

Do You Always Feel Like You Are Looking At Your Watch?

# FIRST FRAMES

The curtain  
A MAN lade  
MASTER and  
MAN: Excuse  
STATION MA  
MAN: Thank  
The man wa  
MASTER and  
looks at his  
MASTER watches

Kurt Vonnegut in Slaughterhouse 5, describes a race of aliens called the Tralfamadorians who see the world in the fourth dimension, all objects, places and people are seen within the contexts of time rather than in a physical space. Although the artists exhibiting in First Frames are not from

**encore cinema**  
**64 devonshire st, surry hills**  
**7.30 Tuesday 1st September 1998**

**Do You Always Feel Like You Are Looking At Your Watch?**

The origins of First Frames is lost in time. As far as the aural history of CoFA stretches, all that is known is that First Frames is an annual tradition. For many of the artists involved, First Frames is their inaugural showing; a rite of passage important and invaluable to the careers and creativity of artists who seriously consider their art. Like so many rites, First Frames has its own paraphernalia: white screens, lights, colour, movement and time.

The curtain raises on a TRAIN STATION.

A MAN laden with heavy shopping sees the STATION MASTER and approaches him.

MAN: Excuse me ... What time is the next train due?

STATION MASTER: Three past Four.

MAN: Thank you.

The man walks a metre or two away from the STATION MASTER and waits patiently. When the train arrives he looks at his watch and boards the train. The STATION MASTER watches the train pull away from the station.

Kurt Vonnegut in Slaughterhouse 5, describes a race of aliens called the Tralfamadorians who see the world in the fourth dimension, all objects, places and people are seen within the contexts of time rather than in a physical space. Although the artists exhibiting in First Frames are not from Tralfamadore, they are experienced in seeing and utilising time. For the artists of First Frames, time is their media and as such informs their consciousness.

PREFACE

The curtain raises on a TRAIN STATION.  
A MAN laden with heavy shopping sees the STATION MASTER and approaches him.

MAN: Excuse me ... What time is the next train due?

STATION MASTER: It doesn't matter, when it arrives you'll get on it.

MAN: Thank you.

The man walks a metre or two away from the STATION MASTER and waits patiently. When the train arrives he looks at his watch and boards the train. The STATION MASTER watches the train pull away from the station.

The processes involved in producing a film begin at the end, with the conception of an idea or thought. This idea goes through many stages of editing, refinement, consideration and editing again before the fully elucidated and refined idea is screened and begins to germinate again in the minds of the audience. For the film maker time expands and becomes measured in meters or frames per second; it is slowed down off screen so it may be refined and concentrated. For the performer this concentrated time exists in real time, the performers 'screen time' is under edited and brings with that all the immediacy and physicality of any real time experience. If nothing else the artists of First Frames are offering the audience time. In a world where time is a valuable commodity, please accept the time to consider.

**Jeremy Sibbald**  
**Curator**  
**August 1998**



**DISCONE**

Disco, funk, phenomena.

A look into the disco culture in its changing forms in the late 1990's. Representing 30 years of disco culture in western society.

Format: SP Beta  
Duration: 4.07 mins



**TUNING IN**

A deconstruction of the written word through the eyes of a young man torn between the real world and the celluloid one which eventually crumbles down, into a fusion of film, video and the art of noise. Nothing is pure.

Format: Orange  
Duration: 5 mins

Duration: 4.20 mins  
Format: Tyco VHS

Duration: 27 secs  
Format: Tyco VHS