

Film Portraits of Women by Women



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A Series of Contemporary Films by Women from France
April 18 to May 9, 1986

The Funnel Film Centre
507 King Street East
Toronto, Canada M5A 1M3

Curated by Maria Klonaris & Katerina Thomadaki

Coordinated by Dot Tuer

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The photograph on the cover is a detail of a frame enlargement
from *Le Corps* by Catherine Charvet.

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Essays by
Maria Klonaris & Katerina Thomadaki
and
Dot Tuer

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Monique Veaute in *Atelier Portraits* coordinated by Katerina Thomadaki.
Photo by Katerina Thomadaki

Introduction

Three years ago, I became involved in a course where Freud and Lacan were studied as an introduction to the writings of the French Feminists. The six women who participated in the seminar, including myself, were interested in the ways in which women theorists such as Irigaray, Montrelay, Cixous, and Kristeva had taken up the Lacanian constructs of subjectivity, language, and the unconscious to explore the issue of feminine sexuality. But in keeping with the order of the course's title, **Psychoanalysis and Feminism**, we spent the year struggling through male versions of a subject's psychoanalytical structure, questioning Freud's assertions that women constituted a dark continent and Lacan's positioning of desire as masculine and of women as the 'other' or 'petit objet a'. It seemed that the difficulty of the theories did not allow 'time' within the structure of the course for an examination of women's sexuality by women. In response, we formed a reading group to 'work through' the eclipsed French feminists and spent many long afternoons discussing the implications of a sexual difference that is located in the construction of language rather than in the biological realm. In examining the ideas presented by both Lacan and the French Feminists, we discovered more questions than answers. The possibility of uncovering a specifically feminine 'jouissance' and a feminine imaginary that would challenge the privileged term of the phallus within Lacan's structuring of representation was exciting and evocative. But we also struggled with the possibility that these constructs might re-constitute women as an-other Truth, yet again entrapping us within a biological model and reinforcing our position as the marginal, the unrepresentable, and the unattainable within a patriarchal symbolic.

The Bad Sisters, as we called ourselves, did not seek to choreograph resolutions to these issues, but to create an environment in which they could be explored and expanded upon. In keeping with the spirit of the Bad Sisters's intention to pose a vertiginous rather than linear space for dialogue about women and representation, the Funnel is presenting a catalogue and film series that examines the possibilities of women filming women; of women writing of feminine representation and of feminine sexuality. Maria Klonaris and Katerina Thomadaki, two women filmmakers, have curated a series of films which present portraits of women by women from France. Both in their presentation of the work and in their writing, they ask what encounters can arise from these portraits and what implications for women and representation are suggested in posing the cinematic portrait as an ephemeral and fluid speculum.

By presenting these films, Maria and Katerina offer us the opportunity to examine French Feminism in its application rather than its theory; to consider its impact upon creative and aesthetic experimentations of the cinema. And in writing an accompanying piece for their series, I have attempted to write a complementary one: seeking as a woman and a writer my own expression of the feminine imaginary. It is my hope that these catalogue essays, together with the films and a workshop conducted by Katerina Thomadaki, will provide a context in which women can experience the pleasure and the possibilities of women imaging women. But moreover, it is my (feminine?) desire that this series and the writing which remains as the traces of the screenings will inspire dialogue and further work around the questions and potentialities which portraits of women by women raise.

Dot Tuer

Film Portraits of Women by Women

The idea for this programme arose not only because film portraits are one of our preoccupations, but also because we wished to examine the work of women on this theme, and, by juxtapositions, illustrate their techniques, sensibilities, imaginaries. The film portrait acts as a pretext for opening the debate on woman as a subject who is both looking at and being looked at, on representation, on encounters, on film languages of women, and on alternative cinematic techniques.

We would like to thank the Funnel for supporting this project, especially Dot Tuer without whose contribution this project would not have been realized. We would also like to express our sincere appreciation to the artists for their collaboration.

Maria Klonaris & Katerina Thomadaki.

The portrait is initially a fixed representation - image, object, Egyptian funerary sculpture, Renaissance painting, 19th century photograph. By fixing in time that which is the most ephemeral, the human face, the mortal body, the fugitive features of the living, the portrait has attempted to ensure a permanence exorcising the immense fear of loss. Are all portraits epitaphs?

A portrait is also a fantasy of a mirror that conserves the image instead of forgetting it. A human mirror: the look of the artist and its trace: the work of art. Hence mirrors are dangerous objects. The portrait may become fatal, a revealer of the unconscious or a stolen double, a story of possession and dispossession of what one holds the most precious: his/her own image.

What are the basic elements of portraiture. What are its limits. At what point is there or is there no longer a portrait? First: the artist focuses upon a person. The subject will open itself up to a look. The person is appearance and interiority; visible and invisible. The art of portraiture consists of capturing through an appearance something that is latent in the person; signifying by a representation something that is unrepresentable.

If this process is forceably anthropocentric, would it necessarily be anthropomorphic? Can portraiture transcend the morphic level, the image of the "assumed body" (Lacan)? Why not. But this can only occur if we glide from "appearance to apparition" (Duchamp), when the portrait itself becomes a signifier for the subject.

Portraiture is fundamentally a form of communication, an exchange, an intermingling of perceptions and projections; offerings and evasions. It is a kind of encounter, perhaps even love or passion. Are all portraits enamouring?

The film portrait. The medium changes. The static is ruptured. Film is a fluid, a flux, a mirror in movement. It captures without fixing images. Especially non-narrative film which implies other visual, structural, technical complexities. This vibrancy, possessed only by temporal forms of art, establishes the portrait in a dynamic context.



Atelier Portraits coordinated by Katerina Thomadaki, photo Maria Klonaris

This series includes films that were conceived as portraits, and others whose initial intention was different, but that we thought were interesting to present in order to question portraiture and to enlarge its meaning.

Three portraits of artists: Martine Rousset films and refilms the dancer Carolyn Carlson; Micha Delle Prane films the singer Diamanda Gallas.

Rousset's approach is passionate. She opens herself to Carlson's dance, and through her look, deepens and transforms our perceptions of the dancer. **Carolyn Danse II**, black and white images, a double-screen, a slow circular pan, a luminous body breaking into curves and angles in an empty space. There is no intimacy, no close-ups for this cold dance. The gaze is ascetic. From a distance she observes the dancer - a stellar body following its own trajectory through space. Rousset recreates this orbit through cinematic devices. The footage is shot in the rotunda of the Paris Opera House, a circular space where Carlson improvises on the theme of encirclement while she herself is encircled by eight cameras filming simultaneously, revolving around each other like planets.

Appearance/disappearance of the dancer, dazzling. The body disintegrates into the grain of the film heightened through refilming. In her next film, **Carolyn Danse III**, Rousset erases: "For me, this is a film on forgetting, on loss, on the end of something." In a deafening visual intensity, the dancer loses her body to become a ghost - an irradiation, evoking an effect of deluge and terror. "Are the symptoms of love the symptoms of fear?" (Kristeva)

Another kind of presence - this physical, aggressive singer. Heavy make-up, a clinging black dress, high heels. Diamanda Gallas, vociferous and agitated behind an armoury of microphones. Micha Dell Prane seizes her subject closeup, hotly, interrupting her images by a blurred watery horizon and abstract surfaces - inundations of the voice. The non-synchronization between the soundtrack and the film performance provokes through dissociation, an effect of visually dismantling the song: a sexual analysis of the voice. This orgasmic song is given to be seen. It is the large open mouth that expulses it, the palpitating tongue that gives rhythm to it, the contractions of the lips which modulate it. It threatens to engulf the microphone. The (hetero)sexual signifier is omnipresent.

The **Portraits of Women** series, an idea we have been working on since 1979, arises from our reflections on woman filmed as a subject of her own representation (she actively participates in it, she establishes its terms). A record of encounters and emotions, of those presences which have flowed through us, touched us, this series is concerned with the Other/woman and her mystery: clear water and agitated water. The evocative power of this presence, attracted and attracting, becomes the structuring principle of the film language. The portrait is articulated as an effect of language which has a double origin: the interior worlds of the portrayed and the portrayer. Deep resonance of the two. Conjunction in the imaginary.

A forest explodes in **Selva**, the portrait of Parvaneh Navai by Maria Klonaris. "Portrait-journey of a woman I encounter in the unconscious". Nature, external space, a shifting metaphor of the interior space of the portrayed. Whirlwind, breath, stirring the inertia of the earth into uprising, this woman, dressed in red, dances and haunts the forest with her ecstasy. Sorceress, she wanders out of body, she flies, surrendering in the depths of sleep. Asleep, sunk into the earth who receives her, who soothes her, she is beautiful. Preraphaelite beauty, another time, an abyss of silence. "Because the beautiful is nothing

other than the beginning of the terror." (Rilke). Gravity is overturned, the forest travels, the camera moving, free to recreate space and time. Dynamics of movement mingle with dynamics of sound. Cosmogonic encounter of two women "speaking languages from the roots." (Cixous).

A portrait risked, **Chutes, Desert, Syn**, in which I film Syn Guérin. Initially conceived as a study of body movement, of falling to the ground, the film suddenly revealed itself to me as a portrait. Falling, a motif corporal, musical, rhythmical, existential. A dance suspended yet a harsh ordeal. This has to do with suicide and crime. Does she faint or is she being shot? What invisible force annuls the existence of this body in the world? Violence and undulation, always rebounding, getting up to fall again, fulfilling a circular destiny of deaths and resurrections.

Self-portraits? Without attempting to fix the intentions of the filmmakers in this series, who use their faces and their bodies as the material of their films (Glowczewska, Zevort, Kolesar, Charvet) we think that their approaches question not only self-representation but representation in itself. These films are the most illusive, the ones moving the farthest from the concreteness of the image, (also Rousset's **Carolyn Danse III**).

Of 'structural' descent, **Miradwie**, by Barbara Glowczewska and Martine Zevort is filmed entirely frame by frame. Distorted reflections of the filmmakers' faces flash by in rapid alternation, accumulating, colliding, blending into and replacing each other in a series of unrecognizable images at the limits of representation. Abstraction infuses **Noeuga**, created from a damaged negative, an out-take from **Miradwie**. Here remain only coloured traces, a rumour of reflections of faces. Another story of disappearance, signified by a specific cinematic process: chemical alteration of emulsion.

Blurred reflections, the image is indistinct, almost aquatic, in any case quite enigmatic, in **Préface à Face**, by Mythia Kolesar. The film was shot during an installation by the artist in a public place. A photograph of her face is the central element, filmed with insistence, but remaining out of focus. An oscillating and uncertain camera movement leaves it floating. There are always transparent surfaces intervening with the image, but one can never entirely identify them - panes of glass? mirrors? Where do these gliding reflections come from? What are reflections and reflections of reflections? There are people who are moving around inside the reflected face. Are they shadows? A door opens in the face. "If the being is hidden, this in itself is a feature of the Being and no unveiling will ever enable us to understand it." (Merleau-Ponty).

Catherine Charvet is primarily interested in the structural and temporal aspects of film. Although she works with the image of her own body, she does not use it as a signifier for the subject. However, it becomes one in the end because the subject represented is the same as the thinking subject creating the film. This gives the effect of a portrait. This naked, depersonalized body, stripped of all sexual references and libidinal context, becomes tactile in another way through the heightened grain and the porous quality of the refilmed footage. The body's displacements within the frame are less the result of actual corporal movement than of technical interventions. This dance is light, faint, delicate to the touch. What is finally represented here is energy, rhythm, trace of displacement.

A return to the immediacy of confrontation. The face, the body, the portrait, the mirror, themes of a series of workshops which began in 1979, outside of institutions and primarily for groups of women. The collective films which resulted, two of which are presented here,

were based on a structure that was established by the coordinator (Katerina Thomadaki) but the individual interventions and the camera work of the participants are their own elaborations. These films are mosaics composed of three minute segments. Unity is opened up to multiplicity, individual specificity is maintained within the group. **Atelier Portraits**: two screens, two cameras filming the same event but from different perspectives. Juxtaposition of two views, each with a different intention and texture: a close look, identifying with the action, and another look more distant, demystifying. One look centered on the individual, the other on the group, one on the participants' statements, the other on the context. Shocks, coincidences, the dynamics of rhythms and movements in the doubling space of the screen.

"You do not see me from where I am looking at you." (Lacan). "Objectivity of the mirror - object. Subjectivity of the camera - mediated look. One reflects, the other perceives and sometimes modifies, transforms, gives form to movement. The camera in its unique way participates in the ephemeral. It is alive, it is dialogue, and it is writing." (Katerina Papas, **Atelier Miroirs**). "M. incorporates C.'s projections and the Mirror is the magic location of interior mutations." (Monique Monory, **Atelier Miroirs**).

The mirror, a constituting, terrifying, protecting, and cruel object. It is also the catalyst in a short but decisive film by Anna Liffey **Madame Propre et son double**, identity masked by successive layers of masks.

At the periphery of the portrait is a film one could consider as a group portrait, **Aller-Venues**, by Vivian Ostrovsky. Recollections of vacations, comic effects of camera and sound, a journey through landscapes, places, more distant than that other, amorous, journey of **La Route en mer**, by Frédérique Gros and Martine Zevort.

Women film women (or film themselves). Let's avoid the traditional question: how do women's gazes differ from those of men. The question is extremely complex and cannot be approached without a redefinition of the opposition woman/man, a difficult task when it comes to the imaginary: for masculine patterns of thought can perfectly be assimilated by a woman, and vice-versa, not to mention the 'masculine' drives in women and the 'feminine' drives in men. Let's proceed otherwise. One of the terms of the opposition is absent in these works: no masculine presence in the images, nor in the realization of the films. Does this have a consequence? We believe it does. It allows links at another level of trust, complicity, adherence and freedom between the protagonists of this exchange. Exchange which seems, in any case, to go beyond the domination relationship between man as subject and woman as object of the look (or of desire). Which does not mean that the relations inherent in these films are not often eroticised and erogenous, including sometimes the relation to ones self. "There is no invention of other 'I's, no poetry, unless a certain homosexuality incites in me a crystallization of my own ultrasubjectivities." (Cixous).

These films are twice outside a discourse of power since, like all experimental film they also escape cinematic language erected as system. Rid of the narrative codes of cinema, they are pure invention of language and not submission to it. Subversive? "Experimental film is subversive ...because it postulates a free society. It postulates individuals who privilege the pleasure principle over the reality principle." (Noguez).

It is important to stress one of the technical features in this selection: most of the films presented were made in Super-8, proof of the vitality of this format in the production of avant-garde film in France. Implicit in Super-8 is not only an economic autonomy, but also a precious relation of immediacy to creation - a dimension of pleasure which is absent in the

turns out to be technically and economically inaccessible - a trap of the commodity system which "replaces use with simulation". "Ultimately, on one hand we are deprived of the possession of real things, on the other of the real possession of things." (Zimmer)

From an artistic perspective, no technology is superior to another. Sophistication is not necessarily a guarantee of efficacy. Any technology, dealt with according to its specificities, can generate valid work. But electronic images cannot replace chemical images: they simply do not have the same texture. Video cannot replace the cinematic apparatus (darkened room, big screen). There is not the same relation to retinal pleasure nor the same relation to the unconscious. This is a crucial moment for redefining film as a visual arts' medium and the light technology of the cinema as an active reality.

Text by Katerina Thomadaki

based on collaborative research and reflection with Maria Klonaris.

Mirages of Difference....Dreams of The Body

I do not want to speak a definition, but to find a voice. I am not seeking boundaries but a space. No place and every place where conduction weaves about representation....where the body cir-cum-scribes mediation. I imagine a woman in which jouissance erupts and ejaculation drowns: where power is fluid and the heat of her sexuality melts stone. I would like to swim in this excess; to experience the transmutable as a carress and the intangible as luminous with shimmering reflections. I would like excess to offer me an immediacy beyond.....access to a relation where difference does not mirror presence by absence and where Medusa's gaze is visionary rather than blinding.

We are not men, caught into an obsession with erection, where Rudolph Schwartzkogler (1949-69) must slice off his penis, piece by piece, to pronounce the body as a subject of his discourse. But just the same, we function within language as an affect of signification. Within psychoanalytical theory we are framed as the lack which props up the phallus as presence. We are posed as the mechanics by which to operate the vehicle of male desire. We are nothing if not constituted by the function of the Law. And so castration is answered by castration. Valarie Solanis (SCUM) aims a gun at Andy Warhol's balls on June 3, 1968, to announce the source of our oppression as the specular point of seduction.

Was it any accident she missed?

Theatricality and sexuality intermixed....this was a mirror of sexuality at its most circular moments. It was a terrorism against the self in order to locate the Other. It was a terrorism against the Other to retrieve the self. Polar extremes collapsed into uniform perceptions. Difference became occluded by reflected images of each other as a function of a seamless masculine economy. Paranoia, narcissism, sado-masochism came into play as the body became shriveled...deflated. The phallus became all and the penis became a literal embodiment of its power.

Is this the inevitable scenario when the sexual becomes political? When the language of the symbolic becomes deflected onto the body's surface?

In a Barbara Kruger photograph,* a woman's hand curls around a net of bondage. The words 'we are the objects of your suave entrapments' are just out of fingers' reach. As a text they fill an empty space framed by the corners of a net rope and a black background. These words construct a discourse across a dark territory. They lure us with the authority of their pronouncement. Yet they are placed just outside the possibility of touch. The polarization of we/they suggests an implication of difference constructed along the axis of gender. But the authoritative framing of the text points to a double-entendre: a duplicity in the neutralization of language. If 'we' is read from a masculine position, then men are the objects of a woman's

*For a reproduction of this photograph refer to **Difference: On Representation and Sexuality**, The New Museum of Contemporary Art, New York, 1985. Page 6



Selva. A Portrait of Parvaneh Navai by Maria Klonaris

masquerade. 'Woman' becomes a mimicry of femininity. Her role in the symbolic is one of exaggerated gesture...a mirrored reflection of a 'look' that immerses the specular in illusion and locates the imaginary as a function of the male gaze. But if 'we' is read from a feminine position then the specular becomes an realm of masculine objectification. 'Woman' functions as subject to the power of the 'look'. There is no longer the possibility of an imagined reflection, but only the cultural and social realities of oppression.

Suppose we consider Kruger's we/they split in terms of a spectator/image boundary rather than as evidence of sexual positioning. The 'we' in the text becomes the object of a photographic authority, fixing us as viewers into a static relation with its frame. Reproduction becomes an act of bondage: a simulation that is forever entrapping the viewer in an entanglement of representation's power to deceive. Suppose we add to this entrapment a theory of female spectatorship;* that which proposes an axis of sexual oppression in any representation of women. Women in this theory become the mechanics of a narrative closure. Any image of a woman, no matter by who or how constructed, becomes the reinforcement of a masculine perspective. It seems we have not only lost the imaginary but have surrendered the specular.

Kruger's photograph is a complicated mesh. Her ability to play within the theoretical parameters of the symbolic is ingenious. Her strategy of appropriation is heralded in the North American art world as a deconstruction, post-modernist approach. But the axis of sexuality in her work never deviates from a positioning of 'woman' as a masculine subject. Rather, her position pacifies a masculine desire for text as authority, as commodity. She is unable to disrupt the infinite reflection of the image as a territory of masculine objectification. The imaginary in this mirroring of critical discourse is not uncovered but erased. We have entered a Hall of Mirrors where all the surfaces are flat.

Where are we then to locate, within the web of language and body, of representation and art, a space for Klonaris and Thomadaki's 'imaginary mirror'....a place where their portraits of women filming women become a kind of encounter, perhaps even love or passion.

Narcissus lies at the edge of a still, dark pool of water. He does not see the leaves of the woods reflected in the water or the movement of the passing clouds that flicker across the mirrored surface. He is fixated, immobilized, with an image that is static. It is his own face, but he does not recognize it. He has discovered love without passion. He has found a body without sensation. And so he pines away, without touching it, without a single rupture to its perfect illusion of eyes staring back, infatuated.

Echo is in the woods, flitting from tree to tree, hidden by the foliage that masks her rapture for this beautiful youth who can lie for hours by a pond, frozen as an ideal body in space. Perhaps she believed that it was nature's relections that so engrossed him as she called gently and incessantly to this spectre of self-love. In the end, it is she who becomes the ghost, a faint voice lost in the cavernous valleys and hills of the wilderness, forever repeating the symbolic echoes of a linguistic world.

*See Laura Mulvey's *Visual Pleasure and Narrative Cinema*. Screen, 1975.

But suppose it was not Narcissus, but Echo, who first came to the pond, kneeling at the edge of the woods to drink of the cool, clear water. She sees her image. She recognizes it also. For it is a mirror not only of herself but of her mother and all women who came before. She is enraptured by this reflection, but not as a static reproduction. It is an image that flows from her body. It is a fluid continuation of her first love-the love for her mother. She has no need of an Oedipal intervention, of a displacement of desire to ensure recognition.

She leans towards the water, her lips touching her lips. The clear spring water gushes like a fountain down her throat. This is not a desert of self-delusion but a verdant oasis. She lifts her head to see the water rippling in a spiral from the source of her action. Her image is diffused in waves, a fluid ever-changing recognition.... dissolving and carressing. She becomes fascinated, not by her reflection, but by its fragmentation and its re-formation. She touches the reflection with her hand, trailing her fingers across the water, cooling her body, watching her mirrored self disappear and reappear with every successive ripple. At times it seems as if the clouds and leaves reflected in the water fuse with her body. At other moments, it is not the image but the water itself that infatuates. This pool is no longer a place of death, a space of illusion, but a life-giving source.

Narcissus calls from the woods. She is disturbing his solitary tryst; perturbing his desire to lie on the other side of the pool and look incessantly at a still-born reflection. She hears him but does not listen. He is a stranger here, where image and body meet, where vision does not capture but enraptures, where the imaginary and the specular become infused with pleasure.

I remember a dream. I have forgotten the narrative.

Freud and Lacan come to my bedroom. I cannot speak, yet I am not silent. Rather I am the silence of their Oedipal trauma; perpetually displaced along the vectors of a language that muffles my words. I scream without sound, a woman forever in the process of becoming their Other. I am their dark continent....the nemesis of their mastery. It is their phallus which veils my speech, distancing my body into dismembered moments of a language that gags my lips. I become an Africa of the psycho-analytical world that must be colonized to be heard.

I remember a narrative. I have forgotten the dream.

They come closer to the bed. Freud tells me that when the little girl sees the penis "she makes her judgement and her decision in a flash. She has seen it and wants have it." His discourse erects a scene of the unconscious which obscures my sexuality....that devours my body. Lacan goes even further. Leaning on the bedpost, he tells me I don't exist. He displaces desire onto language. He forbids me a pleasure centered upon my mother's body. He corners my phantasia in a tangled web of the male imaginary.

Another dream is remembered.

I begin to hear laughter in the room. It is a sensual echo which floats through the space, mocking Freud and Lacan like the grin of the Cheshire cat through the Looking Glass. It is the laugh of the Medusa.....a laughter that disarms, dispells, disrupts. And

with its evocation, Freud and Lacan's words materialize as phrases that hover over their heads. 'Penis envy' and 'lack' and 'the hole which makes whole' begin to float towards the window, wafting in a breeze that will carry them towards the lake. It is they who are speechless now as Medusa appears. For she is not a ghost, nor an incarnation, but an energy that emanates from a place where material and psychic sexuality are manifest. Her red eyes flash a challenge to those who would construct presence upon absence, representation upon the body's mediation. The snakes of her hair writhe in distaste at the sight of a language that would deface. But seeing me, they gently weave around my corporeal being, spiriting my dreamy state to an-other place, deep within sexuality's caverns, where women touch women and taste an imagination that flows from sensuality and pleasure.

This is no longer a dream, nor a mirage, nor a glassy reflection, but the scent of a femininity.

Suppose, I like it down here, down among the women. Suppose I have seen it, their phallus, and did not want it. Suppose I can still envision this space where it is I, and not they, who speak of desire and image women. Perhaps patriarchy is not power but fear. Fear of a laughter that could swoop down and slice off the ponderous constructions of their theories. Fear of an expressed sexuality that would leave them empty-handed with no body for their practice. Fear of the one space which is unrepresentable in their terms. Fear of the one place which is not utilizable but where the stains of an-other sexuality trace an unarticulated territory.

The symbolic can deduce me through its theory, seduce me through its missionary stance. The patriarchy can exchange me as an object of its sexual economy. But down among the women, in our exploration of a feminine imaginary, our representation cannot be tamed into submission. For it is here, with women writing of women's desires, with women imaging women, with women seeking an-other expression of their sexual and psychic corporeality, that the evocation of the body will threaten the mastery of cultural prescription. Trading upon rumours, stolen glances, passionate encounters, we search at every turn for a fusion and diffusion; a condensation and evaporation, that reveals the touch, the scent, the laughter of a feminine desire. As these images become manifest, as writing becomes disruptive, as sexuality becomes animate.....as more and more women begin to see in the alternative mirrors of women representing women a glimpse of a censored space which is lethal, erotic, unique....the symmetry of the sexual axis will begin to curve into other spaces, rupturing the hierarchies of subject/object, presence/absence, desire/repression, masculine/feminine.

Dot Tuer.



Allers - Venues by Vivian Ostrovsky (frame enlargement)



Myrto Samonélides in Myrto by Maria Klonaris and Katerina Thomadaki.
Photo Klonaris/Thomadaki.

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Préface à Face Mythia Kolesar. Photo by Hatala.

Programme Notes

CATHERINE CHARVET

Catherine Charvet was born in 1956 and currently resides in Paris, where she works as a visual artist and filmmaker. Her productions include film, video, photography, environments and installations.

Le Corps (1981)

Super 8, colour, silent, 7 min.

"An image moving within the screen: A nude moving around its own axis in a gliding motion." (C.C.)

Rythmes d'images (1981)

Super 8, colour, silent, 7 min.

"Images from exposed footage are refilmed frame by frame: an experiment in cinematic structure, filmic time and movement of a body in space." (C.C.)

MICHA DELL PRANE

Micha Dell Prane was born in Bastia in 1945 and currently resides in Paris where she works as a computer programmer at IRCAM analysing the relationships between image and sound. Her productions include audio compositions for the radio, multi-screen audio-visual slide-shows, Super 8 films, and live electro-acoustic concerts with computer and laser images.

Diamanda Gallas. Version New Wave du Cri (1980)

Super 8, colour, stereo sound on cassette, 20 min.

Featuring Diamanda Gallas. The singer Diamanda Gallas is of Greek origin and was born in California in 1952. She has collaborated with Globokar and Xenakis, and is a member of the Center for Music Experiment in San Diego.



Diamanda Gallas in *Diamanda Gallas Version New-Wave du Cri* (frame enlargement) Micha Dell Prane, photo by Jean-Phillipe Batteux

BARBARA GLOWCZEWSKA and MARTINE ZEVORT

Barbara Glowczewska was born in Warsaw and currently resides in Paris where she works as an ethnologist. In 1976-1977, she produced a number of experimental films.

Martine Zevort was born in Warsaw in 1953 and currently resides in Paris. She has completed studies in cinema and philosophy and she has worked as a technician in a film laboratory. She has experimented with colour techniques and time effects in 16mm colour film, and since 1981 has been working in video.

Miradwie (1976)

16mm, colour, silent, 20 min.

A series of anamorphosis of the two filmmakers faces, alternating frame by frame.

Noeuga (1976)

16mm, colour, silent, 10 min.

Produced from a spoiled print of footage shot during the production of *Miradwie*.

FRÉDÉRIQUE GROS

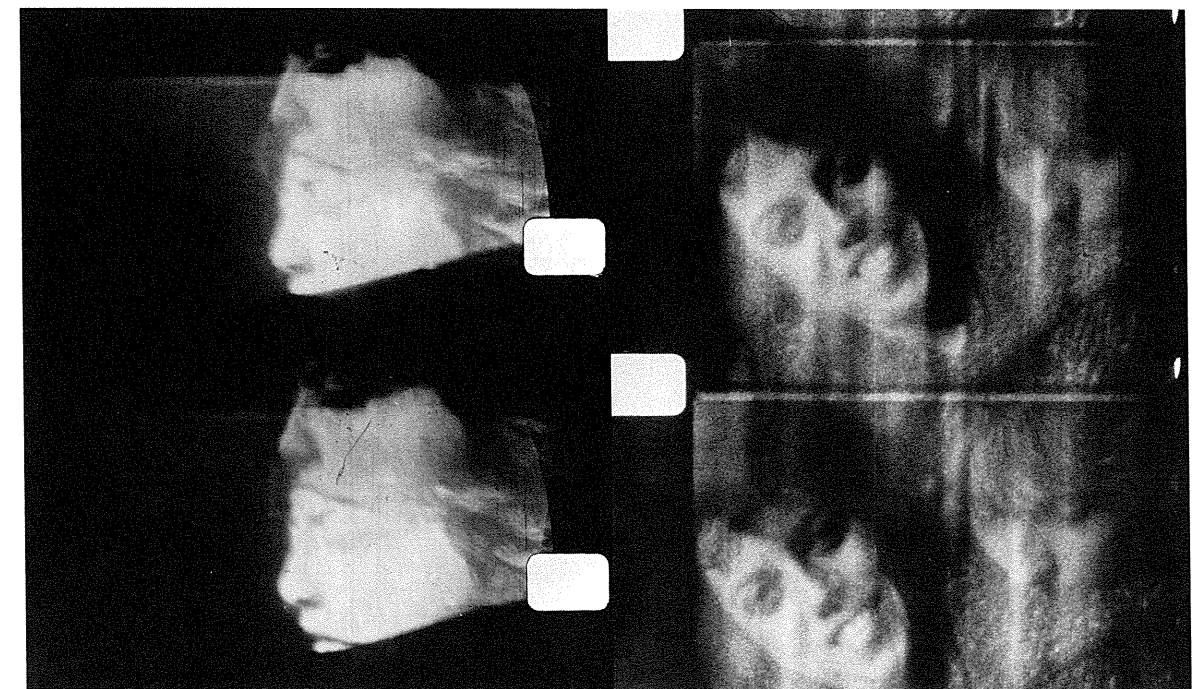
Frédérique Gros was born in 1945 and currently resides in Paris where she has studied clinical psychology and audio-visual techniques. Gros has co-ordinated video and Super 8 workshops in psychiatric institutions, and has worked as script-assistant and assistant director on a number of film and video productions for French television.

La Route en mer (1977)

Co-directed with Martine Zevort

16mm, colour, silent, 6 min.

"A mixture of transportation and a mixture of time. The temporality of travelling (yellow) and the temporality of the gaze (blue)" (FG)



Miradwie frame enlargement, Barbara Glowczewska and Martine Zevort
Frédérique Gros in *La Route en mer* by Frédérique Gros and Martine Zevort (frame enlargement)

MARIA KLONARIS and KATERINA THOMADAKI

Filmmaker, visual artist and photographer Maria Klonaris is of Greek origin and was born in Egypt in 1950. From 1960 to 1975 she resided in Athens. Currently, she resides in Paris where she has studied philosophy, theatre design, visual arts, graphic arts and film.

Katerina Thomadaki was born in Athens in 1949. Since 1975 she has been residing in Paris and she has studied literature, philosophy, theatre and film.

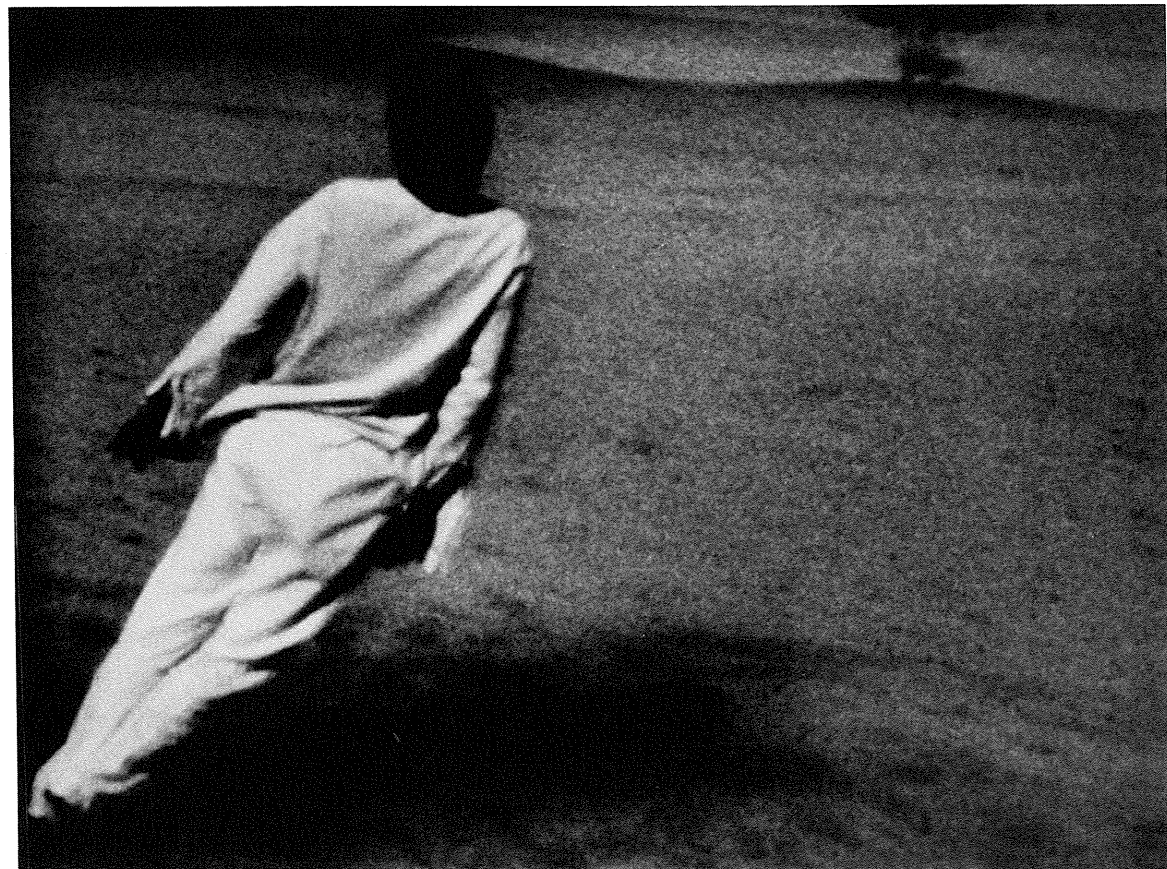
Since 1967, Klonaris and Thomadaki have collaborated on theatre productions in Athens and film/installation projects in Paris. They are both active members of the experimental film movement in Paris (members of ACIDE, ASTARTI, various publications, curators of experimental film programs and workshops). Together they have produced numerous film installations, multi-media environments, audio and radio works. Their work has been shown in Europe, the USA, Canada and Japan.

Myrto (1980)

Super 8, colour, silent, 10 min.
Featuring Myrto Samouelides.
A little Amazon on the sea shore.

Chutes.Désert.Syn (1983-1985)

Super 8, colour, silent, 20 min.
by Katerina Thomadaki. Featuring Syn Guérin.
"Falling down, free-fall into the spiral of gravity, losing one's balance and falling into the void. Falling down and bouncing back. Skidding and sliding on the sand." (S.G.)



Syn Guérin in **Chutes. Desert. Syn.** by Katerina Thomadaki

Selva. A Portrait of Parvaneh Navai (1981-1983)

Super 8, colour, soundtrack on stereo cassette, 70 min.

by Maria Klonaris

Audio technicians M. Créis and M. Burguière

"Through my lens, Parvaneh Navai becomes a medium for the forces of nature that flow through her while her own personal energy pervades the entire forest." (M.K.)

MYTHIA KOLESAR

Visual artist and filmmaker Mythia Kolesar resides in Paris and works in a variety of mediums including painting, drawing, etching on metal, crystal and semi-precious stones.

Since the 1960's she has produced several films, installations and "filmsculptures", and shown her works in a number of exhibitions.

Préface à face

Super 8, colour, sound, 15 min.

"A photographic self portrait moving within a somnambulist space -capturing movements that are born - bringing forth its own catastrophe in cold tears." (M.K.)

ANNA LIFFEY

Anna Liffey was born in France and currently resides in Paris. Her main artistic preoccupation is with objects and the various means of reproducing them: engravings, collages, photos, copy-art and film.

Madame Propre et son double (1982)

Super 8, colour, silent, 5 min.

"Veiled or laid bare, harlequin, besmeared, ravaged — the Ego never proceeds unmasked." (N. Gabriel)



Madame propre et son Double Anna Liffey

VIVIAN OSTROVSKY

Vivian Ostrovsky was born in New York and currently resides in Paris. She has studied psychology and film. She has worked in film distribution (Cine-Femmes International) and in the organization of festivals. She produces films (mainly Super 8 blown up to 16 mm), is a journalist and works on books for children.

Aller-Venues (1984)

16 mm, colour and black and white, optical sound, 15 min.

"Beginning with familiar themes in Super 8 (family, friends, landscapes) the film subverts the family album to expose it to a stranger's gaze." (V.O.)

MARTINE ROUSSET

Martine Rousset was born in France in 1951 and currently resides in Paris. She has studied music, philosophy and film, and is an active member in the experimental film movement in Paris (co-founder of la Coopérative des cinéastes and ACIDE). She also works with ARC2 (Musée d'art moderne de la Ville de Paris), and has organized a number of experimental film programmes. Her films have been screened in Europe, the USA and Japan.

Carolyn danse II (1980)

Double screen, 16mm, B&W, sound, 30 min.

Featuring Carolyn Carlson. Music by Guy Jourdan

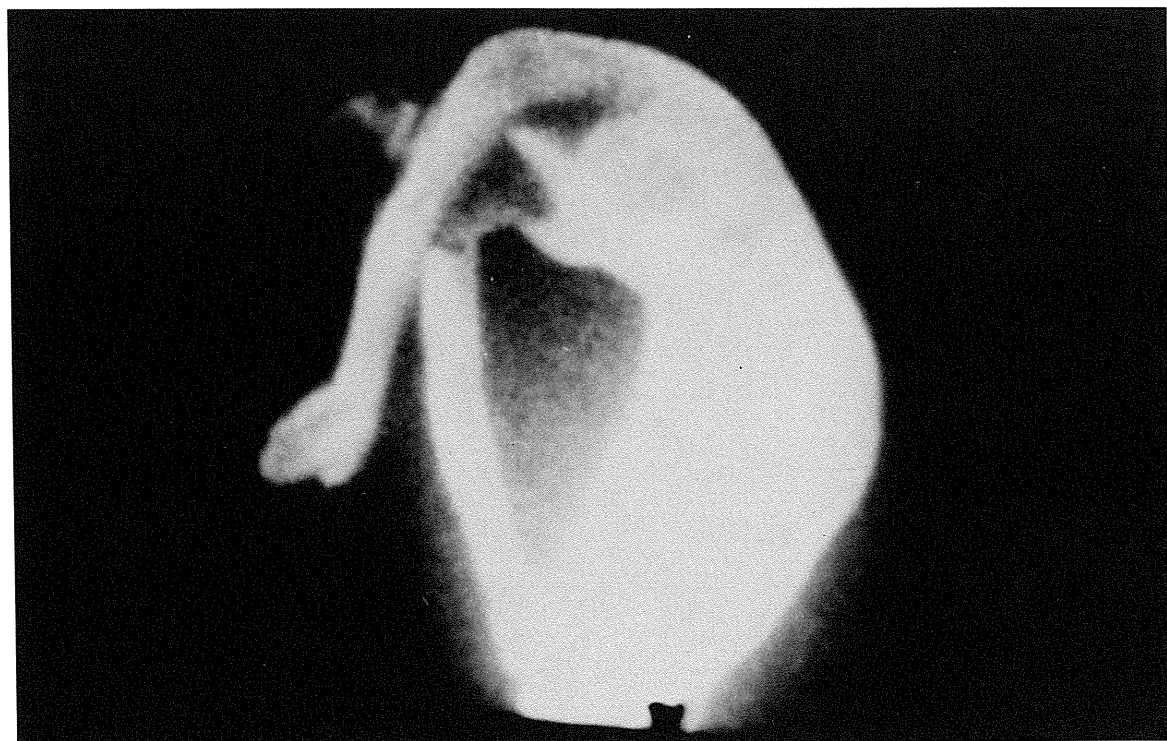
"An audio-visual study of Carlson's dancing, the energy pervading it and the existential space she defines for herself. The cold lyricism of schizophrenic encirclement." (M.R.)

Carolyn danse III (1981)

16mm, colour, sound, 25 min.

Featuring Carolyn Carlson. Music by Igor Wakevitch

"Time has passed. Memory of a dance and of a previous film." (M.R.)



Carolyn danse III by Martine Rousset (frame enlargement)

ATELIERS (Workshops)**Atelier Portraits (1982-1983)**

Super 8, colour, double screen, silent, 30 min.

Collective film project produced in a film workshop organized by "La Laverie" (Paris) and coordinated by Katerina Thomadaki.

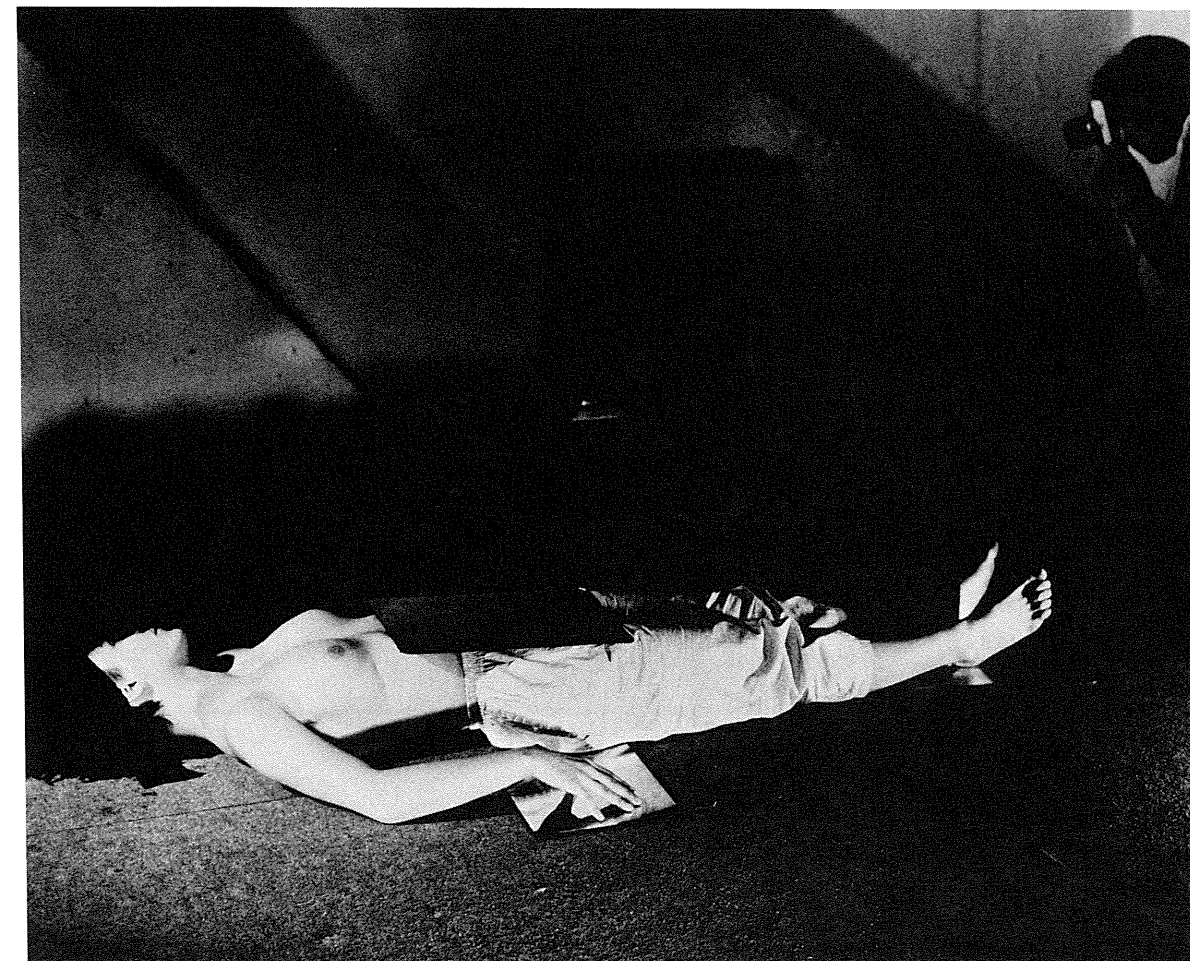
Images/action by Sylviane Ciccarelli, Irène Coen, Annie Fontaine, Brigitte Breis, Syn Guérin, Heleni Karaghiorghi, Heleni Kassimatis, Renata Matt, Monique Veaute, Danièle Viarouge-Creis. Edited by Irène Coen, Annie Fontaine, Syn Guérin, Danièle Viarouge-Creis.

Atelier Miroirs (1985-1986)

Super 8, colour, silent, 40 min.

Collective film project produced in a workshop organised by ASTARTI (Paris) and coordinated by Katerina Thomadaki.

Images/action/editing by Paulette Albouze, Catherine Bareau, Jouda Ben Abid, Véronique Boutroux, Michèle Brandini, Christine Canicave, Claire Lissalde, Monique Monory, Katerina Papas, Christine Rey, Marielle Robinson-Bailly, Clara Roussel, Elisabeth Zucker.



Atelier Miroirs coordinated by Katerina Thomadaki, photo by Christine Rey

Schedule of Screenings

Friday April 18, 8pm

Diamanda Gallas. *Version new-wave du cri*. (1980) by Micha Dell Prane

Carolyn danse II (1980) by Martine Rousset

Carolyn danse III (1981) by Martine Rousset.

Friday April 25, 8pm

Chutes. *Désert.Syn.* (1983-85) by Katerina Thomadaki

Myrto (1980) by Maria Klonaris and Katerina Thomadaki

Selva. *Un portrait de Parvaneh Navai* (1983-85) by Maria Klonaris.

Friday May 2, 8pm

Le Corps (1981) by Catherine Charvet

Rythmes d'images (1981) by Catherine Charvet

Préface à Face by Mythia Kolesar

Madame propre et son double (1982) by Anna Liffey

Miradwie (1976) by Barbara Glowszewska and Martine Zevort

Noeuga (1976) by Barbara Glowszewska and Martine Zevort

La route en mer (1977) by Frédérique Gros and Martine Zevort.

Friday May 9, 8pm

Atelier Miroirs (1985-86) a collaborative production by P. Albouze, C. Bareau, J. Ben Abid, V. Boutroux, M. Brandini, C. Canicave, C. Lissalde, M. Monory, K. Papas, C. Rey, M. Robinson-Bailly, C. Roussel, E. Zucker and K. Thomadaki

Atelier Portraits (1982-83) a collaborative production by S. Ciccarelli, I. Cohen, A. Fontaine, B. Greis, S. Guerin, H. Karaghiorghi, H. Kassimatis, R. Matt, M. Veaute, D. Viarouge-Creis and K. Thomadaki

Allers-Venues (1984) by Vivian Ostrovsky