

The **L**oved **O**nes



THE FUNNEL FILM CENTRE

October 11-19 1985

The Loved Ones

A FILM PROGRAM

SCHEDULE

Program 1:

THE FILMS OF TOM CHOMONT

Ophelia, The Cat Lady, Phases of the Moon, Oblivion, Razor Head, Joe's Maison, Endymion, Love Objects, Minor Revisions, Untitled, Multiple Exposure (the artist will be present)

Friday, October 11, 8 pm

Program 2:

FUSES by Carolee Schneeman

SIGMUND FREUD'S DORA by Anthony McCall, Claire Pajaczkowska, Andrew Tyndall and Jane Weinstock

Saturday, October 12, 8 pm

Program 4:

STANDARD GAUGE by Morgan Fisher

BED-SITTERS by Franz Zwartjes

EATING by Franz Zwartjes

SPARE BEDROOM (home sweet home)

by Franz Zwartjes

Friday, October 18, 8 pm

Program 3:

ASPARAGUS by Susan Pitt

BABY GREEN by Ross McLaren

THRILLER by Sally Potter

Saturday, October 19, 7 and 9 pm

All screenings are at The Funnel, 507 King Street East,
Toronto 416-364-7003

The **L**oved **O**nes

PROGRAM NOTES

PROGRAM 1

THE FILMS OF TOM CHOMONT

OPHELIA and THE CAT LADY 1969, color, sound, 2 3/4 minutes

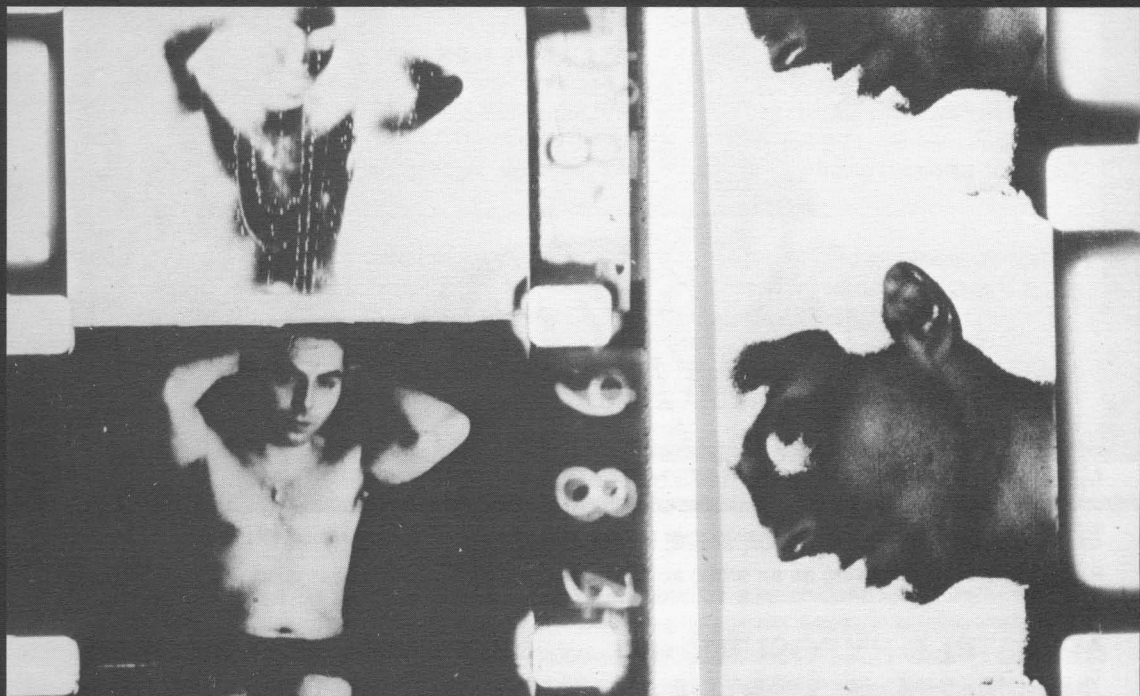
With Liz Reiner (OPHELIA) and Carla Liss (THE CAT LADY). On one level the films are portraits; on another level the first is inspired by reading about the painting of John Millais' "Ophelia" and THE CAT LADY is an homage to the horror films of my childhood movie-going.

PHASES OF THE MOON [The Parapsychology of Everyday Life] 1968, color, silent, 6 minutes

With Loyd Newell. "...It is a film poem and nothing else. A small miniature film poem, a jewel, if the word masterpiece is too stuffy." - Jonas Mekas, THE VILLAGE VOICE, October 1973.

OBLIVION 1984, color, silent, 6 minutes

"OBLIVION successfully blends elements from both the poetic and diary modes. In the process, Tom Chomont has created one of the few truly erotic works in cinema." - J.J. Murphy, "Reaching Toward Oblivion", MILLENNIUM FILM JOURNAL, No. 3.



The film was made on the request of the participants as a record of a two-day erotic ritual. 400 feet of film was shot and later permission was obtained to treat the material as an aesthetic composition, approximately 250 feet long. Originally the film was intended as part of a series of films dealing with non-genital sex and symbolic eroticism.

JOE'S MAISON 1984, color, silent, 5 minutes

The film began as a record of the painter Joseph Glin and his series of paintings inspired by *LA MAISON DES MORTES* by Guillaume Apollinaire. After filming Joe destroyed the paintings and closed his gallery, Shekhina, where the paintings were filmed.

ENDYMION BY JOSEPH GLIN 1978, black & white printed on color, silent, 9 minutes

With Tom Chomont, Rob Baker, Joseph Glin and Eric Ruff. Glin brought to the work a strong vision and familiar themes and imagery from both his paintings and an unpublished novel. I acted as a cameraperson, a technical advisor, cutter and assistant editor.

LOVE OBJECTS 1971, color, silent, 14 minutes

With Pol Arias, Luc Mollet, Reggi Grovers, Henno Eggenkamp, Marianne Pituk, Paul Graaf. The project was initiated in Brugghe during a period preoccupied by readings on yoga, alchemy and Tantra. I thought in terms of the Medieval parable of *Les Noces du Roi et Reine* and of the marriage of opposites... dichotomy resolved in unity.

MINOR REVISIONS 1979, color, silent, 11 minutes

The original idea was to approach the physical/metaphysical as the theme of nourishment, both spiritual and gastronomical. This was somewhat altered by three visits from a friend entering the US army.



MINOR REVISIONS. Copyright 1979 by Tom Chomont.

UNTITLED 1985, color, silent, 9 minutes

A second study of shaving as an erotic activity ... in completion and not yet titled.

MULTIPLE EXPOSURE 1985, color, silent, 9 minutes

The original intention was to make a portrait of a friend about to embark on a trip to Europe. The sexual undertones became unexpectedly overt and the form of the film became an attempt to relate the resultant images.

ALL DESCRIPTIONS BY TOM CHOMONT

PROGRAM 2



Copyright Carolee Schneeman.

FUSES USA, 1964-67, Dir. Carolee Schneemann, 16mm, color, silent, 23 minutes
"A fluid, oceanic quality that merges the physical act with its metaphysical connotation, very Joycean and very erotic." - Gene Youngblood

"Integral and whole - imagery compounded in emotion. We are equally, interchangeably subject and object. As woman (image) and as image maker I reclaim, establish and free my image and my will. Using borrowed Bolexes (wind-by-hand), natural light, the seasons over three years. Movement of myself and my partner filmed by myself. There was an additional cameraperson: the cat. Fugal structure; gesture, color sequences, collage, montage, super-imposition, painting frame-by-frame, breaking the frame." - C.S.

"... hand-colored, heated film of artist's sex joy cycle. Tantric deployment on the emulsion, genital rites. Peaking, slippery in out cunt cock tongue tit. Watch Kitch, 17 year old feline familiar to Carolee, a constant presence power transformer." - Michael Berkely, Berkely Barb, 4/19/74

SIGMUND FREUD'S DORA UK, 1979, by Anthony McCall, Claire Pajackowska, Andrew Tyndall and Jane Weinstock, 16mm, color, sound, 40 minutes

Eighty years on Freud's case history of Dora is remade here in the mouth of her mother. A three part montage of television commercial, super 8 hardcore and the analysis itself make up the round that is the body of the film. Dora's letters follow, read by her mother in postcards in the concluding sequence.

Today, only a few years after its manufacture, this film has become a touchstone for a new kind of woman's filmmaking. Slick, narrative and theoretical, informed by current issues in psychoanalysis and film theory, Dora has become emblematic of the curiously English wedding of theory and practice in the avant garde film of the seventies. It is a movement that begins in writing, and leaves off with the unmistakable impression of a condom at work, the insular membrane containing the seed of its best loved first born, the he of herring, Hesta, hectacre, herpes, heretic, hero and here.

- Michael Hoolboom

PROGRAM 3

STANDARD GAUGE USA, 1984, Morgan Fisher, 16mm, color, sound, 35 minutes

A kind of autobiography of its maker, a kind of history of the institution of whose shards it is composed; the commercial motion picture industry. A mutual interrogation between 35mm and 16mm, the gauge of Hollywood and the gauge of the amateur and independent. - Morgan Fisher

Morgan looks back through time on a back lit light box, re-telling the strip tales of a cast away history, restored to its pass of passion here in the lamp of the machine. - Michael Hoolboom

BED-SITTERS Holland, 1968, Frans Zwartjes, 16mm, B/W, sound, 18 minutes

An intimate expose of communal living. This film is about the colon: the eyes of hindsight returning to the primal scene as defecation. BED-SITTERS is a house movie in the tradition of Dr. Seuss, a rallying flag for the anally anorexic. - Michael Hoolboom

EATING Holland, 1969, Frans Zwartjes, 16mm, B/W, sound, 10 minutes

Thought is made in the mouth. Three women chew themselves into a solipsistic fury while the camera looks on in his place. Processed by the filmmaker. - Michael Hoolboom

SPARE BEDROOM [Home Sweet Home] Holland, 1970, Frans Zwartjes, 16mm, B/W, sound, 15 minutes

The gestures of work and love are here raised to an erotic rite. Their faces whitened to the wide angle glance of one another, this is not a film about generating the multiple, about one becoming two, but flourishing in each of its parts to produce the unconscious. -Michael Hoolboom

PROGRAM 4

ASPARAGUS USA, 1979, Susan Pitt, 16mm, color, sound, 10 minutes

An animated short with colours reminiscent of cell drawn Disney, preening primaries plied between windows, stage settings and toilet covers. ASPARAGUS speaks of make-up, of composition and the body, about the making of a waking life and its dreamed double in art. - Michael Hoolboom

BABY GREEN Canada, 1974, Ross McLaren, 16mm, colour, silent, 10 minutes

A penetration of the veil which separates ordinary life from the hidden world of sensuality. -J.B. Mays
BABY GREEN reveals the underlying polymorphous desires which men suppress in their social construction of heterosexual identities. -D.Tuer

THRILLER Great Britain, 1979, Sally Potter, 16mm, b/w, sound, 35 minutes

THRILLER goes further than many feminist films by not only re-claiming the past, not only re-reading the official history in light of the present, but, in addition daring to imagine the future... Sally Potter charts a course through operatic form, women's history and contemporary theory, and skeptically moves past them into a vision of women working together at a new kind of art... By delving into the area of subjectivity, point of view, humour and fantasy, THRILLER begins the work of re-construction by which the personae and materials that once were invisible, omitted, or unspoken, become inevitable and get to play out their own evolution on the screen. -B. Ruby Rich



BABY GREEN by Ross McLaren, Photo by Gary McLaren