

A COMMONWEALTH



THE FUNNEL

VF-3406

A COMMONWEALTH

SCHEDULE

- Programme 1: **PHOELIX, SIFTED EVIDENCE, THE LADY'S FACE**
The Funnel, Friday, November 2
- Programme 2: **CRYSTAL GAZING, REVOLUTIONS**
A Space, Sunday, November 6
- Programme 3: **FINNEGAN'S CHIN, THE CENTRAL CHARACTER, REGARDS**
The Funnel, Wednesday, November 7
- Programme 4: **A WALK THROUGH H, THE ART OF WORLDLY WISDOM**
The Funnel, Friday, November 9
- Programme 5: **THE FALLS**
The Art Gallery of Ontario, Saturday, November 10
- Programme 6: **DOLL'S EYE, LA CUISINE ROUGE, VARIATIONS ON A CELLOPHANE WRAPPER**
A Space, Sunday, November 11
- Programme 7: **SILENT PARTNER, STANDARD TIME, HOUSE MOVIE, PIERRE VALLIERES**
The Funnel, Wednesday, November 14
- Programme 8: **AT THE FOUNTAINHEAD, DULA, DP**
The Funnel, Friday, November 16
- Programme 9: **MIRROR PHASE, JOURNAL INACHEVE, SPEAKBODY**
A Space, Sunday, November 18

Cover photo from "The Falls"



INTRODUCTION

After eight years as Toronto's only centre for the production, distribution and exhibition of artists' film and related media, the Funnel has recently made significant changes in its programming procedure to introduce a system of guest curators. This new policy has been established to allow a range of curatorial directions and concerns to be expressed. The great diversity of contemporary artistic production in conjunction with the changing political-economy of our time (technology assimilation, economic restructuring, ideological struggles) point to an urgency in broadening the analytical base for documenting and interpreting the avant-garde. The overall curatorial objective of this programme of Independent Curators is to contextualize and consolidate a national film practice as realized by Funnel members, artists affiliated with other artist-run centres and independent artists through historical analysis, contemporary studies, comparative analysis of international and Canadian work, or any combination of these curatorial bases. A number of independent curators have now been commissioned to prepare series of programmes accompanied by interpretive essays elaborating the objective of the series.

The first in this series, *A COMMONWEALTH*, curated by Lori Keating and Kass Banning is based on a comparison of British Film Institute and Canadian avant-garde film from perspectives of national funding and support structures as well as general trends in aesthetic, theoretical and political concerns expressed in each body of work. By focusing in one particular institution in Britain and national agencies in Canada responsible for policy, regulation and funding of a broad range of film activities (the far wall as it were), Lori Keating has begun to map the factors conditioning production in the two countries and has outlined a range of possible activities which contribute to a viable film culture. This work has led to a call for an integrated approach to all of these components of film culture on the part of practitioners and support structures alike. From a diverse range of contemporary British film production, Kass Banning has selected productions from the British Film Institute and presents an overview of the tradition associated with those productions, how that particular tradition originated, how it was promoted and idealised as well as the general trends within the body of work. She also raises the question of what impact that tradition (prescriptive theory of production?) has had on our abilities to develop theories of the Canadian avant-garde; has it colonised our attitudes toward Canadian work – what can be gained from re-examining it in the immediate context of the work itself. Banning's essay presents a range of concerns and questions which could be applied to further analysis of the Canadian avant-garde.

In the course of this series, and those which follow, we will be presented with a variety of perspectives and programmes. Our intention is to promote an understanding of the role and meaning of film and video by artists in contemporary terms, thereby ensuring the continued development of an innovative Canadian production community.

David McIntosh
Director



The challenges of filmmaking in the 80's revolve around advanced technological developments within the communications industries. Centering first on the distribution and exhibition of film, the ramifications of new distribution systems (cable television, video, disc and satellite transmission) has contributed to the decline of the traditional cinema/theatre as the major source of revenue for (feature) film and a new expanding market for moving image production within television and all of its hybrids. As the scope of distribution has broadened world-wide, film and video productions are increasingly making their primary concern that of audience accessibility, following American models of production.

The power of these distribution and productions systems could well make independent or experimental works superfluous. It is clear that without systems in place for the adequate distribution and exhibition of independent works within existing and developing venues, such work will occupy an even more marginal position within the industry and in the eyes of government agencies than it does now. In production, because of the high demand for product to fill the television market, and because of the relative wealth of that situation, more and more independents who might otherwise wish to make film outside of that system, will not.

While the Canadian independent film industry has basically the tools at hand for the production, distribution and exhibition of independent work, re-organization is necessary for any growth to occur. While increased funding is important and needed for all aspects of the independent film community, re-organization and over-lapping of capital and aims of the four national government film agencies – Telefilm Canada, CBC, NFB and Canada Council – is required for the success of the film industry as a whole.

The British Film Institute

Administrative outline:

The BFI consists of five divisions: Archive, Distribution, Information, Theatre and Production.

- 1.** The Archive Division has three departments: Acquisitions, Preservation and Access. Feature films, documentaries and television works are preserved; the access department operates a viewing service, print and copyright research, a production library, donor access and cataloguing.
- 2.** The Distribution Division has five departments: Regional Funding, Exhibition, Film and Video Library, Programming and a Film Society Unit. It works to aid exhibition through funding to Regional Arts Associations for production and exhibition, maintains its own distribution library of film and videotapes that do not fit the boundaries of other distributors, and assists in programming and locating films for Regional Film Theatres and Film Societies.
- 3.** The Information Division has three departments: Library Services and Stills, Periodicals and Publishing and Education. Concerned primarily with education, it publishes books and periodicals, catalogues and educational materials, organizes workshops and carries out film related research.
- 4.** The National Film Theatre operates through a membership and regular admission. Its programming covers a spectrum from classic and historical cinema to avant-garde works. The London Film Festival is organized through the Theatre.
- 5.** The Production Division consists of a rotating Production Board, a Regional Production Fund and gives grants to Regional Arts Associations. It collaborates with any other financing methods (grants, co-productions, co-financing) and produces its own films. It distributes and sells its work nationally and internationally. The Regional Production Fund makes grants to workshops to cover activity costs and to production-oriented groups and organizations. It gives grants to Regional Arts Associations towards the funding of productions and workshops.

From its beginning in 1933, the BFI has placed an equal emphasis, through its allotment of funds, on archive, distribution, information and theatre divisions. The Experimental Film Fund was formed in 1952 with a nominal sum of money to make films that otherwise would not be made – to develop a body of work that would be "experimental" in nature. While funds have increased to the (renamed) Production Board, they do not exceed those allotted to the other four departments.

It is clear that the BFI regards filmmaking as an inter-related system of functions; no one aspect of their system takes long-term priority over another. As a (mainly) publicly funded film organization its concerns are that of film culture – i.e. the range of activities and practices in the field of film. Its viewpoint from the outset has been critical of dominant film practices. Initial emphasis on education and information systems was amended as the BFI began funding film production. The production activities have expanded in scope so that the BFI now produces and co-produces a range of films from low-budget experimental works to international co-productions. The BFI's critical stance has altered so that it now sees its goal as supportive of the commercial cinema as well, (in terms of information and education services) and interventionist within it (in an artistic sense, through their feature films). The BFI sees itself as being a quasi-commercial power, yet refuses to cross the line between being an organization that pursues artistic activities and one that pursues commerce.

What the BFI has understood from the beginning is that independent film practice does relate to mainstream cinema through its cultural opposition to that cinema. And, that as distribution systems expand, the scope of independent work must expand also in order to have any affect or to be seen at all.

The Canadian Film Agencies: Outline of Functions

- 1. Telefilm Canada:** founded in 1967 to foster and promote the development of a feature film industry in Canada. Its financial programmes are Development Funds, Interim Financing, Equity Investment and the Broadcast Fund. It assists the production of English and French films and gives short term loans or investments to Canadian distribution companies.
- 2. The CBC:** established in 1936 with the objective to develop and provide a national broadcasting service for all Canadians in both official languages, in television and radio, and to provide an international service. Its programmes are: 1) English and French television and radio; 2) Northern Broadcasting in radio and television; 3) Radio Canada International with shortwave and transcription services; 4) Special Services – including televising Parliamentary proceedings, a closed captioned service, distribution of programmes through the NFB, an archive and a videotèque. The CBC markets its programmes world-wide, publishes records and books from its programmes and conducts research into marketing and engineering.
- 3. The NFB:** was founded in 1939 and mandated to initiate and promote the production and distribution of films in the national interest – to interpret Canada to Canadians. The NFB produces films in English and French for educational and occasionally theatrical distribution; maintains a Photo Library; sells its work to all areas of television; publishes a catalogue and special interest guides for film use; participates in cultural events world-wide; markets and sells its work nationally and internationally. The NFB conducts research into film technology; commissions films to independents through the regions; commissions and co-produces a range of film and video with private sector companies; provides assistance on technical matters; provides a programme to assist young filmmakers and non-profit organizations; offers apprenticeship programmes and co-produces work with the CBC, l'Institut Quebecois du cinema, Telefilm Canada, Famous Players and the private industry.
- 4. The Canada Council:** founded in 1957 with the principal object to foster and promote the study and enjoyment of, and the production of, works in the arts. It provides financial assistance and special services to individuals and organizations. It maintains the secretariat for the Canadian Commission for UNESCO and has some responsibility for promoting Canadian culture abroad. Departments within the Council are: Dance, Music, Theatre, Visual Arts, Media Arts, Writing and Explorations.

In terms of the funding of film institutions and amounts of production, Canada is a wealthy nation. With budgets totalling some \$70 million between the NFB, Telefilm Canada and Canada Council's Media Arts Section, and close to \$1 billion allocated to the CBC, a substantial amount of film and video is capable of being produced. However, with the exception of the Canada Council, none of these organizations have been either 1) greatly successful in producing a type of film that is substantially different from American product, or 2) deals with what their mandates suggest – that of producing a film which can reflect in aesthetic terms that of a Canadian point of view. Finally, any attempts at creating a healthy film industry in Canada breaks down in distribution or exhibition.

There are financial and cultural discrepancies between our film institutions that provides fragmentation of aims:

1. Filmmaking is underfunded by the Canada Council. The Media Arts Section of the Council accounts for 4% of the total budget and Media Arts is hard pressed to adequately fund the range of activities required for independent work. Any further funding for production or organizations comes from disparate government agencies with sometimes conflicting funding requirements. Canada Council provides the only solid base of funding that independent filmmakers, distributors and exhibitors can draw from.
2. The NFB retains editorial control of all its productions and, more so in the small productions than in the large, the work reflects a consistency of style and approach. With a mandate that suggests that the NFB should produce films in the national interest, film production is effectively institutionalized within the organization and editorial control over production provides a barrier to a variety of formal and content concerns possible in the medium. Its distribution is primarily within the educational market, as Telefilm Canada moves into the marketing of feature films.
3. The CBC with weak policies of either commissioning or purchasing independent productions remains inaccessible to the majority of independent drama or documentary filmmakers. There is a relative duplication in style and content of American television, and any alternative cultural aims are ignored, for the main.
4. Telefilm Canada's most successful response to the feature film industry has been that of equity financing, yet without control and access to the majority of theatres in Canada, or an alternative distribution arrangement to that of the American multi-nationals, most films have lost money. There is no quota or levy system to aid the exhibition of Canadian film in commercial theatres, and without the opportunity to recoup a reasonable percentage within the home market, Canadian distributors and investors have little impetus to invest in Canadian productions. Investment from Telefilm's Broadcast Fund rests on the acceptance of a production proposal by a television station which, for the most part, is only concerned with acceptable percentages of projected audience response.

It is not possible to structurally compare the British Film Institute to the Canadian film industry – one would need to look at film systems in a wider and more detailed way to construct any concrete comparisons of the two national industries. There is something to note in the BFI's treatment of production, distribution and exhibition. In the BFI, one aspect of filmmaking is inter-related to another to provide a cohesion and focus to aims of developing a film culture. It has spent time consolidating and understanding its market so that film production can be more consistent with distribution and exhibition possibilities. The diversity of its services and types of production are meant to work together to address different audiences with critical intent. I have used the structure of the BFI as an ideal model; further studies would be necessary to gauge effectiveness of its intervention, in almost any instance.

Canada does not have an equivalent to the BFI, nor would such a Canadian institution necessarily address problems of Canadian filmmaking. There is an informal system of co-ops, cinematheques, and distribution centres across the country attempting to strengthen aims and objectives. The independent film industry is establishing its own connections and is beginning to build the vertically oriented system of production, distribution and exhibition that is the most valuable lesson from the BFI. It is necessary that individuals and organizations working within the film industries realize the political and economic forces that govern the structures and implementation of technology and how those technological developments will dictate the growth of film practice within institutions. Independent filmmakers need to be aware and critical of the impact of this technology in defining relevant aesthetic values in production and our place alongside that of mainstream cinema. Further, to find the means of working with these distribution systems and the possibilities of reaching wider audiences on independent terms.



RE/VISION: Reconsidering the British and Canadian Avant-Garde Cinemas.

There exists a widely accepted view concerning the distinction between the British and Canadian avant-garde cinemas which runs as follows: the British work is characterised as being self-consciously situated within a specific theoretical framework, and engaged with a radical politics; the Canadian avant-garde, on the other hand, can be seen as entrenched within a broadly aesthetic tradition where formal articulation and personal expression are manifest. This distinction roughly coincides with Peter Wollen's designation of "the two avant-gardes", with the British now following one line extending from Eisenstein through Godard and Straub/Huillet, and the Coop tradition being taken up by the Canadians. Lucien Goldmann's notion crediting the political Right with the keener aesthetic sensibility, and the Left with greater political energy and vitality, might be a provocative elaboration here. In any case, it is our concern in this series to challenge these distinctions; to ask whether or not, and in what ways, they hold true; to elaborate their various features; and to discover, finally, the modes in which the aesthetic, the political and the theoretical are articulated within these two "national" avant-gardes.

It might be appropriate to begin with an account of my own critical engagement with avant-garde film. Having developed a deep interest in issues surrounding cultural production such as the place of women within systems of representation, the role of the unconscious in the production of meaning, the convergence of form and content in works which attempted the deconstruction and criticism of existing social relations, I was brought to a position which, constituted within a feminist project, demanded a critique of image and narrative in dominant forms of cinema, and which was thereby inflected toward the avant-garde. My initial exposure to Canadian experimental film left me rather dissatisfied. There seemed to be no place within these works from which to profitably address my theoretical concerns: they appeared to be situated wholly outside the purview of any feminist critique, and I found myself losing interest in favour of the abundant rumours concerning British work which I'd read about, but hadn't seen. The burgeoning of British film journals such as *Screen*, *Afterimage*, *Edinburgh Magazine*, et. al. provided a broad access to information about the new avant-garde theory films, purportedly informed by, among other things, recent developments around Lacanian psychoanalysis, the Althusserian theory of ideology, and the critique of Western metaphysics in the work of Derrida. The focus, in these films and their critical complements, on the problems of female subjectivity, the constitution of the spectator, the interpenetration of documentary and fictional narrative, and the politics of pleasure, completed my seduction and established an idealisation of the British avant-garde that was hard to relinquish. In addition, the prescriptive nature of the British critical apparatus in providing blueprints for "correct" cinematic production and analysis, made manifest my typically Canadian colonial mentality: I scanned the terrain and concluded that the seminal work was being done (as always) elsewhere – in the "motherland"

Such an idealisation is easier to avoid with respect to the Canadian avant-garde. In this country there exists no comparable structure of support, and most of the critical writing consists in descriptive reviews or publicity, often initiated by the filmmakers themselves. In contrast to the centralised machinery of the British academic/B.F.I./*Screen* nexus, in Canada we have been met with considerable lacunae in the circulation of information about, and analysis of, avant-garde film. The notable exception is, of course, Bruce Elder's ambitious theory of the photographic image. While an adequate evaluation of Elder's work is outside the scope of this essay, and although there is much to be gained from a careful consideration of it, I feel com-

pelled to point out certain misgivings. There is a sense in which Elder's theory, with its rigorous policies of inclusion and exclusion and its considerable unacknowledged specificity, bring it dangerously close to an impoverished hermeticism. Elder has difficulty in addressing works not easily embraced by his theory, such as those of the "escarpment school", the "new narrative", the Funnel and most especially, those which foreground some aspect of feminist concern. In any case, the lack of an impetus for the idealisation of avant-garde film practice in Canada, tended rather to produce a truncated, devalued view of the object, itself an equally mystificatory position.

It is our intention in presenting this series to suggest ways in which this dichotomy, and its attendant idealisations, is a false one, and that on close scrutiny of the works themselves, especially in juxtaposition with one another, many of the supposed distinctions between Canadian and British avant-garde cinemas break down. While certain films can be more or less completely appropriated under one rubric or the other, in general each body of work exceeds the set of characteristics to which it is supposed to conform. For example, Malcolm Le Grice's *Finnegan's Chin*, besides evincing some of the exemplary theoretical concerns of the British avant-garde, eschews the usual stark puritanism of the image in favour of a rich indulgence in visual pleasure, and elaborates an uncharacteristic range of personal expression. On the Canadian side, David Rimmer's *Variations On A Cellophane Wrapper*, a film that can be valued merely for its power as an aesthetic object, also requires understanding from a political perspective as engaging issues concerning women's labour. In addition, the film deals with the representation of woman in discourse through its oscillation of the image of the worker in and out of presence, the superimposition and bleeding through of the imagistic traces, and the foregrounding of rhythmic pulsation. Similar examples of divergence from the expected norm can be found throughout the programme, suggesting the inadequacy of any set of distinctions seeking to specify British and Canadian avant-garde filmmaking on the grounds of mere national origin.

It is to be hoped that the present series will allow some of the more strident and mystificatory aspects of our initial dichotomy to be dispelled, opening the possibility for evaluation of the various points of contact between these two cinemas, and perhaps even establishing a basis upon which to consider avant-garde cinema from a general, in addition to a nationally specific, perspective. We also hope to raise some challenging and important questions, and to provoke fruitful discussion. For example, how are we to address the issue of the politics of the avant-garde? What are, in fact, the real material possibilities for any political effectivity on the part of a cinema which reaches only a marginal spectatorship? What, if anything, is the scope of the avant-garde's influence on films which do reach a mass audience? Or is it the case that the avant-garde has nothing to do with the political, and that such concerns are merely the effects of a "theoretical interlude" presently occupying alternative filmmaking? In another vein, in what sense can we understand the notion of a *tradition* within the avant-garde; what are the constraints and/or contradictions of such a tradition if it exists; and can we expect, as some have asserted, the culmination of such a tradition in an imminent "end of the avant-garde"? Finally, we would want this programme to engender a profitable reconsideration of the articulations and determinations of the aesthetic, the theoretical and the political features of avant-garde film practice, taking into account the uneven development and mutual constraint of each of these three aspects.

Kass Banning

I would like to acknowledge that I have profited from discussion with Michael Cartmell. Many thanks to Marion McMahon for collaboration with the initial selection of the BFI films.



PROGRAMME NOTES



PROGRAMME ONE

PHOELIX

The film centres on conversations between an old man and his upstairs neighbour, an out-of-work actress who has taken a job in a posing club. He relates the history of his room, or rather the history of the objects which he has collected over the years; he retreats back into the mythical world of the room, where surface appearance is reality.

Director: Anna Ambrose, 50 min., col., 1979, BFI.

SIFTED EVIDENCE

A woman tells her story. She goes to Mexico looking for an obscure archaeological site; she meets a man who promises to guide her. They remain locked together in cross-purposes and mis-understandings - but never knowing why. The central event is reconstructed through stills, narration and enactment in tableau format.

Director: Patricia Gruben, 42 min., col., 1982, Canada.

THE LADY'S FACE

Formal splits of image deconstruct the representation of a woman's face. The woman tries to talk through an electric barrage which also serves to cut off the audience from her message. The film foregrounds ways in which layers of meaning cannot always reach their receptors/spectators.

Director: Stephen Niblock, 10 min., col., 1981, Canada.



PROGRAMME TWO

CRYSTAL GAZING

Crystal Gazing examines popular culture and Thatcherism at the intersection of "rock 'n' roll and foreign theory." But it also demonstrates, in Mulvey's view, "how theory can be made to connect with everyday life and the wider areas of economics." Science-fiction illustrator Neil wends his way through chance encounters with two women and the suicide of his oldest friend. The story is rendered obliquely, in long one-take scenes and often using other media (computers, video, animation) to realize the complex subtext.

Directors: Laura Mulvey, Peter Wollen, 90 min., col., BFI.

REVOLUTIONS

Influenced by the work of Marguerite Duras and Chantal Akerman, *Revolutions* minutely depicts the intimacy of three women's daily lives and relationships. In contrast to the Mulvey/Wollen project, *Revolutions* centres on the possibilities of individual revolution as the only choice remaining.

Director: Jean Marc Lariviere, 69 min., B&W, Canada.

PROGRAMME THREE

FINNEGAN'S CHIN

Daily repetitions – constrained by economics, history, politics, habits, psychological formation ... problematically/cinematically represented. Forced, perhaps, into aesthetic and unconscious elaborations which resume the cycle of repetitions. "The film is devoted largely to a virtuoso representation of everyday actions in an almost fugal variation of order, the events themselves re-enacted in different ways, with tricks of time and occasional excursions into the absurd and fantastic." Simon Field.

Director: Malcolm le Grice, 80 min., col., 1981, BFI.

THE CENTRAL CHARACTER

A woman attempts to name, classify and order her domestic environment. Everyday actions are compartmentalized in order to facilitate expansion into the metaphoric realm.

Director: Patricia Gruben, 16 min., B&W, 1977, Canada.

REGARDS

The film confronts our modes of composing and communicating information by continuously asking "What is it?" and providing a range of possible interpretations of the phenomena it depicts. These series of strong theoretical preoccupations are not usually so literally translated in the Canadian avant-garde cinema.

Director: Anna Gronau, 31 min., col., 1983, Canada.

PROGRAMME FOUR

A WALK THROUGH H

A Walk Through H has the secondary title *The Re-Incarnation of an Ornithologist*. It takes two universal mythologies as its central metaphors: the transmigration of the soul in the form of a migrating bird and the map as physical and figurative symbol of quest.

Director: Peter Greenaway, 41 min., col., 1978, BFI.

THE ART OF WORLDLY WISDOM

These compositions from journals exceed the constraints of autobiography, propelling the film into an obsessive cataclysm evoking the futility of meaning by mapping the un-chartable route of despair.

Director: Bruce Elder, 55 min., col., 1979, Canada.

PROGRAMME FIVE

THE FALLS

An investigation into biography. Nineteen million case-histories of victims of the Violent Unknown Event – the VUE for short – are catalogued in the latest edition of the Even'ts Standard Directory. A random selection procedure fell on that block of 92 surnames that begin with the letters FALL. The film does not fall into the model of the two avant-gardes. Neither political in ambition nor radically formalist or materialist, it bears no trace of the academic signs of an anti-illusionist, anti-narrative project. He adopts the rhetoric of certain dominant film forms, specifically that of the short, "informational documentary."

Director: Peter Greenaway, 180 min., col., 1980, BFI.

PROGRAMME SIX

DOLL'S EYE

Doll's Eye is a film by women, which views men – as they view women. It deals with our understanding of “manhood” and “womanhood” and relates them to questions of class, work and sexuality. Tracing in fiction the contours of Thatcher's Britain, the film combines documentary material – men's voices discussing prostitution – with a set of stories about the lives of three women – Jane, a middle class researcher, Maggie, a prostitute, and Jackie, a young switchboard operator.

Director: Jan Worth, 75 min., col., 1982, BFI.



Doll's Eye

LA CUISINE ROUGE

La Cuisine Rouge is a minimalist, cinematic and visual exploration of two worlds and the difference between them. The women refuse to do what is expected of them in a given social situation. The women engage in a series of rituals which “push” prescribed notions of female specificity to its logical limits. This film is an exemplar of the current Quebec women's cinema – this form has not taken root in English Canada.

Director: Paule Baillargeon, Frederique Collin, 82 min., col., 1979, Quebec.

VARIATIONS ON A CELLOPHANE WRAPPER

The basic image is a female factory worker unrolling a large sheet of cellophane. The accrued layers of meaning provide several provocative interpretations.

Director: David Rimmer, 8 1/2 min., col., 1970, Canada.



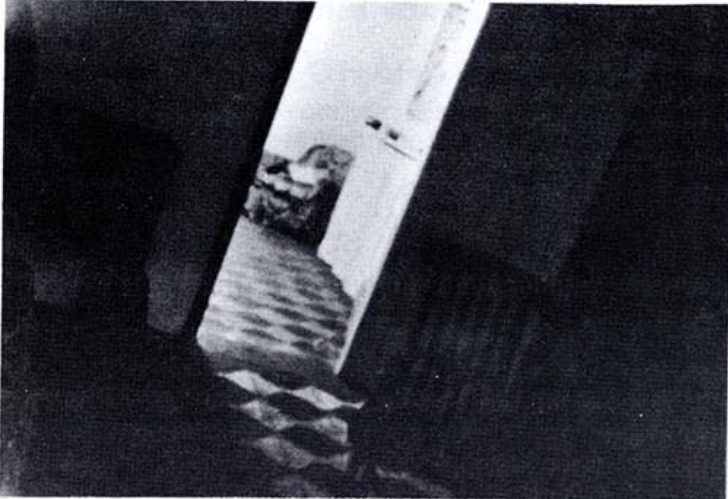
Variations on a Cellophane Wrapper

PROGRAMME SEVEN

SILENT PARTNER

From the structuralist/materialist school, *Silent Partner* is about "focus" and the attempt to produce a narrative without plot, identifiable characters or space time coordinates. The camera minutely records the texture of domestic space to provide a puzzle which cannot be resolved because its terms are systematically ambiguous.

Director: Peter Gidal, 35 min., col., 1978, BFI.



Silent Partner

STANDARD TIME

Standard Time consists of a continuous 360-degree pan around a New York apartment in real time. Eruptions of sound and the barely distinguishable form of a woman add dimensions other than the usual minimalist prescriptions of the structuralist/materialist trend.

Director: Michael Snow, 8 min., col., 1967, Canada

HOUSE MOVIE

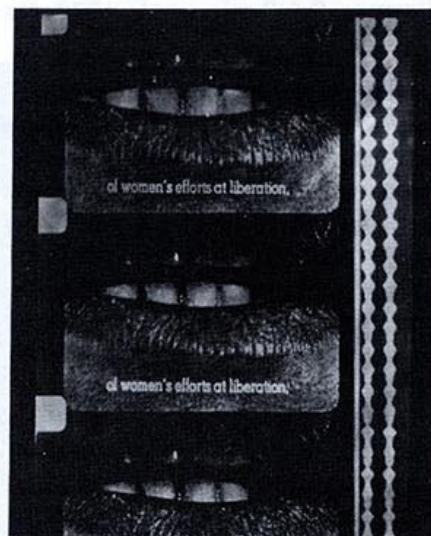
House Movie converges a structured autobiography with a deterministic movement through the site - the house - where a relationship grew and died. At times, the attention to the texture of surfaces recalls Gidal's *Silent Partner*.

Director: Rick Hancox, 15 min., col., 1972, Canada.

PIERRE VALLIERES

Pierre Vallieres, although influenced by the structural/materialist school, is invested with an overt political dimension. The film is a series of extreme close-ups of Valliere's moustached mouth accompanied by his monologues on two groups of colonized peoples: Women and the Quebecoise. The visual image of the mouth, Valliere's French speech, and the accompanying sub-titles blend and balance Wieland's concern for the articulation of image, word, and sound.

Director: Joyce Wieland, 45 min., col., 1972, Canada.



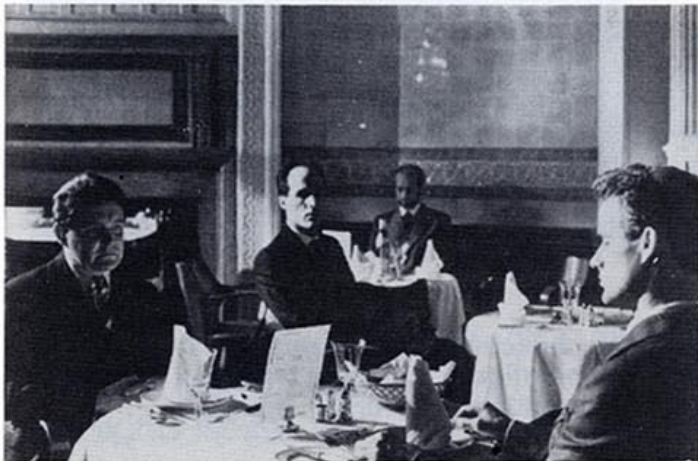
Pierre Vallieres

PROGRAMME EIGHT

AT THE FOUNTAINHEAD

Based on the experiences of a German Jew who lived in Berlin in the Thirties and eventually settled in England in order to escape from Nazi Germany. The film covers specific events in his life from 1933 until the present day, when he meets up with some of his old friends, two of whom live in West Berlin and one in East Berlin. As their past experiences are unravelled, the notions of fact, propaganda and memory are examined. The film is not strictly a narrative. Although it uses dramatic devices, it also encompasses many elements of documentary as well as archive footage, in order to illustrate, clarify or question the main points raised throughout.

Directors: Anthea Kennedy, Nick Burton, 100 min., col., 1980, BFI.



At the Fountainhead

DULA

Dula is based on interviews with Poles in Warsaw, Crakow and London during 1981-82. In the film these have been woven into a single train of thought, moving from oral histories to mythology. The very act of recounting memories is a way of gaining an identity - for those who tell them and for those who receive them. The film revels in the subjective nature of memory, storytelling and perception.

Director: Renny Bartlett, 24 min., col., 1984, Canada.



Dula

DP

A personal experience of events informs this more subjective interpretation of history. *DP* is comprised of memory traces, metaphoric elaborations and the disruptive element of non-emotion.

Director: Peter Dudar, 17 min., col., 1982, Canada.

PROGRAMME NINE

MIRROR PHASE

Mirror Phase documents the engagement of a small child, the filmmaker's daughter, with her image in the mirror, and from this, her development of identity through the 'mirror stage' in relationship with both her mother and father. The film cannot be simply descriptive, however; the moment of recognition and mis-recognition put in play is not definitive, nor 'biological', but opens a process of a placing, of the child within desire, within sexual difference, and within the social. *Mirror Phase* argues strongly for the value of experiment, at the same time recognising the problem in its use of a didactic voice-over.

Director: Carola Klein, 46 min., col., 1978, BFI.

JOURNAL INACHEVÉ

"The film evokes a feminine specificity. The exile of the filmmaker represents a multi-dimensional layering of exiles - as immigrant, woman and artist. Each identity is a further marginalization, each struggling to discover a space in which to exist. The struggle for voice in the film is a struggle to liberate/translate the personal reflection into public representation, the struggle for the valorization of the personal as a mode of public discourse." Brenda Longfellow.

Director: Marilou Mallet, 50 min., B&W, 1983, Quebec.

SPEAKBODY

In Canada, issues of social import are usually housed in a documentary form. *Speakbody*, however, inscribes a political issue into a theoretically engaging, multi-layered film which manifests the contradictions of the abortion experience in a powerfully engaging style.

Director: Kay Armatage, 8 min., col., 1980, Canada.



Photo credit: Gary McLaren



ONTARIO COLLEGE OF ART & DESIGN



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