

## 24HR Art. pdf. Experimenta Vanishing Point - *Video Jukebox*. March 31 - May 6

Artists: Grant Stevens, Julie C. Fortier, Lee Se-Jung, June Bum Park, Daniel Crooks, William Wegman, & Penny Cain.

‘24HR Art presents highlights from Experimenta Vanishing Point: Video Jukebox brings together a collection of quirky and surprising short films and videos that find the fantastic within the banal. From an elevator ride through time-space distortions to the humorous camouflage attempts of an alienated city dweller, these Australian and international works confound expectations and create extraordinary visions of ordinary life. Sit back and allow these films to shift your perspective on the world around us.’

The works in this collection all capture, in different ways, the desire to find the extraordinary within the ordinary and to represent the possibilities that lie hidden within the fabric of our everyday lives. Bringing together the works of Australian and international video artists, Video Jukebox offers some surprising perspectives on the otherwise ‘normal’ world around us.

Using the action packed captions from blockbuster movies, Grant Stevens’ *Some Want It All* leads us on a journey that is in fact an endless trailer for a movie that never even begins. The stream of text on the screen holds out the promise of a drama-filled saga of Hollywood proportions but leaves us suspended in a humorous anti-climax.

In Julie C. Fortier’s *Line Up*, a burning fuse slowly makes its way towards the artist’s head. As the fuse reaches the side of her face, it is sucked into her ear, with vacuum propensity, leaving us in suspended anticipation. This beautifully simple video work has a vibrant and seductive energy that plays with our emotional instincts and the power of humour in the face of uncertainty.

Lee se-jung, in her surprising work *2.Face*, performs an act representing the construction and erasure of artificial identity. Placing a bag over her head, Lee uses a marker to draw a face - eyes, nose and mouth - onto the bag and then slowly eats this image that masks her ‘self’.

June Bum Park’s *15 Excavator* plays with our sense of perception by transforming a major building site into a sand play pit. Bulldozers and cranes come to resemble a child’s tonka toys as the giant omnipotent hands of the artist drive these usually dominating machines and regulate the operations within the site.

The doors of Daniel Crooks’ *Elevator No.4* peel apart like a zip, and the distended bodies of office workers slide into the confined space like viscous matter. Through his ‘timeslice’ technique, Crooks’ exploration of the plasticity of time distorts the ordinary behaviour of objects and provides us with new, fluid ways of perceiving the world.

*Dog Duet* features two of William Wegman’s Weimaraners, intently following the movement of an off-camera object with the perfect synchronicity of people watching a tennis game. Their actions as they track the object are intensely comic and ironically reflect our own eye movements as we become transfixed by the action in the video. The dogs’ unswerving fascination with the hidden object teases us and we find ourselves caught between curiosity and comedy right up to the end, when the object is finally revealed to be a ball.

Stressed, anxious, and alienated in his urban habitat, the corporate creature in Penny Cain’s *Camouflage I* attempts to camouflage himself within his city environment. By obsessively taping sheets of printed copy paper over his body, this creature mimics the chameleon instincts of small animals sensing danger through

an act that makes him ironically conspicuous.





