

# the **b e S t** and **w o r S t** of **Th e O p e n S c r e e n i n g**

By Gary O'Keefe



## Selfsame Moment

DUNKAN GRANT 1998 3mins

Bold manipulation and stark dualities confront S-8 audiences regularly. Emulsion has been attacked with acid, drowned in buckets of chlorine, it has been graffitied and gouged and abused in every imaginable way. A stabbing was inevitable. For some this is a balm for the clever and meandering, carefully measured feelings and over indulged sensibilities that suffocate as in the guise of creativity?

Interesting changes in place and time helped by a heavy and grinding guitar track. Rod Paterson



JAKE WILSON 1998 2.5mins

The various enclosures are a wild adventure for the telephoto as we trace back in time to the origins of Neuvo Rich, 'out there' modern upholstery fabrics and current de rigueur clubbing gear as the species prowl by. It's not until the guy in flares does a short dance for our Henri Rousseau on camera that the parameters shift and we find that we are observing just another very peculiar and hopelessly endangered little animal.



## CORPUS TANGO FIONA SYMINGTON 1999 4mins

Inspired by the music of Astor Piazzolla, Corpus Tango combines photographic images of inner Melbourne with the silhouette of a male dancing figure. This black and white landscape plays with ideas of cultural memory, corporeality and space in its attempt to explore the relationship between bodily movement and the city.

Fiona Symington

## JOCK'S BIG ADVENTURE JAYE ROBINSON 1999 2.5mins

probably spying another cat across the road, runs under a semi-trailer and we watch as he is dragged and bounced along the road.

This scene obviously raises serious ethical questions about the treatment of animals in popular entertainment. A more humane way to "kill" Jock might have been to substitute the live dog at some point for a stuffed copy or use a homeless stand-in from the lost dogs home, but then a filmmaker can't be expected to think of everything, especially on her first film.



# THE BROKEN HEARTED

IAN HANDASYDE 1997 5mins Despite the thematic overkill (apparently roles were chosen by the two young people), this film is made well enough to arouse the average romantic imagination with its soft ruffles, dark velvety tones and a pubescent innocence that is continually forced aside by unremitting grain that is the cities evil light. Cheesy melodrama or new romantic decadence? I can't decide.



# STILL LIFE WITHOUT ORANGES

BARRY BROWN & IRENE PROBSTING 1998 7.5mins



*as much as . you can't . squeeze your soul .  
or rub your sin . like fashion . in single file .*

Refilmed video imagery—glassy and globular, fluctuating energy fields or 2 glass fish kissing? Dense soundtrack continues rich in Baroque texture...  
*jimbridges*

(Speaking of soundtracks: In the Open Screening, Irene Proebsting and Barry Brown's "Still life Without Oranges" picked up an electrifying charge from Barry's soundscape of inhuman hums, drones and rumbles over a mysteriously juxtaposed actuality footage of people and the sea, film made abstract by overexposure, dynamic computer patterns, refilming, and shadows; even a shot of people running for a ferry seemed positively spooky and dangerous.

*Virginia Fraser*

# DEMOLITION

BILL ELLIOT 1999 10mins

The film that perhaps struck me most, was Bill Elliot's **Demolition**.

Piece by piece the building comes apart as if it were a giant Lego assembly. With an increase in the rate of descent, so too does the pace of the film. Jump cuts and timelapse take on a sense of urgency as Bill shifts his POV with increasing frequency. Shadows sneak across the ground, creeping up on the final few floors of the tower as CATs armed with jackhammers and hydraulic claws make short work of the remaining blocks of home destined to be rubble.

The significance of these towers being removed comes sharply into focus through a number of quick shots of locals peering through the temporary fencing, somewhat bewildered that a landmark - albeit an ugly one - is disappearing from their landscape.

by Ben Ryan

