

Weightless pans lend the viewer the eyes of a body gripped by fever, as if these re-enactments were being watched over by ghosts. Nurses pad silently in white uniforms delivering milk and meals, while the patients wait, read, play checkers, stare out windows, never far from the crisp white linen of their beds. The mood throughout is haunting and elegiac; despite the utopian curatives of a new science, it is difficult to shake the feeling that the end of the world is not far.

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The third act begins in darkness, with the voice of Marie, committed before adolescence to the sanatorium, recalling her experience from the far shore of the present. Family life appears in colour vignettes, posing for portraits, or gathered to eat before her brother sails off for war. Over her recollections the dominant formal trope is a virtuosic superimposition, moments of found footage erupting from prairie fields or the sanatorium; these places of waiting become a stage for reflection. Like the patients themselves, this is a landscape of ghosts longing for remembrance. For mourning.

Marie's Last Line

This moderate feeling has become familiar to me. It is now all I allow myself to experience, even in moments of great joy.





After Brenda, Donigan Cumming

Beyond the Absurd, Beyond Cruelty: Donigan Cumming's Staged Realities

Sally Berger

Cruelty. Without an element of cruelty at the foundation of every spectacle, the theatre is not possible. In the state of degeneracy, in which we live, it is through the skin that metaphysics will be made to re-enter our minds.

—Antonin Artaud¹

At the heart of Donigan Cumming's artistic impulse is the desire to unseat certainty by exploring what possibilities the unknown has to offer. He does this through a unique dramatic realism in his photographs, videotapes, and mixed media installations, at full tilt and some risk, choosing society's

marginalized, aging, and poor as his subjects rather than following our culture's penchant for the young and wealthy. Cumming arrives at this moment in his work by "fooling with the same nest of ideas for years," and by metamorphosing approaches across disciplines. Among these are the absurd and cruel theatres of Bertholt Brecht and Artaud; the writings and plays of Samuel Beckett and Eugene Ionesco; the reflexive and provoked cinéma vérité of Jean Rouch; the improvisational and extemporaneous films of John Cassavetes and Mike Leigh; the Dada constructivism of Kurt Schwitters; Duchampian surrealism; and the Fluxus movements of the 1960s.

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His challenge to documentary realism in photography began in the mid 1980s with a satirical critique of the medium's underlying relationship to reality in *Reality and Motive in Documentary Photography* (1986), an exhibition and a catalogue produced for the Canadian Museum of Contemporary Photography. For this exhibition he shot a haunting series of photographs of poor and middle-class people in and around their homes. The work coalesced ideas taken from the history of photography and quoted the composition, manner and subject choices of the well-known social documentarians and modernist photographers from Walker Evans and Weegee to Diane Arbus and Lee Friedlander.

Since these early portraits he has continued to shoot dramatic, emblematic photographic tableaux and, beginning in 1993, to record vivid, anachronistic videotapes of the aging or ill, and socially assisted poor, in their most intimate surroundings without sanitizing or romanticizing these depictions. In conjunction with his photographs and videotapes, Cumming also creates installations that incorporate photography, video, and sound. In the 1980s he began to combine photographs with sound montages of fragmented and interlocking music and stories. In the 1990s he added videotaped performances to this mix of mediums. Using a variety of pictorial, narrative, and installation forms, Cumming elicits a hybrid form of reality, fiction, and theatre, willfully weaving irreverent combinations of actuality and invention; the role reversals between subjects and characters; and the juxtaposition and staging of people among the artifacts of their lifestyles. His work takes shape as a perverse dialectic on human nature, society, art and life.

Cumming's interest in combining narrative and non-fiction material is most fully articulated in his videotapes. The antecedents for this work in video can be traced to his earlier detailed photographic mise-en-scènes, the presentation of photographs in series, and the use of sound in installations such as those found in *Reality and Motive in Documentary Photography*. This formative and monumental project contained the seeds for his future work. It was created over a four-year period and consisted of working with

250 subjects, over one hundred photographs, six sound tapes, and five pages of letters written in long-hand. The work presented a visual critique of social realist and documentary conventions in photography to expose the epistemology of the field, focusing on the naiveté of artistic ambitions and the audience perception of photographic truth.

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The first two sections of the exhibition consisted of photographs of people in boarding houses, institutional residences, and suburban homes around Montreal, although they could have been taken in many places. The subjects are grouped into familiar domestic units of family, friends, and lovers, but the portraits are oddly dispassionate and coolly uninhibited. As in impromptu snapshots, faces are expressionless, eyes are closed, and objects protrude awkwardly from behind and on top of figures. People stand exposed in their underwear and in absurdly exaggerated or ridiculously imitative positions. The disadvantaged and the privileged are treated as two distinct, but parallel, universes that cross over into each other. Paradoxically, some of the same models appear in both economic spheres.

Part three is an installation comprised of letters written by an anonymous woman to Elvis Presley (who she believed communicated with her through his songs played on KSSN, Little Rock); photographs and text supporting the "evidence" of her letters; and a sound montage of people reading and responding to the letters and singing Presley's songs. All three sections are presented as objective documentary reportage, but were deliberately staged, and satirical and/or allegorical in tone. The confusion caused by this, combined with disturbing images, simultaneously compelled and alarmed viewers. The exhibition was controversial, especially because it was not readily apparent that the subjects were in on the deception.

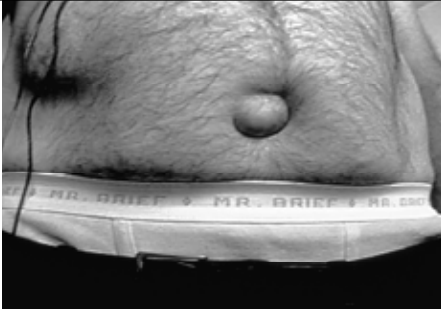
While taking the photographs that initiated the above project, Cumming met many of the individuals who came to be a feature of his future work. In 1982, an extraordinary 70-year-old woman, Nettie Harris, became his principle photographic model and collaborator. Together they created a series of lucid and playful photographs on the qualities of her life and aging that broke taboos on the representation of older women as well as on the representation of death. Out of this photographic record of Harris, Cumming created an installation, *Pretty Ribbons* (1993), that incorporated excerpts from a friend's diary and two soundtracks. A book by the same title followed in 1996.

Cumming turned his initial encounters with other subjects from *Reality and Motive in Documentary Photography* into collegial and intimate friendships

with lasting connections. The fictional community created for the exhibition began to take the shape of a committed working group of models and professional actors. Geoffrey Bates, Raymond Beaudoin, Nelson Coombs, Joyce Donnison, Gerald Harvey, Bea Johnson, Colin Kane, Albert Smith, and Susan Thomson are just some of the individuals in an ever-evolving cast in Cumming's photographs, videotapes, and installations.

Cumming adheres to the notion that "...an effective documentary montage must be as dense and disturbing as its subject reality."² In creating the photographic project *The Mirror, The Hammer, and The Stage* (1990), he began to work more intimately with a smaller group of people. In order to "show that photographic distillation is reductive and inadequate to the human situation," he scaled down the large roster of subjects from the hundreds in *Reality and Motive* and dropped the pretense or "act" of objectivity to engage with his subjects in a more outrageous and comedic exaggeration or "spectacle" of documentary realism.³ For *The Stage*, Cumming delved into his photographic archives of people playing themselves in daily life and created a tightly arranged mosaic of 250 photographs of their antics. A soundtrack of Albert Smith doing a tour-de-force, improvised recitation of all the parts of Cecil B. DeMille's *The Ten Commandments* accompanied the installation. It was at this time that Cumming began to narrow his focus

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to emphasize, "the imperfections and uncertainties of real engagements with another human being," by looking at a variety of psychological situations. An amalgam of these ideas is at the centre of Cumming's cinematic practice in which he explores cinema as neither documentary nor fiction, but as an organic functioning whole, where as Artaud proposed it was possible for cinema to "enter into contact with the real."⁴

A Prayer for Nettie, Douglas Cumming

Cumming's first videotape, *A Prayer for Nettie* (1995), was made as an elegy to his model and collaborator, Nettie Harris. It includes images recorded when Cumming first turned to video during the same year of her death in 1993. Since this work was produced, he has made at least one videotape per year and installations related to each. These videos—*Cut the Parrot* (1996); *After Brenda* (1997); *Karaoke* (1998); *Erratic Angel* (1998); and four short pieces from 1999, *Four Storeys*; *Trip*; *Petit Jésus*; and *Shelter*—build on and extend his narrative, theatrical, and documentary ideas. From videotape to videotape, Cumming exploits the qualities of a main actor to reveal his or her real-life story; he develops broader topics

around that specific character's issues; and he openly experiments with new cross-genre methodologies to most effectively portray the themes that surface.

A Prayer for Nettie is Cumming's compelling signature videotape that grew out of the artist/mentor relationship between Cumming and Harris. Based on the candid nature of their previous work together, Cumming constructed a brutally honest and darkly ironic portrait on aging and death. By openly expressing his contradictory feelings about love and loss for the videotape, he established new grounds for greater trust with the subjects in his future projects. At first viewing, *A Prayer for Nettie* appears to disparage memory and poke fun at death. It is comprised of a contradictory web of testimonies by people who do not seem particularly close to Nettie, people who only knew her through other's recollections, or who did not know her at all. From the outset, Nettie's name is mispronounced as Nellie, and Cumming, situated behind the camera, can be heard prompting the characters what to say in their reminiscences and repeatedly asking them to practice their prayers for her. Whichever way you look at it, his construct is playfully cruel—or cruelly playful. He includes images of Nettie asleep, her breath emanating from her lips in silly popping sounds. An actor repeatedly calls out her name in

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contrapuntal synch, as if to cajole her back to life, while lamenting her death. Or Cumming straddles her naked vulnerable body with his own as he videotapes her exposed pubis.

As the videotape unfolds, the viewers come to realize that we are witness to

Cumming's hidden recollections and feelings toward Nettie, as they are enacted through others. Further, we observe the other characters' lives and hear about their specific philosophies of death even as it knocks on their door. In *A Prayer for Nettie*, a conversation between Cumming and the character played by Raymond (Beaudoin) is continuously interrupted by Raymond's hacking cough. Cumming interviews Joyce (Donnison), who lives, sleeps, and breathes with a long hose attached from an oxygen tank to her nose. He has absurdly wound two tiny black microphones onto the paraphernalia of her life-support system to record her as she rasps: "When you are remembered so well, then all is not lost." This type of dark humour and acknowledgement of death's evidence in life is found throughout Cumming's work. In *Camera Lucida*, Roland Barthes writes about how a photograph is always in some way about death, and the camera a clock for seeing.⁵ Cumming uses the moving-image medium

of video to draw out the relationship between the image, time, and mortality.

A Prayer for Nettie conveys a palpable connection between the maker and his subjects and reverses the roles between them. Time slips forward and backward and stands still. One endearing character, Albert (Smith), becomes as central as Nettie in the videotape. The scenes shot with him on the day Cumming informs him of Nettie's death bracket the work. They create a rupture in time that drives the abstruse narrative from Nettie's death back to the living. In the first scene, Albert prays for "Nellie" and then angelically opens his eyes wide. In the final scene, Albert and Cumming weave in and out of a role play involving two hucksters, a real conversation between male friends, and a quasi truthful account of Nettie's death. Albert affectionately calls Cumming "Don" (just as all the characters refer to each other on a first-name basis). The exchange between the two leads up to a repeat of Albert's opening "prayer for Nettie" scene. This time he appears as an actor frozen in time at the end of his part.

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Unlike much documentary realism, Cumming's work ultimately leaves the inner privacy of the lives of the subjects intact. *A Prayer for Nettie* does not offer up a slice of Nettie's life, nor seek to reveal her hidden secrets.

The work pulls from the roles that people play as characters in life, and the existential, metaphysical, and dramatic experienced in the everyday—simultaneously anguished, loving, and unpredictable. The installation for *A Prayer for Nettie* evokes the spiritual symbolism of the Pieta. It consists of seven monitors: one shows the entire tape in continuous loops, the others present the work in looped excerpts. Large formal black and white photographs of male mourners in beautiful poses surround the monitors marking Nettie's death.

The creation of a community that bridges art and life guides Cumming's work. For almost twenty years, his motivation has been in working with the disenfranchised—those who are often summarily disregarded and categorized as poor, sick, elderly, mentally impaired, alcoholic, drug-addicted, homeless, or uneducated. Cumming's theatrical community does live on the brink of survival. In his tapes they are revealed as tangible people with problems that anyone can relate to. Their concerns are ours too, and the issues they present us with do not fade away.

Cumming's second videotape, *Cut the Parrot* (1996), revolves around Albert (Smith's) death and male bonding. The title is an oblique reference to Eugene Ionesco's *The Bald Soprano*. Disarmingly comedic in tone and laden with multiple readings, as are all his titles, the work is a darker,

more self-referential account of loss in the director's own life and the pathos of life in general. Cumming appears frequently throughout this tape: his handsome face directly addresses the camera but is tightly framed in a similar fashion to the extreme wide-angle, distorted close-ups that capture the other characters. He assumes different roughly-hewn roles and only speaks in a natural tone in brief, off-camera moments. Cumming describes his feelings for Albert in a parallel roundabout manner, evoking their professional relationship rather than an infuriate one by saying, "I needed him, the little fucker." The final scene is a monologue in which Cumming describes what happened when as a nine-year-old boy, he and his family visited the institution where his non-communicative and retarded older brother Julien lived. A loquacious fellow resident grabbed his parents' attention, and fooled them into thinking he was "normal." If this stranger was not what he seemed to be, who then was his brother? This pivotal incident appears to shape Cumming's larger inquiry into personal alienation and the incongruity between appearances, human behaviour and societal prejudices.

In *Cut the Parrot*, as in *A Prayer for Nettie*, Cumming again sculpts time and image to fracture and to add a cyclical dimension to the narrative. An extreme close-up of a foot with grossly overgrown toenails over a calendar appears in the opening frame of the videotape. In slow motion, Cumming moves through a cluttered apartment to linger over a watch that no longer keeps time, and observes the depletion of meager savings in the pages of a bankbook. On the soundtrack, a man's voice dramatizes Winston Churchill speaking about the Second World War. The meaning of this opening sequence is made clear as the narrative evolves. First, Cumming describes his trip to the morgue to identify Albert's body four weeks after his death, when Albert's beard and nails have continued to grow, and his now yellowed tongue hangs limply out of his mouth. Later, the character Geoffrey (Bates), explains how everyone considered Albert a saint. His lips move silently as in prayer and Albert's voice impersonating Churchill fills the soundtrack. Albert is once again larger than life, even as we travel in memory and time back to the beginning of the story and the news of his death.

Side stories allude to homosexuality, the extreme poverty of the subjects, and their religiosity. Gerald (Harvey) relates how friends are expected to give sex to ("bugger off") a superintendent in lieu of rent and why he refuses to pay for his own mother's funeral. These tales are told as the camera focuses on the torso of a man fiddling with his genitals, and slowly encircles Gerald's naked body lying on a table as if laid out in a funeral parlor. At various interludes comforting religious songs are sung such as "What a Friend We Have in Jesus."

Part of Cumming's strategy is to let things just happen. At the same time, he provokes, manipulates, and tweaks the action. One such moment occurs after Susan (Thomson)—a youngish woman with a rosy blush to her cheeks, a sparkle to her eyes, and a gap in her top front teeth—has an epileptic attack. Right after this frightening scene, she talks about her happy approach to life and strong attachment to her common-law husband, Jimmy. Provoked by Cumming, who asks her if she has ever come close to losing Jimmy, Susan becomes fearful. In turn, she asks about Cumming's relationship with his own wife in a manner that is as dogged as Cumming is mischievous. Their talk develops into a friendly, but loaded, flirtation. When this edgy banter reaches a pitch, Cumming slips in a cue, and Susan falls back into character singing "Qué sera sera" while Cumming reclaims his role as director.



After Brenda (1998) is a romance based on the break-up of Pierre (Lamarche) and his girlfriend, Brenda. It is more specifically story-driven than the previous works and opens with a disarmingly catchy title song, "I Lost My Baby," by Jean Leloup. Pierre shows Donigan

where his

belongings have been thrown out on the street and discloses that he was arrested after Brenda charged him with rape and for holding her against her will. Charges and countercharges of prostitution and jealousy ensue. Alcoholism and poverty are the key issues here; the constant concern is to avoid homelessness by seeking the lowest rents. Other characters in the story include Nelson (Coombs) and his new girlfriend, Mina (Putugu), who are the friends with whom Pierre shares temporary quarters. Colin (Kane), who has been on welfare for twenty years, plays a cameo role. Cumming enters his apartment, sweeps through to document the cluttered quarters, and leaves with not a word spoken between them. Colin faces a curtained window with his back to the camera, yammers on about satanic worship, and relates how he came to learn of another close friend's death after Cumming located him in a shelter. Cumming assumes the role of a detective cum voyeur in this work, entering and leaving apartments at will, reporting and musing on the activities of the participants' lives directly into the camera.



Erratic Angel (1999) is Cumming's most documentary-like video to date. Colin is a recovering substance abuser and his obsessive nature and self-

absorption dominates the narrative. It is his story and Cumming gives Colin's running dialogue free rein. The time the two spend together illuminates Colin's battle with addiction. As cinéma vérité provocateur and friend, Cumming encourages Colin to cut his hair and beard in the hopes that a physical transformation will provoke an inner one. Colin is verbose and articulate, but cannot easily cope with people nor can he seem to conquer his demons. By the end of the video, he reveals a story about himself, when as a "strange" young paranoid student he is saved by a vision—the erratic angel of the title—from killing a priest he believed to be bad. Gerald (Harvey) hovers nakedly at the beginning and end of the tape like Clarence in Frank Capra's *It's a Wonderful Life*. Can Colin be saved?

The tape clearly indicates that there is no easy resolution to his dilemma. Cumming's installation *Barber's Music* (1999) evolved out of *Erratic Angel* and features both Colin and his "angel." The title refers to the discordant music produced by customers who wait their turn in a barbershop and play instruments provided to keep them occupied. The installation envelops the viewer in the cycles of transgression, recovery, and confusion of addiction.



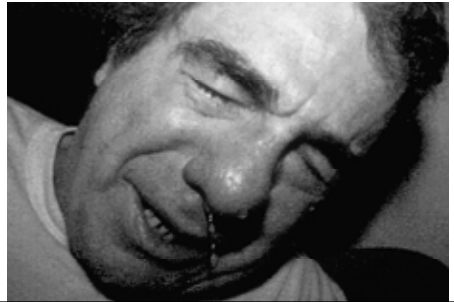
Cumming's most recent short works are simpler in form, but no less provocative than his more elaborate story constructions. With these, Cumming extrapolates discrete moments of personal isolation and tragedy to create moving stills. *Karaoke* was the first work made in this style. It features Nelson (Coombs) as he drifts in sleep and moves his foot

to recorded music accompanied by two off-camera singers. Nelson, who has worked with Cumming since the early 1980s, is now aged, sickly, and exceedingly thin. Nelson's foot moves jauntily to the beat while a death-like sleep flits across his sunken face. Following this work, Cumming made four additional short pieces. *Four Storeys* is about a woman who survived a suicide attempt made to escape her boyfriend's all-encompassing heroin addiction. *Trip* is an anonymous, melancholic stumble through an ice-laden wintry landscape. *Petit Jésus* is based on "Solitude," a poem written and weepingly recited by Pierre about unrequited love and religion's salvation; and *Shelter* is about a chance, brief encounter between Cumming and a man adrift at a bus shelter. Three of these works (*Four Storeys*, *Karaoke*, and *Petit Jésus*) are incorporated into the installation *Moving Stills* (1999). Each of the three tapes is projected onto one of three walls, and each

soundtrack comes up separately. As in the installation for *A Prayer for Nettie*, one woman is centrally featured, flanked by two men. This triptych evokes strong religious overtones that offers a transcendence from the despairing stories.

It is in his videotapes that Cumming renders his own theatre of the absurd, cruel and humane. Each videotape is shot in long takes, punctuated by slow motion and freeze frames, and based in theatrical reality. Artaud, who found dramatic and documentary cinemas to be either too intellectual and pat or too innocent and mechanical, would likely find Cumming's work close to the ideas expressed in his manifesto, *The Theater of Cruelty*, and in his writings on the cinema.⁶

Through artistic creation, Artaud sought to purge the alienation that tormented his own consciousness. He believed that the value of theatre "lies in its excruciating, magical connection with reality and with danger."⁷ Cumming has distilled the influences of many creative voices into his own unique practice, and it is illuminating to look specifically at how he has used the intimate



qualities of video to reinterpret Artaud's visionary theatre of the absurd for the present.

Like Artaud, Cumming flirts with danger to express hard-to-face or buried psychological truths. His chosen topics are not sexy, light, or entertaining. The improvised role-playing with a cast of non-professional actors produces unpredictable material that reaches coherence only through the processes of shooting and editing. The results of this methodology are non-generic, without any guarantees for a predictable or positive audience reception. It is an intentional part of Cumming's strategy to use images and methods that will stimulate a strong reaction from the audience. His real-life characters may be physically repellent and spiritually broken, and they represent what one does not want to face: sickness, aging, and mortality. These are not fairy tales with happily-ever-after endings, and yet at the same time they give us hope because they strive to confront reality at its strongest.

To Artaud, theatre should not rely on the text, but "rediscover the notion of a unique kind of language halfway between gesture and thought."⁸ To him, language was not just sound, but also a visual panoply of objects, movements, attitudes, and gestures that combine meaning and physiognomy into signs.

The possibilities presented by the physicality of expression in space, anarchic humour, imagistic and symbolic poetry, the chaos of creation, productions staged around subjects, events, or known works, and the qualities of persuasion of the actor are only some of Artaud's imaginings on how his *Theater of Cruelty* could exorcise the pain of existence.

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Cumming assumes the intonations of various roles as a kind of narrator on human frailty, in turns playing the parts of director, detective, friend, storyteller, and himself. The characters also take on the various intonations of their roles. Albert has great oratorical skills at reciting scenes from movies and recalling political speeches from memory. Pierre is a romantic poet consumed with the demons of alcohol and finding love. And Colin is ferociously angry and alive, self-absorbed as well as one who speaks out for other recovering addicts so that they can receive more thoughtful health care. Beyond the explicative power of language and music, it is the objects that clutter people's homes, and the characters' lack of teeth and craggy skin, that spell out their poverty and the realities of aging.

Confusion and chaos are devices used by Cumming to complicate the subjective/objective realities of his work. The narratology in his video-



tapes is erratic; the story goes backward and forward in time and conversations are not necessarily linked. We know characters only by their first names, if we know their names at all. Their speech may be garbled or they say contradictory things. Time is elliptical, and memory is fiction. Cumming can't remember exactly where Nettie was when she died and he recalls visiting his brother as if it was a dream in black and white. Susan

doesn't really know how long she has been with Jimmy: "thirty-six years," she states, "or twenty-five." Homes are cluttered with kitschy objects, dirty laundry, and the omnipresent pots of soup. Busts of Beethoven and the Madonna adorn Pierre's television set, candle wax drips over Colin's radio, and shoes and slippers lie randomly about Albert's and Nettie's apartments. These messy signs of daily life become emblems to larger universal truths about all people.

Cumming focuses on faces, lined and weathered by time and hardship like masks over the inner soul. He magnifies specific features—a fat stomach, the dirty creases of a mouth, a gap-toothed smile, or a nose drool—through fragmented close-ups and long takes. In *A Prayer for Nettie*, an actor's cotton underwear, sporting the insignia "Mr. Brief," become a darkly humorous symbol of death as Cumming and Albert talk about the last moments of Nettie's life.

Cumming's role as both artist and participating subject is aggressively foregrounded in his videotapes in ways that were not possible in his earlier photographs, and yet he seems to relish a certain anonymity. Cumming places himself in the videotapes physically and aurally, while the photographs only suggest his subjective presence, or ideas, through his choice of imaging and staging devices. In the videotapes, Cumming reveals elements of his personal relationship to the subjects, and at the same time, is frankly manipulative of the actors. Moments that take place in the margins of the process, sometimes in front of the camera, at other times only on the soundtrack, often are the most critical ones. These are enhanced by the fluidity of directing, acting, and communicating between the director and actors. The actors such as Colin and Susan as well as Cumming take turns at being in and out of control.

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The new freedoms and possibilities found through videotaping have liberated Cumming's work into a more total theatre of absurdist reality. In his videotapes, the camera looks at certain things, while the soundtrack provides meta levels of discourse using songs; fragments of soundtracks from classic



Hollywood movies; jokes, conversational patter; Cumming's off camera personal and directorial remarks; and the subject/character responses. All become part of the text of the narrative. This is non-fiction (neither fic-

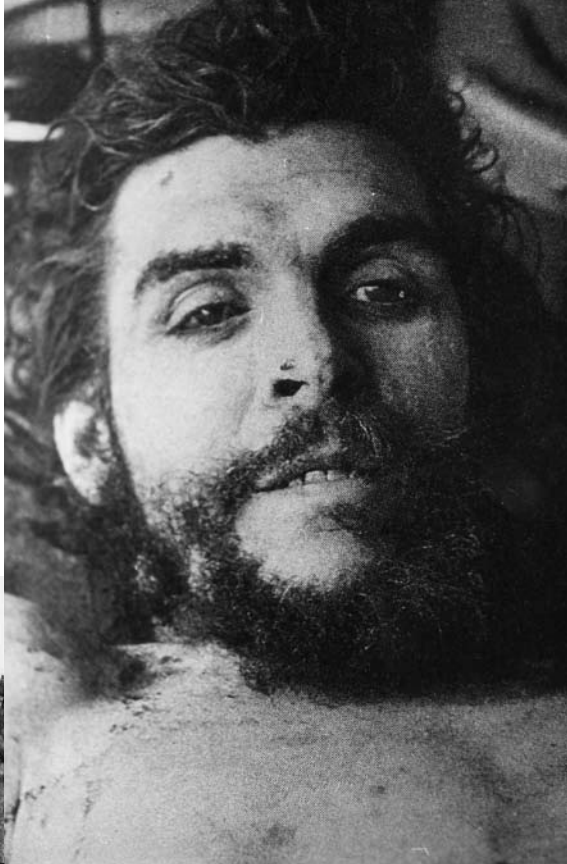
tion nor documentary) at its most extreme, a merger of fiction with reality. Cumming is intent on pushing beyond the boundaries of realism, at once compelling, repulsing, and changing the expectations of the viewer. His tapes are filled with the charms and



excesses of his subject/characters. They sing familiar religious songs and popular tunes, speak in "dirty" language, and tell unsavoury stories. They sport about in unflattering and provocative nude poses and live in cluttered houses. Does Cumming go too far? Does he push your buttons? His work compels us to ask: How involved is this community of actors really? What choices do they have in the videomaking process? Upon close examination, we can see that the subjects do comment upon the work, just as the subjects

in reflexive cinema are commonly called to do—and they also shape it intrinsically. In the opening scenes of *After Brenda*, Pierre asks Cumming if he can be the producer: “You want the whole thing? The pain too?” In the closing scenes, after we have followed the convoluted story line of love, jealousy, and harsh reality, he advises, “Show the human tragedy, but also show the human love.”





Interview with James Benning

Barbara Goslawski

GOSLAWSKI: I wanted to start with *Used Innocence* (95 min 1990). Scott MacDonald, in an interview with you, pointed out that it was thematically connected with your previous film, *Landscape Suicide* (95 min 1986) because both focus on crime and criminals. I also find it interesting to think of the way you approach narrative in both films and the different ways you had tackled narrative up to that point. Your films often place a variety of subjects in an overriding structure. When you get to those two films, and very specifically *Used Innocence*, you focus on a single subject and tackle it from a number of angles.

BENNING: What you've said makes me think of two things. First, with my films generally, one film has grown out of the next. *11 x 14* (81 min 1976) led to *One Way Boogie Woogie* (60 min 1977). In fact, I used a

Desert (above left), *UTOPIA* (above right), JAMES BENNING

couple of the shots from *11 x 11* in *One Way Boogie Woogie*. In the film before that, *8 1/2 x 11* (33 min 1974), I used eleven shots from *11 x 11*. So my ideas transfer from one film to the next. After I finished *Landscape Suicide*, I wasn't sure what I was going to do and a friend sent me a newspaper article about Lawrencía Bembenek. I decided, well it's kind of what I've been doing now.

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But as I made it, it became more and more entangled in my own life and more personal than I wanted it to get. In fact I have a hard time showing the film at this point. I just showed it again in my retrospective in L.A. and it wasn't quite as painful to watch as it used to be because I have some distance from it—I'm no longer that pathetic person I present in the film (laughs).

As far as narrative goes, I found the case incomprehensible: that there was so much information—the more information you found the less you could understand her actual case. It just suggested so many other scenarios. When I built this film I wanted a structure in which the information would almost destroy the narrative, something that would take you in different directions and leave you as confused as I was at the end of making the film. You could never make any sense of what was going on; it's just too overwhelming. So that structure becomes very overwhelming or that positioning of narrative I felt very overwhelming.

GOSLAWSKI: It's perfect for your type of consideration, that kind of case.

BENNING: Yeah, because in my films, I think I've always been dealing with information: different ways of portraying information, ordering information so that an audience can then make up their own minds about it. That's what I, I guess, I was doing back then, ten or twelve years ago.

GOSLAWSKI: The personal has always been in your films, mixed with political, social, historical, and formalist concerns. The personal really seems to come out more in *Used Innocence*.

BENNING: Yeah, but mainly because when I was making the film, I was going through a break-up with my girlfriend and I was getting more and more in a very strange mood. The more I felt bad the more Lawrencía became a very normal person. She became a friend helping me through the break-up and I thought, oh, this is a very strange situation—a murderer seems more normal than me. That's why in the end I included the letters—I thought it was at least curious for

me to become friends with somebody in prison and find them to be like any other friend. Since I never knew really if she was a murderer or not I kind of concluded anybody could murder anybody, in a sense, and that was kind of frightening.

GOSLAWSKI: It must have also been frightening to reveal so much about yourself and to do it so directly this time. Correct me if I'm wrong, but this is the first film in which you read your own story. Your own story has always appeared throughout the previous films in various ways, but if anything was read it was always by someone else. Here you are finally reading your own words.

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BENNING: I got up the courage. I mean, there was no other way if I was going to include the letters. They had to be read by both her voice and my voice. So, I couldn't get out of it. In *Landscape Suicide* I probably should have used my own voice, but I still didn't have enough courage. Then I decided to have a woman's voice be my voice and that for some reason I can no longer recall—I guess I wanted to make one question the gender of the maker. If a woman was making *Landscape Suicide* would you perceive the film differently than if it was a male making it?

GOSLAWSKI: The film that follows *Used Innocence, North On Evers* (87 min 1992), continues this more personal focus. It's literally a personal journey.

BENNING: I didn't really know I was making the film when I started it. In 1989 I bought a motorcycle—I hadn't had one for twenty years—and I left California that summer. I was just trying to run away, again, from personal problems and I found myself riding toward desire and away from thunderstorms. I really didn't know where I was going and I ended up circling the country. Then the next winter I wrote a long letter to a friend in Paris and when I finished the letter describing the trip from the summer before I thought, well, it's kind of a curious trip I had because I saw it as driving back into my future, almost driving into my past to revisit certain political places that inform who I am today. I thought, well this could be a good film. So the next year I drove the same path and looked for the people that I'd met in 1989 and found most of them, some on the same barstool that they were on then.

GOSLAWSKI: When you made the trip a second time you did it with the film in mind...

BENNING: Yeah, in fact, I knew I was going to write a diary. I wrote it as if I was writing it in '89 but it actually was written in '90. But the film was made in '90 so it's a year off—if somebody says, "Oh, I'm trying to get pregnant," you see she has a baby in her arms. I like those kind of things, that the story itself is a year behind. When I positioned the story on the images I put the images after the story. It's always a bit out of synch so you read and see a different film in your head from the text and then hopefully it connects up with the images that follow later. In a few places in the film it synchs up again, then it will fall behind. I think it might even go ahead at one point. I was interested in that kind of play between text and image and how you might see one film from the reading and see another film from the images.

GOSLAWSKI: In the past when you've talked about that relationship between text and images you've pointed out that, when presented with both simultaneously, the viewer will tend to go for the text first at the expense of the images. I noticed that this film had a lot of movement, which is unusual for you—a lot of camera movement, and it's handheld, shaky. There are certain sequences that are quite glorious with all that movement. I was wondering if you were trying to shake up that relationship, get the image to be so shaky that it grabs attention away from the text?

BENNING: In a way I was but it wasn't fully conscious until I decided to make it black text on picture because I knew the text would disappear into image at times. I didn't know how much of it would disappear and depending on the projection you see about 80% of the text, sometimes a little more than that, sometimes less. But I like the idea that the image actually had a chance to fight against the text and it actually erases some and makes the viewer very conscious of how much they want to read narrative, how much they're caught up in the text itself. Not that I want to make a frustrating film, but it at first brings about a kind of frustration because you lose that narrative. Hopefully you find a way to look at the film, to look and read and let it happen and enjoy it when it happens. I worked on the text for about five months and I had a few people read it and give me suggestions and when they saw the film they said, "How could you let the picture erase so much of the text when you worked so hard?" I said, "Well, the text isn't the most important thing in the film and if it was there all the time you would miss a lot of the images." You miss a lot of them the way it is. It's an incredibly different experience watching it a second or third time because you can see much more.

GOSLAWSKI: You've been dealing with text and image relations in various ways throughout your career.

BENNING: One of the things I'm always very conscious about not wanting to do is to illustrate or describe the images. I'm very afraid of confining the image with text, over-describing or becoming way too literal.

GOSLAWSKI: Dave Douglas delivered a paper at the Film Studies Association of Canada conference this past June on *North On Evers* and he was arguing that it was a summary film, an artist going back over his life and career. You mentioned something like that earlier in this talk, that you found yourself going back into your past. He points out that in the film you go back to sites where you made films, people that you made films with, and he was talking about it in terms of the book *Travels With Charlie* in which Steinbeck takes a journey as a mature artist and takes an inventory of his life. Dave was arguing that that's what you were doing in this film.

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BENNING: Well, that's a big compliment—to talk about *North On Evers* and *Travels With Charlie* at the same time because I find that an extraordinary book. What's interesting about *Travels With Charlie* is it was written in 1960, right before the Vietnam War and during the Kennedy election time. There's a certain kind of hope and there's also...the country seems so much more naive. Another good road-film book is *Blue Highways* by...I'm not thinking of his name, he's an American Indian. It's a great book but it's written after the Vietnam War and it has a different edge because of that. And when I think of *North On Evers* I think of that and it has that feeling too, for me, anyway. Although maybe I'm just trying to give myself more of a compliment and I'm not as naive as I think I am. I'm not sure.

GOSLAWSKI: At what point did you decide to call it *North On Evers*, in reference to Medgar Evers?

BENNING: When I realized that the trip was about this kind of driving into my own memory and the shooting of Medgar Evers was kind of a wake-up call for me. I think I was about nineteen or twenty at the time and I realized something was going on in this country, that everything I had been taught seemed to be a lie at that point. It was a big influence on me and made me want to become a political activist. So, when I drove to Mississippi it was a big event. Then I started to run into other racism in the south and in the north

and then I thought, well, that's certainly a part of this film. Then I noticed that the street that was in Jackson, Mississippi, was called Evers after Medgar Evers, Medgar Evers Boulevard or something. I just thought it was phenomenal that Jackson, Mississippi, would have a Medgar Evers Boulevard after he was shot there, you know, and most of the people were happy he was shot except for the poor people that lived on the side of town that he lived on. So, it fits the film well, or at least how I look at the film.

GOSLAWSKI: It must have been such an incredible moment when you went there and you made that connection, seeing the street that was named after him...

BENNING: I went to his house and I felt completely out of place, that I wasn't supposed to be there. It just made me feel bad: here's something that made a huge change in my life and yet here's a kind of racism that still exists that wouldn't allow me to be there because I'm just in the wrong place. They don't see me as a part of that history, but they don't know me.

GOSLAWSKI: *North On Evers* on the one hand is such a personal film, but on the other, as we're discussing it and peeling away the layers of it, it becomes such a pinnacle for what you've always been doing in terms of mixing the political, social, historical, and personal. The personal is never by itself, it's always in context, but it always also informs the political, historical, and social.

BENNING: I'd feel uncomfortable if I made a personal film that didn't have either some kind of political or economic or social investigation also, because without that it just becomes one man's hard-luck story or something. I think if you deal with the personal it has to become a bit more universal so more people can enter into the story and question their own lives rather just say, oh, that poor guy.

GOSLAWSKI: Jonathan Rosenbaum made a point a number of years ago that has always both intrigued and disturbed me—he said that your films are “poised between narrative and non-narrative and that puts them at a political and existential impasse.” I get the sense that he's sort of frustrated that you don't go further, that you suggest political themes but don't elaborate.

BENNING: I used to say that I didn't make political films because I used to do political organizing and if I wanted to stay a political person I

should have stayed in that and worked with people at the grass-roots level and do organizing and civil disobedience and try to change things. Then when I started making films I was very much influenced by the structuralist movement which was very apolitical but, at the same time, I felt those structures were so radical that they were speaking very politically, to me, even though they weren't talking about politics. They were talking about radical, different ways of looking at things and if you don't have that you can't make any kind of change. So, in a way I saw those apolitical works as being very political. But then once I started making films like *11 x 14* that were basically structural films that dealt with formal issues of screen space and off-screen space, they still were always coded by some kind of social message. I realized, as I made more and more films, that that kind of social message got to be more in balance. And I don't think they took over the films because I think my films are still very much about structure and looking at things differently. I'm stuck with that. I don't want to make self-satisfying films because if they're self-satisfying people just go away and say, okay, that's over with. Then you don't have to think about it again.

GOSLAWSKI: I guess I was sort of reading what Rosenbaum was saying as a sort of frustration, that he was frustrated...

BENNING: I think he said that in the early or mid-'80s. Since then the films have become much more openly political.

GOSLAWSKI: I'd like to hear about how you got from *North On Evers* to the next film, *Deseret* (82 min 1995). There's a definite shift in approach but I find it particularly interesting in terms of the historical period you cover. You're moving away from recent history, from events that happened in your own lifetime.

BENNING: But it actually isn't. I mean, I'm not a Mormon but I'm a white male and I want to look at a white male power structure and how it works. The Mormons are a really good example of that. I also got to the film from *North On Evers* because I drove through Utah and found it to be an incredibly beautiful place. I thought about the Mormons crossing and saying, yeah, let's stop here. *North On Evers* also made me aware that from now on I'd make films for two reasons: one, to take me to places that I'd want to spend some time in and get to know and two, to understand my own life better. *North On Evers* seemed to be the beginning of that.

GOSLAWSKI: So, that's what inspired the sound/image relation in the film?

BENNING: I wanted to look at two white male institutions and how they work together and fight together: *The New York Times* and the Mormons. It's a very white male film, *Deseret* is.

GOSLAWSKI: And what about the rigorous structure? It seems more streamlined as well.

BENNING: Well, again it was an idea of, how do I put text and image together? *North On Evers* is a text that relentlessly flows across the screen and in *Deseret* I have a voice-over and one shot for every sentence of text. Then there was also one shot between each article that doesn't have text on it. I don't know how I arrived at that; at some point I thought it would be a good way to work. The texts go from 1853 or '54 to the '90s. So the language changes—sentences become shorter. That makes the film accelerate. And because of that, the ninety-three shots between the paragraphs are a few frames shorter each time so the whole film speeds up. I like the way the language had a direct effect on the flow of the film.

GOSLAWSKI: It also seems a lot more open, you're leaving a lot more room for the audience.

BENNING: Yeah, well, how much can you believe what you read, so...In the first half of the film, most of the articles are designed to help limit Mormon power. In the second half—once Utah becomes a state and it becomes a right-wing model—*The Times*, being much more liberal, the articles then point out the kind of abuse that this right-wing state is putting on its people. It's a very curious film that way.

GOSLAWSKI: It's also very curious in the way the past comments on the present. *Deseret* seemed to start something new, a new project in terms of sound/image relations and in terms of the way you're tackling your own position, your own personal issues and your own views of politics and society now, from the perspective of, how did we get HERE? How did WE get here?

BENNING: Exactly. The other curious thing about using *The New York Times* as a text is that it writes the history from the present so it has the history of the time rather than the bias of who won the war. This wasn't written as history but it became history, though it still just presented eastern establishment bias in all the articles. I like that, that it's

using something that was written as the present to establish a feel of what was going on, but you have to understand who's writing and where they're writing from—they're writing about the West from 2000 miles away.

GOSLAWSKI: How did that film evolve into *Four Corners* (80 min 1997)?

BENNING: Well, Utah is one of the Four Corner states and again when I was making *Deseret* I got very interested in the southwestern part of Utah, the Anasazi culture. I realized I wanted to go to those places and go see Chaco Canyon and Mesa Verde and all the other Navaho lands in that Four Corner area. I wanted to make a film there but I thought I didn't know anything about American Indians, about Anasazis, about Navahos. I mean, I can read about them and think I know something but even if I read their books they're translated into English, so if I read *The Book of Hopi* or *The Book of Navaho* I get a sense of what it is but I really don't know it. I didn't feel comfortable about making a film in the Four Corners unless I could make a film about how the Four Corners allows me to see my own prejudices. So, I decided to make Milwaukee one of the Four Corners. At one time it was the west—in the 1840s, Wisconsin was on the western end of civilization as Americans saw it. When I started looking at my own neighbourhood and the prejudices in a white/black neighbourhood, they were very similar to the prejudices that were in Farmington, New Mexico, between poor whites and Indians. Then I became more comfortable with filming there. I'm trying to look at my own prejudices, I'm not trying to say I know anything about the Four Corners. I'm just saying that when I observe the Four Corners it allows me to be myself better.

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GOSLAWSKI: So, what about your choices of the artists and the texts. How did all that come about, especially in relation to that?

BENNING: I knew I was going to write four stories and have them read. I was just going to do it over black and then I thought it would be asking too much from an audience, so I put each section over a single image, which had to be very complex, but simple at the same time—a painting. People don't look at a painting for more than fifteen seconds when they go to a museum so I thought this would be a place where I could make somebody look at a painting for ten minutes. Painting is kind of a social barometer. I ended up using a Monet, a painting by Moses Tolliver—a black folk artist who I really like—an Anasazi cliff painting, and a Jasper Johns. Mainly because

I like those four paintings but I also thought they represented kind of the Four Corners of painting for me.

GOSLAWSKI: In what way?

BENNING: Well, Johns is the quintessential contemporary artist and he deals with symbols that I like, like the American flag. I use his first sketch of the American flag, where he's trying to strip these symbols of meaning and I'm trying to put the meaning back, do the opposite of what he's trying to do. That's why I chose him. Monet, I chose because American history when I studied it started in Europe and I always thought that was very bizarre. I had very little history about our Native Americans, actually none really except for my own study. So, I start with Monet and he becomes kind of the villain of the film. And Moses Tolliver I used with the Milwaukee description because Tolliver's an elderly black man, he's from the south, and he's an incredible painter. And then, of course, I had to use an Anasazi one because most of the film is about that and it's one of my favourite places in the world. Barrier Canyon, Utah, where there's a horseshoe-shaped canyon about a hundred yards across filled with paintings. That was just one of them, and it was about eighty by fourteen feet. And then I wrote little biographies for each painter and, of course, I didn't know who painted the Anasazi one so I made up a fictitious one—so the only woman in that film was fictional.

GOSLAWSKI: In this film you do return to a much more mathematical structure and in some ways as rigorous as it is, as specific and structured as it is, it leaves a lot more room for the audience. The later films take up issues, themes, and approaches from the earlier ones, but deal with them differently. Your focus seems different.

BENNING: Well, like I said I think it comes from this interest in investigating myself more than I did in the past. I think that's why these films become more pointed. They certainly are mathematical (or arithmetic anyway)—more than ever. But I think *Four Corners* is very accessible if people are willing to give a little bit and I think if they can get through the first story and a half then they'll watch the whole film—and I'm talking about people that aren't used to my kind of films. I wish I could get more people to see it. I don't try but, in a way, I think they're good films, the last films I've been making. I'm very happy with my work in the last ten years. I guess I'd like to have a larger audience at this point and it's probably possible but I just don't have the energy to do that.

GOSLAWSKI: It's interesting that you say that when progressively you're asking more from the audience. It's clear with *Deseret* and *Four Corners* and by the time you get to *UTOPIA* we have to do a lot of work. Which for those of us who love experimental film is not a lot to ask; we're happy to do it and, in fact, it's very exciting, the way you ask us to participate.

BENNING: Last October, when I was in Vienna, I had one of the best compliments ever paid to me from a person in the audience and he simply stood up and said, "Thank you for taking your audience seriously."

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GOSLAWSKI: That's great.

BENNING: You know, it sent shivers up my back and I said, "Thank you, that's the best thing anybody could say to me." I don't want to water anything down, you know. I think you just have to live your life to watch my films—you don't have to have any special education to watch them. I think if you're interested in who you are my films will help you start asking questions of yourself. I'm hoping that's true.

GOSLAWSKI: Let's talk about how you went from *Four Corners* to *UTOPIA* (93 min 1998).

BENNING: I had been living in California for almost eleven years when I started filming this past year and hadn't really made a film in California. I decided that it was time. It was going to be a non-text film because I thought it was time to do something else. It occurred to me that I had never made a film with somebody else's soundtrack.

I was thinking of the desert as a utopian system that failed, about how Che Guevara had a kind of utopian politics which I admired. I thought I had to get him into the film. And also when I went down into the Imperial Valley where the desert changes because of irrigation, where you import the workers and take advantage of them that way rather than going there and stealing their wealth, you take what they can offer in labour. So, I thought, well, this a perfect example of what he was fighting against and here it exists right in Southern California.

GOSLAWSKI: With the sound/image relationship in this film, I feel like we have to work harder because the connection is not obvious.

BENNING: The images start in Death Valley and there's no real evidence of

people. I don't show any people in Death Valley and the brutal, beautiful landscape seems unspoiled until slowly you see industry and military things. Then it goes to the Imperial Valley and you see what irrigation does.

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GOSLAWSKI: In the earlier films, the landscape provided a certain context, people's stories were located in a certain setting and the landscape was often in a city, or just outside a city, or it was in a populated area so that there was always a suggestion of people and you grounded their stories in this landscape of city or town or a place like that. And then in the last three films, the landscape, often the desert, suggests such an absence. Why are our films becoming less visually connected to people?

BENNING: I think it's more my own self hiding away.

GOSLAWSKI: And that's why you're drawn to the desert. You want to hide and therefore you're searching out landscapes without people.

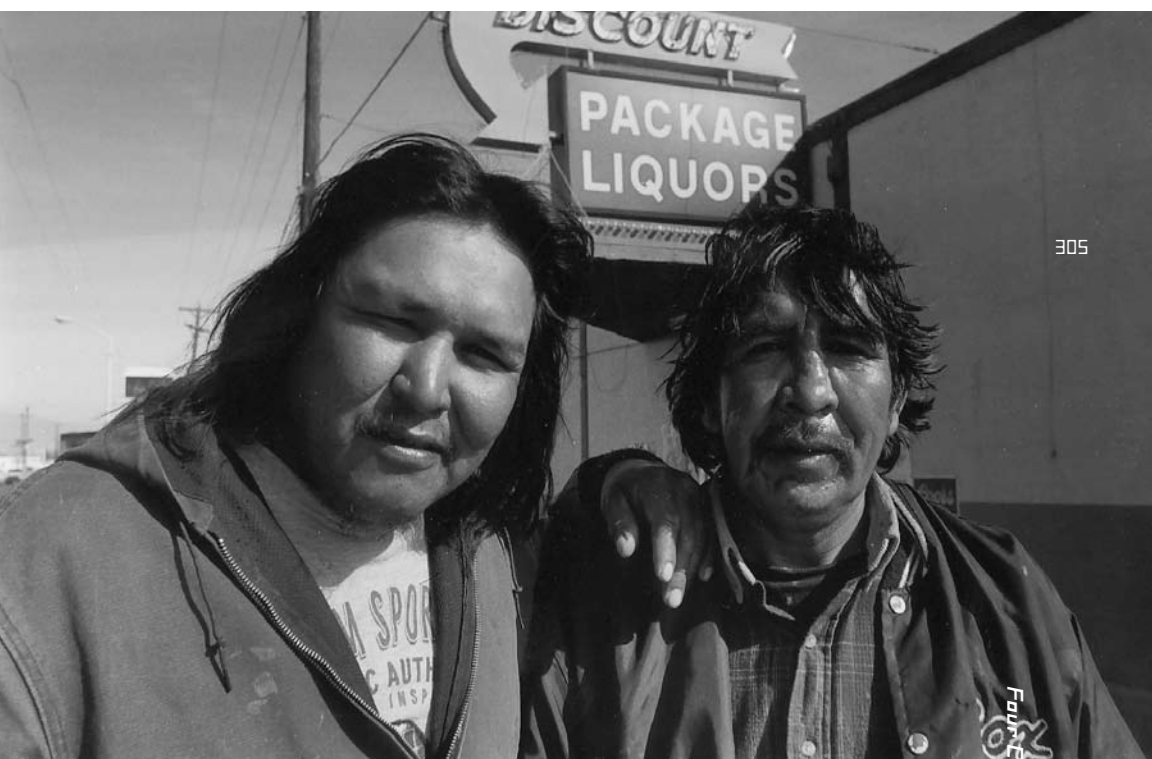
BENNING: It's a real romantic notion I would rather not describe.

GOSLAWSKI: Oh really, come on now, that sounds interesting.

BENNING: Well, you can imagine.

GOSLAWSKI: Maybe we should leave people with that image, that romantic notion that you won't describe but that we can imagine.





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Four Corners (top), North on Evers (bottom), James Beattie



old him that place had its own p

Warhol's Grave

Lia Gangitana

Take out the flowers
Throw away the dirty water
Rinse out the vase
Put it away

—Rene Ricard¹

Warhol's grave scrupulously appears as one of many outtakes that comprise Peggy Ahwesh's *Fragments Project*. Its emblematic presence—as homage, as artistic/theoretical reference, as reminder of endings, of death—in the form of a scrap of comely footage, also presents a structural device that this compilation of notes on Ahwesh's body of work seeks to emulate.

When things start to fall apart, when the performers get bored or pissed and fall out of character, it's time to turn the camera on.²

We're not talking about the heroics of happy accidents here, but an unruly

practice of observation, outright provocation, that a camera, some friends, and an apartment can accommodate. Wayward, Ahwesh's interest in slips, jokes, laughs, fights, flirting, starts to add up to some portraits of people, groups of people, and a portrait of a particular time and place. The weight of ordinary activities—cleaning the apartment, playing a game, looking at pictures, reading in bed, talking—is unequivocally fashioned in her early super 8 films such as *The Pittsburgh Trilogy* (1983) and *Philosophy in the Bedroom* (1987). This collusion continues in later works, as the ordinary is distinguished by its more eccentric manifestations: perversion, abjection, the subcultural and supernatural.

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Like the films of her historical counterparts—for example John Cassavetes, Andy Warhol—Ahwesh's directorial practice instigates films that could be viewed as indulgent, undisciplined, pointless. An insistence on non-technique as technique problematizes certain concepts regarding the vanguard of anti-art, to which none of them would ascribe. "The pure appropriation of the anaesthetic, the imagined completion of the gesture of passing over into anti-art, or non-art, is the act of internalization of society's indifference to the happiness and seriousness of art. It is also, therefore, an expression of the artist's own identification with baleful social forces."³ The political ramifications of Ahwesh's work, as evidenced by her deliberate misreadings and misinterpretations of psychoanalytic theory, for example, assert an aggressive feminist aim that demands a form that does not comply with existing authoritative narrative structures.

Ahwesh may not aspire to such grand ideas as emotional truth, sought by Cassavetes, or Warhol's monotony of stars, but rather, she employs film's subversive potential. "I came of age when there was this great book called *Film as a Subversive Art*, a history of mostly alternative film to about 1975... That's a book I read and took literally: you know, film is a subversive art. You make things that have a formal integrity that relates to your content and it's supposed to blow people away. Not necessarily make you uncomfortable or crazy all the time, or drive people to kill or arrest you, but make you think."⁴ Hence, Ahwesh's sampling of, yet non-adherence to, the codes of horror, science fiction, and documentary genres. As David Cronenberg has noted: "Subversion is essential to art...[and] if you are working within a genre, it's more simple to subvert. If you are not working within a genre, then it's a much more subtle thing...When you are inventing your own form...you don't have that possibility. The form itself is the subversive thing."⁵

On Outlaws

*Poised at the door of the bar, playing with her despair...*⁶

Outlaws, such as Marie, the hero of *The Deadman*, know the difference between darkness and light. When death enters Marie's life, she just runs with it, as it won't affect the sun one bit. A creepy laugh track adds other lightness. The film, a study in extremes. Too much darkness got to Marie. The count dies—too much sun. They're both falling at a similar rate of speed. The corpse remains, still (cadaver, cadere, to fall).

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For a moment the falling body disturbed the silence.

"*The Deadman*, *The Color of Love* and *Nocturne* form a sort of trilogy about psychological violence and women in their relationship to the dominant cultural codes of behavior and power. All based on the writings of Georges Bataille, they express an excessive, over the top fantasy of feminine subjecthood and desire."⁷ Oppositional, Ahwesh's outlaws embrace the abject, fondle dead things a lot, and constantly reside on the thresholds of meaning. Profound in their physical displays—piss, blood, vomit, some sex—her films riff on more tidy outlaw types, such as Gerard Malanga's character in Andy Warhol's *Vinyl* (1967), a remake of Anthony Burgess' *A Clockwork Orange*. Unlike Ahwesh's heroes, "He [the pathological narcissist described by Žižek, here referring to Warhol] is a radical conformist who paradoxically experiences himself as an outlaw."⁸ Ahwesh forgoes glamour in favour of visualizing "the jettisoned object," ultimately signified by a corpse.⁹

I always wished I had died, and I still wish that, because I could have gotten the whole thing over with....I never understood why when you died, you didn't just vanish....I always thought I'd like my own tombstone to be blank. No epitaph, and no name. Well, actually, I'd like it to say "figment." (Andy Warhol)¹⁰

In Ahwesh's films, death doesn't go away, it lingers, doubled as both ghost and decaying matter. Or, in the case of *The Color of Love* (1994), the rotting body is mirrored in the film's materiality. Two women have sex on the body of a dead man while decomposition is literalized by the deterioration of celluloid—found footage marred and coloured by its own decay. That physical decay is the source of its stunning visual effect is perverse and suggestive beyond the scope of its pornographic content. This fragment of found goth pornography is represented in resplendent, lurid detail of its imminent demise.

Freud Joke no. 1: "Oh, I get it, it's like a penis, only smaller."

Much like the bawdy joke-telling that punctuates Ahwesh's films, an instinctual irreverence is a critical strategy at play in Martina's *Playhouse* (1989). A naked kid and her mom goof around, describe pages from magazines, there's a pile of plush toys, not especially props for a film. Nothing

seems particularly prepared. Early on, Martina's whining, "I'm not ready." "The end...it's the end!" she's demanding. The camera, of course, stays on. Then she's reciting some of Lacan's greatest hits aloud. Ahwesh reads from "The Language of Flowers." Smart girls, reading. Martina mispronounces a word, lack, luck. Luck is better—effacing masculinity in one unintentional blunt utterance. Ahwesh uses "children's immediate mimicry of cultural and social norms to register a societal indigestion."¹¹ The incongruity of a child's voice attempting difficult, theoretical language suggests the historical constraints and cultural mutations of this discourse, as well as its uncertain usage within a future feminism represented by Martina's projected development. "This misreading of Lacan is really important since it's my homage to theory, at the same time saying that theory's not the end-all and be-all," says Ahwesh. "It is a jumping-off point for both understanding the world, and also messing with it."¹² This approach is not unlike the deadpan quandaries that preoccupy Cecilia Dougherty's videos: "What is seeing? What is being seen? Who made me? Do you like my shirt?"¹³

In Martina's *Playhouse*, the footage of mother and daughter is interspersed with footage of a woman kind of coming on to Ahwesh. Exploiting the occasion of filmmaking as a confessional vehicle instigates a confrontation that is both induced and impeded by the presence of the camera. Although she's talking to it, flirting, yelling, it's delineating certain borders that the video seeks to provoke. A self-consciousness about the meaning of every recorded gesture, of the music that's playing (T Rex), of every little thing, heightens this fickle, anxious scene.

Non-performances, role reversals, redundancies, serve a significant function in the overturning of proscribed relations such as director/subject, observer/observed, by corrupting the clarity of authorship or discrete invisibility traditionally associated with the person behind the camera. It's not unusual for Ahwesh to gravitate towards discarded footage, opt for the imperfect delivery, interrupt, much like super 8 filmmaker Luther Price. His film *Mother* (1988) emerged unexpectedly from outtake reels from *Warm Broth and Green*, both films in which Price plays his mother. A portrait film, *Mother* strips away all pretenses of performance—amounting to a confrontation that simultaneously disunites and melds the identities of the filmmaker and his longtime subject. Price recalls that when his mother saved his journals from water damage with baking soda, she commented: "This isn't your life, if anything, it's mine." Such boundary confusion is welcome.

Betsy's legs, or the camera daddy gave me

Ahwesh's strategic relocation of the camera/eye to other parts of the body,

or her use of the camera to achieve an all-over cruise, is more than a mischievous repositioning of apparatus. The camera's presence is neither static nor determinedly roving, but participatory, gregarious. In *The Vision Machine* (1997), the joke-teller fucks up the punchline. Ahwesh from behind the camera says, "You have to do the whole thing over, single take." The camera's pointing downwards. She recites the joke again. Sex jokes, word play, spinning records, in addition to the video's title, make reference to the "significant elision of opposing terms that characterizes Duchamp's art of the 1920s: his optical 'research.' For Duchamp's various optical machines...produce alternating illusions of convexity and concavity. These spinning spiral patterns produce an erotic, pulsatile imbrication of opposing volumes, created entirely by the eye."¹⁴

Girls tell raunchy jokes, feminist jokes, Freud jokes. Ahwesh records their body language as contentious research. She notes the influence of Ray Birdwhistell, "a professor at the University of Pennsylvania who produced the bizarre film *Microcultural Incidents in 10 Zoos* (1969), which studies family interactions in zoos around the world...Birdwhistell's research petered out to nothing, but it's such a great pseudo-science...I have total empathy for this person because he's trying to get at certain synchronicities, certain kinds of minute microbehaviors that are really telling."¹⁵ Fundamental tenets of conceptual art, such as the positioning of scientific and theoretical models within artistic practice, apply to Ahwesh's unpedigreed approach to art making.

A scientific curiosity regarding vision, motion, and behaviour takes on a certain perversity when its motivation remains inscrutable. The experiment might not have a point. While Warhol's collections of celebrities, for example his *Screen Tests*, posit a voyeuristic precedent in art film, Ahwesh's interest in the history of documentary film and its relationship to ethnography, anthropology, reaches into other fields of science, however crackpot. Collecting and documenting people, observing friends as specimens of culture, establishes Ahwesh's errant approach to ethnography. Her work suggests an alternative anthropological practice, crossing boundaries of observer/participant as she literally instigates her subjects, making visible her impact on the cultures she is observing.¹⁶

At times, however, the nature of her influence on her subjects remains elusive. Peggy Ahwesh and Margie Strosser's *Strange Weather* (1993), a fake documentary about drugs, critiques the sensational perspectives offered by television. It's a film about crack house ennui. Surveillance aesthetics and static-shot personal testimonials present shoddy approximations of tv realism (cop shows, *The Real World*). The addicts' environment is portrayed in naturalistic, handheld chaos, punctuated by titillating vignettes of reckless

behaviour. Moralistic content (for example, scientific or medical fact, rote “outreach” to abusers) is replaced by ambivalence (maybe a passing comment like “You’re a loser”)—leaving this documentary absent of redemptive, punitive framing or clear purpose. A guy combs the cat litter for rocks. Redundant paranoid behaviours, cyclical rituals of preparing and smoking crack, are interspersed with the weather, news of a coming storm.

Don't let the sun catch you crying

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Nocturne (1998) begins with another dead guy—a pixel view of an unwieldy body rolling toward a hole, singing birds. Then there are spiders, worms, uncanny backward stuff. Lots of mirroring, doubling, phantoms—it’s dark. Footage of bats, nocturnal friends of guileful women, makes reference to radar, flying, the night vision of witches. The main character is drawn mostly through shadows. Sacred principles of scary movies punctuate sleep, dream sequences. “Life must take life,” a sciency voice-over tells us. Allusions to genre films and scientific documentaries, artifice and hyperrealism, collide to throw certain limits into question. “Eerie night, electricity, weird swarming nature and the devious woman are all interconnected....The buzzing and the squeaking and the 60 cycle hum on the soundtrack yield friction and claustrophobia.”¹⁷

Ahwesh’s *The Scary Movie* (1993) is more about laughter. The misuse of horror signifiers to denote humour is achieved through appropriated soundtracks, miniaturization, shiny surfaces, tin foil. This home horror movie depicts two young girls goofing around with costumes, makeup, and some plastic hands. Girls, again, act as effortless deconstructors of genre convention, as the scale of their endeavour is clandestinely elevated.

Home movies, found footage, music that signifies generation, pathos, politics...Ahwesh’s *Fragments Project* (1984-94) is a collection of monologues, outtakes, performances, landscapes. It functions like a time travelogue. The route: uncertain. This compilation is intended to be re-edited each time it is screened, emphasizing its deliberately arbitrary sequencing of events. “Compiled in a meta-way,” a discontinuous series is strung together out of order, unevenly connected by changes in direction or the weather.

The sun remained.



Special thanks: Sadie Benning, Cecilia Dougherty, Johanna Fateman, Leah Gilliam, Kathleen Hanna, Saul Levine, Mark McElhatten, Gavin Smith, Elisabeth Subrin, Suara Welitoff.

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INTRO: Birds fly overhead. It's winter and the trees are reduced to skeletons. A fierce wind blows.

1. The woman struggles with the body of a dead man. She rolls it across the lawn and into a hole, then she covers it with dirt.

TITLE: **Nocturne**

"The greatest human torment is the impossibility of offending Nature. She even receives murder with indifference."

The earth is rich and radiant with the microscopic evidence of life.

"Girls are like caterpillars while they live in the world, to be butterflies when the summer comes but in the meantime they are grubs and larvae. Don't you see — each with their peculiar propensities, necessities and structure."

Flesh. The uncanny presence of the imagined. The eternal return. Cycles of life and death. Nature and culture. The lived and the imagined.

A spider spins her web.

2. The moon rises over the house.

The woman is haunted by the memory of the dead man.
He visits her at night.

"Whenever you tell me your story it will be made up of one great true romance."

TITLE: **Desire**

Wilted flowers. Absence.
Flickering lights. Nightmares.
The need to be ruined.

She sings herself to sleep with a lullaby.

He watches her sleep.

Shadow and light flicker across the room.

Images and text from:

Nocturne, a film by
Peggy Ahwesh.

(16mm, 1998, sound, B/W)

Performers:

**Bradley Eros, Anne Kugler,
Karen Sullivan.**

Cinematographer:

Robert Fenz.

Quotations:

**Kathy Acker, Marquis de Sade,
Sheridan Le Fanu, Steven Shaviro**
and *The Helstrom Chronicle*.



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3. Curtains come alive with the breeze from an open window.

"When I asked who the murderer might be, a voice told me that it wasn't you."

TITLE: The Sleepwalker

At night, she wanders down a long, empty corridor. The lover suddenly appears and looms over her. They embrace. The whimpering and crying turn to moans of passion. She cannot escape her imagination.

"I came to know that the opposite of love is not hate, but indifference, and the only true opposite of fantasy is pain."

Night clouds gather. Birds cry. The wallpaper is old and discoloured.

TITLE: Restless sleep

She dreams the lover into her bed. She caresses his inert body and is comforted by his coldness.

Mechanical wind-up toys. Creaking door. Rotting fruit. Sobbing. Shapes shift in the dark.

4. The lover is indistinguishable from a shadow, a branch creaking against the side of the house, a candle snuffed out by the wind.

"At this moment, because I'm perverse, I'm telling myself: without you I'm lost. And as soon as I need you, I imagine your absence."

TITLE: Transmission

His shadow at the window is alert and knowing.

"What goes from one person to another when we laugh or make love? Something lost in the instant, over as soon as it happens."

"In these mysterious moods I did not like my lover. I experienced a strange tumultuous excitement that was pleasurable, ever and anon, mingled with a vague sense of fear and disgust."

TITLE: The Double

She holds a knife, poised and ready to strike.

Cracked mirror, yearning, ice forms on the surface of a pond, cruelty, the wound, electricity.

The lover's body lies bloody on the floor.

5. The neighbor comes by and reads aloud a passage from an old book while stroking her hair.

"...Must the diviner part of mankind be kept in chains by the other? Ah, break those bonds; Nature wills it. Have no other curb than your tastes, no other laws than those of your own desires, no more morality than that of Nature herself... Languish no more under those barbarous prejudices that wither your charms and imprison the divine impulses of your heart..."

6. Weak voices off in the distance whimper and murmur.

TITLE: Betrayal

She embraces him, raises the knife and plunges it deep into the shadow.

"I felt you most powerfully at the moment of your departure. The proof that you were real was that when the time came, you simply weren't there for me."

I secretly always knew that you would escape me in the end, so I tried to make your betrayal mine."



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My lovers are stacked
on top of each other
on the damp green lawn
of my suburban house.

The first is on the bottom
followed by the others,
in chronological order,
at the top, my wife.

They are piled
like sacks of potatoes, face down.
Their arms and legs are moving slowly,
resembling a strange sea creature.

The ones closer to the bottom
look uncomfortable.
while those at the top
are quiet, even peaceful.

I stand on my front porch
and tell them to move on.
The neighbours have gathered,
and are whispering to each other.

I ask my wife
to come back to the house,
but she is smelling the hair,
and stroking the neck
of the woman beneath her.

I go and throw
a blanket over
their naked bodies.

The movement of their
limbs looks ridiculous,
poking out from underneath the cover,
as I return to the house,
and close the door.

The words of a great dictionary were being revised. Each year there were alternate spellings and meanings of the same words. Hundreds of scholars contributed to the book. After many years you could spell a word any way you wanted and each word could be substituted for another in a sentence. People began speaking the language of ambient noise and when they greeted each other they imitated whatever sound was close at hand.



Why Do I Keep Repeating Myself?

Kristin Lucas

I wonder what the odds are for a cell phone or a fax to share the same frequency as a neurotransmitter in my brain. A pager goes off and I raise an eyebrow. Someone programs their microwave to thaw frozen peas and I wind up exiting the subway two stops too soon. I'm a giant radio-controllable buffoon.

I imagine technology's sphere of influence being played out on those whose lives are even further steeped in electronic co-dependency, from programmable security systems to automotive global positioning systems. With so many systems in place one must proceed in accordance with the commands and options of machines—even to accomplish the most rudimentary of chores. Rewards may seem small: the cash equivalent of the value submitted, a printed receipt, a potato baked evenly from the inside out. Nevertheless they are achievements and to some they are empowering.

There is a new Aaron Spelling primetime tv show called *Charmed* featuring Shannon Doherty, formerly of *Beverly Hills 90210*. Its stars are a sisterhood of witches who cast spells with their minds but use cell phones to communicate. Those conditions, generated by the collision of waveforms and forces, are commonly mistaken for the actions of the paranormal or a warp in the time-space continuum of a parallel universe. Maybe cell phones are capable of affecting the psychic and paranormal. Wo/man-machine interface.

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I play video poker with the same degree of intensity that I enlist to make art. Casinos are easy environments to work in because they are controlled environments. You can expect the same light, temperature, and noise level regardless of the time of day. There are no competing noisemakers—video cameras, laptops, or walkmans—allowed in the room. I stare deep into the face of my machine—to the point that unidentified glands begin to secrete—causing my vision to blur. I employ my deepest psychic capabilities to free all energy blocks between myself and the machine. Machine karma.

Wo/man becomes to machine what peripheral is to computer—an extension for the facilitation of the “perfect” task-oriented machine. As a culture we have invested in this relationship. Chips and compression are central to '90s electronics design. Smaller often costs more. Miniaturization is fashionable. The shorter the life of these accessories the better; we'll just buy more and reprogram ourselves.

Canal Street, in lower Manhattan, is one of my favourite places to shop. It was once notorious for its thriving do-it-yourself electronics stores, owing its reputation to a project-oriented group of experimental artists and engineers. The last of these stores went out of business last fall and was replaced overnight by another cheap electronics store, selling Tamaguchi pets, pens, and watches that talk, car alarms at bargain prices.

Many components that were once used to solder onto PC board are no longer being made. Information in the form of data is more commonly compressed and transferred to programmable chips. Parts are miniaturized, stamped onto boards, and dipped in solder by robots and machines. The chip in effect reduces and seals information in such a way that prevents modification, as a security measure. Electronics enthusiasts have had to trade in their breadboards for computers and turn to software programs to work out schematics.

The computer industry keeps itself in business by using compression as a tool for “information hiding” which ultimately puts a broadening user group

in the the dark, securing the user's position as labourer of the machine. Language is turned into property. There is a market that assumes our ignorance. Perhaps this is why *Dummies* guide paperbacks are so popular among users. "I'd like to buy a vowel please" (*Wheel of Fortune*). Commercial propagandists lead us to believe that we are taking record-setting strides forward in the race for the twenty-first century, but are we really just being taken for a ride?

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Is "information hiding" in digital society being used as a form of social control? It is packaged and sold to the general public like insurance, as security. We operate within a self-censoring system, which surpasses those of generations before. Surveillance is so much a part of our lives that we don't need to see it to recognize its presence. A camera at a bank machine is a merely interior decoration. Objects and procedures are never what they appear to be, but we accept that information at face value. We live with the knowledge that our own image can be bought and sold and our identities and actions misconstrued. This affects our behaviour, the way we socialize on the street, in our workplace or home, on the internet. When subscribing to an on-line magazine, my private information is being sold to a sales analyst for product research purposes. When I wake up in the morning or when I come home for the day, my initial activity via telephone or modem sets off an onslaught of calls by telemarketers soliciting anything from phone service, credit card offers, and car insurance. It took me some time to witness this pattern among patterns.

Not only do we find ourselves mimicking this process of "information hiding" by censoring our thoughts and gestures in real time, but we facilitate the paradigm which enables others to construct our individual and collective identities. We contribute to the paradigm that systematically hides information from us.

There exists in a producer's mind the notion that the viewer/audience will receive information and process that information based on parts given. As a mediamaker you set up the shot. The audience looks through your lens. You provide the framework for their observation.

I have adopted a frame of vision, which is different than the cone of vision I learned about in junior high school science class. This frame serves as a filter through which I am able to identify and classify, weed out the odd and unnecessary bits of information that might otherwise cloud my judgment. Somewhere along the line I downloaded pattern recognition software for my brain. There are days that I forget what it feels like to invent my own thoughts. I spend more time organizing my desktop than I spend organizing my desktop.

As an artist one has to be able to remove the filter, and it is necessary to do so, in order to have a fresh look, to keep things in perspective, especially since post-production and effects-processing have moved further into computer-based design. As the cost of these tools has come down, not-for-profits are making the investment and artists are finding access. We are becoming more familiar with the images that are produced this way.

322 As video and computer animation become more prevalent, and we see our own images reproduced more often, we venture further into the illusion that the reproduction is the truer self. We become increasingly fascinated with self-improvement and super-human qualities. When contemplating our image in video, we witness an emptiness, a hollowness. Our instinct is to reach for the refresh button.

Because of the vast databases full of prerecorded material—sound, images, text—our audiences are less impressed by the perfect or live moment, and more so by the spectacle of the moment.

Take for example the popularity of television talk shows. The average viewer has a sophisticated awareness of the complexity of the information and actions being staged. The stage becomes the canvas for experience. The viewer already knows that the experience has been rehearsed. This makes the story that much easier to absorb. Its parts are familiar. It is not that the story itself is sad to listen to. It is that the producers have broken the story into sound and emotive bites which are easily reconstructed for the audience. The guest has come to the camera to have the experience, to measure the empathy passed down through audience participation. The story is made for the audience, and the attachment comes out of an appreciation for a well-told story. The story does not have the same kind of resonance without undergoing the reconstruction. The camera acts as the interface between the viewer and the guest.

We are living in the age of pre-recorded samples and behaviours. The digital age issues arguments over reproduction and multiplicity. Cracking DNA code and in vitro fertilization are intrinsically linked to this. The assumption that we can all have children is the same as the promise of the digital: we will be guaranteed a one-to-one transfer.

Digital media breeds multiplicity. The more dandelions you pull from the lawn, the greater the number that grow back in their place. In a few short years, television's Olson twins will be replaced by not-so-talented pre-teen quintuplets. Soon we'll be happy to sit back and digest hours of the same scenarios that *The Brady Bunch* and *Full House* casts played out. The difference

being character development and separation anxiety stepped up to the fifth power, quintuplets instead of twins. Multiplicity gone haywire.

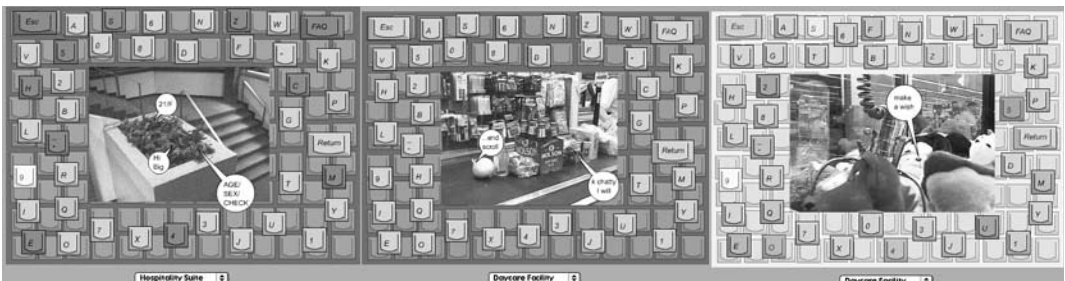
So how does one reconcile using digital technology as an art medium when they are intrinsically related to the facilitation of information as industry, language as property? How does one reclaim these tools? Why do I keep repeating myself? These are the questions which surface in my art-making practice.

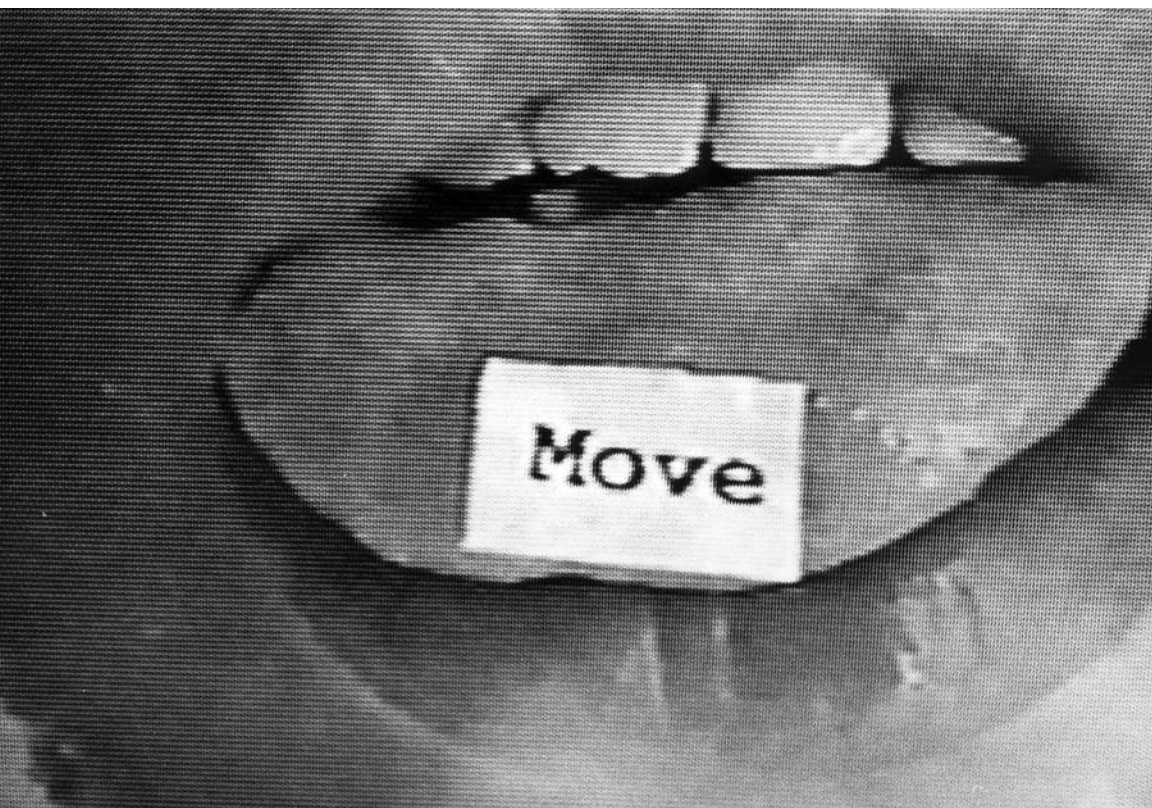
I make video as if I were conditioning myself for something major. Like nuclear fallout. Video and computers have an intrinsic relationship to mass media and military, as tools. Therein lies potential for the critique of these structures. Video is the medium within which I simulate possible relationships/maneuvers. It's borderline competitive for me, breaking free of the object that encapsulates me. I concentrate on the fields that I operate within, and those that surround me. Like a war zone, I am exposed to more fields than I care to acknowledge. I have chosen to make work about this, but this does not mean that others will or that my ideas are meaningful or truthful. I just simulate the environment, real and imagined, to get to the question.

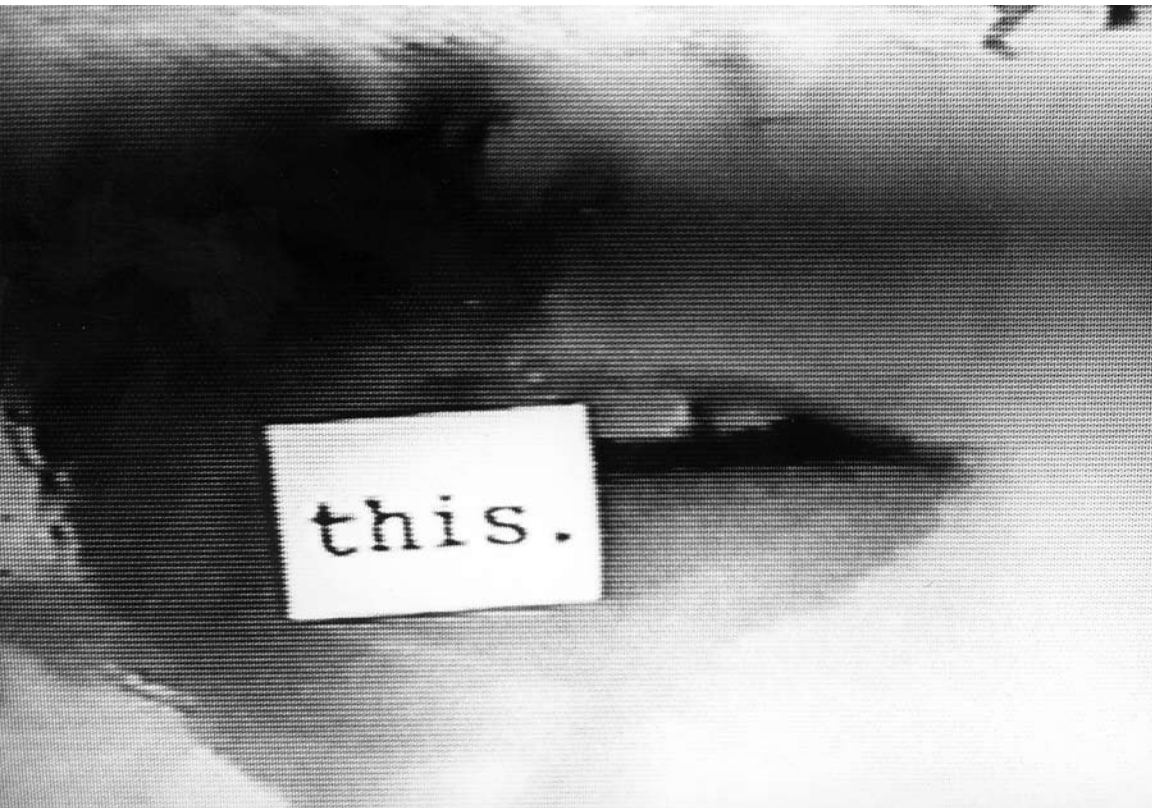
Whether analogue or digital, many forms of information can merge in video. It can be captured or streamed for webpages and live webcasts. This is changing the way that one perceives video as a medium. Because video is so compatible with other tools, and so malleable at the same time, it is a tool that many are fascinated with. It has the ability to capture the qualities of layers of light and sound. This is stunning to me still. I am used to operating within fields and behind layers. It is important to me to imagine the big picture. I see walls around me and I know that there are other spaces. I see windows and I envision a number of options. Our reality has more depth than ever due to digital technology.



This article was written in response to a series of conversations with Joe McKay (artist) and Jan Zwicky (philosopher).







4/14/99

Paula Levine and Jan Peacock

Outgoing Message Re:ahah?

Page 1 of 2

>I am trying to understand other ways to teach new technologies, in >relation to history, culture, and time. I am interested in knowing what >questions are being asked and what material is used to speak to these >questions?

>

>I want to know whether others are finding it a strange strange time to >be teaching art, a time when the learning tools of art coincide with >the desire of culture which converts technology, and technological >tools, into fast-paying commodity.

>

>Suddenly there is utility in the skills that are taught at art school. >Has this happened before, other than the Renaissance?

>

>Is there a greater link between corporate interests and education as >the result of increased technology? Will this affect what materials are >taught and how they are taught in classes? Who is the new technology >classroom serving?

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Hi P, here are my immediate thoughts.

Yes, it is a strange time to be an artist working with technology, and the danger is that it becomes harder to underwrite our own priorities as artists (and as students of art) when there is such a high premium placed on the technological tools we are using, which have such material currency/utility in the culture, and where that "currency" can so easily erase the rich, dialogic, interrogatory, and multivalent relationships that artists generally cultivate with material and materiality. It becomes very hard to open up a particular mode of materiality when, culturally, it is so ubiquitous. Baudrillard might even speak of its inarguable "presence"—its reification—as obscene, because we are incapable of negotiating its meaning; it is just "there." And speaking of the overriding utilitarian value of technology, a colleague of mine refers to the computer-focussed students as "the coal miners of the future."

Right now things seem very black and white, a kind of superstitious stone-age of computerdom: technology is dystopian (invasive, contaminating, hegemonic) or technology is utopian (universalizing, democratizing, transformative). But either belief simultaneously expresses its willingness to suppress and distort its opposite.

Re: the Renaissance, I actually heard a talk by one of those Siggraph utopians who said that she believed that "for the first time since the Renaissance, art and science have come together to forge a new humanity." When the speaker turned to ask Woody



Vasulka what he thought of this, he said, "Vell, it all sounds too religious for me."

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In teaching, I am trying to point to newer technologies as part of an available array that includes technologies that have been discarded. Perhaps enough has been said about the "abject" in art of the early '90s, but it hasn't percolated through the broader culture except in sentimental and nostalgic paradigms of loss and retrieval (*The Truman Show*, *Pleasantville*). Students are incredibly responsive to this idea of the broader technological array. I always get a couple of them who simply have to work with mechanical slide dissolve, even though they know a computer can do it "better."

Tom Sherman points out that art and artists are inherently "conservative"—art never throws any method, material, or technology away. Historically, it keeps (collects, holds onto, conserves) everything—from the most ancient tile-laying techniques to NASA-tested alloys. Sherman says, "By contrast, try walking into a biology lab and asking someone there if they are doing *anything* today the same way they did it twenty years ago—even five years ago."

For artists not to consider what has been discarded limits the questions they can ask about their own moment. In the scientific community, the press forward/onward is too forceful to allow for such ahistoric interplay.

Can the corporately sponsored technological classroom teach such things? I don't see why not. Depends who's teaching. Wallace Stevens wasn't limited as a poet by his job as an insurance salesman. Nothing's pure, or as Leonard Cohen put it, "There is a crack in everything. That's how the light gets in."

Off to class now. Bon courage, ma fille.

grosses bises,
jan





End Notes

Ten Years of Dreams About Art

Laura J. Marks

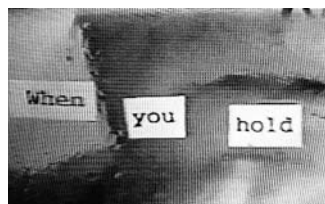
- 1 Charles S. Peirce, "The Categories in Detail," *Collected Papers*, vol. 6, eds. Charles Hartshorne and Paul Weiss (Cambridge, MA: Harvard University Press, 1931), 150.
- 2 Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1989), 199–200.
- 3 Peirce, "The Categories in Detail," 172–173.
- 4 Charles S. Peirce, "Objective Logic," in *Collected Papers*, vol. 6.
- 5 Gary Kibbins, "Bored Bedmates: Art and Criticism at the Decade's End," *Fuse* 22:2 (Spring 1999), 32–42.
- 6 Floyd Merrell, *Peirce's Semiotics Now: A Primer* (Toronto: Canadian Scholars' Press, 1995), 116.
- 7 Peirce, "The Categories in Detail," 150.

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Flaming Creatures: New Tendencies in Canadian Video

Gary Kibbins

- 1 See Michael Nash, "Vision After Television: Technocultural Convergence, Hypermedia, and the New Media Arts Field," *Resolutions: Contemporary Video Practices*, eds. Michael Renov and Erika Suderburg (Minneapolis: University of Minnesota Press, 1996); and Cynthia Chris, "Video Art: Dead or Alive?," *Afterimage* 24:3 (Nov./Dec. 1996).
- 2 See Jon Burris's fine article "Did the Portapak Cause Video Art?," *Millennium Film Journal* 29 (Fall 1996).
- 3 See Victor Burgin, *The End of Art Theory: Criticism and Postmodernity* (London: Macmillan, 1986), 169.
- 4 Robert Smithson, "Entropy and the new monuments," *The Writings of Robert Smithson: Essays with Illustrations*, ed. Nancy Holt (New York: New York University Press, 1979), 182.
- 5 Sigmund Freud, *Jokes and Their Relation to the Unconscious* (Harmondsworth; New York: Penguin Books, 1976), 182.
- 6 See Jacques Ellul, *Propaganda: The Formation of Men's Attitudes* (New York: Vintage Books, 1965). Agitation propaganda is directed against prevailing attitudes, and so is designed to be visible and rousing in nature. Integration propaganda is conformist, and is designed to promote cohesion and consensus with respect to prevailing attitudes. A well-known case study in this regard is Bertolt Brecht, whose earlier work was agitational, but after taking up residency in the German Democratic Republic in 1947, found himself obliged to create integrative forms, a transition he never successfully made.
- 7 Michel Foucault, *The History of Sexuality, Volume 1: An Introduction* (New York: Vintage Books, 1980), 96.
- 8 This is not necessarily the same motivation cited by those who valorize the "ineffable" in contemporary theory however. One can see a fundamental gap between manifestations of the irreducible that typically appear in artworks and the highly abstract constructions of, for example, Jean-François Lyotard's "sublime," whose quasi-mystical grandiosity has little to do with the more modest, modernist, and Brechtian examples that populate video montage, and which are statistically and critically more decisive in contemporary art in general.
- 9 See Peter Sloterdijk's monumental *Critique of Cynical Reason* (Minneapolis: University of Minnesota Press, 1987), whose insights are central to this discussion. His operative term for cynicism is "enlightened false consciousness," which aptly captures the paradoxical co-existence of knowledge and self-deception. Sloterdijk's book importantly discusses alternatives, which he links to "Kynicism," and the satirical laughter of Diogenes.



- 10 Sylvère Lotringer, "Uncle Fishook and the Sacred Baby Poo Poo of Art: An Interview with Jack Smith," *Semiotext(e)* 111: 2 (1978), 192.
- 11 Ken Kelman, "Smith Myth," *Film Culture* 29 (Summer 1963), 5.
- 12 Gregory Markopoulos, "Innocent Revels," *Film Culture* 33 (Summer 1964), 41.

The Ghost of an Exquisite Corpse

David Clark

- 1 Marita Sturken, "Paradox in the Evolution of an Art Form: Great Expectations and the Making of History," *Illuminating Video: An Essential Guide to Video Art* eds. Doug Hall and Sally Jo Fifer (New York: Aperture, 1990), 118.
- 2 John Belton, "Looking Through Video: The Psychology of Video and Film," *Resolutions: Contemporary Video Practices* eds. Michael Renov and Erika Suderberg (Minneapolis: University of Minnesota Press, 1996), 67.
- 3 See Rosalind Krauss: "Video: The Aesthetics of Narcissism" and Stuart Marshall: "Video Art, the Imaginary and the *Parole Vide*." Both articles appear in *New Artists' Video: A Critical Anthology*, ed. Gregory Battcock (New York: E.P. Dutton, 1978).
- 4 To see how the effects of transference are strong around Derrida's presence, see Alan Bass's *The Double Game* which discusses the strong transference reaction Derrida's translator had to the figure of Derrida. See also Derrida's essay "Videor" in which he writes about his experience as a participant in Gary Hill's video *Disturbance (among the jars)*. "One could say that my uncertainty [about video art]...has been encouraged by the experience of the 'video' simulacrum into which I have seen myself, modestly swept along for a little while now, ever since I had a chance to participate, or rather to figure, in *Disturbance* by Gary Hill" (Videor, 74).
- 5 Susan Buck-Morss, "The Cinema Screen as Prosthesis of Perception: A Historical Account," 52–53.
- 6 See Roland Barthes' "The Death of the Author," *Image, Music, Text* ed. and trans. Stephen Heath (London: Fontana/Collins, 1977), 142, and Michel Foucault's "What is an Author?," *The Foucault Reader*, ed. Paul Rabinov (New York: Pantheon Books, 1984), 107.

Performative Impulses

Andrew James Paterson

- 1 Dot Tuer, panel presentation, Trinity Square Video 20th Anniversary Retrospective Screening (Oct. 25, 1991), in the catalogue *Trinity Square Video, 1982–1991, Collection of Independent Video* (Toronto: Trinity Square Video, 1992), 7.
- 2 David Bourdon, "Vito Acconci: An Eccentric Body of Art," *The Art of Performance: A Critical Anthology*, eds. Gregory Battcock and Robert Nicklas (New York: E.P. Dutton Inc., 1984), 191.
- 3 Michael Kirby, "On Acting and Non-Acting," *The Art of Performance*, 97–117.
- 4 *Lullaby for the Almost Falling Woman*, videotape by Cathy Sisler (1996).
- 5 Examples of self-personae throughout Campbell's media works include *The Woman From Malibu* (1976), "Robin" in *Bad Girls* and *Modern Love* (both 1979) and "Art Star" in *Sackville, I'm Yours* (1972). "Colleena" in *Rendez-vous* (1998) also references the three women of *No Voice Over* (1986). See Colin Campbell: *Media Works 1972–1990* (Winnipeg Art Gallery, 1991) for touring exhibition.

Autoethnography: Journeys of the Self

Catherine Russell

- 1 Walter Benjamin, "A Berlin Chronicle," *Reflections: Essays, Aphorisms, Autobiographical Writings*, trans. Edmund Jephcott, ed. Peter Demetz (New York: Schocken, 1986), 28.
- 2 Quoted from Benjamin's letter to Martin Buber (February 23, 1927) by Gershom Sholem, Preface

- to *Moscow Diary* (Cambridge, MA: Harvard University Press, 1986), 6.
- 3 Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (Cambridge, MA: MIT Press, 1989), 31–32.
 - 4 Michael M.J. Fischer, "Ethnicity and the Post-Modern Arts of Memory," *Writing Culture: The Poetics and Politics of Ethnography*, eds. James Clifford and George E. Marcus (Berkeley: University of California Press, 1986), 194–233.
 - 5 Michael Renov has written about new modes of autobiography in "The Subject in History: The New Autobiography in Film and Video," *Afterimage* 17:1, 4–7 and "New Subjectivities: Documentary and Self-Representation in the Post-Verité Age," *Documentary Box* 7 (1995), 1–8. See also Jim Lane, "Notes on Theory and the Autobiographical Documentary Film in America," *Wide Angle* 15:3 (July 19 93), 21–36; Ruth Behar, "Expanding the Boundaries of Anthropology: The Cultural Criticism of Gloria Anzaldúa and Marlon Riggs," *Visual Anthropology Review* 9:2, 83–91; José Muñoz, "The Autoethnographic Performance: Reading Richard Fung's Queer Hybridity," *Screen* 36:2 (Summer 1995), 83–99.
 - 6 These terms are both used by Bill Nichols in *Blurred Boundaries: Questions of Meaning in Contemporary Culture* (Bloomington, IN: Indiana University Press, 1994), 1–16.
 - 7 Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation* (London: Routledge, 1992), 7.
 - 8 James Clifford, *The Predicament of Culture: Twentieth Century Ethnography, Literature, and Art* (Cambridge, MA: Harvard University Press, 1988), 94.
 - 9 Renov, "The Subject in History," 4.
 - 10 Muñoz, "Autoethnographic Performance," 87.
 - 11 Françoise Lionnet has described autoethnography in literature as a form of *métissage* "which demystifies all essentialist glorifications of unitary origins, be they racial, sexual, geographical, or cultural." *Autobiographical Voices: Race, Gender, Self-Portraiture* (Ithaca: Cornell University Press, 1989) 9.
 - 12 P. Adams Sitney, "Autobiography in Avant-Garde Film," in *The Avant-Garde Film: A Reader of Theory and Criticism*, ed. P. Adams Sitney (New York: New York University Press, 1978), 246.
 - 13 Janine Marchessault, "Sans Soleil," *CineAction!* (Spring 1986), 2–6.
 - 14 For a fuller discussion, see my book *Experimental Ethnography*, particularly the section on the transition from film to video and its parallels with the cultural transformations that are documented by ethnographers.
 - 15 Trinh Minh-ha, *When the Moon Waxes Red: Representation, Gender and Cultural Politics* (New York: Routledge, 1991), 74.
 - 16 Renov situates Mekas as a crucial contributor to the development of the new autobiography in "The Subject in History" 5–6. See also the anthology *To Free the Cinema: Jonas Mekas and the New York Underground*, ed. David E. James (Princeton, NJ: Princeton University Press, 1992).
 - 17 From David James's filmography in *To Free the Cinema* (321–22), the diary films include *Walden* (1964–69, 3 hours); *Reminiscences of a Journey to Lithuania* (1971–72, 82 min); *Lost Lost Lost* (1949–1975, 2 hours 58 min); *In Between* (1964–78, 52 min) *Paradise Not Yet Lost* (1977–79, 96 min); *He Stands in a Desert Counting the Seconds of his Life* (1969–85, 2 hours).
 - 18 David James, "Film Diary/Diary Film: Practice and Product in *Walden*," in *To Free the Cinema*, 168.
 - 19 Maureen Turim, "Reminiscences, Subjectivities, and Truths," in *To Free the Cinema*, 210.
 - 20 Renov, "The Subject in History," 6.
 - 21 *Filmmakers Co-op Catalogue 1989*, 363; quoted in Turim, "Reminiscences," 207.
 - 22 Turim, "Reminiscences," 208.
 - 23 Turim, 206; James, "Film Diary/Diary Film," 160.
 - 24 Jeffrey K. Ruoff, "Home Movies of the Avant-garde: Jonas Mekas and the New York Art World," *To Free the Cinema*, 294–311.



- 25 Filmmakers Co-op Catalogue 1975, 178; quoted in Turim, "Reminiscences," 202.
- 26 David James points out that Mekas's editing and "revising" of his footage entails a community practice, a language and a kind of writing that is quite removed from the immediacy of the filming stage (James 161).
- 27 See Marjorie Keller, "The Theme of Childhood in the Films of Jean Cocteau, Joseph Cornell, and Stan Brakhage," (Ph.D. dissertation, New York University, 1982).
- 28 Caren Kaplan, *Questions of Travel: Postmodern Discourses of Displacement* (Durham NC: Duke University Press, 1996), 28.
- 29 Paul Arthur, "History and Crass Consciousness: George Kuchar's Fantasies of Un-Power," *Millennium Film Journal* 20/21 (Fall/Winter 1988–89), 156.
- 30 Christine Tamblyn, "Qualifying the Quotidian," in *Resolutions: Contemporary Video Practices* eds. Michael Renov and Erika Suderburg (Minneapolis: University of Minnesota Press, 1996), 19.
- 31 Kuchar described his editing technique at a post-screening discussion at Millennium, New York, 1986. Tamblyn reports the same thing (19). Kuchar started using the hi-8 camera before it became a popular format, exploiting the feature of erasure/re-taping as a medium-specific possibility. With the growing availability of editing suites, he has no doubt moved towards more conventional editing techniques.
- 32 See my "Culture as Fiction: The Ethnographic Impulse in the Films of Peggy Ahwesh, Su Friedrich and Leslie Thornton," in *The New American Cinema*, ed. Jon Lewis, (Durham: Duke University Press, 1998).
- 33 Sadie Benning is the daughter of James Benning, which may or may not account for her aesthetic sensibilities, but does suggest how she came to embrace the avant-garde at such an early age.
- 34 Chris Holmlund, "When Autobiography Meets Ethnography and Girl Meets Girl: The 'Dyke Docs' of Sadie Benning and Su Friedrich," in *Between the Sheets, In the Streets, Queer, Lesbian, Gay Documentary*, eds. Chris Holmlund and Cynthia Fuchs, (Minneapolis: Minnesota University Press, 1997), 130.
- 35 Muñoz, "Autoethnographic Performance," 84.
- 36 Laura Kipnis, "Female Transgression," *Resolutions: Contemporary Video Practices* eds. Michael Renov and Erika Suderburg (Minneapolis: University of Minnesota Press, 1996), 340–41.
- 37 Tamblyn, "Qualifying the Quotidian," 13–28.
- 38 Homi K. Bhabha, *The Location of Culture* (New York: Routledge, 1994), 50.
- 39 Ibid 52.
- 40 Ibid.
- 41 Fredric Jameson, *The Geopolitical Aesthetic: Cinema and Space in the World System* (Indiana: Indiana University Press and British Film Institute, 1992), 192.
- 42 Fredric Jameson points out that the similar ideological lesson of *Perfumed Nightmare* (the title refers to the attraction to and dangers of modern technologies) is "of a type embarrassing if not inconceivable for First-World (realistic) filmmakers," 204.
- 43 Benjamin, "The Author as Producer," in *Reflections*, 220–238.
- 44 "Why is Yellow the Middle of the Rainbow? An Interview with Kidlat Tahimik," Arthur and Corinne Cantrill, *Cantrill's Filmnotes* 73,74 (May 1994), 55.
- 45 In the clips from the film-in-progress, it seems that Magellan's slave finally returns to the Philippines with his master, but the natives kill Magellan, thus freeing the slave. Tahimik's description of the slave is someone who learned the dress codes and the language of the colonial Other, as well as the law of supply and demand.
- 46 Jameson, "Geopolitical Aesthetic," 207.

- 47 In his critique of Jameson's theory of national allegory (which is the theory informing Jameson's discussion of *Perfumed Nightmare*) Aijaz Ahmad suggests that a global perspective of capitalist production is a more appropriate model for a theory that might encompass all Third-World literatures. "Jameson's Rhetoric of Otherness," excerpted in *The Postcolonial Studies Reader*, eds. Bill Ashcroft, Gareth Griffiths, Helen Tiffin (New York: Routledge, 1995), 80.
- 48 Tahimik's given name is Eric de Guia, and he told the Cantrills that he grew up as a bourgeois kid who wished he were an Igorot (Cantrill/Cantrill, 47).
- 49 Ibid 55.
- 50 Ibid 59.
- 51 Walter Benjamin, "N [Theoretics of Knowledge; Theory of Progress]," trans. of *Passeyen Werk* by Leigh Hafrey and Richard Sieburth. In *Benjamin: Philosophy, Aesthetics, History*, ed. Gary Smith (Chicago: University of Chicago Press, 1983).

American Psycho[Drama]

Nelson Henriks

- 1 I originally wrote this short introductory text to accompany "American Psycho(Drama): Sigmund Freud vs. Henry Ford," a touring video package distributed by the Video Data Bank, Chicago USA. All the tapes discussed in this text are available there.
- 2 The return to low-tech seems to indicate that the economy of "high-end technology = artistic sophistication"—has, at least in the realm of video art, finally (and thankfully) bottomed-out.
- 3 Artists such as Martha Rosler, Colin Campbell, John Baldessari, William Wegman, and Vito Acconci immediately spring to mind.
- 4 I would refer viewers to the video work of British artists Paul Harrison and John Wood, which is the finest elaboration of this idea that I have ever witnessed. Their work is available through Vidéographe (Montréal) and LUX (London).
- 5 For example, the Breer/Gibbons collaborations were made for tv, yet lack the site-specific criticality of, say, Stan Douglas' "Television Spots."
- 6 I find it useful here to make a distinction between mass culture (a culture of multiple mass-produced objects) and pop culture (a subset of these "objects" which enter into popular discourse).
- 7 I am not sure of the delicacies of quoting someone out of context, but I do feel this was an extremely pertinent observation, and I refuse to take credit for it.
- 8 I am quoting from the credits of Cathy Sisler's *Aberrant Motion #4 (Face Story/Stagger Stories)*. The disruptive power of non-conformity is an area she has explored magnificently in all her work. Gary Kibbins discusses this aspect of Sisler's work in the article "Bored Bedmates: Art & Criticism/Political vs. Critical," *Fuse* 22:2 (Spring 1999), 35–42.
- 9 In her book *The War of Technology and Desire at the Close of the Mechanical Age* (Cambridge, MA: MIT Press, 1995), Allucqère Rosanne Stone sets forth an interesting web of ideas concerning new technology and multiple personality disorder.
- 10 For more on the link between video, humour, and propaganda, I would direct readers to Gary Kibbins' excellent article "Flaming Creatures," which is also featured in this book.
- 11 At one pivotal moment, the classic pie-in-the-face is applied as a superior "home-made" remedy.
- 12 One critic used this buzz phrase to describe Lars Von Trier's *The Kingdom*, but I find it infinitely more descriptive of the HalfLifers.
- 13 Or, as Steve Reinke says, "You are always everything you might become. (Rehearsing all future possibilities in the backyard.)" From the videotape *Everybody Loves Nothing (Empathic Exercises)* (1997).
- 14 I am thinking specifically of works such as Kate Craig's *Delicate Issue* (1979) or Lisa Steele's *Birthday Suit—with scars and defects* (1974), both



of which present the (naked) female body as a de-eroticized object.

- 15 This is also what composer John Oswald does with pop music. Animal Charm's work resembles Oswald's in many ways, notably in their sense of composition and structure.
- 16 The most accessible source for this old standard is *Video Culture*, edited by John Handhardt (New York: Visual Studies Workshop, 1986), 179–191. It was originally published in *New Artists' Video*, ed. by Gregory Battcock (New York: E.P. Dutton, 1978).

Being a Witness: A Poetic Meditation on B/side

Abigail Child

- 1 Michel Leiris, *L'Âge d'homme: précède de "De la littérature considérée comme une tauromachie"* (Paris: Gallimard, 1946) trans. Richard Howard under the title *Manhood: A Journey from Childhood into the Fierce Order of Virility* (New York: Grossman, 1963), 162. Quoted in *Testimony, Crises of Witnessing in Literature, Psychoanalysis, and History* by Shoshana Felman and Dori Laub (New York and London: Routledge, 1992), 145, with *he* instead of *she* as the subject pronoun.
- 2 Felman/Laub, 3.
- 3 Ibid 161.
- 4 Erving Goffman, *The Presentation of Self in Everyday Life* (Garden City, NY: Doubleday, 1959).
- 5 Felman/Laub, 5.
- 6 Exceptions to time slot rules are indeed exceptional. *Shoab*, at over five hours, exemplifies cinematic form expanding to meet new content.
- 7 My thanks to Jeffrey Skoller for discussion of the American context of this history, summarized in short form in his review of *B/side*, "Home Sweet Home," *Afterimage* (Nov-Dec 1998).
- 8 Mikhail Bakhtin, *The Dialogic Imagination*, ed. Michael Holquist (Austin, TX: University of Texas Press, 1981).
- 9 See Paul Virilio's discussion of speed in *Pure War*, trans. Mark Polizzotti, *Semiotext(e)* 1983, and B. Ruby Rich's various reviews of films in *The Village Voice* of the early 1980s.
- 10 Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (New York: Hill and Wang, 1981).
- 11 Felman/Laub, 148.
- 12 Peter Brooks, *The Melodramatic Imagination: Balzac, Henry James, Melodrama, and the Mode of Excess* (New York: Columbia University Press, 1985).
- 13 Ibid 206.
- 14 *Match cut* is a technical term which means the unitary view of the camera is not broken. It is *matched*, in terms of movement, colour, and design to create an illusion of unitary sight and time.
- 15 Caesar Vallejo, *Poems*.
- 16 Paul Valéry, "Commentaire de Charmes," in *Oeuvres*, vol I, 1510 (Paris: Gallimard [Bibliothèque de la Pléiade], 1957), 1510. Quoted in Felman/Laub, 276.
- 17 Kadiatu Kanneh, "History, 'Africa' and Modernity" in *Interventions*, 1:1 (October 1998). His original statement reads: "What I wish to argue is that the 'native' spaces of the (previously) colonized world are not so neatly removed from the preoccupations of the migrant in the city" (30).
- 18 Ibid 31. Italics mine.
- 19 Skoller, "Home Sweet Home," 16.

Beyond the Absurd, Beyond Cruelty: Donigan Cumming's Staged Realities

Sally Berger

- 1 Antonin Artaud, "The Theater of Cruelty" (First Manifesto, 1932), *Antonin Artaud: Selected Writings*

- ed. Susan Sontag, (Berkeley and Los Angeles: University of California Press, 1988), 251.
- 2 Donigan Cumming, "Concerning La Répétition," (1995), artist's statement published by Frac Lorraine 2.
- 3 Cumming, "Concerning La Répétition," 2.
- 4 Antonin Artaud, "Cinema and Reality," ed. Antonin Artaud, 150–152.
- 5 Roland Barthes, *Camera Lucida: Reflections on Photography* (New York: Farrar, Straus and Giroux, 1981), 15, 97.
- 6 Antonin Artaud, "The Premature Old Age of Cinema," *Selected Writings*, 311–314.
- 7 *Selected Writings*, 242.
- 8 Ibid.

Warhol's Grave

Lia Gangitana

- 1 Rene Ricard, "Take out the flowers," *Rene Ricard, 1979–1980* (New York: DIA, 1979), 47.
- 2 Peggy Ahwesh quoted in Tim Griffin, "Bury the Lead," *World Art* 16 (1998), 23–24.
- 3 Jeff Wall, "Marks of Indifference: Aspects of Photography in, or as, Conceptual Art," 1965–1975: *Reconsidering the Object of Art*, eds. Ann Goldstein and Anne Rorimer (Los Angeles: The Museum of Contemporary Art and MIT Press, 1995), 262.
- 4 Ahwesh quoted in Griffin, 23.
- 5 Atom Egoyan, "Atom Egoyan Interviews David Cronenberg," *Take One: Film In Canada*, 3 (Fall 1993), 11.
- 6 This and following italicized quotations: Peggy Ahwesh and Keith Sanborn, *The Deadman*, 1990, 40 minutes, 16mm.
- 7 From e-mail correspondence with Peggy Ahwesh, 1999.
- 8 Catherine Liu, "Diary of the Pop Body," *Flash Art*, 166 (October 1992), 76.
- 9 "The abject has only one quality of the object—that of being opposed to I. If the object, however, through its opposition, settles me within the fragile texture of a desire for meaning, which, as a matter of fact, makes me ceaselessly and infinitely homologous to it, what is abject, on the contrary, the jettisoned object, is radically excluded and draws me toward the place where meaning collapses." Julia Kristeva, "Approaching Abjection," *Powers of Horror: An Essay on Abjection* (New York: Columbia University Press, 1982), 1–2.
- 10 Trevor Fairbrother, "Skulls," in *The Work of Andy Warhol*, ed. Gary Garrels, Dia Art Foundation, *Discussions in Contemporary Culture* 3 (Seattle: Bay Press, 1989), 104.
- 11 Ivone Margulies, *Nothing Happens: Chantal Akerman's Hyperrealist Everyday* (Durham and London: Duke University Press, 1996), 212.
- 12 Ahwesh quoted in Griffin, 24.
- 13 Laurie Weeks, "Laboratory," *The Failure to Assimilate: The Video Works of Cecilia Dougherty* (New York: Thread Waxing Space, 1998), 12.
- 14 David Joselit, "The Self Readymade," *Infinite Regress: Marcel Duchamp 1910–1941* (Cambridge, MA: MIT Press, 1998), 173.
- 15 Ahwesh quoted in Griffin, 24.
- 16 From e-mail correspondence with Elisabeth Subrin, 1999.
- 17 From e-mail correspondence with Peggy Ahwesh, 1999.



Pleasure Dome's Film and Video Events 1989 - 1999

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1989/90

The Sins of George Kuchar

September 22, The Euclid Theatre,
394 Euclid Ave.

I, An Actress, Hold Me While I'm Naked, Knocturne, Eclipse of the Sun Virgin, Weather Diary 5, Precious Products, George Kuchar

Is This What You Were Born For?

Abigail Child & The Brothers Quay

November 17, The Euclid Theatre

Covert Action, Perils, Mayhem, Mercy,
Abigail Child

The Epic of Gilgamesh, Street of Crocodiles,
The Brothers Quay

Postman with a Movie Camera

John Porter Retrospective

December 1, The Euclid Theatre

Sandbox, Porter's Condensed Rituals (1976-86), Santa Claus Parade, Mother and Child, Exams, Amusement Park, Camera Dances, Firefly, Angel Baby, Down on Me, Cinefuge, Toy Catalogue, Calendar Girl, Where Are They Now?, Daily Double Dick Van Dykes, Hamilton Homes, Shootout with Rebecca, Animal in Motion, Picture Pitcher, Scanning,
John Porter

Derek Jarman's Angelic Conversation

& TG Psychic Rally in Heaven

January 19, The Euclid Theatre

Angelic Conversation, TG Psychic Rally in Heaven,
Derek Jarman

Steve Sanguedolce's Rhythms of the Heart

and films by Peggy Ahwesh & Josie Massarella

February 2, The Euclid Theatre

Rhythms of the Heart, Steve Sanguedolce From Romance to Ritual, Peggy Ahwesh No. 5 Reversal, Josie Massarella

Ellie Epp In Person Film & Performance

February 23, The Euclid Theatre

Film and performance (using sections from
Notes in Origin), Ellie Epp

Carl Brown's *Re:Entry*

March 9, The Euclid Theatre

Re:Entry, Carl Brown

The Super 8 Underground

Closet Fantasies & Caustic Visions

April 4, The Euclid Theatre

Guest curated by Steve Anker of the San

Francisco Cinematheque

Body of Light, In the Rhythm of Falling,

Peter Herwitz

In the Month Crickets, Lewis Klahr

Remains to Be Seen, Phil Solomon

Fuck Face, Julie Murray

Notes After Long Silence, Saul Levine

Sodom, Luther Price

J.O.'s Film Night

Neo Punk Flicks

May 4, The Purple Institution,

42 Gladstone Ave.

Trouble Makers, G.B. Jones

Cross Your Heart, Stevie Sinatra

Desire Drives Her Car, Kathleen Maitland-Carter

Sexbombs, Candyland Productions

Slam, Boy/Girl, I Know What It's like to Be Dead,

Trailer for *No Skin Off My Ass,* Bruce LaBruce

Home Movies, Bruce LaBruce and Pepper Wayne Gacy

In This Life's Body

Autobiography From Australia

May 23, The Euclid Theatre

In This Life's Body, Corrine Cantrill

The Almanac Project

In person: Owen O'Toole

July 13, The Purple Institution

The Filmers' Almanac

(super 8 films made for each day of the year,
approx. 130 'film days' from around the world)

Anti-Almanac, anonymous

Sermon of the Mouth, Tucker Icatonah

Moving Image Installation:

Pages Bookstore Window

By Phillip Barker

August 19 to September 2, Pages Bookstore,

256 Queen St. W.

Swimming Grasshopper Lake, Phillip Barker

1990/91

Alte Kinder

*In Germany, Super B isn't a
Dirty Word*

Saturday, October 13, The Euclid Theatre

In person: Matthias Müller

Presented in co-operation with the Goethe
Institut, Toronto

Take Courage, M. Rettig

Triptychon — Studie Fuer Selbstbild, T. Mank

Aus Der Ferne (The Memo Book), M. Müller

The Flamethrowers, Alte Kinder, O. O'Toole
and Schmelz Dahin

Stadt im Flammen (City in Flames), Schmelz Dahin

Epilog, M. Müller and C. Heuwinkel

The Symbolic Process

*A talk and film showing with
Sandra Davis*

*Women and Avant-Garde
Filmmaking*

Wednesday, October 24, The Euclid Theatre

The Seashell and the Clergyman, Germaine Dulac

Go Go Go, Marie Menken

Frameline, Gunvor Nelson

Kristallnacht, Chick Strand

A Knowledge We Cannot Lose, Nina Fonoroff

Peace O' Mind, Mary Fillipo

Tr'cheot'my P'sy, Julie Murray

Used Innocence

*Toronto premiere: James
Benning's newest film*

Wednesday, November 14,

The Euclid Theatre

Used Innocence, James Benning

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Films by Linda Feeseey & Peggy Ahwesh

Blood, Guns and Barbie Dolls

Wednesday, December 5, The Rex Hotel,
194 Queen Street W.

Fuckhead Film Cycle, Linda Feeseey

Ode to the New Pre-History, I Ride a Pony Named

Flame, Martina's Playhouse, Peggy Ahwesh

Kebec Kultur

Films By Jean-Claude Bustros

Wednesday, March 20, The Euclid Theatre

*What's That: Der Plan, La queue tigrée d'un chat
comme pendentif de pare-brise, Zéro gravité,*

Jean-Claude Bustros

Determinations

Resistance Strategies:

*Documentary Form and
the Vancouver 5*

Wednesday, April 17, The Euclid Theatre

Determinations, Oliver Hockenhull

Avant-Garde Animation: 1921 to 1991

Tradition and Innovation

Thursday, April 25, The Euclid Theatre

Guest curated by Stephanie Maxwell

In person: Stephanie Maxwell

Lichtspiel Opus I, Walter Ruttmann

Rythmus 23, Hans Richter

Spiral Constructions, Oskar Fischinger

Night on Bald Mountain, Alexander Alexieff
and Claire Parker

Kaleidoscope, Free Radicals, Len Lye

Abstronic, Mary Ellen Bute

Glen Falls Sequence, Douglas Crockwell

Gulls and Buoy, Robert Breer

A, Jan Lenica

Magic Explained, Diana Barrie

Dirt, Michael Connor

Ace of Light, Dennis Pies

GA, *Please Don't Stop*, Stephanie Maxwell

Music Room, Steve Subotnick

The Trap, Amy Kravitz

London Calling

*Two Nights of Contemporary
Work from the U.K.*

Guest curated by Kathleen Maitland-Carter

Wednesday, May 29 and Friday, May 31,
The Euclid Theatre

Sweet Movie

Sugar and Shit

Wednesday, February 6, The Euclid Theatre

Sweet Movie, Dusan Makavejev

New Generation

*Work by Two Young Local
Filmmakers*

Monday, February 25, The Cabana Room,
460 King St. W.

Beachsplit, Dinner, E. Clips, Carol, Hit Me/Hitler,

Me/My Hitler Film, Memory Lane, Marnie Parrell

Picture Start, 8mm Notebook, 16mm Notebook, Spring,

Holiday Tattoo, Traces Fragments, Evil Twin,

John Kneller

Direct on Film

Films by Dirk de Bruyn

Wednesday, March 6, The Euclid Theatre

In person: Dirk de Bruyn

Feyers, Boerdery, 223, Knots, Light Play, Vision,

Dirk de Bruyn



May 29 *New Historians/Cultural Renegades*

Rootless Cosmopolitans, Ruth Novaczek
Degrees of Blindness, Cerith Wyn Evans
The Airwave Spectrum Has Some Defections,
 Alnoor Dewshi
Granny Is, David Larcher

May 31 *Personalities — Sexualities — Identities*

A Cold Draft, Lis Rhodes
K, Jayne Parker
Moving Through the Mirror, Alia Syed
One and the Other Time, Sarah Turner
Stabat Mater, Nina Danino
Promotion, Lisa Hurley

Raunch Bouquet

Film and performance by Gwendolyn
A Cosy Porn and Variety Slut Show

Thursday, June 20 and Friday, June 21,
 CineCycle, 317 Spadina Ave. rear
Merchants of Love: Choice Boredom, Katrinka,
Xcerpts from Out of the Blue: Gwendolyn's Sequence,
Morgana's Sequence, *Dope Den Sequence*,
Pedagogy, *Hardcore* (slides and performance),
 Gwendolyn

Antic Architecture Cinema
Two Nights in the Nomad's Land between Film and Architecture

Thursday, July 18, and Friday, July 19,
 CineCycle

July 18 *Night I: Peripheral Visions*

Guest curated by The Splinter
Brutalität im Stein (Brutality in Stone),
 Alexander Kluge and P. Schamoni

The Floating Staircase, Tom Dean
Architecture Ego, Alexander Pilis
Detroit, City of My Dreams, Kevin Cook

Incidence of Storage Space, Robert Lee

July 19 *Night II: Home Movies*

by *Big City Dwellers*

Encadrement, Clare Hodge
Heartland, Bill Brown
Theseus and the Kinotaur, John Moir
P.O.V., Barry Isenor
Without, Greg Van Alstyne
Airdried Grain Elevator, Stephanie White
Souvenir (To Toronto), Gary Thomas
You=Architecture, Kika Thorne
Down/Up, Rocco Matteo
"Big", Herwig Gayer
Destruction of a House by Fire, Chris Gehman
Design Exchange, Ken Hayes
Brick Layer, Tom Taylor
1901, Kathleen Maitland-Carter
Skin Flick, Milada Kováčová
Scanning (Inside Out), John Porter

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1991/92

Tortured Celluloid

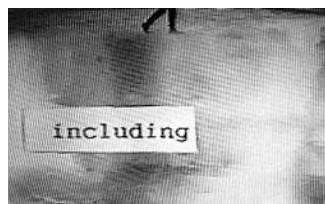
The Cinema of Chemical Deconstruction

In person from Germany: Jürgen Reble

Wednesday, October 16, CineCycle

Presented in co-operation with the Goethe
 Institut, Toronto

We Gather Around the Fire (film loop and
 chemical performance), *Schmelz Dabin*,
Passion, Jürgen Reble



Industrial Primitive

Body Ritual, Film As Ritual

Wednesday, October 30, 8 and 10 pm,

CineCycle

*Combination Head**, *Skinned**, *Shed 26*, *Test Pattern*,

Pixel, *Cathode Ray Dream*, *Skull**, *C.O.C**,

W.A. Davison

XXXX80, Monty Cazazza and T. Emmolo Smith

Universal Hotel, Peter Thompson

Warm Broth, Tom Rhoads

War and Cinema

One Year After the Gulf

Friday, January 17, CineCycle

The Mask of Nippon, NFB

Clouds, Fumiko Kiyooka and Scott Haynes

Desert Storm newsclips from broadcasts,

Challenging the Media Demonstration, Paper Tiger

and Deep Dish Satellite Network (excerpted
from *News World Order*)

Gulf Bowl, J. Katz and O. Trager (excerpted
from *News World Order*)

I Wish I Was Andy Warhol, Julie Martin

January 15, 1991: Gulf War Diary (work-in-
progress), Susan Oxtoby

Gulf War Fantasies, Mark Surman

Technologic Ordering (installation work), Stephen

Butson, Heather Cook, and Philip Hoffman



Pierce, Monty Cazazza and G.P. Orridge

Catscan, Monty Cazazza and

Michelle Handelman

*film with performance

Hart Attack

*Recent Work from Filmmakers
of the Hart House Film Board*

Wednesday, November 13,

The Euclid Theatre

All Flesh Is Grass, Susan Oxtoby

Anti-sleekness Was Always My Weakness, Nadia
Sistonen

Naked Lunch, Linda Feesey

Rauch, a film series, David Morris

Drifting In From The Edge

*Films From Drift Distribution,
NYC*

Wednesday, December 4,

The Euclid Theatre

Belladonna, Beth B. and Ida Applebroog

Through and Through

*Premiere: Barbara Sternberg's
Newest Film*

Friday, January 31, CineCycle

Through and Through, Barbara Sternberg

Inside Annie Sprinkle

*Sex, Fun, and Film
with Annie Sprinkle*

Wednesday, February 19, A Space,
183 Bathurst St.

A co-presentation with A Space

Rainbow Showers, 8mm Loop Film and Narration,
Annie Sprinkle

The Sluts and Goddesses Transformation Salon,
Maria Beatty and Annie Sprinkle

Flaming Creatures

*The Toronto Premiere of Jack
Smith's 1962 Classic*

In person: J. Haberman

Friday, March 20, Jackman Hall, AGO,

317 Dundas St. W.

A benefit screening sponsored by the CFMDC, AGO, Innis, Anthology Film Archives and Pleasure Dome
Scotch Tape, *The Great Pasty Triumph*, a segment from *Normal Love*, *Flaming Creatures*, Jack Smith

Tunnel Vision

Films of Psychic Displacement
 Friday, April 3, The Euclid Theatre
In the Form of the Letter "X", Mike Cartmell
Louisiana Purchase, *Modern Times*,
 Mike Hoolboom
 98.3 KHZ (*Bridge at Electrical Storm*), Al Razutis
Feed the Fear, M. Filippo

The Singing Encyclopedia

The Films of Sharon Cook
 Wednesday, April 15, The Red Head Gallery,
 96 Spadina Ave. 8th Floor
 A co-presentation with The Red Head Gallery
Evinrude Outboard, *Forever Yours*, *Vesuvian Vamp*
II, *Manganese*, *Computer Notes*, *The Encyclopedia of*
Natural Defects, Sharon Cook

Queer Subversion

Queers Take Over Hollywood, Home Movies and More!
 Friday, May 8, CineCycle
 A co-presentation with the Toronto Lesbian & Gay Film & Video Festival
Thanksgiving Prayer, Gus Van Sant
Home Movie, Jan Oxenberg
Encounter of Two Queens, Cecilia Barriga
Remembrance, Jerry Tartaglia
The Match That Started My Fire, Cathy Cook
Meet Bradley Harrison Picklesimer,
 Heather McAdams

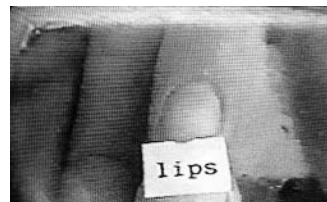
Atrocity Exhibition

Assassination and its Fascinations
 Friday, June 12, 8 and 10 pm, CineCycle

Report, Bruce Conner
The Eternal Frame, Ant Farm and T.R. Uthco
A Public Appearance and a Statement, Man with a Movie Camera (*Blonde, He Appears to Be Young*),
 Keith Sanborn
Perfect Video, Brian Goldberg and Jackie Goss
Excerpts and Euphoria, Ed Mowbray

Exquisite Corpse

The Body in Parts: a collaborative film project
 Friday, June 26 and Saturday, June 27, 7:30 and 10 pm, CineCycle
Iris, Atom Egoyan
Eyes, Head/Pant, Chris Gehman
Nose, Torso, Arms—>Hand, Feet, Fred Spek
A New Argentina, Lara Johnston
Lips, Lisa Brown
Adam's Apple, Julie Martin
Head/Feet, Elizabeth Yake
The Nape of the Neck, Greg Van Alstyne
(On Her) Back, Clare and Barbara
Pubic Hair, Extraction/Excavation, Thane Shubaly
The Secret of the Lost Tunnel, John Porter
Lips, Clair Hodge
Dismember, Nadia Sistonen
My Grandfather Shot Some Regular s Film in Rural Nova Scotia, Sherri Higgins
All Artists Have Daisies up Their Ass,
 Wendy Hammacott and David Wilcox
Clare's Knees, Clare Hodge
Cock, Louise Lebeau
Penis, Leif Harmsen
Happy Feet, Beverly Taft
Pubic Hair, Feet, Thane Shubaly
Shaving, Martha Judge
PSA, SheTV
Untitled, Marnie Parrell
Navel, Petra Chevrier
Untitled, Wayne Snell
Untitled, David Findlay



High Tech/Low Tech: Bodies In Space *An Open Forum on Film and Video Aesthetics*

Friday, July 17, CineCycle

Screening and discussion guest curated and
hosted by Michael Balser and Dot Tuer

Why You, Why Anyone, Ric Amis

Aamuj (Mornings), Marjatta Oja

Dokumentti Työläisistä (Documentary About the
Workers), Tiina Reunanen

Personal Effects, Oliver Whitehead

Pyhä Yksinkertaisuus (Holy Simplicity),

Mikko Maasalo and Denise Ziegler

Hotelli (Hotel), Heli Rekula

Hammu, Sami van Ingen

Vapautemme Hinta (The Price of Our Liberty),

Seppo Renvall

Desh Rag (Love in Loneliness), Juha van Ingen

Kalvo (Membrane), Marjatta Oja

Alli, Juha van Ingen and Sami Van Ingen

Mitä Sinulla on Taskussasi (The Things You Have
in Your Pockets), Denise Ziegler

(Dis)Integrator, Juha Van Ingen

The Blue Giraffe, Mikko Maasalo

1992/93

Abattoir presents Atraz!

Films, Performance, Music

Friday, October 2, The Drake,

1150 Queen St. West

Armed, How to Live Rent Free in T. Town,

Fuck Them and Their Leaking Dishwashers,

Wendy Hammacott

If I Was a Little Girl, Bishop Porkey Sodomoney,

Autocannibal Dining Etiquette, Mike Hasick

It That Moves Moves, Beautiful Beast,

Sharon Holmes

'scribble', 500 Anos de Mickey Muerte, Obey Defy,

Anonymous

Untitled, Rogar Stubenbeck

Psychotronic Propaganda

RocketKitKongoKit &

Tribulation 99

Wednesday, October 21, The Euclid Theatre

RocketKitKongoKit, Tribulation 99: Alien Anomalies

Under America, Craig Baldwin

What Isabelle Wants, Warm, Haven, Wrik Mead

Apocalypse Poo, Todd Graham

Untitled, Michelle Mclean

Talking Tongues, Lisa Steele

Second Impressions, Lorne Marin

The Bird That Chirped on Bathurst Street,

Midi Onodera

Baby Eyes, Liz Van Der Zaag

Toto, Anna Gronau

Perfumed Nightmare

Mababangong Bangungot

by Kidlat Tahimik

Wednesday, July 29, CineCycle

Mababangong Bangungot (Perfumed Nightmare),

Kidlat Tahimik

Northern Thaw

New Finnish Work

Friday, August 14, CineCycle

In person: Sami Van Ingen



See No Evil

Seized, Banned & Burned Films

Friday, November 6, CineCycle

Prowling by Night, Gwendolyn

Death Valley 69, *Sonic Youth*, Richard Kern and
Judith Barry

Buying Passion, *Spending Depression*, Krzystof
Wodiczko and Leslie Sharp

Clips, Nan Kinney and Deborah Sundahl

Slam, Bruce LaBruce

Martina's Playhouse, Peggy Ahwesh

In Absentia:

The Memorial Project

Film & Video Screening

Monday, November 30, The Euclid Theatre

A co-presentation with Clamorous Intentions

Letter to Ray Navarro, John Greyson

Deviate, Wrik Mead

Untitled, Scott Beveridge

Catharsis (performance), Courtney McFarlane

Aus Der Ferne (The Memo Book),

Matthias Müller

My Own Projection, Christy Garland

This Sentence Has Six F's, Clare Lawlor

Untitled (for Arnie), John Sandborn, Mary Perillo
and Bill T. Jones

Bullets For Breakfast

by Holly Fisher

Wednesday, January 27, The Euclid Theatre

Bullets for Breakfast, Holly Fisher

Film and Video by Art Jones

The Visual Politics of Hip Hop

Saturday, February 13, CineCycle

In person: Art Jones

Knowledge Reigns Supreme, *Framing Dr. Jeffries*, *The*

Man Who Is a Phallic Symbol, *The Nation Erupts*,

My Generation X, *Know Your Enemy*, *Warriors of the*

Wasteland, *WORD*, *Media Assassin*, Art Jones

Beat The Dead

When They Are Cold

East Germany's Super 8
Underground

Wednesday, February 24, The Euclid
Theatre

Presented in co-operation with
the Goethe Institut, Toronto

In person: Fayd Jungnickel of Film
& Foto Man Ray

One Should Beat the Dead When They Are Cold,
Document 89, *An Ill Wind Blows*, *Blessed Are the*
Loving, *Scombermix*, Fayd Jungnickel,
Alexander Schubert, and Thomas Zickler

Open Film Screening

Calling All Filmmakers

Friday, March 12, CineCycle

Films and videos by Maurizio Chen, Tom

Taylor, Chris Gehman, Giulio Buttino,

Nicholas Kovats, Alan Flett, Aaron Allan,

Yvonne Devins and D. Brown, Dave Bailey,

Clifford C. McIntyre, Armen and Fly, Anthony

Domingo, Nina Fonoroff, Neil Burns, W.A.

Davison, Anthony Pezzari, Kika Thorne,

Nadia Sistonen, Lara Johnston, Tim Leancy,

Martin Heath, Annie Sprinkle and John Porter

Collaborative

Transformations

Animation, Performance

& Photography

Wednesday, March 31, The Euclid Theatre

In person: Paul & Menno de Nooijer

Say Goodbye, *Transformation by Holding Time*,

The Third T(b)est, *Lost In America* (in-progress),

Paul de Nooijer

Creation III, *Ruimte*, *Het Misverstand*,

Menno de Nooijer

Touring Holland by Bicycle, *Window Painting*,

Black & White Bathroom, Paul de Nooijer



and Jerry Musser
 Plus Minus, Menno de Nooijer
 and Katja Sobrino
Nobody Had Informed Me, At One View,
I Should See, A Fortified City, Stop the Greenhouse
Effect, Think, Stop Action AIDS,
 Paul and Menno de Nooijer

Gender Bender

Bearded Ladies and
Other Queer Sights

Saturday, May 15, CineCycle

Can You Say Androgynous?, Laura Cowell
A Spy (Hester Reeves Does The Doors), Suzie Silver
Juggling Gender, Tami Gold
Dance of a Totally Unified Person, Andrew Ellis
Lady, Ira Sachs

Survivors

Moving Pictures,
Resisting Confinement

Friday, May 28, The Euclid Theatre

Guest curated by Andrew J. Paterson
Knucklebones, Caroline Koebel
Locomotion, Anne Charlotte Robertson
Blow Brain Blow Brain, Helen Posno
Doorways, Beverly Taft
A Map, Susan Lynch
St. Francis of Assisi at Honest Ed's (performance),
 Kim Kutner

Family

There's No Life Like It

Friday, July 9, CineCycle

Pioneers of X-ray Technology (a film about Grandpa),
 Anne Marie Fleming
Archaeology of Memory, Gary Popovich
Other Families, William Jones
West and East, Thane Shubaly
My Father Was an Englishman, Peter Karuna
passage a l'acte, Martin Arnold
The Widow Suffers a Hellspawn, John McCullough
Sisters, Laura McGough
Voices of the Morning, Meena Nanji

Thundercrack

A Curt McDowell Film
with George Kuchar

Friday, July 23, CineCycle

Thundercrack, Curt McDowell



A Short History of Exploitation Films

In Person: Jack Stevenson

Wednesday, April 7, The Euclid Theatre

Sinister Menace, *Marijuana* trailer, *Manic* trailer,
Georgie Porgie, *Babalo*, *Pin Down Girl* trailer, *Female*
Wrestling Match Film, *Glenn or Glenda* trailer,
On-Stage Stripper Burlesque Act (excerpt from
The Glamour Girls of Burlesque), *The Foolish Hoods*,
Untitled Nude Screen Test, *Candy Barr Screen Test*,
Two Amateur Screen Tests, *Listerine TV Commercial*,
Camel Cigarette Commercial, *Attack of the 50-Foot*
Woman trailer, *Attack of the Puppetpeople* trailer,
Curfew Breakers trailer, *Sex Pot* trailer, *The Naked*
Venus, *The Raw Ones*, *The Smut Peddlers*, *The Weird*
Lovemakers trailer, *Orgy!*, *Annie Sprinkle* outtakes,
Rag Doll trailer, *Behind the Green Door* outtake,
Man-Eating Hydra outtake, *Blue Sunshine* outtake,
Mandingo trailer, *Giant Spider Invasion* trailer,
Savage Seven trailer, *The Hot Box* trailer, *Super*
Chick trailer, *House of Whip Cord* trailer, *Woman*
Hunt trailer

Films by Sandra Meigs

Friday, August 6, CineCycle

The Elephant Man, A Dense Fog, The Pale Omnipresent Persistence, Aphasia: Caught in the Act, The Western Gothic, Purgatorio, A Drinkingbout, Heaven, Sandra Meigs

1993/94

Recent Toronto Work

Friday, October 8, CineCycle

For the Time Being, Lenni Workman
Remembering the Fat Life, Swallowed,
 Jo-ann Dykstra
Myopia, Robert Lee
Desert Veils, Louise Lebeau
Daytona, Linda Feesey
A Face, Keith Lemos
Shell, Sebastian Henrickson
Global Village Advertisement, Glenn Wilmott

Air Cries, 'Empty Water'

*A New Film by Carl Brown
 Sound by Kaiser Nietzsche
 & Diamanda Galas*

Friday, October 22, CineCycle

Air Cries, 'Empty Water'
 Part I — *Misery Loves Company*
 Part II — *The Red Thread*, Carl Brown

Shred of Celluloid

In Person: Greta Snider

Friday, November 5, CineCycle

Shred of Sex, Hard-Core Home Movie, NoZone, Futility, Mute, Blood Story, Our Gay Brothers, Greta Snider
Seven Lucky Charms, Lisa Mann
Haji (drinking from the stream), Claire Dannenbaum
Rapture, Sara Whiteley
If You Lived Here, You'd Be Home by Now, Marina McDougall

Opium Den

Work from New York

Friday, November 19, CineCycle

In Person: Peggy Ahwesh, Jennifer Montgomery and Eve Heller
Opium Smoking Movie, Anonymous
The Pharoah's Belt (Cake Excerpt), *British Knights Commercial*, Lewis Klahr
A Fainting Woman's Lost Monkey, 1/2 Time Video, Eve Heller
The Scary Movie, Napoleon, The Color of Love, Peggy Ahwesh
Do You Think That a Candidate Should Live like This?, *I, a Lamb*, Jennifer Montgomery
Super Hero, Emily Breer
Derwish Machine, Bradley Eros and Jeannie Liotta
You and What Army, Buddy, Sadie Benning

Squeezing Sorrow from an Ashtray Videos by Steve Reinke

Friday, January 28, CineCycle

#8 *Why I Stopped Going to Foreign Films*, #10 *Barely Human*, #13 *Joke (version 1)*, #16 *After Eve*, #21 *Squeezing Sorrow from an Ashtray*, #25 *Pus Girl*, #26 *Wish*, #28 *Testimonials*, #29 *Long Train Ride*, #30 *Little Faggot*, #31 *Lonely Boy*, #32 *I Love You Too*, #33 *Charming Mutt*, #36 *Ice Cream*, #37 *Request*, #38 *Jason*, #41 *Understanding Hetrosexuality*, #43 *My Personal Virus*, #44 *Vision (with Birds)*, #45 *My Erotic Double*, #47 *Sleep*, Steve Reinke

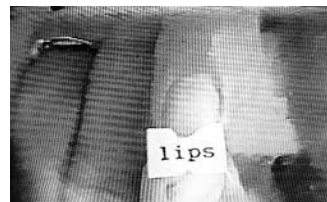
Ethnographies of the Disorient

Works by Feingold, Blumenthal and Baldwin

Friday, February 11, CineCycle

Guest curated by Rosemary Heather
Un chien délicieux, Ken Feingold
Social Studies Part I, Lyn Blumenthal
IO No Coronado, Craig Baldwin

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Open Screening

To All Video & Film Makers

Friday, February 25, CineCycle

Films and videos by Rob Butterworth, Armino Kink, Monty Cantsin, Garth Hagey, Shannon O'Connor, Derreck Roemer, Petra Chevrier, Linda Feesey, Dawn McLeod, Audra Williams, Adam Hyatt, Amanda Goble, Aaron Allan,

Pleasure in the Confusion of Boundaries

Tapes from the Tariagsuk Video Centre

Friday, April 15, CineCycle

Guest curated by Laura McGough and Marie-Helene Cousineau (In person)

Igloolik, January — February 1991, Video

Correspondence 1992, Igloolik—Montevideo —

Montreal (excerpts), Marie-Helene Cousineau

Quillig, Ataguttaaluk Starvation, Arnait

Ikkajurtigitt/The Women's Video Workshop

Home Video (excerpts), various

Larry Jordan's H.D.

Trilogy Film

The Black Out —

The Grove — Star of Day

Sunday, April 24, CineCycle

In person: Larry Jordan

H.D. Trilogy Film (The Black Out — The Grove — Star of Day), Postcard from San Miguel,

Larry Jordan

Distinguishing Features

15 Years of Artists' Video at Ed Video: 1976-1991

Friday, May 13, CineCycle

Keeping Marlene Out of the Picture, Eric Cameron

Above/Below, David Brown

A Serene Composition Suggestive of Pastoral Repose,

Noel Harding

Dominate/Subjugate, Marlene Hoff

Newsmakers, Anne Milne

Ada, Teri Chmilar

Vacation, Charlie Fox

Liebestraum, Elyakim Taussig

Distant Landscapes: Shadow Passage, Myrna

Hanna

Cry on Bathed, Pauline Sinclair

Dick and Jane: Spot and Puff, Nora Hutchinson

The Dance of Life...On Mars, Nancy Hallas

and Rick Leroux

Jinhan Ko, Stacy Dickerson, Nicole Odeon, Tracy German, Suzanne Moul, Richard Penelly, Thomas McDermott, Matthew Grant, Joel Roft, Christina Yuan, Jeff Moore, Carl Elbrond, Michelle Groskopf, Polly Perverse, Julian Grey, Marc Roumy, Nicholas Kovats, Fred Spek, Alex Scivrevici, Phil Anderson, Rob Rowatt, Martin Heath and Runt

There's No Place Like Home

William Jones' Massillon

Friday, March 4, CineCycle

Massillon, William Jones

Cahiers du Sin

Bruce LaBruce's Super 8 1/2

Friday, April 1, 8 and 10 pm, Metro Theatre, 677 Bloor St. W.

Super 8 1/2, Bruce LaBruce



Projected Light: On the Beginning and End of Cinema

A film/performance for two 16mm projectors, one slide projector, audio tape, posters, artifacts, and two performers

Monday, June 20, CineCycle

In person: Corinne and Arthur Cantrill

Projected Light: On the Beginning and End of Cinema, Corinne and Arthur Cantrill

L'Amour Fou & Mary Magdalene

Friday, July 8, CineCycle

In Person: M.M. Serra

Turner, Stasis Series I & II, Mary Magdalene, L'Amour Fou, M.M. Serra

A Lot of Fun for the Evil One, Maria Beatty and M.M. Serra

Voices From A Previous Life

Friday, July 22, CineCycle

In Person: Zack Stiglicz

Filial Seduction, Pompeii, Rose of the Night, An Existential Trilogy, Nothing Nobody Nowhere, Zack Stiglicz

1994/95

Soul Shadows: The Making of An Urban Warrior

Videos by Dawn Dedeaux

Friday, October 7, CineCycle

Urban Warrior Scrapbook, The Hardy Boys and Nancy Drew, Dope Rope, Drive By Shooting: Inside-Outside, Dawn Dedeaux

The Parasite of Parasites

Artists & Advertising

Friday, October 21, CineCycle

Humanic commercials, various

Monodramas, Stan Douglas

Missing: The American Family, Michael Klein

Swallowed, Joanne Dykstra

Book of Lies, Mike Hoolboom

A Message from Our Sponsor, Al Razutis

Videos from 60 Second Dissent series:

The Muse is working overtime (again),

Janine Marchessault

One word out of you, Gwendolyn

Work to live, Donna James

Double Shift, Bruce LaBruce

Making Fire, Ruby Truly

New Toronto Works

Friday, November 11, CineCycle

Guest curated by Milada Kováčová,

Nicholas Kovats, Jeff Moore, and Fred Spek

Fleshold, Karen Young

To Do Undone, Nicoli Grut

Desire, Christina Zeilder

Biznussmen don't take shit, Fitsum Wegaychu

Watching, Marcos Arreaga

The List of Bicycle Messenger, John Porter

You Will Never Know It, Only Feel It,

Christa Schadt

Instinct, Manfred Smollich

I Have to Tell You Something, Tanya Murdoch

#47 Dream Work, #48 Artifact, #49 Monologue

(With Provocation), #50 Child, #51 Windy

Morning In April, #52 Love Letter To Doug,

Steve Reinke

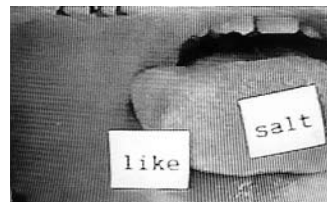
In, Linda Feesey

Wake Up, Jack Off, Daniel MacIvor

Signal, Su Rynard

Homebelly, Wrik Mead

Controlled Environments, Andrew J. Paterson



Boys Will Be Boys

Friday, December 2, CineCycle

The Smell of Burning Ants, Jay Rosenblatt

bui doi, life like dust, Ahrin Mishan

and Nick Rothenburg

Sleepy Haven, Matthias Müller

Kurtzfilme & Loading Ludwig

Films by Mara Mattuschka

Friday, February 24, CineCycle

Kurtzfilme: Beauty and the Beast, Navel Fable, The

Sinking of Titania, Les Miserables, Pascal-Gödel,

Ceralox, Ball Head, Parasymphatica, Caesarean

Section, I Have Been Very Pleased (She Likes It), SOS

Extraterrestrial, Loading Ludwig, Mara Mattuschka

Philip Hoffman

Recent Collaborations

Friday, March 3, CineCycle

Technologic Ordering, Philip Hoffman,

Stephen Butson, Heather and Marian

McMahon

Opening Series 3, Philip Hoffman

and Gary Shikatani

Sweep, Philip Hoffman and Sami van Ingen

Beating

A World Premiere

by Barbara Sternberg

Friday, April 7, CineCycle

Beating, Barbara Sternberg

Fred Frith on Film

Step Across the Border

[35 mm print!]

Friday, April 14, CineCycle

Presented in co-operation with the Goethe

Institut, Toronto

Step Across the Border, Nicolas Humbert

and Werner Penzel

Snow White's Dream

Films & Videos by Abigail Child

Friday, April 21, CineCycle

In Person: Abigail Child

Is This What You Were Born For? (*Perils, Covert*

Action, Mayhem, Mercy), *Through the Looking Lass*

or Snow White's Dream, Abigail Child

8 Million, Abigail Child and Ikue Mori

Video for the End of the Millennium *The Wooster Group & Charles Atlas*

Friday, January 27, CineCycle

Guest curated by Christopher Eamon

Rhyme 'Em To Death, The Wooster Group

Flaubert Dreams of Travel but His Mother's Illness

Prevents It, The Wooster Group and

Elizabeth Lecompte

Son of Sam and Delilah, Super Honey, Charles Atlas

Animated Collage

Works by Harry Smith

& Lewis Klahr

Friday, February 10, CineCycle

Heaven and Earth Magic, Harry Smith

The Pharaoh's Belt, Downs Are Feminine,

Lewis Klahr



Frank Moore's The Passion Cave

*An Interactive Video
Performance*

Friday, June 23, CineCycle,
129 Spadina Ave. (rear)

Presented with the support of A Space
The Passion Cave (an interactive, multi-media
performance), Frank Moore and Chero
Performance Troupe

PixelVisionaries

*Two Evenings of
Fisher-Price Video*

Friday, July 7 and Saturday, July 8,
CineCycle

July 7 *Fisher-Price Shorts*

Harnessing "Emoleash," Jeffrey Pratt Gordon
Living Inside, Jollies, Sadie Benning
Smart Bomb, Marnie Parrell
Orion Climbs, Michael O'Reilly
Pretty Boy, His Master's Voice, Joe Gibbons
Plastic Surgery, D.S. Bakker

July 8 *Fisher-Price Epics*

Strange Weather, Peggy Ahwesh
and Margie Strosser
Taking Back the Dolls, Leslie Singer

Open Screening Under the Stars

To All Film & Video Makers!

Friday, July 21, Parking lot
behind CineCycle

Films and videos by Warren Aberman, Steve
Reinke, Jeff Baker, Michael Buckland, Jinhan
Ko, Sarah Vernon and Matthew Palmer, Liz
Czach, Chris Gehman, Linda Feese, John
Porter, Allan White, Fred Spek and Tracy
German

1995/96

By the Skin of Their Tongues

Friday, October 20, CineCycle

Videobut, Joanne Bristol

Emission, Shimmer, Nelson Henricks

Sirensong, Whitewash, Jan Peacock

Reading in Public, Grand Guignol, Robert Lee

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Puberty Film Show

*Toronto Super 8 Returns to
Rock'n Roll Highschool*

Friday, November 3, CineCycle

Guest curated by John McCullough

Lucky Lisp, Christina Yuan

A Moscow Night in Florence, Michelle Groskopf

Mattress World, Fred Spek and Lisa Smith

Dance, Gerald Saul

Machoman, Milada Kováčová

Spank, Kika Thorne

Tonight Is a Wonderful Night to Fall in Love,

Marnie Parrell

Lady Marmalade, Nadia Sistonen

Billion Dollar Babies, Linda Feese

Backwash of the Pepsi Generation, Stan McGillis

Passionate 13, S. Lilova

On the Street Where She Lived, John Porter

Mother Hysteria

*From Madness to the
Motherland*

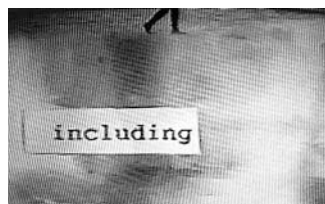
Friday, November 17, CineCycle

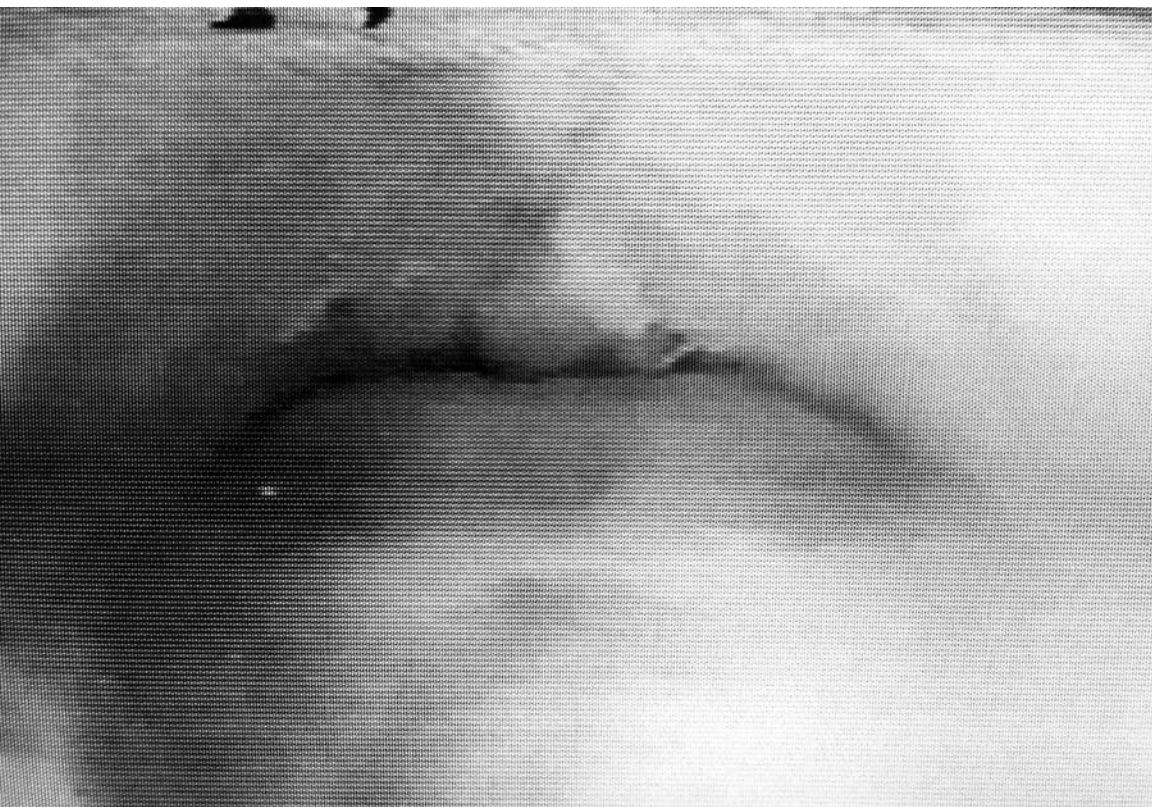
Delirium, Mindy Faber

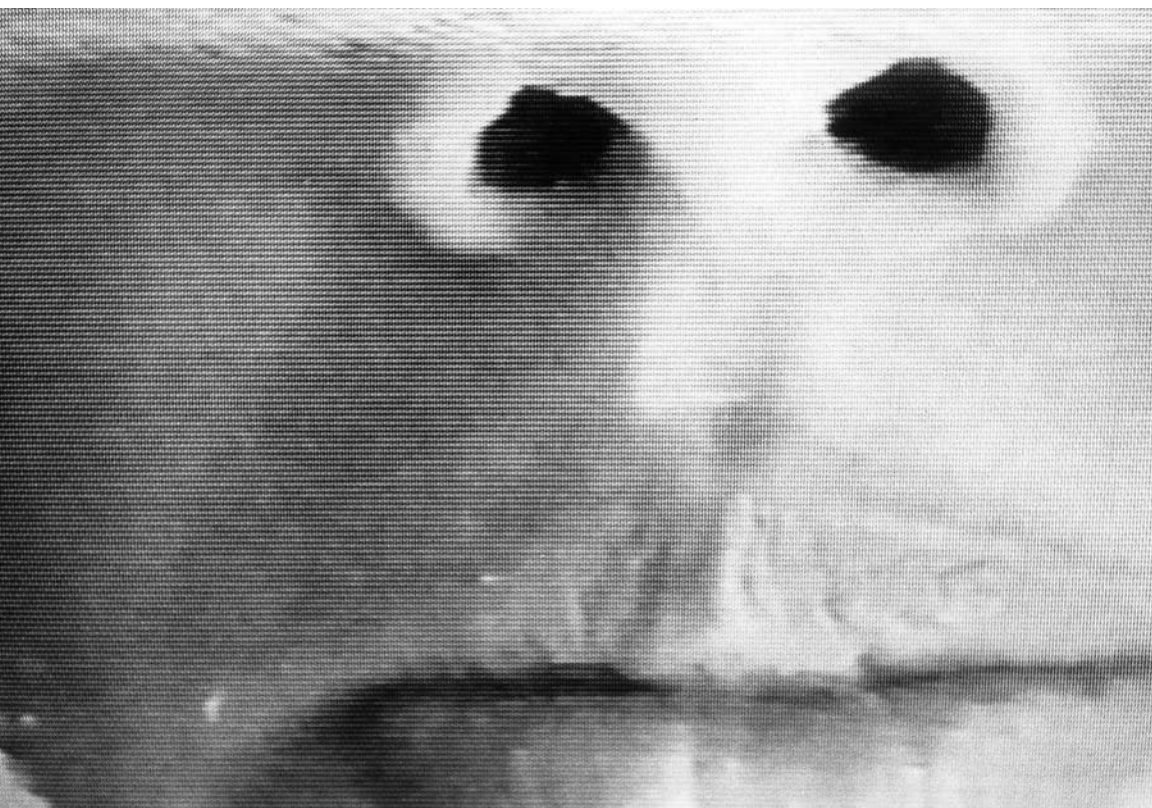
Kiss the Boys and Make Them Die, Margaret Stratton

Accursed Mazurka, Nina Fonoroff

Searching for My Mother's Garden, Milada Kováčová







New Toronto Works Show

Friday, December 8, CineCycle

Curated by Tracy German, Barbara Goslawski
and Death Waits

The Internal World of Cherry Chan, Karen Kew

Jin's Banana House on the Road, Jinhan Ko

Ryland's True Story, Jeff Sterne

Boycott, William Kehoe

Friday, February 9, CineCycle

Silent Movie, Freda Guttman

Static, Nikki Forrest

Aberrant Motion #4, Cathy Sisler

Liabilities: The First Ten Minutes, Monique

Moumblow and Anne Russell

Hybrid Creatures, Yudi Sewraj

Au verso du monde (Outside Looking In), Serge

Murphy, Charles Guilbert and Michel Grou

North on Evers

The American Landscape

by James Benning

Friday, February 23, CineCycle

North on Evers, James Benning

How to Read a Film

The ABC's of Queer Culture

Friday, March 8, CineCycle

Put Your Lips Around Yes, John Lindell

Alfalfa, The Ballad of Reading Gaol,

Richard Kwietniowski

East River Park, Zoe Leonard

Sink or Swim, Sue Friedrich

Obsessive Becoming

Family Histories by Matthias

Müller & Daniel Reeves

Friday, April 12, CineCycle

Final Cut, Matthias Müller

Obsessive Becoming, Daniel Reeves

Films of Menace

and Jeopardy

or How I Learned to

Start Worrying and

Put On a Crash Helmet

Friday, April 5, CineCycle

In person: Rick Prelinger

Safety Belt for Susie, Charles Cahill and Associates

Live and Learn, Sid Davis Productions

Last Date, Wilding Pictures

The Days of Our Years, Dudley Pictures



Swim After Dinner, Annastacia Dickerson

Le crista se venge, Anna Gronau

You Take the High Road, John Kneller

Yukiga Futte Imasu (Option C), Jason DeGroot

Closet Case, Wrik Mead

What It Wasn't, Danial MacIvor

Borders, Elio Gelmini

Upon Waking, Julie Wilson

Remembrance of Things Fast

*The Virtual Worlds of Jim
Anderson, Michael Curran
& John Maybury*

Friday, January 26, CineCycle

Trace Elements, Bliss Jag, Jim Anderson

Amami se vuoi, L'heure autosexuelle, Michael Curran

A Remembrance of Things Fast, John Maybury

It Came From Québec
*Recent Video Selected
by Nelson Henricks*

The Last Clear Chance, Wondsel, Carlisle
and Dunphy

Can Dialectics Break Bricks?

*René Viénet's Kung Fu
Détournement*

Friday, April 26, CineCycle

In person: Keith Sanborn

La dialectique peut-elle casser des briques?

(Can Dialectics Break Bricks?), René Viénet

Culture Jamming

*Anti-Propaganda From
the Heart of the Beast*

Friday, June 21 and Saturday, June 22,
CineCycle

June 21 *Do Not Adjust Your Set*

Media Burn, Ant Farm

A Cathouse for Dogs, *The Cockroach Cure*,

Joey Skaggs

Psychoactive Drugs, *We Will Rock You*, *Television*

Works, *Electronic Behaviour Control Systems*,

Emergency Broadcast Network

BLO Nightly News, *Barbie Liberation*

Organization

Un commercials (Obsession Fetish, *Buy Nothing*

Day, *TV Turnoff Week*, *The Product Is You*),

Adbusters

June 22 *A Cure For Lies*

Presented with the support of A Space

Spin, Brian Springer

The Iraq Campaign 1991 — A Television History,

Phil Patiris

The George Kuchar Experience

*A Selection of Video Diaries,
Albums & Melodramas from
1986 to 1996*

A co-presentation with YYZ Artists' Outlet
and Video Data Bank

Friday, June 28, CineCycle

In person: George Kuchar

500 Millibars to Ecstasy, *Snap 'n' Snatch*, *Foto*

Spread, *Evangelust*, *Homes for the Holiday*,

Anniversary Shmaltz, *The Crimes of Armand Tessler*,

George Kuchar

Open Screening Under the Stars

Calling All Film & Video Makers!

Friday, July 5, Parking lot

behind CineCycle

Films and videos by David Phillips, Steve

Reinke, Petra Chevrier, Joann Maplesden,

Tom Taylor, Beth Nobes, Anako Mesaros,

Chris Gehman & Roberto Ariganello, Tim

Dallett, Brian Clark, Liz Czach, Linda Feesey,

Jeff Baker, Michael Buckland, Allan White,

John Porter, Richard Wyman, Jinhan Ko,

Tracy German, Fred Spek, Amy Bodman,

Ruda Grüp, Sarah Lightbody, Gordon Foster,

and Jeff Mann

1996/97

Hustler White

*A Film by Bruce LaBruce
& Rick Castro*

A co-presentation with Handsome Boy/Swell

Thursday, October 24 to Sunday, October
27, Metro Theatre

In person: Bruce LaBruce

Hustler White, Bruce LaBruce



Fresh Acconci

*Videos by Vito Acconci,
Monique Moumblow,
Mike Kelley & Paul McCarthy*

Friday, November 8, CineCycle

Theme Song, Vito Acconci

Joan and Stephen, Monique Moumblow

Fresh Acconci, Mike Kelley and Paul McCarthy

and Sunday, December 8, Jackman Hall, AGO

Institute Benjamenta (or This Dream People Call

Human Life), The Brothers Quay

New Toronto Works Show

Friday, January 17, CineCycle

Curated by Larrisa Fan and Hamansu Desai

Frostbite, Wrik Mead

Movietone, Robert Kennedy

Postcard #2, The Soft Shoulders, Tell Me What

You Want to Hear, Jinhan Ko

Chimera, Philip Hoffman

Bangs, Carolynne Hew

What Do You Fear?, Barbara Sternberg

...yet blooming purple, Julie Wilson

Heaven or Montréal (the Unfinished Video),

Dennis Day and Ian Middleton

October 25th + 26th, 1996, Kika Thorne



**They Are Lost
To Vision Altogether**
*Short Works by Tom Kalin &
Tom Chomont*

Saturday, November 23, CineCycle

*Gesicht, Sight Unseen, That Poured Its Hot Breath,
Finally Destroy Us, Nation, Nomads, Darling Child,*

*I Hung Back, Held Fire, Danced and Lied,
Information Gladly Given but Safety Requires*

Avoiding Unnecessary Conversation, Tom Kalin

A Confirmed Bachelor, Tom Kalin
and Susan Strine

*Oblivion, Minor Revisions, Razor Head,
Slash Portrait for Clark*, Tom Chomont

A Faustian Knot, Tom Chomont
and Clark Coleman

**Institute Benjamenta
or This Dream People
Call Human Life**
A Film by The Brothers Quay

Friday, December 6, Saturday, December 7

Gender Fluid

Friday, January 24, Tallulah's Cabaret,

Buddies In Bad Times Theatre,

12 Alexander St.

Go-Go Boy, Susan Young

I Have Something to Tell You, Tanya Murdoch

Men like Me, Susan Long

Lady, Ira Sachs

Local Heroes

*Films by Jeffrey Paull
& John Kneller*

Friday, February 7, 8 pm, CineCycle

Mary's Table Cloth, Billowing Bedspread, Curtain:

Heather's Room Mid-day, Curtains: Heather's Room,

Jane on the Levee, Bug Death, Z Eats the Meaty Bone,

Oxford Spa, Kris Chews Spaghetti, Jane in the

Breeze,

Jeffrey Paull

Spring, Shimmer, Traces, Fragments, Picture, Start,

Tier,

Speck, Toronto Summit, We Are Experiencing

Technical Difficulties. Regular Programming Will

Resume Momentarily, John Kneller

Structural Film Is Dead

Long Live James Benning!

Saturday, March 1, Jackman Hall, AGO

A co-presentation with Cinematheque Ontario

In person: James Benning

Chicago Loop, Deseret, a slide presentation of Oil Well

Projection Piece (Artpark, Lewiston, N.Y.),

James Benning

Wrik Mead

Homo Eroticus

Friday, April 18, Factory Theatre,

125 Bathurst St.

A co-presentation with Images Festival '97

In person: Wrik Mead

Haven, What Isabelle Wants, Jesus Saves, Gravity,

Closet Case, Homebelly, Warm, (ab)Normal, Frostbite,

Wrik Mead

Artist's Talk: Saturday, April 19

B/side

A Film by Abigail Child

Friday, April 25, CineCycle

In person: Abigail Child

B/side, Abigail Child

Alien Chicks

It's not easy being green,

Darlene!

Friday, May 16, CineCycle

SOS Extraterrestrial, Mara Mattuschka

White Trash Girl: The Devil Inside, *White Trash Girl:*

Law of Desire, Jennifer Reeder

First Love, Second Planet, David Munro

Superhero, Emily Breer

Galaxy Girls, Christina Zeidler

VR: *A Movie*, Al Razutis

Scattering Stars

The Films of Matthias Müller

Friday, June 6, 360 Legion Hall,

326 Queen St. W.

Presented in co-operation with the Goethe

Institut, Berlin

In person: Matthias Müller

Pensão Globo, Aus der Ferne (The Memo Book,)

Home Stories, Sleepy Haven, Scattering Stars, Alpsee,

Matthias Müller

Homoscope — so different, so appealing!

Gay, Short, Experimental
curated by Matthias Müller

Saturday, June 7, 360 Legion Hall

In person: Matthias Müller

The Lover Film, Michael Brynntrup,

Sad Sack, Caspar Stracke

Fontvella's Box, Stefan Hayn,

Zitrusföchte 2, Uli Versum,

Mike's Neuer Kronleuchter, Jörg Kronsbein

Revisiting the Prelinger Film Archives

Friday, June 20 and Saturday, June 21,

CineCycle

In Person: Rick Prelinger

June 20 *Busy Bodies*

Perversion for Profit, Citizens for Decent Literature

Boys Beware, Girls Beware, Sid Davis Productions

How Much Affection, Crawley Films Ltd.

As Boys Grow, Molly Grows Up, Medical Arts

Productions

June 21 *Homemovies*

Excerpts from homemovies ca. 1931-1956:

Introducing the Lepys, Polar Rituals, At Home With

Bill, Farm Fun, Peg's Easter Party for Kids, Minnesota,

Louisiana and Florida, Donnola Home Movies, Ivan

Besse Films, St. Paul Police Detectives and Their Work



Eroticize Intelligent

Films & Videos by Kika Thorne

Friday, July 18, Tallulah's Cabaret,

Buddies In Bad Times Theatre

The Discovery of Canada, Fashion, School,

You=Architecture, Sister, Whatever,

October 25th + 26th, 1996, Kika Thorne

Suspicious, Kika Thorne and Kelly O'Brien
two, Kika Thorne and Mike Hoolboom

The Artist's Mind

Videos by Alex Bag

Co-sponsored by Vtape

Friday, November 21, CineCycle

In person: Alex and Damien Bag

The Artist's Mind, Untitled (Spring '94),

Untitled (Fall '95), Alex Bag

Super Super 8 Film Festival

on North American Tour
from San Diego

Sunday, December 14, 360 Legion Hall

In person: Milinda Stone

Magazine Mouth, Anne Charlotte Robertson

Haunt, Lisa McElroy

Lactose Intolerant, Audrey Chung

What's On?, Martha Colburn

Free Willy Three, Matt Hulse

Boobs in Toyland, Jeff Rappaport

Queen for a Day, Kris DeForest

and Elisabeth Sykes

Phantasmagoria of Progress, Tammy Maloney

and Kaveh Askari

Anodyne, Dave Vamos

Le Pont, Charlie Rojo

Two Minute Warning, Norwood Cheek

Mr & Mrs. F Come Home, Luke Savisky

Secert Shame: Spanking the Wookie, Todd Cobb

and Pati Shampton

Skippy, R.F. Godot

Recent Toronto Super 8:

Untitled, Shary Boyle and Nancy Van

Keerburgen

Shovelling Snow, John Porter

Wind in the Trees or Untitled, Sarah Abbott

London Scenes, Joe Behar

Striket, Stacey Case

Swing Slice Flip, Beverly Taft

Reading Canada Backwards, Steve Topping

Awake, Barbara Sternberg

Yearbook, Kika Thorne

1997/98

Carl Brown's Mind-in-Motion

Air Cries, 'Empty Water', The

Trilogy Part Three

La Mistral, beautiful but terrible

Friday, October 3, Jackman Hall, AGO

In person: Carl Brown and John Kamevaar

Air Cries, 'Empty Water', The Trilogy Part Three,

La Mistral, beautiful but terrible, Carl Brown

Dead Dreams of Monochrome Men

featuring DVB Physical Theatre

Saturday, October 11, Jackman Hall, AGO

A co-presentation with the Moving Pictures

Festival of Dance on Film and Video

Dead Dreams of Monochrome Men, David Hinton

Air Cries, 'Empty Water', Carl Brown and John Kamevaar
at CineCycle, Oct. 22, 1993, JOHN PORTER



Barbara Sternberg's midst *Swept into the REM of Vision*

Friday, February 6, CineCycle

In Person: Barbara Sternberg

C'est la vie, midst, Barbara Sternberg

Videos by Donigan Cumming

A Prayer for Nettie, Cut The Parrot, After Brenda

Friday, February 20, CineCycle

In person: Donigan Cumming

A Prayer for Nettie, Cut the Parrot, After Brenda,

Donigan Cumming

God, Guns & The Weather Channel

*Cause everyone's
out to get you, motherfucker!*

Friday, March 6, 8 pm, CineCycle

Video Loops:

Moth, Taras Polataiko

Smoking Projects #1, Smoking Projects #2,

Laura Baird

Films and Videos:

Exotic 101, Artists of the Moment Series: Eastern

Winds, Michael Shaowanasai

Colourbar Nocturne, Wago Kreider

and Josh Draper

Rainbow Man, Sam Green

Pantyhead, Bloody Mess, Alison Murray

We Are Dying, An Old Song, Bob Paris

Fame Whore by Jon Moritsugu

Friday, March 6, 11 pm, CineCycle

Fame Whore, Jon Moritsugu

Annual New Toronto Works Show

Sunday, March 15, 360 Legion Hall

Guest curated by Sarah Abbott

and Linda Feesey

Salzwasser, Ed Sinclair

Feast I & II, Curtis MacDonald

Epopée, Willy Le Maitre

Jawa Program III: Freewilly 3, High Priced Spread,

Jubal Brown; *Untitled #4*, Leslie Peters; *Scratch*,

Tasman Richardson; *Freewilly 4, Ad Death*,

Jubal Brown and Tasman Richardson

ABC— Story B (B as in Bullshit), Kinga Araya

Rendez-vous, Colin Campbell

Don't Bug Me, Allyson Mitchell

Calypto, Andrew Hull

I Love It When a Girl's Head Goes Down,

Tamara Faith Berger

Electrophase, Mark Bain

Grace Eternal, Neil Burns

Across, Cara Morton

Museum, Chris Walsh

Video Con Carne

Swiss Delights from Basel

Sunday, June 7, CineCycle

In person: Stella Händler, Thomas

Kneubühler and Philipp Schmid

Expose, René Pulfer

01 Digital Research, Simone Fuchs

Fragment, Sibylle Roter

Baby Blue Eyes, Ester Hunziker

Video japonaise, Renatus Zürcher

(Exonerations) Pipilotti's Mistakes, I'm Not The Girl

Who Misses Much, Pipilotti Rist

Knife in the Rhubarb Stew, Muda Mathis

Combo, Philipp Schmid and Stella Haendler

Two Strings, Enrique Fontanilles

YA, Sonia Carioni

PT, Christop Oertli

In the End, Dominik Keller



John Porter's Open Screening & All-Request Film Show

June 13 to June 20, 12 to 7 pm, Latvian House, 491 College St.

In person: John Porter

Select your own program from John Porter's 200+ super 8 and 16mm film collection.

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the-toronto-postpunk-anarcho-industrial-later 80s-early 90s-super 8-thing

Friday, June 19, Ted's Wrecking Yard, 549 College St.

A co-presentation with Splice This! Toronto's First Annual Super 8 Film Festival
Guest curated by Jonathan Pollard

Skull (loop), W.A. Davison

SexBombs, Candyland Productions

Slam, Bruce LaBruce

Target Practice on Organ Meat, Apocalypse Now,

Drowning from Fuckhead Film Cycle of Films,

Linda Feesey

Young Boys in the Spring, Tab Twain

Anti-sleekness Was Always My Weakness,

The Crux of the Gist of the Biscuit, Nadia Sistonen

Troublemakers, G.B. Jones

Porter In the Nineties

Sunday, June 21, Ted's Wrecking Yard

A co-presentation with Splice This! Toronto

First Annual Super 8 Film Festival

Pleading Art (with performance), The Secret of the

Lost Tunnel, Shovelling Snow, CineCycle (with per-

formance), 3 Speed Gear, Vac/All, The List of Bicycle

Messenger, Jewison Superstar (with performance),

On the Street Where She Lived, Toy Catalogue 3

(excerpt), Scanning 6 (performance

& projection), John Porter

Annual Open Screening Under the Stars

Friday, July 10, Parking lot

behind CineCycle

Live music by Urban Refuse Group

Films and videos by Vipin, Scworm, Marty

Bennett, John Marriot, Sarah Abbott, Charles

Kay, Curtis MacDonald, Rudi Jelin, Gledhill,

Carlos Marchon, John Porter and Fred Spek

Jennifer Reeves Showcase

I'll pluck yer figs
till the pig fuckers come!

Friday, July 24, CineCycle

In person: Jennifer Reeves

The girl's nervy, Configuration 20, Girls Daydream

About Hollywood, Elations in Negative, We are going

home, Chronic, Jennifer Reeves

1998/99

Mike Hoolboom's

Panic Bodies

A Blueprint for Love
and Death in the 21st Century

Saturday, October 10 and Sunday, October

11, Jackman Hall, AGO

In person: Mike Hoolboom

Panic Bodies (in six parts: Positiv, A Boy's Life,

Eternity, 1 + 1 + 1, Mouclé's Island, Passing On),

Mike Hoolboom

Frame by Frame

*German Experimental Animation
from Laboratorium*

Friday, October 23, CineCycle

In person: Deborah Phillips

Miles, So What, Gerd Gockell

Jenny, Borrmann, Ragoot, Thomas Bartels

and Martin Hansen

Santoor, Purim, Bread, A Printed Film,

Deborah Phillips

Zwischenlandung, Bartels and Jelinek

Two Evenings of International Performance Video Art

Thursday, November 5 and Friday November
6, CineCycle

A co-presentation with 7a*11d International
Festival of Performance Art and Cinematheque
Ontario

*November 5 Performance to
Camera: Recent British Video,
Part II*

In person: Catherine Elwes

Mouth to Mouth, Stephanie Smith

and Edward Stewart

Remember Me, Michael Maziere

L'Heure autosexuelle, Michael Curran

Language Lessons (excerpt), Steve Hawley

and Tony Steyger

Touche, Angela Derby

Metamorphosis, Marty St. James

Go West Young Man, Keith Piper

Intro to Summer, Catherine Elwes

Withdrawal, George Barber

Embodied, Susan Derges

Denial, Mike Stubbs and Anne Whitehurst

Gargantuan, John Smith

*November 6 North American
Performance Video*

*7 pm American Psycho[drama]:
Sigmund Freud vs. Henry Ford*

Guest curated by Nelson Henricks

In person: Nelson Henricks

Stuffing, Ashley, Lightfoot Fever, Animal Charm

Control Corridor, Actions in Action, HalfLifers

The Phony Trilogy: Caddy, Pool Boy, The Horror,

Emily Breer

I'm Crazy and You're Not Wrong, The Telling,

When I Was a Monster, Anne McGuire

Multiple Barbie, Joe Gibbons

Cardoso Flea Circus, Maria Cardoso

and Ross Harley

*9 pm Smells Like Bonbons:
Canadian Performance Video*

Master F, Karma Clark-Davis

Excerpt #7, Jinhan Ko

One Minute of My Time, Micah Lexier

Bon bon bijoux, Sylvie Laliberté

Art That Says Hello, John Marriott

Three Waltzes, Monique Mounblow

Rut, Yudi Sewraj

Rapt and Happy, Emily Vey Duke

and Cooper Battersby

Smells like TV, Barb Webb

Audio project by Kim Dawn

Pixelvisionary Priestess
Recent Video by Sadie Benning

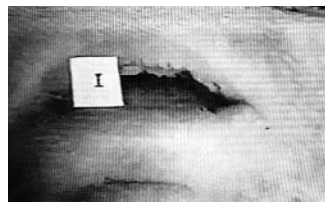
Thursday, December 3, Latvian House,
491 College St.

A co-presentation with YYY Artists' Outlet

In person: Sadie Benning

German Song, The Judy Spots, Flat Is Beautiful,

Sadie Benning



«Aus dem Pleasure Dome»

*Zeitgenössische
Experimentalfilme und
Videokünste von Toronto*

(From the Pleasure Dome: Recent
Experimental Film and Video Art
from Toronto)

Arousing Transgressions

Dangerous Voodoo Women

Friday, February 12, CineCycle

In person: Diane Bonder

Playboy Voodoo, Dirty, Nymphomania,

Tessa Hughes-Freeland

The Physics of Love, Parolè, Stick Figures, Dangerous

When Wet, Diane Bonder

Recent Video

by Elisabeth Subrin

Swallow & Shulie

Friday, February 26, CineCycle

In person: Elisabeth Subrin

Swallow, Shulie, Elisabeth Subrin

Home Made Movies

Saturday, March 13, CineCycle

7 pm *The Catherine Films*

Guest curated by Jonathan Pollard

The Catherine Films, James A. Dauphinee

9 pm *Show Your
Own Home Movies*

Home movies by Dave Anderson, Linda

Feesey, Peter Birkemoe, Istvan Kantor, the

collection of Ian Phillips, Sherri Higgins, John

Porter, Tom Taylor and Arthur Conway

New Toronto Works Show

Sunday, March 21, Latvian House

Guest curated by Jan Bird, Libby Hague and

Jason St. Laurent

Rays, Michael Dossev

Chemical Warfare & The Cult of Materialism,

Linda Feesey

Kathy Acker In School, Kika Thorne

Faultlines, Gary Popovich

Sureshot 22, Jane Farrow

Black Flag, Istvan Kantor

O Huge Vault of Vaseline, The Star Wars, Jubal Brown

400 Series: 401:01, 400:Series: DVP:01,

Leslie Peters



December 8, NeuesKino Theatre,

Basel, Switzerland

Black Flag, Istvan Kantor

Yipp Lands on Earth and Sends Slides Home,

Eileen Yaghoobian

Cornered, Michael Downing

Closet Case, Wrik Mead

October 25th + 26th, 1996, Kika Thorne

Watch (excerpt), David Rokeby

Across, Cara Morton

Separation Anxieties, John Kneller

Reading Canada Backwards, Steve Topping

a private patch of Blue, Tracy German

Echo Valley, Steve Reinke

Why I Hate Bees, Sarah Abbott

Delta Don, Roy Mitchell

Grand Grignon, Robert Lee

Calypso, Andrew Hull

Slam, Bruce LaBruce

You're Dead at Recess, Nanochrist, Scworm
Chain Circle, Manfred Smollich
Herr, John Greyson and Joe Laughlin
Self-Portrait, Martin Spellerberg
Fall, Scratch, Deirdre Logue
a private patch of Blue, Tracy German
Stand By Your Man, Minnie St. Laurent
Super, Karma Clark-Davis

James Benning X 2

Friday, May 7, Jackman Hall, AGO
 A co-presentation with
 Cinematheque Ontario
Four Corners, UTOPIA, James Benning

Pain, Fear & Paranoia

Friday, April 9, CineCycle
Fever Symptomatic, Michael Caines
the last split second, Judith Doyle
Fall, Scratch, Deirdre Logue
Numerology of Fear, Janine Marchessault
Fruit Machine, Wrik Mead
Platform, Gariné Torossian
The Shanghaied Text, Ken Kobland
Extender, Beat Brogle and Philipp Schmid

Power Tripping

70s Super 8 to 90s Video
by Beth B.

Saturday, June 19, Ted's Wrecking Yard
 A co-presentation with Splice This! Toronto's
 Second Annual Super 8 Film Festival
 In person : Beth B.
Letters to Dad, Belladonna, Out of Sight/Out of Mind,
Voices Unheard, Beth B.

From Romance to Ritual

Peggy Ahwesh's Super 8 Retro

Sunday, June 20, Ted's Wrecking Yard
 In person: Peggy Ahwesh
Martina's Playhouse, Scary Movie, The Fragments
Project, The Colour of Love, Peggy Ahwesh

Dragged out...

a studied glance
at current radical drag

Friday, July 9, CineCycle

guise, Wrik Mead
Erotic Exotic, Atif Siddiqi
Transmission, Ivan E. Coyote
la différence, Rita Küng
No Sunshine, Blue Moon, Björn Melhus
Stand By Your Man, Minnie St-Laurent
School Fag, Richard Fung and Tim McCaskell
The Draglinquent, Charles Atlas
Cowboy, Diana, Texas, Pierre-Yves Clouin
The White to Be Angry, Vaginal Davis
Confirmed Bachelor, Tom Kalin
Carmelo, Christoph Oertli
Sasquatch, Stefan St-Laurent

Building Heaven, Remembering Earth

Confessions of a Fallen
Architect by Oliver Hockenhull

Friday, July 16, CineCycle

Building Heaven, Remembering Earth: Confessions of a
Fallen Architect, Oliver Hockenhull

Open Screening Under the Stars!

Saturday, July 24, 401 Richmond St. W.
 in the courtyard

Films and videos by Matthew Kiskis, Andrew
 J. Paterson, Pam Gawn, Giulio Michelino,
 Fred Pelon, Tom Taylor, Linda Feesey, Peggy
 Anne Berton, Pavel Erohin, Felix Heeb,
 Sarah Lightbody, Will La Rochelle, Tracy
 German, Shawn McPherson, Mark Piccinato,
 Petra Chevrier, Jinhan Ko, Zev Asher, Paul
 Lamo, Daniel Borins and Kika Thorne, Scott
 McGovern and Jubal Brown



1989 – 1999 Pleasure Dome Programming Collective

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1989/99 Philip Hoffman,
Mike Hoolboom, Jonathan Pollard,
Gary Popovich, and Barbara Sternberg

1990/91 Liz Czach, Philip Hoffman,
Robert Kennedy, Jonathan Pollard and
Barbara Sternberg

1991/92 Liz Czach, Philip Hoffman,
Robert Kennedy, Marnie Parrell,
Jonathan Pollard and Kika Thorne

1992/93 Liz Czach, Philip Hoffman,
Robert Kennedy, Marnie Parrell,
Jonathan Pollard, John Porter
and Kika Thorne

1993/94 Liz Czach, Chris Gehman,
Philip Hoffman, Robert Kennedy,
Marnie Parrell, John Porter and Kika Thorne

1994/95 Liz Czach, Chris Gehman,
Robert Kennedy, Marnie Parrell,
Milinda Sato, Beverly Taft and Kika Thorne

1995/96 Liz Czach, Chris Gehman,
Robert Kennedy, Jeff Moore, Milinda Sato,
Beverly Taft and Steve Reinke

1996/97 Tracy German, Mike Hoolboom,
Scott McLeod, Sarah Lightbody,
John McCollough, Jeff Moore
and Steve Reinke

1997/98 Larissa Fan, Tracy German,
Carolynne Hew, John McCollough,
Scott McLeod, Sarah Lightbody,
Steve Reinke and Ger Zielinski

1998/99 Sarah Abbott, Larissa Fan,
Tracy German, Carolynne Hew, Sarah
Lightbody, Steve Reinke and Ger Zielinski

Contributors' Notes

PEGGY AHWESH has made films and videos for fifteen years, recently screening in the 20th Century Show at the Whitney Museum and lecturing on her work at the Guggenheim Museum in New York. She is a member of the book publishing collective Ediciones la Calavera. Ahwesh teaches media-related courses at Bard College.

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CAMERON BAILEY reviews film for *NOW* magazine and CBC radio. He has written on cinema, Black culture and new technology for journals and anthologies in Canada and abroad. He is the founder and former programmer of the Toronto International Film Festival's Planet Africa section, and past head of the festival's Perspective Canada series. Inevitably, he is currently writing a screenplay.

SALLY BERGER is Assistant Curator in the Department of Film and Video at the Museum of Modern Art, New York. She has worked at the museum since 1986, organizing experimental and documentary video, film, and new media exhibitions and lecture series. From 1989 through 1994 she was Executive Director of International Film Seminars, home of the Robert Flaherty Seminars.

JUBAL BROWN is a videomaker based in Toronto. He does live video mixing, performance, and event arts, currently working with the Society for the Marginal Arts: PO-PO. Interests include the abject affirmation of existence, the violent deconstruction of institutional cowardice, spectacular stimulation to the point of damage, i.e., participation. All this for the express purpose of creating positive open dialogue among living creatures.

COLIN CAMPBELL was born in Reston, Manitoba, in 1942. Based in Toronto since 1973, Campbell is one of Canada's pioneer video artists; he has produced over forty-five tapes. He currently teaches at the University of Toronto. His work has been exhibited internationally since the mid-'70s, including at the 1980 Venice Biennale. His first film, *Skin*, premiered at the Festival of Festivals, Toronto, in 1991. He is currently completing his second novel.

ABIGAIL CHILD studied History and Literature at Radcliffe College and graduated with a Master of Fine Arts in 1970 from Yale. For her film work Child has received support from various foundations and councils in the U.S., and has been a fellow at the MacDowell Colony twice. Her films have been seen across the United States and Europe, and are in the permanent collection of the Museum of Modern Art, New York. She continues to make both film and video art.



DAVID CLARK Born in 1963, David Clark grew up in England and Calgary. He studied art in Halifax and Chicago and at the Whitney Program in New York. He currently teaches media art and film at the Nova Scotia College of Art and Design. His work includes the feature film *Maxwell's Demon* (1998) and the interactive digital media installations *Chemical Vision* (2000), *The Bones of Napier* (1997), and *GaGe* (1997).

366 **EMILY VEY DUKE** and **COOPER BATTERSBY** have been working collaboratively to produce videos and printed matter works for six years. They currently live in Vancouver, BC. Their tapes have been shown in Canada, the US and Europe.

LIA GANGITANO is a film and video curator currently working at the Thread Waxing Space in New York. Formerly she was the Associate Curator at the Institute of Contemporary Art, Boston. Lia has edited a number of recent catalogues and publications including *The Failure to Assimilate: The Video Works of Cecilia Dougherty*, *Barbara Pollack: The Family of Men*, *Luther Price: Imitation of Life and Message to Pretty*.

BARBARA GOSLAWSKI is the Experimental Film Officer at the Canadian Filmmakers Distribution Centre. She is also co-host/producer of CKLN radio's *Frameline* and writes for *Take One* magazine.

NELSON HENRICKS was born in Bow Island, Alberta, in 1963. A graduate of the Alberta College of Art, Henricks has worked in a variety of media, but is best known for his videotapes, which have been exhibited worldwide. Henricks received a BFA from Concordia University (1994). He continues to live and work in Montréal, Québec, where he teaches at Concordia, the Université de Québec à Montréal (UQAM), and McGill. His works have won various awards worldwide.

MIKE HOOLBOOM was born in 1959 in Toronto. In 1989 he helped form Pleasure Dome. He has published more than eighty articles on fringe film which have appeared in magazines and catalogues around the world. In 1997 he published *Inside the Pleasure Dome: Fringe Film in Canada*, a book of interviews with fringe filmmakers. His latest book *Plague Years: a life in underground movies* was published in 1998 by YYY Books. Hoolboom has made twenty-five fringe films which have appeared in over two hundred festivals around the world, garnering thirty awards.

GARY KIBBINS is a video and film producer whose work has been widely exhibited in Canada and abroad, including at the Fukui International Video Biennale, Japan, and the American Film Institute Video Festival. In addition to numerous guest lectures, Kibbins has taught at the Nova Scotia College of Art and Design and at the California Institute of the Arts, Valencia. He currently divides his time between Kingston and Los Angeles.

GEORGE KUCHAR was born in New York City in 1942. Having been introduced to the avant-garde film scene in the early 1960s, he acquired an audience for his low-budget dramas and was hired by the San Francisco Art Institute to teach filmmaking. In 1985 he began making 8mm video diaries. He currently lives and teaches in San Francisco. In 1992, Kuchar received the prestigious Maya Deren Award from the American Film Institute.

ROBERT LEE is a Toronto-based writer and videomaker who is interested in architecture.

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PAULA LEVINE works in video, installation, and the web, investigating such areas as narrativity, gender, space, and new technology. She teaches Conceptual/Information Arts in the Art Department at San Francisco State University. Her recent works include *Blotto*, an interactive web-based work bringing together the work of Hermann Rorschach, religion and projection. She has published *C-Theory* through Concordia University and *Radio Retbink: On Sound, Art, Transmission* through the Banff Centre for the Arts.

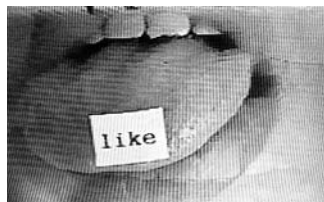
KRISTIN LUCAS graduated from The Cooper Union School of Art in 1994. She has participated in festivals and exhibitions in the U.S. and abroad since 1996, including *Young and Restless* at the Museum of Modern Art, the 1997 Whitney Biennial, Stedelijk Museum, Amsterdam, and at Dunedin Public Gallery, New Zealand. In August 1998 Lucas launched her first web project, *Between a Rock and a Hard Drive* with Dia Center for the Arts at <http://www.diacenter.org/lucas/>. She lives in New York.

LAURA U. MARKS, a writer and programmer of experimental film, video, and new media, has written for many publications worldwide. Her book, *The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses*, is published by Duke University Press. She lives in Ottawa, where she teaches at Carleton University and dreams vividly.

JANINE MARCHESSAULT has published widely on film and video in such journals as *CineAction*, *Public*, *New Formations*, and *Screen*. She is the editor of *Mirror Machine: Video and Identity*, published in 1995 by YYZ Books, as well as co-editor of *Gendering the Nation: Canadian Women's Cinema* (1999). She is currently the Director of the Graduate Program in Film and Video at York University.

JOHN McCULLOUGH lives and works in Toronto. He is currently a contract teacher at York University's Department of Film and Video and at Ryerson University.

ANNE MCGUIRE makes videotapes, many of them performance based. Her works have shown at museums and festivals



internationally and are distributed by Video Databank in Chicago and LUX Distribution in London. She lives in San Francisco.

SCOTT McLEOD is an artist, writer, and curator based in Toronto. His work has been presented across Canada and in New York; his visuals and writings have appeared in *Public*, *semiotext(e)*, *Fuse*, *Gallery 44*, and *VU*, among other publications. Upcoming projects include an artist's project for *Money, Value, Art*, forthcoming from YYZ Books, and a group exhibition in AREA exhibition space.

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WRIK MEAD is part of a younger generation of avant-garde filmmakers causing a stir in the international arts scene. In the spring of 1997, his films were featured in a retrospective at the Images Festival of Independent Film & Video. Recently, he travelled to Bologna as part of a delegation of Canadian filmmakers at a major Canadian experimental film retrospective that travelled to three cities in Italy. Mead's films have screened internationally in Paris, Berlin, New York, Melbourne, and Hong Kong.

MONIQUE MOUMBLOW was born in Hamilton, Ontario, in 1971, and received a BFA from the Nova Scotia College of Art and Design in 1992. Her videos and performances have been presented in various exhibitions and festivals. Since 1991, she has been collaborating with Anne Russell. She lives in Montreal.

ANDREW JAMES PATERSON is an interdisciplinary artist working with performance, video and film, musical composition, and critical and fictional writing. His video and performance work has been exhibited and performed nationally and internationally since the early '80s. He is currently co-editing, with Sally McKay, an anthology of essays and artists' pieces concerning state and public funding for the arts titled *Money, Value, and Art* for YYZ Books.

JAN PEACOCK is a Canadian artist who lives in Halifax. She teaches video and intermedia at the Nova Scotia College of Art and Design.

JONATHAN POLLARD is a Toronto-based film programmer and a founding member of Pleasure Dome.

JOHN PORTER has been a super 8 filmmaker in Toronto for 30 years. Recently his work has been documented in Scott MacDonald's *A Critical Cinema 3: Interviews with Independent Filmmakers* (1998), Pleasure Dome's *The John Porter Film Activity Book* (1998), and in his self-published *CineZine*.

RICK PRELINGER has collected advertising, educational, and industrial films since 1982 and has an enduring fascination with ephemeral culture. He has produced *Our Secret Century*, a twelve-volume CD-ROM anthology tracing the history and

meaning of these films, and is currently working on two feature film projects. He now lives in San Francisco, where he is working with the Internet Archive to develop an online archival moving image collection.

STEVE REINKE is an artist and writer best known for his work in video. Currently, he is Visiting Assistant Professor at CalArts. His work has been exhibited widely and is in many collections including the Museum of Modern Art (New York), the Pompidou (Paris) and the National Gallery (Ottawa).

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CATHERINE RUSSELL is Associate Professor of Film Studies at Concordia University in Montreal. She is the author of *Narrative Mortality: Death, Closure and New Wave Cinemas*, published in 1995 by the University of Minnesota Press, and *Experimental Ethnography: The Work of Film in the Age of Video*, published by Duke University Press in 1999. She is presently working on a book on Japanese cinema.

YUDI SEWRAJ was born in Georgetown, Guyana in 1968. In 1975 his parents immigrated to the Toronto/Hamilton area. Art school was a happy accident for him; he had applied to become a live-in housekeeper in the South of France, but was turned down. He completed his B.F.A. at the Nova Scotia College of Art and Design and currently lives and works in Montreal. His videotapes are beginning to garner awards worldwide.

LISA STEELE was born in Kansas City, Missouri in 1947, and immigrated to Canada in 1968. Steele's videotapes have been extensively exhibited nationally and internationally including at the Venice Biennale (1980), the Kunsthalle (Basel), the Museum of Modern Art (New York City), the National Gallery of Canada, and the Institute of Contemporary Art (Boston). She is a founding director of V Tape. Since 1983, Steele has worked exclusively in collaboration with Kim Tomczak.

BARBARA STERNBERG has been making (experimental) films since the mid-1970s after graduating from Ryerson Polytechnic University. Her films have been screened widely at such venues as the Museum of Modern Art (New York), and Georges Pompidou Centre (Paris), and are in the collections of the Art Gallery of Ontario and the National Gallery of Canada. She is co-founder of Struts gallery in Sackville, New Brunswick, a founding member of Pleasure Dome, and has taught at York University.

ELISABETH SUBRIN is a media artist and writer. Her experimental videos examine intersections of history and subjectivity within female biography. Her work has broadcast and screened widely in the United States and abroad, including at the 1998 Rotterdam International Film Festival. In 1998 she was given the Los Angeles Film Critics' Award for Best Experimental Film for *Shulie*.



KIKA THORNE makes art, experimental tv and urban interventions. A co-founder of SHE/tv (1991-1998), her films and videos have screened in Sao Paulo, Tokyo, New York, Berlin and points in between. She counts as her collaborators from 1990 to 2000 in chronological order: Karin Dayton, Mike Hoolboom, Shauna Powers, Carolyn Langhelt, Lise Batcheller, Courtney MacFarlane, Mike Steventon, Miss Barbrafişç, Francis Yip Hoi, Kelly O'Brien, the SHE/tv collective, Pleasure Dome, Kathleen Pirrie Adams, Paula Gignac, the October, December, February and April Groups, Adrian Blackwell, Cecilia Chen, Ken Hayes, Barry Isenor, Luis Jacob, Marie-Paule MacDonald, Christie Pearson, the Open Party (OCAD), Daniel Borins, Shary Boyle, Peaches, Jubal Brown and the Anarchist Free School.

KIM TOMCZAK is a multidisciplinary artist primarily known for his work in performance, photography, and video. His work has been shown extensively both nationally and internationally. In 1982, he became a founding director of V Tape. Since 1983, Tomczak has worked exclusively in collaboration with Lisa Steele. Their work was the subject of a major survey exhibition at the Art Gallery of Ontario from 1989 to 1990. In 1993, Steele and Tomczak were recognized with two prestigious awards: the Bell Canada Award for excellence in video, and a Toronto Arts Award.

SCOTT TRELEAVEN is a Toronto-based writer and (im)media(te) artist. He has produced numerous published articles, essays, zines, plays, and internationally screened videos, including the award winning punk doc *Queercore*. Scott is currently a freelance writer for The Disinformation Company Ltd., focusing his attentions on punk radicalism, paganism, and queer sex magick. He can be contacted via: mongrel_priest@disinfo.net

Acknowledgements

The assemblage of *Lux*, like most of the films and videos revisited in this artists' anthology, has been a collaborative effort by many individuals dedicated to film and video. We thank all the contributors for their time, efforts, and ideas in helping shape this collection of writings and artists' projects. A considerable thanks must go to Melony Ward and the publication committee of YYY Books, and to the many board members of Pleasure Dome, for their support and guidance of this project and for their patience in waiting for its completion.

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We are grateful also to have worked with a host of talented colleagues: Jay Wilson, whose extraordinary design has captured the inspiration and diversity of the films and videos discussed within; Sarah Lightbody, who helped bring together this project at a time when it seemed an impossible task; Lorissa Sengara at YYY Books, who helped keep things on track through to the end and for her painstaking proofing of the final text; Nicole Langlois for her sensitive copy editing; Jonathan Pollard and Natalia Moskwa, who were so patient and dedicated in their efforts in completing the final listing of Pleasure Dome's exhibition history; Barbara Goslawski at the CFMDC and the staff of V Tape, particularly Geffery Dalhouse, who helped locate and select many of the published images; John Porter, who let us pore over his photographic archives and publish a wide selection; and Video Data Bank for letting us publish the hand-written notes by George Kuchar. But most especially, many thanks to all the film- and videomakers whose creative efforts have been a resource and inspiration in the making of this book.

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Donigan Cumming: 280, 283, 284, 287, 288, 289, 290, 291, 292.

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The Film-Makers' Cooperative: 140, 166, 177, 184.

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Tessa Hughes-Freeland and Ela Troyano: 13 (Hughes-Freeland/Troyano).

Bruce LaBruce: 159.

Kristin Lucas: 318, 323 (*Between a Rock and a Hard Drive* commissioned by Dia Center for the Arts, New York. www.diacenter.org/lucas).

Monique Moumbow: 70.

Matthias Müller: 207, 208.

John Porter: 158, 194-5, 338, 340, 342, 344, 346, 348, 350, 354, 356, 358, 360, 362, 364.

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