

External Affairs
VIDEO/FILM/VIDEO/SOUND/External Affairs/SOUND/VIDEO/FILM/VIDEO
VIDEO/FILM/VIDEO/SOUND/INSTALLATION/FILM/VIDEO/SOUND/INSTALLATION/FILM/VIDEO
VIDEO/FILM/VIDEO/SOUND/External Affairs/SOUND/VIDEO/FILM/VIDEO
VIDEO/FILM/VIDEO/SOUND/INSTALLATION/FILM/VIDEO/SOUND/INSTALLATION/FILM/VIDEO
VIDEO/FILM/VIDEO/SOUND/External Affairs/SOUND/VIDEO/FILM/VIDEO
External Affairs

INTRODUCTION

To address the question of cultural and national identity raises many notions regarding the process of representation. Here we are dealing not only with 'difference' but also with a hierarchy within 'difference' in an area which concerns not geography, but conceptualization and power-relations. The privileged position of representing one's own nation is a significant operation in which one is expected to situate the 'self' against the 'other', even while the post modern pluralistic pulp machine is blurring cultural identities to such a degree that only money becomes the final arbiter. The implicit hierarchical nature of our processes of identification involve seemingly innocent practices which create more or less clear-cut ideas of inferiority or superiority or of our subservient or dominant position within the sphere defined by capital. However, to draw from the major lesson Adorno took from the Holocaust, the link between anti-Semitism and totalistic thinking. The Jew, he now came to understand, was regarded as the most stubborn repository of that otherness, difference and non-identity which twentieth-century totalitarianism had sought to liquidate. 'Auschwitz', he grimly concluded, 'confirmed the philosopheme of pure identity as death.'

Adorno, Negative Dialectics, p362.

Denise Hawrycio

PROGRAMME NOTES

DENISE HAWRYSIO

INSTALLATION WITH...

LONDON, HAMMER DRILL: 1984 3 mins Super 8 colour silent

DUSSELDORF, W.GERMANY, THE GRAB: 1987 Super 8 colour silent

BARCELONA, SPAIN, CRANE: 1987 3 mins Super 8 colour

During visits to various workplaces an individual is invited to control the making of a film through the operation of her/his machine: the camera is attached to the machine and its movement becomes that of the device itself. The film remains in its original unedited form and the duration is the length of a single Super 8 cartridge.

PENELOPE BUITENHUIS

COMBAT NOT CONFORM: 1987 4 mins Super 8 colour

A high speed pixillated montage of TV reports depicting demonstrations in Berlin, Hamburg, and Wachersdorf combined with international images of nuclear plants, missiles and army manoeuvres. Reagan's head bounces before a burning dollar as a girl covers her ears in disgust.

CHRIS MEIGH-ANDREWS

THE STREAM: 1987 14 mins single-screen video

The constantly moving and ever changing surface of the stream is intended as a model for consciousness and an analogue for the video image itself. The movement of the actual water is compared with the illusory movement and representation of the televisual image. The images express the variety and complexity of flowing water, and the surfaces and undercurrents which must necessarily co-exist. The ideas and concepts of the physicist David Bohm have influenced this work, especially his ideas about the relationship between mind and matter: "...they are different aspects of one whole and unbroken movement...we are able to look on all aspects of existence as not divided from each other."

KATHLEEN MAITLAND-CARTER

DESIRE DRIVES HER CAR; a film sketch: 1988/9 7 mins Super 8 b/w

A sketch for a film - the final version will be screened at the London Film-Makers' Co-op on Friday, June 23.

Shot on Yonge Street, Toronto, the cruising centre of Canada and edited in London. A North American foray into car culture and its (non) relationship to female sexuality. KUSTOM KAR KOMMANDOS (K.Anger) in a Canadian context of constant desire.

DAVID LILLY

AFTERLIFE: 1989 5 mins Super 8 colour

"I cannot give you evidence. You have no concepts for these conditions. I can only give you poetic images." Vivian (deceased).

LYSANNE THIBODEAU

BAD BLOOD FOR THE VAMPYR: 1984 22 mins 16mm colour

BAD BLOOD FOR THE VAMPYR was researched in Austria, England, Hungary and Poland, it was shot in Berlin and has had screenings in Montreal, New York City, Melbourne and Sydney receiving awards at festivals in Bonn, Venezuela and Poland. It is a story of a lonely vampire and his search for mortality. /...

INTERVAL

JOHN WYNNE

DIALOGUE OF NEGATIVISM: 1988/9 9 mins 4-channel sound piece

CONSERVATISM OBLIVION: 1988/9 2 mins sound piece

"It is necessary to establish a framework for possible thought that is contained within the principles of the State. These need not be asserted; it is better that they be presupposed, as the unstated framework for thinkable thought. The critics reinforce this system by tacitly accepting these doctrines, and confining their critique to tactical questions that arise within them. To achieve respectability, to be admitted to the debate, they must accept without question or inquiry the fundamental doctrine that the State is benevolent, governed by the loftiest intentions, adopting a defensive stance, not an actor in world affairs but only reacting to the crimes of others, sometimes unwisely because of personal failures, naiveté, the complexity of history or an inability to comprehend the evil nature of our enemies. It is because of their notable contribution to thought control that the critics are tolerated, indeed honoured - that is, those who play by the rules." Naomi Chomsky, The Manufacture of Consent.

LAURA MULVEY

NEW HORIZONS: 1987 3 mins video

NEW HORIZONS is a minute landscape piece, shot on 16mm film in Scotland for exhibition on a 36-monitor video wall in a Canadian shopping mall. The piece consists of an extremely compressed series of transitions - suggested by it's geographical and technical givens - for reflection on space and time, movement and stillness, depth and flatness in history, nature and representation.

JOHN ZEPETELLI

MINUS SIGN: 1989 10 mins Super 8 colour

I think the film describes a place without scale, without marks for measurements. A site where the 'real' and the 'represented' converge. A negative integer. An indication of something subtracted from us, from joy. Something made with friends. A house under water. A work in progress.

MILADA KOVACOVA

DISLOCATION II: 1989 8 mins Super 8

DISLOCATION II imagery reflects the interior/exterior of being. This film presents facts of a journey of external and internal movement. Whence will it leadeth? Filmed in the Eastern Block, Czechoslovakia and in London, Dislocation II records, documents and reflects on the intangible moment which becomes tangible on film.

RENNY BARTLETT

DULA: 1984 24 mins 16mm colour

DULA is based on interviews with Poles in Warsaw, Crakow and London during 1981/2. Some of their comments and stories speak of recent events, others of the struggles of World War II, in jails, camps and sewers.