

NOW FLOW FAST SLOW



As 2020 segued into 2021, I was doing an artistic residency at the Bogong Centre for Sound Culture (B-CSC). Established in 1939 for the builders of the Kiewa Hydroelectric Scheme, Bogong Village had more recently served as a quaint alpine holiday spot, and was now slated for yet another transformation. Before departing for good, some residents, holidaymakers and staff agreed to spend five minutes motionlessly facing two GoPro cameras against the backdrop of their beloved cabins or other favourite spots. A few years later, B-CSC launched a gallery in a hollowed-out village and invited me to bring back the footage.

by Justas Pipinis



AIMLESS RESEARCH PAPER #011
MELBOURNE-BOGONG 2020-2025

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My Bogong residency began already in Melbourne, when I installed a GoPro camera and a small microphone on the windshield of B-CSC's co-founder Madelynne Cornish's van for our 5-hour drive. In the resulting 15-minute time-lapse video, which covers a 10-hour return trip, I let fragments of our conversation seep through, allowing the viewer to eavesdrop on two artists establishing rapport. As I am reviewing footage, at 00:05:13, I hear Madelynne – an audiovisual artist known for her distinct video work – say:



"Most of my footage is still; nothing really happens. It could easily be a photo, but it's not – it's a moving image. People often wonder why I do that..."

I am not sure why I ended up with "still video portraits" myself. Maybe it was subliminal influence from Madelynne, maybe an urban dweller's reattunement to a different feel of time in a remote village where "nothing happens", but hardly anything stays still – other than some humans trying to "capture the moment" of the eternal bliss. Pondering the impossibility of complete stillness, the constant flux outside our control, even beyond our perception, I interweave contrasting paces of my catch into this...

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a 2:13:59 video with
stereo sound and this book
by Justas Pipinis

presented
at B-CSC GALLERY in BOGONG VILLAGE
OCTOBER 31 – NOVEMBER 30, 2025

00:00:12 MELBOURNE - BOGONG

00:01:08 - 00:06:21 TANYA
00:06:52 - 00:12:11 PETER
00:12:44 - 00:18:18 TANYA & PETER
00:18:49 - 00:24:56 LUKE
00:25:27 - 00:30:55 KIM
00:31:25 - 00:37:13 DENIQUE
00:37:43 - 00:43:30 JULIETTE
00:44:01 - 00:49:50 SONIA
00:50:20 - 00:57:19 JUSTIN

00:57:39 BOGONG - MELBOURNE

00:57:50 - 01:03:52 THE PEACE FAMILY
01:04:22 - 01:10:40 CATHERINE
01:11:11 - 01:17:35 KEITH
01:18:05 - 01:24:15 KEITH & CATHERINE
01:24:46 - 01:30:42 DONNA
01:31:13 - 01:37:23 JENNY
01:37:45 - 01:44:19 BRIDGET
01:44:49 - 01:51:19 LYN
01:51:49 - 01:57:58 LACHY
01:58:28 - 02:04:47 MADELYNNE
02:05:17 - 02:12:01 JUSTAS

02:13:22 - 02:13:59 ACKNOWLEDGEMENTS

00:01:08 - 00:06:21 TANYA



00:00:00:15

HRS:MIN:SEC SHOWS WHERE THE SEGMENT
APPEARS IN THE VIDEO PIECE

HRS:MIN:SEC:FRAME SHOWS THE TEMPORAL POSITION
OF THE FRAME WITHIN THE SEGMENT



00:03:15:02

00:06:52 - 00:12:11 PETER



00:00:58:02

00:05:09:10

00:12:44 - 00:18:18 TANYA & PETER



00:01:01:05

00:05:06:50

00:18:49 - 00:24:56 LUKE



00:00:16:23



00:05:00:00

00:25:27 - 00:30:55 KIM



00:00:22:00



00:05:00:00

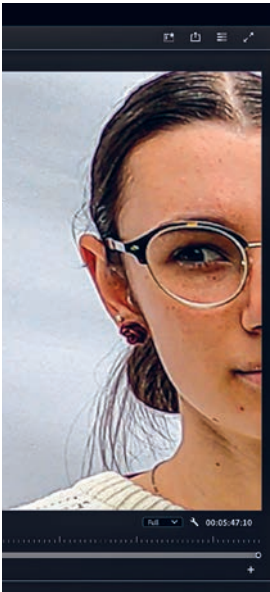


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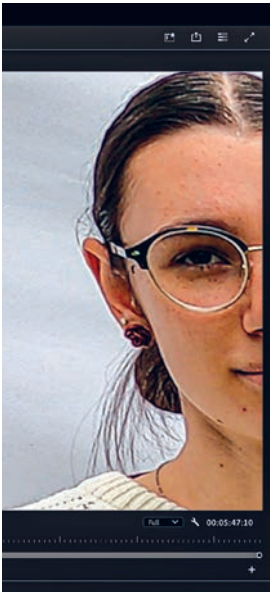
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00:03:45:10



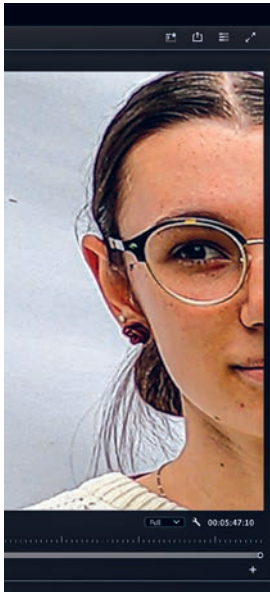
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00:03:51:19



00:03:58:20



00:04:19:06



00:04:43:00

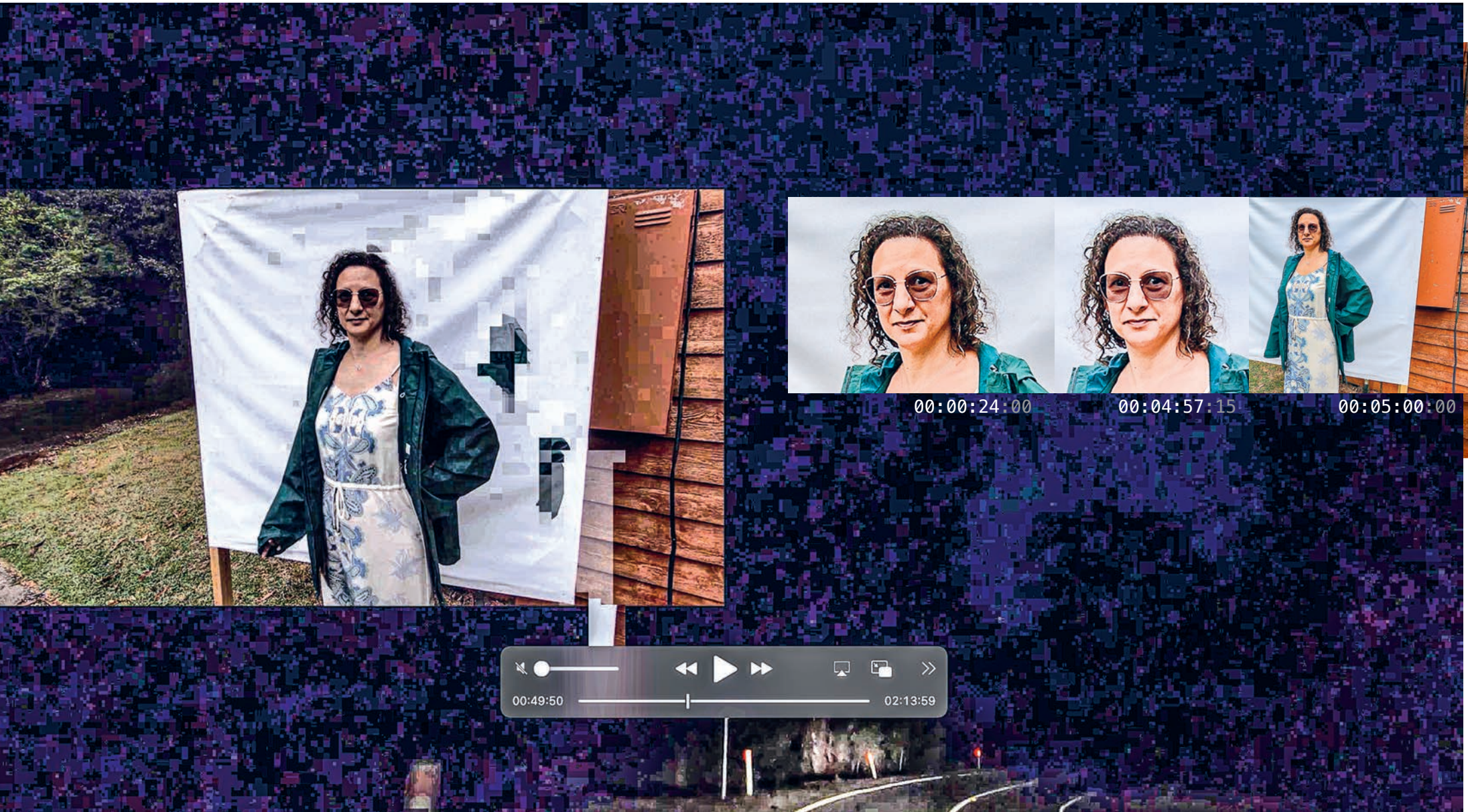


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00:00:26:14

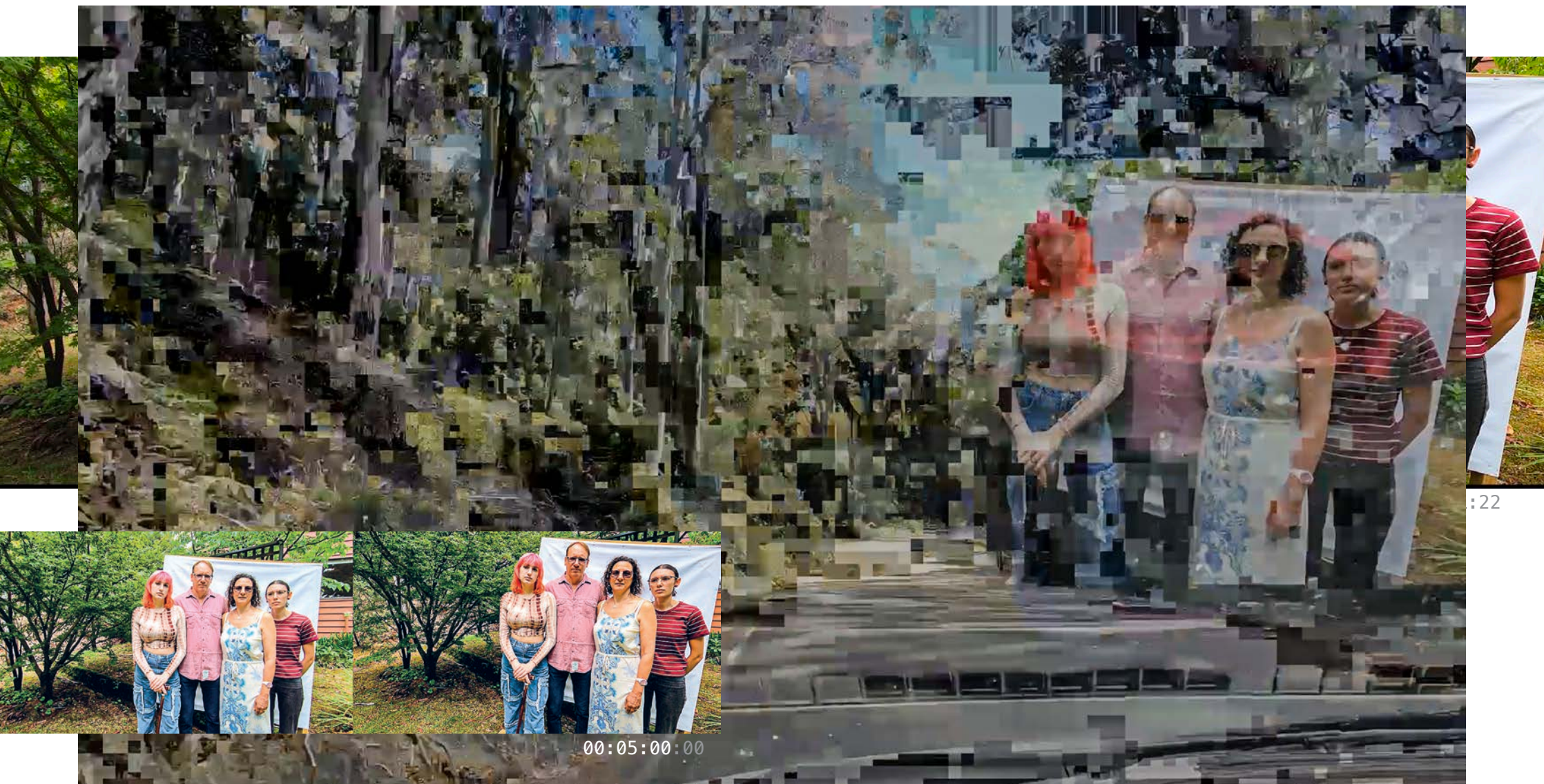
00:44:01 - 00:49:50 SONIA



00:05:49:15

00:50:20 - 00:57:19 JUSTIN





01:04:22 - 01:10:40 CATHERINE



01:11:11 - 01:17:35 KEITH



00:00:20:07



00:05:00:00

01:18:05 - 01:24:15 KEITH & CATHERINE



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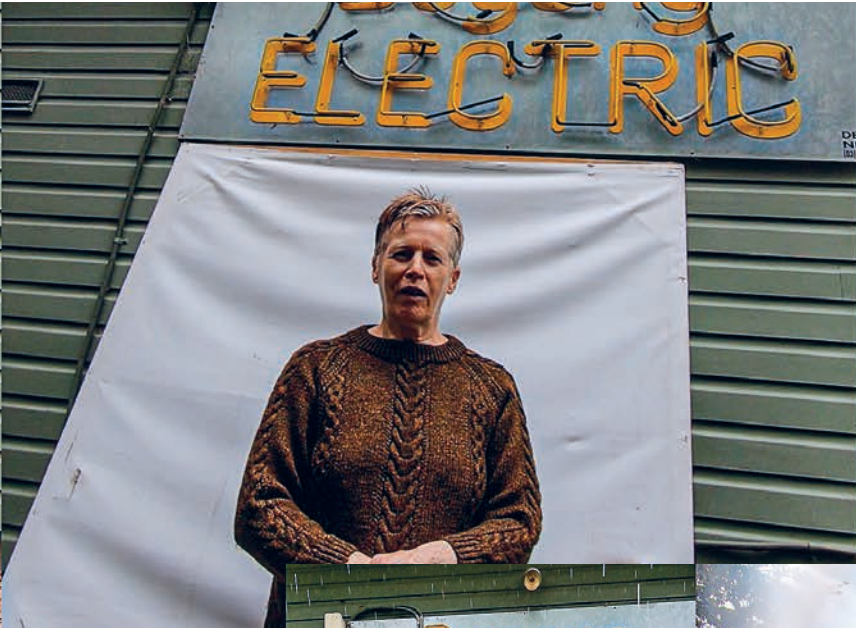
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00:00:47:23

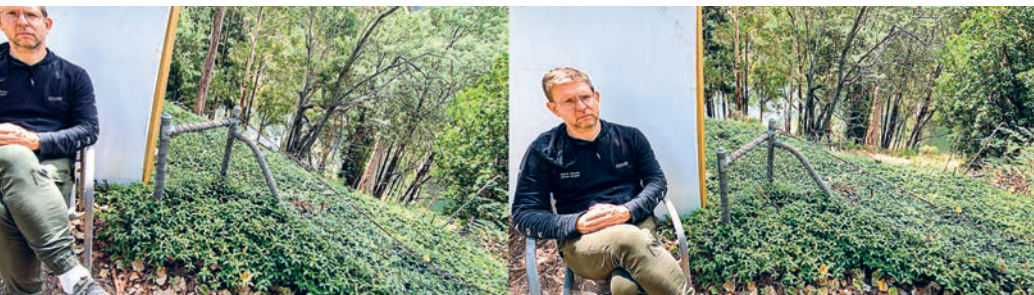


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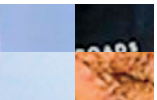
02:05:17 - 02:12:01 JUSTAS



00:00:25:24



00:05:00:00



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As my play with temporality in a video collage spills over into print, it offers additional ways to engage with the work at your preferred pace and place, bypassing the linearity of the video. In translation, between different media or otherwise, something always gets lost – but what gets gained?

The **Aimless Research Institute** (ARI) pursues open-ended artistic explorations as a counterpoint to overly streamlined desires.

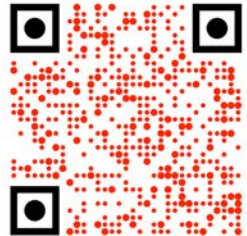
We like questions like:

- Is the best thing we can imagine also the best we can do?
- How to explore not-yet-imagined possibilities?
- How to engage with the world we cannot control?

Unexpected thought-provoking questions are our most treasured findings. We usually start with an undefined sense of curiosity and a playful attitude. We explore the unknown until something prompts us to stop and think – what was that?

And then we make sense.

Join us if you like!



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