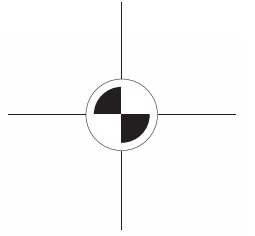


PERFORMANCE SPACE PRESENTS:

TELE

BROADCAST ON ANALOG TV
TRANSMISSION: 681.25 MHZ
IN THE UHF BAND
AND STREAMING AT
WWW.TELEVISIONSPROJECT.ORG

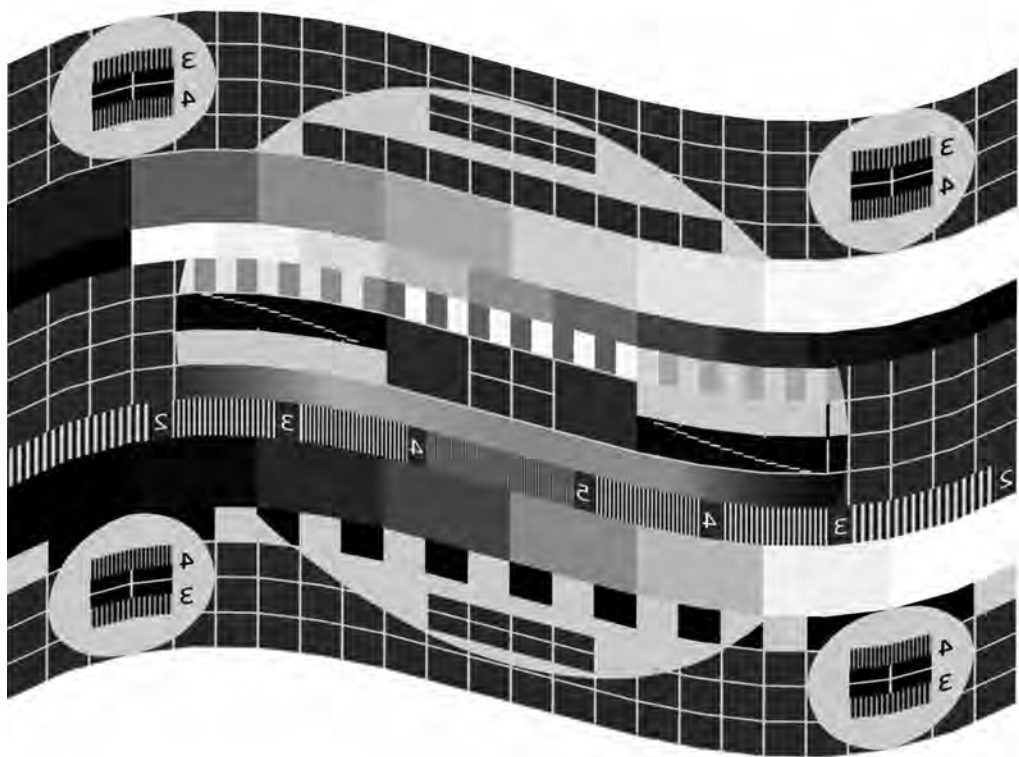


PROGRAM GUIDE

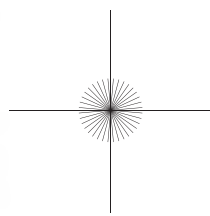


V

SIONS



28TH NOVEMBER —
3RD DECEMBER



2013

In the final days of analog TV transmission, Tele Visions will create a temporary TV station broadcasting 24hrs a day from the 28th of November to 9am on the 3rd of December. Presenting televisual art works from more than 60 artists from

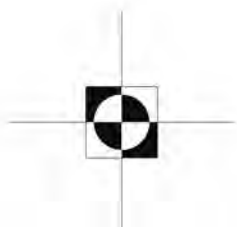
Australia and all over the world. You can tune in on analog TV in the inner west of Sydney, watch the web stream at televisionsproject.org or head along to CarriageWorks to be part of the live studio audience for this once off, Australian art event.

The broadcast will feature contemporary screen works that are specifically devised for the medium of TV or which engage with TV as a cultural and technological form. Tele Visions seeks to push the parameters that bound the performer

and the TV audience, seeking to activate both roles energising the familiar medium of TV in a new and yet to be realised way.

Join us as we mark the passing of TV and re-imagine what it might have been.

57 YEARS OF
ANALOG TELEVISION
IN AUSTRALIA



TELEVISION MANIFESTO OF THE SPATIAL MOVEMENT - LUCIO FONTANA

THE FIRST CONCERNS SPACES THAT WERE ONCE CONSIDERED MYSTERIOUS BUT THAT ARE NOW KNOWN AND EXPLORED, AND THAT WE THEREFORE USE AS PLASTIC MATERIAL:

FOR THE FIRST TIME THROUGHOUT THE WORLD, WE SPATIALISTS ARE USING TELEVISION TO TRANSMIT OUR NEW FORMS OF ART BASED ON THE CONCEPTS OF SPACE, TO BE UNDERSTOOD FROM TWO POINTS OF VIEW:

THE SECOND CONCERNS THE STILL UNKNOWN SPACES OF THE COSMOS - SPACES TO WHICH WE ADDRESS OURSELVES AS DATA OF INTUITION AND MYSTERY, THE TYPICAL DATA OF ART AS DIVINATION.

FOR US, TELEVISION IS A MEANS THAT WE HAVE BEEN WAITING FOR TO GIVE COMPLETENESS TO OUR CONCEPTS. WE ARE HAPPY THAT THIS SPATIAL MANIFESTATION OF OURS IS BEING TRANSMITTED FROM ITALY - A MANIFESTATION DESTINED TO RENEW THE FIELDS OF ART.

IT IS TRUE THAT ART IS ETERNAL, BUT IT WAS ALWAYS TIED DOWN TO MATTER, WHEREAS WE WANT IT TO BE FREED FROM MATTER.

THROUGH SPACE, WE WANT IT TO BE ABLE TO LAST A MILLENNIUM EVEN FOR A TRANSMISSION OF ONLY A MINUTE.

OUR ARTISTIC EXPRESSIONS MULTIPLY THE LINES OF THE HORIZON TO THE INFINITE AND IN INFINITE DIMENSIONS. THEY ARE A RESEARCH FOR AN AESTHETIC IN WHICH A PAINTING IS NO LONGER PAINTED, A SCULPTURE NO LONGER SCULPTED, AND IN WHICH THE WRITTEN PAGE LEAVES BEHIND ITS TYPOGRAPHICAL FORM.

WE SPATIALISTS FEEL OURSELVES TO BE THE ARTISTS OF TODAY, SINCE THE CONQUESTS OF TECHNOLOGY ARE BY NOW AT THE SERVICE OF THE ART WE PROFESS.

SIGNED BY,

AMBROSINI, BURRI, CRIPPA, DELUIGI, DE TOFFOLI, DOVA, DONATI, FONTANA, GIANCAROZZI, GUIDI, JOPPOLO, LA REGINA, MILENA MILANI, MORUCCHIO, PEVERELLI, TANCREDI, VIANELLO.

MILAN, MAY 17, 1952

CURATORS ADDRESS

TV has ended. After 57 years of continuous broadcasting, television will be switched off in Sydney at 9am on the 3rd of December.

When we speak of TV we refer to analog broadcast TV. Digital broadcast TV will, of course, continue. However, much of the medium's specific attributes have vanished or are in the process of disappearing forever. What was the idiot box is now as flat as a framed picture, and every stage of TV production has radically changed from the creation, storage and playback of content, through to its transmission and the process with which the images are formed on our various screens.

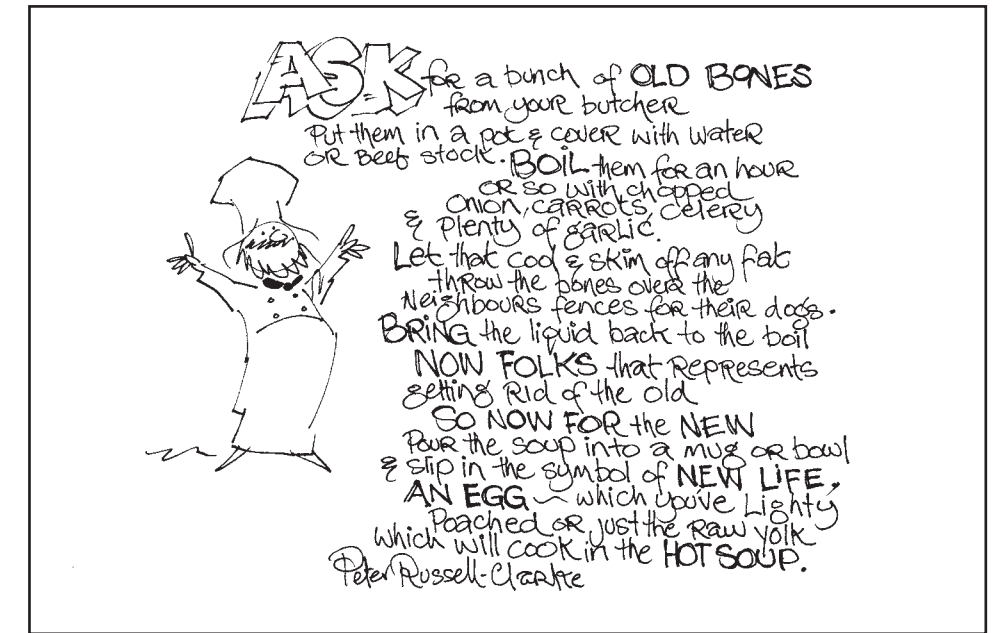
More importantly, how we engage with TV has also changed. We are no longer beholden to only a few linear streams of content. The household TV now presents a diverse range of content sources; broadcast, files from hard drives, TV on demand and a variety of music based services. We can choose from a bewildering array of media sources. TV is no longer the dominant media platform it once was. The switching off of analog TV services seems an appropriate moment to mark all these changes and to farewell the medium that has transfixed us for so long.

Art has a tenuous relationship with TV. On a very few occasions artists have been able to make art for the medium of TV and actually had

those artworks broadcast. Crushing the Spatialist's hopes and dreams for TV as a medium for artistic expression, TV is expensive to produce, and broadcast spectrum is a limited and commercially valuable commodity. Video Art often references, parodies or critiques TV from the outside, but this is quite different from artworks that are presented on TV and devised as such.

In these final days, Tele Visions is creating a temporary TV channel, broadcast over short-range analog transmission in Sydney, and to the world via web stream. This channel will operate for 5 days, 24 hrs a day. TV based artworks created by more than 60 artists from all over Australia and the world are scheduled alongside especially commissioned works devised for TV broadcast with a live audience.

TV also carries with it a thick molasses of tropes, forms, performance technique, camera politic and semiotics that have been nurtured and developed throughout its lifespan in Australia of 57 years. From variety shows, televangelism, game shows, the structure of a news broadcast through to sitcoms, dramatic mini series, children's programs, music videos, test patterns, telethon appeals, advertisements, current affairs programs chasing the dodgy CEO to the door, live disasters, updates from helicopters over gridlocked traffic and the ever developing weather



Classic analog TV Chef Peter Russell Clark's recipe for a commemorative soup to mark the end of the era.

map presentation, all this is specific to TV. As a society perhaps we have sat so close to the screen that we barely recognize where it, and we, begin and end.

TV is a unique screen based medium. It is continuous and any content encountered falls within the context of a linear program schedule. It is also intrinsically live all the time, whether it be broadcast live with a studio audience, or pre produced content scheduled to play out. TV, in its original form, is all happening in real-time, existing only in the present - no pause, rewind or replay. We see this as the last fleeting opportunity for artists to produce work for the medium of TV,

or at least the TV we have known for the past 57 years. We are wide eyed with the possibilities and hope you will join us on the couch, leaving the remote lost somewhere behind the cushions.

And, like the Spatialists, we know that even a transmission of a minute will last millennia as these signals travel off into space at the speed of light.

Tele Visions has been devised, curated and produced by Emma Ramsay and Alex White.

TURN IT ON, LEAVE IT ON, UNTIL THE END.

SPONSORS

ACKNOWLEDGEMENTS

Tele Visions would not have been possible without the belief and support of the following people and organisations:

Emerging and Experimental Art (formerly Inter Arts) at the Australia Council for the Arts, Bec Dean, Steph Walker, Emma Bedford, Aaron Clarke, Tulleah Pearce, Nic Dorward and the rest of the staff at Performance Space, The Community Broadcasting Foundation, Christina Alvarez, David Opitz, Tiani Chillemi, Martin Renaud, Lee Ockey, Ian Andrews, Richard Warren and the rest of the staff at Verge Gallery, Nick Horgan from University of Sydney, Tony Twigg and Gina Fairley at Slot Gallery, Jess Cook at 107 Projects, Rachel Bentley and Henri de Gorter at TVS Sydney, Jessie Scott and everyone at Channels Festival, Auspicious Arts, Heidi Angrove (total guardian angel!) and Kingsley Foreman at Internode, The ACMA (thanks for the TV license!), John Gillies, Richard Fricker, Doug Anderson, Sherry Miller Hocking and The Experimental TV Center (USA), Peter Russel Clark (Come & get it!), Jon Hunter, Fred Rodriguez, Jozz Scott at Creative Produce, Roshan Kumar (our designer!), Shana Cleveland (our Illustrator!), Joy Hruby, Ben Byrne, Amelia Groom, Briohny Doyle, Kath

Letch and Picture Skew (MELB), Eliza Sarlos, Arthur Sarlos, Audre Sarlos, Lesley Kuhn, Andrew White, Catherine Barnes, Peta Barnes-Sarlos, Four Door, Ed Leckie, Alex Ramsay, Bride Ramsay, Heath Ramsay, Vicki Papageorgopoulos, the late Peter Ivers, Dante and Charles, Kings ARI, 4ZZZ, FBI Radio, everyone at Community Broadcasting Association of Australia, Adam Radloff at BSS Light Audio Visual.

Everyone who supported the Pozible; Jessie Scott, Vix Pepe, Chris Yates, Danielle Lumanta, Eliza Sarlos, Rowena McGeoch, Rene Christen, Que Schminh, Ella Barclay, Amy Moon, Jain Moralee, Corey J. White, Naomi Derrick, Jane Smith, Licky la Grim, Nic Holas, Dimity Kasz, Andrew McLellan, Eleanor Zeichner, Liza Grace, Anna Helme, Kate Blackmore, Nina Buchanan, Bec Dean, Claire Pettigrew, Tulleah Pearce, Frances Barrett, Kate Woodcroft, Scott Boy, Catherine Kelleher, Katie Hare, Rik Isaksen, Silent Partner Consulting, Kelly Doley, Sam Worrard, Kath O'Donnell, Sarah Easterman, Michael Zulicki, Amy Ireland, Helen Hughes, Felix Warmuth, Nicholas Clark, Matthew Philip Hopkins, Scott Sinclair, Lara Thoms, William Noble, Toby Burvill, Will Mansfield, Andrew White, Samuel Bruce, Kate, Lia Tsamoglou, 55 Sydenham Rd

Marrickville NSW 2204 AU, Nat Randall, Beau Anthony Deurwaarder, Anna John, Jon Hunter, Ed Leckie, Celeste Juliet, Mike Heynes, Lucinda Florence, Mel Garrick, Philippa Nicole Barr, Ohira Bonilha, Nic Warnock, Joh Barrett, Alun, Aden Rolfe, Ocea, Catherine Barnes, Claire Hargreave, Kellie O'Dempsey, Vienna Del Rosario Parreno, Maren Smith, Fortune Bullen, Tom Smith, Kurt Eckardt, David Williams, Mohammad Ali, Default Jamerson, Jasper Streit, Grape Clark, Vienna Del Rosario Parreno, Sarah Rodigari, Jack Jeweller, Marcus Whale, Matt Kennedy, John Jacobs, Vienna Del Rosario Parreno, Tega Brain, Aaron Bowles, Imogen Semmler, Catherine Kelleher, Elliot Raphael, Paul Gurney, Krystyna John, Bronwyn Birdsall, Jeff Khan, Stephen Hahn, Brian Fuata, Chris Norman, Lucy Cliche, Zinzi Kennedy, Daryl Pronda so, Sangita Singh, Daniel Green, Bruce Cherry, Cam Beau Wylie Foster, Stuart Buchanan, Earlwood Farm Ventures

Thank you to our live artists, who are taking the step with us to make live TV, and all who supplied their art works for screening. Our closest friends, family, passers by and distant comrades - this is truly a dream come true, so thanks for switching on with us.

DOUG ANDERSON ON “TELEVISION”

“GOOD EVENING AND WELCOME TO TELEVISION!”

Most viewers over the past half century would remember Bruce Gyngell’s convivial introduction to the advent of the televisual era in Australia on September 15, 1956.

It has been replayed often over the years as television - never a medium to shy away from self-congratulation in all its forms – trawls over its back pages in an endless procession of nostalgic compilations.

I was around at the time but missed the momentous event.

We didn’t have a television then. My family was old school and the upcoming Melbourne Olympics notwithstanding, my father reckoned the whole thing was a passing fad ….better to stick with books, backyard activities, the wireless, barefoot cricket in the street, cubby houses, scouts and vigorous exercise in the park... not to mention minor acts of vandalism.

But we all gathered on the front lawn in 1957 to watch Sputnik – the first man-made extraterrestrial satellite, pass overhead as a faint white dot. The Old Man was rapt by the science but, like most, could not anticipate what that little spiked sphere would mean to global communications in the years ahead.

Today we accept the unfolding marvels of the video medium as commonplace, craning our heads towards ever more sophisticated means of access and delivery but can we envisage, from what we can see, what the future holds or should we rely on a series such as Charlie Brooker’s disturbing Black Mirror for a glimpse? For the vast majority of brain-fagged telly tubbies and open-mouthed gawpers, it doesn’t matter. Que sera sera.

Can the rest of us as we conjure the prospect of a day in the future when someone wearing a vintage tuxedo will have the privilege of facing a camera and saying: “Orrright! So farewell to ver tube my lovelies – iss all over! Nighty night!”

Some slender comfort to dear old Howard Beale who in his famous Network rant of 1976, urged us to open our windows, stick out our necks and bellow: “I’m as mad as hell and I’m not going to take it any more! An admirably pro-active response to the muck and bilge inflicted upon us and a better option than simply reaching for the remote and surfing away through the tripe in search of something....anything...else.

Pressing tootle-oo on the remote and consigning scores of channels to the Stygian blackness from whence they sprang is always an option.

Meanwhile, back in the 50s, a few doors up the street, Grandad Eager

had installed a brand new PYE receiver and, most afternoons, hosted groups of neighbourhood kids, hooked on the new world of home entertainment, in his upstairs sitting room. Thanks to Percy we lapped up Huckleberry Hound, 77 Sunset Strip (click click!), Hawaii Five O, Bonanza and other black and white classics.

My favourite was Danger Man starring the incomparable Patrick McGoohan – later immortalized as the nameless agent in The Prisoner (1968). It certainly beat huddling outside Bennett’s Electrics on Military Road where a Stromberg-Carlsson receiver had been set up in the display window with an external speaker and a sign displaying enticing lay-buy terms..

A few years later my viewing was dominated by visits to the Wayside Chapel after Sunday afternoons in The Domain, thence to Mrs G’s hamburger salon between the Oaks Hotel in Neutral Bay and the North Sydney Bus Depot where the Sunday Night Movie screened in faux “compatible colour” – meaning a set which had three different colour bands – green, sepia and blueish black.

Consequently all my early viewing was outside the home and while there was undoubtedly much worth missing, Network Nine has, over the years, generously assembled hundreds of hours of stick-on nostalgia in a host of retrospective tribute programs dredged from what Roy Harper dubbed ‘The Archives Of Oblivion.’

As a determinedly refractory/outsider type, I prided myself on never watching Countdown or Bandstand. I never knew the theme music to Leave It To Beaver or The Brady Bunch.

I’m eternally thankful that fate inclined me to pursue alternative music styles and not squander too much time with space-wasters like Molly Meldrum and Brian Henderson. – the bland leading the bland.

A mediocre man is always at his best.

Yet I must confess to having watched The Kessler Twins on the Scopitone video jukebox at The Oaks dozens of times. The song? Quando Quando Quando (When, When, When?). The more pressing question then – and one which saw far too many 20 cent coins disappear down the slot - was: Did Alice Kessler forget her underpants in the Colosseum sequence? Having checked it on YouTube just now the answer remains inconclusive. So much for the wonders of digital platforms.

In the mid 70s matters involving the media and significant cultural shifts began to develop more clarity and David Bowie’s line about transition through transmission – from the less-than penetrable but very sexy Station To Station album – amplified a wave of changed relevancy.

The Lizard King altered his appearance endlessly but the cascade of personae was in fact part

of a greater transition embracing propositions and processes outlined decade earlier by Marshal McLuhan.

It was more than visual after all.product awareness mutated into process awareness.

As the redoubtable Clive James – THE television commentator of his time - noted “Fame is a mask that eats the face.” Plus ca change, meme ca change, eh Commander?

We began to expect - and then – demand more. The 24 hour news cycle...instant visual reportage of everything and nothing – more often than not, nothing - has been accelerated exponentially by the rise of new media. More immediate technology has obliged television to cross-pollinate with other electronics and to re-invent itself across domains and “platforms” governed by the instant.

Thanks to quirks of fate I enjoyed a cheerful run of about 30 years as a commentator on content in the pages of the Sydney Morning Herald’s Guide lift-out before being invited to walk the plank as that venerable organ began taking on water in a hostile media tide.

Sadly, despite long-serving rats being ordered to abandon ship, it struggles to stay afloat. (Scuttling sounds among some self-serving members of the remaining crew).

Now, standing on the dock, waving off the good ship Analogue as it departs for the breakers yard, it’s plain to see digital has effectively ruled the airwaves for a fair while.

And time perhaps to remember the elemental wonders of the medium. Television is still a miracle - pictures transmitted invisibly through the air - to re-appear wherever and whenever we care to press the relevant button. The miracle has undoubtedly been sullied by indifference on both sides of the screen but it survives the tsunamis of neon vomit, irrelevancy, reality bilge and the offal regurgitated by low common denominator players looking to mess with our minds and our wallets.

A mediocre man is, indeed, always at his best – as am I after a large glass of Madame Curie’s Olde Lourdes style vodka with coconut.

It’s a shame Bruce Gyngell isn’t still around – it would have been rather neat for him to have been the one to say farewell to analogue.

For those who still take delight from the manifold wonders of the televisual domain, it’s probably apt to recall the passing of another old technology only recently discarded due to obsolescence.

In May 1844 Samuel Morse sent the famous telegraphic message “What hath God wrought!” (Book Of Numbers Ch 23 V 23), using his eponymous code. The final transmission, acknowledging the



global superceding of that system, was despatched by India’s state run Bharat Sanchar Nigam network, some 160 years later.

The last message was, fittingly, the same as the first.

Pleasing symmetry there.

With the official crossover from analogue to digital, few will notice much difference – television is a seamless element of modern life as much about reassurance as it is about provocation, fear-mongering, face slapping, pants wetting and mind control.

In some regards this Festival is a memorial service for a delivery system as venerable as the enduring postal service and one deserving equal veneration.

Why shouldn’t we pay tribute to a technology that has served our society?

Television at its best is an educator, a friend and constant companion despite the gore and rank time wasting it also delivers.

It’s fitting to see off the analogue service with fond regards and some sense of appreciation.

You only have to walk down the street to see how carelessly we scorn and sneer at technological hardware when it fails to deliver what we expect. More and more plasma screens, computers and even laptop devices that have provided stimulation, excitement, education and entertainment can be seen in the Council throw-outs.

What hath God wrought?

Doug Anderson was posted at the Sydney Morning Herald for 47 years. Beginning his time there as a proof reader, in 1969, he soon embarked on reviewing film and television as a columnist, who soon a rapport with reader through his dry sense of humour and non hierarchical reviews of programs which have uniformly shaped and influenced viewers across the nation. He is cited as saying ‘he never really liked television’ but notes that TV has the power to open viewers to other experiences and lifestyles, and importantly those on the edges of society; encouraging understanding and better social interactions in people’s everyday lives.

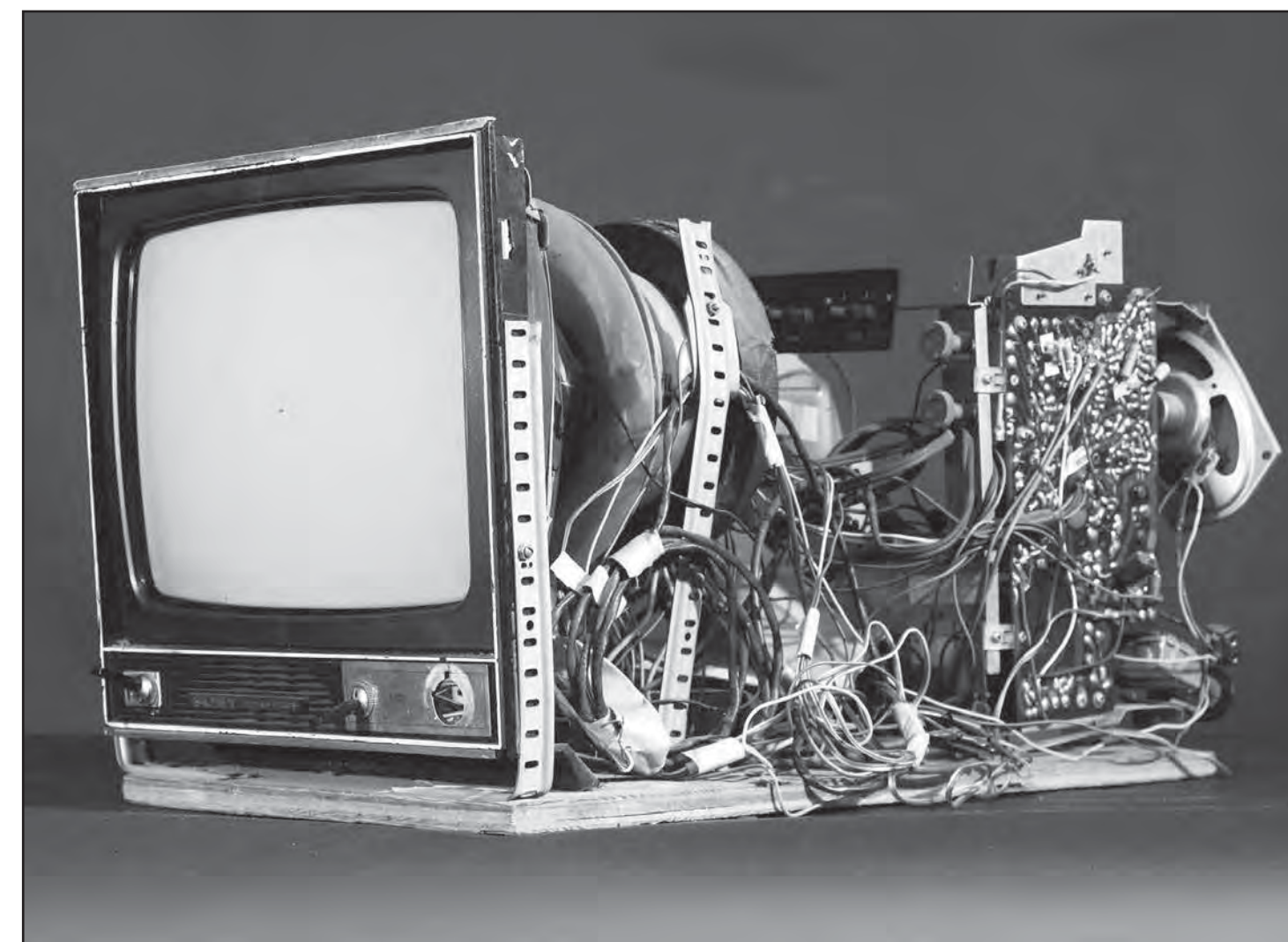


TELEVISION AS CREATIVE TOOL

A BRIEF LOOK AT ANALOG IMAGING INSTRUMENTS

Media practice evolved in the late 1960s and early 70s as artists began to explore then-new analog television instruments, particularly portable video recording technology, and to build analog tools for image processing. The impulse to create media art emerged partly as a reaction to the one-way delivery system of a broadcast television dominated by corporate and profit motives, and as a reaction to an art world many felt to be restrictive in its definition of artists and its anxiety over the appropriateness of certain media. Video was a transformative technology which collapsed barriers erected by broadcast corporations and the art-world machine.

Some early video pioneers chose to use the new video tools in a formalist way, creating works intended to reach specialized, smaller audiences and dedicated energy to cable access, as well as closed-circuit exhibition through the creation of alternative exhibition venues outside the academy and sanctioned arts spaces. Some practitioners viewed video from the perspective of social and political culture, of information theory and communications technologies. They were interested in having their programs aired on television, participating in a distribution system which offered a mass audience for these works which presented alternative voices and visions, in an effort to achieve social and political change.



Both were interested in one-to-one communications systems and in one to many, providing we could create content. We wanted to talk back to the tv and its controlling interests, with its one-way communication which rendered viewers voiceless. While many artists never succeeded at broadcasting works – often because of the corporate culture of the times, the resistance to the counter-culture of the 1960s, the technical problems caused by small-format production, and experimental aesthetic values – the desire was there. To some extent, the video field maintained a dualist position – critiquing existing political, communications and arts cultures, while seeking to play an active role in those very institutions.

THE MATTER OF THE SIGNAL

While many artists used these new tools to document social and political issues, others were more concerned with the aesthetics of the new medium. They sought definitions of the new medium; with the phenomenon of video and its “materiality”; with its emphasis on process rather than product; and with its time-based nature. It was a medium of space/time.

When video was approached from a formalist perspective, artists were committed to an investigation of the inherent properties of the medium. Images were constantly being written and rewritten by the scanning process of a single electron beam over a phosphorescent surface. With a speed faster than the eye could resolve

discretely, persistence of vision and phosphor decay presented images as whole and moving, when in fact there was only a solitary dot, tracing lines downward, interleaving, to create a raster. The image existed only through time, continually disassembled and reassembled. The process of recording and display required precise timing pulses which operated in synchronicity with other equipment to maintain stable images.

All of these properties could be manipulated. Artists and technologists opted to disrupt the functions of broadcast and conventional TV tools in order to radicalize imagery. Others elected to design and construct, sui generis, unique tools and systems which invited the creation of truly experimental images like those never before seen.

MODELS OF ACCESS

In the 1960s and early 70s artists struggled to gain access to the tools of production, as well as to the system of content distribution. The political and social climate of the counterculture of the 1960s – radical, democratic, collective – manifested itself in several types of organizations which were created to provide access to the new technology of video, and, in some cases, to help design and create new tools and systems.

Access was achieved with the creation of alternate media centers throughout the US and the world. The Experimental Television Center was founded in 1969 to explore video as an art form – with a focus on artists’ residencies and instrument

development, emphasizing image processing and techniques of video synthesis. These kinds of systems were also available at Media/Study in Buffalo where Woody and Steina Vasulka taught at the University of Buffalo, and several other locations in NYS and around the world.

Another model involved connecting the lab to an educational institution. Organized by Dan Sandin, Tom DiFanti and Phil Morton, one example was the lab at the University of Illinois at Chicago Circle which emphasized instruments, often in the employ of performance. It was there that Sandin and his colleagues designed the Image Processor. Artists’ laboratories were also attached to public broadcasting systems throughout the country, providing a direct linkage of content creation and distribution. The National Experiments in Television at KQED (1967-1975, San Francisco) was a home for artist/engineers concerned with creating new media tools for artists. Steven Beck designed the Direct Video Synthesizer and Don Hallock created his Videola. WGBH’s New Television Workshop (1974-1993, Boston) and WNET’s TV Lab (1972-1984, New York) were both home to the Paik/Abe Video Synthesizer designed and built by Shuya Abe and Nam June Paik in the early 1970s. Other technologists operated alone or in small teams to design tools for the use by artists; this group included David Jones, Bill Hearn, Steve Rutt and Bill Etra, and Jeffrey Schier.

THE END OF ANALOG

What began in the 1960s as a quest for access to new television tools and a desire to design video instruments and has become today a search for access to the means of their preservation.

While digital technologies have all but replaced analog, some of these early analog processing tools are obsolete because of their reliance on the very processes of analog signal creation. The Paik Wobbulator or Raster Manipulation Unit and the Rutt/Etra were both based on the scanning functioning of a CRT. The preservation strategies for these early experimental analog instruments range from rebuilding the originals to the emulation of the analog in digital form. There are still artists, particularly those working in the sonic arts, who insist that analog systems offer unique qualities which cannot be replaced with digital.

Sherry Miller Hocking,
Experimental Television Center
www.experimentaltvcenter.org
October 2013

Sherry Miller Hocking has worked at the Experimental TV Center since 1972. She is the co-editor, with Kathy High and Mona Jimenez, of The Emergence of Video Processing Tools: Television Becoming Unglued, forthcoming 2013.



SCHEDULE

00:00	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live at Verge Gallery)</i>
02:00	All Hail Pippin and Jackson — Thanks to Support From Catherine Barnes
08:00	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live at Verge Gallery)</i>
10:00	it's me...i'm here...where're you? — Robyn Backen
10:06	For Future Reference — Lucinda Barnett
10:08	Ad for Self-Immolation — Cristine Brache
10:14	New Neon — The Girls In New York Go Beep — David Hayes
10:18	Slinky Ribbon — Ed Leckie
10:21	Test Pattern Lounge — Tega Brain
10:24	Deleting Aerosmith / Deleting One — Holly Childs
10:27	Untitled — Ed Leckie
10:32	Deleting Aerosmith / Deleting Two — Holly Childs
10:37	Big M Girls 1 — Jesse Fitzmaurice
10:40	Gunge — Dan Harris
10:45	TV Orb — Zinzi Kennedy
10:53	Domestic Rhythms — Jeremy Newman
11:00	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live at Verge Gallery)</i>
12:00	Video Crypt — Jogan Hesse
12:09	HOUSEofSTYLE Vol. 1 — Bryne Rasmussen
12:21	Meditation Meditation — Hilary Basing
12:36	Test Pattern — Ocea Cellar
12:39	‡‡ — Timothy Dwyer
12:46	Fresh Produce — Melissa Deerson
12:52	Five Production Logos — Emile Zile
12:55	I (still) know what you did Last Summer — Chris Paul Daniels
12:56	Vide-Uhhh! — Jesse D. England
13:00	Light/Strike (An Open Window) — Geoffrey Weary
13:05	This Is More — Daniel Green
13:07	Vermilion / Desert Storm — Anna John
13:37	Waxing and Waning — Celeste Aldhan
13:42	Politics of Time — Kalinda Vary
13:49	Chunder from Down Under — William Mansfield
13:55	Platelets — Ed Leckie
13:58	Self, titled. — Stella Rosa McDonald
14:06	Progressively Degrading Test Screens — Matte Rochford
14:16	Winners — Philippa Nicole Barr
14:20	Same Time — Cecily Sophia Culver
14:22	Biofeedback in Simulation — Botborg
14:29	WZ49_Mont2 — Ralph Klewitz
14:31	In The End Theres Nothing Left To Say — Ivan Lisyak
14:50	Grumble Body Beauty — Dean Tirkot
14:54	Test Pattern — Ocea Cellar
14:56	Starfish Prime — Alex White
15:00	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live at Verge Gallery)</i>
16:40	The Society of the Spectacle — Heath Schultz
18:00	Box Set Live With Nick Keys — Kate Blackmore and Frances Barrett w Nick Keys <i>(Live at Verge Gallery)</i>
20:00	I Wish I Could Live In Hope — Ivan Lisyak
20:16	Flower Still Life 1 — Harley Ives
20:30	Wake #2 — Lara Thoms <i>(Live at CarriageWorks)</i>
21:30	Botborg — Live from the Tele Visions Studios <i>(Live at CarriageWorks)</i>
22:00	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live at Verge Gallery)</i>
23:00	(un)popular culture — Sclena de Carvalho
23:06	untitled(iii) — Claire Burke
23:22	Screen Residuals — Jade Juliana Boyd
23:27	Weather Alert — Tina Willgren
23:29	What Remains — Peter Sansom
23:31	Shelves of Memory — Ben Neufeld
23:38	Domestic Rhythms — Jeremy Newman
23:44	Untitled (Loop #9) — Gregory Kaplowitz
23:45	TV Orb — Zinzi Kennedy
23:58	B+W Ants vs Colour — Cara Harvey

Live at the Tele Visions Studio CarriageWorks

THURSDAY 28TH NOVEMBER 2013

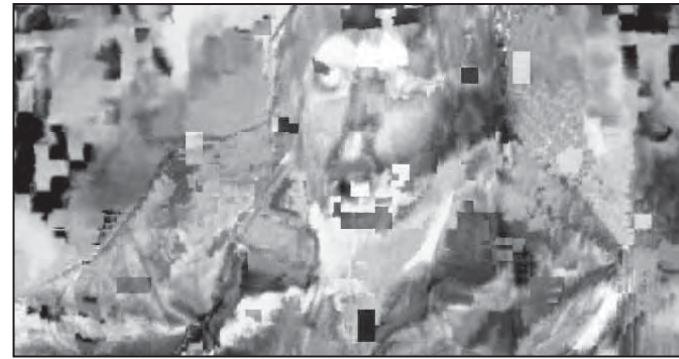


THE SOCIETY OF THE SPECTACLE
Heath Schultz
Thursday 28th November — 16:40

The Society of the Spectacle (2013) takes infamous Situationist Guy Debord's film of the same name as a starting point and skeleton for a new video project. Through intensive research and détournement the film is part recreation, part criticism, and part inquiry.

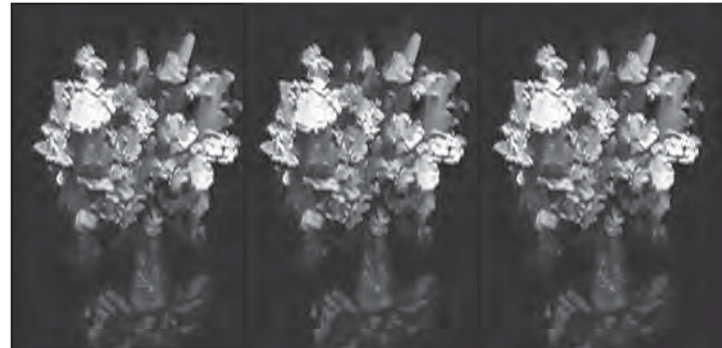
CHUNDER FROM DOWN UNDER
William Mansfield
Thursday 28th November — 13:49

An experimental video glitch compilation of projectile vomits from Australian Television and Film. This piece is a celebration of compression artifacts, a form of alchemy that mutates the source video into an evolving kaleidoscopic trance of broken pixels, reminiscent of the gross technicolour substance of vomit. Chunder From Down Under explores the puerile comedic force of vomit & it's prevalence in Australian culture. It also examines the Australian Identity that has been presented over the years on Television and Film and how it has changed and evolved. This piece plays with the audience cultural memory and they are invited to try and decipher the affected footage and discover their cherished Television shows and Films of yesteryear.

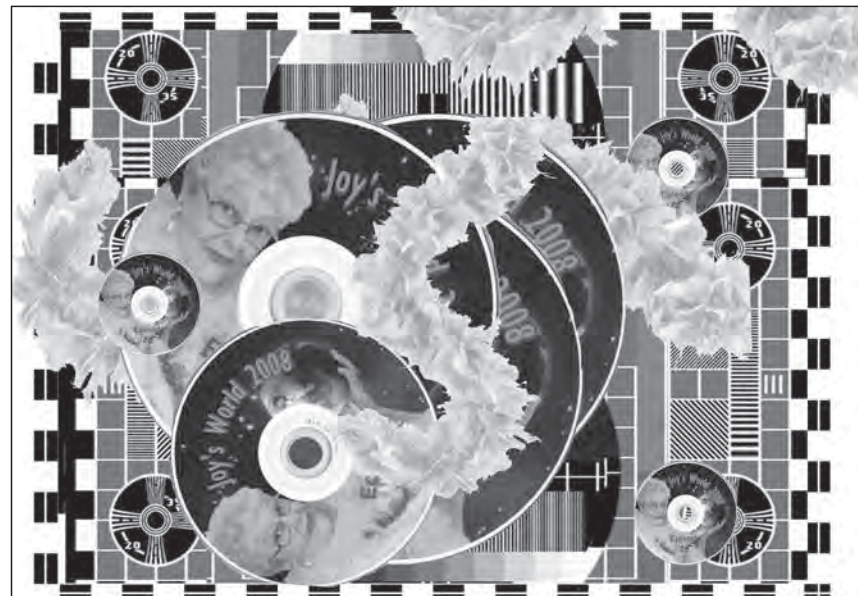


FLOWER STILL LIFE I
Harley Ives
Thursday 28th November — 20:16

In this piece, the well-known subject of a flower still life is reworked to express a painterly quality in the moving image. The bleeding colours and distorting forms, the results of a degenerative analogue video process, are built up and layered to produce a visual score. There is no conventional narrative to follow, only an aesthetic appreciation of the conduct of the video material. The aural score is derived from a recording of an orchestra tuning, a sound that is usually considered the detritus of an orchestral performance. Here it shares a sympathy with the image in transforming the conception of detritus into something aesthetic.



WAKE #2 - LARA THOMS



Thursday 28th November — 20:30

With the loss of analog television comes collateral damage — specifically, the end of static. To commemorate this loss artist Lara Thoms welcomes you to Wake #2, a broadcast and social event that eulogises the final days of analog static through installation and live performance.

Wake #2 follows on from Fresh Produce, where in 2012 Thoms' created edible statistics to remember the lives of the 9,000 people buried at Melbourne's iconic Queen Victoria Markets. For this sequel of sorts, Thoms collaborates with 86 year old community television icon Joy Hruby, and with you — don your dark clothing, join the bereaved and be part of this collective remembrance for TV snow.

Wake #2 is part of the Tele Visions opening event at Carriage Works.

SCHEDULE

00:00	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live from Verge Gallery)</i>
01:00	All Hail Nic Warnock — Thanks to support from Nic Warnock
07:00	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live from Verge Gallery)</i>
10:00	The End of Irony — Ben Neufeld
10:17	Ken Sloathe 1 — Morgan McKellar
10:21	Muting — Kevin Logan
10:22	WZ41_Mont6 — Ralph Klewitz
10:33	New Static — Zinzi Kennedy
10:53	A Christmas Exorcism — Emma Hicks
10:58	M-array — Igor Imhoff
11:00	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live from Verge Gallery)</i>
12:00	Inside TV — John Jacobs
12:13	Tyco and Vollmer — Mike Heynes
12:31	Techne — Auxons (excerpt) — Andrew Gadov
12:39	The Everden — Clint Enns
13:00	Once' — Ohira & Bonilha
13:03	Analogue Meditations — Scott Baker
13:18	Weird Sist3rs — Sarah Byrne
13:30	Worship of Nothing — Henry Driver
13:33	Techne — Auxons (excerpt) — Andrew Gadov
13:41	P Funk Terry Terry Johnson — Dan Harris
13:45	Shhhhhh — Emma Hicks
13:54	Little Falling Words — Igor Imhoff
13:59	Transmission #1 — Gregory Kaplowitz
14:00	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live from Verge Gallery)</i>
15:00	it's me...i'm here...where're you? — Robyn Backen
15:06	For Future Reference — Lucinda Barnett
15:08	Ad for Self-Immolation — Cristine Brache
15:14	New Neon; The Girls in New York Go Beep — David Hayes
15:18	Slinky Ribbon — Ed Leckie
15:21	Test Pattern Lounge — Tega Brain
15:24	Deleting Aerosmith / Deleting One — Holly Childs
15:27	Untitled — Ed Leckie
15:32	Deleting Aerosmith / Deleting Two — Holly Childs
15:37	Big M Girls 1 — Jesse Fitzmaurice
15:40	Gunge — Dan Harris
15:45	TV Orb — Zinzi Kennedy
15:53	Domestic Rhythms — Jeremy Newman
16:00	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live from Verge Gallery)</i>
17:00	Video Crypt — Jogan Hesse
17:09	HOUSEofSTYLE Vol. 1 — Bryne Rasmussen
17:21	Meditation Meditation — Hilary Basing
17:36	Test Pattern — Ocea Sellar
17:39	‡‡ — Timothy Dwyer
17:46	Fresh Produce — Melissa Deerson
17:52	Five Production Logos — Emile Zile
17:55	I (still) know what you did last summer — Chris Paul Daniels
17:56	Vide-Uhhh! — Jesse D. England
18:00	Box Set Live w Nick Keys — Kate Black more and Frances Barrett w Nick Keys Join host Nick Keyslive at Verge Gallery as Blackmore and Barrett endure the entirety of the Simpsons over 8 days
20:00	Later Tonight (Day of the week) — Platelets — Ed Leckie
20:00	Waterfall — Harley Ives
20:03	Slinky Ribbon — Ed Elckie
20:26	
20:30	Neurovision — Joel Stern <i>(Live from CarriageWorks)</i>
21:15	The End Promo - It's Over — Josephine Skinner <i>(Screening at CarriageWorks)</i>
21:15	FFDII — Dominic Kirkwood <i>(Screening at CarriageWorks)</i>
21:16	I like you, you're natural Prisoner adaptation — Kym Maxwell <i>(Screening at CarriageWorks)</i>
21:29	The End Promo - It was all a dream — Josephine Skinner <i>(Screening at CarriageWorks)</i>
21:29	TV — Stephan Groß <i>(Screening at CarriageWorks)</i>
21:30	Analog TV Booty to Bad Intentions "Hemloch" — Nicola Morton <i>(Screening at CarriageWorks)</i>
21:32	Time+Space TVC — Elliot Shields <i>(Screening at CarriageWorks)</i>
21:33	Chunder from Downunder — William Mansfield <i>(Screening at CarriageWorks)</i>
21:39	Number 2 — Elliot Shields <i>(Screening at CarriageWorks)</i>
21:40	TELEVISIONS — Heath Franco <i>(Screening at CarriageWorks)</i>
21:52	Number 3 — Elliot Shields <i>(Screening at CarriageWorks)</i>
21:53	Shall we sing a song for you? — Katie Hare <i>(Screening at CarriageWorks)</i>
22:00	TV Spot (Foot) — Aiden Morse <i>(Screening at CarriageWorks)</i>
22:01	Maldonado — Nick Giontea <i>(Screening at CarriageWorks)</i>
22:02	Philocybin — Ed Leckie <i>(Screening at CarriageWorks)</i>
22:05	Old Boys (Rework) — Christopher Norman <i>(Screening at CarriageWorks)</i>
22:06	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live from Verge Gallery)</i>
22:30	Episode XXXVIII: Live at Mississippi Studios with Light House & Cloaks — Eva Aguila and Brock Fansler
23:00	UV Race Film — Johann Rashid and UV RACE
23:01	Episode XXXVIII: Live with Brown Recluse Alpha & Three Legged Race and Matt Carlson & Ian Manouch — Eva Aguila and Brock Fansler
23:30	Edens In Aurouras — Amy Faust
00:20	Castle Bravo — Alex White

Live at the Tele Visions Studio CarriageWorks

FRIDAY 29TH NOVEMBER 2013



WEIRD SIST3RS
Sarah Byrne
Friday 29th November — 13:18

Taken from Australian 90's programme "Inside Out", Weird Sist3rs dissects the dialogue of interviewed teenage talking heads preoccupied with understanding how the meaning of a text may shift according to how it is visually appropriated. Sarah Byrne is a Brisbane-based artist interested in the cross-pollination of video, sound, and performative installation practice tainted by cringe culture and pop critique.

EPISODE XXXVIII: LIVE AT MISSISSIPPI STUDIOS WITH LIGHT HOUSE & CLOAKS - EXPERIMENTAL HALF HOUR
Friday 29th November — 22:30

Experimental Half-Hour is a cable television show that showcases local and international musicians, dancers, comedians, writers, and performance artists. Our collaborators include established professional artists as well as new performers that excite and inspire us. In addition to broadcasting locally and maintaining a free Internet archive, we engage with the community by curating live multimedia performances, screening episodes at local festivals, and strongly encouraging public participation at tapings. Experimental Half-Hour facilitates a connection between artists and the often under estimated resources our community provides to create, document, and share work with others. Conceptual growth is stimulated by access to a broad range of new and old technologies ranging from live video broadcasting to glitch-based homemade video effects "stomp" boxes. A video might be shot in HD, then edited on an analogue mixer. A visual artist might have the opportunity to play with a green screen for the first time or even experiment with the video medium.

Eva Aguila and Brock Fansler are the Co-Producer of Experimental Half-Hour. For the past 3 years they have dedicated their time organising, shooting, and curating new episodes of Experimental Half-Hour



EDENS IN AUROURAS
Amy Faust
Friday 29th November — 23:30

Edens-Aurouras is a simulated transmigration for the third ocular habit; a parade/procession of visions, fantasms and ecstasies; an oasis' of holograms depicted for the living/dead, providing hydration for futures past. Amy Faust, has named her practice interspecies communications: an expression of her interest in the paganism found in walt disney, the alien peaceful communications of crustacean life, and totemic archetypes of African and Greek sculpture. The layering and intermeshing of these qualities allows the viewer to arrive at a full attention of a personal voice in a conversation concerning the occult prehistory of planet earth.



NEUROVISION - JOEL STERN

Friday 29th November — 20:00

Like a drawn out dream sequence from Days of Our Lives, Melbourne based sound artist Joel Stern invites you to Neurovision. Borrowing from structural film and live mass hypnosis in equal parts, this alternate reality sets itself the task of reprogramming the viewer through the mode of mass media. The drug of the nation switches paths to become the antidote for itself, tune in for the ultimate self-improvement. Do not adjust your set - you are the one in need of adjustment.



Live at the Tele Visions Studio CarriageWorks

SCHEDULE

00:32 Clock of Fire — Matthew Tumbers
00:35 I. Zombi — Jeremy Newman
01:35 Grumble Body Beauty — Dean Tirkot
01:45 Box Set Live — Kate Blackmore and Frances Barrett (Live from Verge Gallery)
03:00 All Hail Gabriel Clark — Thanks to support from Gabriel Clark
08:00 Light/Strike(An Open Window) — Geoffrey Weary
08:05 This is more — Daniel Green
08:07 Vermillion/Desert Storm — Anna John
08:37 Waxing and Waning — Celeste Aldhan
08:42 Politics of Time — Kalinda Vary
08:49 Vomit — William Mansfield
08:55 Platelets — Ed Leckie
08:58 Self,titled. — Stella Rosa McDonald
09:06 Progressively Degrading Test Screens — Matte Rochford
09:16 Winners — Philippa Nicole Barr
09:20 Same Time — Cecily Sophia Culver
09:22 Biofeedback in Simulation — Scott Sinclair
09:29 WZ49_Mont2 — Ralph Klewitz
09:31 In the end there is nothing left to say — Ivan Lisyak
09:50 Grumble Body Beauty — Dean Tirkot
09:54 Test Pattern — Ocea Cellar
09:56 Starfish Prime — Alex White
10:00 Box Set Live — Kate Blackmore and Frances Barrett (Live from Verge Gallery)
11:00 Iron Cove Man: Romance Waters Series — Matthew Tumbers
11:21 Performance Anxiety — Emile Zile
11:28 The Increase — Lisa Stewart
11:45 Box Set Live — Kate Blackmore and Frances Barrett (Live from Verge Gallery)
13:00 (un)popular culture — Selena de Carvalho
13:06 untitled(iii) — Claire Burke
13:22 Screen Residuals — Jade Juliana Boyd
13:27 Weather Alert — Tina Willgren
13:29 What Remains — Peter Sansom
13:31 Shelves of Memory — Ben Neufeld
13:38 Domestic Rhythms — Jeremy Newman
13:44 Untitled (Loop #9) — Gregory Kaplowitz
13:45 TV Orb — Zinzi Kennedy
13:58 B+W Ants vs Colour — Cara Harvey
13:58 Gunge — Dan Harris
14:01 Box Set Live — Kate Blackmore and Frances Barrett (Live from Verge Gallery)
15:00 The End of Irony — Ben Neufeld
15:17 Ken Sloathe 1 — Morgan McKellar
15:21 Muting — Kevin Logan
15:22 WZ41_Mont6 — Ralph Klewitz
15:33 New Static — Zinzi Kennedy
15:53 A Christmas Exorcism — Emma Hicks
15:58 M-array — Igor Imhoff
16:00 Box Set Live — Kate Blackmore and Frances Barrett (Live from Verge Gallery)
17:00 Inside TV — John Jacobs
17:13 Tyco and Vollmer — Mike Heynes
17:31 Techne - Auxons (excerpt) — Andrew Gadow
17:39 The Everdens — Clint Enns
18:00 Box Set Live w Nick Keys — Kate Blackmore and Frances Barrett w Nick Keys
20:00 Lake George — Harley Ives
20:17 I (still) know what you did last summer — Chris Paul Daniels
20:30 Televisual Behaviour Studies — Pia van Gelder (Live from CarriageWorks)
21:10 Box Set Live — Kate Blackmore and Frances Barrett (Live from Verge Gallery)
21:30 Forwards Forwards — Wrong Solo (Live from CarriageWorks)
22:00 RGB Heart — Andrew Gibbs (Screening at CarriageWorks)
22:01 O-bit — Layla Vardo (Screening at CarriageWorks)
22:05 Utopian Memory Banks Presents Fragments from the Past — David Perry
22:18 Everything at once, or actually just quickly one after the other. With more things spinning on top — Tully Arnott (Screening at CarriageWorks)
22:18 Pattern/ Gestures — Amelia Johannes (Screening at CarriageWorks)
22:22 TURNED OFF — Tara Cook (Screening at CarriageWorks)
22:23 Oprahogogo — Scott Morrison (Screening at CarriageWorks)
22:29 Larry Emdur's Suit — Emile Zile (Screening at CarriageWorks)
22:35 Box Set Live — Kate Blackmore and Frances Barrett (Live from Verge Gallery)
23:01 Autonomy and Deliberation - Starring THE UV RACE — Johann Rashid and UV RACE
23:51 VAGINORS -Say Nothing* *trailer* — Lewis Godwin
23:53 Deleting Aerosmith: Deleting #3 — Holly Childs
23:56 Ruined Fortune AD — Angela Garrick
00:37 w r a t h — Nina Buchanan
01:38 Deleting Aerosmith: Deleting #4 — Holly Childs
01:43 Sky Needle Tour Diary — Alex Cuffe
02:23 The Long Road — Fortran

Live at the Tele Visions Studio CarriageWorks

SATURDAY 30TH NOVEMBER 2013



LARRY EMDUR'S SUIT

Emile Zile Saturday 30th November — 22:30

Zile is chosen as a contestant on The Price is Right. He comes-on-down, gliding and shuffling. He shrugs, waves his hands, twitches and finishes up on stage, generating a series of movements that range in possible interpretation from 'right on' to 'wow' and then well beyond meaning.

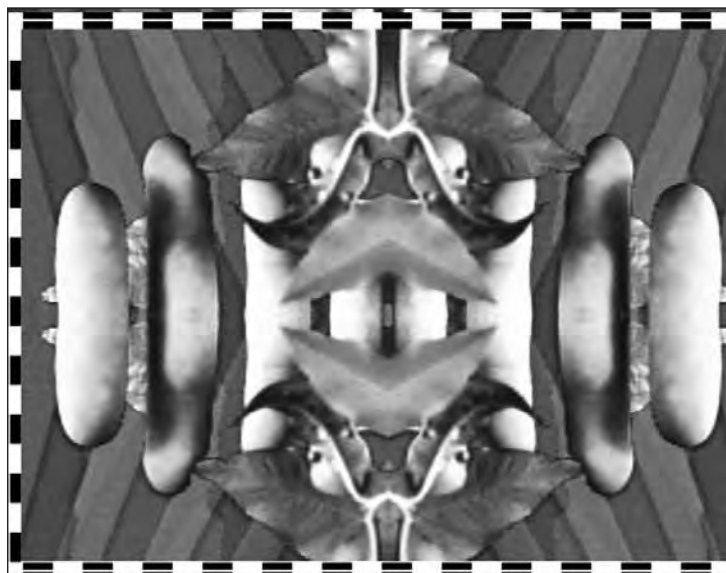
- Ursula Dawkins Realtime Magazine 103. Sydney, Australia



FORWARDS FORWARDS

Saturday 30th November — 21:30

Imagine a world where artists have the reins. Like a parallel universe of what the last 57 years might have been, Wrong Solo (performer Brian Fuata and conceptual artist Agatha Gothe-Snapé) present a TV variety show whose closest reference point is a modern art/futurist flex. Hey it's Saturday. In this world, FORWARDS FORWARDS is an accumulation of an invented tele-visual language of text, body, movement and colour.



IRON COVE MAN: ROMANCE WATERS SERIES

Matthew Tumbers Saturday 30th November — 11:00

A ruptured narrative follows the metaphorical eco-actions of Mitchell Savage - still waters kayak champion, eco-friendly warrior and founder of the Civic Winds movement.



AUTONOMY AND DELIBERATION - STARRING THE UV RACE

Johann Rashid and UV RACE Saturday 30th November — 23:00

The first feature film by Johann Rashid, Starring THE UV RACE Autonomy and Deliberation was the most important film of 2012. Featuring stars of the finest in Melbourne music - including members of School of Radiant Living, The Twerps, Boombangs, Total Control, Lost Animal, Dick Diver, Woollen Kits - and filmed in many scenic Melbourne and rural Victorian locations.



TELEVISUAL BEHAVIOUR STUDIES

Saturday 30th November — 20:30

"An understanding of the natural world and what's in it is a source of not only a great curiosity but great fulfilment." - David Attenborough

In Television Behaviour Studies we turn from the natural world to the world of technology - specifically, the soon to be obsolete technology behind analog TV. Sydney based electronic media artist Pia van Gelder takes the place of Attenborough, esoteric technologies become the wildlife, as we explore television as an eco system in a nature show like no other.

SCHEDULE

02:30 Box Set Live — Kate Blackmore and Frances Barrett (Live from Verge Gallery)
03:00 All Hail Stephen Hahn — Thanks to support from Stephen Hahn
08:00 Once' — Ohira & Bonilha
08:03 Analogue Meditations — Scott Baker
08:18 Weird Sist3rs — Sarah Byrne
08:30 Worship of Nothing — Henry Driver
08:33 Techne - Auxons (excerpt) — Andrew Gadow
08:41 P Funk Terry Terry Johnson — Dan Harris
08:45 Shhhhhh — Emma Hicks
08:54 Little Falling Words — Igor Imhoff
08:59 Transmission #1 — Gregory Kaplowitz
09:00 Box Set Live — Kate Blackmore and Frances Barrett (Live from Verge Gallery)
10:00 RGB Heart Bypass — Andrew Gibbs
10:01 Untitled (Loop #4) — Gregory Kaplowitz
10:04 WZ51_Perf4 — Ralph Klewitz
10:12 HE RD — Blacklight Lighthouse
10:25 Smile — Alex White
10:30 B +W Ants vs Colour — Cara Harvey
10:30 Tunguska — Karen Curley
10:38 Video Death — Henry Driver
10:40 RGB Heart — Andrew Gibbs
10:42 Platelets — Ed Leckie
10:44 Buffer — Jacob Riddle
10:46 To Bypass a Sensory Roadblock — Booburg
10:53 Vermillion/Desert Storm — Anna John
10:56 Screen Residuals — Jade Juliana Boyd
11:01 XI-1 — Ed Leckie
11:04 it's me...i'm here...where're you? — Robyn Backen
11:09 For Future Reference — Lucinda Barnett
11:11 Ad for Self-Immolation — Cristine Brache
11:18 New Neon - The Girls In New York
11:22 Gunge — Dan Harris
11:25 Slinky Ribbon — Ed Leckie
11:25 Test Pattern Lounge — Tega Brain
11:27 Deleting Aerosmith / Deleting One — Holly Childs
11:31 Untitled — Ed Leckie
11:36 Deleting Aerosmith / Deleting Two — Holly Childs
11:41 Big M Girls 1 — Jesse Fitzmaurice
11:44 Gunge — Dan Harris
11:49 TV Orb — Zinzi Kennedy
11:57 Domestic Rhythms — Jeremy Newman
12:03 Box Set Live — Kate Blackmore and Frances Barrett (Live from Verge Gallery)
13:00 Video Crypt — Jogan Hesse
13:09 HOUSEofSTYLE Vol. 1 — Bryne Rasmussen
13:21 Meditation Meditation — Hilary Basing
13:36 Test Pattern — Ocea Cellar
13:39 #4 — Timothy Dwyer
13:46 Fresh Produce — Melissa Deerson
13:52 Five Production Logos — Emile Zile
13:55 I (still) know what you did last summer — Chris Paul Daniels
13:56 Vide-Uhhh! — Jesse D. England
14:00 The Bicentennial will not be Televised — A collaboration between Paper Tiger TV, Australia's Video Metro and Television as Performance Space Collective. A critique of Australia's 200th year celebration TV specials, which completely overlooked the history of imperialism and colonization of its native peoples.
14:29 Fig St Fiasco — Tom Zubrycki (Screening at CarriageWorks)
14:59 Retro Metro — Metro Screen (Screening at CarriageWorks)
15:20 Box Set Live — Kate Blackmore and Frances Barrett (Live from Verge Gallery)
17:00 Presented by Channels The Australian Video Art Festival — a selection of works curated for Tele Visions.
18:00 Box Set Live w Nick Keys — Kate Blackmore and Frances Barrett w Nick Keys
20:00 The Body on Three Floors — Mike Leggett
20:49 liquid-transmitter — Brenna Murphy
21:15 Five Production Logos In 3D — Emile Zile
21:18 Test Pattern — Ocea Cellar
21:20 Chronicles Of The New Human Organism — Ian Haig
22:10 Desert Planet Trailer — Angela Garrick
22:11 No Frills - The Video — Nathan Elliot-Watson
23:16 Box Set Live — Kate Blackmore and Frances Barrett (Live from Verge Gallery)

Live at the Tele Visions Studio CarriageWorks

SUNDAY 1ST DECEMBER 2013



w r a t h Nina Buchanan Sunday 1st December — 24:00

w r a t h is a music program picking up from ABC's Rage, to focus on local Australian music video production. Run early in the morning, the program will showcase Australia's best and weirdest videos form local music scenes.

Nina Buchanan is a Sydney based musician and artist, who currently is working in the area of soundtrack and audio production, and makes music with band Video Ezy who recently played Sound Summit Festival 2013.

THE BODY ON THREE FLOORS

Mike Leggett Sunday 1st December — 20:00

The Body of Three Floors utilises the essay of method and the essay of imagination, working across television genres in a manner intended to be both serious and entertaining.

Television separates subjects and their representation into 'specialisms' or genres which occur in more or less the same spot each week; the natural history documentary, the variety show, the drama play, the music or dance program, the educational slot, the chat show.



CHRONICLES OF THE NEW HUMAN ORGANISM

Ian Haig Sunday 1st December — 21:20

Taking the form of the nature documentary exploring the strangeness of the world around us as a starting point - Chronicles of the new human organism takes the viewer on a journey through a range of ideas, systems of knowledge and questions relating to the origins of the human species, the significance of the reptilian mind, new forms of human sexuality, parasites, the communication with the dead, and alien evolutionary technology.



TALKING BACK TO TV

Sunday 1st December — 14:00 The Bicentennial will nothe Televised 14:29 The Fig St Fiasco 14:59 Retro Metro

Tele Visions plays upon the imbalance of access to TV broadcasting between corporate or government entities and the public. However it would be remiss to not acknowledge the remarkable and inspirational histories of community access media and production collectives in Australia.

'The Bicentennial will not be Televised' is a potent critique of Australia's celebration of 200 years of white settlement that dissects the language and nuance of the dominant culture's celebration propaganda and the reaction to that celebration being challenged. Fig St Fiasco was created using the newly accessible technology of portable video recording to allow for fast, collaborative, community based story telling to occur where TV wouldn't go.



SCHEDULE

00:00	Light/Strike(An Open Window) — Geoffrey Weary
00:05	This Is More — Daniel Green
00:07	Vermillion /Desert Storm — Anna John
00:37	Waxing and Waning— Celeste Aldhan
00:42	Politics of Time — Kalinda Vary
00:49	Chunder from Downunder — William Mansfield
00:55	Platelets — Ed Leckie
00:58	Self,titled. — Stella Rosa McDonald
01:06	Progressively Degrading Test Screens — Matte Rochford
01:16	Winners — Philippa Nicole Barr
01:20	Same Time — Cecily Sophia Culver
01:22	Biofeedback in Simulation — Botburg
01:29	WZ19_Mont2 — Ralph Klewitz
01:31	In the end there is nothing left to say — Ivan Lisjak
01:50	Grumble Body Beauty — Dean Tirkot
01:54	Test Pattern — Ocea Sellar
01:56	Starfish Prime — Alex White
02:00	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live from Verge Gallery)</i>
07:00	Once' — Ohira & Bonilha
07:03	Analogue Meditations — Scott Baker
07:18	Weird Sisters — Sarah Byrne
07:30	Worship of Nothing — Henry Driver
07:33	Technic Auxons — Andrew Gadow
07:41	P Funk Terry Terry Johnson — Dan Harris
07:45	Shhhhhh — Emma Hicks
07:54	Little Falling Words — Igor Imhoff
07:59	Transmission #1 — Gregory Kaplowitz
08:00	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live from Verge Gallery)</i>
09:00	The Society of the Spectacle — Heath Schultz
10:16	Episode XXXVIII: Live at Mississippi Studios with Light House & Cloaks — The Experimental Half Hour
10:45	Episode XXXVII: Live with Brown Recluse Alpha & Three Legged Race and Matt Carlson & Ian Manuach — The Experimental Half Hour
11:17	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live from Verge Gallery)</i>
12:00	It's me...i'm here...where're you? — Robyn Backen
12:06	For Future Reference — Lucinda Barnett
12:08	Ad for Self-Immolation — Cristine Brache
12:14	New Neon - The Girls In New York Go Beep — David Hayes
12:18	Slinky Ribbon — Ed Leckie
12:21	Test Pattern Lounge — Tega Brain
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12:37	Big M Girls 1 — Jesse Fitzmaurice
12:40	Gunge — Dan Harris
12:45	TV Orb — Zinzi Kennedy
12:53	Domestic Rhythms — Jeremy Newman
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14:52	Five Production Logos — Emile Zile
14:55	I (still) know what you did last summer — Chris Paul Daniels
14:56	Video-Uhhh! — Jesse D. England
15:00	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live from Verge Gallery)</i>
16:00	Light/Strike(An Open Window) — Geoffrey Weary
16:05	This is more — Daniel Green
16:07	Untitled — Anna John
16:37	Waxing and Waning — Celeste Aldhan
16:42	Politics of Time — Kalinda Vary
16:49	Chunder from Downunder — William Mansfield
16:55	Platelets — Ed Leckie
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17:06	Progressively Degrading Test Screens - Matte Rochford
17:16	Winners — Philippa Nicole Barr
17:20	Same Time — Cecily Sophia Culver
17:22	Biofeedback in Simulation — Scott Sinclair
17:29	WZ19_Mont2 — Ralph Klewitz
17:31	In the end there is nothing left to say — Ivan Lisjak
17:50	Grumble Body Beauty — Dean Tirkot
17:54	Test Pattern — Ocea Sellar
17:56	Starfish Prime — Alex White
18:00	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live from Verge Gallery)</i>
19:31	The End Promo 1 (Working Title) — Josephine Skinner
19:32	FFDII — Dominic Kirkwood
19:32	I like you,you're natural/ Prisoner adaptation — Kym Maxwell
19:45	The End Promo 2 (Working Title) — Josephine Skinner
19:46	TV — Stephan Groß
19:46	Analog TV Booty to Bad Intentions "Hemloch" — Nicola Morton
19:49	Time+Space TVC — Elliot Shields
19:50	Chunder from Downunder — William Manfield
19:56	Number 2 — Elliot Shields
19:57	Televisions — Heath Franco
19:57	Number 3 — Elliot Shields
20:09	Shall we sing a song for you? — Katie Hare
20:09	TV Spot (Foot) — Aiden Morse
20:17	Maldonado — Nick Giontea
20:17	Philocybin — Ed Leckie
20:19	Old Boys (Rework) — Christopher Norman
20:22	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live from Verge Gallery)</i>
20:23	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live from Verge Gallery)</i>
21:00	RGB Heart — Andrew Gibbs
21:01	O-bit — Layla Vardo
21:06	Utopian Memory Banks Presents Fragments from the Past — David Perry
21:18	Everything at once, or actually just quickly one after the other. With more things spinning on top — Tully Arnot
21:19	Pattern/Gestures — Amelia Johannes
21:23	Turned Off — Tara Cook
21:24	Oprahagogo — Scott Morrison
21:29	Larry Emdur's Suit — Emile Zile
21:35	Box Set Live — Kate Blackmore and Frances Barrett <i>(Live from Verge Gallery)</i>
09:00	STATION CLOSE - DO NOT ADJUST YOUR SET GOODBYE FOREVER- LOVE TELE VISIONS.

Live at the Tele Visions Studio CarriageWorks

MONDAY 2ND DECEMBER -
TUESDAY 3RD DECEMBER 2013



TIME + SPACE TVC
Elliot Shields and Lewis Miles
Monday 2nd December — 19:49

A memento mori of the late night adult advertisement. Distilling adult chat line commercials down to the most basic use of sound, language, light and innuendo, these commercials solicit similar feelings of sexual unease through perverting the visual language of western sexual culture. Gluttonous inhalation of oysters, the raw physicality of winemaking and the reality of flesh are presented as an investigation into sexually inviting presentations that seem to perpetuate 'learnt' sexual ideals. Lewis Miles and Elliot Shields are two artists from Sydney. They share the same life path number of 7, which according to tokenrock.com means they are devoted to investigations into the unknown, and finding the answers to the mystery of life. To date they have done so through video, sculpture and printmaking.

TEST PATTERN

Ocea Sellar
Monday 2nd December — 01:54

The sound of a test pattern always came as an unpleasant shock when switching channels. As nothing was on, it was a fair signal that you should go and do something other than watch TV. Test Pattern is a non-narrative video exploring a near obsolete technology through colour and sound. Historically test patterns were shown at the end and beginning of programming for the day and also to calibrate the camera. Ocea Sellar sees some irony in the decision to put an end to a mode of transmission that allows for nothing to be on, for a rest, as we transition to never-ending apparent 'content'. Ocea Sellar works mainly with video to explore the aesthetic relationships between speed and stillness.

Ocea graduated with first class honours in Visual Art from Curtin University of Technology in Perth in and now lives in Sydney.



TELEVISIONS
Heath Franco
Monday 2nd December — 19:57

Heath Franco's, TELEVISIONS is a linear exploration across several fictitious television channels - a kind of time-based digital landscape. The 'look' of Australian commercial network television is loosely referenced - it's logos/symbols, jingles, framing techniques, advertisements and media personalities feature in subverted forms.

Imaginations on the notion of static as the remnants of 'big bang' matter and the mysterious featureless spaces existing between channels are also explored.

BOX SET

Sit down, switch on and switch off.

Marina Abramovi once stated that in performance art the hardest thing is to do something that is close to nothing. At the other end of the cultural spectrum, we're told the brain is more active when asleep than when watching TV - so in a society

driven by consumption and productivity, what is the role of television? This is exactly what Blackmore and Barrett (half of Sydney video and performance collaboration Brown Council) aim to find out, as they take to the couch and watch every episode of the world's longest running sitcom, The Simpsons.

Anchored by talker and writer Nick Keys, Box Set is an endurance performance across 8 days that will see Blackmore and Barrett attempt to attain a total state

of performative nothingness. Be part of Box Set's live studio audience at Verge Gallery, or by streaming it from the Tele Visions website during the program, and throughout the broadcast period.

Join Barrett and Blackmore as they stay up all night to get through the final episodes of the Simpsons, with your host Nick Keys. BYO sleeping mat, sleeping bag, and Bart print pj's.



TELEVISION AS PERFORMANCE SPACE

Television's great innovation was that it could be everywhere at once and in real-time. Broadcasting could be expanded sculpture, as artist Lucio Fontana dreamed; as immaterial as electrons in space, made visible in flashes of light and constellations in time and space, connecting inner and outer worlds, forms and voids.¹ Television was different from the movies.

Down to earth in the television studio, and fresh from directing coverage of the 1956 Melbourne Olympics², the resources of French state broadcaster Radio diffusion - Télévision Française (RTF) were marshaled by director Jean-Christophe Averty to startling effect. He turned the television studio into a site of performance, creating the modernist avant-garde drama of Raymond Roussel, Jean Cocteau and Alfred Jarry. He embraced variety, jazz, and pop music. In our rationalized age it seems extraordinary that the French public broadcaster should allow a television director to become an auteur and to create such masterpieces of television. Averty, a jazz pianist, had a musician's sensibility and skill, which he mixed with the innovation of an electronic Melliés. He almost single handedly invents compositing, by extending Picasso and Braque's innovation into television studio collage; a collage where he draws and paints with cut-outs of painted card and later blue screen Chroma-key. No videotape or recorder for early Averty, as it wasn't invented yet, it was live multi-camera or sometimes film when the budget was larger. But when videotape and later colour came along in the late sixties he used it to composite, like layers in After Effects and other software. But always the performers and their kinetic energy are central to his work. The joy and dreams of children, and perversity and creativity of adults, mesh in an electronic

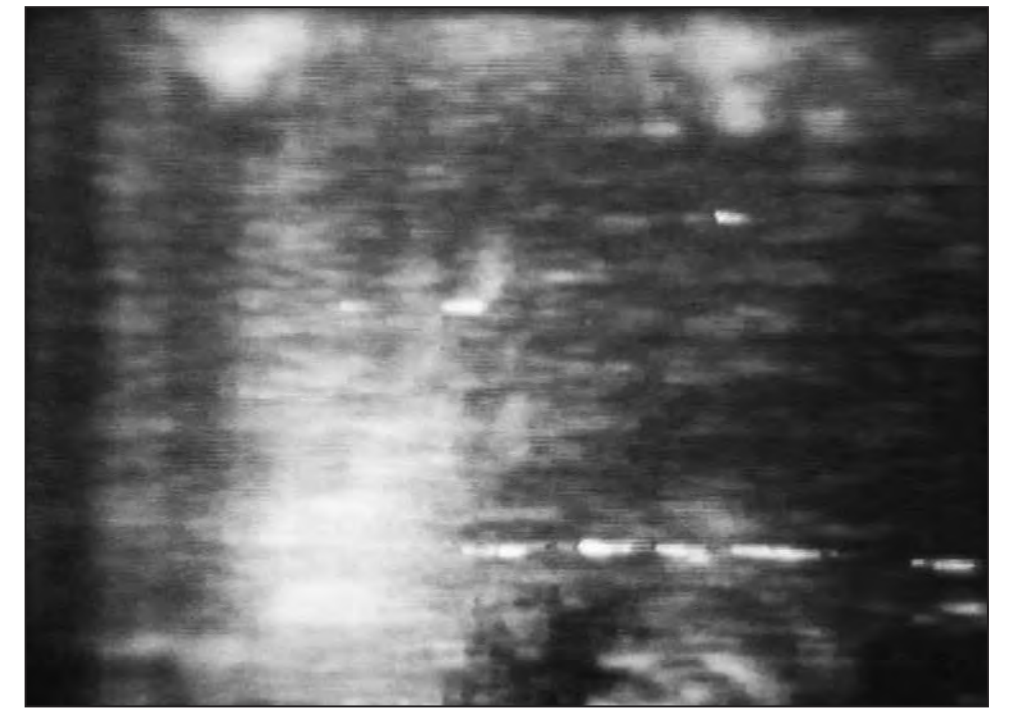
theatre beamed across the Forth and Fifth Republics. Also playing with the electronic image in the television studios of American commercial television, comic Ernie Kovacs' pop surrealists kits influence a later generation of American video³ artists.

Briefly alongside US Public Television's Children's Television Workshop that produced the long running Sesame Street, is WGBH's New Television Workshop where artists were invited to work with the resources of the television station to produce videotapes for broadcast. The experiment sometimes produces masterpieces. In Peter Campus' Four Transitions (1973) the artist creates formalist actions that illustrate a deep understanding of the architecture of the television studio. Each piece uses two video cameras mixed to tape, or alternatively one live camera and one prerecorded camera on tape. The artist/performer stands in the studio, demonstrating a simple action. You can feel and hear the apparatus of the studio, the air conditioning, the dead space of the studio and the tension in the air as the crew goes for another take. Though not broadcast, Peter Kennedy created video performance a number of years before, using CCTV⁴ in the Idea Demonstrations series with collaborator Mike Parr. An audience watches these video actions in the Inhibidress Gallery later documented on film in 1972.

Under Nam June Paik's name the producers of the New Television Workshop cut together works by Paik, Moorman, Yakult, and others work as Global Groove 1973, a tour de force montage of mostly prerecorded studio performance: tap dancing, Fluxus actions, classical Korean drumming, experimental theatre, kitsch. Forget its dated media utopianism, Global Groove is ur music video at its most hyperactive, not afraid to cut in the



Tech/Dumb/Show John Gillies and The Sydney Front



Views, John Gillies

middle of a bar or word; not afraid to record video effects and synthesis in all their lurid psychedelic analog glory as performance, and not afraid to use television as the transmitter of human energy.

Another form of television performance appears in the 80s in the form of the video essay or video lecture, for example in the work of Jean Luc Goddard, or his work in collaboration with Ann-Marie Miéville, or Joan Braderman for US cable program Paper Tiger TV. In Australia, TAPS' 1988, The Bicentennial will not be Televised was also broadcast on Paper Tiger TV via the Australian Video Festival. 1979: Australian midday television's Mike Walsh Show, featured European guests from the Biennale of Sydney, Marina and Ulay, as they were then known. After a few tense questions, with a wink, wink and nudge nudge to the live studio audience and the viewers at home Mike asks, "so what is this REALTIME you are talking about?". Abramovic expressionless, leans forward from the low studio chair, "Realtime is.... Well if I pick up this glass of water...." she says very slowly and deliberately in her strong Serbian accent. She holds the glass of water in her hand for a television moment, which seems an eternity, then drops it smashing onto the studio floor. The look on Mike's face changes and the director urgently cuts to a commercial.

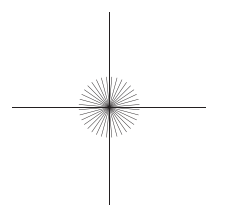
Time literally stands still again, when during an Italian election campaign the Anarchist Party use their allocated political broadcast time on RAI to say absolutely nothing. Their spokesperson sits mutely staring back into the camera and into the little bars and living rooms of the Republic. Television stops, time stops, space is continuous. It's almost like a vernacular reprise of British artist David Curtis' This is a Television Receiver 1976, commissioned for BBC2's Arena Program, where a newsreader repeats nothing more than the line 'this is a television receiver' over and over again.

Time disappears in Sydney at the end of 2013 as the analogue television broadcasting signal is turned off; then flogged off to the highest bidder. But Yvonne Speilmann⁵ makes the perceptive call that video is neither analogue nor digital, it is flow and live and so video and television are still everywhere and in every possibility.

Thanks to Anne-Marie Duguet and Bill Seaman.

John Gillies is a video artist known for his collaboration with performers. With Peter Callas he started up the experimental video course Video New Techniques, UTS video studio, 1985. He later became head of Time Based Art at COFA. His new video installation Granite premiers at the Kasseler Kunstverein in November.

¹ Lucio Fontana et al, Television Manifesto of the Spatial Movement, Milan, 1952
² Melbourne 1956 saw the permanent introduction of television broadcasting to Australia, as Berlin in 1936 saw the consolidation of television broadcasting for Germany, the catalyst also being the broadcasting of the performance of sport.
³ Video is simply electronic moving image.
⁴ Closed Circuit Television, often used for surveilling space.
⁵ Yvonne Speilmann, Video the Reflexive Medium, Leonardo Publishing, 2008





TURN IT ON

LEAVE IT ON

UNTILL THE END