

The NOW now 2007

International festival of spontaneous music and experimental film

([Program update 17/01/07](#))

Jan 17-21, at the Factory Theatre 105 Victoria Rd, Enmore

Wednesday, 17 January - night #1 of the NOW now Festival

8:00 Manon-Liu Winter (Vienna) piano solo

8:45 Dale Gorfinkel, vibraphone
Peter Farrar, alto saxophone & microphones
Amanda Stewart, amplified voice

9:30 FOX/PATERAS DUO
Robin Fox (MELB), electronics
Anthony Pateras (MELB), voice, ems system

BREAK

10:15 Live Soundtrack #1 Live Score by:
Martin Brandlmayr (Vienna), drums
Jaime Fennelly (NYC) harmonium & electronics
Werner Dafeldecker, bass and electronics (Vienna)
Cor Fuhler, Piano and electronics (Holland)
Lawrence English (Bris) field recordings

Mist by Sakumi Hagiwara, Japan Black and White, 8 minutes, 1972

An experimental film in which a fixed camera photographs a fog shrouded landscape, at first totally white but then gradually revealed. While the film bears a conscious relationship to Japanese sumi-e paintings, it also resembles the open lens of early Warhol films. The filmmaker intended no homage to the past.

+ Red Sea by Michael Maziere, UK Color, 22 minutes, 1992

Images in slow motion processed through the optical printer, accompanied by elegiac music, form a subjective journey of self discovery. Urban landscapes, Mediterranean sea scapes, a sunken ship, fragments of the body and of newspapers form what the filmmaker calls "intense emotional territories of sensuality, pain and memory ... a ghost dance set in the depths of an imaginary world"

11:45 DJ Olive, turntables
Martin Ng, turntables

BREAK

11:30 FILM: 'Tourbillon' by VENTING GALLERY directed by Hart & Nylstoch
Live Score performed by 20 piece band SON OF THE SEVENTH SISTER

END: soundwalk with Anthony Magen

Wednesday, 17 January - night #1 Otherfilm program 1: 7-8pm

Seeing Sound - The NOW now Film Program '07 presented by Otherfilm

Optical Sound (45 minute running time)

Images printed onto the optical track of the film so that they literally generate the soundtrack

Halftone David Perry, Australia - Black and White, 1 minute, 1966

An exploration of the abstract graphic potential of newspaper photographs.

Musical Stairs Guy Sherwin, UK - Black and White, 10 minutes, 1977

A series of progressions involving a set of metal steps. The soundtrack is the result of Sherwin's experiments with optical sound developed from pictorial rendering.

Railings Guy Sherwin, UK - Black and White, 7 minutes, 1977

A series of shots through some metal railings. The edge of the film frame also appears in some shots as a form of punctuation like the railings. As in other Sherwin films, the soundtrack is derived from sampling the sound that the image makes on the optical track, making use of the unique properties of sound reproduction on film.

Sound Track Guy Sherwin, UK - Black and White, 8 minutes, 1977

A series of shots of parallel railroad tracks taken from the window of a moving train. The soundtrack is a rendering on the optical track of the visual image.

Dresden Dynamo Lis Rhodes, UK - Colour, 5 minutes, 1974

The result of experiments with the application of Letraset and Letratone onto clear film. Essentially about how graphic images create their own sound by extending into that area of film which is 'read' by optical sound equipment. The final print has been achieved through three, separate, consecutive printings from the original material, on a contact printer. Colour was added, with filters, on the final run. The film is not a sequential piece. It does not develop crescendos. It creates the illusion of spatial depth from essentially, flat, graphic, raw material.

Diagonal William Raban, UK - Colour, 6 minutes, 1973 (3 screen film)

"I was looking for a pure image, an image which was intrinsic to the medium of film. This film is not an abstract film; this film is 'about' the projector gate, the plane where the film frame is arrested in the projected light beam, and the frame whose edges contain and divide the projected illusion from the blacked-out present of the movie theatre." - William Raban.

Synchromy Norman McLaren, Canada - Colour, 8 minutes, 1971

McLaren draws shapes that provide both the visual imagery and the soundtrack, so we literally hear what we see.

Wednesday, 17 January - night #1 of the NOW now Festival

8:00 Ben Byrne, laptop
Robyn Hayward (Berlin), microtonal tuba
Monika Brooks, accordion

8:45 CANDLESNUFFER
Dave Brown, solo guitar, tapes and electronics

9:20 QUARANTINE
Peter Farrar, alto saxophone, c-melody saxophone
Kris Wanders, tenor saxophone
Gerard Crewdson, trombone
Rod Cooper, Ibis and handmade trombone
Rory Brown, basses and electronics
Alex Masso, drums

BREAK

10:00 Cor Fuhler, prepared piano
Brendan Walls, anything and everything
Dale Gorfinkel, viobes and engines
Robbie Avenaim, drums
(Please note this set is replacing: Cor Fuhler, prepared piano, Jim Denley, woodwinds, Clare Cooper, Guzheng, Clayton Thomas, double bass, Robbie Avenaim, drums)

10:30 **Live Soundtrack #2** Live Score by Anthea Caddy (Melb) cello
A selection of films demonstrating the art and technique of acupuncture shown on multiple 16mm projectors.

10:50 THE PURE EVIL TRIO +
Jeff Henderson, alto saxophone, vocals, baritone saxophone
Lloyd Honeybrook, alto saxophone, vocals

BREAK

11:30 Tony Buck, percussion
Thembi Soddell, electronics

*PLEASE NOTE THE 12:00 FREE CONCERT: PURSUIT HAS BEEN CANCELLED.
The concerto for bicycle powered instruments conceived and performed by Jon Rose will be presented at a later date in 2007. We apologise for any inconvenience*

END: Sound walk with Anthony Magen

Live Action: DJ Manimanimar presents the Hits of Haitian Vodou

Thursday, 18 January - night #2 Otherfilm program 2: 6:30pm-8pm

Seeing Sound - The NOW now Film Program '07 presented by Otherfilm

Rear Vision (69 minute running time) A peek into the past; a look at some of the great achievements by artists working at the juncture of experimental film and sound, who all tackle the question "What is the relation between sound and image?"

Weekend Walter Ruttmann, Germany - Black, 11mins, 1930

Ruttmann's brief audiomontage, recorded 1930, remains one of the most outstanding experiments in sound ever made. The story of a weekend in Berlin, presented on imageless film: a symphony of sound, speech-fragments and silence, perfected by cutting and mixing. A purely acoustical film.

Diagonal Symphony Viking Eggeling, Sweden - Black and White, 5 minutes, 1921

Eggeling, working initially in collaboration with Hans Richter, developed a notion of counterpoint of linear elements. Graphic notions were developed sequentially and related to each other in a vertical form or scroll. Eggeling then used film to give the scrolls kinetic form. In Diagonal Symphony 'the emphasis is on objectively analysed movement rather than expressiveness, on the specific patterning of lines into clearly defined movements controlled by mechanical, almost metronomic tempo'.

Color Rhapsodie (Seeing Sound) Mary Ellen Bute - Colour, 7 minutes, 1955

Abstract animation using pioneering electronic imagery. One of a series of films utilizing filmed oscilloscope generated images to Liszt's Hungarian Rhapsody no. 2.

Mood Contrasts (Seeing Sound) Mary Ellen Bute - Colour, 8 minutes, 1954

Abstract animation utilizing filmed oscilloscope generated images superimposed through colour filters and compared in counterpoint to the soundtrack of Rimsky-Korsakov's "Hymn to the Sun" and "Dance of the Tumblers".

Polka Graph (Seeing Sound) Mary Ellen Bute - Colour, 5 minutes, 1952

An animated film utilizing electronic images, filmed oscilloscope patterns superimposed through colour filters and composed in counterpoint to music (Shostakovich's Polka from the Age of Gold). Received an award at the Venice Film Festival.

Spook Sport (Seeing Sound) Mary Ellen Bute - Colour, 9 minutes, 1956

One of a series of animated films concerned with movement of abstract shapes to musical accompaniment, in this case to Saint-Saen's "Danse Macabre". The actual animation work was done by Norman McLaren.

Free Radicals Len Lye, USA - Black and White, 4 minutes, 1979

A primitive dance of white lines and angles meticulously scratched onto black and white film over an 8 month period, then edited and retrospectively matched with an African field tape of the Bagirmi tribe. Jumping, darting, dancing kinetic lines with an irresistible soundtrack - a synaesthetic masterpiece!

Straight and Narrow Tony and Beverley Conrad, USA - Black and White, 10 minutes, 1970

Rapid, flickering alterations of vertical and horizontal lines create a hallucinogenic effect. Experimental sound (and film) pioneer Tony Conrad's follow-up work to his (in)famous 1965 film The Flicker.

Outer Space Peter Tscherkassky, Austria - Black and White, 10 minutes, 1999

In this film, prolific Austrian avant-garde filmmaker and theorist, Peter Tscherkassky reinvents a 1981 Barbara Hershey horror vehicle, leaving the original's crystalline surface intact only to violently shatter its narrative illusion. Sounds of crickets, static and distorted music give way to explosions, screams, and garbled voices. The actress's face multiplies across the screen as the frame is invaded by sprocket holes, an optical soundtrack, and flashes of solarized imagery.

Friday, 19 January - night #3 of the NOW now Festival

8:00 Adrian Klumpes, prepared piano
Milica Stefanovic, electric bass
Simon Barker, drums & percussion

8:45 Dean Roberts, laptop & guitar
Ben Byrne, laptop

9:13 Jon Rose & Hollis Taylor, bird whistles

9:15 Natasha Anderson, recorder
Amanda Stewart, voice
Louise Curham, handpainted 16mm film projections

BREAK

10:00 **Live Soundtracks #3** Live Score by
Robyn Hayward (Berlin), microtonal tuba
Cass McGlynn, tenor horn
Simon Ferenci, trumpet

Studies in Chronovision *Louis Hock, Australia - Colour, 7 minutes, 1975*
+ **Light Traps** *Louis Hock, Australia - Colour, 21 minutes, 1975*
Slow moving radiating colours examining changes according to quality of light through time lapse.

10:30 Jon Rose, violin
Manon-Liu Winter (Vienna), piano

11:00 Carolyn Connors (Melb), voice & banjo
Jeff Henderson (NZ), banjo, saxophones & voice
Robin Fox (Melb) live processing

BREAK

11:30 the splinter orchestra (international edition) with:
Robbie Avenaim, Martin Ng, Paul Taylor, Tony Buck, Anthea Caddy, Robin Fox, Natasha Anderson, Anthony Pateras, Carolyn Connors, Daniel Whiting, Monika Brooks, Abel Cross, Jim Denley, Peter Farrar, Lloyd Honeybrook, Ian Petersie, Clare Cooper, Matt Ottignon, Gerard Crewdson, Clayton Thomas, Ben Byrne, Shannon O'Niel, Simon Ferenci, Michael Sheridan, Chris Abrahams, Karen Booth, Martin Brandlmayr, Cass McGlynn, Dale Gorfinkel, Rory Brown, Mike Majkowski, Milica Stefanovic, Dave Brown, Dean Roberts, Werner Dafeldecker, Robin Hayward, Mamon-liu Winter, Cor Fuhler, Jaime Fennelly, Anthony Magen, Adam Sussmann, Matt Earle, Ryko, Lawrence English, Jeff Henderson, Alex Masso, Rod Cooper, Joel Stern

Friday, 19 January - night #3 Otherfilm program 3: 6:15pm-8pm

Seeing Sound - The NOW now Film Program '07 presented by Otherfilm

Trans-forms (89 minute running time) A program exploring the transformative effect that sound has on our perception of visual spaces.

Hapax Legomena: Pt. 01 - Nostalgia Hollis Frampton, USA

Black and White, 36 minutes, 1971

The first of seven parts in a serial film, each isolating a fundamental aspect of the ontology of cinema. The title, Hapax Legomena, is from classical philology and refers to words whose sense is ambiguous because they occur only once in surviving texts : their meaning can only be determined from context.of systematic displacements between language (the narration which is spoken by Michael Snow) and image, between flatness and depth, between stillness and motion.

The Girl Chewing Gum John Smith, UK - Black and White, 12 minutes, 1976

Representation and description turn into phantasm through the determining power of language.

Charlemagne 2: Piltzer Pip Chodorov, France - Colour, 22 minutes, 2002

"On December 9, 1998, Charlemagne asked me to bring friends to his piano concert at an opening at the Gerard Piltzer gallery in Paris, and to bring a movie camera." (To create the finished film, and) "following a precise notation of the concert music, I chose the following principles: the 6945 notes played in the concert correspond to 6923 frames of super-8 film that were shot; speed of playing controls speed of frame succession; flicker between negative and positive, between opposites on color wheel (blue/yellow), between opposites in retinal cone sensitivities (red/green), left/right screen masking and mirror image printing, crossfading between negative and positive images; When more than two notes are played, the additional colors correspond to the complexity of sound frequencies. The final result is at once a diary film, a document of the concert, a structural flicker film, a hand-processed film, a graphic representation of music, and an attempt to apply cognitive principles in sensation and perception to film art."

Spit-Optik Roxlee, Philippines - B&W and Colour, 14 min, 1988-1990

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Mix 1 and 2 Roxlee, Philippines - B&W and Color, 5 min, 1988-1990

Visions of daily life in Manila are overlaid with translucent layers suggesting origin myths, sexual psychosis, post-colonial anxiety and more. These multiple experimental animations are matched with instant sound compositions featuring the filmmaker's improvised songs. Naive, energetic and slightly deranged.

Saturday, 20 January - night #4 of the NOW now Festival

*AFTERNOON at THE FACTORY 3:00 – 5:00 has been moved to the Thursday night program.
We apologise for any inconvenience.*

8:00 Anthony Pateras, prepared piano
Clayton Thomas, double bass and objects
Tony Buck, drums & percussion

9:00 ABJECT LEADER
Joel Stern & Sally Golding

9:30 Jim Denley, woodwinds
Peter Blamey, electronics

BREAK

10:10 SLICES OF MY LIFE
John Blades, spoken word
Robbie Avenaim, sound and vision
Chris Abrahams, piano & dx7

10:45 **Live Soundtracks #4:** Live Score by: EMBERS (MELB)

Adam Simmons, saxophones
Kris Wanders, saxophones
Dave Brown, electric bass
Sean Baxter, drums

+

A selection from the rapid-fire montage films of American political filmmaker Aldo Tambellini;

Black Is, 4 minutes, 1966

Black Plus-X, 9 minutes, 1966

Black T.V., 9 minutes, 1970

Black Trip, 4 minutes, 1966

Blackout, 8 minutes, 1966

Moonblack, 13 minutes, 1968

11:20 Autistic Daughters:
Werner Dafeldecker, guitar, bass and electronics
Martin Brandlmayr, drums
Dean Roberts, electronics and voice

BREAK

12:00 HAMMERIVER play the transcendental skeleton of Alice Coltrane
with video by Cicada (MELB)

Clare Cooper, pedal Harp and percussion

Monica Brooks, accordion

Jaime Fennelly (NYC) harmonium

Daniel Whiting and Scott Horscroft, electronic bells & Alice Samples

Jeff Henderson & Lloyd Honeybrook, baritone saxophones Karen Booth, alto saxophone

Matthew Earle and Ritchie Belkner mixing desk

Chris Abrahams, Grand Piano

Clayton Thomas, double bass

Tony Buck and Robbie Avenaim, percussion

(NB Jim Denley will not be performing with Hammeriver tonight)

Saturday, 20 January - night #4 Otherfilm program 3: 6:15pm-8pm

Seeing Sound - The NOW now Film Program '07 presented by Otherfilm

The Printed Signal (90 minute running time)

Passages from James Joyce's Finnegans Wake Mary Ellen Bute, USA

Black and White, 90 minutes, 1965

Bute's experimental visuals are an attempt to come to terms with Joyce's innovative language. His words are also displayed in subtitles giving the viewer an opportunity to separate Bute's interpretation from Joyce's language.

//////////////////// ... then, party like you mean it!

SCREEN PROGRAM

– on rotation in the cinema from 8-10pm every night

A selection of screen based works by local artists organised by Alex White.

Cicada is a collection of artists who work with landscape - urban, natural, constructed and imagined. <http://cicada.tv> "**MOB**" is a study of organic motion, swarming behaviours and sound, Mob creates an abstracted environment populated with individual organisms of motion and sound.

'When the kissing bird of nothing, comes calling.' (Duration: 3mins) by **Anastasia Freeman** An animation that honours the frame-by-frame editing of stop-motion. It is a nostalgic piece that rather than seeking to make a new video practise, simply revisits where video art has its roots. More than anything else it is a playful film and its loose narrative circles around the experience of relationship to art and other.

"CRT is AOK" by **Fortran**: Signal based analogue television work. Fortran sing a dirge for the departing cathode ray tube.

Toby Burvill and **Torunn Higgins** have combined their practices; video, sound and sculpture, photography respectively, to create thier new work. The piece evokes imagery of movement in dark place/space without the integration of human presence. It is an emotive work that encourages the viewer to interact and respond to the space presented in the video.

Stephen Fox will present new work **'Three Land'** (7 minutes) The rhythm of three sequences of still images caught in a loop, conflicting with the visual beat of the natural landscape. When form and motion obscure vision and comprehension – what is seen only serves to detach the viewer from their surroundings.

'I'm going to kick you so hard in the fuck, you'll shit!' by **Ivan Lisyak** is an Electronic artist/ Musician from the Blue Mountains.

Sarah Last (Muttama), field recording Sarah is an artist and independent curator based in regional NSW on a farm 2000mtrs above sea level, consequently she generally avoids venturing into the outside world. Since 2003 Sarah has curated the unsound experimental arts and sound festivals for wagga space program <http://space-program.org/>. She is currently interested in dualities of nature and the paradoxes it presents with human interaction. "Still Born" her work for the NOW now festival is a field recording presenting a linear narrative that unfolds an interplay of ethical dialectics as two farmers pull a dead breached calf from its living mother.

"Longing for Walden" (duration: 8mins) by **Adam Costenoble**

Cameron Foster - TV PULP (duration 4.45) - Rare footage of ripe organic pixel conglomerations, before they have been harvested and systematised into tasteless broadcast content.

PLEASE CHECK THE WEBSITE FOR INEVITABLE UPDATES www.thenownow.net