fully rewound, start cassette on the film's opening title: 'Ivor Paints Arf Arf'. The sound will then start on the first shot after the title. Fade sound on the end credit: 'Arthur and Corinne Cantrill 1998'. (Note: Sound is recorded on side A)  
Reference: 'Out of Gamut'. Cantrill Film Notes. Issue #93-100, January 2000, pp. 91-96.

**JALAN RAYA, UBUD**

9070008,16  
Soundtrack on accompanying CD. 17 min color 1995 Australia English  
Credits: Producers and directors, Arthur and Corinne Cantrill. Notes: Refer also 'Days in Ubud', shot by Arthur and Corinne Cantrill three years earlier than this title. Filmed three years after 'Days in Ubud', this film shows the destruction of social cohesion by development and tourism. In particular the impact of vehicle traffic as a result of the construction for tourism developments. Ubud is now overrun by traffic and its narrow main street Jalan Raya cannot handle it. The film shows footage of the traditional Balinese gardens alternating with shots of the

busy road, with the sounds of the traffic clearly heard on the soundtrack. Filmed on Super 8, in 1994.

**JANET MEREWETHER: VIDEO WORKS COMPILATION 1994-1998 (VH)**

2109827,VH  
25 min color Australia English  
Credits: Filmmaker, Janet Merewether. Note: Contents: 'Making out in Japan' (9 mins, 1996) ; 'Tourette's Tics' (6 mins, 1993-4) ; Taking Her for a Spin (5 mins, 1997) ; 'Cheap Blonde' (5 mins, 1998)  
A compilation of 4 video works. 'Making out in Japan' is a collaboration between Merewether and performance artist Yuji Sone. Based around a language lesson structure that intends to teach the language of Japanese intimacy in five easy steps, the subtleties of love are humorously regimented into dry language drills. Japanese television and iconography are deconstructed to reveal an erotic subtext. Western sexual values sit uneasily, their 'universality' questionable when imposed on a culture known for its love hotels and eccentric sexual desires. 'Tourette's Tic' explodes the myth of the 'hysterical woman' perpetuated by Sigmund Freud. It questions the authority of the 'expert in the white coat' and turns hysteria into the hysterical. 'Taking her for a Spin' is shot on the road from Sydney to Broken Hill. A meditation on the conquest of machine over landscape, of nature as incomprehensible 'other'. 'Cheap Blonde' is a short study of the relationship between words and meaning. Looped video footage of a woman sitting in front of a waterfall is intercut with the statement "A famous filmmaker said 'Cinema is the history of men filming women'" As the work progresses the twelve words which form this statement are rearranged to corrupt its original meaning. Simultaneously, the image is revealed as total artifice. Layers of meaning are constructed, broken down and reformed to reveal that every filmed image is a highly contrived artifact.

**JDEB**

2106087,16  
8 min color 2001 Australia  
Credits: Filmmaker, Lee Smith.  
A Sufi inspired whirling journey of flowing and staccato scrawls that form and reform through a rush and release of swirling vibrant colour. A cameraless experimental film that is entirely hand scratched and re-coloured.

**KALI**

0668520,16  
30 min color 1975 Australia English  
Credits: Director, photography, effects, Brendon Stretch ; music, Peterthin Carolan. Cast: Nicole James.  
A journey to India by a young woman is rendered subjectively as both escape and discovery. An optical printer is used to create impressionistic imagery.

**KATATJUTA (TOUCHING THE EARTH)**

0131507,16  
24 min color 1977 Australia English  
Credits: Producers, Arthur Cantrill, Corinne Cantrill.  
Experimental camera work examines an area 18 miles west of Ayers Rock.

**KEN SHEPHERD COMPILATION 1967-1969**

2063614,16  
24 min color Silent Australia  
Contents: Shortly afterwards (7 min.)-Punkt (4 min.)-Still life (4 min.)-Self portrait (3 min.)-Sunset: silence Tehran (6 min.) Credits: Filmmaker, Ken Shepherd.  
A compilation of five silent experimental works by painter, performance artist, writer and filmmaker, Ken Shepherd, made during a three year period. Shortly Afterwards (1967) is concerned with 'the appearance and absence of the image' in which concrete images are given a subjective quality; Shepherd describes Punkt (1968) as 'a visual mantra' of superimpositions - Sunset (1969) and Self Portrait (1969) are meditative works.  
Reference: Cantrill's Filmnotes, No. 69/70, Mar. 1993.

## Australian films - Experimental Films

### KINEGRAFFITI

0121625,16  
4 min b&w 1964 Australia English  
Prod Co: Firebird Films. Credits: Producers, directors,  
Arthur Cantrill, Corinne Cantrill.  
Shows the development of experiments with concrete  
music related to film images. The images are derived from  
fireworks, while the accompanying sound is a complex of  
accelerated and slowed-down plucked piano strings,  
reversed xylophone and cymbal with an electronic vibrato  
effect introduced.

### LAND

2019526,16  
18 min color 1985 Australia English  
Prod Co: Australian Film Commission - Creative  
Development Branch. Credits: Director, animator, writer,  
photography, R. Wyatt ; music, Bruce Harper.  
The Australian landscape, urban and non-urban, cultural  
and physical, mediated through a montage of images and  
effects which include time lapse and colour separation  
photography. Model and object animation is also used for  
playful, mildly satiric effect; a companion film to Suburban  
Windows.

### LANDSLIDES

2023000,16  
76 min color 1986 Australia English  
Credits: Filmmakers, Sarah Gibson, Susan Lambert.  
Through a mosaic structure Landslides emerges as a film  
essay closer to certain films by Kluge (eg. Die Patriotin)  
and others like Sunless, Camera Natura and Serious  
Undertakings, than to conventional documentary. The  
filmmakers take the term 'body' with its multitude of  
meanings - the human body, a body of work, earth and  
celestial bodies and so on - as the means of searching out  
and probing notions of the 'real', asking the question: what  
constitutes consciousness, knowledge and truth? The film  
challenges the viewer to find specific meaning in a series  
of sound/image disjunctions constructed from  
predominantly found images and commentaries linked by  
the metaphor of a journey made explicit in a lighthearted  
way by the filmmakers' appearances in front of the  
camera.

### LES GILBERT: THE MAKINGS OF AN ARTIST

2078727,16  
EXPERIMENTAL S'TRCK W. LEADERS 15 min color  
Silent 1963 Australia  
Credits: Director, writer, photography, editor, Ken  
Shepherd.  
Described by the painter, performance artist, writer and  
the filmmaker Ken Shepherd as 'an attempt to document  
Les Gilbert's sculpting and fictively to portray the  
dilemmas, hostilities and situations faced by people  
wishing to be artists in Melbourne in the early 1960s...  
representing my 'subjective' viewpoint at the time'.  
Reference: Cantrill's Filmnotes, No. 69/70, Mar. 1993.

### THE LIFT

2006408,16  
7 min color 1983 Australia English  
Prod Co: Omec/Sewell Productions/Australian Film  
Commission - Creative Development Branch. Credits:  
Producer, Rod Sewell ; director, editor, Mark Perry ;  
photography, Mark Brouggy. Cast: Maurice Hilder, Mick  
Perry.  
A surrealistic black comedy about a man who never quite  
manages to reach the ninth floor of a building to deliver a  
package.

### LIGHT PLAY

0689753,16  
7 min color 1984 Australia  
Credits: Filmmaker, Dirk de Bruyn ; music, Michael Luck.  
An abstract play of light, colour, geometric shapes and  
patterns synchronised with synthesised music. The image  
patterns have been created by scratching, drawing,  
painting and overlaying directly on clear and opaque film

and fragments of photographed positive and negative  
images.

### LIGHT TRAPS

0056572,16  
7 min color 1975 Australia English  
Credits: Director: Louis Hock.  
A series of radiating colours having a similar effect to  
colour field painting. Experimental animation by Louis  
Hock.

### THE LION IN THE DOORWAY

0680020,16  
43 min color 1983 Australia English  
Prod Co: Macau Light Films/O.J. Pty. Ltd. Credits:  
Producer, Christina Ferguson ; director, script,  
Prabhubodha John Walker ; photographer, Paul Elliot ;  
music, Nicolas Lyon.  
Another view of outback Australia in a series of tableaux; a  
metaphysical western in which a cowboy figure combines  
with Icarus and Pierrot in encountering some un-lovely  
aspects of wild west culture in striking surrealistic  
landscapes.

### LONG SHADOWS

2062464,16  
20 min color 1991 Australia  
Credits: Filmmaker, Paul Winkler.  
Winkler characteristically expresses a theme not through  
narrative but through the often mesmeric rhythmic  
repetition of sound - image relationships and the texture of  
the re-presented image. Here the theme might be the  
shadows cast by the transformation of the postwar cultural  
landscape as the sun sets on Anglo-Celtic Australia.  
Forties photographs yield to images of Japanese tourists  
gazing upon the (exotic) Australian landscape (the Blue  
Mountains) refracted through a revolving prism. The sound  
of bagpipes give way to Japanese voices.

### LUKE'S PARTY

2057282,16  
17 min color 1991 Australia English  
Credits: Directors, [script], Ros Sultan, Tim Burns ;  
[producer, Nigel Buesst]. Cast: Ros Sultan.  
A mock documentary in which an interviewee struggles to  
tell her story to the camera in the face of continual  
interruptions. See also other mock documentaries: Bad  
Day, Towards a Discourse on the Phenomenology of the  
Amateur Cinema, An Ordinary Woman, Valley of Desire  
and Teenage Babylon.

### LYNSEY MARTIN COMPILATION

2050326,16  
11 min color 1973 Australia  
Contents: Approximately water (3 min. 1972)—Leading  
ladies (5 min. 1973)—Whitewash (3 min. 1975). Credits:  
Filmmaker, Lynsey Martin.  
'Approximately Water' is a richly coloured handmade film  
with a clear beginning and end. 'Whitewash' is a black and  
white handmade film of incised and sand images, with  
Pink Floyd providing incidental music, which does not have  
clear beginning, middle and end. 'Leading Ladies' is a  
rapid montage/collage of 'found' footage associated with  
film production and projection.

### MAIDENS

0157514,16  
29 min color 1977 Australia English  
Credits: Producer, director, Jenny Thornley ; sound,  
Martha Ansara ; music, Theresa Jack, Aurora Bell, Annie  
Bickford, Gill Leahy, Jen Short.  
A compilation documentary of the reflections of filmmaker  
Jeni Thornley on four generations of her maternal family  
from the turn of the century to the present. The film  
makes use of old photographs, letters, slides, home  
movies, and excerpts from feminist films to record a  
personal history and aid the process of self examination.  
Also available on VHS.

## Australian films - Experimental Films

### MAIDENS (VH)

2058793,VH  
27 min color 1977 Australia English  
Credits: Producer, director, Jenny Thornley ; sound, Martha Ansara ; music, Theresa Jack, Aurora Bell, Annie Bickford, Gill Leahy, Jen Short.  
A compilation documentary of the reflections of filmmaker Jeni Thornley on four generations of her maternal family from the turn of the century to the present. The film makes use of old photographs, letters, slides, home movies, and excerpts from feminist films to record a personal history and aid the process of self examination. Also available on 16mm.

### \* THE MAREY PROJECT (DB)

9070191,DB  
87 min color 2005 Australia English  
Feature James Claydon in association with The Australian Film Commission. A film by James Claydon Helen Hopkins, Ian Scott, Kevin Hopkins. PAL format / All Region / Dolby digital - Stereo 4:3 letterbox English DVD released 2005. Also available for loan on Digital Betacam.  
Out of his attempts to render visible forces that are not themselves visible, "a world arose that could not be grasped by looking. He simplified, halted and merged: things were made uniform and blurred. The tumultuous, abrupt and multiple would be unleashed on all sides by his instruments", capturing forces as their universe trembled in the throes of love. From E.J. Marey - A Passion for the Trace by E. Dagognet. "... a powerful, remarkable and mysterious piece, among the peaks of recent Australian cinema." - Adrian Martin - The Age 8 July 2005. (Source: DVD cover notes) "The latest film from veteran avant-gardist James Claydon, in magnificent form. Far from the severe fragmentation of his previous feature, HAMLET X (2003), The Marey Project, whilst still a huge puzzle to work out, is sensual and pleasurable, in its exploration of sex, power, murder, cinema. ...this film has beautiful dissolves and intriguing whispers. It's an eerie work, reminiscent of La Jetee (Chris Marker, 1962), in its clash of science with humanity." Bill Mousoulis - Senses of Cinema.

### \* THE MAREY PROJECT (DVD)

9070159,DV  
90 min color 2005 Australia English  
Feature James Claydon in association with The Australian Film Commission. A film by James Claydon Helen Hopkins, Ian Scott, Kevin Hopkins. PAL format / All Region / Dolby digital 5.1 English DVD released 2005. Also available for loan on Digital Betacam.  
Out of his attempts to render visible forces that are not themselves visible, "a world arose that could not be grasped by looking. He simplified, halted and merged: things were made uniform and blurred. The tumultuous, abrupt and multiple would be unleashed on all sides by his instruments", capturing forces as their universe trembled in the throes of love. From E.J. Marey - A Passion for the Trace by E. Dagognet. "... a powerful, remarkable and mysterious piece, among the peaks of recent Australian cinema." - Adrian Martin - The Age 8 July 2005. (Source: DVD cover notes) "The latest film from veteran avant-gardist James Claydon, in magnificent form. Far from the severe fragmentation of his previous feature, HAMLET X (2003), The Marey Project, whilst still a huge puzzle to work out, is sensual and pleasurable, in its exploration of sex, power, murder, cinema. ...this film has beautiful dissolves and intriguing whispers. It's an eerie work, reminiscent of La Jetee (Chris Marker, 1962), in its clash of science with humanity." Bill Mousoulis - Senses of Cinema.

### MARINETTI

016961X,16  
80 min color 1968 Australia English  
Credits: Producer, director, writer, editor, Albie Thoms; photographer, David Perry; sound, Harry Medak; music, John Sangster. Cast: Deborah Allard, Abigail Day, Charlie Brown, David Perry, Lee Casey, Candy Raymond, Marcus Casey, Aggy Read.  
First feature length film by avant-garde film maker Albie Thoms. A tribute to the Italian futurist poet Marinetti, the film is also a record of the avant-garde art circles and alternative society groups in Sydney in the late 1960's. The film's bold structure includes long stretches of black and coloured footage interspersed with extremely rapid flashes of photographed footage, culminating with a statement of the "Hand-Made Film Manifesto" of 1968.

### MARK TITMARSH COMPILATION (VH)

200734X,VH  
62 min color 1983 Australia English  
Contents: Night of the living dead (13 min.)—Imitation of life (16 min.)—Legion (14 min.)—Shock corridor (3 min.)—God Bless America (16 min.). Credits: Director, producer, Mark Titmarsh.  
A compilation of five films originally made on super 8 by Mark Titmarsh. As the titles suggest, 'Night of the Living Dead', 'Imitation of Life', 'Legion' and 'Shock Corridor' all draw upon Hollywood genres to both parodic and strangely lyrical effect. The fifth film, 'God Bless America', chronicles a trip to the U.S.A.

### MEDITATION UPON IMPERMANENCE

0673997,16  
41 min color Silent 1982 Australia  
Credits: Filmmaker, Michael Lee.  
Filmed over a period of several years "for a variety of motives and no objective" from a window above a shop in Victoria St., North Melbourne where the filmmaker was living. When he edited the footage several years later the filmmaker re-found "the overwhelming nature of all phenomena" which he had felt as he sat at the window.

### MEDITATIONS

0122850,16  
6 min color 1971 Australia  
Note: No spoken commentary.  
Abstract film by Arthur and Corinne Cantrill presenting subtle colour changes in a static image.

### METEOR CRATER - GOSSE BLUFF

0012176,16  
6 min color Silent 1978 Australia  
Contents: Consists of three films to be screened simultaneously. May be screened as a two screen work omitting the centre reel or as a one screen work of three reels. Note:Screening instructions are sent with this work. Note: Multiple projectors required.  
In this experimental film a composite view of a meteor crater is created by a central picture of superimposed images framed by two continuously circling images of 360 degree pans of the crater.

### MICHAEL BUCKLEY COMPILATION

2022926,16  
19 min color 1986 Australia English  
Contents: I hate cops (2 min.)—Work (12 min.)—Untitled film (5 min.). Prod Co: Australian Film Commission.  
Credits: Filmmaker, Michael Buckley.  
A play on sound/image disjunction marks these three films, made at minimal cost. In 'I Hate Cops' television cop show footage is (re)constructed by defacement accompanied by flamenco music. 'Work' combines mundane images of a cleaner on early morning shift with the sounds of Arf Arf, a sound poetry group. 'Untitled Film' is home movie footage of mother and baby 'defaced' by home processing and accompanied by a Spanish and an Italian song.

## Australian films - Experimental Films

### MICHAEL LEE TRILOGY (VH)

2043745,VH  
148 min color 1976 Australia  
Contents: Mystical rose (65 min. 1976)–Turn around (57 min. 1983)–A contemplation of the cross (26 min. 1988).  
Credits: Filmmaker, Michael Lee.  
This trilogy forms what can be regarded as a personal spiritual journey. 'Mystical Rose' is an intense exorcism through visual and sound montage of the filmmaker's Catholic upbringing. 'Turn Around' is a more reflective work, especially influenced by Jungian thought, seen by the filmmaker as a mirror distorted by his consciousness. 'A Contemplation of the Cross', like the other two films, moves from darkness and turmoil towards light and relative spiritual repose.

### MIMA YEARBOOK VIDEO VOLUME 1 (VH)

2028215,VH  
56 min color 1986 Australia English  
Contents: Fun radio–House with a secret–The mystical rose–Abstract film–November 11–Zoom film–Video as art. Part 2 : Leash control–Train fixation–Moods : 'for Ives and Jobim'–The waif–Glaring in secret–Cross sections. Prod Co: Modern Image Makers Association Note: Funded by the Australian Film Commission.  
A compilation of short films and excerpts representing a cross section of Victorian film and video art. Fun Radio (1963, Nigel Buesst, 5 min. excerpt: 16 mm); House with a Secret (1964, Chris Lofven, 5 min. 16 mm); The Mystical Rose (1976, Michael Lee, 6 min. excerpt: 16 mm); Abstract Film (1980, John Nixon, 2 min. excerpt: super 8); November 11 (1979, John Hughes et al., 4 min. excerpts: video); Zoom Film (1978, Dirk de Bruyn, 5 min. excerpt: 16 mm); Video as Art. Part 2 : Leash Control (1979, Randelli, 3 min. 16 mm); Train Fixation (1977, John Dunkley-Smith, 5 min. excerpt: 16 mm); Moods : 'for Ives and Jobim' (1979, Warren Burt, 6 min. excerpt: video); The Waif (1980, Robert Wallace, 5 min. excerpt: 16 mm); Glaring in Secret (1979, David Chesworth, 4 min. excerpt: video); Cross Sections (1977, William Anderson, 5 min. excerpt: 16 mm).

### MIMA YEARBOOK VIDEO VOLUME 2 (VH)

2006637,VH  
56 min color 1986 Australia English  
Contents: Discs–Spaces. Part 6 : Expressive space–Italian boys–Gertrude Street–Indefinite objects–Repeat performance–Turnaround–Personal performances–Dolls–Excerpt–City square–Bob Brown–Natura morta. Prod Co: Modern Image Makers Association. Note: Funded by the Australian Film Commission.  
A compilation of short films and excerpts representing a cross section of Victorian film and video art. Discs (1980, Dirk de Bruyn, 2 min. 16 mm); Spaces. Part 6 : Expressive Space (1981, Randelli, 5 min. video); Italian Boys (1982, Jayne Stevenson, 3 min. excerpt: super 8); Gertrude Street (1983, Nick Ostrovskis, 4 min. super 8); Indefinite Objects (1982, David Chesworth, 2 min. excerpt: video); Repeat Performance (1982, Robert Rooney, 3 min. excerpt: super 8); Turnaround (1983, Michael Lee, 5 min. excerpt: 16 mm); Personal Performances (1981, Graeme Hare, 3 min. excerpt: video); Dolls (1980, Paul Fletcher, 5 min. excerpt: super 8); Excerpt (1983, Chris Knowles, 6 min. super 8); City Square (1983, John Dunkley-Smith, 5 min. excerpt: 16 mm); Bob Brown (1982, Marcus Bergner, 4 min. excerpt); Natura Morta (1980, Ettore Siracusa, 6 min. excerpt).

### MIMA YEARBOOK VIDEO VOLUME 3 (VH)

2006688,VH  
56 min color 1986 Australia English  
Contents: If < then–On sacred land–Icon–Animation generation–One view–Vision–Love letter–For want of–Sinerama. Part 2 : Dial 't' for terror–Underground–Factory–Short lives II–Exacuate. Prod Co: Modern Image Makers Association. Note: Funded by the Australian Film Commission.  
A compilation of short films and excerpts representing a cross section of Victorian film and video art. If < Then (1985, Jean Marc Le Pechoux, 3 min. video); On Sacred

Land (1983, John Hughes & Peter Kennedy, 5 min. excerpt: video); Icon (1986, Michael Lee, 5 min. 16 mm); Animation Generation (1983, Ian Kerr, 3 min. excerpt: super 8); One View (1985, Chris Knowles & Maggie Fooke, 4 min. excerpt: 16 mm); Vision (1985, Dirk de Bruyn, 3 min. excerpt: 16 mm); Love Letter (1985, Bill Mousalis, 6 min. super 8); For Want Of (1984, Jayne Stevenson, 2 min. 16 mm); Sinerama. Part 2 : Dial 'T' for Terror (1986, Randelli, 3 min. video); Underground (1986, Anne-Marie Crawford, 3 min. super 8); Factory (1984, David Chesworth, 6 min. video); Short Lives II (1985, Neil Taylor, 3 min. excerpt: 16 mm); Exacuate (1984, Michael Buckley & Sue McCauley, 5 min. 16 mm).

### MIND'S EYE

202239X,16  
5 min color 1998 Australia English  
Credits: Producer, director, writer, photography, Gregory Godhard.  
'Mind's Eye' is an experimental animation made with over 1200 photographs. The films revels in situationist surreality and takes the viewer on a rollercoaster journey through a series of locations. See also: 'Wormhole' by Gregory Godhard, also available on 16mm.

### THE MNEMONIST (VH)

2080411,VH  
21 min color 1993 Australia English  
Credits: Director, animation, script, Simon Cooper ; photography, David Howe, Evan Croker, Graham Smith ; music, Jonathon Nix. Cast: Patrick Troy, Richard Keys, Bruce Hodsdon.  
A mnemonist invents systems for improving memory. In the film's introduction we are told of the subject S who was unable to grasp a concept unless he could visualise it. In the third of his trilogy (see also 'A Distant Relation' and 'Golden Grove') on the subject of memory, place and time, the filmmaker uses fragments of interview, photographs, graphics, 'found' footage and staged scenes to conjure up memories.

### MOTHER ABORTION

0157484,16  
4 min b&w 1974 Australia  
Credits: Producer, director, Steve Knapman. Cast: Nerrida Kelly, Denis Moore, Laurel McGowan.  
Impressions (in negative) of the trauma of abortion. A film by South Australian filmmaker, Steve Knapman.

### MOVING PICTURE POSTCARDS

0157492,16  
15 min color Silent 1978 Australia  
Credits: Producers, directors, Arthur Cantrill, Corinne Cantrill.  
In this three colour separation film each subject, mainly sightseeing tourist scenes, was filmed three times on black and white negative using red, green and blue filters consecutively. The three strips of black and white negative were then printed onto one strip of colour stock superimposing them in three passes through the printer using red, green and blue printer lights. Film ends have been included in the film as a reminder of the film making process.

### MOVING STATICS

0123342,16  
28 min b&w 1969 Australia  
Credits: Filmmakers, Arthur and Corinne Cantrill with Will Spoor, Ellen Uitzinger and Tony Crerar. Narrator: Will Spoor.  
The concept of mime as an abstract kinetic art is explored by the Dutch mime experimenter, Will Spoor and the film experimenters Arthur and Corinne Cantrill. Spoor's aim was to use the potential of film to extend his work in ways which were impossible in live theatre. The Cantrills used animation and in-camera superimposition to create structures of body movement. Their work in sound composition reached its peak in this film with complex organic and electronically achieved sounds.



## Australian films - Experimental Films

### MUSICAL FOUR LETTERS

2106121,16  
5 min color 1989 Australia  
Credits: Filmmaker, Marcus Bergner ; music, Rudy Grant.  
An experimental film that reworks bleached film footage from a 1940's Mexican western musical as a modernist film language exercise. A list of four letter words related to sound and music was written directly onto the bleached film becoming an interior voice to the remaining film and a swansong for the drowned one.

### MY LIFE WITHOUT STEVE

2020958,16  
52 min color 1986 Australia English  
Credits: Director, script, Gillian Leahy ; producers, Gillian Leahy, Digby Duncan ; photographer, Erika Addis. Cast: Jenny Vuletic (narrator). Note: Produced with the assistance of the Creative Development Branch of the Australian Film Commission and the Women's Film Fund. A woman attempts to come to terms with the breaking up of a relationship. The film focuses upon the theme of romantic loss and obsession, not through conventional drama but through a narrative formed by a collage of images and sounds. Quotes, songs, diary jottings and reflections are combined with images of time passing in a Balmain room with a view across Sydney Harbour. Winner of major awards at the 1986 Sydney and Melbourne Film Festivals and of a 1986 AFI award for short films. Also available on VHS.

### MY LIFE WITHOUT STEVE (VH)

2105992,VH  
58 min color 1986 Australia English  
Credits: Producer, Digby Duncan ; producer, director, writer, Gillian Leahy ; photography, Erica Addis ; music, Elizabeth Drake ; editing, Denise Haslem. Cast: Jenny Vuletic (narrator). Note: Produced with the assistance of the Creative Development Branch of the Australian Film Commission and the Women's Film Fund. In this experimental essay film a woman attempts to come to terms with the breaking up of a relationship. The film focuses upon the themes of romantic loss obsession and abandonment, not through conventional drama but through a narrative formed by a collage of images and sounds. Quotes, songs, diary jottings and reflections are combined with images of time passing in a Balmain room with a view across Sydney Harbour. Winner of major awards at the 1986 Sydney and Melbourne Film Festivals and of a 1986 AFI award for short films. Also available on 16mm.

### MY UNIVERSITY

0198598,16  
11 min b&w 1971 Australia English  
Credits: Producer, Andrew Pike.  
A series of superimposed images create an avant-garde study of college life on the Australian National University campus. Sound track is composed of natural sounds interwoven with electronic music.

### MYSELF WHEN FOURTEEN

2037826,16  
19 min color 1989 Australia English  
Credits: Director, Ivor Cantrill ; producers, optical printing, editing, Arthur Cantrill, Corinne Cantrill ; music, Chris Knowles.  
Brightly coloured animated drawings rotoscoped from high contrast black and white negative film of Ivor Cantrill aged 14, are integrated with the original negative and positive images on an optical printer to create patterns of black, white and colour. The film-maker reminisces about being 14 and describes the rotoscoping process. Ivor Cantrill is autistic, and his attention to detail and his preoccupation with repetition are positive aspects of his condition.

### THE MYSTICAL ROSE

0123482,16  
68 min color 1976 Australia  
Credits: Credits : Producer, director, Michael Lee.  
A disturbing cinematic opera from Melbourne film-maker, Michael Lee, presenting an intense emotional collage of

film clips, original footage and complex object animation, structured loosely in the form of a Catholic Mass, to communicate the film-maker's traumatic Catholic experience. The film is intended in part as 'anti-imagery' in response to the iconography of Catholicism. Also available on VHS.

### THE MYSTICAL ROSE (VH)

2111805,VH  
65 min color 1976 Australia English  
Credits: Producer, director, Michael Lee.  
A collage of animation and live action footage with complex symbolic images being off set by a careful balance of pop music and classical chants. It details the exploitation of the female psyche, the castration complex, fertility rites and the repressive nature of the Church. Lee's approach is at times violent and iconoclastic, but what emerges from this savage attack on religious mythology is the awareness of nature's eternal rejuvenation process. Also available on 16mm.

### NARCISSUS = NARCISSE

0507183,16  
21 min color 1983 Canada English  
Prod Co: National Film Board of Canada. Credits: Producer, David Verrall ; director, Norman McLaren ; music, Maurice Blackburn ; choreographer, Fernaud Nault. In a variation of his earlier 'Pas de Deux' McLaren manipulates images of filmed dance through an optical printer. The theme of the dance is that of a Greek youth who becomes a victim of excessive self-love. Also available on VHS in compilation entitled 'Norman McLaren: selected films'.

### THE NATIONAL GEOGRAPHIC MAGAZINE

0652906,16  
12 min color Silent 1971 Australia  
Credits: Filmmaker, Michael Lee.  
In-camera animation of cuttings from National Geographic Magazines published in the 1930's.

### NATURA MORTA = STILL LIFE

0191240,16  
14 min color 1979 Australia Italian  
Prod Co: Australian Film Commission. Credits: Producer, director, writer, editor, Ettore Siracusa ; photography, Tim Morrison ; sound, Ian Bone. Note: In Italian with English subtitles.  
An ageing Italian immigrant in Moonee Ponds goes to an exhibition of photographs of his home town. The filmmaker draws upon the aesthetics of natura morta (still life) to evoke the feeling of cultural isolation.

### NEAR COOBER PEDY

0123555,16  
14 min color Silent 1977 Australia  
Credits: Filmmakers, Arthur Cantrill, Corinne Cantrill.  
Note: Silent film to be projected at sound speed.  
Three short 'essays' by Arthur and Corinne Cantrill, based on landscapes near Coober Pedy. In each segment, the landscape is manipulated by one camera to explore the quality of light in Central Australia and to express the timelessness and minimality of the area.

### NEBULAE

0123563,16  
5 min b&w 1963 Australia  
Prod Co: Firebird Films. Credits: Producers: Arthur Cantrill, Corinne Cantrill. Note: No spoken commentary.  
A film by Arthur and Corinne Cantrill, showing abstract patterns derived from fireworks.

## Australian films - Experimental Films

### **NEGATIVE/POSITIVE ON THREE IMAGES OF BALDWIN SPENCER**

0057315,16  
10 min b&w 1975 Australia  
Credits: Producers, directors, Arthur Cantrill, Corinne Cantrill. Note: No spoken commentary.  
Experimental film based on the analysis of movement and light in three images originally shot by pioneer anthropological film-maker, Baldwin Spencer. (For a companion film see 'Reflections on three images' by Baldwin Spencer).

### **NEUROSIS**

0198814,16  
10 min color 1971 Australia English  
Credits: Producer, Paul Winkler.  
A powerful anti-war statement made through animated still photographs from the Vietnamese war intercut with live action footage from an anti-conscription rally in Australia.

### **NEW MOVEMENTS GENERATE NEW THOUGHTS**

0123687,16  
10 min b&w 1969 Australia  
Credits: Filmmakers, Arthur Cantrill, Corinne Cantrill.  
Note: No spoken commentary.  
Film of mime action by Will Spoor is reversed and inverted to explore a new world of movement. A film by Arthur and Corinne Cantrill.

### **NICE COLOURED GIRLS**

2024163,16  
17 min color 1987 Australia English  
Prod Co: Women's Film Fund/Australian Film Commission.  
Credits: Producer, director, writer, Tracey Moffatt ; photography, Renee Romeril ; editor, Philippa Harvey.  
Cast: Gayle Mabo, Cheryl Pitt, Lindsay McCormack.  
An experimental narrative which departs from realist conventions in the way it suggests connections and differences in the relationship between Aboriginal women and European men in the early years of settlement and in contemporary Sydney.

### **NIGHT CRIES: A RURAL TRAGEDY**

2049670,16  
17 min color 1990 Australia English  
Credits: Producer, Penny McDonald ; director, writer, Tracey Moffatt ; photography, John Whitteron ; music, Jimmy Little ; editor, Philippa Harvey. Cast: Marcia Langton, Agnes Hardwick.

This is an experimental narrative focused centrally on the theme of mother-daughter relationships in the context of white-Aboriginal relations. The film *Jedda* (1955) is a point of departure. The characters of the white mother and the black daughter in the Chauvel film are taken 40 years on. The story of love-hate and loneliness, also drawing upon the filmmaker's own relationship with her foster mother, unfolds in a deliberately artificial studio setting which recalls the opening of *Jedda*. In an evocatively dense soundtrack Jimmy Little, miming *The Royal Telephone* in the filmmaker's words 'acts as a punctuation within the film's narrative and soothes over the tensions which are present between the other characters'. Moffatt compares its role to that of the Roy Orbison song in *Blue Velvet*. Also available on VHS.

### **NIGHT CRIES: A RURAL TRAGEDY (VH)**

2052191,VH  
16 min color 1990 Australia English  
Credits: Producer, Penny McDonald ; director, writer, Tracey Moffatt ; photography, John Whitteron ; music, Jimmy Little ; editor, Philippa Harvey. Cast: Marcia Langton, Agnes Hardwick.

This is an experimental narrative focused centrally on the theme of mother-daughter relationships in the context of white-Aboriginal relations. The film *Jedda* (1955) is a point of departure. The characters of the white mother and the black daughter in the Chauvel film are taken 40 years on. The story of love-hate and loneliness, also drawing upon the filmmaker's own relationship with her foster mother, unfolds in a deliberately artificial studio setting which

recalls the opening of *Jedda*. In an evocatively dense soundtrack Jimmy Little, miming *The Royal Telephone* in the filmmaker's words 'acts as a punctuation within the film's narrative and soothes over the tensions which are present between the other characters'. Moffatt compares its role to that of the Roy Orbison song in *Blue Velvet*. Also available on 16mm film.

### **NOTES ON THE PASSAGE OF TIME**

0173889,16  
13 min color 1979 Australia English  
Credits: Producers, directors, Arthur Cantrill, Corinne Cantrill.  
A three colour separation study filmed at Pearl Beach, which examines the same scene of Amethyst Avenue during the progression of a winter, then a summer day. With the sea in the background, the moving objects such as the pedestrians, cyclists, traffic are transparent and ephemeral while the stationary objects are opaque and retain a permanent quality.

### **OBSESSION**

2053430,16  
24 min b&w 1985 Australia English  
Credits: Producer, director, writer, photography, editor, sound, John Cumming ; music, Eric Gradman. Cast: Stuart Cumming, Lucy McLaren, Anna Kannava, Rosemary Cumming.  
Described as 'a high performance film about the mechanics of desire and socialisation, stasis and motion', *Obsession* takes a man's passion for his car as a metaphor for society's definition of the individual: the construction, affirmation, assertion and destruction of self image. It takes the form of a journey using a range of optical effects all produced in-camera and a unique process of reprinting from video. *Obsession* forms a loose trilogy with *Recognition* and *Sabotage*.

### **OCEAN AT PT. LOOKOUT (TOUCHING THE EARTH)**

0132961,16  
45 min color 1977 Australia  
Credits: Producers, directors, Arthur Cantrill, Corinne Cantrill. Note: Much of the film is silent. Run at sound speed.  
Contemplation of the ocean at Stradbroke Island, Queensland.

### **ONCE UPON A MOMENT'S TIME**

0133038,16  
20 min color 1972 Australia  
Credits: Producer, director, writer: Christoffer French ; photography: Len Heitman ; music, Robert Murphy ; editor: Wayne Le Clos ; sound: Alan Allen. Cast: Cynthia Bryant, Alex McMillan, Guiseppe Puglisi, Jean Sahag-Jamkochian. Note: Music sound track no dialogue.  
A fantasy film of the relationship between a young man and girl in an elegant period setting. A film by Christoffer French.

### **ONE BLOCK FROM HEAVEN (VH)**

2071021,VH  
40 min color 1987 Australia English  
Prod Co: Australian Film Commission - No Frills Fund/QLD Film Corporation. Credits: Producers, Ross Harley, Stuart Cunningham ; directors, Ross Harley, Stuart Cunningham, Susan Charlton ; writers, Ross Harley, Stuart Cunningham, Susan Charlton, Tim Burns ; photography, Ross Harley ; music, Andrew Leitch. Cast: Tim Burns, Lou Stanley, Ben Cunningham, Sue-Ellen Chester.  
A narrative was constructed depicting the real and imagined action of a child, a man and a woman. They shape the narrative as it proceeds. The aim was to produce a work of fiction as though it were the subject of a documentary in order to maximise the free use of location and minimise predetermined narrative of thematic and generic traces: the role of the city, the location of the body, the relationship between mother and son, Madonna and child, the Oedipus complex, identity, mystery and romance.

## Australian films - Experimental Films

### ONE VIEW

2018589,16  
13 min color 1985 Australia English  
Credits: Directors, music, Chris Knowles, Maggie Fooke.  
A landscape film which takes a single wide angle view, an expansion of a 35 mm. reworked to include 8 mm. and 16 mm. footage. The film is an obsessive concentration on a single frame image through processing and rephotography as the representation of a landscape becomes an increasingly manufactured image.

### AN ORDINARY WOMAN

2096830,16  
35 min color 1989 Australia English  
Prod Co: Australian Film Commission. Credits:  
Producers, Alison Tilson, Sue Brooks ; director, Sue Brooks ; writer, Alison Tilson ; photography, Nicolette Freeman ; editor, Madge Szoeki ; music, Felicity Foxx.  
Cast: Denise Scott, John Jacobs, Leigh Morgan.  
In the process of (re)presenting an ordinary woman's life this 'documentary' portrait seeks to raise questions about the relationship between truth, perception and identity. By paying homage to the small moment, the snapshot, the ordinary, the film develops images of memory and mortality. Also available on VHS.

### AN ORDINARY WOMAN (VH)

2058823,VH  
35 min color 1989 Australia English  
Prod Co: Australian Film Commission. Credits:  
Producers, Alison Tilson, Sue Brooks ; director, Sue Brooks ; writer, Alison Tilson ; photography, Nicolette Freeman ; editor, Madge Szoeki ; music, Felicity Foxx.  
Cast: Denise Scott, John Jacobs, Leigh Morgan.  
In the process of (re)presenting an ordinary woman's life this 'documentary' portrait seeks to raise questions about the relationship between truth, perception and identity. By paying homage to the small moment, the snapshot, the ordinary, the film develops images of memory and mortality. Also available on 16mm.

### OZ SHORTS: PART 1. 1992-1993 (VH)

2082953,VH  
90 min color Australia English  
Contents: He and she (27 min.)—Drive (20 min.)—Sunday (3 min.)—Lullabies (15 min.)—Just desserts (13 min.)—Excursion to the Bridge of Friendship (12 min.). Credits:  
Directors, Robert Herbert (He and she) ; Catherine Birmingham (Drive) ; Roland Gallois (Lullabies) ; Monica Pellizzari (Just Desserts) ; Christina Andreef (Excursion to the Bridge of Friendship). Note: Intertitles. Some films are in letterbox format.

A compilation of six short Australian films: 'He and She' is an edgy suburban drama depicting a confrontation between a dysfunctional couple and the police. 'Drive' is a road movie involving a man and a woman on the run. 'Sunday' uses line animation to depict a lazy morning culminating in tragedy. Lullabies is a poetic meditation on love. 'Just Desserts' depicts a young Italian girl's sexual coming of age through her relationship with her mother's traditional cooking. 'Excursion to the Bridge of Friendship' is the story of two pen-pals, a woman in Sydney and a Bulgarian folksinger who wants to come to Australia.

### OZ SHORTS: PART 2. 1992-1993 (VH)

2083038,VH  
79 min color Australia English  
Contents: Mr Electric (29 min.)—Rhino (4 min.)—Terra Nullius (19 min.)—A Passion Play (7 min.)—Secrets of the City (7 min.)—Etcetera in Paper Jam (13 min.). Credits:  
Directors, Stuart McDonald (Mr Electric) ; Anna Johnson (Rhino) ; Anne Pratten (Terra Nullius) ; Tony Twigg (A Passion Play) ; Cathy Linsley (Secrets of the city) ; Michael Bates (Etcetera in Paper Jam).

A compilation of six short Australian films: Mr Electric is a drama about an Aboriginal electrician returning to his home town. Rhino is a stark foray into surrealist/absurdist horror as Rational Man confronts his own internal disorder. Terra Nullius presents an impressionistic autobiographical account of an Aboriginal girl's upbringing in a white family.

A Passion Play is a calligraphic sketch of a man, a woman, and a stick in various conjunctions. Secrets of the City presents surrealistic animation. Etcetera in Paper Jam is a comic narrative involving an omnivorous photocopier.

### ✦ PALERMO - "HISTORY" STANDING STILL

9070046,DV  
11 min b&w 2004 Australia Italian  
Go Girl Productions Director/Producer/Writer/Editor/  
Camera - Janet Merewether Originally made on Digital  
Betacam / 16mm film 4:3 Italian Also available on 16mm  
(9070045)  
"...then all will be the same though all will be changed..." - Lampedusa. Palermo - anyone, anytime, anywhere. An exploration of the construction of 'history', 'authenticity' and the 'period' film. (Source: publicity material) Filmed in Palermo, Italy in 1999, Janet Merewether explores the concept of 'History' as portrayed through filming selectively. Broken up into 11 segments, the film looks at how the twentieth century has gradually imposed itself upon the buildings and fabric of the old city of Palermo from one decade to the next. Grainy B&W photography and a scratchy and mechanical soundtrack enhance the mood.

### ✦ PALERMO - "HISTORY" STANDING STILL

9070045,16  
11 min b&w 2004 Australia Italian  
Go Girl Productions Director/Producer/Writer/Editor/  
Camera - Janet Merewether Originally made on Digital  
Betacam / 16mm film 4:3 Also available on DVD  
(9070046)  
"...then all will be the same though all will be changed..." - Lampedusa. Palermo - anyone, anytime, anywhere. An exploration of the construction of 'history', 'authenticity' and the 'period' film. (Source: publicity material) Filmed in Palermo, Italy in 1999, Janet Merewether explores the concept of 'History' as portrayed through filming selectively. Broken up into 11 segments, the film looks at how the twentieth century has gradually imposed itself upon the buildings and fabric of the old city of Palermo from one decade to the next. Grainy B&W photography and a scratchy and mechanical soundtrack enhance the mood.

### PASSIONLESS MOMENTS

2021814,16  
12 min b&w 1984 Australia English  
Prod Co: Australian Film and Television School. Credits:  
Producers, Jane Campion, Gerard Lee ; director,  
photography, Jane Campion ; writer, Gerard Lee ; editor,  
Veronica Haussler.  
'There are a million moments in your neighbourhood. Each has a fragile presence which fades almost as it forms'.of comic vignettes exploring private, quirky but recognisable thoughts and experiences. Best experimental film, 1984 A.F.I. Awards. Also available on VHS in package entitled 'Australian Filmmaker Series: Jane Campion'.

### THE PAUSE BETWEEN FRAMES

9070006,16  
Soundtrack on accompanying CD. 4 min color 1993  
Australia English  
Credits: Producers and directors, Arthur and Corinne Cantrill.  
A single frame film, shot in and around Ubud, Bali, Indonesia. Clusters of single frame shots with impressions of details, textures, rice paddy colours, temples, cars, and people etc. Filmed in Super 8, in 1991.

## Australian films - Experimental Films

### PAW PAW

0133348,16  
8 min color Silent 1973 Australia

Credits: Producer, Robert Wyatt.

This is a film of animated fruit - apples, bananas, grapes, pawpaw - and other animated forms which move with a will of their own through a suburban house. Contrary to cartoon conventions they are not anthropomorphised but are animated with respect for their intrinsic properties as fruit.

### PAY-ROLE

0178120,16  
22 min color 1978 Australia English

Credits: Producer, director, photography, Brendon Stretch.

Cast: Geoffery Minards, Louee Ramone, Julio Rodriguez.

An impressionistic narrative set in the world of the alienated unemployed in inner Sydney using the optical printer for subjective visual effects.

### PETER CALLAS COMPILATION NO. 1 (VH)

2027898,VH  
50 min color 1986 Australia English

Contents: Double Trouble (5 min.)—Kinema No Yoru (2 min.)—Karkador (3 min.)—The Esthetics of Disappearance (6 min.)—Visions (5 min.)—Kommunication (4 min.)—Bon Voyage (5 min.)—How to Make the Famous Piso Sour : A Videotape in Three Locations (16 min.). Credits: Producer, Peter Callas.

A compilation of 8 video artworks made in 1986 when Peter Callas was a video artist in residence in Tokyo. He draws heavily upon iconography of late industrial popular culture especially from Japanese comics (manga). He uses intricate layering of patterned backgrounds, flashing colour versions of manga figures and Japanese pop music with video wipes and superimposition to produce what has been called 'mobile thought patterns'. Also available on U-matic video.

Reference: Alphabyte cities, an article by Ross Harley in Art & Text 28, Mar-May 1988, pp. 74-81.

### PETER CALLAS COMPILATION NO. 1 (VU)

2028142,VU  
50 min color 1986 Australia English

Contents: Double Trouble (5 min.)—Kinema No Yoru (2 min.)—Karkador (3 min.)—The Esthetics of Disappearance (6 min.)—Visions (5 min.)—Kommunication (4 min.)—Bon Voyage (5 min.)—How to Make the Famous Piso Sour : A Videotape in Three Locations (16 min.). Credits: Producer, Peter Callas.

A compilation of 8 video artworks made in 1986 when Peter Callas was a video artist in residence in Tokyo. He draws heavily upon iconography of late industrial popular culture especially from Japanese comics (manga). He uses intricate layering of patterned backgrounds, flashing colour versions of manga figures and Japanese pop music with video wipes and superimposition to produce what has been called 'mobile thought patterns'. Also available on VHS.

Reference: Alphabyte cities, an article by Ross Harley in Art & Text 28, Mar-May 1988, pp. 74-81.

### POLYGENESIS (VH)

2064904,VH  
14 min color 1990 Australia English

Credits: [Producer, director, editor,] Albie Thoms. Note: Produced with the assistance from Australian Film Commission.

A Futurist manifesto in 1910 proposed that 'because of the persistence of an image on the retina, moving objects constantly multiply themselves, are deformed and succeed each other like vibrations in the space they move through'. Superimposing six layers of film to allow the interpretation of forms proposed by the Futurists, this video reworks footage made over the last 25 years to generate a constantly shifting flood of abstract imagery.

### PORTRAIT OF A GIRL

0089098,16  
4 min b&w 1964 Australia

Credits: Director, John M. Bale.

Extreme close-up views show without comment the fine detail of facial make-up contrasted with the intended effect from a distance.

### PROCESSED PROCESS

0198253,16  
55 min color 1975 Australia

Prod Co: Experimental Film and Television Fund. Credits:

Producer, Jonas Balsaitis ; commentators, Martin Vaughan, Barbara Llewellyn, Denny Gordon, Neol Shereidan.

An animated collage of predominantly static images showing change and the process of change.

### RAINBOW DIARY

2101486,16  
17 min color 1984 Australia

Credits: Animator, Ivor Cantrill ; music, Chris Knowles.

Hand-drawn directly onto 16mm film, this animation is a 'diary' of daily drawing-on-film practice by Ivor Cantrill over a period of 18 months. Drawing style ranges from bold geometric patterns, to a delicate calligraphy.

### RAINBOW WAY

0175636,16  
11 min color 1977 Australia

Credits: Director, George Gittoes; sound, Martin Wesley-Smith.

An experimental film based on the effects of light on water creating lyrical abstract patterns mainly by reflecting sunlight through two prisms.

### RAMAYANA, LEGONG

9070007,16  
Soundtrack on accompanying CD. 6 min color 1995 Australia English

Credits: Producers and directors, Arthur and Corinne Cantrill.

Filmed on Super 8 at night, in Ubud, Bali, Indonesia in 1994. This film shows two dance dramas, the first is part of the Ramayana legend, the second is part of a Legong performance.

### RATIONAL HYPHEN ABSURD BURNT-SLENNA LIVE-IN FILM

0606661,16  
25 min color 1974 Australia

Prod Co: Kiwi Film Company. Credits: Director, photography, Michael Nicholson ; editor, David Huggett ; music, Claude Papesch, Alan Sutton.

Concerned with the concept of presenting an absurd event in an everyday rational context: in this case the interruption of movement in a house by the imposition of metal and wood; and the assembly of D.M.R. road-work equipment on a patio. Described by the filmmaker as "a celebration at the interface where past-object art ritual and every-day life interact to make visible that which needs to be seen".

### RECOGNITION

2053449,16  
20 min color 1986 Australia

Credits: Producer, director, script, editor, sound, photography, John Cumming ; music, David Hykes and the Harmonic Choir. Cast: John Howard, Catriona Anderson, Steve Bingham.

'Recognition' takes the form of a psychological journey through archetypal mythical realms inspired by the Tibetan Book of the Dead and Carl Jung's Introduction to a European translation of the text. A displaced hero and a wandering group confront oblivion and are transformed by the landscapes that they pass through. The filmmaker sees it as 'a battle between the conscious and the unconscious - a tension between the associative, expressionistic structure of the film and the narrative

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inherent in its figurative imagery'. 'Recognition' forms a loose trilogy with 'Obsession' and 'Sabotage'.

### RED CHURCH

0012125,16  
17 min color 1976 Australia  
Credits: Filmmaker, Paul Winkler.  
The opening image of a lush, red toned church altar in front of a stained glass window, is transposed through multiple exposures becoming increasingly more abstract and finally achieving a glowing translucent quality.

### REFINED FIRE

0659870,16  
24 min color 1981 Australia  
Credits: Director, photographer, script, editor, George Gittoes ; music, Martin Wesley-Smith. Cast: Ronaldo Cameron, Michele Mennis, Sean Brawley, Scott Brawley.  
An experimental film with highly original special effects, created in the camera, in an attempt to 'extend the avant garde preoccupations with the aesthetic possibilities in creating "paintings with light" on film; and the extension to a general audience by using expressionistic impact to convey a politically relevant topic - nuclear war and its devastation - in a very subjective way'.

### REFLECTIONS ON THREE IMAGES BY BALDWIN SPENCER, 1901

0091734,16  
15 min b&w Silent 1974 Australia  
Process film exploring the movements and light quality in three images originally shot by pioneer anthropological filmmaker Baldwin Spencer.

### REHEARSAL AT THE ARTS LAB

0091718,16  
4 min b&w 1969 Australia  
Credits: Producers, Arthur and Corinne Cantrill.  
A montage of stills showing Will Spoor rehearsing a scene from a Tardieu play with his group at the Arts Laboratory, London.

### REQUIEM NO.1

0156224,16  
9 min color 1969 Australia  
Credits: Producer, Paul Winkler.  
An elegy in response to the death of the film makers father in 1965. Winkler appears in scenes at the cemetery, monument works and the church where the emotional tone of the film progresses to an outburst of exploding images.

### RESONANCE (VH)

2063363,VH  
11 min b&w 1991 Australia English  
Credits: Producer, Paul Fogo ; director, Stephen Cummins ; script, Stephen Cummins, Simon Hunt ; photography, Brendan Young ; editor, Annette Davey.  
This film opens with a vicious gay bashing, then pieces together the relationship between the victim, the basher and his girlfriend. Homophobia and misogyny are linked in the character of the basher. The plot is deliberately ambiguous. The basher resembles the martial arts instructor who is the rescuer of the victim. Gesture and dance are used as a form of interior monologue exploring the way this act of violence resonates through the lives of the characters.

### RIVER TIME

2016004,16  
57 min color 1985 Australia  
Credits: Producer, director, photographer, editor, Michael Glasheen.  
A meditative vision of the Australian bush filmed at a single location on the Colo River (New South Wales) over a period of three years. The rhythms and seasonal cycles of nature are captured through time-lapse cinematography. The sound track interweaves sounds of the bush with the synthesizer and didgeridoo.

### ROCK WALLABY & BLACK BIRD (GRAIN OF THE VOICE)

0187650,16  
color Australia English  
Credits: Filmmakers, Arthur Cantrill, Corinne Cantrill.  
The fourth part of a four-part series 'Grain of the Voice'. Unedited sound tape of a song cycle by songmen ('the culture ingrained in their voices') at the Areyonga Aboriginal Community of the Pitjantjatjara people in west central Australia is combined with images of their ancient tribal lands, now largely alienated for tourism and grazing, filmed through days, storms and sunsets.

### ROSS HARLEY VIDEO ART COMPILATION (VU)

2074020,VU  
26 min color 1988 Australia English  
Contents: Ride (3 min.)-Bits & pieces (4 min.)-Endless house (3 min.)-The big picture (2 min.)-Futuropolis now! (3 min.)-Men of character (3 min.)-Beauty & the beat (8 min.). Credits: Filmmaker, Ross Harley. Note: This videotape is on 525 line NTSC. Please check that your equipment can reproduce this format. Includes notes (3 pages).  
A compilation of 7 pieces: Ride (1991) is about a rollercoaster; Bits & Pieces (1991) involves patterns of light and computer generated commentary; Endless House (1991) is documentation of video installation invoking the memory of multi-media artists Charles and Ray Eames; in The Big Picture (1990) 'overload leads to inertia'; Futuropolis Now! (1990) is about digitised images set to Chicago House evoking thirties techno-Utopia abandoned in an uncaring present; Men of Character (1990) is a rapid montage of portraits of famous men by portrait artist Julian Smith; Beauty and the Beat (1988) is a scratch reworking of footage from horror movies.

### ROTE MOVIE

2079960,16  
11 min color 1994  
Credits: Director, producer, animator, Dirk de Bruyn.  
This could be described as an experimental road movie with the emotional landscape of the traveller evoked by increasingly fragmented images - direct-on-film animation collage and reworked photographic images - in accord with the voiceover of the driver as he contemplates his loneliness and the fragmentation of life and self.

### ROTUNDA

0689567,16  
TWIN/SINGLE SCREEN PRESENTATI 11 min color  
1980 Australia  
Credits: Filmmaker, John Dunkley-Smith. Note: Title supplied by cataloguer. Twin screen presentation ; each reel can also be screened as a single screen presentation. Made with assistance from the Creative Development Branch, Australian Film Commission  
An exercise in perception involving spatial and temporal interplay. Although shot patterns have been determined with a mathematical precision, the film is constructed by the viewer's apprehension/ordering/re-ordering of the constituent elements. There is also scope for the intrusion of chance elements not only within the images themselves but also in the slight variations of image juxtaposition which can occur as a result of the differences in running speed between projectors. This film involves a panning camera placed in the centre of a rotunda in a park.

### RULES AND DISPLACEMENT ACTIVITIES PT. 2

0152288,16  
51 min color 1976 Australia English  
Credits: Producer, director, Michael Parr.  
Avant garde film which explores relationships between friends, involving their reactions against the criteria of unacceptable, anti-social behaviour as set by society.

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### RUNNING

0134085,16  
35 min color 1976 Australia  
A structured exercise using colour and image jumps from positive to negative, repeating a basic scene of two people walking down a lane. Musical soundtrack. A film by Dirk de Bruyn.

### SABOTAGE

2053457,16  
16 min b&w 1987 Australia English  
Credits: Producer, director, script, John Cumming ; photography, Callum McFarlane ; editor, Jane Madsen.  
Cast: David Cox, Janet Planet, Lee Smith, Sioban Tuke.  
A disjunctive narrative in which the formal strategy acts as a metaphor for the theme. The film seeks to establish a relationship between the crisis of personal identity and politics in the eighties, a frustration born out of the inadequacy of political dialogue. While the narrative continuity is sabotaged by the filmmaker the characters respond to the notion of sabotage in a variety of ways through action, inaction, deception, hypocrisy, incompetence, detachment, dogmatism and subversion. Sabotage forms a loose trilogy with Cumming's 'Obsession' and 'Recognition'.

### SAND MEMORIES: PARTS 1 AND 2 (VU)

0606904,VU  
49 min color 1978 Australia English  
Credits: Filmmaker, Arthur Wicks ; camera, John Tomkins.  
Note: Two videocassettes to be played simultaneously.  
In two parts, "Sand Memories" is an exploration of sand dunes on the South Coast of N.S.W. Part 1, in 2 sections, shows Wicks placing photographs of the dunes on the Broome St/West Broadway intersection. The second section, Wicks is seen performing a ritual burial of the photographs in the sand dunes from which they developed. Finally, the filmmaker himself is buried. Part 2 consists of a performance with sand and sand-dune photographs while the pre-taped video of 'Sand Memories 1' is shown in the background.

### SAY BOW WOW (VH)

2092045,VH  
13 min b&w 1964 Australia English  
Prod Co: Australian Broadcasting Commission. Credits: Producer, Kip Porteous ; director, script, Gil J. Brealey ; photography, Bill Constable ; music, Richard Meale ; editor, Hans Pomeranz ; sound, Fred Pickering.  
A satire on the theme of conformity in contemporary life featuring three performing dogs. One of the earliest Australian experimental films to be screened publicly.

### SCARS

013414X,16  
15 min color 1972 Australia  
Credits: Producer, director, Paul Winkler.  
Using experimental camera techniques and a mixture of urban noise building in intensity, Winkler portrays the plight of the tree in a city environment and the destruction of forests for woodchipping.  
Reference: Cantrill's filmnotes, 11/72.

### THE SEA PEOPLE

2101478,16  
9 min color 1975 Australia  
Credits: Filmmaker, Michael Aston. Note: Produced with the assistance of the Experimental Film and Television Fund.  
'The Sea People' is a dialogue-less meditation upon surfing culture, as well as a loving homage to the ocean. Filmed in 16 mm, men and women are shown riding waves at Carey Beach, occasionally in slow motion, whilst a melancholic and nostalgic male voice sings along to some low-fi music playing quietly on the soundtrack. Various scenes of beach culture are displayed: women sunbaking, boys jumping off rocks into water, as the day wares on. About half way into this short film the quote appears "Pollution, pollution, have you got a solution?" which would suggest that the filmmaker held concerns

about the possible environmental factors that could potentially ruin his beloved sea.

### THE SECOND JOURNEY (TO ULURU)

0659935,16  
73 min color 1981 Australia  
Credits: Filmmakers, Arthur Cantrill, Corinne Cantrill.  
An experimental film to be posited against the Cantrill's earlier work 'At Uluru' (1976), it explores the changes experienced by the filmmakers at Ayers Rock compared with their previous visit: the effects of a bushfire on the vegetation, the sad reality of tourism and Aboriginal claims to Uluru as a result of tourism. Extreme heat dictated the filmmakers work pattern and bad processing of the film caused turbidity in the colour, but continued the cinematic metaphor inherent in the film.

### SERIOUS UNDERTAKINGS

0675825,16  
27 min color 1983 Australia English  
Prod Co: Stunned Mullett Productions. Credits: Director, script, Helen Grace ; producer, photographer, Erika Addis ; editor, Sara Bennett. Cast: Stephen Leeder, Marilyn Allen, Robert Alexander, Nicholas Enright.  
A mosaic of formal strategies (from video effects to intertitles) and disparate elements (from terrorism to child care) is assembled in an open structure which seeks to establish connections between politics and the production of history, sexual difference and national identity. Also available on VHS.

### SERIOUS UNDERTAKINGS (VH)

2026344,VH  
27 min color 1983 Australia English  
Prod Co: Stunned Mullett Productions. Credits: Director, script, Helen Grace ; producer, photographer, Erika Addis ; editor, Sara Bennett. Cast: Stephen Leeder, Marilyn Allen, Robert Alexander, Nicholas Enright.  
A mosaic of formal strategies (from video effects to intertitles) and disparate elements (from terrorism to child care) is assembled in an open structure which seeks to establish connections between politics and the production of history, sexual difference and national identity. Also available on 16mm.

### SHADOW PANIC (VH)

2047449,VH  
24 min color 1989 Australia English  
Prod Co: As If Productions. Credits: Producer, director, script, Margot Nash ; photography, Sally Bongers ; editor, Diana Priest. Cast: Robin Laurie, Rose Wanganeen, Kaarin Fairfax.  
A symbolic narrative, described by the filmmaker as being 'about internal and external states of emergency, about personal and collective shadows, about resistance and spirit'. The lives of three women, strangers to each other, seem inextricably linked. The dreamer (the redhead) searches for hidden treasure; the investigator (the black woman) for evidence; and the fool (the hothead) for love.

### SHADOWS

0670289,16  
13 min color 1982 Australia  
Credits: Producers, Royden Irvine, Tommy Psomotiagos.  
Based upon the exploration of the body's movements while asleep; (it was shot during real sleep). This reality is then manipulated to explore the world of mythological symbolism as expressed in the subconscious. Winner of awards in the short film competitions at the 1982 Sydney and Melbourne Film Festivals.

**SHORT POPPIES 2 : THE VIDEO : 1992-1994 (VHS)**

208073X,VH  
75 min color 1994 Australia English  
Contents: Rokadeus (4 min.)—The stranger (8 min.)—Bear in mind (5 min.)—Memory snares (3 min.)—Bete noire (15 min.)—Talk show (3 min.)—Pet (8 min.)—Schlaraffenland (11 min.)—Miss Dudevants hand (4 min.)—Beatrix and Marvin (14 min.).  
Prod Co: Flickerfest. Credits: (Rokadeus) Director, Jeff Bailey ; (The stranger) director, Sandi Austin ; (Bear in mind) director, Sarah Ball ; (Memory snares) director, Justine Guadry ; (Bete noire) director, Victoria Hunt ; (Talk show) director, Niamh Lines ; (Pet) director, Helen Meany ; (Schlaraffenland) director, Sebastian Bukowiecki ; (Miss Dudevants hand) director, Tobi Lampard ; (Beatrix and Marvin) director, Mairi Cameron.  
Note: Container title.

This is a selection of ten films and videos (short fiction, experimental, animation) from a competitive festival in Sydney, July 1994, open to Australian and overseas college students. These films were judged the award winners by a panel of filmmakers, critics and students.

**SIMPLE OBSERVATIONS OF A SOLAR ECLIPSE**

012649X,16  
15 min color 1976 Australia  
Credits: Producers, directors, Arthur and Corinne Cantrill.  
Note: Silent film to be projected at sound speed.  
A film by Arthur and Corinne Cantrill expressing their reaction to the total eclipse of the sun recorded in Royal Park, Melbourne on 23rd October 1976. The film records the changes of light on the landscape at specified times before and after totality, and the sun itself is filmed at various stages of the eclipse. The sun footage was subsequently re-filmed and restructured. The Cantrills regarded the spectacle of the eclipse as a cosmic metaphor for the process of image projection: the moment by moment gradual interruption of a beam of light by an opaque medium.

**SKIN OF YOUR EYE**

0059040,16  
117 min color 1973 Australia  
Credits: Producers, directors, photographers, Arthur Cantrill, Corinne Cantrill; editor, sound, Arthur Cantrill.  
Cast: Garrie Hutchinson, John Phillips, John Layfield, Michael Lee, Ivor Cantrill.  
Fifteen film essays based on the counter culture world of Melbourne from 1971 to 1973. A major experimental film by Arthur Cantrill and Corinne Cantrill.

**SOFTLY BRUISED SUNSHINE**

0669248,16  
13 min color 1974 Australia English  
Credits: Director, photographer, effects, Brendon Stretch.  
Images manipulated through an optical printer in an impressionistic recollection, with many voices on the soundtrack, of alternatives and polarisation at the Aquarius Arts Festival, Nimbin, 1973.

**A SONG OF AIR**

2034819,16  
27 min color 1988 Australia English  
Credits: Director, script, Merilee Bennett ; producer, Jane Karslake. Narrators: Merilee Bennett, Ruth Schoenheimer. Note: Made with the assistance of the Women's Film Fund of the Australian Film Commission.  
An examination of the filmmaker's relationship with her father. She makes extensive use of home movies shot by him in the fifties and sixties which reinforced his autocratic image of family life. This film has won several major awards. Also available on VHS.

**A SONG OF AIR (VH)**

2034800,VH  
27 min color 1988 Australia English  
Credits: Director, script, Merilee Bennett ; producer, Jane Karslake. Cast: Narrators: Merilee Bennett, Ruth Schoenheimer.  
An examination of the filmmaker's relationship with her father. She makes extensive use of home movies shot by him in the fifties and sixties which reinforced his autocratic image of family life. This film has won several major awards. Also available on 16mm.

**A SONG OF CEYLON (EXPERIMENTAL)**

2022764,16  
51 min color 1985 Australia English  
Credits: Director, script, Laleen Jayamanne ; producer, Adrienne Parr ; photographer, Gabrielle Finnane. Note: Funded by the Creative Development Branch of the Australian Film Commission.  
The performance of a Sri Lankan anthropological text on the soundtrack interprets and describes a case of spirit possession and cure which took place in Colombo during one night. The soundtrack thus carries the narrative freeing the image track for the presentation of a series of spectacles of the body in extremis (the narcissistic, masochistic and hysterical body). The title invokes the classic British documentary, The Song of Ceylon (1934), suggesting the idea of absence (no country is now named Ceylon) and the bringing together of two different (theatrical) traditions and two different cultures. Also available on VHS.

**A SONG OF CEYLON (EXPERIMENTAL) (VH)**

2040606,VH  
49 min color 1985 Australia English  
Credits: Director, script, Laleen S. B. Jayamanne ; producer, Adrienne Parr ; photography, Gabrielle Finnane ; editors, Geoff Weary, Laleen Jayamanne. Note: Funded by the Creative Development Branch of the Australian Film Commission.  
The performance of a Sri Lankan anthropological text on the soundtrack interprets and describes a case of spirit possession and cure which took place in Colombo one night. The soundtrack thus carries the narrative freeing the image track for the presentation of a series of spectacles of the body in extremis (the narcissistic, masochistic and hysterical body). The title invokes the classic British documentary, 'The Song of Ceylon' (1934). Also available on 16mm.

**SOUNDSCAPE**

0656316,16  
9 min color 1978 Australia English  
Prod Co: Swinburne College of Technology—Film and Television Dept. Credits: Director, script, editor, sound, music, Adele Sztar; photographers, Peter Tammer, Nigel Buesst, Adele Sztar.  
An experiment in creative and psychological communication using audio-visual relationships which are progressively abstracted. It begins by presenting images and sounds in our environment. The images become abstracted and the sounds are manipulated by the use of electronic music. Aimed at teachers and students of music.

**SPACE TIME STRUCTURES**

0198261,16  
33 min color 1977 Australia  
Credits: Producer, Jonas Balsaitis ; sound, Desmond Bone, John Phillips, John Rowley ; music, Asher Bilu, Mike Brown, John Mathews. Note: Funded by the Experimental Film Fund.  
Visual and aural analysis of both space and time. The film comprises a series of animated drawings filmed in black and white then coloured by filtering processes on an optical printer. A film by Melbourne painter Jonas Balsaitis with music made by Australian artists Asher Bilu, Mike Brown and John Mathews.

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### A STONE IN THE BUSH

0101659,16  
26 min color 1970 Australia English  
Prod Co: Zzoommovies. Credits: Filmmakers, Mick Glasheen, Martyn Sanderson, John Allen.  
Scenes of the filming of the 1969 feature film Ned Kelly on location near Bungendore NSW.

### STRIPPED

0655859,VU  
20 min color 1977 Australia  
Credits: Tapemakers, Robert Randall, Frank Bendinelli ; music, David Chesworth ; movement, Tim Hughes.  
An exercise in image transformation with horizontal and vertical stripes being gradually 'bleached out' to form abstract patterns.

### STUDIES IN CHRONOVISION

0158494,16  
21 min color Silent 1975 Australia  
Credits: Director, Louis Hock. Note: Silent film to be run at sound speed.  
Silent avant garde film examining changes in colour according to quality of light through time lapse photography.

### STUDIES IN IMAGE (DE)GENERATION - ONE

0127224,16  
8 min b&w Silent 1975 Australia  
Credits: Directors, producers, Arthur and Corinne Cantrill.  
Normal photographed images are re-printed on extra high contrast film stock, creating almost unrecognizable patterns of light and movement. This is the first of three films derived from Negative-Positive on Three Images by Baldwin Spencer (1974). The five films based on this material were all used in the Cantrills' Edges of Meaning film-performance piece. Baldwin Spencer's cinematography is used to explore concerns with primitive cinema, Aboriginal culture and white identity, and with the Australian landscape as a repository of spiritual energy, and as subject matter for film.

### SUBURBAN WINDOWS

0623656,16  
20 min color 1981 Australia  
Credits: Script, photographer, editor, Robert Wyatt. Cast: Jenny Ma.  
Impressions of the domestic prison and the suburban landscape through object animation, exploration of sound-image relationships and a variety of other techniques used to non-naturalistic, often humorous, effect: a companion film to 'Land'.

### SUNSHINE CITY

0134921,16  
118 min color 1973 Australia English  
Credits: Producer, director, photography, Albie Thoms.  
This is a personal response by the filmmaker to his native city, Sydney, above all to the sunlight. The approach to the city in early morning light acts as a prologue or overture. Interviews with friends and acquaintances - Germaine Greer, Aggy Read, Brett Whitely, an American groupie and others - form the greater part of the film. But they are not conventional interviews. Mostly filmed as single takes of equal length in variable sunlight, the interviews reveal at least as much about Thoms's response as they do about the interviewees. Elements of autobiography and documentary combined with experimental techniques are contained in a form which owes something to the structural film in its insistence upon its own shape. Comparison can be made with James Benning's Grand Opera and Landscape Suicide.

### [SUPER 8 COMPILATION NO. 1]: FILMS FROM THE SYDNEY SUPER 8 FESTIVAL 1985

2076333,VH  
113 min color 1985 Australia English  
Contents: Another world/Richard de Souza (4 min.)-Play/de Souza (4 min.)-Cut/Debra Petrovitch (6 min.)-Junky/Lis Aroney (5 min.)-Honeymoon killer/Anthony Foot and Emmanuel G. (7 min.)-Night without pity/Foot and G. (17 min.)-Edge of nowhere/Marine Biologists (26 min.)-Trouble in paradise/Simon Cooper (22 min.)-Deadpan/Steve Cummins (4 min.)-War crimes/The Violent Four (7 min.)-The humans next door/Lionel Doolan (6 min.)-Fear of affection/Doolan (2 min.). Note: Compilation produced by the National Film and Sound Archive for the National Library of Australia. With accompanying notes.  
A compilation of super 8 films made in Sydney and Canberra from 1984-5 and screened at the 1985 Sydney Super 8 Festival organised by the Sydney Super 8 Group.

### [SUPER 8 COMPILATION NO. 2]: FILMS FROM THE SYDNEY AND MELBOURNE SUPER 8 FESTIVALS 1988-1989

2076252,VH  
112 min color 1988 Australia English  
Contents: Riff/Various artists (22 min.)-Private island/Mark La Rosa (6 min.)-35 summers/Mark Titmarsh (13 min.)-Coloured stories/Jane Collingwood (4 min.)-Ec/static/Toula Anastas (8 min.)-Embrace/Bill Mousoulis (8 min.)-Ippo ippo-moichido/Patrick Crogan (14 min.)-Darling for a day/Mark La Rosa (30 min.). Note: Compilation produced by the National Film and Sound Archive for the National Library of Australia. With accompanying notes.  
A compilation of super 8 films made in Sydney and Melbourne screened at the Sydney and Melbourne Super 8 Festivals in 1988 and 1989.

### SUPER 8 COMPILATION NO. 3: FILMS FROM THE SYDNEY SUPER 8 FESTIVALS 1986-1987

2076260,VH  
145 min color 1986 Australia English  
Contents: Three wide angles/Anthony Foot (10 min.)-Ropo's movie night/Marine Biologists (17 min.)-Bowel houndromat/Chris Windmill (4 min.)-Sunday service/Rhondda Kelly (5 min.)-Autopportrait/Simon Cooper (15 min.)-Road to Tibooburra/Lionel Doolan (3 min.)-All my life; Forever can start tomorrow/Michael Hutak (24 min.)-Faith/Bill Mousoulis (26 min.)-It's all true/The Marine Biologists (15 min.)-Limited visions/Richard de Souza (6 min.)-Gaijin no gaijin/Lis Aroney (22 min.). Note: Compilation produced by the National Film and Sound Archive for the National Library of Australia. With accompanying notes.  
A compilation of super 8 films made in Sydney, Melbourne and Canberra in 1986 and 1987 which were screened at the 1986 and 1987 Sydney Super 8 Festival organised by Sydney Super 8 Group.

### [SUPER 8 COMPILATION NO. 4]: FILMS FROM THE SYDNEY SUPER 8 FESTIVALS 1981-1984

2076279,VH  
120 min color 1981 Australia English  
Contents: Landscape 1/Richard de Souza (2 min.)-Frank Birrell story/The Marine Biologists (18 sec.)-Room to Romp/Stephen Harrop (5 min.)-Down Diablo way/Stephen Harrop (11 min.)-Warhol's thirteen most beautiful women unseen/Rolando Caputo (8 min.)-City of women/Mark Titmarsh (14 min.)-Colourbox/Simon Cooper (9 min.)-Death by drowning/Debra Petrovich (13 min.)-Crusing for a brusin'/Frankie Goes to Avalon (24 min.)-A porpoise in the modern age/The Marine Biologists (8 min.)-Anonymous/Lionel Doolan (7 min.)-Sink/Rowan Woods (12 min.). Note: Compilation produced by the National Film and Sound Archive for the National Library of Australia. With accompanying notes.  
A compilation of super 8 films made in Sydney, Melbourne and Canberra and screened at the Sydney Super 8 Festivals from 1981 to 1984.



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### **SUPER 8 FILMS MADE BY TCH TCH TCH (VH)**

2005002,VH

136 min color 1978 Australia English  
Contents: Phantom no. 362 (29 min.)—Suspense/Play (13 min.)—Excerpts from Contracted cinema (12 min.)—1980 Moscow Olympics opening ceremony on HSV7 (9 min.)—The celluloid self (13 min.)—Romantic story (20 min.)—I-You-We (6 min.)—Caprice (4 min.)—Excerpts from Muzak, Rock and Minimalism (10 min.)—No Dance (20 min.). Credits: Filmmaker, Philip Brophy.

Ten super 8 films (transferred to video) made between 1978-82 by Tch Tch Tch which has been described as a shifting aggregation of people from Melbourne, under the co-ordination of Philip Brophy, operating somewhere between art and pop, making music, video, literature, performance and visual art. The films in this compilation range from a combination of (deliberate?) technical ineptitude and comic book codes in Phantom No. 632 and Romantic Story; the re-presentation of off-air images in Moscow Olympics; a mix of filmic codes - documentary, narrative and rock video - in No Dance and music clips including a performance by Tch Tch Tch.

### **SUPER DUPER**

0191763,16

7 min color 1977 Australia English  
Credits: Director, Vladimir Stojanovic.

A woman makes her home, literally, in a supermarket, for there hardly seems any reason for her not to. The theme is the loneliness and absurdity of consumerism - that ubiquitous process where the consumer ends up herself consumed.

### **SWEET MEAT**

0660135,16

15 min color 1976 Australia  
Credits: Filmmaker, Robert Wyatt; soundtrack, Bruce Harper.

In an attempt to create a pure film form animation, multi superimposition and landscape filming is combined to create an unusual visual quality.

### **SWINBURNE FILM AND TELEVISION SCHOOL GRADUATING STUDENTS' TAPES 1983 TAPE 01 (VH)**

0422412,VH

57 min color 1983 Australia English  
Contents: Heil Hawthorn (13 min.)—School days (8 min.)—The mortal coil (31 min.)—Doppelganger (5 min.). Prod Co: Swinburne Ltd. Credits: (Heil Hawthorn) Director, Peter Campbell ; (School days) director, Daniel Chambon ; (Mortal coil) director, Robert Chuter ; (Doppelganger) director, Annemarie Kiely. Note: Doppelganger has no spoken commentary.

Presentation of the work of the 1983 graduating students from Swinburne Film and Television School. Heil Hawthorn depicts a young man's search for security through fantasy in which he escapes into the world of the Third Reich for security and comfort. In School Days, a young boy on his way to school saves a stray dog from the hands of the law and an adventure ensues through the streets of Melbourne. The Mortal Coil is a tragedy tracing the emotional downfall of an Australian Army lieutenant on the eve of the World War I. Doppelganger presents a visual maze where alterego runs riot.

### **SWINBURNE FILM AND TELEVISION SCHOOL GRADUATING STUDENTS' TAPES 1983 TAPE 07 (VH)**

0422471,VH

49 min color 1983 Australia English  
Contents: Forbidding mourning (10 min.)—Shewhore (8 min.)—X times 2 (7 min.)—Tangramation (4 min.)—Strangers by order (10 min.)—Private and confidential (10 min.). Prod Co: Swinburne Ltd. Credits: (Forbidding mourning) Director, Christine Wardale ; (Shewhore) director, Dana Persson ; (X Times 2) director, Noel Richards ; (Tangramation) director, Alister MacGregor ; (Strangers by order) director, Scott McBurnie ; (Private and confidential) director, Joe Bodganov.

Presentation of the work of the 1983 graduating students. 'Forbidding Mourning' uses an optical printer in a dreamlike merging of past and present. 'Shewhore' is an exercise in image and sound manipulation reworking film of a striptease. 'X Times 2' is basically two animated film compositions using stills, handdrawn and painted images to the rock music by Modern Jazz. 'Tangramation' is three episodes of confrontation using animated cutouts based on the Tangram puzzle, an ancient Chinese puzzle in which a square is divided into seven pieces from which objects are constructed. In 'Strangers by Order', dream elements of eroticism, murder and mystery unfold, watched over by participants. 'Private and Confidential' is an in-depth look at true romance comics.

### **SWINBURNE FILM AND TELEVISION SCHOOL GRADUATING STUDENTS' TAPES 1991 TAPE 03 (VH)**

2072788,VH

30 min color 1991 Australia English  
Contents: The descent (6 min.)—[Engaged] (12 min.)—Cat's cradle (12 min.). Prod Co: Swinburne Ltd. Credits: (The descent) Director, script, animator, Andrew Schultz ; (Engaged) director, script, editor, Susan M. Long ; (Cat's cradle) director, script, photography, Liz Hughes.

A compilation of three experimental shorts by graduating students. The Descent (dir. Andrew Schultz) is an animated allegorical journey into the underground storm. Engaged (dir. Susan Long) is what the filmmaker calls 'narrative shorthand' on the theme of memory, time and place: the central character's attempt to relocate herself in the present. In the award winning black comedy Cat's Cradle (dir. Liz Hughes), dad is dead and laid out on the dining room table but the family cannot afford a funeral.

### **SYDNEY: BUSH**

0652337,16

15 min color 1980 Australia  
Credits: Filmmaker, Paul Winkler. Note: 518 feet.  
Described by the filmmaker as "A confrontation between the city of Sydney and its environment ...seductive bush images of native animals and fauna trying to fight off the encroachment of man".

### **SYDNEY HARBOUR BRIDGE / BONDI / AYERS ROCK (VH)**

2105406,VH

47 min color Australia English  
Contents: Sydney Harbour Bridge (12 mins. 1977)—Bondi (15 mins. 1979)—Ayers Rock (27 mins. 1981). Prod Co: Cinepro (Ayers Rock). Credits: Filmmaker, Paul Winkler. Paul Winkler is one of Australia leading experimental filmmakers. Since the late sixties he has made dozens of films that centre on and around Australian icons and Australian culture. Winkler explores these themes by interrogating the nature of the image itself. Deconstructing the icon, Winkler enables the viewer to catch a glimpse of the subject in its native form, unencumbered by cultural preconceptions. 'Sydney Harbour Bridge': a mesmerising film that situates the Sydney Harbour Bridge in relation to its marine environs. Panoramic views of Sydney Harbour Bridge are transformed into a dance like movement of complex split screen images accompanied by a sound track of tinkling bells. 'Bondi' plays on a juxtaposition of familiar cultural images and their context. Bondi Beach is presented in composite images using in-camera matting techniques, dividing the frame horizontally into multiple sections. In 'Ayers Rock' images of the rock and the surrounding country are reworked using in-camera matting techniques. Figures derived from Aboriginal cave paintings are superimposed on images often filmed with a rapidly panning camera. All 3 films are also available on 16mm.

## Australian films - Experimental Films

### SYDNEY HARBOUR BRIDGE (WINKLER)

0018050,16  
13 min            b&w            1977            Australia  
Credits: Director, Paul Winkler.  
Panoramic views of Sydney Harbour Bridge are transformed into a dance like movement of complex split screen images accompanied by a sound track of tinkling bells. Also available on VHS.

### SYMBOLIST DAYDREAMS

0669280,16  
10 min            color            1978            Australia  
Credits: Producer, director, Shaun Gray ; video, Ian MacKenzie ; music, Geoffrey Crane, Richard Knight, Kim Pentecost.  
A symbolic journey through different presentations of a staged reality employing video images transferred to film.

### SYSTEMS INTERFACING REPORT: STONEHENGE / T.V. BUDDHA (UMATIC)

0607005,VU  
24 min            color            1978            Australia  
Credits: Filmmaker, Stephen Jones.  
Experimental video containing two programs. The first, using a combination of colour, electronic music, and special effects, projects Stonehenge into a cosmic atmosphere, accentuated by an eclipse. The second program, T.V. Buddha, for Nam June Paik, again uses colour and experimental film techniques to present images of a statue of a Buddha. The soundtrack comprises bird and bush sounds.

### TAI CHI (VU)

060698X,VU  
25 min            color            1976            Australia  
Credits: Filmmaker, Stephen Jones.  
A look at video information structures employing minimal forms, coupled with a color tape. Throughout, the filmmaker is seen performing the art of Tai Chi, a slow Chinese movement form with deep meaning.

### TALES FROM VIENNA HOODS

2106126,16  
14 min            color            1989            Australia            English  
Credits: Filmmaker, Marcus Bergner.  
An animated experimental film that expands on the concept of the Rorschach inkblot test, through the drawings, imagery and 'inkblot' marks on the film. The effect of the film is amplified and played upon by the soundtrack.

### TAYLOR SQUARE

0652256,16  
20 min            color            1979            Australia  
Credits: Filmmaker, Paul Winkler.            Note: 715 feet.  
An experimental film where "the camera pans in semi-random movements in long telephoto shots over an area of 1-1 1/2 miles of streetscrapers. The movements are shown in most cases four times, as four squares on the screen which bounce into each other on their edges ... [This is reinforced by the soundtrack of bouncing pinball machines...].

### TEENAGE BABYLON (VH)

2054291,VH  
14 min            b&w            1989            Australia            English  
Credits: Producer, director, script, editor, Graeme Wood ; photography, Robin Plunkett ; music, Gregg Osborne.  
Teenage Babylon presents the aftermath of three teenage suicides through the medium of what purports to be 1960s vintage black and white police file footage. The film's haunting images, evoking teenage love gone wrong, are counterpointed by a series of saccharine torch songs, celebrating falling in love and the end of a masquerade. Through a kind of bathetic synthesis, the dialectic of Eros and Thanatos, love and death, is consummated in the 'morgue' of the forensic archive.

### TELEOLOGIC TELECAST FROM SPACESHIP EARTH: ON BOARD WITH BUCKMINSTER FULLER

0180222,VU  
27 min            color            1970            Australia  
Credits: Producer, Michael Glasheen ; sound Jack Meyer ; commentator, Buckminster Fuller.  
American scientist - philosopher Buckminster Fuller's speech on the nature and preservation of the universe is used by Glasheen as a background for his own visual and aural interpretation of Fuller's theories incorporating video synthesised vibrant animated forms.

### TEN FOX TALES (VH)

209210X,VH  
82 min            color            1989            Australia  
Contents: 1. Beards of evil (11 min.)-2. Mr. Benevolent (13 min.)-3. Queen's Birthday (5 min.)-3. The miracles of Hilda (14 min.)-5. A nocturne (6 min.)-6. The vacuum (7 min.)-7. Mystery love (4 min.)-8. The foxicle (6 min.)-9. The Bowel-Houndromat (5 min.)-10. The lime drink (10 min.).  
Credits: Director, producer, Chris Windmill.  
A compilation of ten short films made on Super 8 by Chris Windmill displaying his characteristic surreal humor.

### THAT STAGE

2106056,16  
34 min            color            1990            Australia            English  
Prod Co: Stiff Flannel Organisation.            Credits: Producers, editors, Stephen Houston, Catherine Gibbs, Andrew Barnes, Meil Mallard, Elizabeth Houston ; director, Randel Burns.            Cast: Louise Morris, Michael Fitzhenry, Stephen Hearne, Carmine and Luigi Abete.            Note: Produced with assistance from the Australian Film Commission's No Frill Fund and New Image Research Fund.  
In late 1985 the filmmakers visited the homes of eight individuals whose names they found in the first few pages of a metropolitan telephone directory. The interviews, in which the subjects talk about their homes and lives, eschew linear narrative by mixing documentary with experimental techniques.

### THIS WOMAN IS NOT CAR (VH)

2025135,VH  
22 min            color            1982            Australia            English  
Prod Co: Arid Zone Productions.            Credits: Director, script, Margaret Dodd ; photographers, John Foster, David Foreman ; editors, Tim Burns, Margaret Dodd, Sarah Gibson.            Cast: Pauline Sedgwick, Richard Morecroft.  
A mother, isolated in an outer Adelaide suburb, drives a station wagon full of children to a distant beach. Imagination and reality fuse. Her sense of herself is assaulted by car fetishists in a rural service station. Memory, fear and fantasy are interwoven as the film takes woman's assigned role in the 'Australian Dream' to its absurd conclusion.

### THREAD OF VOICE

2067636,16  
20 min            color            1993            Australia            English  
Prod Co: Australian Film Commission.            Credits: Directors, producers, editors, animators, Marcus Bergner, Michael Buckley, Frank Lovece, Marisa Stirpe ; photography, Robin Plunkett.            Cast: Marcus Bergner, Michael Buckley, Frank Lovece, Marisa Stirpe.            Note: Arf Arf is comprised of Marcus Bergner, Frank Lovece, Marisa Stirpe and Michael Buckley.  
Arf Arf is a sound poetry (voice and gesticulation) group. They describe their first film together as 'songs nailed together in a film'. The film is not given over to simply recording a performance of sound poetry but is worked out as a filmic combination of images and sound, each member of the group having individually previously made experimental films.  
Reference: Interview in Mesh No. 2, Summer 1993.

## Australian films - Experimental Films

### THREE COLOUR SEPARATION STUDIES: LANDSCAPES

0058737,16  
12 min color Silent 1976 Australia  
Credits: Producers, Arthur and Corinne Cantrill.  
Exploration of the techniques of separating and manipulating the colour components of film, both to obtain natural colour renditions and to control the alteration of colour balance for aesthetic effect. of landscapes filmed in Central Australia.

### THREE COLOUR SEPARATION STUDIES: STILL LIFES

0180982,16  
12 min color Silent 1976 Australia  
Credits: Producers, Arthur Cantrill, Corinne Cantrill.  
Exploration of the techniques of separating and manipulating the colour components of film, both to obtain natural colour renditions and to control the alteration of colour balance for aesthetic effect. of still life compositions.

### TIME IS

0113037,16  
30 min color 1964 United Kingdom  
Prod Co: Nuffield Foundation Unit for the History of Ideas.  
Credits: Director, Don Levy.  
A series of philosophical propositions about our perception of time are illustrated by a compilation of mainly found footage.

### TIME OUT FOR SPORT

2096407,16  
17 min color 1996 Australia English  
Credits: Film-maker, Paul Winkler.  
A short piece of found footage is optically reworked as text versus imagery versus the spoken words of a 'narrator' telling the audience a story of a famous golf player.

### TIME PAST

0198210,16  
9 min b&w 1960 Australia English  
Credits: Producer, director, Paul Cox ; photographers, Eddy Van Der Madden, Ian McKenzie ; editor, Eddy Van Der Madden ; sound, Bernard Eddy, Richard Sarell ; graphics, James Rea. Cast: Julie Day, Charlotte Langley, Lee Toolen.  
A fearful fantasy of a mentally disturbed young woman in an empty house. A connection is revealed between her present state and her early childhood.

### A TIME SIGHT (VH)

2052973,VH  
19 min color 1990 Australia English  
Credits: Director, script, Robert Nery ; editor, producer, Gabrielle Finnane ; photography, Anna Howard. Cast: Alexander Hay.  
An enigmatic film, in three strands, about time, performance, memory and cultural dislocation. The main strand is a performance piece by an old man - it turned out to be the last work of actor Alexander Hay - as he strives to remember or imagine a past. The relationship with the intercut footage of urbanscapes and a mother and child seems unclear except for the differences in image texture and perspective (different film stocks and lenses). A time sight is a set of observations of celestial bodies to determine local time by using a specially mounted telescope.  
Reference: Robert Nery, Cantrills Filmnotes, no. 61, 62; Nigel Buest in Filmnews, Sept. 1991.

### TRAIN FIXATION

015731X,16  
10 min b&w Silent 1977 Australia  
Credits: Filmmaker, John Dunkley-Smith.  
A stationary camera photographs a street which is constantly being masked by trains passing in front of the camera.

### TRANSFIGURATION

0013717,16  
4 min b&w 1964 Australia  
Credits: Director, Ludwik Dutkiewicz ; photography, editor, Ian Davidson.  
A woman lying in bed thinking of her own existence and fulfilment of her life, experiences fusion of these elements in a transfiguration of thought. The images are cut in varying lengths based on part of the First Movement of Bruckner's 9th Symphony.

### TRIPTYCH (VH)

2007226,VH  
58 min color 1984 Australia  
Contents: My belle (20 min.)—Hey Marcel (17 min.)—Queen of the night (20 min.). Credits: Director, Peter Tammer.  
A compilation of three related films in which images are superimposed, metamorphosed and manipulated on the optical printer. 'My Belle' (20 min.) is an impressionistic portrait of Michelle, a performer preparing for her act, caught between private and public worlds. In 'Hey Marcel' (17 min.) images of figures descending staircases are orchestrated in four movements. 'Queen of the Night' (20 min.) is a poem of the night in which a predatory male, perhaps a reincarnation of Orpheus, seeks the elusive female archetype.

### TSUNEMASA (VH)

2035203,VH  
11 min color 1988 Australia  
Credits: Director, photographer, editor, music, Kristos Nizamis. Note: Produced with the assistance of the Australian Film Commission, the South Australian Film Corporation and the South Australian government through the Film and Television Financing Fund, 1988-1989.  
Multiple exposures, using a 16 mm. Bolex, 'scored according to the central idea of the work, which essentially was a personal interpretation of a 5th century A.D. classical Japanese Noh theatre text bearing the name of its central character, Tsunemasa....' The work introduces this text, then creates its own spaces and meanings around it through free-form montage.

### TURN AROUND

0689516,16  
60 min color 1983 Australia  
A spiritual journey, symbolised by the spiral, through images and sounds selected from the physical world over several years as the filmmaker moved between city and country and journeyed to the Centre. Lee added some sounds and music to enhance the mood and sees the film as a mirror in which the image is distorted by his own consciousness.

### TWO-COLOUR SEPARATION STUDIES

0173595,16  
19 min color 1979 Australia English  
Credits: Producers, directors, Arthur Cantrill, Corinne Cantrill.  
A variety of still life, landscape and portrait studies in both red/green and orange/blue systems are accompanied by a detailed explanation by Arthur Cantrill of the process and history of the two colour separation system. Includes a simulation of the Kinemacolour process which alternated red and green frames.

### TWO WOMEN/SEVEN SISTERS

0187634,16  
49 min color 1979 Australia English  
Credits: Filmmakers, Arthur Cantrill, Corinne Cantrill.  
Two parts of a four-part film 'Grain of the Voice' of the Central Australian landscape and its inhabitants. Moves through ancient tribal lands, whilst the recordings of the Pitjantjatjara songwomen, recalling the story of two ancestral women travelling through the lands of central Australia, is heard throughout. It is a linking of tribal landscape and tribal music, whilst also being a political statement on land rights.

## Australian films - Experimental Films

### UBU COMPILATION 1965-1966

2050318,16

15 min color 1965 Australia English  
Contents: Four Eyes the fastest gun (6 min.)—The spurt of blood (7 min.)—Man and his world (1 min.)—Half-tone (1 min.). Credits: (Four Eyes the fastest gun) Producer, director, Garry Shead ; photography, Roger Whittaker ; (The spurt of blood) director, Albie Thoms ; (Man and his world) director, Albie Thoms ; (Half-tone) producer, director, David Perry.

A compilation of films produced by members of Sydney-based UBU, the first group of independent filmmakers in Australia. Four Eyes the Fastest Gun (1965) is a western spoof by Garry Shead. The Spurt of Blood (1965), made by Albie Thoms for inclusion in a student theatrical production was based on an allegorical play by Antonin Artaud. Man and His World (1966) was made by Albie Thoms for entry in a competition for 50 second films at Expo 67. Half-tone (1966) by David Perry explores the abstract graphic potential of newspaper photographs.

### UBU COMPILATION 1967-1970

2050741,16

21 min color 1967 Australia English  
Contents: Boobs a lot (3 min.)—David Perry (4 min.)—A sketch of Abigail's belly (2 min.)—[Talahassie Lassie] (2 min.)—The lovers (4 min.)—Album (6 min.). Credits: (Boobs a lot) Filmmaker, Aggy Read ; (David Perry) director, Albie Thoms ; (A sketch of Abigail's belly) filmmaker, David Perry ; (Talahassie Lassie) filmmaker, Garry Shead ; (The lovers) filmmaker, Garry Shead ; (Album) filmmaker, David Perry.

A compilation of experimental shorts made by members of Australia's first consciously avant garde filmmaking group formed in Sydney in 1965. Boobs a Lot (1968) is a montage by Aggy Read; David Perry (1968) is a 'synthetic documentary'; A Sketch of Abigail's Belly (1968) is a 'poetic diary film' by David Perry; Talahassie Lassie (1967) is a low budget rock-clip before rock-clips by Garry Shead; images of The Lovers (1967) in the surf are undercut by Garry Shead with 'found' footage in negative; David Perry's Album (1970) is a montage on the theme of his family album.

### UBU FILMS: 1965-1970 (VH)

2110256,VH

180 min color 1997 Australia English  
Contents: Blunderball (21 min.)—Man and his world (1 min.)—Puncture (5 mins.)—Half-tone (1 min.)—Rita and Dundi (3.5 min.)—The Film (12 min.)—Bluto (5 min.)—The Tribulations of Mr Dupont Nomore (10 min.)—Transition (1.5 min.)—Super Block High (2 min.)—Moon Virility (2 min.)—Bolero (14 min.)—Boobs a lot (3 min.)—David Perry (4 min.)—Tobias Icarus Age Four (4 min.)—A Sketch of Abigail's belly (2 min.)—Marinetti (85 min.)—Infinity Girl (4 min.)—Album (6 min.). Credits: Filmmakers, Aggy Read, Albie Thoms, David Perry.

A compilation of experimental shorts made by members of Australia's first consciously avant garde filmmaking group formed in Sydney in 1965. 'Blunderball' (Albie Thoms, 1966), is a parody of James Bond films; in 'Man and His World' (Albie Thoms, 1966) a one second image is stretched to fifty seconds; 'Puncture' (David Perry, 1967) was created by punching holes in opaque filmstock; 'Half-tone' (David Perry, 1966) explores the abstract graphic potential of newspaper photographs; 'Rita & Dundi' (Albie Thoms, 1966) is a portrait of two women in inner city Sydney; 'The Film' records a 'happening' on four cameras; 'Bluto' (Albie Thoms, 1967) is a hand-made scratch film; 'The Tribulations of Mr Dupont Nomore' (David Perry, 1967) concerns the escape fantasies of a henpecked husband; in 'Transition' (Aggy Read, 1967) a blank screen is filled with random lines and shapes; 'Super Block High' (Aggy Read, 1967) is a hand made film created by incising opaque film stock with a grinding wheel; 'Moon Virility' (Albie Thoms, 1967) is a hand-made film with a 'found' optical soundtrack; 'Bolero' (Albie Thoms, 1967) is a n experiment in visual perception to Ravel's music; 'Boobs a Lot' (Aggy Read, 1968) is a montage of Playboy centrefolds cut to the music of the Fugs; 'David Perry'

(Albie Thoms, 1968) is a 'synthetic documentary' of the artist; 'Tobias Icarus Age Four' (Clem Wright, 1968); 'A Sketch of Abigail's Belly' (David Perry, 1968) is a 'poetic diary film of Perry's wife's pregnancy'; 'Marinetti' (Albie Thoms, 1969) is a complex 'longform' film inspired by F.T. Marinetti; 'Infinity Girl' (Aggy Read, 1969) is a film poem with multiple superimpositions; 'Album' (David Perry, 1970) is a montage on the theme of the film-maker's family album. The majority of these films are available in the collection on 16mm either individually or on UBU compilations.

### UBU FILMS: 1965-1970 (WITH SUPPLEMENTARY MATERIAL) (VH)

2110860,VH

180 min color 1997 Australia English  
Contents: Blunderball (21 min.)—Man and his world (1 min.)—Puncture (5 mins.)—Half-tone (1 min.)—Rita and Dundi (3.5 min.)—The Film (12 min.)—Bluto (5 min.)—The Tribulations of Mr Dupont Nomore (10 min.)—Transition (1.5 min.)—Super Block High (2 min.)—Moon Virility (2 min.)—Bolero (14 min.)—Boobs a lot (3 min.)—David Perry (4 min.)—Tobias Icarus Age Four (4 min.)—A Sketch of Abigail's belly (2 min.)—Marinetti (85 min.)—Infinity Girl (4 min.)—Album (6 min.). Credits: Filmmakers, Aggy Read, Albie Thoms, David Perry. Note: Includes the book 'UBU Films: Sydney Underground Movies 1965-1970' by Peter Mudie, University of New South Wales Press, 1997.

A compilation of experimental shorts made by members of Australia's first consciously avant garde filmmaking group formed in Sydney in 1965. 'Blunderball' (Albie Thoms, 1966), is a parody of James Bond films; in 'Man and His World' (Albie Thoms, 1966) a one second image is stretched to fifty seconds; 'Puncture' (David Perry, 1967) was created by punching holes in opaque filmstock; 'Half-tone' (David Perry, 1966) explores the abstract graphic potential of newspaper photographs; 'Rita & Dundi' (Albie Thoms, 1966) is a portrait of two women in inner city Sydney; records a 'happening' on four cameras; 'Bluto' (Albie Thoms, 1967) is a hand-made scratch film; 'The Tribulations of Mr Dupont Nomore' (David Perry, 1967) concerns the escape fantasies of a henpecked husband; in 'Transition' (Aggy Read, 1967) a blank screen is filled with random lines and shapes; 'Super Block High' (Aggy Read, 1967) is a hand made film created by incising opaque film stock with a grinding wheel; 'Moon Virility' (Albie Thoms, 1967) is a hand-made film with a 'found' optical soundtrack; 'Bolero' (Albie Thoms, 1967) is a n experiment in visual perception to Ravel's music; 'Boobs a Lot' (Aggy Read, 1968) is a montage of Playboy centrefolds cut to the music of the Fugs; 'David Perry' (Albie Thoms, 1968) is a 'synthetic documentary' of the artist; 'Tobias Icarus Age Four' (Clem Wright, 1968); 'A Sketch of Abigail's Belly' (David Perry, 1968) is a 'poetic diary film of Perry's wife's pregnancy'; 'Marinetti' (Albie Thoms, 1969) is a complex 'longform' film inspired by F.T. Marinetti; 'Infinity Girl' (Aggy Read, 1969) is a film poem with multiple superimpositions; 'Album' (David Perry, 1970) is a montage on the theme of the film-maker's family album. The majority of these films are available in the collection on 16mm either individually or on UBU compilations.

### ULURU

0135618,16

24 min color 1977 Australia  
Credits: Executive producer: Melinda Brown ; producer, director, photographer: Michael Glasheen.

In this avant-garde videofilm by Michael Glasheen time lapse photography, superimpositions and video mixing are used to relate Aboriginal myths such as Wanambi, the rainbow serpent, to the topography of Ayers Rock.

## Australian films - Experimental Films

### UPON REFLECTION

0110453,16  
41 min color 1973 Australia  
Credits: Filmmaker, Di Nettlefield.  
A love story about two young musicians, filmed entirely with shots of reflections of the actors in water and other shiny surfaces.

### URBAN SPACES

0659927,16  
27 min color 1980 Australia  
Credits: Filmmaker, Paul Winkler. Note: 979 feet.  
An experimental film described by the filmmaker as dealing with "close environmental spaces within the city limits of Sydney ..... fragmentation of spaces between people and their immediate surroundings. The filmic images create artificial spaces getting into a kind of surreal realism-claustrophobia".

### VALLEY OF DESIRE

2044660,16  
25 min color 1989 Australia English  
Credits: Producers, Kath Ford, Sophie Jackson ; director, script, Robert Herbert ; photography, Francisco J. Vidinha ; editor, Nick Meyers. Note: Produced with assistance from the Australian Film Commission.  
An exploration of how viewer, character and filmmaker are intimately connected by their desires. Ostensibly a documentary on a lost American Gothic Melodrama which may or may not have actually been shot in Australia either in the late 40s or 1958. Surviving scenes are intercut with interviews and narrated sequences involving 'a filmmaker' in a glittering rainforest, a fascinating tangle of contradictory desires.

### VIDEO PRIMARY-STRUCTURES

0606947,VU  
18 min color 1979 Australia English  
Credits: Director, script, Michael Nicholson. Note:  
Includes manual (29 p.): Video primary structures, report to other users.  
A feasibility study about 'absolute' colour video. For the project, a 'scanimate' video synthesiser was used to produce the colour images seen throughout. The voice-over is that of Michael Nicholson relating to other users the findings of the study.

### VIDEO SELF-PORTRAIT

0110275,16  
6 min color 1971 Australia  
Credits: Producer, Arthur Cantrill.  
A video experiment by Arthur Cantrill assisted by Fred Harden and Michael Lee. Video images from a black and white monitor are framed, filtered, coloured and superimposed with abstract feedback patterns in the film camera. The seductive abstract video image progressively overwhelms the representational portrait.

### VISION

0506772,16  
4 min color 1984 Australia  
Credits: Animator, Dirk de Bruyn; music, Michael Luck.  
Animated geometrical shapes and patterns worked directly onto film and synchronised with synthesised music.

### WALK

0141243,16  
26 min color Silent 1980 Australia  
Credits: Director, photographer, Dirk de Bruyn.  
A hand held camera filming the walking feet of the filmmaker rhythmically progresses to a preoccupation with the patterns of the dancing shadow of the camera and the filmmaker. Negative and solarised images were achieved by the filmmaker himself processing the film and manipulating the temperature of the developer baths.

### WARRAH

0653244,16  
15 min color 1980 Australia  
Contents: Note: 'Bouddi' by Arthur and Corinne Cantrill also highlights the same area of coastal bush, but both films offer different interpretations. Credits: Producers, Arthur Cantrill, Corinne Cantrill. Note: A development of the earlier film Angophora and sandstone.  
An experimental film involving a 3-colour separation study of the New South Wales coastal bush in the Brisbane Waters area.

### WATERFALL

0687335,16  
18 min color 1984 Australia  
Note: No spoken commentary.  
One of a series of 3 colour separation studies in which the same scene is shot 3 times on b&w negative successively through red, green and blue filters. These three strips are printed onto one strip of colour stock producing both 'strikingly realistic colour' and artificial multi-coloured tints where there is movement, here of the waterfall.

### WAX INTO GOLD

2106088,16  
7 min color 2001 Australia  
Credits: Filmmaker, Lee Smith.  
Experimental 'direct' film. Hand-scratched and coloured directly onto film stock.

### WE AIM TO PLEASE

0600825,16  
13 min color 1976 Australia English  
Prod Co: As If Productions. Credits: Producers, directors, Margot Nash, Robin Laurie.  
This experimental film about female sexuality explores areas of fear and doubt which many women experience in relation to their bodies. The film is in three sections: 'Setting up the elements' introduces the filmmakers, sex, and the city. 'How it feels' deals with female vulnerability in a violent society that expects women to be flatterers. 'Breaking the silence' takes the form of direct action and attempts an unidealised cinematic definition of female sexuality which is also playful, joyful, and erotic.

### WE AIM TO PLEASE (VH)

2038059,VH  
12 min color 1976 Australia English  
Prod Co: As If Productions. Credits: Producers, directors, Margot Nash, Robin Laurie.  
This experimental film about female sexuality explores areas of fear and doubt which many women experience in relation to their bodies. The film is in three sections: 'Setting up the elements' introduces the filmmakers, sex, and the city. 'How it feels' deals with female vulnerability in a violent society that expects women to be flatterers. 'Breaking the silence' takes the form of direct action and attempts an unidealised cinematic definition of female sexuality which is also playful, joyful and erotic.

### WHITE-ORANGE-GREEN

0113797,16  
4 min color 1969 Australia  
Credits: Producers, directors, Arthur and Corinne Cantrill.  
Still life composition with chromatic variations.

### WINDOW

0652574,16  
3 min color 1979 Australia  
Credits: Producer, filmmaker, Paul Winkler. Note: 115 feet.  
Observations of a person ironing in front of a window. Described by the filmmaker as being "structured like an average feature film: a slow introduction, a hectic middle part, and a surprise ending of ambiguous nature".

**WORKSTITLE**

0155066,16  
105 min color 1977 Australia  
Credits: Producer, director, James Clayden. Note:  
Includes violent and disturbing scenes of surgery and ill  
treatment of animals; previewing recommended.  
Avant garde film examining the visual processes of  
surgical operations, factory production and the slaughter of  
animals.

**WORMHOLES**

2069426,16  
5 min color 1993 Australia  
Credits: Producer, director, photography, editing, sound,  
Gregory Godhard.  
The filmmaker uses the term 'laceration' to describe his  
film suggesting something of the violence with which his  
camera breaches space-time as it bores through urban  
spaces in a looped-concertinaed movement first forward  
and then back in retreat. The term wormhole in astronomy  
refers to a tunnel between regions in space, entered via a  
black hole. See also Spacy.

**ZAP**

0104798,16  
2 min b&w 1972 Australia  
Credits: Producers, Arthur and Corinne Cantrill.  
Single frame film by Arthur and Corinne Cantrill.

**ZOOM FILM**

0141383,16  
34 min color 1976 Australia  
Credits: Producer, director, Dirk de Bruyn ; music, Kagel.  
An experimental film dedicated to the Blink. A series of  
rapid images are created by various techniques such as  
the zoom.