



SECTORS

LONDON VIDEO AND INTERNATIONAL CENTRE

catalogue

NEW AND VIDEOS

archetypes: We see Medusa, seduced and abandoned and pregnant with the bastard Pegasus, refusing to yield to her fate.

TONY CURRIER / BARRY YOVIN

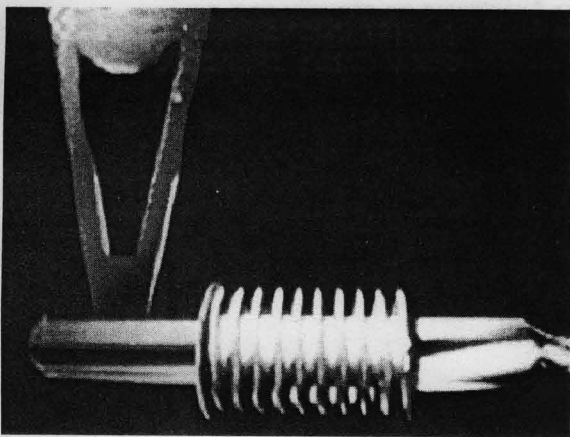


JOHN MAYBURY

ABSURD

UK 1990 5 mins

Maybury's ABSURD is a collage of his earlier work, with some new footage, which expresses and reflects his experience of the past decade. Like his earlier films it weaves a rich tapestry of decadent, erotic and personal imagery.

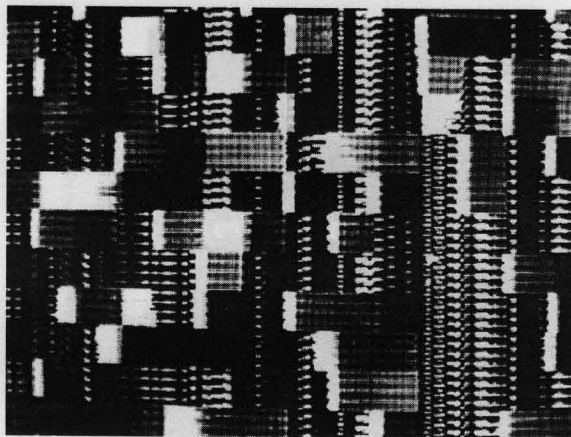


JON MC CORMACK

ENS

AUSTRALIA 1990 6 mins

Combining virtual space computer animation with paintbox aesthetics ENS was produced with the 'cinematic experience' in mind. ENS is an interpretation of a man-machine universe driven by mathematical dreamlike experiences.



NORBERT MEISSNER

PFINGSTEN

GERMANY 1989 6 mins

PFINGSTEN is the feast of a revelation: all information reaches us simultaneously. For us the visible image is only part of a whole. We are not ready for the truth, only for the information given by the newscaster - her poetic, suggestive voice. A perplexing and intriguing piece.

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KATE MEYNELL

AS SHE OPENED HER EYES SHE LOOKED OVER HIS SHOULDER AND SAW SOMEONE PASSING THE OTHER SIDE OF THE DOORWAY WITH A STRANGE SMILE

UK 1990 10 mins

A visual narrative of unspoken relationships between three women: reader, dancer and musician. AS SHE OPENED HER EYES... explores a dream space through metaphor.

MEDUSA

UK 1988 20 mins

The tape meshes psychoanalysis, a feminist view of the subjective and raw dead pan humour in a black comic reassessment of the smothering Mother of myth. Taking a mother and daughter's remembrances the tape explores age old

archetypes. We see Medusa, seduced and abandoned and pregnant with the bastard Pegasus, refusing to yield to her fate.

**O TONY OURSLER/ SONIC YOUTH
TUNIC (SONG FOR KAREN)**
USA 1990 6 mins

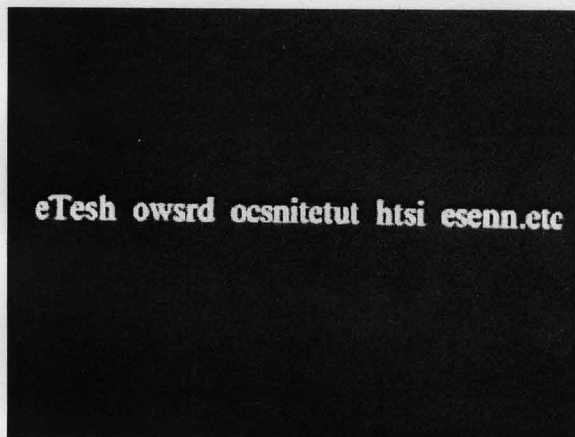
A punk psychedelic music video for Sonic Youth's 1990's rocker about Karen Carpenters anorexia and death, featuring the Sonic's in period costume, animation and Oursler's distinctive and bizarre sets.

**TONY OURSLER/ JOE GIBBONSON
OUR OWN**
USA 1990 47 mins

Oursler and Gibbons team up for a comic foray into the effects of psychiatric de-institutionalization. After years of being cared for, budget cutbacks force Tony, Joe and their dog Woody into the outside world.

**PRATIBHA PARMA
SARI RED**
UK 1988 11 mins

The title SARI RED refers to several elements in the tape. The colour of blood spilt as a direct result of racist violence and red, the colour of the sari, symbolising sensuality and intimacy between Asian women. Images of Asian women in the street occupying public spaces are intercut with images of Asian women in private spaces. The ever-present reality of racist violence in the lives of Asian people intrudes, interrupts and violates these interior and exterior spaces. This tape was inspired and made in memory of Kalbinder Kaur Hayre, a young Asian woman who was killed by three racist white youths who drove a van straight into her, crushing her against a wall.



**STEVE PARTRIDGE
SENTENCES 1,2 & 3**
UK 1988 6 mins

SENTENCES 1, 2 & 3 are three new works for television with sound by David Cunningham. 'Wry comments on our sentence here, or interruptions in normal programming ?

THE SOUNDS OF THESE WORDS
UK 1990 4 mins

'Words fascinate me, they often seem to lose their meaning when repeated or analysed and become 'only sounds'. Over the past few years I have been making television pieces which use only text and sentences which are self referential. 'These sounds constitute these words. These words constitute this sentence.' I am also interested in how a piece of film or tape is played over and over, and at different speeds how it loses its original 'meaning'. I thought it might be possible to combine these two interests in one work which would also be relevant to the idea of an intervention in broadcast television.' S.P.

Produced by Fields and Frames for the 19:4:90 interventions on C4.

virgin's image are playfully interwoven with Russian iconography in Marion Urch's *From Russia with Love* (1986). The specific experience of femininity within the traditional patriarchal power relations of an Asian family is explored in Sadhna Jian's *Thoughts in Return* (1988). Here life within an immigrant community trying to maintain its identity in the face of an alien culture further complicates a young Asian woman's attempts to evolve a positive sense of herself. In these tapes feminism has linked issues of race, class and psycho-sexual development to its established analysis of gender. At all times the diversity of women's individual experience is emphasised together with an insistence on women's ability to grow and change. This diversity stands as a profound challenge to the fixed categories of marginalised social groups and the central masculine subject around which they revolve. Kate Meynell's tape "Hannah's Song" (1986) moves the scene on the artist as mother. The flexible boundaries of the female psyche once again facilitates the oceanic delights of maternal fusion. The distinction between the artist, her daughter and her own mother begin to blur and through the ecstatic experience of her daughter's body she re-experiences the original maternal bond to which our own motherhood returns us. Tina Keane's work with her daughter in both video and performance similarly traces the matrilineal voice down through generations of women making itself heard through stories, songs and children's games. Zoe Redman's "Mrs. Kelly's Daughter" (1989) finds the artist with her children in a desolate landscape. The male element comes and goes as a shadowy and elusive figure, barely affecting the interaction of the family unit. Zoe's daughter dances on the hillside, oblivious to her father's comings and goings, a free spirit in the brooding landscape. Although these works recall the nurturing presence of the maternal, one senses a move away from the repressive sexual prohibitions which contaminate many of our memories of our own mothers. If a woman defines herself solely in terms of her sexual relationship with her daughter's father, any emergent sexuality her daughter displays will pose a threat to the security of the parental bond. In the work of these artist-

mothers, I sense a determination to free their daughters' sexuality by themselves extending their relationships to include other women, lovers, other ambitions, creative enterprises and political initiatives. In freeing themselves they free their daughters.

Jean Fisher has argued that women's voices resonate with pre-lingual, pre-oedipal desire for the maternal. (4) These early experiences of maternal bonding are also characterised by pure physicality, by the smells and the feel of that fleshy maternal presence. Jayne Parker re-invokes it in her mother's nakedness and Kate Meynell delights in its anarchic sensuality as it animates her daughters limbs. My own tape "Growing Up" (1990) insists on the physical presence of the woman through a rhythmic slapping of her thigh. The flesh and blood woman is further emphasised by a large stitched wound which proceeds to heal with the help of compressed electronic time and an internalised child - the grown-up of the title. Whilst the wordlessness of this image might appear to pull away from the restrictions of verbal language, Louise Forshaw's "Hammer and Knife" (1987) challenges the 70's notion of an impenetrable symbolic order which only allows women to speak through the cracks and fissures of its linguistic armour. The artist stands in the field and addresses the male viewer in the most uncompromising of conventional speech. "I hear you're hurting people outside on the street, and I pace the perimeters of my room. Because of you I've learnt martial art. You sit opposite me on trains and try to make polite conversation and when I answer you think I want to fuck..." The male viewer is suddenly stripped of his cloak of invisibility and implicated in the violence of a male culture. The artist is making herself understood in the plainest of possible words.

If the male psyche is formed out of separation from the mother, from the family, from its own feminine needs and impulses then a male artist who defines himself in terms of personal relationships is breaking the patriarchal mould and refusing to pay the price of masculine privilege. In "On Being" (1985) Chris Meigh-