

# PERFORATIONS

RECENT WORK ORIGINATING ON 16MM FILM



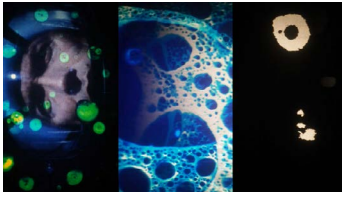
**E**arly film was a flammable kind of celluloid coated in photo chemicals held together in gelatine. This was hand pulled through the machine sprung inner workings of the first cameras. The images slipped and slid over the film gate, while motion was captured for the first time, the images came out a little unsteady. Perforations were introduced creating a purchase on the film material. The 'perfs' or sprockets that run the length of the film, help identify the frame, lock the film to the clock workings of the camera and allow for synchronous sound. The slicing up of time into segments tempts us into thinking time can be controlled.

2020 has been a year of sucker punches for many. A year beginning with catastrophic fires we hadn't seen before, settling in for the winding path of the COVID 19 pandemic, we talk of before times; a structure has been ruptured. These perforations have become our new time keeping device. What will summer bring? When will the numbers go down? When is a vaccine coming? Can we go back to before?

The works that form this show are all created to the rhythm of our machine time 16mm perforations. In the context we find ourselves these works also reference our new daily rhythms.

Rowena Crowe, October 2020

## PERFORATIONS: LIST OF WORKS (front of gallery to back)



### VIRGINIA HILYARD

*transmission*, 2020

Found 16mm film, bleach, acetone, typewriter ink. Window projection best viewed after dark. Silent.

Largely made during the second stage of Sydney's lockdown, *transmission* charts a spattered freefall through uncharted space – a pilot loses signal, orbiting into the shadow of system failure. Nothing is as it was.



### RYSZARD DABEK

*Light That Goes*, 2020

Digitally composited handprocessed 16mm & Super 8, Found 16mm footage of the Battle of Monte Cassino, 2 min. 58 sec.

Soundtrack by John Encarnacao

*Light That Returns*, 2020

16mm, B&W, 2min. 53 Sec. (with thanks to the Artist Film Workshop, Melbourne)

Soundtrack by John Encarnacao

Two films intended as a dialogue. One made in response to lockdown the other to what went before. Inspired by lines of poetry (by Paul Eluard) read by Natacha Von Braun (Anna Karina) in Godard's *Alphaville*:

Your voice, your eyes, your hands, your lips. Our silences, our words. Light that goes, light that returns.



### PETER HUMBLE

*Negative Thinking*, 2020

Hand processed 16mm, B&W, 3 min. 37 sec.

In camera double & triple exposures, collisions of light & dark, natural and urban landscapes, submitted to the simplest hand process technique – the negative.



### ROWENA CROWE

*How to... lean too*, 2020

Ink on black A4 card, hand processed B&W 16mm, 5 mins.

*How to... lean to* was shot on expired 16mm film and processed at home in household developing ingredients of instant coffee, vitamin C and washing powder. Text taken from 'DIY' manuals that appear to ghost self-help books and apocalyptic 'prepping' literature. The film lists seemingly unrelated topics, but when considered as a whole an open question emerges: How to live in a world built for other purposes than the one finds oneself? How to... lean to?



### GEOFF WEARY

*Film Portraits – Kodak Girls*

16mm film to Digital Transfer

Colour, Black and White, Stereo Sound, 6min. 30 secs.

Sound Design and Music by Michael Bates

*Where She Was In Time*

pigment print on photo rag 360gsm

30 x 16.8 cm (unframed)

*Somewhere Near An Ending And Then A Beginning*

pigment print on photo rag 360gsm

30 x 16.8 cm (unframed)

In this film a close-up portrait of a woman appears briefly for maybe a split second, around 4 frames. She is the Kodak Girl, China Girl or Leader Lady. Her presence is purely technical, used for colour grading and colour density testing. Yet she has come to represent much more. An iconic, recovered image and presence from the time of film. Projected film, celluloid...past things.