

ocular lab inc

Ocular Lab inc.

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GREETINGS COMRADES, THE IMAGE HAS NOW CHANGED IT'S STA

X.

Greetings comrades, the image has now changed its status*

Amanda Beech, Mikko Canini, Justin Clemens, Harun Farocki, Bea Gibson, Melanie Gilligan, Maryam Jafri, Pil and Galia Kollektiv, Nikolas Pantazis, Cerith Wyn Evans . Curated by Bridget Crone

What is the status of the image today? Where does the image start and stop? Characterised by the speed of its dissemination, the image might be understood as the transmission of digital information, as a fleeting visual impression, as affective experience, as an important factor in the gaining of knowledge, expanded, compressed, archival, educative, celebratory and informal... It might be all or none of these. Contingent. Staged. A restitution. A refusal.

Greetings comrades... is a discussion around the question of the image (particularly in relation to the image in film/video and text) and its role in contemporary culture, its purpose and affect.

Greetings comrades... will take the form of two screening programmes of artists' film and video, and a reading by Justin Clemens from his new book, *Villain*; selected works from the screenings will also be exhibited in the gallery space alongside a single work on paper by Nikolas Pantazis, *Neon Lights* 2008.

[* Kodwo Eshun, February 2009.]

[Screening programme one]

Cut up. Immersion. Immersion. Dispersion. Restitution. Immersion.

Sunday 2 August, 15.00 hrs

Justin Clemens, *Villain* 2009 (reading)

Pil and Galia Kollektiv, *Another Proof of the Preceding Theory* 2008

Maryam Jafri, *A Staged Archive* 2008

Cerith Wyn Evans, *Degrees of Blindness* 1988

[Screening programme two]

Immersion. Dispersion. Cut up. Cut up. Restitution.

Saturday 8 August, 15.00 hrs

Bea Gibson, *A Necessary Music* 2008

Melanie Gilligan, *Crisis in the Credit System* 2008

Amanda Beech, *Statecraft* 2008

Harun Farocki, *Inextinguishable Fire* 1969

Sunday, 9 August, 15.00hrs Harun Farocki, *Prison Images*

Those interested in attending a reading and discussion group focussing on ideas of contingency in relation to the image and the event, please contact [bridget_crone\[at\]mac.com](mailto:bridget_crone[at]mac.com)

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Revised Program

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[Screening programme two]

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Saturday 8 August, 15.00 hrs

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Amanda Beech, *Statecraft* 2008, 11min 30

Score, Joe McMonagle.

Filmed on location in Harlow, Essex, the film *Statecraft* moves through a brutalist housing estate to the architect's retreat pushing forward in a relentless stream of manifesto like text with a trance-like synth score. Through an accumulation of evidence, speculation, hypothesis and ideologies, the work exercises the often disturbing legacy that culture's ideals hold for social freedom.

15.30hrs

Melanie Gilligan, *Crisis in the Credit System* 2008 38"

A four-part drama dealing with the credit crisis. A major investment bank runs a brainstorming and role-playing session for its employees, asking them to come up with strategies for coping with today's dangerous financial climate. Role-playing their way into increasingly bizarre scenarios, they find themselves drawing disturbing conclusions about the deeper significance of the crisis and its effects beyond the world of finance.

16.10hrs

Beatrice Gibson, *A Necessary Music* 2008, 20"

Composer, Alex Waterman. Narrator, Robert Ashley.

A science fiction film about modernist social housing set on Roosevelt Island, which houses one of New York's most visible, yet little-known modernist housing projects. A musically conceived piece referencing the video operas of Robert Ashley, the film explores the social imaginary of a utopian landscape through directed attention to the voices that inhabit it.

INTERVAL - DRINKS AVAILABLE

17.00hrs Harun Farocki, *Inextinguishable Fire* 1969 25"

17.30hrs Harun Farocki, *Prison Pictures* 1996 60"

This is a rare opportunity to see the work of the renown film-maker, artist, documentary maker Harun Farocki in Melbourne. His most recent work, *Immersion* explores the use of virtual reality in both the training of the US Army in preparation for war and the "healing" of returning soldiers suffering from post traumatic stress disorder; a case of the image recouping the image.

*** For those that wish to attend, there will be a **discussion group addressing - contingency, the image and the event** on Friday 7 August, 14.00hrs at the University of Melbourne. Please email [bridget_crone\[at\]mac.com](mailto:bridget_crone[at]mac.com) if you would like a copy of the reading and to attend.