

# Mind the Steps!

Screening programme curated  
By  
Atanas Djonov



Mind the Steps is a rich programme of time-based art works produced in Australia, characterised by a variety of genres and approaches to video art. The selection features experimental film and video works, animations and music-based art. It is compiled to represent the socio-political and economic factors that have influenced the Australian video art scene during the last decade. The represented artists vary in their socio-cultural background and status, as well as in their political and artistic orientation.

Mind the Steps raises awareness of arts potential to give rise to socio-cultural and political progress. The program's title also reflects the strong sense of uncertainty regarding the status of video art that is still evident in both Australia and globally.

## List of works:



*Wall* (excerpt), 2007, 30 sec,  
Experimental video work by Helen Sturgess

A single swing hangs motionless, its shadow alone suggesting the proximity of an otherwise 'invisible' wall. Plunging from off-screen, the swing crashes violently into the wall, then subsides into stillness again. Repeated crashes create a subtle pattern that gradually renders the wall physical.



*Nature Studies*, 2007, 10 min 47 sec  
Experimental video work by Martin Sims

Ten episodes of sound and video about the natural world.



*Do You Like It Here?*, 1998, 5 min 30 sec  
Experimental short film by Mahmoud Yekta

Where do you come from? Do you like it here?  
Lucky you! And you can speak English too!



*Slogun*, 2007, 3 min  
Experimental short film by Mahmoud Yekta

Slogun is intensity in motion. It is a projectile that targets the conventional relationship between time and space. Slogun is a lot of time in a bit of space. It is an event that happens in the battlefield and is the proof of the reversibility of the rules of the game. Monopoly is the blood stream of Capital. Market constantly attempts to buy the exclusive rights to Slogun through media, academic, art and science industries. In the crowded labyrinth of the Market, slogan and lie have become synonymous. But slogan is contagious. It is a virus. Just when the body of power feels safe, slogan can suddenly mess up with its blood stream.

"Slogun" is an audio-visual experiment with slogan's virus effect.



*Leaving Together*, 2005, 2 min  
Experimental video work by Kate Murphy

'I work within a documentary mode, creating both single and multi-channel video work. I am interested in how documentary, in its many forms, surrounds and influences us...I adopt the use of multiple synchronised cameras to observe and capture my subjects.'

Continuing the use of multiple cameras as a process to record both fact and fiction, Murphy again placed a video camera into the hands of her subjects. There are two subjects this time: her 90 year old grandfather and 86 year old grandmother. As they move through the rooms of the house they have occupied together for 70 years, passing the recording camera to each other, Murphy too focuses her camera (an observational camera) on the interaction that occurs between the two subjects.

The fragile subjects carry this fragile object, the video camera. *Leaving Together* speaks of the process of recording moments of family history, fragility of documentation, the need and hope of remembrance, and the passing of time within life. The physical placement of the work touches on the fragility of the traveller: that glance at a train station, the catching of each other's eyes, the wonderment of another person's thoughts, direction, hopes and dreams.

*Farewell*, 2007, 2 min  
Experimental video work by Jamil Yamani



*Farewell* is a video diptych, the left panel depicts a plane flying off into the distance and the right panel shows people walking away from the camera's point of view across a field of green grass. By juxtaposing these two screens the implied meaning is that this has been a spectator sport. Scrolling text of names along the bottom third of the screen, reveal some clues, the names are narrated by a computer voice, the voice is classically incorrect in its intonation and pronunciation as the names are mostly non Western. The names are taken from a list of nine people who died in separate acts of forced deportations between the years 1991 - 2001. This video is a work in progress it further expands upon earlier research into refuge, borders and migration.



*Fun*, 2007, 6 min  
Experimental video work by Hobart Hughes

A look at the nature of what fun is and how it is perceived in consciousness. Through a montage of night time fun park images the video teases apart the intention to have fun from the reality.



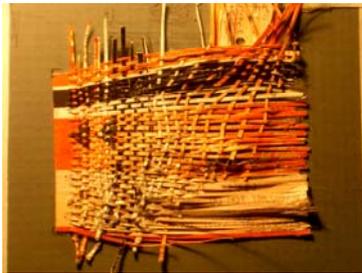
*SchwimmwestenLaufen [LifesavingvestWalking]*, 2006, 1 min 27 sec  
Experimental video work by Lena Christine Obergfell  
Impressions from Broken Hill, Australia: A video recording of a performance in this arid area wearing a lifesaving vest mixed with an audio recording from a local pub. Visiting Broken Hill for the first time in 2006, I was amazed by the landscape. It fascinated and frustrated me at the same time. It made me feel like an alien in an alien landscape. I went walking wearing a device which becomes useless on land. The sound is a reminder that this area is a typical Australian landmark.

*Coming Together*, 2005, 4 min  
Experimental video work by Jamil Yamani



*Coming Together* is a travelling circular film derived from linearity. The work consists of one 1 minute segment. The segment has been duplicated and the copy reversed. Each segment has then been methodically cut beginning with one frame and then two frames, three frames and so on until the entire minute has been cut. After the cuts were made the two segments were spliced together. The problem of content creation has been left to mathematics but the work travels forward through time and backwards upon itself. The piece has a beginning and an end but the end is its beginning and the beginning is its end.

*Ticketweavels*, 2005, 2 min 15 sec  
Experimental stop motion animation by Cab Huf



*Ticketweavels* is a quirky stop motion animation of two domestic/city Sydney rail tickets weaving themselves together and apart like worms - their weaving is their undoing- it is a simulation of growth and decay. (Ticket-weave-ls. Weavels sounds like 'weevils'-tiny insects that find their way into jars of grain).



*Thort bubbles/dividing cell*, 2006, 7 min 50 sec  
Experimental stop motion animation by Cab Huf

*Thort bubbles/dividing cells* is a visceral stop motion animation collage done in a raw technique. A voice -over threads together fragments of thoughts and discarded packaging into a story. The work inhabits a landscape of psychological projections in which comic strip thought bubbles become solid plasticine thorts and medication boxes weave into "The City of Broken Things".

*The Patriots*, 2007, 1 min 30 sec  
Experimental video work by Allan Giddy



Although sculpture is my preferred medium I use video to explore systems for the creation of chaotic output. These video sketches allow me to better comprehend the latent time structures within seemingly chaotic inputs (such as the passing of cars and the movement of people). Such structures I often employ in my larger electronic time based Sculptures to determine length and duration of action and reaction.

The subject of the digital video work *The Patriots* (2007) is a small temporary community of swimmers. They are together coincidentally because of their common activity of swimming in the surf, rather than by a choice to be part of a group. As they gently move up and down with the swell they activate the musical score for *Waltzing Matilda*. This is a mesmerizing, typically quirky and understated piece.

*Postcard from Australia*, 2006, 2 min 14 sec  
Experimental video work by Atanas Djonov



*Postcard from Australia* is an observational video work filmed early in the morning in the Sydney Central Station pedestrian tunnel, days before the London Underground bombings of the 7th of July 2005. The visual track shows commuters walking towards the camera while the audio track plays a Russian version of *Varshavianka* - a Polish song, written at the end of 19th century, popular in Russia during the revolutions of 1905 and 1917.

*The enemy staccatos are flying over our heads  
Dark forces maliciously oppress us  
In the fateful battle that we are destined for  
Unknown fates are awaiting us  
But we will proudly and boldly raise  
The banners of the workers' struggle  
The banner of the great battle of all the peoples  
For a better world and a holy freedom  
To a battle bloody*

*Holy and just*

*March, march forward*

*Working people*

Lyrics: G. Krzhizhanovsky

Translation: Olga Zaharieva



*Walking Together*, 2007, 2 min 43 sec  
Experimental video work by Atanas Djonov

Observational video work accompanied by "Vmeste Veselo Shagat" - a Russian children's song from the 1970s.

Authors: Шаинский В.Я. - Матусовский М.

Vocalist: Дима Голов



*Lunch with Friends*, 2007, 3 min 26 sec  
Observational video work by Peter Humble

A woman shares her food with some friends during lunch hour in downtown Melbourne.

Are we watching madness or are WE mad to judge such innocence?



*An Equal and Opposite Force*, 2004, 4 min 28 sec  
Experimental video work by Phelan / Sivanesan

A man moves forwards against a stream of people. Manipulated video documentation of a public performance.

*Solo push for zero AGL*, 2006/7, 2 min 30 sec  
Performance/video work by Sandra Landolt



*Solo push for Zero AGL* evolved out of a project conducted in Broken Hill, Australia. Zero AGL is an aeronautic term: 'zero above ground level'. It refers to a stationary plane on the ground. The short video clip outlines my personal experience of dealing with the increasing absurdity of dealing with bureaucracy when working as an artist in public space.

*Action Potential*, 2005, 2 min  
Experimental video work by David Mackenzie



'Action Potential' questions notions of identity, of belonging and un-belonging, and of life in a 'fearful nation'. The work poses various questions, such as 'Who is at home in Australia?'. A picturesque view of Australian Landscape evokes the colonial European desire to re-create a Victorian rural arcadia in an incompatible land.'

*Der Kuss*, 2005, 1 min 10 sec  
Experimental video work by David Mackenzie



All alone, thinking of the past. Hurling through the German landscape on an ICE train, one begins to feel unhinged, adrift. I thought I was in a time machine.

Programme Duration: 1 hour 04 min