

SLOWLY
LEARNING
TO
SURVIVE
THE
DESIRE
TO
SIMPLIFY

A SYMPOSIUM
ON CRITICAL DOCUMENTS

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SLOWLY LEARNING TO SURVIVE THE DESIRE TO SIMPLIFY

– A SYMPOSIUM ON CRITICAL DOCUMENTS

A debate is currently going on in the newspapers concerning the Liberal Party's (Folkpartiet) proposal to create a Swedish literary canon. The debate contains a confusing mix of assertions about what this project will achieve: integration, ethnic togetherness, positive contributions to basic education in the schools or preservation of a disappearing cultural heritage. This type of political project has already been institutionalised in several European countries, including Denmark. To make a connection between the attempt to crystallize a specific national identity and the rising hostility to foreigners, which is developing in Europe, is not difficult. Binding a national identity to a literary canon risks diminishing the reading of cultural expressions and thereby excluding large portions of cultural production. This also normalises a specific form of historiography.

In the UN headquarters in New York hangs a reproduction of Picasso's Guernica. However, when Colin Powell, former US secretary of state, was going to plead in favour of the war against Iraq, the painting was covered over. From being a historical symbol of the horrors of war, the meaning of the painting was displaced, becoming an argument against "clinical warfare". Guernica once again became a political document.

But at the same time, what is excluded by treating Guernica as representative? In 1925 the Moroccan city of Chechaouen was bombed by the French army on behalf of Spain. It was a direct air raid, whose target was the civilian population. Twelve years later the Basque city of Guernica was bombed, also with large numbers of civilian casualties. In a way, it might be said that Chechaouen was a model for Guernica; the air forces of foreign nations were used to bomb one's own territory and the targets in both cases were civilians. Picasso's painting has preserved Guernica's history, whereas Chechaouen is not documented. History remembers Guernica but not Chechaouen. What then is the nature of history writing and what is the process of selection?

Through the symposium *Slowly Learning to Survive the Desire to Simplify*, we wish to problematize the constructions and effects of narratives and the writing of history. The title of the seminar has been taken from Jesús Alcalás' collection of essays from 1997, and exemplifies a strategy for dealing with the complexities of historiography, with all its layers and possibilities for interpretation. As a part of the framework of the symposium we have arranged programme of films in which questions concerning the relationship between the documentary and fiction, facts, narration and politics are examined. What are the narrator's freedom and obligations? Are there risks involved with using art as a way of satisfying a need for "critical documents"?

These are some of the questions that have cropped up during the planning of the symposium, with its accompanying film programme and compendium. We want to establish a meeting place, where experiences and knowledge of a variety of fields can provide a contrast (or several contrasting pictures) to the increasingly monopolised depictions of reality.

We wish to thank everyone who has contributed to the discussion and formation of the symposium – lecturers, authors of the texts, film directors and venues for the film programme: *CirkulationsCentralen*, *UKS/Soira Moria Kino*, *rum46*, *the Goethe Institute*, *Galleri Box* and *the Nordic Culture Fund*, *Iaspis* and *Nifca*.

*Production Unit
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STEFAN
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Facts of Aesthetics and Fictions of Journalism

The Logic of the Media in the Age of Globalization

STEFAN JONSSON

In this essay I wish to address a problem that has received little attention in mass media research to date. It has to do with the relationship between journalism and art, literature and film, or, in a broader sense, the relation of journalism and aesthetics. I should like to start with two examples.

“Why all these full-page spreads from Sydney?” The question was raised by veteran newspaper correspondent Sven Öste in a column in *Dagens Nyheter* (Stockholm) in the early 1990s. Öste was one of the generation of foreign correspondents who in the 1950s and 1960s brought the world beyond Europe within sight for Swedish readers. The object of his question was the tremendous energy and resources West-European media spent covering brushfires in New South Wales. The fires had claimed four lives and destroyed 191 homes. During the same period, the rest of the world was not exactly serene, Öste noted: “A gas explosion in China killed 70 workers. It got ten lines. Floods rendered 150,000 people in Sri Lanka homeless. Eight lines.” When an earthquake in Maharashtra killed roughly 10,000 Indians, the media lost interest after a day or two.¹

Why are brushfires that kill four Australians in suburban Sydney accorded greater news value than an earthquake in India that kills thousands? It is fairly clear that Western news reporting values a white Australian who sees his home go up in flames much higher than a poor Indian who dies in an earthquake. The difference in news value reflects a difference in the value ascribed to the two persons as human beings. And this difference is so obvious and self-evident that we don't even reflect on it, Öste wrote.

There would be no cause for concern if our news institutions had no greater pretensions than to promote our sense of community and to confirm our own culturally bound worldview. It is hardly surprising if people in Stockholm find it easier to identify with people whose lives and lifestyle resemble their own than to relate to peasants in rural India. To bemoan that would be as silly as to criticize a local newspaper for carrying local news.

But, in an age in which media are becoming ever more globalized, Öste's question becomes urgent. With global concentration of the media, the global media conglomerates of the West make a claim, whether explicitly or implicitly, to *universal* validity. We are presented with a situation in which a given cultural community, with its parochial concept of newsworthiness, is convinced that its values apply universally to Humankind. As a culturally bounded definition of newsworthiness – along with the relative valuation

of human beings in different parts of the world that the definition reflects – is adopted as a world standard, other culturally bounded ideas about what is important and who is important will be marginalized. The result is the kind of bias that Sven Öste criticized: the globalized media system codes a resident of suburban Sydney and a resident of the Maharashtra hinterland in such a way that readers and viewers will identify with the fate of the former, whereas the latter remains out of view. The result is paradoxical, for are we not often told that globalization is broadening our horizons?

Now, to my second example. Some years ago I saw an exhibit of the work of the Chilean artist, Alfredo Jaar.² Instead of the customary brochure or catalogue, visitors to the exhibit were furnished with a passport and what appeared to be a map. Unfolding the map, I found instead a collection of large poster-size photographs of people in Nigeria, Brazil and a refugee camp outside Hong Kong. I seemed to hear a whisper: “Look closely! This is what we look like, the people on the other side of the border!”

Then their Faces Vanished.

Inscribed on Jaar’s map was a single sentence: “Geography above all serves the purpose of war”.

For Alfredo Jaar, every frontier – geographical, political, economic, or cultural – represents a crime against humanity. In 1986, he rented the advertising space at the Spring Street subway station on Manhattan. Spring Street is the stop where Wall Street’s stock brokers end and start their daily commute. Gold up \$1.80! Jaar’s ads declared. Alongside this encouraging piece of news Jaar displayed photos of the gold-diggers, or *garimpeiros*, of Serra Pelada, the largest open-pit mine in Brazil. At the time Jaar took his photos, more than 40,000 migrant laborers were working the mine, each digging his own shaft toward the center of the Earth. In the photos, the mine looks like a giant’s footprint in an anthill. Tiny creatures covered with mud are scrambling over each other. With their one hand on the ladder and the other on their sack of up to one hundred pounds of gold-bearing mud, they climb toward daylight.

In Jaar’s images, the wretched workers of Serra Pelada haunt us like figures in a geopolitical nightmare. Jaar shows us the faces and bodies of people whose existence is denied in price quotations, the media, or economic development programs.

Jaar’s art is political, even didactic. It gives faces to the faceless ones. But the real point of his work is a different one. With minimalistic precision, he frames his photos in such a way that the depicted persons always appear to be fading away or falling outside the visual plane. Sometimes, he veils his subjects’ faces or dilutes and distorts them by letting them appear as reflections in water or ingeniously placed mirrors. Or he hangs his pictures face-to-wall, so that the spectator can only guess the motif on the basis of the caption.

Furthest in, in a sort of sanctum sanctorum in the exhibition hall, Jaar confronted the visitor with a broad image, illuminated from behind, showing seven men in Lagos, Nigeria. They are standing next to or and leaning against a stack of rusty barrels of toxic waste, imports from Europe. This picture was followed by four similarly illuminated close-up portraits of *garimpeiros* encrusted in mud; the figures were tightly cropped, with their point of gravity just outside the frame.

The passport had no spaces for entry and exit stamps. Instead, each page showed a picture of a frontier marked by barbed wire and illuminated by glaring searchlights. And across each page a phrase, in flaming red letters, was repeated in several languages: “Abriendo nuevas puertas”, “Es öffnen sich neue Tore”, “Opening new doors”.

Such is the ultimate interpretation of Jaar’s work: it opens doors to the worlds that have been marginalized in Western media. But his work also has another effect. It makes

the spectator aware of the political barriers and mental inhibitions that prevent us from seeing the world's lower classes. The Damned of the Earth always await us just beyond the pale of our perception. Jaar lets the viewer *see* that he or she does *not see* the Other.

On the basis of these two examples I should like to formulate an hypothesis. The first example speaks of the increasing conformism of global mass media. An ever greater share of the media worldwide are governed by a norm that dictates what is worth knowing and looking at, what to enjoy and what to mourn, what counts as happiness, justice, goodness and love. The norm is confining in that it suppresses other, alternative ideas about these values.

The second example speaks of the increasing politicization of art. By politicization I mean the process that brings what we might call "the political" – as opposed to "politics" – to light.³ The political signifies the fundamentals and underlying principles of politics, namely, people's ability to represent themselves and their interests in the public sphere – a public sphere, moreover, that has become global. Alfredo Jaar calls attention to the political in the sense that his art evokes the mechanisms that exclude some of humanity from the public sphere, thereby denying them political representation.

My hypothesis concerns the links between these two processes. I propose that the conformism of media journalism and the politicization of art are communicating vessels, that is, the processes interact. Indeed, I would venture even further and posit that the conformism of journalism and the politicization of art are two facets of the same historical process, which we might term the globalization of culture.

To put it a bit drastically: On the one hand we have a trend toward uniformity; the world-view represented in journalism increasingly coincides with a perspective that is characteristic of a specific subject position: white, male, Western and of the owning classes. This subject position constitutes the implicit narrator as well as the implicit listener of the mass media that today address a global audience.⁴ In most media narratives, this subject functions a general model of the human. Those who take interest in these narratives are urged to emulate this model, which for the majority of the world's population means that they must renounce those culturally specific identities that does not conform with the model. The result of this process is a divide that is by now well known in contemporary cultural analysis. A conflict arises between a Western dominant that claims to represent the general interest – which may be coded in cultural terms (enlightenment, secularization, traditional humanist education), in political terms (democracy, parliamentarism, etc.) and/ or economic terms (market economy, free trade, capitalism) – and a series of subordinate tendencies that are assumed to represent various minority interests and are often coded in ethnic, religious, cultural or national terms.

On the other hand we see a number of politicizing currents in contemporary literature, film, art and music. They call attention to experiences, histories, bodies, and identities that have long been homeless in the Western public sector, and they do so with an energy and innovative creativity that has put them at the center of the aesthetic discussion in the West. The work of Alfredo Jaar is an example of this tendency which, broadly speaking, might be labelled "postcolonial". The "Documenta 11" exhibition in Kassel in 2002 presented a comprehensive inventory of this movement within the visual arts. Contemporary literature presents a good number of other examples, and here it suffices to list some of the recent Nobel laureates, such as Derek Walcott, V S Naipaul, Nadine Gordimer, Wole Soyinka, Toni Morrison and Gabriel Garcia Marquez. They differ greatly, to be sure. Yet, what they have in common is a desire to express stories and existential experience from the dark and repressed side of Western civilization.

It would appear, then, that the course of developments in journalism and aesthetic genres are tending in opposite directions. One might even say that the Arts are compensating for the “blind spots” of journalism.

How might we characterize the relationship between these two trends? The question is theoretical: what interpretive models help us understand the relation of journalism to aesthetics? The question is also practical and methodological: by comparing these simultaneous but contrary processes in the Arts and journalism, respectively, may further our understanding of both.

The interplay between different levels in the cultural superstructure is a central theme in classical Marxist theory. In the last decades of the nineteenth century, Karl Kautsky and Franz Mehring both showed how literature and the arts in certain historical periods are politicized, in the sense that it becomes one of their main function to channel information, ideas and experiences that are otherwise excluded from public cultural and political debate.⁵ For instance, there are societies in which direct or indirect censorship has prevented the media from carrying an open discussion and publishing opinions that are critical of the existing power. Such was the case in the Soviet Union (as in Russia under the czars), in France under absolutist rule, in Germany under the rule of despotic princes, but also under absolutist rule in Sweden around 1800. In these societies, prohibited opinions and knowledge were rechanneled to Literature and the arts. The aesthetic form allowed the communication and discussion of banned themes and ideas in encrypted form. As a consequence, social-political discourse moved to the theater stage, to novels, and to the visual arts, in short, to aesthetic genres that could speak at once multivocally and equivocally, thereby evading – for the most part – the censors.

One should be cautious about drawing parallels between today’s conformism in journalism and the kind of thought control exercised in societies under totalitarian and absolutist rule. Yet, in much of contemporary journalism the forms of presentation, the modes of public address, and the verbal and narrative registers have become so constrained that they effectively prevents the expression of certain kinds of knowledge and experience. Most extreme in this regard is television journalism, where strict formats and limited air time often rule out background analysis and the exposition of causal explanation altogether. Such elements flee to public media that are at once more narrow and more generous: book-length reportage, journal essays, installation art, the novel, and documentary film – genres that traditionally have presupposed a will to aesthetic form and a mode of address or perspective that is subjective and personal.

The above-mentioned “Documenta 11” offered a veritable catalogue of such expressions. Chantal Akerman’s film and video installation, “From the Other Side”, treated the plight of migrants crossing the border between Mexico and the U.S. Fareed Armaly invited visitors to draw their own mental maps of Palestine. For the purposes of the exhibition Maria Eichhorn founded a public company, the sole purpose of which was to preserve the company’s equity without accumulating profit or interest; her “venture” demonstrated the nature of capitalism and the art market more poignantly than most business journalists are able to do. With his suite of documentary photos of commercial shipping Allan Sekula showed the infrastructure of of the global market, the flows of goods from one part of the world to another. The Italian artists’ collective Multiplicity presented the results of investigative journalism in its best sense through a dramatization of an event that both media and authorities had suppressed. The day after Christmas 1996 a fishing boat sank between Malta and Sicily. All on board – 283 Pakistanis, Indians and Lankese – drowned, without anyone being held responsible, and even without any investigation of the disaster.⁶

The themes these artists elaborate are roughly the same as the ones we encounter daily in our news media. They all have something to do with the globalization process and the conflicts and confusion that arise in its wake, particularly the mass migrations of people from poorer to wealthier regions of the world. What distinguishes artistic approaches to these themes from journalistic approaches is not mainly their subjective commitment, nor their eagerness to experiment with visual, cinematographic and verbal forms; above all, it is their sensitivity to suppressed aspects of ongoing political and cultural processes. The Arts often render events, problems, and structures that cast Western society in a critical light, or even hold Western society responsible for preserving the privileges it enjoys, at the cost of the rest of the world.

Artist Felix Gonzales-Torres once derided heavy-handed politicizing tendencies of art. Slightly travestied, he phrased his question as follows: Do we really need an art gallery to find out what we can read in the paper or watch on CNN?⁷ The point of the art that I am discussing here, however, is that it gives us a sense of aspects of the political that we *cannot* read about in the news paper or watch on the CNN.

It is not a given, that Art should tackle such subjects, much less that it should constitute itself as a political or ethical tribunal. On the contrary, this is the role that traditionally has been assumed by the so-called fourth estate: journalism. That the arts increasingly tend to assume this role with both a sense of urgency and commitment and, what is more, with the kind of creativity that is strikingly absent in contemporary journalism testifies to the kind of role-switching that I am talking about. It is a shift within the ideological superstructure much like those Mehring and Kautsky analyzed in their time. In a situation where the forms and content of journalism have become standardized to the point of censorship, it has fallen upon the Arts to inspire discussions of the future of society. This is why it is increasingly the task of the Arts to give expression to “the political”, that is to say, the implicit preconditions and consequences of the political and economic policies that dominate in the world, whereas mainstream journalism increasingly serves “politics”; it is content to mirror the rituals of institutionalized power and to convey the various opinions that bear the “stamp of approval” of the dominating authorities. When journalism is reduced to little more than a mirror for princes, the arts assume the role of journalism in its original sense: a running chronicle that elucidates social events.

I suggested earlier that these shifts represent two sides of the globalization of culture. In the age of globalization we can identify three distinct tendencies in the cultural sector. First, American mass culture continue its triumphal tour across the globe – under the banners of Nike, McDonald’s, Walt Disney and Coca-Cola. Second, the “high culture” of the West is becoming part of elite lifestyles not only in Paris and Washington, but in Beijing and Buenos Aires, as well. From each and every metropole in the world there now emanates a sponsored noise of Pavarotti, Bach and Eric Satie, and in just about whatever city you visit you will find a major exhibit of Hieronymus Bosch, Russian icons, van Gogh or Andy Warhol. A growing number of artists and writers consciously cater to the tastes of the world’s upper classes. There is a journalistic equivalent of this kind of globalized culture in the press, most clearly articulated in papers like *USA Today* and *International Herald Tribune* – the former for the middle classes, the latter for the upper classes, but both tailored to suit all in their target group and not to furrow any brows.

Dominating these two tendencies are a handful of gigantic media groups: Disney, Time Warner, Viacom, Sony, Seagram, Rupert Murdoch’s News Corporation, AT&T, General Electric and Bertelsmann.⁸ The tendencies lead us to the motor behind the globalization of culture: the establishment of universal equivalents, or “value-forms,” which make it

possible to judge and rank the “value” of different news stories, cultural products, works of art, knowledge, events, ethical behavior, and political systems, regardless of their cultural origin and contexts.

Let me explain this in more detail. Political values, ethical values, existential values, news values, aesthetic values, and human values were long culture-specific, bound to cultural origins and local traditions. They could not be measured on the yardsticks supplied by other cultures. Traditionally, the only value that could be exchanged without difficulty across cultural boundaries internationally was monetary value. Today, however, everything is subject to measure and judgment according to yardsticks that are alleged to have universal validity. This is not to say that the phenomena measured are reduced to monetary value, only that they are subjected to the same kind of logic that applies to the exchange of monetary values: immaterial fruits of human endeavor – education, news reporting, goodness, poetry, patriotic feeling, or anything else – are now increasingly valued in relation to a universal equivalent. The standardizations of all kinds of value effected by such universal equivalents is, in my view, the most appropriate analytical definition of cultural globalization.

Consider, for example, motion pictures, where the so-called Hollywood narrative has superseded alternative modes of cinematographic story-telling. A film is hardly recognized as a film (but is automatically smacked with an “art film” label) unless it follows the conventions of Hollywood. Or, consider news reporting, where over the past decade CNN has become a mirror and measure for news values worldwide. An event cannot become a “story” unless it conforms to the CNN mold. In the world of digital communication the Windows operating systems represent another strong factor of global equivalence. Nothing has emotive, aesthetic, cognitive, political or communicative value, nothing is good or bad, beautiful or ugly, good or evil, real or unreal until it has been processed by television or Microsoft systems. These are the value forms that delimit our world-view, that present selected portions of the world to us to us, in ready-made frames. Yet another of these universal equating mechanisms the English language, which has spread to the point that we now have a global lingua franca that artists, entertainers, politicians and scientists *must* have a command of if they and their work are to be taken seriously by the dominant institutions in their respective fields.

Out of the reactions to this standardization of elite and popular culture, a third tendency has emerged. It consists of all the local, ethnic or national movements having the aim to resist the globalization of culture. Every now and then, someone out in the periphery vandalizes a McDonald’s. French culturati express their outrage when the USA tries to force European governments to cease supporting European film production on the grounds that it gives European film-makers’ an unfair competitive advantage on the world market. In the USA, Latino and Asian students demand that curricula include their peoples’ history and traditions alongside those of Anglos, Blacks and Native Americans. The president of Malaysia accuses the USA of propagating an individualistic ideology with respect to human rights as a means of securing international dominance. I have yet to mention terrorism, the most desperate response of the periphery to the processes of centralization and globalization.

Face to face with the new, global norms, people – be they Persian or Québécois – are “discovering” that they have a cultural identity and that it is under threat and needs to be defended. They are returning to their cultural roots, ethnic origins, confessional values or blood kin, maintaining that their values cannot be uprooted from their cultural context and equalized according to some universal standard.

All artistic, intellectual and journalistic work today is carried out in a field of tension between these three tendencies – standardized elite culture, commercialized mass culture, and local traditions of stubborn resistance. But most important is that all three are interwoven and simultaneously present in every country, every locality, every work of art, indeed, in every life. Yesterday, culture could be located on the map and defined as “domestic” or “foreign”, according to national frontiers. That is no longer possible. Anyone who tries to identify and define, say, Swedish or American culture has either to invoke some supposed national character – thereby verging on cultural racism – or else admit that every culture is subject to the forces of globalization, tugging at once in several different directions.

Therefore, I should like to postulate a *fourth* tendency, one that specifically deals with the conflicts and power relationships between the three poles in contemporary cultural life: global mass culture, the elite’s “culture of cultural events”, and miscellaneous, more or less nationalistic cultural projects. The most striking manifestation of this fourth tendency to date was, precisely, the “Documenta” exhibit in Kassel, which gathered a good number of intellectuals, writers, artists and institutions, all of whom operate in the interface between “domestic” and “foreign” and strive to express and give form to “the political”, that is to say, the very preconditions for and limits to participation in contemporary public spheres of politics and culture.

Many attempts have been made to define this zone, where cultural influences mix, giving rise to new cultural identities. Cultural theorist Homi Bhabha calls it “the third space”; Mexican anthropologist García Canclini speaks of “hybrid culture,” and artist Guillermo Gómez Peña of “border culture.”⁹ Other terms in currency are geoculture, transculture, postcolonial culture, interculture, multicultural and world culture. This zone is already present in most places. One might call it “the public sphere of in-betweenness,” a place where the contradictions and potentialities of globalization, the never-ending struggle over who should be included and who left out of “the international community,” are debated.

It should be noted that the culture of in-betweenness is no new phenomenon; it has always been there, although it has been described in many different terms. In 1907, for example, Otto Bauer, Marxist theorist and chairman of the Socialist Party in Austria, described what happens when an individual straddles different national cultures: “For the individual who is affected by the culture of two or more nations, whose character becomes equally strongly influenced by different cultures, does not simply unite the character traits of two nations but possesses a wholly new character. [The] mixture of cultural elements creates a new character.”¹⁰ That is why the child of many cultures is often greeted with mistrust, in times of strife even as a traitor, Bauer adds. Bauer himself lived through the last years of the Habsburg Empire, which encompassed numerous minority cultures without any dominating majority, and in which it was necessary to invent a model of humanness and citizenship that rose above the nationalist conflicts – “a wholly new character.”

The point of the notion of a “public sphere of in-betweenness” is that it rejects the distinction between center and periphery and all the polarities – culture and barbarism, “us” and “them”, civilization and svagery – that can be derived from it. What might be called a monotopic interpretation of the world is here replaced by a pluritopic interpretation, or what Edward Said referred to as a “contrapuntal interpretation,” that is sensitive to actions and texts that have broken away from, or been devastated by the dominant tradition. (11) The pluritopic interpretation is rooted in thinking that does not refer to a

certain ground or a given tradition, but rather moves between different cultural horizons. Thus, it resists every attempt to assign any given tradition, event or place to any *single* truth, identity, origin, spirit or character. A pluritopic interpretation instead posits that every history and geographic place is a kaleidoscopic collection of interacting identities.¹² It has no place for majorities or minorities, for Norwegian, Swedish, Nordic or foreign. All such categories are undone once we realize that every cultural identity is shot through by strands from numberless other places on the planet.

The fourth tendency arising out of the globalization of culture is apparent in the realm of aesthetics and in contemporary cultural theory. But not in journalism. Mainstream journalism and news reporting remain dependent on a worldview of the kind Sven Öste criticized. Events and people are measured and valued in relation to a presumed center, national or global, an allegedly objective vantage point, from which an allegedly impartial observer surveys and catalogues the course of humanity and the changes of the world.

Perhaps the demonstrated weakness of journalism when it comes to documenting the political processes of globalization is due to the fact that it is still bound to such an objectivist and positivist epistemology. Perhaps the key to the greater achievements of the Arts in this regard is that their vantage point lies precisely in the intersection of the contradictory processes of globalizaiton. Let me offer another example and make a new distinction that clarifies the difference.

The example is the so-called war on terrorism, more precisely its initial phase, the attack on the Taliban in Afghanistan. Most opinion leaders in Europe and North America started with the assumption that the war was a both justified and appropriate response. Mainstream Western journalism cast the war in a narrative reminiscent of a battle of Light versus Darkness. Intellectuals having roots in the Muslim world — like Naguib Mahfouz, Tahar Ben Jelloun, Abdelrahman Munif, Tariq Ali, Edward Said, Sherif Hetata and Khalid Duran — were, by contrast, convinced that the war would only worsen existing problems and create new ones.¹³

How are we to explain the diametrical difference between the respective views of Western intellectuals and their Arab-Muslim colleagues? Before the war, both groups belonged to the same international league of secularized intellectuals who adhered to the same ideals of democracy, human rights and enlightenment values. After the war, both profess the same values. And yet they have been divided along precisely the cultural lines that both groups claim to have risen above.

It may be that the two groups read and interpreted the war in two distinctly different contexts. For the war on terrorism can be understood and explained against the background of several different narratives. One explanatory narrative is about the efforts of democracy and open societies to defend themselves against enemies that are not above murdering innocent people en masse. Another is about the most recent phase in the USAs buttressing of the country's imperial hegemony. A third concerns the ultimate consequences of globalization, and a fourth the dialectic between religious faith and secularization in the Muslim world. This multiplicity of perspectives is cause for thought. Which of the narratives that influences one's interpretation of the war obviously has to do with one's position in the field of tension of world politics. Whether one is Arab or European, for example.

Still, dominant opinion leaders and mainstream media in the West believe, and would have us believe, that their particular interpretation is the only one possible. When they ignore all the other possible contexts in which the war may be understood, they are turning a blind eye to the world around them. Literature historian Hans-Ulrich Gumprecht

sees this blindness as a case of “complexity reduction”. He considers the Western reaction – and, by extension, Western media coverage – typical of a modernity that has embraced what he calls a “subject culture”, *Subjekts-Kultur*, that is, an attitude to the world in which the observer of world events is taken to be placeless, disembodied, omniscient, and impartial. “The world” is something the observer approaches with conceptual tools, not a place he or she lives in and is formed by. A precondition for this attitude or position is that the individual in question has attained a measure of wealth and security that shelters him or her from the material pressures of history; he or she is no longer immediately involved in history, but can view it *von oben*. This attitude is so deeply imbued in the culture of modernity that even Western concepts of knowledge and morals are predicated on it; the world is here seen as an image, separate from the observer, or as a “world picture,” as Heidegger puts it.¹⁵ Western journalists, reporters and opinion leaders tend to assume this position of withdrawn superiority; indeed, the position is a prerequisite to being able to *say* anything about the world or the war on terrorism.

The elevation of this position to an absolute, Gumprecht argues, is the reason why Western journalists and intellectuals are badly equipped to understand that less privileged places are still characterized not only by the “subject culture” of modernity, but by what he calls a “culture of presence” (*Präsenz-Kultur*), a state in which the individual conceives of himself as being bound to a specific body and a specific place – a presence. To such an individual, history is more than a twine of meanings or a flow of information. It is a physical force that intrudes upon the body and transforms one’s space of existence. To take an example: Gumprecht notes that Muslims take offense to the stationing of American fighter planes near Mecca; their presence provokes frustration and rage. Meanwhile, leaders and spokespersons in the West seem altogether to lack the sensorium needed to comprehend how geopolitical measures can be perceived as a humiliating act of encroachment.

Media coverage of world politics suffers from the same handicap. History is observed from the comfort of loge seats. The Arts, however, inevitably relate to concrete human experience. Even Hegel noted that art is inalienable from sensory experience, to the representation of how life and society look, sound, feel, taste – even how they smell. Here we have yet another reason why art today is able to give us some idea of the political repercussions of globalization, far closer to reality than the general overviews provided by journalists and statisticians.

The contrast I am describing here could be summed up as the difference between experience and overview, where the Arts remain true to their mission of representing concrete human experience – here, the experience of living in the “battle zones” of globalization – whereas journalism and the media provide “structure” and overview. The contrast between the two would appear to have been driven to an extreme these days. Cultural theorist Fredric Jameson has given the classical formulation of this problem, or double-bind: We have today, he writes, “a situation in which we can say that if individual experience is authentic, then it cannot be true; and that if a scientific or cognitive model of the same content is true, then it escapes individual experience”.¹⁶

By extension, Jameson’s reasoning would imply that artistic attempts to express authentic experiences of contemporary political events can never claim to be true, whereas journalistic attempts to tell the truth about reality seldom or never say anything about the authentic experiences which, ultimately, steer the course of history.

The dichotomy is drastic. As we all know, a good share of contemporary art and literature claim to reveal truths about hidden political and historical structures; at the same

time, the best journalism leans toward concrete human experience. Thus, the best work of both strive to achieve what Jameson calls a “cognitive mapping” of the world as totality: to make global processes accessible to our senses and our experience.¹⁷

Both make the effort, but it seems that the aesthetic genres are always one step ahead of the renditions of reality presented in mass media. Why is this? One might put it this way: Art, literature and film invent the forms of representation that are subsequently institutionalized and applied in journalism and the media. There are numerous interesting examples of how journalistic genres have borrowed from literature, art and film: nineteenth-century realism and naturalism in literature presage documentary reportage in the daily press; avant garde film developed editing techniques that subsequently became the norm in television; dialogic patterns developed in drama and philosophical novels have enriched the journalistic interview; photo journalism has borrowed from the iconography of painting; investigative reporting in both print and broadcast media applies the fluid narrative perspective developed in modernist novels.

The historiography of documentary film offers another illustrative example. American film historian Bill Nichols has recently published what many might call a “revisionist” history of the genre. (18) His analysis is of general applicability to the question of the relationship between journalism and aesthetics. Film historians have long maintained that documentarism represents the essence of cinematography. Ever since 1895, when the Lumière brothers arranged the first public screening of moving pictures and an astounded audience could see moving pictures of workers leaving their factory and a train pulling in to a station, film has been assumed to be directly related to authentic reality. All film is – by birth and definition – documentary, a kind of journalism. When in the 1920s “documentary film” was introduced as a concept, it was – as accepted historiography would have it – nothing new, but only a new name for what moving pictures always had been: documentations of reality. Thus, historians have invented a mythical ancestry for the documentary, Nichols comments. The documentary film is portrayed as a necessary consequence of the realism of film as a medium: it offers us a window on reality and the naked truth. In short, the documentary would appear to demonstrate the very essence of the reality-revealing function of journalism.

Nichols rejects this reasoning out of hand. The first films, he argues, were not at all received as documented reality, but as magical spectacles. And, if all film is essentially documentary, why did the genre not appear until 1928? If the accepted history holds, the genre should have appeared much earlier, Nichols reasons. Furthermore, documentary film is much more than a matter of recording reality. In addition to cinematographic techniques there are three additional elements: a particular narrative style, developed in early films of the genre; a social mission, a desire to inform and arouse the public that appeared first in the of the interwar period; and, finally, the montage techniques by which avant garde films of the 1920s achieved both defamiliarization and revelation of reality. Nichols is particularly interested in this third aspect and demonstrates how the documentary and, for that matter, all journalistic use of moving pictures are indebted to the film experiments of Walter Ruttmann, Sergei Eisenstein, Dziga Vertov, Man Ray and Luis Buñuel, that is to say the Modernist avant garde.

So reasons Nichols, and I think the point is clear: A documentary genre that strives to fulfil all the journalistic criteria of truth and factuality has its origins in avant garde film-makers’ free experimentation with images and narratives. Why is this legacy so seldom acknowledged? Nichols’ answer is that documentary film would risk losing its credibility, were its true parentage to be known. One would then have to admit that the

way to true depictions of reality leads through aesthetic fiction, that documentary and journalistic truth is in large part a construction.

All journalism – like any representative genre or medium that makes claim to verifiable truth – tends to succumb to an ideological sclerosis. It turns into an instrument, the purpose of which is to confirm a given “world picture. Journalism can only avoid such a fate by learning from the Arts, with their demonstrated ability to penetrate beyond stereotypes, hackneyed jargon and worn-out codes. In this way artistic experimentation with images and narrative structures inspires and refreshes journalistic representation of reality. Aesthetics would seem to be a vaccine that protects journalism from conformity and keeps it from degenerating into shallow, if perhaps entertaining, reproduction of the gestures of power.

We are currently in the midst of this vaccination program. Art, literature and film are increasingly politicized; they direct our attention to new zones of conflict and techniques of representation that no doubt will characterize the journalism of tomorrow. The process is necessary, not for the sake of the Arts or of journalism, but for the sake of society: democracy presumes the existence of media that represent reality impartially and in a credible fashion.

And, inasmuch as we are in the midst of the process, we should not be surprised if a good share of contemporary art seems to coincide with reportage and the documentary, while a good share of contemporary journalism seems to coincide with soaps, crime drama, action film or, as Timothy Garton Ash put it recently, “sheer fiction”.¹⁹

Notes

1. Sven Öste, Varför alla dessa helsidor från Sydney? [Why all these full-page spreads from Sydney], *Dagens Nyheter*, January 14, 1994.
2. Alfredo Jaar, *Two or Three Things I Imagine About Them*, Kunstnerernes hus, Oslo, 1990. I discuss Jaar’s work in more depth in *Världens centrum: en essä om globalisering* Stockholm: Norstedts, 2001), pages 125-127.
3. The distinction is based on a discussion among French political theorists of the relationship between “le politique” (politics) and “la politique” (the political). See Alain Badiou, *Peut-on penser la politique* (Paris: Seuil, 1985); Claude Lefort, “La question de la démocratie” in *Le Retrait du politique: Travaux du Centre de Recherches Philosophiques sur le Politique* (Paris: Editions Galilée, 1983), pages 71-88.
4. See *News in a Globalized Society*, Stig Hjarvard, ed. (Göteborg: Nordicom, 2002); Edward S Herman and Robert W McChesney, *The Global Media: The New Missionaries of Corporate Capitalism* (London and Washington: Cassell, 1997); and *Journalism and the New World Order: Gulf War, National News Discourses and Globalization*, Stig Arne Nohrstedt and Rune Ottosen, eds. (Göteborg: Nordicom, 2000).
5. Karl Kautsky, *Die Klassengegensätze von 1789* (Stuttgart, NN, 1889); Franz Mehring, *Die Lessing-Legende* (1894; Berlin: Dietz, 1967).
6. The project is described briefly in the exhibition catalogue, *Documenta 11 – Platform 5: Exhibition* (Ostfildern-Ruit: Hatje Cantz, 2002).
7. Anthony Downey comments on Gonzales Torres’ critique in “The Spectacular Difference of Documenta XI,” *Third Text* 62 17:1 (March 2003):91.
8. Robert W McChesney, *Rich Media, Poor Democracy: Communication Politics in Dubious Times* (Urbana: University of Illinois Press, 1999).
9. Homi Babha, *The Location of Culture* (London and New York: Routledge, 1994), pages 35-39; Néstor García Canclini, *Hybrid Cultures: Strategies for Entering and Leaving Modernity*, translated by Christopher L Chiappari and Silvia L López (Minneapolis: University of Minnesota Press, 1995), pages 1-11, 206-263; Guillermo Gómez-Peña, *Warrior for Gringostroika: Essays, Performance Texts and Poetry* (St. Paul: Graywolf Press, 1993) pages 43-44.
10. Otto Bauer, “The Nation” in *Mapping the Nation*, Gopal Balakrishnan, ed. (London: Verso, 1996), pages 54f; *Die Nationalitätenfrage und die Sozialdemokratie*, rev. ed. 1924 (Glashütten im Taunus:

Detlev Auvermann, 1971), page 117. For a more extensive discussion of Bauer's standpoint in relation to the views of his time with regard to the culture of in-betweenness see Stefan Jonsson, *Subject Without Nation: Robert Musil and the History of Modern Identity* (Durham: Duke University Press, 2001), pages 263-270.

11. Edward Said, *Culture and Imperialism* (New York: Alfred A Knopf, 1993), pages 32, 50-72.
12. Walter D Mignolo, *The Darker Side of the Renaissance: Literacy, Territoriality and Colonization* (Ann Arbor: The University of Michigan Press, 1995), pages 11-25.
13. This, of course, is a generalization. As media researcher Elisabeth Eide, who has extensive knowledge of Afghanistan, has pointed out, a number of Western media, particularly in Norway and the rest of Scandinavia, have made great efforts to publish views on the war from the Muslim world. But these, I would say, are only the exceptions that prove the rule. That some media consider it important to include commentary and analysis from Afghans and others in the Muslim world is a welcome deviation from the norm, a norm that presumes that Western media can, on their own, give their readers and viewers an adequate and impartial interpretation of the world. But that these more progressive media have to make such efforts to include others' voices demonstrates just how strong the norm is.
14. Hans-Ulrich Gumprecht, "In eine Zukunft gestoßen; Nach dem 11. September 2001", *Merkur* 55 (November 2001):1048-1054.
15. Martin Heidegger, "The Age of the World Picture" in *The Question Concerning Technology and Other Essays*, translated by William Lovitt (New York: Harper & Row, 1977), pages 115-154.
16. Fredric Jameson, *Postmodernism, or The Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991), page 411.
17. Jameson, *Postmodernism*, pages 51-54.
18. Bill Nichols, "Documentary Film and the Modernist Avant-Garde", *Critical Inquiry* 27 (2001):4:580-610.
19. I am referring to the article by Timothy Garton Ash, "Välkommen till Matrix!" that appeared in Swedish translation in *Dagens Nyheter*, June 17, 2003.

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THE VIOLENCE OF IMAGES – DOCUMENTARISM AND DOCUMENTALITY

On November 2nd, 2004, film director Theo van Gogh was assassinated in Amsterdams Linneau Street. As Van Gogh was passing by on his bicycle, another bicyclist started shooting at him. Van Gogh tried to escape, but the attacker kept firing. When Van Gogh fell down, the assassin cut his throat. Eventually, he also stabbed him with a knife. Shortly after, he was arrested by the police.

The trigger of the attack had been a film called “Submission”, which Van Gogh had made together with the Dutch politician Ayaan Hirsi Ali. “Submission” shows, how four Muslim women are talking about experiences of male violence perpetrated in the name of religious prescriptions. Although the film presents the women deeply veiled, they nevertheless wear semi-transparent clothing. Their naked skin underneath is painted with verses from Koran. Because of these images, Muslim organisations had voiced protest. Even death threats were uttered against the authors of the film. As soon became apparent, the perpetrator frequented radical islamist circles. The manifest he had pinned on Van Goghs body was addressed to the co-author Ayaan Hirsi Ali and was full of anti-Semitic and antiwestern insults. The murder of Theo van Gogh triggered deep dismay in the Netherlands and beyond and led to a general debate about immigration and multiculturalism and also to a series of arson attacks against Muslim and Christian facilities.

A fiction film, which lasted only 11 minutes had become the catalyst of a wave of violence. But how could a mere film have this kind of impact? How can we explain, that it encroached on reality in such a terrible way?

One answer can be found in the historical context of its visual symbolism. Submission deals with violence against Muslim women. Because Ali and Van Gogh had decided to use strong visual shock tactics, they employed well known visual codes for their oppression. The veil is probably the most well known visual symbol of the debate around the oppression of women in Islam – and this also applies to Submission. One cannot separate the theme of unveiling from that of the veil – which Submission also makes abundant of it by displaying see through clothes with plunging necklines. Thus, the film refers to a visual dichotomy, which has a long history – in colonial traditions as well as in the folklore of national liberation movements and newer debates around immigration and so-called tolerance. That Submission – a film which is neither remarkable in terms of its dramaturgy or mise-en-scene – was able to provoke such dramatic real consequences is only intelligible by taking into account a history, in which the veiling as well as the unveiling of women became visual condensations of complex conflicts and power relations and thus eventually mere catalysts of political affects.

Lets therefore first analyse the background of these pictures of veiling and unveiling, so dramatically charged with affect, before coming back to the film Submission itself.

THE VIOLENCE OF IMAGES

„It is a weird machine“. This is the first sentence of the novel „In the penal colony“ which Franz Kafka wrote in 1919.¹ As is well known, Kafkas machine is a complicated device, which engraves the law which delinquents have broken, into their backs with hundreds of thin needles. Repression and representation merge in these written images. They are not abstract illustrations of violence, but are immediately violent themselves. The image created by force is itself a violent image.

But isn't it also possible to describe certain documentary images as violent? Isn't the violence of images and their conjuncture with forms of domination especially efficient, if it is based on documentary pictures? The complicity of documentary image production with colonial and police control mechanisms is notorious. Documentary images are historically intimately linked with forms of policing, surveillance and normalisation.² Especially in the colonial surrounding, which Kafka chooses as background for his novel, the concurrence between image and violence becomes apparent. Colonial subjects didnt take photographs – they were photographed. The global circulation of pictures of colonised people supported the dissemination of colonial „knowledge“, which was backed by ethnografic regimes of visibility, racist ideologies and military technologies.

Even the camera technology of this period was permeated by military know-how. In the 1860es, photographs were exposed on an emulsion, which was a by-product of the manufacturing of explosives. The mechanism of some early cameras was directly based on the mechanism of the colt revolver. Later on, the mechanism of filmcameras was inspired by the technology of the machine gun.³ Not only the technology but also the discourse of photography was militarised. The rhetorics of colonial photography was

1 Kafka 1990.

2 Rosler 1999. S 105. S.a. Ryan 1997, Sekula 1986.

3 Landau 1999.

characterised by hunting tropes.⁴ It was interpreted as a quest for trophies and compared to the work of taxidermists and tanners.⁵ The photographic object was supposed to be trapped like an animal. The first advertisement slogan by Eastman for its Kodak roll film was: You pull the trigger, we'll do the rest."⁶

THE COLONIAL MACHINE

One very telling example of the function of documentary images within colonial power is the series "Femmes Algériennes" by French photographer Marc Garanger.⁷ Garanger had been drafted during the Algerian war in the 50s and 60s and was employed as an army photographer. One of his jobs was the production of ID pictures for Algerian women. The ID pictures were needed to furnish Algerians with IDs for the purpose of improving control over their mobility in the context of anti-terror campaigns against the Algerian guerilla organisation FLN. In order to take the pictures, the women were forcibly unveiled by soldiers. The result are black and white pictures of women, which are facing the camera, partly resigned, partly frightened, partly with grim expressions.

Even though the purpose of these pictures was entirely forensic, Garanger didn't abstain from aesthetic considerations. He was inspired by another aestheticising ethnographic compilation, namely the pictures of Native Americans by Edward C. Curtis. Curtis had travelled with Native Americans, provided them with „authentic“ props, tinted his pictures in gold and published them in expensive art books later.⁸ Garanger imitated the framing of Curtis' pictures when he took the photos of the Algerian women.⁹ The blurb of the photo book, which was published in the 80s using these pictures, emphasises the circumstance, that the faces of the women were photographed „for the first time“ as if this had been some sort of visual defloration.¹⁰ This strange rhetoric reminds me of an unorthodox meaning, which the notion of enlightenment carries with it in German. In German enlightenment means Aufklärung. And the multiple meanings of enlightenment as Aufklärung condense the ambivalent rationale for taking the pictures of the Algerian women. On the one hand, the French unveiled the women, because they believed in typical enlightenment tradition, that this would advance their emancipation. They understood the veil as a symbol of women's oppression in a patriarchal society. One of the conditions of their emancipation was thus to unveil them – if need be even by force. But on the other hand, the pictures of unveiled women were also shaped by an unpleasant voyeuristic curiosity.– and here I'd like to come back to the unorthodox meaning of Aufklärung mentioned earlier, which incidentally can also be used to refer to pornographic films (Aufklärungsfilme). The desire of unveiling is also pornographic, as Malek Alloula argues in his analysis of pseudoerotic colonial postcards.¹¹ The unveiling transforms a woman, which seems to withdraw from sight behind her veil, into an available object. And lastly, as Harun Farocki clarifies in his film „Pictures of the world – Inscriptions of war“, Aufklärung also has a military meaning – it refers to military reconnaissance. I will come back to Farocki's film later, as it also quotes Garanger's pictures. These pictures obviously also have a military purpose – they are taken to identify people in the context of an anti-terrorist campaign. The German notion of enlightenment – Aufklärung resonates with this triple meaning. Within the universalist world view of the colonisers, it means the equality of women. But on the other hand it also refers to a pornographic constellation of gazes as well as to a militarised regime of visibility. It was the latter two aspects, which became very important for any discussion of ethnographic regimes of visibility in the 90s.¹²

The ambivalent relationship expressed by the word Aufklärung also characterised the real historical and political situation of women in search for equality in colonial Algeria.¹³ If they took off the veil, they were not only treated as traitors by anticolonial Algerians and their allies, but also as prostitutes. If they however remained veiled, this usually signified the tacit agreement with a social order, which hardly treated them better as objects.

In the case of Garanger's pictures all aspects of enlightenment as Aufklärung are involved – the aspect of imposed emancipation, as well as the aspects of violent uncovering and colonial surveillance. They testify to a form of military-documentary practice, which refers to the ambivalent role of women within the colonial system.¹⁴

4 Sontag 1973, S7.

5 Landau 1999.

6 Landau 1999.

7 Garanger 1982

8 Rosler 1999, S113f.: The artist and theoretician Marta Rosler mentions this and other ethnographic modes of exploitation in a text concerning documentary photography and describes Curtis' gaze as **sentimentalising** and misleading.

9

10 See Garanger 1982, Blurb: The full page B/W photographs were made around 1960, when Algerian women had to have their photographs taken without veils for the first time for the IDs which were issued for the first time.

11 See Alloula 1998, S321-322.

12 Mohanty 1988.

13 W.o.

14 See Alloula 1998, S321-322.

ORIENTALISM?

How are we thus to understand this military-documentary conglomerate of images? As is well known, Edward Said has described the connection between the production of knowledge and colonial domination in regard to the Middle East as Orientalism.¹⁵ According to Said, Orientalism consists of the construction of the Orient by the so-called West. The Orient is seen as female, mute, passive, subordinate, fanatic, inscrutable and beyond history, while the so-called West imagines itself on the contrary as active male, creative, superior, rational, knowing and so on.¹⁶ Thus, on the first glance, Garangers pictures seem to present an overwhelming instance of orientalist image production. The Algerian women are passive, powerless and mute, while the French soldiers control not only the people, but also their images.

A first level of analysis could thus describe Garangers pictures as orientalist forms of power/knowledge. In the pictures of the Algerian women, documentary practice is conflated with a form of government, or as Foucault puts it, a form of governmentality.¹⁷ According to Foucault, governmentality is a form of government through truth production. And this truth is produced according to principles determined beforehand – and has political effects. The superimposition of documentary practices such as Garangers pictures with forms of colonial governmentality produces what I would term „documentality“ – a location, where government and truth production converge. Within orientalist documentalities, power and the production of knowledge merge into a conglomerate of images, which is at once opaque and revealing. Documentary forms are supposed to create at once mature and immature subjects, they are supposed to educate them as critical citizens but also to adapt them to the norm, to emancipate them but also to surveil them. And as another glance on the Garangers series will show, this concurrence of freedom and subjection is also an integral part of the tradition of the enlightenment. The notion of enlightenment, of education – and as Hegel put it – of the perfectibility of humankind – plays an important role in different documentalities. These concepts are not neutral, they do not represent an objective picture of a reality out there. But they influence their public and try to control and transform it.

SHADOWS OF ENLIGHTENMENT

Back to Garangers „Femmes Algeriennes“. If one takes a closer look at the pictures, they do not only show the disgracing circumstances of their recording – but sometimes also the indignation of the women against them. And the furious looks on one picture or the raised eyebrows on the other suffice to call into question many of the concepts discussed until now: above all the concept of Orientalism. Although the visual world of Orientalism by definition rules out any uncontrolled articulations of Orientals, this verdict is defied by many of Garangers pictures. Saids monolithic and ahistorical conception of the eternal domination of the „Orient“ by the „West“ is incapable of explaining, why not only the oppression but also the anger against it can be recorded in the colonial archive. Indeed Saids idea of Orientalism has drawn quite a lot of criticism and has repeatedly been described as a rigid and ideological construct.¹⁸

The critics think that instead of the concept of a monolithical domination of one homogenous block over the other, a dynamic system has to be favoured, which does not only represent the eternal return of power relations but also counter positions, such as an inversed Occidentalism, which imagines the „West“ in equally fantastic terms, then the latter does when it comes to the „Orient“.¹⁹ This „West is just as imaginary as the orientalist „East“. It is decadent, depraved, excessive and generally doomed. Its representatives are emancipated women, cosmopolites and over and again Jews. An exemplary manifest of Occidentalism is for example the letter, which Theo van Goghs murderer pinned with a knife to his breast, a paranoid rant, which demonises secularism, womens rights and Jewry as sources of all evil. According to Xiaomei Chen, Said does not only ignore the existence of such an Occidentalism, but also neglects the fact that neither the different realities within the so-called „East“ or „West“, nor the complicated relations between them can be compressed in such manichaeian templates as the ones articulated within Saids notion of Orientalism.²⁰ Even Garangers quite unequivocal pictures, which on the first glance look like a visual proof for Saids theory, turn out to be ambiguous at the second glance. They turn out not to be a totalitarian one way street of representation, but also an archive of the reactions of women concerning the consequences of colonial domination. And those reactions are neither homogenous nor totally controllable.

Let me now go into detail with Farockis earlier mentioned film „Bilder der Welt, Inschriften des Krieges“²¹, which reframes Garangers pictures with regard to this ambivalence. In one sequence, more precisely, two short sequences of the film, „Femmes

15 Said, 1978.

16 Said 1978. S3.

17 Lemke 1997. S32.

18 Ahmad 1994, Chen 1995, Buruma 2004.

19 Buruma 2004.

20 Chen 1995.

21 Harun Farocki: D 1988, 16 mm, 75 mins.

Algeriennes” are being interpreted as an expression of the multiple meanings of the notion of enlightenment (Aufklärung) I referred to earlier. Aufklärung can take on the meaning of a project of criticism as well as of military espionage: it has a military, a philosophical and also a pornographical aspect. In pictures that are supposed to “enlighten”, this ambivalence is being condensed “ that is one of the propositions of Farockis film. The cycle “Femmes Algeriennes” condenses the whole range of these ambiguous meanings of enlightenment as Aufklärung. It includes military force, bourgeois education, voyeurist exposure as well as a possible exit from immaturity for the spectators as well as for the women, to quote Kants famous aphorism about enlightenment. In fact this ambivalence already resides within Kants definition of enlightenment: one should make use of his or her own reason “ in order to voluntarily conform to the orders of the authorities. Thus, enlightenment becomes a complex knot of freedom and coercion. This opaque node called Aufklärung “ in English literally something like clarification “ is a lot of things “ except clear.

CRITIQUE AND SUBMISSION

In Farockis film, this conflict within the notion of enlightenment is articulated by insisting on the equivocal character of signification. Garangers pictures are literally being reframed in this film and combined with contemporary technologies of identification such as images of iris scans or police pictures of suspects. The reiteration of Garangers pictures and their comparison to other pictures of military and police reconnaissance changes their original meaning. They reveal the multiple meanings of enlightenment as criticism and voluntary submission, as an opportunity for freedom as well as a technology of control, as pictures of the world as well as as inscriptions of war.

Another interpretation of Garangers photographs can be found in the film “Frantz Fanon: Black Skin White Mask” by Isaac Julien und Mark Nash²², a documentary about the life of the anticolonial theorist Frantz Fanon. Apart from classical documentary parts like interviews with Fanons family, the film also contains staged parts, which condense several themes from Fanons work into living images. Garangers pictures are integrated as elements of these tableaux vivants,²³ The pictures of forcefully unveiled women of the colonial period are projected onto actresses playing veiled women of the period of decolonisation, when religious influences grew stronger. This is also reflected in the interview clips, which are playing on the audio track. They deal with the ambivalent role and discrimination of women within the Algerian liberation movement. The visual effect of the projections of Garangers photos – pictures of unveiled women on veiled women – are explicitly ambiguous. The veil is transformed into a projection screen on which old colonial representations linger and stick to the bodies. The double image refers to a political double bind – a dead end, and the end of hope for emancipation of women in the postcolonial period, when women actually lost some of the rights they had before. Those images do not point at an “either- or” of different possible meanings- rather they refer to the unbearable situation of a “neither – nor”, which women had to face concerning different types of oppression in the colonial and postcolonial period.

Both examples, the film by Farocki as well as the film by Julien and Nash expand the meanings of Garangers photographs by editing them into new contexts, or integrating them into complex visual and acoustic installations. In both examples, the ambivalence of the notion of enlightenment becomes apparent. Aufklärung is, according to Farocki a procedure of a construction of gazes which can have aesthetic, forensic and military meanings. In the film by Julien and Nash, enlightenment is being understood in the english sense of the word “ literally as shedding light onto something, for example as in the projection of a beam of light, which directly impacts on the body and involves it into power relations. Garangers photographs are not simply quoted, or summoned as inserts as if they were witnesses in front of a jury, but they are so to speak unframed, utilised as unstable projections and thus filled with new meaning. Farockis and Juliens films show ways to reframe Garangers photographs in order to transform the colonial violence of images back into images of colonial violence.

SUBMISSION

But lets go back to Submission by Theo van Gogh and Ayaan Hirsi Ali. Where can we locate the ambivalence within the notion of the enlightenment, within this film which wanted to educate people about violence against Muslim women using strong visual shock tactics? In Submission, visual symbols like the veil and unveiling are deployed in a similarly ambivalent way than in Garangers photographs. Emancipatory intention and voyeuristic implementation go hand in hand. While in the 11min fiction film female voices tell us about forced marriage and domestic violence, we mainly see shots of deeply veiled women, whose clothes are semi transparent and whose bodies are covered with quotations from Koran. On the level of content the film seems to invite an identification with the ordeal of the women and on this level, classical educational work concerning a real social problem takes place. But on the formal level, the perspective literally changes. On the level of the camera perspective, spectators are put in the

22 *Frantz Fanon: Black Skin, White Mask, GB 1996. R: Isaac Julien.P: Mark Nash.*

23 *Julien 2001.*

position of an almighty perpetrator. In many of the shots, the protagonist is photographed from a steep angle from above, which as the narration suggests is assumed either by the violent males or even by God himself. Spectators are thus willy nilly assuming a superior position, the position of the one, who demands and gets submission and is able to enjoy it. His gaze transforms the woman into an object to be looked down upon, which seems to withdraw behind the veil, but also helpless and available. In combination with a ritualistic mise-en-scene of the protagonists in poses of submission and prostration, the violence against them is transformed into a spectacle, which enables voyeuristic enjoyment at the same time than human empathy. "Submission" identifies the spectator with the position of the submitted as well as with the position of the submitting. This split between form and content refers again to the lines of fissure within the notion of enlightenment of Aufklärung and its suspension in-between voyeuristic and emancipatory motives. "Submission" is a "Aufklärungsfilm" an enlightened film, but also a pornographic film in all meanings of the word. It is not enough to interpret it only as a plea for the rights of Muslim women, although it certainly also presents a case for these rights. But it represents them in a way, which is at the same time empowering and patronizing, and which advocates at the same time their legal subjectivation and their visual objectivation. But it would be equally absurd to qualify the film exclusively as pornographic trash, since despite all formal voyeurisms it refers to a real social and political problem: violence against women, especially in religious environments. In Submissions images of veiling and unveiling, an enlightened perspective is chosen, which could be emancipatory as well as voyeuristic. And as we saw, this multiple perspective has a long and highly charged tradition.

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LOOK OUT, IT'S REAL!

– DOCUMENTARISM, EXPERIENCE, POLITICS

“Waiting for tear gas”. This is the title of a series of slides made by Alan Sekula in 1999. “Simply describing the attitude of people who are waiting for the gas, rubber bullets and shock grenades unarmed, sometimes deliberately naked in the winter cold.”¹ The series documents the protests against the meeting of the World Trade Organisation in Seattle in the same year. It shows people who are protesting in the streets of Seattle for five days. Several slides show, how tear gas is finally sprayed on the protesters. In those pictures, the gas acts as a kind of catalyst of a wave of emotions, it intensifies the situation and creates a dynamic swirl which seems to provide a very strong experience. The lines of the composition, the lines of protesters are dissolving in the surge of the moment. People are crying, raising their wet faces towards the sky. Their composure is just as shaken as the pictorial composition. It is mostly individuals which take on center stage in Sekulas framing, individuals assuming modest but determined postures of resistance against an abstract structural violence embodied by dark and anonymous lines of security forces. Sekulas camera angle is strongly partial, it involves us into the action and transmits a certain perspective, which seems quite immediate. A sense of motion is being conveyed by the blurred edges and lines of the pictures. It is a classical hand held camera setting, which conjures up news broadcasting images and the sense of urgency, crisis and heightened emotion.

But it also intensifies a kind of binary divide between the actors on the streets: on the one hand the protesters, on the other hand the police. . In a text published with the pictures, Sekula writes: “The human body asserts itself in the streets of the city against the abstraction of global capital.”² Thus a clash between two different and incompatible entities is staged, a struggle of David against Goliath, of the powerless against the powerful, the concrete versus the abstract, of spontaneous emotion against calculation, of individual intense political experience against the blind routine of police counter insurgency measures. In those images, it seems as if on the streets of Seattle an experience was possible, the experience of the possibility of something else.

Abrupt cut to another image. And this image is purely verbal, it derives from a metaphor in a text by Giorgio Agamben, namely the preface of his book “Infancy and History”³: a cloud of tear gas slowly dissolves between the buildings of a city centre. In this metaphor, the tear gas cloud has a completely different meaning than the ones in Sekulas slides. It is not an example of an intensified and highly political experience - on the contrary, according to Agamben it has no more meaning than to queue in front of a business counter, to visit the local supermarket or to be stuck in a traffic jam. In short it has got not meaning whatsoever and no experience can be derived from it. It is simply a cloud dissolving in the sky at a distance; something like a meteorological fact and that's it. Agamben argues, that all those different situations regardless whether its tear gas or shopping don't allow for any experience to be made. They might provoke hysterical excitement, intense agitation or unbearable boredom, but all of these sensations remain empty and we remain passive towards them. Why is this? Because, according to Agamben, nowadays, experience is impossible. The main witness for his theory is Walter Benjamin who declared in an essay he wrote in the twenties that experience had become meaningless after the battles of WWI. ⁴ Soldiers would come home without a story to tell, because the war was just too overwhelming, in a sense superhuman and no human experience could be made within the barrage of sound, flashes and deadly explosions. But more generally, according to Benjamin, with the advent of modernity, experience had been replaced by sensomotoric feelings, by stress, spectacle, acceleration and all sorts of intensities, by the endless delirium of a war, which invades everyday life and assaults all senses at once. ⁵ Agambens point when he endorses this very pessimistic statement is, that experience has been replaced at a certain historical point with something else which we might call an agitation. And theorists such as Kracauer and Benjamin pointed out already at a very early stage that cinema was an accomplice of this transformation. ⁶ Paralell to the changes in everyday experience, cinema created an economy of sensation, which dealt no longer with objects, but with impressions and affects.⁷

1 *Waiting for tear gas. (white globe to black) 5 days that shook the world. Seattle and beyond. Alexander Cockburn, Jeffrey St. Clair Allan Sekula, Verso London New York, 2000. Deutsch S 87. Warte auf Tränengas (Vom weissen Globus zum Schwarzen) In: Titanics wake Alan Sekula. 2003 Edition Camera Austria Graz. S122.*

2 *Ebd.*

3 *Giorgio Agamben. Infancy&History. Essays on the Destruction of Experience. New York London, Verso. 1993.*

4 *Benjamin “The storyteller” In: Illuminations, Glasgow, Fontana 1973. s.a. “Experience” In: Walter Benjamin, Selected writings, volume 1 1913-1926. ed. Marcus Bullock, Michael W. Jennings Cambridge Mass. Harvard University Press 1996. p 3-5.*

5 *The work of art in the age of mechanical reproduction. In: Illuminations 219-255. Glasgow fontana, 1973. p 240, 243f.*

6 *Benjamin, 1973. S240. 243f. Siegfried Kracauer. Nature of Film. London, Dobson 1961. 57f. “Elemental catastrophes, the atrocities of war, acts of violence and teror, sexual debauchery and death are events, which tend to overwhelm consciousness. (...) Only the camera is able to represent them without distortion. Actually the medium has always shown a predilection for events of this type. There is practically no newsreel that would not indulge in the ravages of an inundation, a hurricane, a plane crash or whatever catastrophe happens to be at hand. (...) because of its sustained concern with all that is dreadful and off limits, the medium has frequently been accused of a penchant for cheap sensationalism.”*

7 *Ben Singer Modernity, Hyperstimulus and the Rise of Popular Sensationalism, in Leo Charney and Vanessa R. Schwartz (Hg) Cinema and the Invention of Modern Life London, University of California Press. p 88.*

But, according to Agamben, all those diversified incidents of modernity can no longer be translated into experience. They do not correspond to a classical notion of experience, which includes the possibility to mature and to transform the personality. The surrogates of experience which characterise modern everyday life might affect us, but cannot be translated into experience proper. And this is valid for being exposed to a tear gas cloud, just as for reading a newspaper, or a visit to the supermarket.

What consequences does this somber reading have for comprehending Sekulas series “Waiting for tear gas”? Does it mean that Sekula could have just as well taken a picture of a queue in front of a supermarket cashpoint instead of waiting for tear gas grenades with the crowd? And more generally – how do we address the problem of experience conveyed by documentary images? Can a photographic or filmic document convey an experience and more precisely, a political experience? I would like to discuss those questions along the works *Get rid of yourself* by the artist group Bernadette Corporation (2003), the film *Medium Cool* (1968) by Haskell Wexler und a videostill of an intervention by the organisation spacecampaign.

GET RID OF YOURSELF

The video *Get rid of yourself* (2002) by artist group Bernadette Corporation features Chloe Sevigny standing in a kitchen stammering away. She is rehearsing a text which deals with the experiences of a protester during the riots against the G-8 summit in Genova in 2001. Her account tells us that violence is fun. It describes the demolition of an automatic teller machine. The person which destroyed it seemed happy. In this text, violence appears as rapture, emotion, intensity, and as a short cut to the real. But Sevignys performance does the opposite to it. She mechanically repeats the text, tries to memorise it, then stutters, fails. The scene is not a document of a political experience, rather an experiment with its staged reconstruction.

Just a few minutes ago in the same video, we have heard documentary interviews with militants describing their impressions of the riots in Genova. Over and over, the intensity of violence is evoked, the transformation of perception, the creation of new dynamics of movement, as if the riot was above all a sensomotoric experiment or even a new drug. But do the militants tell us about real experiences or just about their enthusiasm about a banal adventure? Is the experience of violence they are talking about an authentic feeling or just the intense enjoyment of a sensomotoric spectacle? And is there any difference between both?

The answer the work seems to give us: it is both. On the level of the sound track, the video seems to believe in an authentic experience of violence and the possibility of witnessing and relating it through interviews. But the level of the pictures of the video tells us a different story. The images edited with the interviews are pretty peculiar. They show parked cars, suburban trains, computer screens, beaches, helicopters as well as the odd tear gas cloud here and there. Pictures which are not only entirely boring but also completely disconnected, just like Agambens list of unaffiliated events, like shots on the street, traffic jams, tear gas clouds and so on, none of which can be transformed into experience. On the level of the soundtrack, the video seems to believe in intensities provoked by political violence, but on the visual level it completely rejects the construction of any intensity and presents the mute and utterly boring violence of a status quo, which is precisely defined by denying experience.

And there is also the second scene, which deals with the experience of violence, namely the strange rehearsals by Chloe Sevigny rather somnambulically repeating a script. By having this text re-enacted by an icon of independent cinema, the video also alludes to the commodification of political events like the one in Genova. It traces the transformation of documentary accounts of violence into souvenir objects of radical chic. The look of the black block is transformed into a fashion trend, the gestures of militants are reproduced in advertisements for jeans. The video shows the transfer from what it possibly believes to be a political experience on the street into the visual world of fashion victims, star cult, hype and radical branding.

While the first sequence is alienated in a Brechtian sense, the second seems to believe in some sort of direct transmission of experience or at least sensation. The sequences represent two extremes: the authentic account of the real life experience and on the other hand its mechanical repetition, they balance between the account of the real surge of adrenaline and its simulation, between life and art. But those extremes do not exclude each other, rather, they are complementary to each other. They document slight shifts between different levels, which are condemned to eternal immanence.

The video investigates, how – to quote one of its protagonists – the militants are created as images and how they simultaneously fail to produce adequate images (of) themselves. They insist on an intensity of affects, which is always already commodified. The video points out the commodification of those affects and their transformation into the short and precious flash of a life taken for real. It is the yearning for this moment, which lies at the core of contemporary capitalist productivity.

THE MAKING OF...

But how are the militants created as images? This question runs through the fiction film *Medium Cool* made by Haskell Wexler already in 1968. The film shows a newsreel cameraman, who is busy documenting the political events of the time, demonstrations, riots, party conventions. And the aspect of the creation of political spectacle by the media is a central topic of the film. The interesting point of the film is, that its fictional storyline is being staged within real environments, for example actual demonstrations. And thus, only the foreground is staged, while the events in the background are documentary recordings. Reality and fiction merge into each other like foreground and background of the film. But this doesn't mean, that there is no difference between reality and fiction in this movie.

Because at one point the fiction is shattered by an irrevocable interruption of reality - or so it seems. In the middle of the riots shadowing the democratic party convention in Chicago in 1968, the fictional story cannot be sustained any longer, because a tear gas grenade explodes directly into the frame. And a team member screams from off screen: Look out Haskell, it 's real!

Then the take is interrupted and the fictional story resumes. The interruption of the tear gas grenade marks a classical reflexive break – the means of production of the fiction film are exposed and thus its contingency. This device is a classical modernist device of alienation as theorized by Brecht already in the twenties, which became a standard feature in the films of the *nouvelle vague* of the 60es. And this device reveals the reality behind the ideological smoke screen of fiction films - at least this would be a reading made of this scene in the seventies.

But the story is a little more complicated. In a TV interview Haskell Wexler tells us that he inserted the sentence “Look out Haskell, it 's real” only during the postproduction process. The sentence wasn't even recorded during the riot itself, but later in the sound studio. And now we are faced with the paradoxical situation that it is the sentence which is supposed to reveal the real reality, which turns out to be completely staged. The core of the real is pure fiction. And thus even reality is staged in *Medium Cool*.

Lets get back to the issue of the tear gas cloud. What is the difference between the tear gas clouds in *Get rid of yourself* and *Medium Cool*? And which concept of experience is unfolded in both works? In both works the tear gas clouds have ambivalent meanings. In *Get rid of yourself* they are at once the location of intense experiences and the stage for a spectacle of commodification of something like a rebellious teen spirit. In *Medium Cool*, the tear gas grenade triggers the revelation of an outside reality, which turns out to be just as staged as the fictional plot of the film. In both cases, fiction and reality permeate each other. In *Medium Cool* these levels are arranged in a hierarchical order. In *Get rid of yourself*, they are arranged horizontally and lack any interior connection.

But there is a decisive difference between both. In contrast to *Get rid of yourself*, *Medium Cool* still believes in the possibility of an external interruption of the plotline and also of social relations, even if the film has to invent this interruption itself. The fiction underlying the film tells us that one big bang is able to change our perspectives and to reveal levels of reality hitherto unknown. One decisive moment is enough to overthrow our outlook on reality and to change everything.

In *Get rid of yourself* however, the tear gas cloud extends metaphorically speaking over the whole world. Its not a plane of immanence, but so to speak a cloud of immanence. There is no possible exit, unless the chaos somehow creates a new internal level of selforganisation. Nobody expects a big bang which is capable of changing everything through the redemption from oppression as the political theology of modernism used to hope. It seems as if the messianic moment was irrevocably over. Just as in this pop song, which goes : the messiah didn't come and he hasnt even phoned to say sorry...

ACTUAL PERSONS

Finally, to come back to the beginning of the text, lets mention one last tear gas cloud captured on a videostill of an intervention of the organisation space campaign. It shows a scene quite similar to the one, which Sekula showed us in his series. A riot is taking place on the streets of Thessaloniki in June 2003 on the occasion of a EU top summit. While a Molotov cocktail explodes in the background, we see two people in the foreground of the picture. One is a man, who is apparently running away from tear gas. The other one is a black clad person which holds up a panel reading: “Any Similarity To Actual Persons Or Events Is Unintentional”. And this sentence of course is well known from the credits of fiction films, which underline their imagined character with this statement.

But what does this panel mean within a riot scene, which looks pretty real? First of all, this picture condenses many of the topics which have been discussed already: violence and its relationship to spectacle as well as the distinction between fiction and reality. A scene, which looks real and is also real is fictionalized by holding up a panel and characterized as spectacle. The panel suggests, that the riots of antiglobalists are located within an event economy which is more interested in the spectacle of exploding Molotov cocktails and tear gas grenades than in political content. In those pictures, the white whirr of tear gas clouds acts like some sort of lubricant, which facilitates its smooth circulation in global media circuits. Thus, the panel in the picture from Thessaloniki underlines the fictionality, which is inherent in the whole staging of contemporary political reality, regardless whether it's EU top summits or the protests against it.

This is a first level of analysis. Let me try a second one, which is purely metaphorical and not entirely serious. Because the interesting thing in the panel is, that it doesn't talk about real persons but about actual persons. This reminds us of course of the distinction which French philosopher Henri Bergson introduced between the virtual and the actual.⁸ While both are real, the virtual is not yet actualized, it is latent, dynamic, fluid and changes constantly. In contrast the actual has so to speak materialized, but it is thus also caught within the categories of representation and identity.

Now, what could the panel mean in this perspective? Could it mean, that what we see, is actually a virtual state of being and not an actual one? This is obviously nonsense. But what if we saw the state of transition between both, a state, which Bergson has likened to a cloud in which water is condensing?⁹ I will now just hypothetically assume that this cloud represents such a state of transition, because in this state of transition, according to Bergson, everything takes on the status of an image. Now what does it mean if everything becomes an image? The image according to Bergson is not an image in the usual sense of the word, it is not a picture, but it is a strange object, which hovers between the thing and its representation.¹⁰ Half of it is material, half of it symbolic. It is not a mere idea. But it is not the thing as such either, because we can have access to this object only through representation. And according to Bergson, any concrete and material experience can only be derived from those strange entities.

What does this mean for the questions raised in this talk? It means two things. The first is, that things can be comprehended as if they were always already images. This makes sense in the picture we are looking at. This scene is real, nevertheless it is also somehow staged in order to be seen, to be transmitted and broadcast. And thus, this video still refers to this strange moment of transition, in which thing and representation, authenticity and spectacle, fiction and reality but also politics and art are inextricably intertwined. It answers the question which was raised by one of the protagonists of *Get rid of yourself*: how do the militants create themselves as images? The militants have become images themselves - images, which act to be seen, images, which create themselves simultaneously as testimonies of real experience and as commodities in global event economies, images which are located within reality as well as within spectacle. While Agamben believes, that experience is strictly not possible, Bergson believes, that the only experience we can get, is through these images and that there is so to speak no reality outside of spectacle. Are images thus the only way to experience something? Or was Agamben right, and all I did in this text is to get lost in a vortex of images, which swirls around the gigantic emptiness of the contemporary lack of experience?

WITHOUT INTENTION

But there is another, much more modest interpretation possible. What if we don't concentrate on the adjective actual, but rather on unintentional? If similarity can be created unintentionally, maybe the same applies for political experience. Perhaps, despite all somber predictions, political experience is still possible, but rather unintentionally. Only if political experience breaks free of the dialectics of means and ends and thus from the deadlock of intentional rationalities does it become ultimately possible. It is certainly not possible within aesthetico-pedagogical treatises about the political nor within predictable rituals of violence. But maybe, it lurks somewhere within the unpredictabilities that arise with almost any action and even within the deadlocks of representation. It may crystallise in the twilight zone between reality and fiction and suddenly freeze the tensions of the historical moment. It might suddenly just happen, unintentionally, when we least expect it, by chance or even by mistake. While reading a newspaper, or being stuck in a traffic jam. And who knows – it might even happen when a tear gas cloud is slowly dissolving on the horizon.

8 *H. Bergson, Matter and Memory (Zone Books, 1988), 133-134*

9 *H. Bergson, Matter and Memory (Zone Books, 1988), 133-134*

10 *H. Bergson, Matter and Memory, p9*

ÅSA
LINDERBORG

The Social Democrats make History – Historiography as an Ideological Resource of Power, 1892–2000

This is a historiographical study of how the Swedish Social Democracy for more than a century has described both its own and Sweden's history. The Social Democrats endeavour to attain hegemony and their struggle to conquer the public view of history is being focused, as well as how, externally and internally, history has been used as an ideological resource of power, to obtain identity, legitimacy and authority. This study is concerned with the interplay between history, politics and ideology. The ambition is to examine the Swedish Social Democracy, from the perspectives of both the humanities and the non-scholarly sphere. The research concerning the labour movement's history was for a long time directed towards dating the breakthrough of reformism, proving the revolutionary backbone of the party, or pointing out the inherited Marxist ideas (or the lack of them). This is a study of how the Social Democrats have written their own history and progress, and why one has chosen to describe it in the manner that has been used. The work can thus bring the crisis of identity and legitimacy that has been a characteristic of the Social Democracy during the 1990's out in relief. It is also a contribution to the debate concerning the authoritarian traditions of the Social Democrats.

Historiography has in all times and in every society been an excellent resource of power, and can as such both release and suppress. It gives knowledge but also control, and even at times when historiography is not consciously manipulative, in practice it can be just that. Different values can be distributed and constricted through history. One can incite a struggle for a better world, but also try to make others think and act according to ones own wishes.

The ideological sides of historiography were a central theme for Antonio Gramsci. With his theory about "hegemony" he scrutinizes the domi-

ties that an "effective" trade and industry could offer. The discussions of industrial and economical democracy have not been given any place in the historiography. This is a silent testimony of the limits of the bourgeois hegemony; it accepts social reform, but not that questions concerning ownership and power reach the agenda. Thus the Social Democracy is forced to adjust its historiography in accordance with the limits of the bourgeois hegemony. Talking about a "Social Democratic hegemony" is, in other words, too simple.

The Struggle for National Hegemony

The struggle for the history of Sweden is a struggle for national hegemony. The Social Democratic aspirations for hegemony have forwarded a description of oneself as *Swedish* and thus laid claims to historical symbols like the yeoman, the country folk, Gustav Vasa, Karl XI, among others. One describes oneself as the natural continuation of the thousand-year-old Swedish development from time immemorial.

The young labour movement was met not only by repression, but also with an ideological domination, with the worship of the Swedish past as its bearing element. To educate the citizens and strengthen the national unity the state and the bourgeois intellectuals emphasized the tradition, heritage and living past. The young Social Democracy immediately started the struggle for the national view of history, with an understanding that history takes a central place in asymmetrical relations of power. In the alternative hegemonic agitation of the labour movement it was natural to attack the more pompous and conservative Swedish remembrances. Under great pressure from the bourgeois hegemony – and with national antagonisms of class, economical crisis and the success of fascism in Europe – a new social reality arose, that lay claims to a new interpretation of history. It is now that the yeoman and the soul of the People get a place in party history and the old provincial laws become the proof of the historically unique Swedish self-government. Even if the country folk often had to fight for its freedom there has always been a unique basic tradition of freedom, democracy and justice in Sweden. It can thus be argued that it is the historical mission of the Social Democracy to govern this heritage.

The struggle for democracy is now described by the Social Democrats as a natural continuation of the tradition of self-government that the nation, according to the bourgeois national historiography, always has had. The wording and reasoning is often identical with that of the national, conservative Hjärne school. When also those who once were enemies of

the democracy saw its value, the Hjärne school gave scientific character to the invented tradition of an old democratic freedom. The purpose was to deny the labour movement an exclusive right to the breakthrough of democracy. This invented tradition won a place in the Social Democratic concept of history. It might seem odd that the Social Democracy, instead of trying to create a nimbus of being, in every aspect, a qualitative leap towards the heavens, try to tie oneself to the beginning of time. However, the Social Democrats understood that one that is placed in a state-governing position is wise to describe oneself as natural.

During the post-war period the Social Democratic historiography is changing in some respects. Now one is not drawing parallels between own greatness and Sweden's glory days in the past, instead the own historical achievements are underlined. The romanticising of history gives place to the panegyrics referring to the welfare state, even if one does not quit romanticising history completely. Of course the advances of historical source-criticism also contributed to the changed character of the view of history.

The panegyrics referring to the welfare state has its particular characteristics. From the acquisition of power of SAP in 1932 one argues that the history of the country and the party are congruent. With the success of the governing party the New Sweden, the *folkhem*, is depicted. One sees the development as linear towards higher ground, and as a result of the conscious politics of the Social Democrats. In the struggle to attain hegemony one underlines that party or class politics have not been central, but that one has been "responsible" towards the whole of society and the nation. One sees oneself as the portal towards an internationally unique and good welfare society, and as a guarantee for harmony, fulfilling old Swedish traditions, with co-operation between workers and capital for the best of everyone. Both the Social Democracy and trade and industry gain respect and legitimacy as builders of a social liberal but capitalist society, with the best of the "nation" as the central issue. The Social Democracy has been given scientific legitimacy for this interpretation; sympathetically inclined research has identified the Social Democracy with the social liberal folkhem. Older, conservative historiography, modern science and the Social Democratic historiography have been united in seeing the Swede as a unique creature inclined towards co-operation, and thereby the origin of "The Swedish Model" has its beginning dated to the Middle Ages. It is this picture of the Swedish 20th century that historical textbooks distribute in comprehensive and upper secondary school.

the Riksdag. During the 1970's the class perspective returned in some aspects, even if the working class as an object and subject is discarded.

With the changes of the 1990's and the neo-liberal advances the identity, authority and legitimacy of the Social Democracy is challenged. The historiography has thus no longer monolithic possibilities. Different Social Democrats instead use history in the same way as the pioneers from a hundred years before, to argument for their own person and ideological ideas.

The Struggle for Internal Hegemony

The history of the Social Democracy has functioned as a resource of power for the leaders in the struggle for internal hegemony within both the party and the class. This has found expression in a well-established cult of the leader, which was initiated during the leadership of Hjalmar Branting, and since then has become manifest, even if it has taken different forms with the expanse of years. It has also meant that the historiography is fixed to a normative level; the history is about leaders, officials and work in the Riksdag. Thus the members, the working class, the women and the immigrants and their experiences, have been neglected. In line with this divergent ideas are being branded as conscious efforts to divide the movement. One of the most central themes of the history thus is the importance of a homogenous and disciplined movement. This logic can be expressed like this:

Educating the working class and the members – the leaders receive authority – discipline of class and party – unity – organizational strength – governmental competence – good for Sweden.

The historiography of the movement emphasizes that the Social Democracy is characterised by "loyalty", "discipline", "education", "unity", "law and order". Everything that can be seen as divergent views is seen as "disloyal". The leaders are, in comparison to the members, seen as humans with unique virtues, and members should be grateful that the leaders have been self-sacrificing enough to place their competence at their disposal. The struggle for internal harmony has given historiography the mission to try to create identification between class and party. This excludes union radicalism, as well as the left, from the labour movement, and they are seen as demagogy. Workers that no longer are Social Democrats are seen as malicious, untrained, immature, fooled or lacking ideological conviction.

The struggle for internal hegemony can also be seen when reformism in its social liberal form is described as the natural result of the very old history of Sweden, and that it has no alternatives. According to Social Democratic historiography the Social Democracy has always been theoretically non-dogmatic, democratic, dominated by *realpolitik*, in touch with reality, peaceful, favourable to reform, aiming towards unity, and Swedish. Their ideology descends from Swedish tradition rather than from Marxism. This historiography was established in the 1920's and has since then been prevalent, even if some of the movement's intellectuals tried to point out the Marxist grounds of the party in the 1970's.

The bourgeois intellectuals have supported this description of the ideological development. Through helping the right wing of the Social Democracy with deciding what Social Democracy really was – non-Marxist and modest reforms that did not discuss the question of ownership – the bourgeoisie contributed to the Social Democratic integration in the Swedish society. The right wing of SAP got prestige for the ambition to make the Social Democracy social liberal.

The discussions concerning the Marxist heritage of the party have, with some exceptions, not had any prominent position in the historiography of the party. From the 1920's the strategy of reform is seen as natural, since it is resting upon very old Swedish traditions of justice and freedom. These are seen as internationally unique: the Swede is by nature co-operative and prefers modest reforms rather than revolutionary changes. There is a Swedish people's character that caused foreign ideas, like Marxism, to lack lasting power in the Swedish soil. The Swedish Social Democracy is first of all *Swedish*, and its development is historically logical. But it must be underlined that the conception of the Swede as a co-operative creature formed through the centuries is no idea stemming from the Social Democrats. It is in line with the bourgeois conception. This is also a message that is being reproduced in many important scholarly works. In this way party history and scholarly works both produce a whig history that gives the Social Democracy and the building of the *folkhem* natural positions in a national historical project.

The historiography of the movement shows that the Social Democracy is strongly influenced by the aversions of the bourgeoisie towards discussing questions of ownership and power, something that is seen in the descriptions of the history of socialisation and the post-war programme of the labour movement. According to party history – and large parts of the scholarly works – the Social Democracy was wise enough to see that the question of ownership must be subordinated to the distributive possibili-

of the Social Democracy. Their works of history constitute the empirical centre of this study.

The Historiography of the Social Democrats — a Survey

Writing history for the Social Democracy is an ideological and political act as well as an ambition to describe reality. Historiography has been used externally and internally, as a resource of power. It has been a means of creating and manifesting identity, legitimacy and authority, for both the individual members and the party leaders. In the struggle against the values of an older society historiography gave the alternative hegemonic labour movement knowledge and unity. It made the labour movement visible, and created consciousness, self-confidence and increased the self-assertion. At the time the party reached a governmental position, historiography was a way to legitimate the position and deeds. Historiography has not just had an emancipating function, but has also been a resource of power, primarily for the leaders of the party and union, to make the members of the class and movement more loyal and disciplined.

SAP was founded in 1889, and the historiography of the Social Democrats has naturally changed over the years. The earliest history can hardly be called "Social Democratic", since one was too young to have any "history". Ideologically and organizationally one was also so divided that a common historiography was impossible. Historiography was thus the work of individual party members, trying to vindicate themselves or arguing for their own ideas concerning which way the labour movement ought to choose, with experiences from the past.

The external and internal demands for history increased when the labour movement became a factor of power. The challenge from the young socialists made the first chairman of the party, Hjalmar Branting (1860–1926), anxious to use history in the struggle against the anarchists, at the same time as the door towards the liberals would be left open. Through historiography Branting wished to create a name for himself, and make the Social Democracy ideologically and organizationally homogeneous by defining the labour movement as inclined towards reform. The defeat in the Great Strike of 1909, and the following internal division, also needed its history to be written, so that it could manifest the unity of the Social Democrats, both internally and externally. The personality cult of Branting, which was initiated in the beginning of the century, now took

considerable proportions. During the same period the bureaucratisation of the movement increased, and strengthened the cult of the leader. At the same time the Social Democratic youth association grew strong, and soon came to be a serious alternative both to Branting's person and his moderate strategy. Historiography was now used both by the right and the left wing in the struggle within the party.

The Social Democrats formed government with the liberals in 1917. Now a history was needed that could argue against those in the party that criticised the participation in the government and the newly formed leftist party, and also could give the Social Democrats the legitimacy they needed to be accepted by the bourgeoisie. At the same time the new responsibility required an ideologically homogenous labour movement, with leaders that were not being questioned. A common view is that an ideological break occurs in the 1930's, when the party becomes "carriers of the state". After a confused 1920's the party finds its ideological formula with the politics of the crisis and the vision of the *folkhem*. The beginning of the modern welfare state is usually dated to the same decade. This study shows that the ideological reorganization of the Social Democracy is initiated in the beginning of the 1920's, and is taking place under pressure from the bourgeois hegemony. The strategy of reform of the Social Democracy is represented as something natural, and the Social Democracy is seen as the end of history. At the same time the historiography stops being critical of the system, in the same sense as the bourgeois hegemony one is administrating. Instead of, as earlier, using history as contrast to the socialist state of the future, the Social Democracy is placed in a national scheme of development, in which capitalism is no longer being questioned, where antagonisms of class are neutralized and the struggle between the classes is a chapter of the past.

During the 1920's the historiography got a well-established canon and a discourse that fixed certain limits on the interpretation of the history of the labour movement. A very stylized technique of narration was fixed, with recurring expressions and episodes. The historiography thus became mythical from the start.

According to the history of the Social Democracy, it was the prerequisite for the resolute and organised class struggle. But the Social Democracy is also the prerequisite for the end of the antagonisms of class, since no one else could build a society for everyone. During the 1920's an annihilation of the perspective of conflict and class is initiated. Now one is instead critical of politics that underline class issues, and methods outside of

nion of the bourgeoisie. According to him the hegemony of the bourgeoisie is founded upon a purposeful adaptation of the conception of the world, norms, values and attitudes of the citizens. This is reached by, among other things, control of the public view of history. The ambition is to secure the capitalist means of production through ideological conviction. Therefore the prevailing social conditions are seen as given by nature, and as being a result of "common sense". Gramsci presents the problem how the bourgeoisie, unlike every other ruler throughout history, has managed to keep its dominance through integration of the opposition – the "alternative hegemonies" – in their own conception of the world, without neutralizing the antagonism.

A Gramscian use of the concept "hegemony" thus is undermining the established idea that the hegemony in Sweden is Social Democratic. By this is usually meant that the parliamentary and organizational strength of the Social Democrats has led to an exclusively ideological domination; it is sap and LO that decide the thoughts of the citizens and what is on the political agenda. Both bourgeoisie and Social Democratic intellectuals can give expression to this conception. It is also an idea that has become scholarly established. In this study I have tried to broaden the outlook on these thoughts referring to national, Social Democratic hegemony. The Social Democrats have actively been looking to attain a hegemonic position, and even though their influence has been vast, it has also been limited.

This is the first larger study of the Social Democrats and the Swedish hegemony. It is focusing the struggle for the public view of history of the Social Democrats, nationally and internally in the working class and the labour movement, during the period 1892–2000. I have, with historiography as an example, presented the problem how the bourgeois hegemony is reconstructed when the alternative hegemonic labour movement enters the historical scene and becomes the state-controlling party. How have the mechanisms been constructed, what is the role of the Social Democracy and historiography in this process, inside the party itself? The central results of the study can be summarized as follows:

- The right wing of the Social Democrats has always used historiography as a resource of power to discipline the working class and the party members, and to give support to the more reformist or liberal direction.
- The Social Democracy has tried to attain national hegemony, but "only" succeeded in giving the bourgeois hegemony a social liberal countenance, with the discourse of the folkhem. Instead of attaining a

Social Democratic hegemony, one has been influenced by the fundament of the bourgeois hegemony. In the historiography of the Social Democrats this has taken the form of pleas for an "effective" trade and industry, whose structure of ownership is not being questioned, and the conception that all antagonisms of class have been neutralized. Thus the Social Democrats have confirmed and strengthened, rather than challenged, the social liberal hegemony. In this ambition they have been largely assisted by the national and international humani-

- When the bourgeoisie realised that the political influence of the working class and the labour movement was a fact, they had to cope with the situation. It fell to the bourgeois intellectuals to integrate the working class and the labour movement, for example through historiography, by supporting the social liberals of the labour movement. This has made the bourgeois intellectuals not only responsible for a history that swears allegiance to capitalism, but also enters the Social Democrats among the wonderful destinies of Sweden. The forces of reform in the Social Democracy have been emphasized, and seen as "responsible", "wise" and "realistic" "builders of society". At the same time one disqualifies the more radical forces of the labour movement. This has given the social liberals among the Social Democrats an external, bourgeois support in their struggle for internal hegemony within the movement and the class.

At the same time it must be underlined that the integration of the Social Democracy is not only a result of the conscious strategy of the bourgeoisie. Such a perspective would mean that there has been no alternatives in this development, and that the Social Democrats never could have done anything but giving in to an all too powerful opponent. When the movement is developing a bureaucracy, that during the first years of the 20th century is starting to uphold its own interests, the framework for the alternative hegemonic claims of the movement bursts, as its ambition to see itself as something exclusive. One does not represent the movement or oneself as subversive. This is fertile soil for the integration of the movement in the existing society. The bureaucracy is constructed by those chosen at the offices of the union, the editorial staff of the newspapers, and the Riksdag. Primarily it is these who construct the "movement intellectuals" of the Social Democracy; their mission has been to write the history

The Social Democratic view of history is constructed by two, seemingly contradictory components. The inner being of Sweden is what it always has been, and the Social Democracy is the natural continuation of traditions from heathen days. On the other hand one points out the unique historical mission of the Social Democracy, as bearers of a new society. These paradoxes are harmonically united in a way that gives the Social Democratic historiography its sign-mark; continuity and change is carefully and skilfully united.

When the Social Democrats in the 1950's and 1960's gave the bourgeois hegemony a social liberal face, with the welfare discourse, the consequence was that all the political parties were keen to describe themselves as instigators of the welfare society, which was seen as liberal and not specifically Social Democratic.

During the 1990's, trade and industry sponsored many works that had the ambition to break decades of Social Democratic view of history. In the interests of the neo-liberal transformation of society, the Social Democratic *folkhem* is seen as a society characterized by oppression and lack of freedom, where neither economic life nor the individual citizen has been able to prosper or realize her prospects. Everything worthy of criticism in the history of the 20th century, for example the compulsory sterilizations, is now stamped as ideas of the Social Democrats, even though many of the things seen as Social (Democratic) engineering hardly is either specifically Social Democratic or Swedish. This neo-liberal historiography is possible because of the ideological initiative of neo-liberalism, but also because the Social Democracy for decades has been so skilful in describing itself as the prerequisite and creator of the welfare society. The neo-liberals are also drawing comparisons that have been taboo; they see no difference between the state-directed economies of Nazism and fascism, and the Social Democratic use of Keynes. The Social Democracy has during its governmental years reduced "freedom", it is argued, and Nazism, communism and social democracy are seen as closely related. The historiography that the Social Democratic discourse of the *folkhem* once prevented has thus become feasible.

Translated by Stefan Johansson

Källor och litteratur

Otryckta källor

Arbetsrörelsens arkiv och bibliotek (ARAB)

Socialdemokratiska partistyrelsens arkiv

Partistyrelsens protokoll: 1935.02.06, 1936.03.15,

Verkställande utskottets protokoll: 1925.09.11, 1926.06.03, 1926.11.03, 1929.03.04, 1935.01.09, 1939.01.27, 1939.03.10

Per Albin Hanssons arkiv

Volym 1C

Zeth Höglunds arkiv

Volym 160

Gerhard Magnussons arkiv

Volym 5

Sigfrid Hansson arkiv

Brev, volym 3

LO:s arkiv

Den svenska arbetarklassens historia

Tryckta källor

Socialdemokratiska partistyrelsen

Protokoll från Sveriges Socialdemokratiska Arbetarpartis tionde kongress i Stockholm den 12-20 februari 1917, 1917, Stockholm

Socialdemokratiska partistyrelsens berättelse för år 1934, 1935, Stockholm
Socialdemokratiska partistyrelsens berättelse för år 1939, 1940, Stockholm

Riksdagstryck

Motioner till andra kammaren. Nr 197, 1912

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Statsutskottets utlåtande 1931, nr 8

MATTHEW
BUCKINGHAM

MUHHEAKANTUCK

— *EVERYTHING HAS A NAME*

16mm color film loop with sound, 38 min.

Matthew Buckingham, 2005

Voice text:

The dream of vertical ascent and hovering flight first appeared in China in the form of a toy, a bamboo dragonfly that lifted straight up through the air when spun quickly.

The dream of vertical ascent and hovering flight is a dream of suspending time through distance—of cutting one’s self off from ordinary measures of time—‘surface time.’

(Pause)

The numbers we use to count the years are like the codes we use when we send a letter or make a telephone call—arbitrary *and* systematic—invented and determined by those who lived in the past—maintained by authority—and only made meaningful because most of us agree to use them.

On September 11, 1609, Henry Hudson and his crew sailed into the mouth of the river that would later bear his name. He was not flying the flag of Holland on his ship, but rather the corporate flag of the Dutch East India Company.

Far from being the first, Hudson was one of the *last* Europeans to arrive before European colonization. Indeed there seems to have been little surprise when one of the first Indigenous people he met on his voyage spoke to him in French.

(Pause)

If I draw a line on a sheet of paper in order to think of it as a street or a river I have made a place, a place where you can imagine another place. But the line also limits our imagination, keeping this place in one spot and not another.

(Pause)

When European mapmakers began to draw the image of the world as a globe, they found many solutions to the problem of placing a spherical form onto a flat sheet of paper. At least one cartographer mapped the world metaphorically in the image of a male human head. Europe occupied the position of the ‘face.’ The Atlantic Ocean lay at the head’s right ear, Asia at the left. The so-called ‘New World’ lay on the back of the head, directly in Europe’s ‘blind spot.’

Less anthropomorphized world-maps of the time also made attempts to describe, ‘what Europe couldn’t see.’ Many were inscribed with a curious waterway. Although it appeared in various forms, it *invariably* connected the Atlantic Ocean to the Pacific, providing an easier way to sail from Europe to Asia. This waterway was called the North West Passage. No one knew whether or not it existed. Courts and monarchs in Europe wished for it to exist, so they commissioned maps that depicted it, so that more navigators would look for it.

Under the reign of the Habsburgs, Spain used the Netherlands as a warehouse and distribution center for Northern Europe. Amsterdam became an economic and cultural delta. When the Dutch merchant class became wealthy they rebelled against Spain, initiating years of war.

Taking over the Spanish trade infrastructure Dutch investors made a 400% profit. Business was so good Dutch traders agreed not to compete against each other and created a trade monopoly, the Dutch East India Company. Anyone in Holland could buy shares in The Company on the Amsterdam Stock Exchange.

But Spanish ships still threatened Holland’s new trade route. Insurance costs were high, and arming the boats limited cargo space. After forty years of war Holland and Spain agreed to a twelve-year truce in 1609. At the same time the Bank of Amsterdam was founded, and loan and credit systems were expanded. Taking advantage of the peace and financing, the Dutch East India Company hired Henry Hudson to look for a passage to Asia.

(Pause)

Hudson wrote in detail about his voyage in his Captain's log. When he returned to Amsterdam the log became the property of The Company and was sold, two-hundred years later, for scrap paper along with eighty thousand pounds of Company records.

One of Hudson's crewmembers, Robert Juet, wrote down the depths of the waters they sailed through. After dutifully listing his findings each day Juet occasionally also narrated his own experience on Hudson's ship. This journal survives as the only record of the trip.

Robert Juet didn't know the names of the landmarks he and Hudson passed by. He didn't know what name the people in this part of the world called themselves. Juet referred to them as 'the people of the country.' In his journal he didn't write down any of the words that were exchanged during the twenty-one encounters he and Hudson had with them. He *did* say that Hudson kidnapped three 'people of the country' near the point now called Sandy Hook, New Jersey. One immediately escaped—the others a few days later—as the ship sailed past the mountains that would soon be renamed the Catskills.

Everything has a name, or the potential to be named, but *who* does the naming when the unknown is falsely assumed not to exist?

Tasting salt in the river 150 miles upstream, Hudson cautiously hoped he might have found the North West Passage.

When they were near what is now called the city of Albany, New York, Hudson invited several 'people of the country' to board his ship. He gave them alcohol to drink. Robert Juet wrote that he thought the one woman in the group behaved the way he would expect a Dutch or English woman to behave in a place that was as strange to her. The alcohol made one of the people drunk, and the others felt uncertain and were concerned for him. They left and came back with numerous strands of beads, which they gave to him. The next day they came again, bringing more beads and were relieved to find the man well again. That afternoon they gave Hudson a tour of their homes and their land.

Meanwhile, a few men from Hudson's ship were charting the waters farther upriver. They returned that night with the news that Hudson's journey was at an end. The river was too shallow for the big ship to navigate. They had not found the North West Passage.

Robert Juet wrote that on the way back, downriver, one of the 'people of the country,' followed Hudson's ship in a canoe, climbed aboard and took Robert Juet's pillow and two of his shirts from the cabin. The ship's first mate shot and killed this man. Hudson sent out the small boat to collect the pillow and shirts. When another person of the country attempted to tip this boat over the ship's cook cut off one of his hands and he drowned.

The following day, before reaching the mouth of the river, one of the three people Hudson had earlier kidnapped reappeared leading an attack on the ship. Juet and the ship's crew killed eight of these men.

The following year Robert Juet joined Henry Hudson on another voyage in search of the Northwest Passage, but appears to have mutinied against him. Hudson was left to die with his young son and loyal crew members in a rowboat in the waters called *Winipekwa*, which the English would soon rename Hudson's Bay.

(Pause)

The river that became known as the Hudson was not discovered, it was invented and re-invented.

The point where the river joins the sea is both an end and a beginning. As fresh water empties out into the ocean, seawater surges more than 150 miles up the middle of the river.

'Muhheakantuck,' the river that flows in two directions. The people who named it this call themselves the Lenape, or Leni-Lenape, meaning people, or common people, or real people. Europeans translated this name as 'we the people.'

(Pause)

We understand the world through our experience, and our experience of other people's experience.

Writing substitutes the eye for the ear. Writing substitutes the hand for the mouth. Colonizing language also colonizes memory and imagination.

(Pause)

Most of the Lenape who encountered Henry Hudson expected to exchange furs with him for European goods, and knew exactly which furs were in greatest demand in Holland.

As he searched for the North West Passage Hudson drew a map of the coastline he saw in the distance from on board his ship. The detailed lines on his map describe the way the land meets the water and almost nothing else. Behind these lines Hudson's map is empty.

Hudson didn't know it, but there *is* a waterway connecting the Atlantic and Pacific Oceans—it flows deep under the ice cap that stretches across the earth's North Pole. The first ship to navigate these waters was a nuclear-powered US Navy submarine, the Nautilus.

Even though Hudson did not find a North West Passage, the Dutch East India Company was interested in the furs he purchased on his trip. Holland immediately claimed exclusive trading rights to the region behind the lines on Hudson's map, renaming the land of the Lenape 'New Netherland.'

Everything has a name, or the potential to be named.

When the Dutch floated into their world, the Lenape called them 'Swannekins,' or *Salt* beings, or *bitter* beings, or 'the salty people.' Some Lenape said this referred to the Dutch arriving over the sea, or to the bitter nature of interactions with the Dutch, or to an origin-story for European people: that they were created from the foam of the saltwater lapping against the shores of Europe, and later floated west to the land of the Lenape.

(Brief pause)

In some documents the Dutch referred to the Lenape as 'Americans.'

In 1613 the Dutch East India Company built a small storehouse on the southern tip of what they called Manhattan Island. In 1614 they established a twelve-person military garrison near the place on the river where Hudson turned around when he discovered he had not discovered the North West passage. The Company purchased furs at the garrison upriver, then shipped them down river and on to Holland. The Lenape's northern neighbors, the Mahicans, may have allowed the Dutch to establish the garrison on their lands because it gave them a market advantage over their rivals, the Mohawks.

The beads that Robert Juet and Henry Hudson saw on their trip are called Wampum—small tubular beads of white and purple shell strung together and sewn into prestigious belts. Initially the Dutch did not understand the great value of wampum. Attempting to demonstrate Dutch power to the neighboring Pequot the Dutch captured a Pequot leader and threatened to decapitate him unless a large ransom was paid. The Pequot gave the Dutch more than eight-hundred feet of wampum. But expecting beaver skins, the Dutch killed their hostage and returned his body to the Pequot.

After the Dutch realized the value attached to wampum, the Pequot, Lenape and others counteracted the fluctuating value of European trade goods by reconfiguring Wampum as a monetary currency with a set value. In exchange for their beaver skins the Lenape asked for exact payment in Wampum. In order to pay, the Dutch first had to buy Wampum from Lenape or Pequot manufacturers. Wampum production became a major industry for groups living along the coastal waters.

(Pause)

Toy helicopters eventually became popular all over Europe. Leonardo daVinci tried unsuccessfully to adapt the idea for human flight, designing a helicopter that would never fly. The dream of vertical ascent and hovering flight creates imaginary views of real places. The World is a place, but the globe is a reality that most of us will only ever experience as an image.

By capturing land on paper, maps always construct their worlds in the image of a society, placing the unobtainable within

reach—drawing places in order to possess them.

Land, light, water, air.

By agreeing to share their land the Lenape were asking the Dutch to enter into a defensive alliance—to jointly protect the land and themselves from common enemies. Being similar to light, water and air, land was not considered a possession.

Despite opposing ideas of communal land vs. private property both Europeans and Lenape believed they held land as custodians for spirit beings, and both used complex systems for transferring land-rights, ritually exchanging valuable gifts to finalize deals. In exchange for sharing land with the Dutch the Lenape asked them for their loyalty in forming a defensive alliance to protect the land together.

Even the Dutch didn't think that they owned the air, but later, US property laws stipulated that land owners *did* legally own everything above their land 'to an indefinite extent.' When air travel became possible possession was limited to what could be used in *connection* with the land.

Airspace above the immediate reaches of the Earth was returned to the public domain.

But real-estate, too, has a dream of vertical ascent and hovering flight—of repeating the same piece of earth over and over, above its original, in the form of tall buildings. Although not considered *real* property, the air-rights of a tract of land *can* be sold, rented or traded.

(Pause)

When the twelve-year truce with Spain expired, Holland went back to war, and back to profiting from war. Investors also created a separate branch of The Company, the Dutch *West* India Company, and voted to establish a year-round colony in 'New Netherland' to be used as a base for attacking Spanish trade and storing plunder. Thirty families employed by The Company settled at outposts on Manhattan Island and up river at the garrison. Eleven African slaves owned by the Company, were also brought to New Amsterdam. All private trading was forbidden. Company slaves built fortifications, and later, walls around the settlements to keep the British and Lenape out.

To say that New Netherland, or even New Amsterdam, was 'Dutch' is a little misleading. The Company was Dutch-owned, but only half of its citizen-employees were Dutch-speaking. The first thirty families were Walloon. They were joined by English, French, Irish, Swedish, Danish, German, Frisian, Italian, and Moroccan employees. Eighteen languages were spoken among a few hundred people inside the colony.

At the same time one quarter of the entire world's languages were being spoken by the Indigenous people of North America.

The financial gain of stockholders was the sole objective of The Company. The Company had no religious motives and was more interested in profit than colonizing land. The Company kept copious records of their internal business affairs, but only occasional disinterested accounts of their Lenape trade partners.

The Dutch catered to the Lenape's needs. When Lenapes complained that brightly colored European fabric was too conspicuous and spoiled their hunting, The Company gave them darker more camouflaged colors.

Holland continually increased the volume of trade by exploiting Lenape dependence on new European products. Anything the Europeans introduced that proved useful to Indigenous people could only be replaced through the fur trade. This encouraged over hunting and led to the extinction of fur-bearing animals. And, as the coastal fur-trade collapsed, so did coastal Indigenous political power.

In the first years of the colony the Dutch purchased about five-thousand beaver pelts. By 1656 eighty-thousand beaver skins were exported to Amsterdam. That same year the Dutch estimated that 90% of the Lenape had died from imported disease.

On Manhattan, more than 2,000 Lenape had died or left the Island, and the land upriver was described by the Dutch as being 'empty' due to disease.

After fourteen epidemics the number of Lenape living in what the Dutch called New Netherland was reduced from more than 24,000 to less than 3,000.

Today 63,000 Native Americans live in what was once New Netherland; 10,000 in Manhattan.

(Pause)

The Company increased the number of colonists, but colonists frequently abandoned agriculture and the settlement of the colony in favor of fur trading. Unable to feed and shelter themselves, the colony and Company imported more and more slaves, selling them to private buyers at subsidized rates. By the time one-thousand five-hundred people were living in New Netherland the population of neighboring New England was more than twenty-thousand. The English made the same claim against New Netherland that Europeans made against Native America. They told the Dutch that it was a 'sin' to let land lie uncultivated and seized so-called un-used territories from the Dutch.

Long after the English displaced the Dutch, changing the name of the Land of the Lenape from New Netherland to New York, King George II placed a ban on westward European expansion in North America, forbidding colonists to settle west of the Ohio River. During the rebellion against the British, the US Continental Congress promised the Lenape that if they remained neutral during the war, the Ohio River would be the permanent western boundary of the United States. But, at the same time, the US Congress was also promising to give land in that region to colonists as wages for signing up to fight England.

Surviving Lenape were forcibly displaced and dislocated to destination after destination, to the places that would later be renamed Ohio, Indiana, Missouri, Arkansas, Texas, Kansas, Oklahoma, Idaho, Montana, Wisconsin, Ontario. Each of these, in turn, was also promised to them forever.

(Pause)

Air, land, water, light.

Europeans finally realized the dream of vertical ascent and hovering flight when they developed the lighter-than-air balloon. This was quickly adapted to military use. After the invention of the airplane, and controlled flight, the dream grew even stronger, resulting in the more versatile and precise flying machine—the helicopter.

In 1961 the US Army flew 30 Shawnee helicopters into the countryside west of Saigon, Vietnam, on a mission to destroy a Viet Cong radio transmitter. This was the first time helicopters were used as assault vehicles. The helicopters had been given the name of the Shawnee people, one of the Algonkian-speaking groups that the Haudenosaunee pushed west during the fight over the beaver trade.

The maneuverability of the helicopter was a major factor in the US decision to go to war in Vietnam. It was argued that the helicopter would give the US the advantage over the North Vietnamese that the French had lacked.

Instead, after defeat, the US used this precise maneuverability to evacuate more than seven-thousand embassy and military personnel from Saigon in the last twenty-four hours of the war while the North Vietnamese took control of the city.

(Pause)

The fiction of history is to imagine the real. History makes reality desirable. It has the illusion of 'speaking itself' as if it simply happened.

Stories condense time the way maps miniaturize space. But somehow, condensing time seems to distance the past from us rather than bring it closer.

What unfolds in a story—what really *happens* in a story—is language.

Whenever something is said there is also silence.

One of the first steps in learning a new language is to be able to hear the silences between the words.

Words are convenient and silence can be uncomfortable.

What feels familiar is actually unknown—because we think we already understand the things that are familiar to us.

In every silence there is a presence. Silence is not passive.

(Pause)

New Netherland was under the control of a Governor general appointed by the company's board of directors in Amsterdam. The third of these Governors General, Willem Kieft, tried to extract a tax from the Lenape—a fee for, quote-unquote, 'protecting' them. When his intimidation failed he ordered his soldiers to attack a group of Lenape living at Pavonia, now Jersey City, New Jersey.

One colonist wrote that the details of the horror of this attack were unspeakable.

Six years later a pamphlet titled 'Broad Advice' appeared in Antwerp describing the event in great detail. The pamphlet was written and published anonymously. Perhaps the writer who had found the horror unspeakable rediscovered his own voice in anonymity.

The objective of the pamphlet was to discredit the Dutch West India Company by exposing its mismanagement of New Netherland. Intending to shock the Netherlands, the pamphlet gave a sensationalized secondhand account of dozens of Lenape infants, children, parents and elders being stabbed, shot, immolated or drowned in the raid on Pavonia. It said that the survivors didn't know who had attacked them in the night, and that the Dutch let them believe neighboring Indigenous rivals were responsible.

Another dissatisfied colonist, David DeVries, who returned to the Netherlands after failing to establish a farm in *New Netherland*, copied parts of this pamphlet verbatim into his own memoirs, claiming the words of protest as his own.

Other colonists wrote, in their own names and in their own words, that that same night Kieft's men attacked another gathering of Lenape at Corlear's Hook, in Manhattan, near where the Williamsburg Bridge is today. They wrote that the heads of eighty victims were brought back to New Amsterdam and put on display.

In response, for the first time since the Dutch arrival, eleven Lenape groups banded together in a confederation against The Company. They destroyed numerous farms, killing many colonists. Colonists abandoned their settlements in what are now Jersey City, Westchester County, and upper Manhattan.

Willem Kieft then hired John Underhill to fight the Lenape. Underhill was well known for planning the English massacre of the Pequot—lighting their camps on fire while they slept, then shooting them when they tried to escape.

Using these methods Underhill killed more than one thousand six-hundred Lenape at Pound Ridge, Westchester; Hempstead, Long Island; and on Staten Island. Colonists considered Kieft's policies to be bad for business. Two colonists attempted to kill him. The Company eventually recalled him but he died on the way back to Amsterdam in a shipwreck in the false channel.

(Pause)

New Netherland existed for forty years. In that time more than twenty-three thousand Lenape died.

To European colonists accustomed to their own radically escalating arms race in Europe, this number may have seemed relatively small. During the same period of time *seven and a half million* Germans died in the Thirty Years War.

(Pause)

How do we know what we think we know? My thoughts consist entirely of what I've seen, heard, read, spoken, dreamt—and what I've *thought* about what I've seen, heard, read, spoken and dreamt.

Silence occludes the ordinary, the implied, the everyday, the *unexceptional*—everything not considered important enough to be

mentioned. Yet the significance of past events appears in these ordinary moments experienced by people whose names we do not always know. That's why the quotidian becomes a limit of understanding—and a limit for speaking about the past.

The unknown is more than an occasion for possibilities, it is a provocation that propels us on a journey, a route of unknowing in which we experience many of the ways that we do *not* know something.

(Pause)

Our bodies are frame-works with which we create abstract thought and systems of categories. In the Lenape language there is no article corresponding to the English word 'the.' Speakers of Lenape reveal the position from which they speak and express their relationship to what they speak about. Without 'the' there is no way to experience our world and not become part of it.

It's easy to forget that it is the eye that makes the horizon.

In the dream of vertical ascent and hovering flight we glimpse the cartographer's view: a fictional disembodied eye suspended high in the air. But as soon as we follow one line, or one river, and not another, a journey emerges, even if it *is* only a dream. And of course that journey unavoidably becomes a story. Spaces that have been abstracted, once more become particular places.

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RONNY
AMBJÖRNSSON

Of all living creatures, mankind is the only species with the ability to imagine things that do not exist. Dogs have longings, cats follow invisible trails; but people can create imaginary worlds for themselves, can enter these worlds and, for a moment, forget their actual surroundings. Evolutionary psychologists see in this ability a decisive step in human development. Along side tools and weapons, human graves feature prominently among the earliest archaeological discoveries. Notions of an existence after this one appear to have been common in the older stone age and people seem to have been drawn to the sphere of religion at an early point in their development. Religion has provided a space for thinking about that which is different, that which deviates from normality.

That which is different can be different in various ways. It may be terrible and terrifying but may also be harmonious and good. Christians long believed in a hell where people were subjected to all manner of inflictions and torments. But they also believed in heaven, the antithesis of hell, as the moral goal of human endeavour. And from the Bible they could learn that the first humans to inhabit the earth had lived an almost heavenly existence. In Paradise Adam and Eve were close to God who spoke to them without needing a priest as intermediary; nor was there any authority that could command them. They lived their lives in freedom. They were not faced with the problem of providing for themselves for the Garden of Eden was overflowing with good things. And they were not obliged to pretend or to dissemble but could appear to each other exactly as they were – a condition which in the Bible is characterized by their being naked. Work was not yet a burden. On the contrary, God had placed humanity in the Garden of Eden in order, as the Bible has it, to “cultivate and take care of it”. It was only when mankind had broken the relationship with God and had committed the first sin – that sin which is handed on down to us – that God cursed the earth and the work of tilling it: “Accursed be the soil because of you. With suffering shall you get your food from it... With sweat on your brow shall you eat your bread until you return to the soil”

Thus the Bible presents a dual image of mankind and of the human condition. We can live a paradisaical life in freedom and abundance. But we can also be obliged to struggle for our livelihood and to plague our bodies to gain a miserable existence. It is the latter condition that applies to us humans today dating back to the time when our first ancestors were driven out of Paradise, handing down their sin from generation to generation. But the condition prior to the fall – a life in Paradise – gives us the promise of a different state. True, Adam and Eve have sinned and have therefore lost the paradisaical state that once was ours. But the notion of Paradise remains with all the possibilities inherent in the idea. Paradise exists in that it has once been described.

Ideas about a better existence can be found in many, perhaps all societies and cultures. The Dutch historian and philosopher Frederik L. Polak sees this dualistic thinking (from Latin *duo*, two) as a basic aspect of the human make-up. *Homo sapiens* is, he maintains, a being who can meaningfully inhabit two worlds at the same time, the existing world that is shared with other creatures and a fictitious world of his own making. By expressing ourselves in images we are able to communicate impressions from this fictitious world to other people, always supposing that the images are comprehensible.

Normally the other world is distantly located in a place that is not precisely specified. In the Middle Ages, Cockaigne was a land “beyond the mountains” where everyone lived with a superabundance of wealth and where no one starved. Schlaraffenland was another such country which, likewise, was situated beyond the known limits of geography. Cockaigne and Schlaraffenland were creations of the popular imagination, dreamlands thought up by the poor, oppressed people of the earth living in constant scarcity. We find expressions of such notions in the world of popular ballads which have been collected and published in later times. As this one:

Åsa, gåsa klinga,
låna mig dina vingar.
Vart skall du då svinga?
Svinga till min faders gård.
Där är gott att vara,
där sjunger svalan,
där gror löken,
där gal göken,
där sitter litet barn,
liten kind hon leker
med gulläpple, med gulläpple.

Goosey, goosey, lend me your wings.
Where are you winging?
Winging to my father's farm.

That's a good place to be...

And so it goes on with more attention to the rhyming pattern than the content! A native speaker of English thinks immediately of the nursery rhyme:

Goosey Goosey Gander,
Wither shall I wander?
Upstairs and downstairs
And in my Lady's chamber.
etc.

Related to this genre are the so-called "Back-to-front" ballads" in which everything is reversed, especially such as has to do with power and the lack thereof.

Det var två skator, som byggde ett bo,
de byggde ett bo på vår loge,
det var två hönor, som spänna en hög,
de flögo med honom åt skogen.
Jag låg och jag satt,
jag drömde den natt,
jag drömde den visan var bakvänt satt.

There were two magpies built a nest,
They built a nest on the barn.
There were two hens released a hawk
And flew with him to the woods.
I lay as I might,
I dreamt all that night,
I dreamed that the song was backwards right.

Ballads like these are part of popular culture which mocks tyranny while there is a superabundance of food and drink and the children play with a golden apple, a symbol of regal status. This was a culture that flourished particularly during the late Middle Ages and the Renaissance and which reached its culmination every year in the carnival that preceded the Lenten fast. The carnival was a feast of fools with pretence bishops seated back to front on lame old horses and kings crowned for a day. Everyone was dressed up and, disguised by their costumes, they could give expression to all the discontent that had accrued in the course of the preceding year.

When the carnival was over everything returned to normal: the peasant was again a peasant and the king was king. Historians maintain that the festive carnivals should be seen as a safety valve for the popular discontent which was allowed to run riot for the appointed period. Characteristic of the carnival, apart from the abundance of food and drink, were games and practical jokes. Everyday worries could be forgotten for the duration of these games. And not just the worries but also the good and necessary aspects of life and the obligation to work in order to survive. In play we can follow every sensual impulse. Play involves momentary forgetfulness that, ultimately, concerns our death and the inevitable boundary between life and death. In the carnival games, even the existential and moral choices that confront us in our lives are invalidated. In his much cited book *Homo Ludens*, the Dutch historian Johan Huizinga notes that "Play is, so to speak, beyond the traditional conflict between wisdom and madness just as it is beyond truth and falsity, good and bad."

II

With Schlaraffenland and Cockaigne it is the place itself that is different; a situation that reflects the limited geographical knowledge of the time. For people in Europe in the Middle Ages, the world beyond their continent was largely unknown. True, on the maps of the world from this time, Asia was depicted on a grand scale but the large space that it occupied was empty apart from numerous exotic monsters, people with canine heads, unicorns and *sciapodae* (shadowfeet), a type of anthropoid who could use its single, giant foot to shade itself from the sun. To the south there was a mighty continent – carefully charted with mountain ranges, rivers and plains – that was just waiting to be explored. This land was known as *Terra australis incognita*, the unknown southern continent that geographers had been talking about since Antiquity. Well into the 18th century people

continued to draw maps of Schlaraffenland and Cockaigne, countries which, like Terra Australis, existed somewhere between fantasy and reality. Southern exploration during the 19th century proved that Terra Australis corresponded quite well with modern Antarctica, the ice-covered continent that is most readily viewed from a satellite.

Whatever was strange and different could also be hidden from view by the limited temporal perspective of the day. History had little status among scholars in Antiquity or in the Middle Ages. The historians of Antiquity could only go back a few generations in time and the medieval chronologists also had a very limited time perspective. True, these latter historians were aware of the fact that their own civilization had been preceded by a classical civilization that was culturally superior to their own. But they were uncertain as to just how long ago it was that classical society had flourished. They had inherited from Antiquity the idea of a gradual decline of civilization. The Greek poet Hesiod, who lived in the 7th century BC, speaks in a poem entitled *Works and Days* of his own time as an iron age characterized by poverty and oppression. The world of iron man is a constant state of strife involving everyone. "Possession is law, every man would plunder his neighbour". Hesiod contrasted his iron age with the golden era of the Titan Cronus when a happy race of gilded people lived. These were the opposite of the iron people in every respect. They lived in harmony with each other. Nature provided for all their wants without bidding. Life was a feast and they "lived like gods".

Hesiod's description of this golden nation echoes throughout Greek and Roman literature. It became a myth with a long life. The Roman poet Virgil has a version of the myth that was much quoted during the Middle Ages. During the reign of Saturn – the Roman name for Cronus – people lived without laws. Like the sunshine and the wind, the earth was common property and there was such a superabundance that no one came upon the idea of distinguishing mine from thine. Virgil thus describes an original form of communism if, by the term communism, we mean the common ownership of wealth.

No field was ploughed, when Jupiter held the sceptre,
No man had separated his field, nor with hewed stones
had marked its limits, for all had the fruits of the earth in common,
and the earth supported them all the more willingly,
since nothing was demanded of it.

Virgil's poetic lines are repeated by later authors like Dante and Shakespeare; and in *Don Quixote* Cervantes has his knight burst out in a tirade:

Happy the age, happy the time, to which the ancients gave the name of golden, not because in that fortunate age the gold so coveted in this our iron one was gained without toil, but because they that lived in it knew not the two words "mine" and "thine"! In that blessed age all things were in common...

The myth served as a starting point for speculation about other societies, other peoples and other times. Myth relativized one's own time since one's own society was not the only conceivable one. Other peoples might live in a completely different way. Historians spoke of the different epochs that mankind had live through, the golden age, the silver age, the copper age and the iron age. In this way myth became rooted in a quasi-historical reality. The past was like an empty map onto which one could project one's dreams and ideals.

But the future, too, was empty; a white surface on which expectations could take form. The good society was something that would be realized in a time to come. The visions of the Old Testament prophets had a semi-political character. The prophets contrast present oppression with hope in the future formulated as a prophecy of what was to come. Isaiah speaks of a new world; a world in which everything has been transposed. The oppressors have become meek and peace reigns forever among mankind. "They will hammer their swords into ploughshares, their spears into sickles. Nation will not lift sword against nation, there will be no more training for war." Every conflict has been resolved in the new community. In order to emphasize the totality of the transformation the prophet shows the whole of the natural world taking part in it: "The wolf lives with the lamb, the panther lies down with the kid, calf and lion cub feed together with a little boy to lead them."

Texts like these give expression to the idea of an imminent revolution that proved a powerful inspiration to the social reformers of more recent times: the radical pacifists of the 17th century just as well as the early 19th century socialists. Karl Mannheim, in his classic work *Ideologie und Utopie* (Ideology and Utopia) speaks of a mentality of expectation that can be expressed as follows: when oppression is at its most virulent, it turns into its opposite. It was out of the bestiality of the Thirty Years War that the possibility of eternal peace arose. The devastation of human values by market forces simultaneously generates the force needed to turn the system upside down. Desperation gives rise to hope, darkness to light.

Christendom, too, grew out of such a mentality. Christ dies but rises from the dead. The people that wander in darkness have seen a great light. In this light all is transformed. Just like the prophets, Jesus addressed himself to the meek and the poor. In his first letter to the Corinthians St. Paul records that among those who were first called "not many were wise in the ordinary sense of the word, not many were influential, not many came from noble families". But they seem to have lived in the expecta-

tion of a revolution in the near future. Christ would return and time would be fulfilled. The Book of Revelation or Apocalypse gives a picture of the mood at this time. It speaks of a giant monster that will rise up out of the sea, terrible to behold. Despite their alarm, people cannot but admire it. On another monster sits the whore of Babylon who leads men into sin and corruption. This monster was commonly held to be the Roman Empire which, at this time, was spreading its domination throughout the Mediterranean. The whore of Babylon represented the thirst for wealth, usury and economic oppression.

Tyranny and money are, from the point of view of the Apocalypse, the two hostile powers that control the world. But when the darkness is at its thickest the scene is illuminated by a flash of lightning. A heavenly angel turns everything upside down. He struggles with Satan, the prince of darkness, casting him down into a bottomless pit where he will be incarcerated for a thousand years. In the new kingdom that Christ will bring into being, power will be in the hands of those who refused to worship the beast or his statue: "They came to life and reigned with Christ for a thousand years".

Like the prophetic visions of the Old Testament, this biblical passage was an inspiration to rebels against the established order from the late Middle Ages up until the 19th century. While the emergent church was keen to interpret the millennial kingdom in spiritual terms as an inner unity – St. Augustine of Hippo simply identified it with the Church's reign of power – revolutionaries saw it as an actual, earthly kingdom in which the poor and humble would establish a Christian governance based on equality and brotherhood.

Some interpreters went even further. In the incarceration of Satan they saw the possibility of an anarchic society with neither governments nor war. Their argument was based on the fact that governments are generally given legitimacy by referring to sinful man. Governments exist, according to St. Paul, for the sake of sinners. Sinners would create chaos with their sinful ways if it were not for the fact that the powers that be wield a sword and are prepared to use it. But mankind without sin would reasonably have no need of government. And would not such a state exist now that Satan has been captured? For a thousand years people will live lives free of sin. The government will fade away for it has no tasks to fulfil and its sword will rust.

III

The idea of the millennial kingdom has a political potency that the dream of a golden age lacks. The apocalypse raises up ordinary people, giving them a role in history. It is directed against the powers of this world: kings, merchants, warriors. It is to the community of the meek of the earth that the future belongs.

Early Christian communities seem to have been inspired by this pathos. The members sought to make a reality out of the message of the prophets proposing a life characterized by its simplicity and solidarity. According to the Acts of the Apostles, they went so far as to sell their worldly goods and to share the proceeds with the other members of the community, their spiritual brothers and sisters. The biblical text gives us a picture of a community that practised a primitive form of communism. "Those who owned land or houses would sell them, and bring the money from them, to present it to the apostles; it was then distributed to any members who might be in need."

It is possible that this is not a true picture. But that is less important than the fact of the very idea of a radical common ownership of wealth being formulated in an authoritative text that no one could question. For latter-day revolutionaries the original Christian community appeared as an ideal to be striven for. Not only did these early Christian communities share their wealth but they were also committed to practical solidarity.

Over the centuries, the Bible has, undeniably, also been used to justify oppression and violence. But it has nevertheless provided models for a sense of community that crosses social, ethnic and cultural boundaries. And, most importantly, it has given people hope.

Inspiration from the Bible can also be traced in the first, consciously invented utopias in the Western world. Utopia is a literary genre that deals with non-existent, imaginary societies. The genre is named after Sir Thomas More's essay *Utopia* published in 1516. This describes an imaginary country in America, a continent which was largely an unknown entity in early 16th century Europe. The term Utopia is also a construction, being composed of the Greek negation *ou* (not) and *topos* (place). So Utopia actually means nowhere. Sir Thomas More was Lord Chancellor of England, the country's highest office-holder, but throughout his life he was drawn to the Church and especially to the monastic life. The country of nowhere has similarities with the monastic life: the inhabitants of Utopia own everything in common and they live a very communal life, not unlike that of the early Christians.

Other early utopias have also had religious elements in varying degrees. One can find traces of Paradise and the Millennium in most Western utopias. This applies not only to literary Utopias like that of Sir Thomas More but also to actual, ideal societies that were created during the 17th and 18th centuries in the New World, as America was widely known. Some of these, like the Shakers, lasted well into the 20th century. Shakers sought to live like the first Christians, owning everything in common. When the term socialist began to be used in Western Europe in the middle of the 19th century it was commonly used to refer to these pre-Marxian societies that all practised collective living. Shakers were also called communists, a term that originally had religious connotations.

The first Swedish utopian experiment – creating an ideal society in West Africa, originated in Emanuel Swedenborg's inter-

pretation of the Christian message. The experiment was a failure. The community never actually, as we shall see, got past the planning stage before the primus motor, a follower of Swedenborg called August Nordenskjöld, disappeared and probably died while on a trip to reconnoitre Sierra Leone. The Swedenborgian experiment belongs to the end of the 18th century and had, besides its religious overtones, a worldly background in the ideas that led up to the French Revolution.

The French Revolution marks a watershed in the history of Europe. The French revolutionaries maintained that it was within the capacity of mankind, from human reason so to speak, to construct a just and egalitarian society; which is also the basic theme of utopianism. In the course of a number of years in the early 1790s, the class society in France was torn down. But the society that rose from its ruins was not egalitarian. Rather, it was a new, authoritarian society based not on birth, like the old one, but on money. Nevertheless, the idea of equality that had been promulgated during the revolutionary years lived on and led to repeated uprisings during the 19th century.

But they also inspired utopian ideas. The 19th century is the classical age of utopian thinking with the likes of Charles Fourier and Robert Owen. In Fourier's utopian ideas women play an important role. For Fourier, women's liberation was a matter of liberating the senses or passions. His main objection to established society was that it had a stifling effect on human sensuality.

The women's movement and the workers' movement are the two social currents that dominate politics at the beginning of the 20th century

Whereas the 19th century is the age of the utopia, the 20th century is the age of the dystopia. A dystopia is the exact opposite of a utopia: the idea of an evil society that threatens us (not least in the extension of an utopia): George Orwell's *1984*, Aldous Huxley's *Brave New World*, the Swedish writer Karin Boye's *Kallocain* are all dystopias but they are also among the most popular literary works of the 20th century. This period is distinctly lacking in genuine utopias. It would seem that utopian energy found other means of expression during the 20th century. A lot of science fiction was written that has both utopian and dystopian elements and that often deals with societies beyond our planet. Fantasy literature also contains a good deal of utopian material, exemplified in the novels of Ursula Le Guin, for example. Tolkien's *Lord of the Rings* portrays a good world with utopian characteristics that is threatened by the powers of darkness. Tolkien's good world is much reminiscent of the European Middle Ages as well as of William Morris's ideal society. But the *Lord of the Rings* is primarily a road movie. The heroes are on their way to somewhere and it is this road with its attendant dangers that occupies the greater part of the book; the journey itself and what happens on it rather than just what exists.

One may ask why utopia no longer seems to attract people. There are probably various reasons: that there are no longer any white patches on the map of the globe where one might place utopias; and the fact that the possibilities offered by a journey in time have been exhausted or been taken over by science fiction. But the main reason is that utopia as a category of thought has been severely discredited by the ideological movements of our time, not least by communism and socialism as practised in Eastern Europe. The communist and socialist societal experiments undeniably contained a good deal of utopian ideas, perhaps most evident in China and Cuba. Socialism is an ideology that has been "thought through" and reality has had to adapt itself to established templates. In many instances this has proved to be a very painful process.

Utopian societies are thoroughly worked through in the mind and represent a clear conception of what an ideal society would look like. And since a utopia is an experiment of the mind and only exists on paper, its inventor has naturally not been satisfied with half measures. Any utopia is, of course, the best, imaginable society. Any subsequent change would, in the view of its creator, be for the worse. Thus utopian societies tend to be totalitarian since the person inventing them seeks to build into them mechanisms that will prevent change. Democracy is not normally given high priority in utopian societies for there is always a risk that the people involved will have different ideals from those of the utopian philosopher. If one looks closely at utopias one often finds some form of secret police whose task it is to report on people with deviant ideas. Life is often strictly regulated with people dressing in identical clothes (for the sake of equality), families being of a specific size (so that they fit better with planning), the number of cities kept constant. For various reasons it is not possible to travel outside the country and it may even be difficult to get around within Utopia.

As long as the utopian society only exists on paper one can put up with its faults. At least one does not risk one's life by so doing. But in the instant that someone actually tries to bring the paper construction to life the conditions change. The utopian is readily transformed into a dictator. We have every reason to mistrust utopians. Lenin was much caught up in utopian ideals, as were Mao Zedong and Pol Pot. The societies that they formed became, in differing degrees, dictatorships. Utopians wielding power are an affliction.

But what of a society that is wholly without utopias? A society that is entirely convinced of its own superiority, of the fact that every alternative will be worse?

Is there, in fact, a third possibility? Ernst Wigforss, the Swedish ideologist of social democracy and noted Minister of Finance, used to speak of provisional utopias. These were utopias that were open to change and that could be abandoned when they were no longer beneficial; a species of working hypotheses that could be adjusted as one went along. What would they look like? It is not easy to say. But perhaps they do not need to be quite as grandiose as utopias usually are. In 1925, the members of the *Skärgårdsblomman* temperance society in Holmsund decided to sketch a vision of what their community should

ideally look like in 25 years' time, i.e. in 1950 – history to us but the future to them. One of the members of the resulting study circle gave the following description in their handwritten magazine which existed only in a single copy that was read aloud at their meetings:

At eight in the morning the electric whistle calls the workers to their respective places. The worker is healthy and cheerful after his daily bath while he thinks back to the conditions of 20 to 25 years earlier when there was hardly even a communal bathhouse; while nowadays every worker has his own bathroom and each house is occupied by only two families. The buildings are in accordance with modern requirements: central heating, running water, bathrooms, etc. Each house has a garden with beautiful beds full of plants. The working day is six hours and holidays extend to fourteen days during the summer. In spite of the shorter working day, production has risen year by year because of improvements to machines and technological advances. Workers and management work in harmony, there is joint consultation with the workers on all issues, and funds are put aside annually for beautifying the factory. The assembly hall (Folkets hus) and park provide both indoor and outdoor entertainment for the local populace. On Sundays the workers' band gives concerts in the park which the workers visit in search of "recreation" after the week's work. Youngsters engage in all sorts of sports while older people discuss local problems.

A typically Swedish utopia, one might claim, modest and moderate (most of the members of the temperance society were social democrats). And we can see that some of the desired improvements have been realized. Many workers live in their own houses just as in this utopian vision. Holidays were shorter than is now the case but there is the vision of a six-hour working day which is still utopian. In the early eighties when I interviewed workers in Holmsund who had been active in the twenties they said that they were happy with "material" developments. What they termed "spiritual" aspects they were less satisfied with. By "spiritual" they were not referring to religion as such but to something larger: a reflective way of living, exchanging views and a sense of joy that does not exclude more solemn matters. The workers of Holmsund imagined a life lived with a strong sense of community. The Assembly Hall or Peoples' House was to be more than just a name. It was envisaged as a focal point where the local citizens could gather and discuss their common problems, could listen to music played by some of their number, could enjoy themselves and find delight in "beautifying" the place. This dream was part of a larger dream of a sense of civil community which would unite all the municipalities in Sweden. (This is not expressed in the article but is apparent from the report of the discussion.) But if we look at what this really means it is no modest utopia but something extraordinarily profound.

We all have a dream as to "how things might be". These dreams naturally vary depending on our age, gender and class in society. Our dreams are often concerned with matters that are close to us since these are easier to imagine. But in what is close at hand there is often a totality. And above all: the utopia often points to what politics often forgets – creating the conditions for what, for the want of a better word, we call the quality of life.

*Ronny Ambjörnsson
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IQUINDICI

iQUINDICI:

ABOUT A HORIZONTAL DISTRIBUTION OF CULTURAL ISSUES

The Italian group of Volunteer Readers iQuindici (www.iquindici.org), is presented by its leader Monica Mazzitelli. The group was born within the Wu Ming Foundation sphere (www.wumingfoundation.com) and it is inspired by their views on literature, politics and ethics. Wu Ming is a band of writers (5 people all living in Bologna) that has successfully developed a way of shaping collective writing. Together they have written a few novels, translated now into many languages. The most famous one abroad is “Q” (written with the pseudonym “Luther Blissett”), that is soon followed by “54”.

Not happy with having written a novel with a fabulous collective organization (they do write together, sitting around a table and discussing on a single adjective until dawn), they also imposed on one of the biggest publishing house in Italy (Einaudi) to have their work published with the *copyleft* clause. This means that anyone can download, read, copy, lend, quote and print their novels for free if they do not make a profit out of it, simply by indicating the *copyleft* clause.

All their books can be downloaded for free from their website, so anyone not able to afford buying their books can read them anyhow. Their motto is that all stories belong to all, and everything belongs to everyone (“*omnia sunt communia*”).

Another big issue for Wu Ming is the respect of the planet. They demand that their novels are printed on recycled paper following *Green Peace* standards, and so they are.

iQuindici, in turn, have applied the same principles. They offer themselves as free readers for unpublished manuscripts (any type and size), and give honest comments to the authors, without any claim of being critics. Sometimes the manuscripts are so good that they feel the urge of promoting them with publishers. They have a webzine called “INCIQUID” (anagram of “iQuindici”) where they publish a choice of works, often short stories and the first chapter of selected novels, that are thus presented to publishers. If anyone is interested, iQuindici are happy to provide the complete novel for scrutiny and publication but on two conditions: that the novel bears the *copyleft* clause, and that it is printed on recycled paper.

For this reason, what iQuindici are going to present for the symposium is an example on how the copyright is a culture killer, and how it breaks the tradition of story telling and handing down, and how ridiculously it tries to monetize culture. Culture must be shared by all, stories must be passed on, be re-written, re-used, re-vitalized to get new meanings, new information and content. They must be re-spun as they have always been.

To give a practical example, a video will be shown. It will follow the trails of a very old story: Homer’s Iliad, one of the most powerful myths of the western civilization. The video will allow viewers to understand how the copyright culture brings the cultural development into a halt, a dangerous one for all of us...

ABOUT iQUINDICI:

WHO WE ARE

In the issue of Giap!¹ dated 18th August 2002 Wu Ming launched heartfelt appeal...

“Please stop sending manuscripts! We don’t have time to read them!”

The appeal was certainly the result of moment of exasperation, due to the amount of material being received. But the Wu Ming project wanted to include a component of talent-scouting that would always have been too much for five very busy authors and media activists.

The appeal was not ignored, and was picked up by a small group of ‘giapsters’, whose interest in the matter started a discussion through Giap! Little did they know that soon (on the 8th September 2002) they would have coalesced into a group: iQuindici (theFifteen). This name comes from the original number of volunteers, but it is also an ironic reference to a famous encyclopaedia that many Italians used as children. The definition of iQuindici as ‘Resident Readers’ comes from the Swiss author Peter Bichsel (quoted on *Giap!* during the discussion already mentioned).

iQuindici read, review and discuss among themselves the works that they receive. They do so through an E107 forum, implemented by the Web Monster Francesco. To protect the privacy of the authors outsiders cannot access the discussion forum, leading to a free and open exchange

There is a common thread that unites iQuindici and Wu Ming in their culture and the way they operate. iQuindici was born to relieve Wu Ming of the role of reader of unpublished novels and short stories from their admirers. If the author is multiple so should the reviewer be.

¹ *Giap!* is the newsletter that is periodically sent to everybody interested in the Wu Ming project.

Once established we quickly started to receive and review a large amount of material and got a surprise. We were expecting to wade through a lot of poor quality literature in order to find a few gems. Instead we found ten or so novels, many good short stories and only a few poor works. The spread of new authors across the net has the same consistency as the spoken tales of the ‘professional storytellers’ who carried anonymous works from village to city and back. In this way through thousands of revisions were created some of the iconic works of literature. The process has only just started but the examples of the Gutenberg project, Liber Liber and lately Bookmobile are encouraging. Our project can take us in many different ways, our magazine INCIQUID is one of them, and we are confident that this tree will bear much fruit.

At the moment our aim and aspiration is to be of use for authors-to-be. We do this as an almost representative cross-section of the public who enjoys the written word. We say almost representative, there is an inevitable bias since iQuindici agree with the global project and the cultural operations of the Wu Ming Foundation. Originally we are all giapsters. We would like to be an opportunity for authors to encounter a portion of potential public. Among us the differences in taste and culture haven’t prevented the forging of a strong group spirit or very important friendships. The bond within the group hasn’t, however, made us more condescending and our discussions continue to be lively and engaging.

Our working procedure is that each manuscript is assigned to two readers. If they both appreciate it, it is likely that other readers will peruse it. If there are many positive comments, the manuscript may be published in INCIQUID and, in the case of a novel, be proposed to publishers. We did that with “Tre uomini paradossali” by Girolamo De Michele, “Città perfetta” by Guglielmo Pispisa, “Casseur” by Valeria Brignani, etc. etc. Obviously this happens only in 1 or 2% of cases so iQuindici offer no more opportunity than a publishing house.

We try to work as a free literary laboratory, and we try to explain to the authors what we think of their work, what we like and what we dislike. We don’t act as judges, we are just readers: Resident Readers for unpublished authors. Above all, we aim to give the authors a consultancy that is absolutely free. Our contribution can vary from a very short comment to editing a whole novel. It depends on our inspiration and also on the authors’ requests and interests. It is essential that whoever sends us material is well aware of the global project that the Wu Ming Foundation expresses, and that he agrees with the most important topics, and in particular with copyleft.

It bears repeating: we are not literary agents, we don’t get any money from the authors to read their manuscripts. We are not pompous literary critics, we are simply readers.

COPYLEFT

– WHY CHOOSING IT

Using technology means using a tool for revolution. A revolution of the concept of the relations between individuals, in exchanging experiences and, as an indirect effect, a deep revolution of the concept of the intellectual property. The new technologies are not only new media, but they also stand for a revolution as deep as the passage from the oral tradition to written communication. In fact, we shall not only focus on what the medium can offer or show, but rather the consequence of using such a tool. The web-connected pc features depict our way of living, not only as they give new tools to use, but because they deeply modify our concept of reality.

New communities are born, based on a different idea of property and non commercial exchange. This revolution is mostly happening among the communities based on p2p software and/or shared data base, as they show how many sharing possibilities there are in an environment of the so-called gift economy.

The pc user is a different subject from the CD or book buyer. The buyer is the final user of a product that has had a vertical distribution based on the law and commercial relations between author, publishing house, distributor and seller. Instead, the pc user has a double function, if within a sharing community: he/she is both a user and a distributor. Being such, he/she conducts an attack against the set of laws that have ruled the process of knowledge wide-spreading so far.

This set of laws was originally created to try and fight against a market failure. It was assumed that in the absence of a system to control and grant the payment of royalties, intellectual artistic production would lack incentive. Apparently, law makers believed that the creation of a legal monopoly on artistic product would be the sole incentive for an artist to create, and the warrant of collecting royalties would assure the sharing and distribution of new ideas to the whole of society. It was believed that this scheme would produce an increase of shared knowledge, which is naturally collective and public.

However, this assumption caused an important and dangerous shift: an artistic product was turned into an economically and commercially valued good so that it no longer belonged to the cultural sphere (where it only had a “use value” but not a monetary one), but it turned to the commercial sphere where the “exchange value” is economically valued.

Thus, the implicit idea that an artist would create with the aim of making an income is false, unproved and denied by anthropological, ethnical, historical and scientific studies. Art, in all its different forms, has always existed in all different cultural contexts.

The stimulus to art creation is so deeply rooted in the human and social nature, that art creation will always be assured, at a high use value, even though its exchange value - marketing-wise necessary - may not be as high. It is now clear that the economic and juridical copyright organization failed to reach its original scope, as it is not ensuring wide-spreading of culture to the whole of society.

The first reason is that if artistic creation is connected to an economic result, the product will be influenced by this criterion, i.e. it will privilege easily sold products thus impoverishing cultural diversity. In fact, it is easy to note that products originating from the industry of entertainment tend to be flattening and they only adjust to market demand without innovating. Therefore, they do not contribute to the development of society, which should be one of the main original purposes of art creation.

Secondly, this economical and juridical organisation also failed to grant an income to the artist, except for few famous exceptions. In fact, artists are often unaware of the economical process implied in the contract they sign, and the lion's share of the revenue often goes to publishers/producers. Also, the artist signing a contract will often be unaware of the market situation and the saleability of his/her product, so in this respect he/she is unable to guess its actual commercial value. Therefore, it is more likely that artists are gaining much less from their art as whoever else is producing or distributing their artwork gains much more.

If a product is good, it is more likely that it will be successful when obtainable for free through the web. In fact, differently from a marketing and advertising logic, only good products will be "taken" for free from the web as they do not compete on an economical basis and they are not pushed artificially, but they are tested and certified as good at the sole independent discretion of the user.

In general, instead, artwork is available on the web only in an illegal way, and those who try to obtain it for free are persecuted. In this respect, only people who can afford to buy art, seem to be entitled to benefit from it.

To counterbalance this, a new set of ideas are breaking through. iQuindici are part of this movement as they impose the application of the copyleft clause on the art products they promote to publishers. This is not only based on the conviction that art must be shared and enjoyed by all who can benefit from it, regardless if they can afford it not, but also since we believe that the free availability of a work of art such as a novel will enhance its wide-spreading eventually benefiting both the author and thus, incidentally, the publisher.

However, this is not understood by the producers. On the contrary, in Italy there are taxes imposed even on the duplication supports: cds, dvds, photocopies, cd burners etc.

This scenario depicts a situation where the people's interest is not safeguarded by the law (as it was during the middle age) but on the contrary its right to knowledge and culture are disregarded. Again, people are treated like sheep to be governed as a flock, good only for milking, shearing and slaughtering. Choosing the right to access culture and knowledge will help everyone to learn speaking with words rather than bleating.

WU
MING

NOTES FOR A DECLARATION OF THE RIGHTS AND RESPONSIBILITIES OF STORY-TELLERS

PREAMBLE

Who is a story-teller and what are a story-teller's rights and responsibilities?

A story-teller is someone who tells stories and re-elaborates myths, i.e. stories with symbolic referents shared – or at least known, or even put into question - by a community. To tell stories is a fundamental activity for any community. We all tell stories, without stories we would not be conscious of our past nor of our relations with our neighbors. Quality of life would not exist. But story-tellers make telling stories their activity, their specialization; it is like the difference between the hobby of DIY repair and the work of a carpenter. The story-teller recovers – or should recover – a social function comparable that of the griot in African villages, the bard in Celtic culture or the poet in the classical Greek world.

Telling stories is a peculiar work, that can benefit the one who develops it, but it is always a labor, as integrated into the life of the community as putting out fires, ploughing fields, attending to the disabled ... In other words, the story-teller is not an artist. The story-teller is an artisan of narration.

RESPONSIBILITIES

Story-tellers have the responsibility of not believing themselves superior to their fellow humans. Any concession to the obsolete idealist and romantic image of the story-teller as a more sensitive creature, in contact with a more elevated dimension of being (even when writing about absolutely quotidian banalities) is illegitimate. At bottom, the most ridiculous and comical aspects of the business of writing are based on a degraded version of the myth of the artist, which converts the artist into a 'star' because he is believed to be somehow superior to common mortals, less wretched, more interesting and sincere in a certain heroic sense, since he endures the torments of creation.

The stereotype of the tortured and tormented artist rouses greater interest in the media and has greater weight of opinion than the labor of those who clean septic tanks. This proves the degree to which the present scale of values is distorted.

The story-teller has the responsibility to not confuse fabulation, the story-teller's principle mission, with an excess of obsessive autobiography and narcissistic ostentation. Renouncing these attitudes permits the story-teller to save the authenticity of the moment, to have a life instead of a character to interpret compulsively.

RIGHTS

A story-teller that complies with the responsibility to refute the stereotypes cited above has the right to be left in peace by those that earn their daily bread by spreading those same stereotypes (society columnists, cultural go-betweens, etc etc...).

Any strategy of defense against intrusions should be based on not supporting this logic. Whoever wants to act as a star, posing in absurd photography sessions or responding to questions on any issue, has no right to lament the intrusion.

Story-tellers have the right not to appear in the media. If a plumber decides not to appear, no one throws it in his face or accuse him of being a snob.

Story-tellers have the right not to convert themselves into trained animals in a media cage, objects of literary gossip.

Story-tellers have the right not to respond to questions that they consider as not pertinent (private life, sexual or gastronomic preferences...).

Story-tellers have the right not to feign expertise on any material.

Story-tellers have the right to use civil disobedience to oppose the pretensions of those (publishers included) who want to deprive them of their rights.

*Wu Ming
Spring 2000*

Translated by Nate Holdren & WMI, September 2004

EMMA
HEDDITCH

CINENOVA

“They’re asking ‘Why do we need two Women’s Distributors’, but the question should be reformulated as ‘Why don’t we need more?’” Jenny Holland one of Circles workers. During the Seventies and Eighties in the UK, the task of distributing women’s film and video work was taken by two organisations: Circles and Cinema of Women. Through the promotion of a feminist distribution practice which ensured, firstly that distribution opportunities existed for films and videos directed by women, which spoke from and about the position of women, and secondly that such films were not misrepresented, or presented in a manner contrary to the film-maker’s wishes.

Circles began in 1979, and produced its first catalogue of about 30 films early in 1980. It emerged as part of, and drew many of its practices from, the Women’s Liberation Movement.

Part of the initial reason for establishing an alternative distribution network for women, came from the experience suffered in 1979 by film-makers Lis Rhodes and Felicity Sparrow, when they were enlisted to contribute to an Arts Council of England exhibition on ‘experimental’ film at the Hayward Gallery in London. These women saw this as turning into an inherently anti-feminist event, and they responded by withdrawing their painstakingly researched work altogether, and leaving the gallery space blank. The research into forgotten and neglected film maker’s, such as Alice Guy and Maya Deren, later became the initial acquisitions in the Circles distribution catalogue.

When Circles began it was run on an entirely voluntary basis. In 1980, Circles received some grant aid from Tower Hamlets, the local council then under the guidance of the Greater London Council. However, seven years later all funds were withdrawn. Following a number of fight back campaigns eventually the British Film Institute agreed to take up the funding of the organisation. It is unlikely that a large scale income would ever be generated by the kind of film and video work they were distributing, it would have to remain as a non-commercial organisation.

Cinema of Women began largely as an outlet for campaigning films, on women’s work, later expanding to take in full-length features, narrative and non-narrative, on film, and on tape. Perhaps most importantly, Cinema of Women acknowledged the way in which their feminist distribution strategies directly affected who made up the audience for a particular film. They sought ways to make the work more accessible, through the introduction of compilation video tapes with particular themes, such as ‘Sexuality’, ‘Work’ and ‘Race’ which allowed for low cost hire.

By the late Eighties an increasing number of women began to resist the category ‘Feminist’ film-maker, and turned for acceptance to alternative distributors, such as London Video Access, known at that time, internationally as the video art distributor in the UK. As a result, finding a strong, clearly defined identity for a women’s distributor in the 90’s became more difficult. Circles and Cinema of Women joined hands to form Cinenova. Launched in 1991, Cinenova became the only UK based, non-profit making distribution company, specialising in independent films and videos directed by women. The collection of films spans 90 years of film-making, with over 400 titles ranging from documentaries to feature films, and including animation, and experimental work (see www.cinenova.org.uk and left: The contents page for Cinenova women’s film and video distribution in London). I was working at Cinenova in 1994, for a few months, in the distribution department. I was conducting research into educational institutions who ran women’s studies courses that we could contact, with regard to representing some of Cinenova’s titles in their libraries. At that time we were also aware of the impact that video installation in galleries was having on video in distribution and began to engage in discussions with artists and gallery owners about this trend.

I was able to watch a lot of Cinenova’s collection during that time. When you look through the catalogue it is impressive to see the diversity of women’s experience represented, and how for example there are many political works alongside established artists and film maker’s in the same collection. I had always found the structure of the organisation somewhat confusing, there is a Management Committee and a Board of Directors. The organisation is a charity, so these kind of bureaucratic structures need to be in place. There were two full time employees, and several volunteers.

I had not worked at Cinenova again until this year, but had been in close contact with its activities. The organisation had always been threatened with closure, but in March of this year it had become clear that a decision had to be made about the future of Cinenova. The London, Film and Video Development Agency who were now funding Cinenova seemed unlikely to continue supporting the organisation as they had been, and the money being generated from distribution was not enough to support other administration costs. All distribution was suspended, and the Board of Directors began seeking new offices to house the collection as an archive. Glasgow Women’s Library agreed to take the collection, and a letter was sent to all artists

with work in the collection, stating that they must withdraw their work by the 11th of May this year, if they did not want their work to go to the archive in Glasgow. For me the distribution of the work has always been the most important struggle, so I have started seeking ways of extending this possibility.

We are sitting in the tiny office, the heating is on full blast, I end up sitting on the floor. Suddenly I find myself involved in an impromptu meeting, between two women who are administrators for Cinenova, and two women film makers, Lis Rhodes and Sandra Lahire. One woman is trying to explain that without more support they don't feel that the organisation can continue. Sandra and Lis are saying how they would be willing to offer that support, and try and enlist the support of other women academics. Sandra expresses how important the collection is to her research for a Ph.D. Lis emphasises the historical significance of the organisation, what if it were to disappear? The other woman begins to describe the options which are currently available to them, which include moving the collection to Glasgow Women's Library, or the Fawcett Library in London. This would end all distribution but maintain the collection as an archive. Slowly Lis turns to me and asks 'what do you think?' I blush with anxiety (and the heat). I had promised myself that I wouldn't interfere. "I think we should write how the collection and the organisation as a feminist ideal is culturally significant now, in relation to other film and video distributors". They say it is a good idea but how would it help things? I suppose I am thinking about how it would help me, to understand how I feel about the situation. I can in a practical way continue to promote Cinenova, answer requests for video and film work and organise tape dubs for screening.

*Emma Hedditch
Copenhagen May 2001*

Since May 2001 I have been running Cinenova voluntarily, in addition there is a board which oversees major financial decisions, and several other interested and committed volunteers. We have continued running the facility and will continue to do so for at least another year. By the end of this year we will have moved to a new building (yet to be decided) and our website will be back online (www.cinenova.org.uk). If you would like to get in contact please do email us at info@cinenova.org.uk.

*Emma Hedditch
London July 2006*

CINENOVA
ARCHIVE

title	director	country	year	duration	format	shortdescription
17 Rooms (Or What Do Lesbians Do in Bed?)	Caroline Sheldon	UK	1985	10mins	Umatic video	What do lesbians do in bed? with a star-studded soundtrack, we're shown women doing everything in bed from knitting and drinking tea to having raucous pillow-fights.
5050	Ruth Novaceck	UK	1997	5mins	Umatic video	
5:30-8:00	Rosemary Toner	UK	1995	7mins	Umatic video	Documenting one night of many, a girl works her way through a fairground of machinery and misunderstandings."
8 Million	Abigail Child	USA		0	Umatic video	
8mm Lesbian Love Film	Georgina Corzine	USA	1992	4mins	Umatic video	A celebration of lesbian desire and identity in the form of a pop promo. With a tune so catchy you'll be singing it all day!
A Cold Draft	Lis Rhodes	UK	1989	30mins	16mm, Umatic video	A rich and evocative experimental film using a collage of superimposed images, live action, urban landscapes, unsettling sounds and the spoken poetic words of an unseen woman."
A Comedy in Six Unnatural Acts	Jan Oxenburgh	USA	1975	25mins	16mm, Umatic video	A satire on the stereotyped images of lesbians, each scene is also a take-off of a different genre of Hollywood film - the source of so many of our stereotypes."
A Goat Named Tension	Kate Goodnight	USA	1992	6mins	Umatic video	A Goat Named Tension is an audacious, witty and expertly filmed visual and verbal play around the expression 'I've got your goat'...At the beginning of the film, two women in 'nanny costume', representing the two female protagonists, are looking for their 'kids'..."
A House Divided	Alice Guy	USA	1913	13mins	16mm, Umatic video	
A Life in a Day with Helena Goldwater	Sarah Turner	UK	1996	20mins	16mm, Umatic video	A lyrical trawl through a fictional day in the life of a performance artist who doubles as a deck chair attendant.
A Matter of Interest	Leeds Animation Workshop	UK	1990	13mins	Umatic video	A MATTER OF INTEREST uses clear and imaginative animation to explore the complex and seemingly distant problem of international debt.
A Place Away	Ellie O'Sullivan	UK	1989		16mm, Umatic video	Forced to leave Ireland after the birth of her two illegitimate children Eileen O'Sullivan sought to re-establish herself in England as a 'good' woman. This film conveys the conflicts and irreconcilable demands of Eileen's life.
A Place of Rage	Pratibha Parmar	UK	1991	54mins	Umatic video	A portrait of Indian writer and poet, Sumit Namposhi."
A Prayer Before Birth	Jaqui Duckworth	UK	1991	20mins	16mm, Umatic video	A Prayer Before Birth confronts debilitating illness with creative vitality, simultaneously desperate and defiant. .
A Question of Choice	Sheffield Film Co-op	UK	1982	18mins	Umatic video	This video examines the type of paid work that married women - particularly those with children, without adequate access to training, in the low income bracket - find themselves doing. "
A Short Film about Snoring	Darralyn Gimzberg	Australia	1997	8mins	16mm, Umatic video	Home after a formal occasion, Tilly and Ben get ready for bed..
A Short Film About Us	Rita Smith	UK	1996	7mins	Umatic video	An honest exploration of how cultural identity effects the way you feel about being a lesbian.
A Study in Choreography for the Camera	Maya Deren	USA	1945	3mins	16mm, Umatic video	
A Tribute to Black Women (They Don't Get a Chance)	A Carney, B Phillips	USA	1986	22mins	16mm, Umatic video	How many famous Black women can you name who aren't either sportswomen or entertainers? Mostly the folks of Liverpool draw a blank - making the point that too little is known or taught about Black women.
A World of Difference	Leeds Animation Workshop	UK	1997	12mins	Umatic video	Alien abduction saves Natalie from the menace of the school bullies and takes her off to the planet Helicon, where she is asked to solve the problem of failing Purple students..
Adventures in the Gender Trade	Pam Walton	USA	1993	40mins	Umatic video	This documentary explores the notion of gender through the life and work of trans-sexual lesbian playwright, Kate Bornstein. Poet Pat Califia, performance artist Justin Bond, author of '100 Years Of Homosexuality' David Halprin and female-to-male trans-sexual, Jack Ireland, question the usefulness of society's rigid gender system with humour and intelligence. "
After the Break	Annette Kennerley	UK	1998	13mins	16mm, Umatic video	"Normal Behaviour will be resumed after the break...." But what is normal when you split up with someone?
After the Game	Donna Grey	USA	1979	19mins	16mm, Umatic video	Nicole and Diana, both in their early twenties, are close friends. They have reached a crucial moment in their lives. "
Aftermath	Nancy Duguid	UK	1994	11mins	16mm	Intermingling memories, dreams and symbols relating to birth, death and time, this non-traditional narrative shows us sisters at three stages of life."
AGAINST THE CURRENT	Linda Flint, Hildur Gladwin, Jane Harris	UK	1985	16mins	Umatic video	"Against The Current" is an experimental documentary which takes both an historical and a contemporary look at the lack of control women have over their own bodies, focusing mainly on childbirth and developments in reproductive technologies..
Aletheia	Monica Baker	USA	1992	16mins	Umatic video	An introductory tape to an eight part series on blindness and its metaphors.
All In Your Head	Jo Pearson	UK	1991	6mins	Umatic video	All In Your Head raises the profile of epilepsy in an exciting and imaginative way and aims to challenge stereotypes about this 'invisible' disability which affects at least 1 in 200 of the population.
All Men are Created Equal	Monique Renault	UK	1987	6mins	16mm, Umatic video	Quoting the teachings of Aristotle, it traces the origins of modern Western Law to Classical Greece and, by subtle juxtaposition of images and words, calls for implementation of true equality between men and women before the law."
All Stressed Up	Anna Turville	UK	1985	12mins	Umatic video	Work-related stress can damage your health, in ways we are only just beginning to understand. While this film raises many questions about the causes and effects of stress, it is also accessible and entertaining."
Almost Out	Susan Marengo	UK	1984	1hr 43mins	Umatic video	This tape is a confrontation/dialogue between the filmmaker and her mother, both naked. The gap between intention and expression is explored as the camera isolates parts of the body, and the women speak of how the image relates to themselves and their body image."
Among Good Christian Peoples	Catherine Saalfield, Jaqueline Woodson	USA	1991	30mins	Umatic video	Based on a poignant autobiographical essay by Woodson, this video adaptation illustrates the pull between desire for (religious) community and personal freedom."
An Epic Poem	Lezli-Ann Barnett	UK	1982	30mins	16mm, Umatic video	AN EPIC POEM explores the contradictions in 'man's conception of love' through the myths and representations, which support it, and argues that man has constructed love in his own image, reflecting his profound anxieties about prohibited desires."
An Invitation to Marilyn C	Jaqui Duckworth	UK	1983	12mins	16mm, Umatic video	This short drama is a humorous exploration of a woman regaining power as she challenges male supremacy in culture, the porn industry and film. "
And What Does Your Mother Do?	Cine Mujer	Columbia	1981	10mins	16mm, Umatic video	AND WHAT DOES YOUR MOTHER DO? is a humorous film which cleverly uses the technique of speeded-up action, to expose basic inequalities built into the traditional family structure, which lay the bulk of responsibility and pressure on women."
Animation for Live Action	Vera Neubauer	UK	1978	25mins	16mm, Umatic video	ANIMATION FOR LIVE ACTION is an energetic, witty and engaging film that cuts together animation and live action footage, both dramatised and documentary. "
Anou Baou (The Daughters of Utopia)	Edna Politi	France/Germany	1983	1hr 25mins	16mm, Umatic video	Emina, Yelka, Yehudit, Mita and Rachel; women born at the turn of the century in Russia or Poland, went to Palestine in the twenties 'to build the country by building themselves'. Sixty years later they evoke the adventures, hopes and the struggles of that period when they believed that the world would change."
Apartments	Megan McMurchy	Australia	1977	10mins	16mm, Umatic video	Two women living in the same apartment block are drawn to each other. Each is unaware of the other's desire, but a shared erotic fantasy develops between them."
Armchair Terrorist	Marion Reichert	UK	1994	7mins	Umatic video	A woman sits in an armchair and watches television. Behind the screen lies the sociopathy of her daily life.

Atrows	Sandra Lahire	UK	1984	15mins	16mm, Umatic video	Sandra Lahire's film uses a combination of live action and rostrum work to communicate the experience of anorexia and to analyse the cultural causes of the condition.
At Land	Maya Deren	USA	1944	14mins	16mm, Umatic video	At Land has been called a trance film, but its near-hallucinatory images also trace a sharply defined conflict between a woman and her environment. "
Avenge Tampa	Dyke TV	USA	1993	10mins	Umatic video	A shocking and disturbing film about homophobia in the United States.
Away from the Sidewalk	Gold Onh	Nigeria	1985	30mins	Umatic video	AWAY FROM THE SIDEWALK is about women learning to be assertive and active participants in politics, and looks at Nigerian women's increasingly active role in political issues affecting their country's future."
Azaadi	Devika Ponnambalam	UK	1991	15mins	16mm, Umatic video	AZAAADI is the story of Parvati, a woman held captive by her husband in a small basement room with a caged bird and a kitchen sink for company."
B.U.C.K.L.E	Catherine Snafield, Julie Tolentino	USA	1994	11mins	Umatic video	A humorous fast-paced parody of women dancing, cruising and picking up women at New York City's legendary Clit Club."
B/Side	Abigail Child	USA	1996	36mins	16mm, Umatic video	An experiment in entering imaginatively the delirium of Lower East Side, poignant and beautiful vision of late twentieth century urban life."
Bachue	Patricia Diaz	UK	1986	11mins	Umatic video	The tape is a personal re-creation of the role of women in talking, singing, acting, myths."
Back Inside Herself	Saundra Sharp	USA	1984	5mins	16mm, Umatic video	Inspired by the film maker's poem of the same name, BACK INSIDE HERSELF urges African-American woman to reject images placed on her ... 'from people who don't hear her need and don't need her here' ... and discover her own identity."
Back to Jostie	Alix Mumford	UK	1997	10mins	16mm, Umatic video	
Backcomb	Sarah Pucill	UK	1995	5mins	16mm, Beta sp Video	This piece continues the artist's concern with what she calls 'the domestic scene' which she uses to address issues of sexuality and the construction of feminine identity.
Bathroom Gender	Carol Ashley, Kathy Clark	UK			Umatic video	Set to smooth, jazzy, smoky bar-room music, two young women safely lock themselves in a make-believe bathroom."
Bed-Time Story	Tina Keane	UK	1982	20mins	Umatic video	BED-TIME STORY questions how attitudes are often placed in our subconscious minds at an early age through 'children's stories'.
Bhangra Jig	Pranitha Panmar	UK	1990	4mins	Umatic video	A video poem of remembrance made in memory of a young Asian woman killed by three white youths on the streets of London in 1985.
Binding Love	Karen Ingham	UK	1985	29mins	16mm, Umatic video	The film examines the meaning and the implication of deforming the bodies of women to match them to the symbols of man's imagining.
Bird in The Hand	Catherine Snafield, Melanie Nelson	USA	1992	30mins	Umatic video	Simone and Kaya are lovers trying desperately to escape New York City and the reality of their friend Ayo's abusive relationship.
BIRTHRITES	Robina Rose	UK	1977	53mins	16mm, Umatic video	'Birthrites' is a film about 'natural' childbirth. It presents one woman's experience of giving birth as filmed by another woman, without any insistence on simple answers.
Bitter Root - Sweet Fruit	Nicola Percy	UK	1992	10mins	Umatic video	'Unless you clearly see that ugliness which makes me more beautiful you cannot know there's a certain ugliness more beautiful than any beauty.
Bittersweet	Alice B Brave	USA	1993	16mins	Umatic video	A dominatrix comes home from work to relieve her slave's frustration in a piercingly tender love scene. An erotic adventure from start to finish.
Blind Spot	Claudia Von Alemann	Germany	1980	1hr 5 mins	16mm, Umatic video	Claudia von Alemann's feature-length film, BLIND SPOT, is about an historian who is researching the life of Flora Tristan, a 19th century socialist and feminist rarely mentioned in conventional history books."
Bloodsports for the Girls	Roz Mortimer	UK	1995	12mins	16mm, Umatic video	A lone woman (the artist herself) is followed on three dreamlike journeys where she discovers her sexuality and samples the forbidden fruit of Dr. Freud.
Blue Diary	Jenni Olson	USA	1997	6mins	16mm, Umatic video	'A cinematic study of love, loss, and urban landscape with low-key voice over by Tribe 8 great Lynn Flipper' - Erin Blackwell, Bay Area Reporter. .
Born in Flames	Lizzie Borden	USA	1983	1hr 30mins	16mm, Umatic video	New York; ten years after the most peaceful revolution that the world has ever seen. The governing Socialist party is emphasising the need for unity on the slow road to reform.
Boys in the Backyard	Annette Kernerley	UK	1997	22mins	Umatic video	A slice of San Francisco life in the summer of '93. Matt and Jo sit together in their back yard and talk about their daddy/boy relationship, transgender, life/love, tattoos, and tomato plants.
Bread and Dripping	Wimmin's Film Collective	Australia	1982	20mins	Umatic video	In this documentary, four women recount their lives in Australia during the bleak years of the economic depression of the 1930s. "
Breaking Silence	Theresa Tollini Future Educational Films	USA	1985	58mins	Umatic video	Carried out over a period of four years, her research reveals not only the sheer number of children who are victims of incest and other forms of sexual abuse, but a justice system that fails to follow through with prosecution when incidents occur. .
Breaking the Mould	A Douglas, K Haaget, S Green, A Mannion, D Taylor	UK	1986	13mins	Umatic video	Combining a lively mix of animation and interviews Breaking The Mould examines why women, in particular, suffer from eating disorders.
Breaking the Silence	Melanie Chait	UK	1985	1hr 2mins	16mm, Umatic video	In a society, which labels lesbians as masculine, man-hating and less than female, how are lesbians who choose to have children treated? "
Bred and Born	Joanna Davis, Mary Pat Leece	UK	1983	1hr 15mins	16mm, Umatic video	Bred And Born features four generations of women in an East London family who talk about their own experiences and close family ties, and a women's group who discuss their roles as mothers and daughters. "
Brylcream's Better Than Nothing	Karol Kanya	UK	1997	20mins	Umatic video	Marlene is a police woman, Peter is an army officer and Bharti is a social worker.
Burden of Dykes	Anne Chamberlain	USA	1995	8mins	Umatic video	Hilarious send-up of psychoanalytical propaganda films, illustrating every absurd cliché about the 'lesbian nature' and raising issues of self-representation and media production."
Cactus Babylon	Ruth Novacek	UK	1996	21mins	Umatic video	The notion of Babylon arose from contemplation of the Janak opening it at random the filmmaker found references to wrathful vengeance, human folly and the idea of evil as a human choice."
Can't you take a Joke	Viki Dunn	Australia	1989	26mins	16mm, Umatic video	Can't You Take A Joke is a comedy about a stolen sense of humour and the search for a romantic love.
Captive Labour	Jean Kilbourne	UK	1988	35mins	Umatic video	Through a series of interviews with a cross-section of women, this documentary examines the working conditions faced by outworkers and looks at the positive actions which have been taken by the workers themselves and by campaign groups."
Carmen Carrascal	Cine Mujer	Columbia	1982	30mins	16mm, Umatic video	CARMEN CARRASCAL presents a vivid and moving picture of life high in the mountains of Colombia.
Castles of Sand	Wendy Williamson	UK	1987	20mins	16mm, Umatic video	An impressionistic drama about Louise, a young black girl growing up in Britain. Going to a predominantly white school and with a busy mother who is unable to give her the attention she wants, Louise turns to her Jamaican grandmother, via letters, to gain an understanding of her own history."
Casual Shopper	Judith Barry	USA	1981	28mins	Umatic video	CASUAL SHOPPER is set in a suburban shopping mall. To the sound of muzak we watch a woman stroll from one store to another, fondling merchandise and pausing only to react to the inquiries of hopeful salespeople. 'Can I help you' - 'No, I'm just looking' she replies."
Chaath (Desire)	Lily Gupta	UK	1996	4mins	Umatic video	The film's central theme of desire/passion is deeply embedded in a culture which is given its own voice through the beat of the clay pot used in north India.

Chameleon	Tanya Mahboob Syed	UK	1990	4mins	16mm	-This film creates a visual dialogue between the seen, recognised and unrecognised."
Changing Time	Lindy Summers	UK	1977	20mins	Umatic video	Changing Time uses a process of recounting to deal with the film-maker's own experience of sexual assault when she was a child of eight years old.
Cheap Philosophy	Ruth Novacek	UK	1993	18mins	Umatic video	...Esther Kahn... my alter ego, play's Blanche Dubois, Stanley Kowalski, and many others as she battles with herself with the madness of a jealous lover. "
Choosing Children	D Chasnoff, K Klausner	USA	1984	45mins	16mm, Umatic video	CHOOSING CHILDREN is an endearing, often funny, film about lesbians and their children."
Clapping Songs	Tina Keane	UK	1981	9mins	Umatic video	A video which uses slides to isolate and emphasise the actions two girls made while singing traditional clapping songs.
Clotheslines	Roberta Cantow	USA	1982	33mins	16mm, Umatic video	Affectionate and witty, CLOTHESLINES is on the one hand a documentary on laundry and a social portrait of an America literally strewn with clotheslines, and on the other an exploration of the wide range of responses that can exist within apparently shared experience - in this case, doing the washing."
Coalmining Women	Elizabeth Barrett	USA	1982	40mins	16mm, Umatic video	COALMINING WOMEN is a documentary about women who have forced their way into 'men's work' in order to gain access to a decent wage.
Come Closer Darling	Jayne Parker	UK	1993	3mins	Umatic video	This piece uses animated photographs to produce powerful flashing imagery of a woman's face moving closer and closer, starting at the viewer with deep burning passion. "
Condomnation	Anne Chamberlain	USA	1994	8mins	Umatic video	A mixed media piece which uses an empty frame and mainstream images of 'women loving women' to expose the invisibility and myths surrounding lesbians and society.
Consumed	Chloe Doutré Roussel	France	1991	9mins	16mm, Umatic video	A personal exploration of the isolation experienced by women with eating disorders.
Corset	Ali Farely	UK	1994	5mins	Umatic video	A woman tries to alter her body shape by struggling into a corset. The experiment serves to reveal the pressure on women to conform to an unattainable ideal.
Cover Up	Barbara Trent	USA	1988	1hr	16mm, Umatic video	This film explores the extensive network of political leaders, drug smugglers and weapons dealers and examines the effect of covert US foreign policy on communities throughout the world."
Crops and Robbers	Leeds Animation Workshop	UK	1986	15mins	Umatic video	This thought-provoking animated film points out the connections between surplus and famine, questions many assumptions about aid and trade, and shows a game of chance being played across continents and through the centuries, as the crops contend with the robbers. "
Cultural Skitzo-Phrenia	Jamika Ajalon	UK/ USA	1995		Umatic video	An experimental documentary that speaks to issues surrounding what is Black enough.
Daada 13: A Portrait of Homai Vyarwalla	Monica Baker	UK	1996	23mins	Umatic video	Homai Vyarwalla was a pioneer in the field of documentary photography. She began taking photographs in the 1930's her work spans more than three decades in the birth of the 'young India' and she is responsible for some of the key images through which this period is framed.
Daasi (Slaves)	Jabeen Siddique	UK	1985	45mins	Umatic video	This documentary is about the social injustice and exploitation of prostitutes living in the Karmathapuri area of Bombay, where over 200,000 women and girls, (mainly from Nepal - a relatively poor country in comparison with urban India), live and work under the most demoralising conditions. "
Dandelion (Rosaceae)	Urako Koguchi	Japan	1990	8mins	16mm, Umatic video	Lulu and Lala are twin sisters, but live apart from one another. When Lala is watching a video of beautiful boys in a midnight screening, by chance she finds her father appears in it."
Daniella & Nicole	Kate Windbank	UK	1984	26mins	Umatic video	DANIELLA & NICOLE is a subtle and warm drama about the relationship between two very different women.
Dark Lullabies	IL Angelico	Canada	1985	1hr	16mm, Umatic video	Seen through the eyes of the film-maker, herself a child of concentration camp survivors, the film looks at how the children of survivors have been affected by their parents' ordeal as well as how their German contemporaries deal with the confusion and guilt about their parents' crimes."
Daughter Rite	Michelle Citron	USA	1978	53mins	16mm, Umatic video	A documentary about female genital mutilation in Africa, presented by Pulitzer prize winning author of The Colour Purple, Alice Walker. "
Dear Rebecca	Katie Barlow	UK	1992	15mins	Umatic video	A powerfully challenging, experimental video that explores and communicates the filmmaker's feelings towards losing a friend who suffered from bulimia nervosa. .
Deillah	Tanya Mahboob Syed	UK	1995	12mins	16mm	A kinetic meditation on female expressions of power and desire. A chirosouro of tension and release.
Deviant Beauty	Tina Keane	UK	1996	12mins	Umatic video	An androgynous woman's surreal journey through the carnivalesque, that embodies spectatorship, erotica, sexuality, death and decay. "
Diana	Jan Dennis	UK	1985	40mins	Umatic video	DIANA was produced initially for the Portsmouth Rape Crisis Line for training purposes and to raise questions in the minds of 'professional' people who come into contact with women who
Did I Say Hairdressing I Mean Astrophysics	Leeds Animation Workshop	UK	1998	14mins	Umatic video	Subverting themes from traditional stories, this entertaining and thought provoking cartoon helps to show why women are under-represented in science, engineering and technology.
Dinner Party	Ali Farely	UK	1994	12mins	Umatic video	Images of non-perfect bodies are intercut with shots of food and eating while voices discuss the personal and political issues of women and body-images.
Disgraceful Conduct	Eva Weber	UK	1995	17mins	Umatic video, 35mm	Every year an average of sixty service personnel are administratively discharged from the British forces on grounds of being lesbian or gay.
Domestic Bliss	Joy Chamberlain	UK	1984	52mins	16mm, Umatic video	This situation comedy revolves around Emma who has just left her husband and moved with her daughter Jenny to live with her lover, middle class Diana."
Double the Trouble, Twice the Fun	Pratibha Pamar	UK	1992	24mins	Umatic video	A documentary film highlighting the lives of African-American women and their role in the civil rights movement, focusing on Angela Davis, June Jordan and Alice Walker."
Douglas and the Flour Baby	Aimee Jackson	UK	1997	11mins	16mm, Umatic video	Douglas and the Flour Baby is a modern day fairy tale set in the unchanged, north-eastern coastal town of Saltburn-by-the-Sea.
Dream Girls	Kim Logmoitto, Jano Williams	Japan/UK	1995	50mins	16mm, Umatic video	The Takarazuka Revue is an Enormously successful spectacular where an all-women cast create fantasies of erotic love and sensitive men.
Dreaming Blind	Anna Turville	UK	1997	10mins	Umatic video	Dreaming blind is a thought-provoking and terrifying exploration of the dreams of three blind people.
Drive She Said	Ruth Novacek	UK	1998	5mins	Umatic video	Drive She Said is an abstracted meditation on the nature of hope, love and the unknown.
Dual Passport	Fanny Jacobsen	Australia	1998	8mins	Umatic video	Dual Passport is an exploration of compulsion and the ritual in the form of a journey through real space/time and memory.
Dyke Blend	Eva Weber	UK	1996	10mins	Umatic video	Eva Weber's humorous and passionate parody unfolds over nine mini-episodes. The story introduces the 'Dyke Blend' couple, Donna and Louise, and follows their evolving romance."
Dykelectrics	Barbara Hammer	USA	1974	4mins	16mm, Umatic video	A celebration of lesbian sensuality and sexuality. An evocative montage of 110 images of touch - women touching, hair brushing, water stroking, bathing, eating and loving - an erotic lesbian commercial."
Eat The Kimono	Kim Logmoitto	Japan/UK		1hr	16mm, Umatic video	Eat the Kimono is a brilliant documentary about Hanayagi Genshu, a Japanese feminist and avant-garde dancer and performer, who has spent her life defying her conservative culture's contempt for independence and unconventionality."
Edge	Sandra Lahire	UK	1986	7mins	Umatic video	"This short, named after Sylvia Plath's last poem, is about the woman who is a daughter; icy, perfected and petrified for the patriarchy. .
Ekleipsis	Tran T Kim Trang	USA	1998	22mins	Umatic video	Ekleipsis delves into two histories; the history of hysteria and the Cambodian civil war.
Ella	Witch Catalyst	UK	1986	20mins	Umatic video	ELLA is a black version of the fairy-tale story 'Cinderella', cleverly adapted and performed originally as a play, by Catalyst - a group of young black people, based in Liverpool, who started their own drama/dance group and are involved in all aspects of production: choreography, scripting, directing, producing, song-writing, search for venues, costumes... the list is endless! "
Emergence	Pratibha Pamar	UK	1986	20mins	Umatic video	Originally intended as a film about internationally renowned feminist writer Nawal El Saadawi, Hidden Faces develops into a fascinating portrayal of Egyptian women's lives in Muslim society."
Encuentro	Women in Sync	UK	1985	35mins	Umatic video	ENCUENTRO is a documentation of the Third Latin American and Caribbean Feminist meeting which took place in Brazil in 1985, bringing together 900 women from Latin America and many other countries."

Eva - My Grandmother's Story	Harriet Wisrich	UK	1988	53mins	Umatic video	Eva is a moving account of a Jewish woman's survival under Nazi occupation.
Exiles	Jill Daniels	UK	1991	42mins	16mm, Umatic video	EXILES is a portrait of age and ageing, memories recollected at the end of longer lives. Memories and routines are woven together in a moving and compelling portrait of past and present."
Face Value	Jo Spence	UK	1981	19mins	Umatic video	Jo Spence takes us through photographs from her 'family album', blowing the dust off and looking a bit harder at the things society ignores so that we may confront ourselves and accept what we usually cover up."
Faster Princess	Martine Thoqueme	UK	1982	10mins	Umatic video	FASTER PRINCESS uses a mixture of live action, cut-outs and pop-up animation to tell the story of a young woman preparing herself for the ball ... a ball with a difference "
Fierce Detail	Helena Goldwater	UK	1995	3mins	16mm, Umatic video	Fierce Detail seeks the erotic in our everyday lives.
Fighting for Peace	Irina Dunn	Australia	1984	30mins	Umatic video	FIGHTING FOR PEACE, a production of the Women's Film Unit at Film Australia, is a rousing documentary about the Australian women's Peace Movement - past and present - told by those who helped shape it."
Fine Amour	Katherine Fry	New Zealand	1994	13mins	16mm	A love story set in the Middle Ages in which spiritual love is pitted against courtly love.
Fireworks Revisited	Bev Zalcock	UK	1994	9mins	16mm	This lesbian re-working of Kenneth Anger's homoerotic classic, is a heady mix of influences from the avant garde to girl gang movies- Eisenstein to Prisoner Cell Block H. "
First Base	Judith Higginbottom	USA	1991	13mins	16mm, Umatic video	FIRST BASE is a light-hearted drama focusing on the moment at which girls are still allowed to love other girls.
First Communion	Martine Thoqueme	UK	1986	13mins	16mm, Umatic video	'First Communion' pieces together a montage of images and memories.
Flaming Ears	Hans Schierl, Dietmar Schierl, Ursula Pumeier	Austria	1992	1hr 23mins	16mm, Umatic video	This feature-length lesbian film, a dystopian vision of the 28th Century brings together a freewheeling pyromaniac, a haunted necromaniac, a vengeful cartoonist, and rough lesbians in wacky German avant-garde future wear for adventure, murder, and lust. "
Flesh and Paper	Pratibha Parmar	UK	1990	24mins	16mm, Umatic video	A video exploring photographic representation of experiences of migration and identity.
Focli	Jennette Iljon	UK	1975	6mins	16mm, Umatic video	Focli brings together performance, art and film. A woman dances and mimes, her stark white image moving across a red floor, reflected in a fractured wall of mirrors. "
For Good	Christine Booth	UK	1979	45mins	16mm, Umatic video	In For Good Angie, Helen and Geoff, who suffer from cerebral palsy, talk about their experiences of living in that able-bodied world. .
For Love or Money	Margot Nash, Jeni Thornley, Megan McMurchy, Margot Oliver	Australia	1983	1hr 49mins	Umatic video	FOR LOVE OR MONEY is an exhilarating, superbly crafted feature length film. It tells the story of women's working lives throughout Australia's history. "
Forever	Emma Black	UK	1989	10mins	16mm, Umatic video	The point of departure in a relationship is a time when emotions, feeling and memories become heightened. "
Four Women	Julie Dash	USA	1979	7mins	16mm, Umatic video	FOUR WOMEN is an experimental dance film. It employs the use of stylised movements and dress to convey the spirit of African-American womanhood from an embryonic stage in the motherland Africa, through to the struggle to survive in America today."
Framing Lesbian Fashion	Karen Everett	USA	1992	59mins	Umatic video	The filmmaker combines her personal story (bracketing the film with a tongue-in-cheek fashion show by the filmmaker herself) with the fashion journeys of six other lesbians.
Fully Ordained Meat Pie	Gillian Coote	UK	1988	53mins	Umatic video	This detailed and moving documentary examines arguments from various viewpoints on the ordination of women into the priesthood.
Fundi - The Ella Baker Story	Joanna Grant	USA	1982	45mins	16mm, Umatic video	This documentary is about the life and work of Ella Baker, veteran American Civil Rights campaigner, a militant political activist who became best known for her championing of non-violent methods of civil disobedience."
G	Susan Stein	UK	1979	16mm, Umatic video	16mm, Umatic video	In Susan Stein's early film, G, her interest is language and work and how the two are connected. "
Gay Youth	Megan Siler	USA	1992	40mins	16mm, Umatic video	Gay and lesbian youth are at great risk in our culture: The 'Report on Youth Suicide', published in 1989, found that of all suicides committed in the United States each year by people between the ages of 15 and 24, fully 30% are gay and lesbian youth."
Gently Down the Stream	Su Friederich	USA	1981	14mins	16mm, Umatic video	"The text of Gently Down the Stream is a succession of fourteen dreams taken from eight years of my journals.
Gift of a Girl	Jo Smith, Mayyasa Al-Malazi	UK/India	1997	24mins	Umatic video	Gift of a Girl concentrates on the movement to stop female infanticide rather than the tragedies of its victims.
Girl	Carol Morley	UK	1993	6mins	16mm, Umatic video	Using some of the devices of the genre of melodrama - the staircase, the father - as some kind of destiny. .
Girls in the Garden	Louise Lockwood	Scotland	1997	3mins	Umatic video	A short animation depicting an ironic take on the Garden of Eden Staring 'eve & eve'.
Give us a Smile	Leeds Animation Workshop	UK	1983	13mins	16mm, Umatic video	Using a combination of live action and animation this fast-moving, witty film charts the constant harassment which women face every day, and clearly depicts the continuum, which ranges from street humour to stereotyped media images to actual physical violence."
Goblin Market	Jo Smith	UK	1993	10mins	Umatic video	Based on Christina Rossetti's romantic poem of the same name, Goblin Market tells the story of two sisters tempted by goblins to eat enchanted fruit."
Great Dykes of Holland	Jennifer Mayorena Taylor	USA	1993	7mins	16mm	A saccharine tune from the 50's Mickey Mouse Club is transformed into a wild samba celebration of contemporary lesbian expression.
Greenham Granny	Caroline Goldie	UK	1986	42mins	16mm, Umatic video	In 1929 Nell Logan took part in a youth peace conference in Moscow. More than 50 years later she was among the women fighting against Cruise missiles at Greenham Common.
Groove on a Stanley Knofe	Tinge Krishnan	UK	1997	42mins	16mm, Umatic video	Groove frantically plunges into the dark history of two women feeling violent crack dealers in the north of England.
Guerrillas In Our Midst	Amy Harrison	USA	1992	35mins	Umatic video	Guerrillas In Our Midst presents a savvy exploration of the machinations of the commercial art-world during its boom in the 1980s, and brings the Guerrilla Girls to the screen. .
Hairpiece: A Film for Nappy Headed People	Ayoka Chenzira	USA	1982	10mins	16mm, Umatic video	HAIRPIECE is an animated satire on Black consciousness from the standpoint of various haircare devices.
Hands Off (Blif) Van M'n Lijf)	Monique Renault	Netherlands	1984	18mins	16mm, Umatic video	The issues surrounding violence against women, in particular wife-battering and the social structures within which women continue to be victims, are effectively put across using an innovative style of drawn animation."
Hell to Pay	Alexandra Anderson, Anne Cotringer	UK	1988	52mins	Umatic video	HELL TO PAY exposes the devastating effects of the foreign debt in Bolivia, through the impassioned testimony of women from the countryside, the mining communities, and the capital, La Paz."
Hey Mack	Tina Keane	UK	1982	15mins	16mm, Umatic video	Hey Mack takes the insistent image of passing trucks, filmed from a pedestrian viewpoint, and sets them against the feminist perspective of music by Dishband, a New York-based group of women."

Hidden Faces	Kim Logginotto	UK	1996	52mins	16mm, Umatic video	This film is set in the New Marilyn night club in Tokyo where all the hosts are women who have decided to live as men.
Hidden Wisdom	Patricia Diaz	UK	1988	11mins	16mm, Umatic video	Filmed in black and white, this evocative short is a poignant reflection on the passing of wisdom. "
Hidden Worlds	Sara Bowman	UK	1991	30mins	Umatic video	The creativity and the rich cultural and artistic lives of women embroiderers inspire 'Hidden Worlds'.
Home and Dry?	Leeds Animation Workshop	UK	1987	8mins	Umatic video	Four women fall into conversation in a laundrette. As the machines whirl and the powder flows, they talk about their housing experiences, hopes and expectations. "
Home Movie	Jan Oxenboug	USA	1975	12mins	16mm, Umatic video	A warm film, which uses humour to make the experience of growing up gay accessible to everyone. "
HOME TRUTHS	Yvonne Baginsky	UK	1983	50mins	Umatic video	Under the NHS every woman has the right to have her baby at home. She is entitled to the services of a qualified NHS midwife for antenatal care in her own home and attendance at the birth.
Home You Go	Colette Cullen	UK	1993	11mins	Umatic video	A tale of ordinary obsession about a dishevelled dyke who discovers the keys to an older woman's art deco flat.
Home-Made Melodrama	Jacqui Dickworth	UK	1982	55mins	16mm, Umatic video	HOME-MADE MELODRAMA follows the struggles of three women whose search for harmony takes them through pressures and contradictions, jealousies and insecurities. "
Homes for the People	Kay Mander	UK	1945	30mins	16mm, Umatic video	Using archive stills, Homes For The People looks back to the slums of 1848 and asks what improvements have been made since then. "
Hotel Chelsea-Koh	Tanya Ury	Germany	1995	28mins	Umatic video	A place where travellers and/or lovers rendezvous or rest, a visit possibly forgotten in its transience or remembered by its intensity.
I Be Done I Was Is	Debra Robinson	USA	1983	58mins	16mm, Umatic video	The comedy industry has always put women and Black people in the firing line - which makes I BE DONE BEEN WAS IS all the more important.
I Dish	El Glinoeir	UK	1982	16mins	16mm, Umatic video	In I DISH a woman searches for and finds, then carefully digs out, a fish from a vast wet beach."
I Feel Hopeful About the Future	Ronia Bloom	UK	1986	11mins	Umatic video	The stories told in this video are personal memories but they are also about the nature of memory - how it's kept and how it can be challenged by the conflicting memories of others - and the significance of these stories you tell yourself to your sense of past and present identity.
I Substitute	Harriet McKern	UK	1985	13mins	16mm, Umatic video	"The film was made because of my own experiences of anorexia, in relation to developing as an individual/woman in this society... also because I feel that substituting an obsession with the body and with food for a deeper, less tangible problem is a very widespread activity. "
I'll Be Here For All Time	Boadicea Films	UK	1985	25mins	16mm, Umatic video	I'LL BE THERE FOR ALL TIME is an informative and entertaining film which challenges the popular notion that women's place is in the home. Its basic premise is that a knowledge of women's history is essential: without it, women are always beginning again."
I'm British But	Gurinda Chadha	UK	1989	30mins	16mm, Umatic video	I'M BRITISH BUT... uses Bhangra music, Bangla music and the testimonies of sons and daughters of Asian Britons to discover a defiant popular culture - a synthesis, part Asian, part British."
I'm In Heaven	Jill Daniels	UK	1989	28mins	16mm, Umatic video	Rachel is a Jewish woman, in her early forties, living alone in a small council flat in a tower block in the city. She never leaves the flat and has retreated into a life of repetitive domestic ritual. "
I'm Not a Feminist, But...	Margot Rimmunen	UK	1986	7mins	16mm, Umatic video	Witty and provocative I'M NOT A FEMINIST, BUT...shakes the foundations upon which fundamental inequalities have been built by skilfully confronting sexism at its own game. "
I'm Not Here	Mandrika Rupa	UK	1994	14mins	16mm, Umatic video	In 1970 the actor Sir Alec Guinness wrote a letter of complaint to The Times newspaper about the lack of attention shop assistants gave to customers.
I'M YOU'RE ME WOMEN SURVIVING PRISON SURVIVING AIDS	Catherine Sealfield, Debra Levine	USA	1993	26mins	Umatic video	This powerful documentary focuses on HIV-positive women and women with AIDS in New York State, making the transition from prison to independent living..
Illusions	Julie Dash	USA	1982	34mins	16mm, Umatic video	'Hot wheels, hot girls, hot cars, hot crashes. Gear up for a racy high octane overdrive of auto erotica..
Impact Zone	Kader Kullne, Sophie Constantinou	USA	1996	10mins	Umatic video	
Impressions of Exile	A Florin, J Harris, C Wilkinson	UK	1985	31mins	Umatic video	IMPRESSIONS OF EXILE focuses on the personal struggle of three Chilean women, living in Britain, learning a new language, and dealing with the racism and isolation they experience."
Impulse	Karen Ingham	UK	1987	1mins	Umatic video	Inspired by the 'Impulse' deodorant television advert, new meaning is created and underlying significance laid bare in this effectively subversive version."
In Loving Memory	Leone Knight	Australia	1992	5mins	Umatic video	A grainy black and white experimental film that uses performance to address the issue of a third sexuality that stands outside traditional gender representations.
In Nomine Domini (In th Name of the Lord)	Martine Lombroso	Netherlands	1982	4mins	Umatic video	IN NOMINE DOMINI is an animation in ten parts, each of which illustrates the Church's historical endorsement of the repression of women."
In Our Hands, Greenham	Tina Keane	UK	1984	40mins	Umatic video	IN OUR HANDS, GREENHAM uses a video installation to convey women's struggle against nuclear weapons."
In The Beginning... Of the End	Renate Stendhal, Maj Skagdegaard	France	1985	1hr	16mm, Umatic video	IN THE BEGINNING ... OF THE END, is a film version of a multi-media audio-visual experience, which originally combined slides, Super-8, sound effects and music. "
In The Land Where Serpents Sleep	Janni Perton	UK	1986	13mins	16mm, Umatic video	IN LANDS WHERE SERPENTS SPEAK presents on one level a re-working of the myth of Narcissus. On other levels it offers a series of ideas about time, language, memory and how man came to see himself as the centre of the universe (and how woman did not)."
INSIDE JOB	Maya Brandt	UK	1984	6mins	16mm, Umatic video	Valentine Films present a zany thriller, produced in Glorious Technicolor plasticine' In the hospital operating room a gynaecological examination is about to begin. .
International Women's Day Intrusions	Vera Productions Caroline Sheldon	UK	1988 1976	13mins 32mins	Umatic video 16mm, Umatic video	This video explores the history of the day and shows highlights from activities organised by women around March 8th, focusing especially on events in Leeds."
Invisible Adversaries	Valie Export	Austria	1977	1hr 49mins	16mm, Umatic video	Based on a poem, 'Excuses for Not Moving', INTRUSIONS thoughtfully explores the contradictions within the traditional role of housewife. "
Ironing	Lynne Conroy	USA	1979	15mins	16mm, Umatic video	Valie Export demonstrates the meanings and interventions of the media in our lives, while the sci-fi narrative becomes a surreal vehicle for her discussion of sexual and national politics."
Je N'aime Pas Les Crepes Suzette	Stephanie Jagers	France/ UK	1994	20mins	16mm, Umatic video	Through the memories of a woman at her ironing board, the film lays before us the history of a mother-daughter relationship and its ever-changing moods. "
						Journey of No Return is a series of tableaux, put together as a fake autobiography of a woman. "

Jigsaw	Robina Rose	UK	1980	1hr 7mins	Umatic video	Jigsaw is a film that examines autism, a state in which the mind locks into fantasy so that communication with the outside world becomes increasingly remote. .
Jodie and Icon	Pratibha Parmar	UK	1996	28mins	16mm, Umatic video	A celebration of Hollywood actress Jodie Foster as an icon for lesbians.
Journey of No Return	Mitra Tabrizian	UK	1994	23mins	Umatic video	A woman is raped 7 weeks, months, years ago. The span of time does not matter. Her loss of control does."
Judgement Day	Victoria Mappleback	UK	1989	12mins	16mm	A woman, looking straight at the camera gives a 12-minute monologue. The camera remains stationary, looking at her, possibly, judging her."
Junky Punky Girlz	Nisha Ganatra	USA	1996	11mins	Umatic video	Three friends, a couple of nose rings, a birthday and a filler o' fish. Caught between American pop culture and her traditional Indian heritage, Anita attempts to pierce her nose..
Just Because of Who we Are	Abigail Norman Heramedia	USA	1996	28mins	16mm	Just Because of Who We Are is a challenging documentary, focusing on a subject rarely discussed by mainstream media: violence against lesbians."
Just Like Sarah Bernhardt	Helena Goldwater	UK	1992	7mins	Umatic video	JUST LIKE SARAH BERNHARDT humorously explores sexuality and Jewish identity, intertwining the complex relationship of performance and film. A woman tells a story of her intense meeting with another woman."
Kaleidoscope	Ramona Metcalfe	USA	1978	50mins	Umatic video	Popular conventions from TV, cinema and theatre are used to draw attention to issues raised by middle-class feminism. The format parodies typical soap opera programmes and in so doing highlights how, in its attempt to reflect ordinary life, soap opera grossly distorts reality through over-dramatisation and compacting events."
Keep Your Laws Off My Body	Catherine Saalfield, Zoe Leonard	USA	1990	13mins	Umatic video	This tape juxtaposes intimate images of at-home-with-a-lesbian-couple and a monstrous catalogue of images of the police who descended in force on the March 28, 1989 New York City Hall demonstration held by the AIDS Coalition to Unleash Power (ACT UP). "
Kelby	Amette Kennerley	UK	1997	20mins	Umatic video	I'm just a regular bloke... Kelby's gender was decided for him at birth ' he later put right the mistake.
Khush	Pratibha Parmar	UK	1991	24mins	Umatic video	A 4 minute television intervention piece commissioned by channel 4, celebrating Glasgow as the European cultural capital for 1990."
Khush	Pratibha Parmar	UK	1991	24mins	16mm, Umatic video	The Urdu word 'Khush' means gay in the sense of ecstatic pleasure. With this in mind, this documentary juxtaposes interviews with Asian and British Asian lesbians and gay men with wonderful clips from Indian films and contemporary scenes from Indian and Western culture."
Killing Time	Esher T	UK	1997	11mins	Umatic video	A tale of adopted personas compellingly bound to one another, killing time on a rainy afternoon..
Killing Us Softly - Advertising's Image of Women	Judith Barry	USA	1979	30mins	Umatic video	Using an intriguing mixture of statistics, humour, insight and outrage, Jean Kilbourne questions how far the use and abuse of women in advertising is connected to the sexual exploitation of women at large, and the increasing incidence of child abuse. "
Kore	Monica Baker	USA	1994	17mins	Umatic video	This piece investigates the conjunction of sexuality with: the eye, as purveyor of desire; the sexual fear and fantasy of blindness, with a focus on the blindfold; and women and AIDS."
La Blanchisseuse	Rohesia Hamilton Metcalfe	USA	1993	11mins	Umatic video	An innovative video that takes the impressionist motif of women working in the laundry and brings it up to date to incorporate contemporary women's feelings about domestic work.
Las Nieas	Julia Lesage	Nicaragua	1982	45mins	Umatic video	In 1981 and 1982 Carole Isaacs and Julia Lesage visited Nicaragua and filmed in-depth interviews with women in the Managua area.
Last June 4, 30am	Sue Bohse	UK	1998	12mins	Umatic video	A journey through the mind of a lonely person, trapped within the space and leaving only by the power of memory..
Le Ravissement	Charline Boudreau	Canada	1993	4mins	Umatic video	An advertisement for lesbianism that combines glamour and safe sex. Scenes from a 1920s grand ball are intercut with 90s erotica.
Legal Limbo	Tish Barry	UK	1985	30mins	Umatic video	LEGAL LIMBO is a documentary which investigates how women in Ireland live through the ordeal of the breakdown of marriage.
Leila and The Wolves	Henry Strour	UK/Lebanon	1984	1hr 30mins	16mm, Umatic video	Drawing on the Arab heritage of oral tradition and mosaic pattern, Leila And The Wolves is an exploration of the collective memory of Arab women and their hidden role in history throughout the past half century of the Middle-East, both in Palestine and in Lebanon. "
Lesbian Bed Death-Myth or Epidemic	Stacey Folies	USA	1995	14mins	Umatic video	This wild spoof of TV magazine journalism takes a mock-serious look at a phenomenon which is reportedly sweeping through the lesbian community.
Lesbian Health Matters	Ukele Productions	UK	1995	46mins	Umatic video	Devised by London Lesbians in Health-Care, a diverse multi-disciplinary group of health-care workers, this tape is intended to raise awareness of lesbians as service users."
Liberty, Equality...Maturity?	S Fonseca, S Gillie, V Gnut, J Holland	UK	1985	32mins	Umatic video	LIBERTY, EQUALITY, ...MATERNITY" follows the development of the Women's Movement and our increasingly visible resistance and presence as a Movement. The tape combines drama and documentary to convey the significance of personal realisation in the face of broader political circumstances, and the relationship between theory and practice."
Light Reading	Lis Rhodes	UK	1978	20mins	16mm, Umatic video	A lesbian mother and her son describe what the have in common, that includes parties, dressing up and shopping."
Like Mother Like Son	Amette Kennerley	UK	1994	4mins	16mm, Umatic video	"Shrine is based on a true story about my grandmother, Lillian, who put a shrine to St Mary Magdalene in a wood after the death of her mother in the late 1940s"
Loaf	Deva Pammier	UK	1997	10mins	16mm, Umatic video	Using the language of classic film noir as template, Loophole aims to investigate the construction of conventional narrative. .
Loophole	Miranda Bowen	UK	1998	10mins	16mm, Umatic video	Loophole aims to investigate the construction of conventional narrative. Inspired by Borges' Garden of forking paths, it attempts to reconstruct our perception of cinematic narrative and with it, escape the inexorable demise of the femme fatale that is so typical of film noir"
Losing: A Conversation With The Parents	Martha Rosler	USA	1977	20mins	Umatic video	A distanced handling of two widespread problems seemingly caused or perpetuated by patriarchal values and capitalism: anorexia nervosa and starvation due to poverty.
Loss of Heat	Noski Deville	UK	1994	20mins	16mm	Focusing on two parallel lesbian relationships this film reflects the reality of living with an 'invisible' disability, challenging preconceived notions of the illness to reveal how it operates outside the epileptic fit on a daily basis."
Lost in Telespace (Or the Loneliness of the Long Distance Lover)	Fanny Jacobsen, Colleen Cruise	Australia	1995	12mins	Umatic video	The video is a body substitute, examining the ways in which new technology succeeds and fails as a holding medium for a long distance relationship."
Love, Women and Flowers	Marta Rodriguez, Jøge Silva	UK/Colombia	1988	56mins	Umatic video	This beautiful and powerful documentary tells the stories of the women who comprise the labour force of the Colombian flower industry in the Plain of Bogota.
Lucy	Verena Rudolph	Germany	1984	47mins	16mm, Umatic video	'Lucy', my mother's sister, immigrated from a little Bavarian village to the United States in 1934. From that date she did not give any more news of herself. .
Mad Bad Mortal Beings	Ludmilla Andrews	UK	1992	18mins	16mm, Umatic video	This visually rich and haunting film follows the journey of a young woman, Cait, through her pain from a broken relationship to her eventual resolution."
Mad, Bad and Barking	Bev Zalcock, Sara Chambers	UK	1996	28mins	Umatic video	A featurette which uses the female buddy movie to explore the relationship between a woman and her dog.
Made in China	Lisa Hsia	USA	1985	30mins	16mm, Umatic video	MADE IN CHINA is a personal film about a Chinese American's search for identity.
Maidens	Jeni Thornley	Australia	1978	15mins	16mm, Umatic video	It is the story of seventy years of change and upheaval, the gradual disintegration of the traditional family and the search for new forms and ways of relating as typified by Jeni's attempt to break the pattern of the past and to create a new identity for herself"

Mam	Red Flannel Films	UK	1988	52mins	16mm, Umatic video	She has been portrayed as a powerful matriarch within the confines of the miner's home and family.
Mama I'm Crying	Joyce Seroke, Betty Wolpert	UK	1986	52mins	Umatic video	MAMA I'M CRYING is a lively documentary about the personal story of a Black woman, Joyce Seroke, and a white Jewish woman, Betty Wolpert. "
Man Made Images	Rachel Finkelstein	UK	1981	25mins	Umatic video	The screen in MAN MADE IMAGES is a mirror to my consciousness, providing a way to reflect my transfer from a male defined woman to a woman searching for her definition. ' (Rachel Finkelstein)"
Mantra	Jeanette Iljon	UK	1976	5mins	16mm, Umatic video	Exploring both dance and some of the properties of film, 'Mantra' begins by recreating movement through a rhythmic series of still images. "
Marijuana Moment	Bev Zalcock	UK	1999	2mins	Umatic video	A hallucinogenic experience on a sunny afternoon to a soundtrack of Jefferson Airplane's 'White Rabbit'.
Mary, Mary	Annie Wright	NL	1998	9mins	Umatic video	'Mary, Mary' is the true story of 11-year-old Mary Bell who killed two small boys in England in 1986. .
Masquerade	Jean Kilbourne	UK	1992	3mins	16mm, Umatic video	MASQUERADE is an amusing animated film dealing with the effects of magazine images on women.
Matt	Annette Kennerley	UK	1998	20mins	Umatic video	Five years after the making of the video portrait Boys in the Backyard, the film maker returns to San Francisco to see what has become of Matt..
Mayhem	Abigail Child	USA	1987	20mins	Umatic video	A homage to film noir, soap opera, thrillers and Mexican comic books generate the action."
Meditation on Violence	Maya Deren	USA	1948	13mins	16mm, Umatic video	In 'Meditation On Violence' Maya Deren sought to represent the philosophical attitudes behind several closely related forms of martial art.
Memory Pictures	Pratibha Parmar	UK	1989	26mins	Umatic video	A film exploring the lives of Asian lesbian and gay men in Britain and India.
Memory Tracks	Jamika Ajalon	UK USA	1997	10mins	Umatic video	A tribute to African-American women activists, whose violent actions were often characterised as being the result of mental illness. "
Memsahib Rita	Pratibha Parmar	UK			Umatic video	A documentary drama presented by writer Firdas Kanga exploring issues around sexuality and disability.
Mercy	Abigail Child	USA	1989	10mins	Umatic video	Images and sounds of American mass media are dissected and carefully composed into a rapid-fire montage which reveals the processes at work.
Meshes of the Afternoon	Maya Deren	USA	1943	14mins	16mm, Umatic video	"Cinema provides a different order of space; is able to create a different order to time.' (Maya Deren)
Milk and Glass	Sarah Pucell	UK	1993	10mins	Umatic video	MILK AND GLASS is primarily concerned with exploring where woman is in relation to sexual desire.
Mirrored Measure	Sarah Pucell	UK	1996	7mins	Umatic video	In an expression of levels of balance and control, ritual and sound oscillate between a point of contact and an accompanying break."
Miss Queencake	Amanda Holiday	UK	1991	24mins	16mm, Umatic video	Mixing reality with fairy tale, MISS QUEENCAKE follows the plight of Bira, a 16-year-old mixed race girl from the North of England."
Monomyth	Rachel Ara	UK	1998	15mins	16mm, Umatic video	Monomyth is an experimental film that uses time, space, ritual and repetition to depict loss. .
Moodejit Yogas (Solid Women)	Tracey Moffatt	Australia	1990	24mins	Umatic video	This beautiful documentary uses the art of video to examine the working lives of some Western Australian Aboriginal women.
Mothers	Sabina Wynn	Australia	1984	12mins	Umatic video	The relationship between Kay and her adopted daughter, Chris, is thrown wide open when Chris decides to meet her natural mother."
MOUTHING OFF: WOMEN SPEAK OUT ABOUT SAFER SEX	Leeds Aids Advice	UK	1991	35mins	Umatic video	The aim of this video is to raise issues about safer sex for women in a way which will enable women watching the video to discuss their own fears, experiences and successes about safer sex more easily. .
Move Over Darlings	Second Sight	UK	1993	16mins	Umatic video	MOVE OVER DARLINGS is an informative magazine style careers guide focusing on women in the media.
Mum's the Word	Carole Kostanich	Australia	1982	23mins	16mm, Umatic video	Made by a single mother, Mum's The Word looks at three single mothers, living on social security benefit or pensions, and explores how they maintain their families and survive - often below the 'poverty line' . "
Murders Most Foul	Gillian Lacey	UK	1987	7mins	16mm, Umatic video	Relating a real case, this animated film is devised as a play and is set in the Crown Court. "
Mysteries	Judith Higgibottom	UK	1982	6mins	16mm, Umatic video	MYSTERIES is a photomontage film. Beginning with a quotation from a dream, it becomes the film-maker's interpretation of the harvest and the old mystic theme of the 'Mysterie'"
Naked Spaces - Living is Round	Trin T Minh-ha	USA	1985	2hr 15mins	Umatic video	NAKED SPACES is a subjective, poetic documentary."
Naya Zamana	Mandrika Rupa	New Zealand	1996	10mins	16mm, Umatic video	The traditional expectations of an Indian family in the South Pacific (NZ) are confronted in this short drama written and directed by Mandrika Rupa.
Nicaragua, Dream of a Free Country	Kathleen Shannon, Ginny Sukerman	Canada	1983	1hr	16mm, Umatic video	NICARAGUA, DREAM OF A FREE COUNTRY is a positive and refreshing look at women's participation in Nicaragua's national struggle for self-determination. "
Nice Coloured Girls	Tracey Moffatt	Australia	1987	18mins	16mm, Umatic video	NICE COLOURED GIRLS is a stylised experimental drama exploring attitudes of Aboriginal women to white men and vice versa.
Nice Girls Don't Do It	Kathy Daymond	USA	1989	13mins	16mm, Umatic video	Ultimately, the film is a celebration which aims to create a space for another voice to speak about a part of female experience long-shrouded in silence and ignominy."
Nietta's Diary	Gabriella Romano	UK/ Italy	1997	30mins	Umatic video	Nietta's Diary is a film about the lesbian relationship of Nietta Apra and Linda (Elaf) Mazzucato in pre and post war Italy.
Night Dances	Sandra Lahire	UK	1995	15mins	16mm, Umatic video	This is the age of the Personal Computer ' the Private Catacomb for the switched-on elite. Its dark doorways are for the wandering homeless... true survivors.... SL
Nightshift	Robina Rose	UK	1981	1hr 15mins	16mm, Umatic video	It is night and, in the foyer of a small hotel, a receptionist performs her tasks, unhurried and impassive, her face ghost-white, an emotional mask. "
No Longer Silent	Lorette Deschamps	Canada	1986	56mins	16mm, Umatic video	NO LONGER SILENT takes a revealing look at aspects of this discrimination and at the determination of some Indian women to bring about change.
No Offence	Anna Turville	UK	1996	12mins	Umatic video	Like its predecessor 'Through the Glass Ceiling, this short animated film is a fairy story with a difference: it takes as its theme the very issue of harassment at work. "
Norrie	Annette Kennerley	UK	1997	21mins	Umatic video	Sydney writer and performer Norrie May Welby argues the case for a genderless society.
Novembermoon	Alexandra Von Grote	Germany	1985	1hr 42mins	16mm, Umatic video	Novembermoon is a love story between two women caught up in the chaos and turmoil that war can bring.
Now Pretend	Leah Gilliam	USA	1991	10mins	16mm, Umatic video	NOW PRETEND is an experimental investigation into the use of race as an arbitrary signifier.

Nuclear Defence 'Living In a Fool's Paradise'	S Fonseca, S Gillie, V Gnut, J Holland	UK	1984	20mins	Umatic video	NUCLEAR DEFENCE 'LIVING IN A FOOL'S PARADISE' explores the reactions of participants and onlookers on the Day, making connections between our attitudes to protest and the influence of education systems, the media and the State."
Often During the Day	Mary Pat Leece	UK	1979	16mins	16mm, Umatic video	KITCHEN DURING THE DAY focuses on the activities that take place in the kitchen. A series of delicately tinted black and white stills draw our attention to those familiar corners of the kitchen where dirt gets trapped: the dark stains left by tea leaves; the spattering of food round the cat's saucer on the floor.
Olivia	Jacqueline Audry	France	1951	1hr 36mins	16mm, Umatic video	A faithful adaptation of Dorothy Bussy's autobiographic novel, OLIVIA is the story of an English girl sent to finishing school in France towards the end of the 19th century. "
On Guard	Susan Lambert	Australia	1983	30mins	16mm, Umatic video	Set against the backdrop of modern-day Sidney, this heist-style thriller involves four politicised women from varying backgrounds, who conspire to sabotage the research programme of a multi-national firm, Utero, which is engaged in reproductive engineering."
On The Threshold of Liberty	Heidi Tikka	Finland	1992	12mins	16mm	An examination of a breakdown of one's own language. It is a record of a personal struggle in trying to construct meaning as an outsider in a foreign culture.
One and the Other Time	Sarah Turner	UK	1990	5mins	16mm, Umatic video	One And The Other Time is an erotically charged experimental film exploring the dynamics between intimacy and violence.
Ooh Life is Jucy	Helena Goldwater	UK	1994	14mins	Umatic video	Drawing on Western histories of glamour, Hollywood and powerful Jewish icons such as Barbra Streisand as portrayed in the 1960s film 'Fanny Hill'
Operculum	Monica Baker	USA	1993	16mins	Umatic video	The film regards surgery of Asian (predominantly women) eyelids as a self-effacing fantasy of attaining the standard of beauty as maintained in this society, a standard which demands conformity to the norm of being average."
Out to Lunch	Leeds Animation Workshop	UK	1989	12mins	Umatic video	This humorous animated film graphically demonstrates the way in which men dominate language, monopolise space and structure women into subservient roles."
Peasant Women of Ryazan (Babi Riazanskite)	Olga Prebrazhenskaya	USSR	1927	1hr 10mins	16mm, Umatic video	Set in the years 1916-18 Peasant Women Of Ryazan portrays life in a close-knit rural community in Revolutionary Russia concentrating on the oppression of women in that community.
Perils	Abigail Child	USA	1985	5mins	Umatic video	PERILS is an homage to silent films; the elish of ambiguous innocence and unspicificated villainy.
Philosopher Queen	Suse Bohse	UK	1994	20mins	16mm, Umatic video	A trip through the psyche of the 'post Holocaust' woman. An avant garde musical of musing on the philosophy of despair and its bittersweet humour.
Photographic Exhibits	Claire Barwell	UK	1984	20mins	16mm, Umatic video	A set of photographs taken by the police in 1922. A contemporary woman who has come across the photographs is haunted by them and tries to imagine what might have happened ... the stills become animated, two characters appear and disappear."
Pictures On Pink Paper	Lis Rhodes	UK	1982	35mins	16mm, Umatic video	In this closely textured work, pictures and meanings are experimented with, brought richly together or pared down to abstraction in order to challenge and re-create."
Playpen		UK	1979	20mins	Umatic video	* A recording of eleven women in order of their age from a child of 6 months to a woman of 82. Each child/woman was asked to sit in the playpen for 2 mins and, without direction, left to their own devices. "
Please Don't Say We're Wonderful	Steel Bank Co-op	UK	1986	52mins	Umatic video	This video looks at what has happened to the 'Women Against Pit Closures' movement since the end of the 1984-85 Miners' Strike.
Plutonium Blonde	Sandra Lahire	UK	1987	15mins	16mm, Umatic video	Is the woman worker at the terminals an extension of the plutonium-decaying monitors, or is she a germ in the nuclear plant that grows into self-control' .
Polishing Black Diamonds	Susannah Lopez	USA	1989	21mins	Umatic video	A poem by the Munirah Theatre Company, urging Black people living in Britain to treasure their history, gives this video its title. "
Polygamy - Senegalese Style	Sokhna Dieng	Senegal	1985	30mins	16mm, Umatic video	The incidence of polygamy amongst educated women in Senegal is actually on the increase. More and more women are choosing to become a man's second or third wife.
Positions of Power	Jacky Garstin, Delyse Hawkins	UK	1983	35mins	16mm, Umatic video	This documentary on obstetrics takes a succinct and radical look at the history, sociology and politics - not to mention physiology - of childbirth. .
Pretend You'll Survive	Leeds Animation Workshop	UK	1981	9mins	16mm, Umatic video	PRETEND YOU'LL SURVIVE uses a combination of different animation techniques to conjure up a thought-provoking challenge to perhaps the greatest threat we face in the Twentieth century.
Privilege	Yvonne Rainer	USA	1990	1hr 4-3mins	16mm, Umatic video	Rainer's 6th feature is a genuinely subversive movie about menopause. Out of a subject that has been denied on film by virtually everybody."
Property Rites	Heather Powell	UK	1984	59mins	16mm, Umatic video	Cathy lives an apparently uneventful life in Birmingham, until she is asked to write an article for a community magazine. "
Rabbit on the Moon	Monica Pellizzari	Australia	1987	13mins	16mm, Umatic video	This evocatively entertaining film is a fairy tale about a northern Italian girl growing up in suburban Australia
Rape Culture	M Lazarus, R Wunderlich	USA	1983	35mins	16mm, Umatic video	This film effectively explores those elements in our society that contribute to an ideology that supports rape.
Rash	Vicky Smith	UK	1997	7mins	16mm, Umatic video	Rash takes a furtive look at female sexual fetishism through an imaginary voyage around the body.
Re-creating Black Women's Media Image	Sarah Rose Bell	UK	1983	30mins	Umatic video	This video was completed as part of an undergraduate thesis, intended to expose the negative character that has been historically assigned to the roles and images of Black women by films and television."
Reassemble	Trin T Minh-ha	USA	1982	40mins	16mm, Umatic video	"Scarcely 20 years were enough for 2 billion people to define themselves as underdeveloped' says Trinh T Minh-ha, ex-patriate Vietnamese film-maker, at the outset of REASSEMBLAGE. "
Red Skirts On Clydeside	Sheffield Film Co-op	UK	1983	40mins	16mm, Umatic video	A documentary film that looks at the process of rediscovering women's history, using the 1915 Glasgow Rent Strike as a focal point. The Rent Strike was a protest against Glasgow's landlords who were exploiting the war situation. "
Reggae Piece	Ramona Metcalfe	UK	1987	2mins	Umatic video	Sound and image collide to a reggae beat in this short but effective black and white video.
Remember Me	Monique Renault	UK	1992	10mins	16mm, Umatic video	'I wanted to express my continued anger at the way in which patriarchy excludes women who don't conform to its ideals and beliefs from 'history' .
Remember Me	Judith Higginbottom	UK	1982	10mins	Umatic video	'I wanted to express my continued anger at the way in which patriarchy excludes women who don't conform to its ideals and beliefs from 'history' .
Reservaat	Clara Van Gool	Holland	1988	7mins	16mm, Umatic video	Stunningly shot (originally on 35mm) and beautifully edited, RESERVAAT is a witty pastiche about women and nature. "
Rethinking Rape	Jeanne Le Page	USA	1986	26mins	Umatic video	RETHINKING RAPE examines why sexual violence has become such an acceptable part of society, and 'acquaintance rape' (when the rapist is known to the woman) so commonplace."
Risky Business	Leeds Animation Workshop	UK	1980	15mins	16mm, Umatic video	This lively animated film deals with the important issue of health and safety at work.
Ritual in Transfigured Time	Maya Deren	USA	1946	14mins	16mm, Umatic video	'RITUAL is about the nature and process of change.' (Maya Deren)

Rootless Cosmopolitans	Ruth Novaceck	UK	1990	20mins	16mm, Umatic video	ROOTLESS COSMOPOLITANS mixes music, family and food to take a wry look at the myth of the Jewish princess and asks 'What is a Jew?'
Rosebud	Cheryl Farthing	UK	1992	14mins	16mm, Umatic video	A sharply sexy story of personal awakening. When Kay moves into a new flat, she finds herself unexpectedly intrigued by the open sexuality of the lesbian couple that live next door. "
Rules of The Road	Stu Friederich	USA	1994	31mins	16mm, Umatic video	The story of a love affair: its demise told through one of the primary objects shared by the couple: an old beige station wagon with fake wood panelling along the sides.
Running Light	Lis Rhodes	UK	1996	14mins	Umatic video	Running Light is about enforced labour and displaced persons, in two places, in two periods of the 20th century.
Running Out of Patience	Serena Everill, Chris Brown	Australia	1987	40mins	Umatic video	In October 1986, nurses in Australia began a strike which was to last for 50 days. Despite intense indoctrination to be 'good girls', nurses walked out of hospitals, community health centres, intensive care units and labour wards. "
S.T.O.P	Alli Farely	UK	1994	5mins	Umatic video	Suction Termination Of Pregnancy is examined in terms of the process as it is carried out and the effect that it may have on the woman.
Salvation Guaranteed	Karen Ingham	UK	1990	21mins	16mm, Umatic video	A black and white Trans-Atlantic road movie set in the American mid-west where driving is as essential as breathing.
Sapphire and the Slave Girl	Leah Gilliam	USA	1996	18mins	Umatic video	Loosely based on the 1950s British detective film Sapphire, in which two detectives investigate the murder of a young woman who is passing for white, "
Sari Red	Pratibha Parmar	UK	1988	11mins	Umatic video	A video featuring Black and Third World women artists and poets. Includes Audre Lourde, Sutapa Biswas, Mona Hatoum and Mei Ling Jin. "
Sea Dreams	Judith Higinbottom	UK	1982	17mins	Umatic video	"This piece was based on a series of my own menstrual dreams about the sea.
Secret Sound Screaming	Ayoka Chenzira	USA	1986	25mins	Umatic video	The film features the story of a mother who has recently discovered that the girl's father has sexually abused her six-year old daughter.
Secrets	Colette Cullen, Sarah Myland	UK	1993	5mins	16mm	A witty animated short about the taboos around menstruation.
Secrets From the Street: No Disclosure	Martha Rosler	USA	1980	10mins	Umatic video	A look at the intersection of cultures and classes as exemplified in the street life of San Francisco's Mission District.
Seed of Sarah	Andrea Weiss	UK USA	1998	30mins	Umatic video	Part journey film and part photographic collage, Seed of Sarah takes us through the memories of Hungarian Holocaust survivor and author Judith Magyar Isaacson.
Seeds of Resistance	Juliet Miller	UK	1985	50mins	Umatic video	Women in two very different 'Third World' environments are shown making their own efforts to improve their circumstances and achieve equal rights.
Semiotics of the Kitchen	Margot Nash	USA	1975	8mins	Umatic video	SEMOTICS OF THE KITCHEN invents an 'alphabet' of kitchen appliances and these recognisable 'signs' of domestic industry become instruments of mad music or interpersonal violence - a vehicle for the rage and frustration of the unsmiling antithesis of a perfect bourgeois housewife, as seen on TV."
Separat Skin	Dierre Fishel	USA	1987	26mins	16mm, Umatic video	SEPARATE SKIN intercuts present day 'reality' with both flashback and fantasy sequences revealing Emily's state of mind as she battles with her fears and desires.
Serendipity	Karen Borger	Australia	1992	17mins	16mm, Umatic video	Judy is 7 years old and about to take her First Communion. In her realm, rituals are stolen from adults and invested with a peculiar magic. .
Serious Undertakings	Helen Grace, Erika Addis	Australia	1983		16mm, Umatic video	SERIOUS UNDERTAKINGS takes up these themes of culture, language and politics in a questioning and innovative way."
Serpent River	Sandra Lahire	UK	1989	30mins	16mm, Umatic video	Serpent River is the final part of a trilogy (see Uranium Hex and Plutonium Blonde) of anti-nuclear films in which the filmmaker makes visible the invisible menace of radioactivity.
Sex Lies and Religion	Annette Kennerley	UK	1993	6mins	16mm, Umatic video	Then you lit a cigarette and carefully put the tip of it to the corner of the photograph and watched it smoulder and curl... SEX LIES RELIGION is a sexy dyke film made the day after two women met at the Cliff Club.
Shades	Jamika Ajalon	UK/ USA	1995	13mins	Umatic video	A lyrical, sensual piece which deals with issues surrounding skin colour and codes of Blackness."
Shadow Of A Journey	Tina Keane	UK	1980		16mm, Umatic video	"Shadow of A Journey" was filmed on a ferry going to the Isle of Harris from the Isle of Skye.
Shadow Panic	Margot Nash	Australia	1989	26mins	16mm, Umatic video	The film is about internal and external states of emergency, about personal and collective 'shadows' (pasts, memories and conditioned stereotypes), about resistance and spirit."
She Said	Susan Stein	UK	1982		16mm, Umatic video	She Said explores the theme of women and work, using the formal properties of film to reflect on the overlap between work and free time. "
She Wanted Green Lawns	Sarah Turner	UK	1989	4mins	Umatic video	Featuring the Carpenters song 'Close To You', this is an ode to love and fantasy."
She's Real Worse than Queer	Lucy Thane	USA	1997	50mins	Umatic video	A video-film-music documentary by and about dykes beginning to find culture/lives they can stand through Punk Rock.
Sheller Shares Her Secret	Abigail Child	UK	1994	7mins	16mm, Umatic video	A woman's voice recounts a subversive tale, interweaving suburban kitsch with childhood defiance. "
Shinjuku Boys	Kim Lognito	Japan/UK	1995	54mins	16mm, Umatic video	0
Shoot for the Contents	Trin T Minh-ha	USA	1991	1hr 42mins	16mm, Umatic video	Reflecting on Mao's famous saying, 'Let a hundred flowers blossom and a hundred schools of thought contend', this film - the title of which refers in part to a Chinese guessing game - is a unique excursion into the maze of allegorical naming and story telling in China. "
Shoot Me Angel	Amal Bedjaoui	France	1995	9mins	Umatic video, 35mm	An erotic urban allegory: a police woman pursues a dark silhouette. A strange duel ensues between violence and desire.
Shrine	Clio David	UK	1995	10mins	16mm, Umatic video	Raucous love songs, sexy butchers, tattooed youths in the throes of amour, anguished torment: everything French under the sun. Take these elements, mix and create your very own DIY romance. "
Shubbh- Vivah	Nina Sabnai	India	1984	5mins	16mm, Umatic video	SHUBH-VIVAH examines the attitudes towards women that prevail from birth and emphasises the vital role education and economic independence play in gaining freedom for women.
Silences	Colette Cullen	Ireland	1995	21mins	16mm mag	This is the first known Irish film by a lesbian writer/director to be shot in Ireland by an almost entirely Irish crew and deals with themes of invisibility, difference and self-expression. "
Silent in The Crowd	Monika Baker	UK	1991	13mins	Umatic video	Black Voices, the Birmingham based all-female group of a cappella singers expresses through the lyrics of songs, fused with free-style movement of dances, the issue of the high incidence of serious mental illness among Caribbean immigrants in Britain..
Sins of the Father	Nuala Harvey	Poland	1996	16mins	Umatic video, 35mm	'white petals falling pearls of pain a wing flutters a stain bleeds and the sins of the father forever remain'.
Sistren in Photography	Aphra Video	UK	1991	26mins	Umatic video	This innovative and entertaining documentary explores the varied work, motivation, politics and lifestyles of five Black women photographers based in Birmingham.
Skinesthesia	Vicky Funari	USA	1996	18mins	Umatic video	A scrambling of cultural codes of female movement by juxtaposing images of a performance artist with the same woman as a nude dancer in a peep show.
Slides I - V	Annabel Nicolson	UK	1971	16mm	16mm	'Slides I-V is a continuing sequence of tactile films made in the printer from my earlier material.

Snakes and Ladders	Mitzi Goldman, Trish Fitzsimmons	Australia	1987	59mins	16mm, Umatic video	Ostensibly a film about the experience of Australian women and their education, SNAKES AND LADDERS is a feminist documentary of great humour and artistic merit. "
Some Ground to Stand On	Joyce Warshaw	USA	1998	35mins	Umatic video	This compelling and beautifully made documentary tells the life story of Blue Lunden, a lesbian / feminist peace activist who found herself run out of New Orleans during the 1950's for wearing men's clothes..
Some Protection	Marjut Rimminen	UK	1987	10mins	16mm, Umatic video	This is a documentary animated film based on the true story of Josie O'Dwyer, and using her own voice as personal commentary. "
Someone must be Trusted	Gillian Lacey, Christine Roche	UK	1987	7mins	16mm, Umatic video	This animated film is constructed as 'an opera in three tragic acts', concentrating on the inherent bias of the tribunals and courts of law."
Song of Air	Merilee Bennett	Australia	1987	26mins	16mm, Umatic video	'Life was a series of routines, and Sunday was the worst day of the week. Each New Year, I would check what day Christmas fell on. If it were a Sunday, it meant we didn't have to go to Church twice in one week, and the whole year felt better.
Song of Ceylon	Laleen Jayamanne	Australia	1985	51mins	16mm, Umatic video	This stylistic, non-narrative film is a complex, impressionistic work documenting and interpreting a Sri Lankan ritual of spirit possession and cure through the exploration of various bodily states."
Space Dog Assassin	Bev Zalcock, Sara Chambers	UK	1998	7mins	Umatic video	Space Dog Assassin features Pit Bull Production's indefatigable star Maisie as the dog who fell to earth; her assignment:
Space Invaders	Judith Barry	USA	1982	8mins	Umatic video	"SPACE INVADERS is a science fantasy that maps the terrain of what might have been regarded, in the 60s, as a 'global village', the giant video screen of the disco, the home television and the video arcade game."
Speaking of Nairobi	Tina Home	Canada	1986	1hr	Umatic video	In 1985, 17,000 women descended on Nairobi for the International Women's Conference. "
Special Delivery	Red Flannel Films	UK	1991	52mins	16mm, Umatic video	Recent years have seen a deepening divide in attitudes towards maternity care.
Spinning Room	Prue Waller	UK	1987	16mins	16mm, Umatic video	The film is a lyrical portrait of the work atmosphere in part of the Ropery of the former Royal Dockyard at Chatham.
Stranger Baby	Lana Lin	USA	1995	14mins	16mm	Substituting sly metaphor for political rhetoric on immigration, Lin examines our world of ethical and racial complexities.
Surname Viet, Given Name Nam	Trin T Minh-ha	USA	1989	48mins	16mm, Umatic video	SURNAME VIET GIVEN NAME NAM is a lyrical and skilfully constructed filmed essay on the repression of women in Vietnamese society.
Suspense	Lois Weber	USA	1913	13mins	16mm, Umatic video	0
Swamp	Abigail Child	USA			Umatic video	0
Sweet Sugar Rage	Sistren Theatre Collective	Jamaica	1985	42mins	Umatic video	Sweet Sugar Rage shows the work of, and explores the methods used by the theatre collective Sistren to highlight the harsh conditions facing female workers on a Jamaican sugar estate. .
Swollen Sigma	Sarah Pucil	UK	1998	21mins	16mm, Umatic video	A visual, surrealistic narrative of a woman travelling both literally and psychically through an interior space of several rooms.
Syvilla: They Dance to Her Drum	Ayoka Chenzira	USA	1979	30mins	16mm, Umatic video	Syvilla: They Dance To Her Drum is a documentary film portraying the life of, first-generation African-American concert dancer, Syvilla Fort, whose enormous contributions to the performing arts, and her significance as a teacher left an indelible print on successive generations of Black dance-artists.
Talk Israel	Ruth Novaceck	UK	1992	23mins	Umatic video	During the Gulf War I felt a strong desire to visit Israel for the first time, I'd been thinking about Zionism, and believed that current anti-Semitism is couched in anti-Zionism. I went to Israel to see for myself, knowing that Israel is a mixed population, in every way, and hoping to find Israelis who weren't necessarily holocaust survivors, or Europeans, or warmongers, or heterosexual, or men."
Taramella Tea Leaf	Samantha Moore Ruth Novaceck	UK	1994 1986	6mins 10mins	Umatic video Umatic video	Two stories of paternal abuse, one fictional fairy tale and one true story, are intertwined to evoke the pain and anger of the relationship between daughter and father." "This film relates to what I'd call the typical Jewish London woman of my generation; growing up in the 60s, at a comprehensive school ... the confusion of denying your culture and your sexuality for years through having it beaten out of you - and then waking up in the Thatcherite 80s."
Tempted	Anne Marie Booresboom	Netherlands	1991	7mins	16mm, Umatic video	Originally shot on 35mm, this beautifully filmed witty short offers a gorgeous seduction on horseback, creating an erotic charge between two women."
Teno	Margot Nash	Australia	1984	12mins	16mm, Umatic video	Tenosynovitis is a work-related disease - a form of Repetitive Strain Injury - which is now the most common cause of lost working time for women and the third most common for men.
Terminals	Sandra Lahire	UK	1986	15mins	Umatic video	'Terminals' is a stream-of-consciousness collage, which asks us to look at and question the dangers of technological advances and nuclear power. .
That Time of The Month Conjurer's Assisamt	Witch Vanxhall Jennette Iljon	UK	1986 1979	25mins	Umatic video 16mm	"...All I know is like, 25 days after I come off that blood comes out and that I get it in a towel. It goes after three days, . . . Taking 100 feet of film shot at a children's party."
The Arranged Marriage	Jazvinder Phull	UK	1986	5mins	16mm, Umatic video	A personal film which attempts to convey the feelings of those women who find themselves in an arranged marriage.
The Blot	Lois Weber	USA	1921	1hr 44mins	16mm, Umatic video	0
The Body Beautiful	Ngozi Onwurah	UK	1990	23mins	16mm, Umatic video	This bold exploration of the relationship between a white mother who undergoes a radical mastectomy and her black daughter who embarks on a modelling career reveals the profound effects of body image and the strain of racial and sexual identity on their charged, intensely loving bond. "
The Body of a Poet: A Tribute to Audrey Lorde	Sonali Fernando	UK	1995	29mins	Umatic video	An imaginary biography of Audre Lorde - African American, lesbian, feminist, professor, mother, visionary and 'warrior poet' - who died of breast cancer, metastasised to her liver, in 1992. "
The Book of Laughs	Roberta Cantow	USA	1993	40mins	Umatic video	In this remarkable and ground-breaking film, Citron has produced a compelling and unsettling work exploring the psychological dynamics of the nuclear family."
The Chalet School Revisited	Ju Gosling	UK	1998	1hr	Umatic video, CDROM	Girls' school stories have been uniquely popular with girls worldwide throughout the 20th century, but the genre has faced widespread dismissal, criticism, hostility and ridicule for its representations of a girl- and women-centred world.
The Circus	Ann Barefoot	UK	1985	5mins	16mm, Umatic video	Using a combination of pastel coloured line drawings and atmospheric music, this lively animation captures and recreates all the thrills, spectacle and excitement of the Big Top, and the interaction between audience and performer."
The Cutting Edge	Gabrielle Bown	UK	1986	7mins	16mm, Umatic video	This tongue-in-cheek video raises questions around the myth of the eternally smooth and hairless woman and the reality of the process necessary to conform to this ideal.
The Dancing Silhouettes	Felicity Field	UK	1983	27mins	16mm, Umatic video	'The Dancing Silhouettes' is about Lotte Reiniger who made the first full-length animated feature film in the history of the cinema. "
The Death of the Father	Jane Harris	UK	1986	29mins	16mm, Umatic video	THE DEATH OF A FATHER sets out to explore the way in which women are rendered silent, absent or marginal within a male-centred language system. "

The Decision	Vera Neubauer	UK	1981	33mins	16mm, Umatic video	THE DECISION - the story of Any Princess, which uses a clever and effective mix of live action and animation. The film expresses the dilemma of motherhood: caught in between a childhood world and a reality in which the dreams of princesses rapidly dissolve into mountains of housework, nappies and routine chores. " " This videotape is a dynamic series of skits and performances by the Disabled Women's Theatre Project.
The Disabled Women's Theatre Project	Disabled Women's Theatre Project	USA	1982	1hr	Umatic video	A tongue-in-cheek presentation of the booklet that accompanies a newly-marketed, modern cooking appliance: an electric wok."
The East is Red, The West is Bending	Martha Rosler	USA	1977	20mins	Umatic video	THE ELECTRONIC SWEATSHOP explores the automation of work in a time of recession: the loss of control over work, the fragmentation of tasks, the mental strain and high levels of stress that result in many health problems, the new forms of electronic monitoring and, of course, redundancies."
The Electronic Sweatshop (Quei Numero - What Number?)	Sophie Bissonette	Canada	1986	58mins	Umatic video	This film uses a 'scene' between a woman and a female-to-male transsexual to mobilise Gilles Deleuze's work on masochism as explored in his book 'Coldness and Cruelty'.
The Father is Nothing	Leone Knight	Australia	1991	10mins	16mm, Umatic video	The Female Closet takes a historical look at the world of 'high art' through the lives and work of three women artists.
The Female Closet	Barbara Hammer	USA	1998	1hr	Umatic video	When Kazuko Hohki goes back to Tokyo with her group 'Frank Chickens', she decides to get married to please her mother. " "
The Good Wife of Tokyo	Kim Logimoto	Japan/UK	1992	52mins	16mm, Umatic video	Nostalgia and memory are combined with the theme of departures and arrival symbolised by the activity of the city.
The Grass Was Deep	Jennie Russell	USA	1986	13mins	Umatic video	What starts as a row over the child's haircut, develops to explore the wider social issue of the responsibilities of child rearing and childcare."
The Haircut	Veronica Martel	UK	1987	10mins	Umatic video	Being gay in Ireland was once a crime and many gays and lesbians emigrated to America where they hoped they would be free.
The Happy Gordons	Paula Crickard	N.Ireland	1994	28mins	Umatic video	This documentary takes a critical look at the conditions of employment for the one in three women who work as typists, receptionists, clerks and secretaries in Great Britain and examines why women in these positions are often underpaid and exploited."
The Hired Hands	Jabben Siddique	UK	1985	30mins	Umatic video	One of many films commissioned by the U.N. to commemorate the Decade For Women, which began in 1976, THE IMPOSSIBLE DECADE assesses what has actually happened to women in those ten years."
The Impossible Decade	Juliet Miller	UK	1985	50mins	Umatic video	THE INVISIBLE HAND is a contemporary story about two seemingly unconnected people.
The Invisible Hand	Athina Tsoulis	New Zealand	1992	11mins	16mm, Umatic video	A part-dramatised, often humorous, documentary showing some of the ways the state and the system have pushed women into economic dependence on men in different historical periods, the fights waged against this and the situation at the present time."
The Life and Hard Times of Susie P Winklepecker	Deborah Hall, Women and The Law Collective	UK	1986	35mins	Umatic video	THE LONDON STORY is a camp tale of espionage. Filmed on location in London, images of Whitehall and the Central Statistics Office form the back drop for the woman 'spy' (sunglasses and mink coat) and her collaborators, the Doorman and the Xerox man, who both work in the Cabinet Office."
The London Story	Sally Potter	UK	1987	15mins	16mm, Umatic video	A documentary that celebrates the achievements of the world's first woman filmmaker, including clips from 16 of her films. " "
The Lost Garden: The Life and Cinema of Alice Guy Blanche	Marquise Lepage	Canada	1995	53mins	Umatic video	With the unique style that has characterised her four previous features, Yvonne Rainer explores the issues of sexuality, ageing, power relations and political activism."
The Man Who Envied Women	Yvonne Rainer	USA	1985	2hr 5mins	16mm, Umatic video	The Mark Of Lithith is a film that deconstructs traditional images of the vampire and confronts power, race and general politics within relationships."
The Mark of Lithith	P Gladwin, I Mack-Nataf, B Fronda	UK	1986	32mins	16mm, Umatic video	This unconventional comedy explores women's sexuality through candid stories of sexual discoveries, fantasies and pleasures. " "
The Match that Started My Fire	Cathy Cook	USA	1991	19mins	16mm, Umatic video	A poem made from cut-ups of American women's magazines; a soundtrack by the legendary Wink Hackman Disco All Stars
The Mermaid's Tale	Samantha Moore	UK	1994	4mins	Umatic video	This animated film deals with the sheer ridiculousness of women office workers' daily routine.
The Office	Debra Robinson	UK	1991	5mins	16mm, Umatic video	The reality of violence is represented by live action black and white shots of two knives being sharpened for the slaughter.
The Pecking Order	Vicky Smith	UK	1989	5mins	16mm, Umatic video	Of Jeanette Williamson and Angela Carter, The Pink is a conglomeration of different fairy tales, focusing on the subversion of conventional gender"
The Pink	Katherine Fry	New Zealand		16mm	16mm	The Righteous Babes passionately argues that feminism in the 1990s is at its most vibrant in popular culture and in particular in rock music.
The Righteous Babes	Pratibha Parmar	UK	1998	50mins	Umatic video	Inspired by Flaubert's 'Madame Bovary', this is the story of Mme. Beudet who is married to a bombastic older man. " "
The Seashell and The Clergyman	Germaine Dulac	France	1927	30mins	16mm, Umatic video	This video is a humorous, absurd, heartfelt and worshipful look at SEX. Guided through this unique adventure by sexpert extraordinaire Annie Sprinkle and the 'Transformation Facilitators', you will explore the ancient and forbidden knowledge about female sexuality."
The Slits and Goddesses video Workshop: Or, How to be a Sex Goddess in 101 Easy Steps	Annie Sprinkle, Maria Beatty	USA	1992	52mins	Umatic video	An early comedy, which tells a tale of marital strife - mutual suspicion comes between a woman and her husband. " "
The Smiling Madame Beudet	Germaine Dulac	France	1922	35mins	16mm, Umatic video	Presents a forgotten classic about a robbery, a taxi and a stolen bus with a mighty cast of local Black and white dyke stars. " "
The Story So Far	Noski Deville, Rif Shauf	UK	1994	39mins	16mm, Umatic video	THE THIRD WOMAN is a drama about an Iranian woman in an Islamic resistance group during the post-revolutionary period.
The Third Woman	Mitra Tabrizian	UK	1991	20mins	16mm, Umatic video	Su Friedrich's experimental documentary looks at both the mother/daughter relationship and the demands of national identity.
The Ties That Bind	Su Friedrich	USA	1984	55mins	16mm, Umatic video	Nicaraguan women describe details of their daily lives under the Somoza regime in this instructive documentary.
The Tiger's Milk: Women of Nicaragua	Fiona Macintosh	UK	1987	30mins	16mm, Umatic video	THE WAY OF THE WICKED is a humorous fast-cut short which uses the evocative rite of a child's first Holy Communion as a starting point to question childhood and innocence, repression and abuse and the thrills of transgression. " "
The Way of the Wicked	Christine Vachon	UK	1989	15mins	16mm, Umatic video	Set in 1977, The Week Elvis Died is an evocative and bittersweet look at life from a child's point of view.
The Week Elvis Died	Carol Morley	UK	1997	15mins	16mm, Umatic video	

The White Room	El Glinoeer	UK	1983	20mins	16mm, Umatic video	UK	1983	20mins	16mm, Umatic video	A woman locked up in a cell, and deprived of any outside stimulus, begins to fantasise about the woman in the next cell, to the extent that fantasy and reality are no longer separate entities. "The novel aspects of the theme raised in Helen Doyle's tape are represented by her attempts to forge conceptual links between creativity and madness in women."
The Words/ Wounds Of Silence	Helen Doyle	Canada	1983	55mins	Umatic video	Canada	1983	55mins	Umatic video	The novel aspects of the theme raised in Helen Doyle's tape are represented by her attempts to forge conceptual links between creativity and madness in women.
The Work They Say is Mine	Rosie Gibson	UK	1986	50mins	16mm, Umatic video	UK	1986	50mins	16mm, Umatic video	THE WORK THEY SAY IS MINE celebrates women's central role in the past and present of Shetland life.
There? Where?	Babette Mangolte	USA	1979		16mm, Umatic video	USA	1979		16mm, Umatic video	Babette Mangolte has called 'There' 'Where' an essay on displacement.
'This Isn't Wonderful	Helen Doyle, Nicole Giguere	Canada	1981	57mins	16mm, Umatic video	Canada	1981	57mins	16mm, Umatic video	This Isn't Wonderful explores the meaning and politics of "women and madness" from a feminist perspective, threading together elements of narrative, theatre and documentary..
Those Roads	Louise Lockwood, Evelyn Ficarra	UK	1994	9mins	16mm	UK	1994	9mins	16mm	Shot on 16mm but originally conceived as a three screen piece on video, this film is a delicious and curious exploration of familiar objects and the sounds that they make."
Three Jewish Women	Jewish Women in London	UK	1987	30mins	Umatic video	UK	1987	30mins	Umatic video	Through taped interviews, photographs and songs introducing each section, three Jewish women, in their 50s and 60s, describe their experiences of being immigrants or daughters of immigrants. "
Three Short Episodes	Jayne Parker	UK	1980	10mins	16mm, Umatic video	UK	1980	10mins	16mm, Umatic video	A look at female sexuality. The first 'episode', a black comedy, is simply called 'Penis Envy' and finds a bride with a banana - eating it, spitting it out, cutting it up...."
Time and Time Again - Women in Prison	Women and The Law Collective, Nina Ward	UK	1986	35mins	Umatic video	UK	1986	35mins	Umatic video	TIME AND TIME AGAIN focuses on the lives of women in prison through interviews with four ex-prisoners.
Time is All There Is	Sue Bobee	UK	1995	9mins	Umatic video	UK	1995	9mins	Umatic video	The film explores language, communication and fragile development of relationships. "
Time's Up	Cynthia Connoy	UK	1995		Umatic video	UK	1995		Umatic video	A documentary of the struggles in Australia for equal pay for women concentrating on the case put forward by the Australian Council for Trade Unions (ACTU) that traditional women's professions be measured against traditional men's professions to determine their 'comparable worth'.
Timemachine	Marion Reichert	UK	1993		Umatic video	UK	1993		Umatic video	'Time machine' is a comment on the representation of history within the age of 90s computer technology.
To Be A Woman	Jill Craigie	UK	1993		16mm, Umatic video	UK	1993		16mm, Umatic video	Made in 1951, this documentary about women's employment states its case through carefully reasoned arguments articulated by Wendy Hiller's vehement commentary, accompanied by powerful visual footage of women at work together, and historical archive material on women's struggle for equality."
To Be Silent is The Most Painful Part	Cheryl Edwards	UK	1985	6mins	16mm, Umatic video	UK	1985	6mins	16mm, Umatic video	Using a metaphor of peeling skin, images from the film-maker's family history are combined with black and white images of famous paintings. A woman is seen being physically manipulated into each of the archetypal representations falling upon her skin."
Traces	Charlie Murphy	UK	1995	7mins	Umatic video	UK	1995	7mins	Umatic video	Traces is a short digital film that explores the lineage of family resemblance using a computer to animate photographic skills.
Transeltdown	Myra Paci	USA	1992	19mins	16mm, Umatic video	USA	1992	19mins	16mm, Umatic video	A comic tale in three parts, with each introduced by a reading from Dante's Divine Comedy."
True Blue Camper	Cairo Cannon	UK	1996	10mins	Umatic video	UK	1996	10mins	Umatic video	The filmmaker returns to the American girls' camp of her childhood to relive old memories of togetherness in the wild.
True Inversions	Lorna Boschman	Canada	1992	24mins	16mm, Umatic video	Canada	1992	24mins	16mm, Umatic video	A documentary that looks at the limits and censorship of erotic images.
Undis Mundus or How I Became A Scientist	Marion Reichert	UK	1993		Umatic video	UK	1993		Umatic video	This autobiographical film shows how the video maker lost her fear of technology and learned to love her motorcycle instead.
Uranium Hex	Sandra Lahire	UK	1987	11mins	Umatic video	UK	1987	11mins	Umatic video	Using a kaleidoscopic array of experimental techniques, this film explores uranium mining in Canada and its destructive effects on both the environment and the women working in the mines..
Uro Nero	Monica Pellizzari	Australia	1987	13mins	Umatic video	Australia	1987	13mins	Umatic video	A simple and touching drama situated around an encounter between a second generation Australian-Italian teenager and a traditional Italian widow.
Veneto Video Vico	Rohesia Hamilton Metcalfe	USA	1991	55mins	Umatic video	USA	1991	55mins	Umatic video	The story of a young woman who gets the idea to make and market a shallow and exploitative tape serves as the core narrative.
Veronica 4 Rose	Melanie Chait	UK	1983	48mins	16mm, Umatic video	UK	1983	48mins	16mm, Umatic video	Made with young lesbians aged between 16 and 23 from Newcastle and London, this warm and engaging film explores the ups and down of being lesbian in a predominantly heterosexual and homophobic society geared to wedding bells and boys. "
Video 28	Vera Productions	UK	1988	20mins	Umatic video	UK	1988	20mins	Umatic video	A celebration and a record of some of the many light back events against Section 28 of the Local Government Act.
Visions	Jennie Russell	UK	1988	15mins	Umatic video	UK	1988	15mins	Umatic video	VISIONS is a hopeful documentary centred around four teenage girls, their expectations in relations to work, the sort of power and control they feel they have over their futures and how they connect their dreams with real-life expectations. "
Vital Statistics of a Citizen, Simply Obtained	Tina Keane	USA	1977	40mins	Umatic video	USA	1977	40mins	Umatic video	VITAL STATISTICS... looks at the objectification of women in a technological/bureaucratic society.
Waking Up to Rape	Meri Weingarten	USA	1985	35mins	Umatic video	USA	1985	35mins	Umatic video	With courage and honesty, three rape victims explore the immediate trauma of rape and reveal the long-term psychological effects of this all too common violent crime."
Warrior Marks	Pratibha Parmar	UK	1993	54mins	Umatic video	UK	1993	54mins	Umatic video	0
Waste Watchers	Leeds Animation Workshop	UK	1986	12mins	Umatic video	UK	1986	12mins	Umatic video	This short animated film is designed to encourage energy conservation in the home, the school and the workplace..
Watch that Lift	Zainabu Irene Davis	UK	1996	13mins	Umatic video	UK	1996	13mins	Umatic video	November 1985 - for the first time in Britain women take part in a national Olympic Weight Lifting Championship.
Water Into Wine	Judith Higginbottom	UK	1980	13mins	Umatic video	UK	1980	13mins	Umatic video	Judith Higginbottom's Water Into Wine draws on the collective experiences of 27 women, including her, recorded over 13 lunar months. .
WaveLengths	Pratibha Parmar	UK	1997	15mins	Umatic video	UK	1997	15mins	Umatic video	In her quest for true love and human contact, Mona (Indra Ove, Interview with a Vampire) is persuaded to try cybersex, which is emotionally and physically safe..
What Maisie Knew	Babette Mangolte	USA	1975	1hr	16mm, Umatic video	USA	1975	1hr	16mm, Umatic video	The spectator is put in the position of Maisie, given a child's eye view, a position outside the knowledge. .
Who Takes The Rap - Immigration	Lat Ngen Walsh	UK	1986	38mins	Umatic video	UK	1986	38mins	Umatic video	WHO TAKES THE RAP - IMMIGRATION covers the history of immigration law in Britain from 1903 to the present day.
Woman: Who Is Me?	Judith Keller	USA	1977	10mins	16mm, Umatic video	USA	1977	10mins	16mm, Umatic video	A fast, witty and pertinent film which pulls apart the dominant (male) ideology of art through the ages and points an instructive (female) finger at all those who never looked further than the image itself"
Women for a Change	War On Want, Cinestra Pictures	UK	1987	28mins	Umatic video	UK	1987	28mins	Umatic video	WOMEN FOR A CHANGE is a documentary highlighting the British government's aid policies and practices in relation to women in Africa, Asia and Latin America."
Women from South Lebanon	Mai Masri, Jean Chamoun	Lebanon	1986	1hr	16mm, Umatic video	Lebanon	1986	1hr	16mm, Umatic video	This superbly shot film is a moving docu-drama which allows the women of South Lebanon to speak for themselves, using archive footage, interviews and the dramatic reconstruction of the experiences of Khadijeh, a Lebanese woman. "
Women In View	Second Sight	UK	1988	31mins	Umatic video	UK	1988	31mins	Umatic video	"Women in View" is an informative documentary about a group of women artists.
Women of Steel	Sheffield Film Co-op	UK	1984	27mins	Umatic video	UK	1984	27mins	Umatic video	In this documentary, women munitions workers recall the part they played during the Second World War; the types of work they did in the factories, and the conditions."

Women Of The Rhondda	Esther Ronay, Mary Kelly, Mary Capps, Humphrey Trevelyan	UK	1972	20mins	16mm, Umatic video	WOMEN OF THE RHONDDA turns much needed attention to the role played by women in the gruelling Welsh Miners' Strikes of the 20s and 30s.
Words in Action	Christine Pearce, Liza Jansz	UK	1985	35mins	Umatic video	Contrary to the usual portrayal of Black and 'Third World' women in the media, WORDS IN ACTION shows women as a powerful and articulate force in world politics."
Wormcharmer	Roz Mortimer	UK	1998	9mins	16mm, Umatic video	An erotic, witty and disturbing film. An intriguing mix of fact and fiction. .
Wrestling	Martha Rosler	UK	1980	20mins	Umatic video	Working with footage of wrestlers and eager audiences - by the ringside and in front of their TV sets - the film examines people's responses to images of violence as entertainment.
Yesterday Hometown	Marion Reichert	UK	1994	3mins	Umatic video	'Fred and Frances Cook' is a TV cookery programme. Frances is the assistant and partner who Fred abandons.
You be Mother	Sarah Pucell	UK	1991	8mins	Umatic video	Using domestic objects the film looks at woman's struggle to free her from an imposed role in a society that feeds her psychological reality.
You Got to Move	Lucy Phoenix	USA	1986	1hr 20mins	Umatic video	YOU GOT TO MOVE is an empowering, uplifting documentary about extraordinary people involved in various social change movements in the American South and how they move from feeling powerless to taking action."

CAROLA
DERTNIG

WE WRITE HISTORY OURSELVES AND WE ARE RESPONSIBLE FOR IT.

Carola Dertnig and Stefanie Seibold talk with Barbara Clausen on the exhibition projects 'Let's twist again' and 'Mothers of Invention', their experience as artists and the potential of personal possibilities of action.

BARBARA CLAUSEN: Where and when did your cooperation start?

CAROLA DERTNIG: That was in the year 2000. Some people who came back to Vienna after having been abroad for some time felt fairly alone here with their performance art. As a result of this need for interaction Katrina Daschner, Johanna Kirsch and Stefanie Seibold founded the Salon Lady Chutney. Performances were given at this place for a year and after the events there were always interesting discussions going on. Soon people started coming to the Salon Lady Chutney, looked at the performances, discussed them with us and all of a sudden the word 'performance' had changed its meaning. It was thus logical to think about the different roots of the performance scene in Vienna.

STEFANIE SEIBOLD: Like Carola I had just returned to Vienna after a longer stay in Berlin and in June 1999 I had just given the performance 'Clever Gretel' together with Margit Brünner, Andreas Karner and Liese Lyon in the Emballagen Hall in the 20th district. I showed the video of this performance as well as other pieces of work in the Salon Lady Chutney. There and then I started talking to Carola who had also presented her work.

BC: What prompted you to start working on a project together?

CD: For a long time I had been planning to organise a project about women artists, who were active in the seventies and are not present anymore in the current art scene. I have known and admired many of them since my childhood. With their 'forgotten' stories I wanted to produce some kind of documentary work, which should be complemented by interviews. But I feared that this format could become too much of a lamentation.

BC: So, you did not want to tell a nostalgic story, did you?

CD: I neither wanted to moralize nor construct a story of reconditioning. 'Cause doing so there is the constant danger of pushing women into the role of the victim, in which they might not even see themselves. That would also be a form of discrimination.

BC: Were there any reasons in your environment that encouraged you to rethink the concept of performance?

CD: I think the rediscovery of performance art in Vienna was triggered by the change of government in the year 2000. The scene reacted with weekly demonstrations and countless discussions. The question of what kind of cultural activities were necessary and possible, emerged. I thought of reacting to the situation by using performance art, but did not want to just present some decorative contribution to the political discourse. Some examples of performance activities in public did already exist in Vienna: Tanja Bednar's sound demonstrations or the 'Caravan of the public theatre' had already started with their actions in 1995. Obviously the politically-motivated performance act was necessary in order to create a new state of consciousness.

BC: So it seemed important to contextualize the local past and the current need for action within the right framework of representation.

CD: Yes. The subsequent thought was to organize an exhibition on the topic.

SS: We asked ourselves who was important and how are they related to the people currently in the scene? What kind of influence came from the art context, which came from outside? Why were these people actually situated outside of the art context? Moreover we wanted to find out with which means and methods performers worked with and what kind of differences existed between the past and the present? We were interested in all aspects which were present in the seventies, but not talked about like cabaret, circus, dance, costume, make-up etc.

BC: 'Let's twist again' tried to present the process nature of performance, its intentions and its room for action. What led to this exhibition, which was so easily talked about?

CD: We conducted extensive oral research and asked the most diverse people in the Viennese scene. We believed in our knowledge of performers within our network and asked them to tell us the names of other artists. Apart from that my personal reminiscence of specific people and of places, who I wanted to meet again and rediscover, played a role here.

SS: I concentrated on personalities working in non-pictorial fields. It was interesting to observe how other genres and disciplines play a role for performance. What was essential, were the countless talks with Susanne Wild, for example, who I have always noted as a performer working in public places. Her stories fascinated me primarily with regards to their artistic construction of identity. I was interested in the question, how artists present themselves. How do they change and transfer the main contents by using disguises, masks and gestures? I am thinking of Gerhard Stecharnig, for example, whose performances of disguise are – in contrast to the past – perceived very clearly as an artistic strategy.

CD: Back then gender performances did not rank as highly as today. They were considered to be entertaining, but they were not taken seriously by other artists.

BC: For many artists at that time becoming a star by all means in the art scene was not an issue at all. Of course they wanted to survive doing what they did, but their work was rather an attempt to deal with political every-day life and to discuss social structures of power.

SS: We are talking about things which have not been integrated in history. I am not quite sure, in what respect performers wanted to be noticed in the context of art. In the Vienna of the seventies performance was a heavily debated form of art. The brothers Asenbaum ran a small performance gallery near St. Ruprecht's Church for a short period of time.

BC: I think, up to today it is not necessarily easy to make a decision in favour of performances, since we are not talking about a materialistic, commerce-oriented production of art, but rather of form or art which on principle is ephemeral and process-oriented.

SS: I view performance as a parallel strategy to the classical production of images. Although Performance cannot be exhibited, it can be performed. What remains in the end, are documents.

BC: In this exhibition you mainly worked with documentary material. With the objective of making an informative exhibition it would also have been possible to put a slide projection, a file or an archive together. How did you solve the problem of presenting 'Let's twist again'?

CD: Compared to former times documents of performances are processed and received differently today. In Viennese Action Art a photograph was simply a document of an action. Today the document has become a work of art. Lots of things have changed. Contemporary artists use photography today as a part of their performances, something I partly consider to be problematic. Political actions for example, which do not from the very start flirt with the idea of producing a documentation, are almost more interesting for me. They much better demonstrate the acute need for action.

BC: You probably had lots of material, didn't you?

CD: Well, it was not that much. We had many of the smaller photographs blown up to poster size.

SS: These adaptations primarily concerned the material which the artists had not used for other pieces of work.

CD: We enlarged these pictures and set them up in showcases together with other objects. The form of the exhibition was also interesting. We hardly changed the room, we did not build any new architecture inside, instead we just put up a stage element and presented historical material next to contemporary objects. Simply this juxtaposition yielded a specific form of history-writing, which had not existed until then.

BC: Was it a way of writing history by posing questions rather than by being didactic?

SS: We hope so. It was not about formal or chronological correspondences. During the set-up we attempted to develop specific methods in our imagination and by moving about the material in the room we were able to create a scenario, so that different relations became visible from each individual perspective.

BC: That sounds like a highly performance-like set-up. Were there any thematic groupings?

CD: Well, partly yes. There was one aspect dealing with identity and performance and a second aspect treating feminist and political actions. By choosing that format one aspect was incorporated in the other and was accompanied by some jamming of music and theatre. The trans-disciplinary aspect has always existed in this artistic school, yet was maybe not rated as highly as today.

SS: To me, this is so characteristic of performance art. Performers are aware of the integrative potential of literature, theatre, music, cabaret and sometimes even utilize these media to extend those pieces of their work, which cannot be called performance art.

BC: In 'Let's twist again' there is a stage, which is a sculpture at the same time. It was also positioned at a central place in the exhibition 'Mothers of Invention', in which you conducted further research on performance in the Museum of Modern Art in 2003.

CD: Up to now the stage has always been an essential element. We have summarized all our research results in this object. All the months of collecting and searching can be seen on stage in the form of a map.

SS: The stage is an imaginary map showing names of performance artists denoting districts and roads. Although the map reminds you of Vienna, it is the map of a wholly invented city, resembling Vienna, but also showing an ocean and the equator.

CD: It is a psycho-geographic map of the performance scene in Vienna.

BC: Is that the title?

CD: Yes. It was a co-operation with Linda Bilda, who designed this map as agreed with us. We had especially planned the round, podium-like form of the stage with the two columns for the room at the Art Hall Exnergasse.

SS: The stage should function both as an imaginary as well as a real stage for the range of performances presented at the exhibition. Many performances manage without any stage, but for us the stage was the very element to orient ourselves towards cabaret, nightclub and music performance. After all, the stage sculpture was used exactly in this way in the exhibition.

BC: Which role did the Art Hall Exnergasse play as a meeting point, an exhibition site and a scene of action?

CD: I would rather call the Salon Lady Chutney a meeting point. Exnergasse is a very particular place for exhibitions with a very specific audience, thus already setting a definite theme.

SS: Our objective was to show historical and contemporary work in one place, which would have been impossible without live-performances and evening events. After all, it was supposed to be lively.

BC: I assume it was also a challenge for you to receive the offer of making an exhibition at the MUMOK. How did that evolve?

CD: That just happened parallel to the other project we were doing. The two curators of the MUMOK, Matthias Michalka and Achim Hochdörfer had already been interested in our research before the exhibition at Exnergasse and were thinking of a similar project at the MUMOK.

BC: What was the concept you had in mind with 'Mothers of Invention'?

SS: The wish of examining the rooms and places in which performances had taken place had already emerged during the work on 'Let's twist again'. We wanted to discover how the different connections, motivations and political as well as artistic trends had influenced each other and where it had all happened. The rise of the women's movement and the protests against the war in Vietnam moved the politically -interested society of the seventies, in which artists turned to performance and showed their concerns in the streets. Then not the personal declaration of one's opinion was important, but rather the potential which lies in the contact to the public.

CD: In her article 'Suffragettes invented performance art' Leslie Hill claimed that the women engaged in the women's right movement have really invented performance. In the past so much of women's history has been forgotten and if at all, then only communicated orally. We have to start from scratch again and again in order to become aware of our history.

BC: The exclusion of women from the art system is indeed one of the central issues in feminist art history. Since the mid-nineteenth century men have aimed to exclude women from specific forms of art production. Women artists were expelled from specific genres such as history painting and sculpting and were reduced to areas like portrait, still life and handicrafts, which were attributed to be particularly 'feminine'. Performance art is also in danger of being discriminated in its reception as 'women's art'.

CD: A central point of the teaching activity of the American theorist Moira Roth is her continuous historical research, which basically relies on the methods of oral history. We also wanted to start out somewhere else and in 'Mothers of Invention' and thus turned our attention to those centres and places, which had enabled artists to communicate and to unite. In such places they tried to verbalise their experiences of exclusion or discrimination, to process them in workshops and performances and in consequence to go public again.

BC: Does looking across the borders of the local scene matter?

SS: Yes. We have discovered interesting developments in Italy, Denmark and also in other countries, but they are not as famous as those of the American performance scene. In Italy the feminist scene was fairly strong and active. In spite of this, it was difficult to get a hold of the film 'La lotta non e finita' of Rony Daopoulos and Anabella Miscuglio. The film brilliantly shows the relationship between performance and political activism. It documents how the women committed to feminist ideas began to articulate their demands in public. During their demonstrations they shouted slogans into the crowd of men using megaphones and often they were beaten up by the police. A year later their method of proclaiming their demands, fantasies and ideas had changed completely. Their appearance had developed to a mixture of street theatre, singing and performance. Women film-makers elegantly staged this by their way of cutting the film, i.e. by changing between theatrical scenes and demonstration, thus imparting a highly performance-based nature to the film. Such examples in particular, made it highly exciting and truly adventurous to look beyond the borders.

BC: Should we also understand your way of contrasting historical and present perspectives as a means of discussing the mechanisms of representation in politics and the arts?

SS: By making this abundance of information accessible in 'Mothers of Invention', we have hopefully managed to communicate that. The re-discovery of individual events was not only the central matter. We wanted to demonstrate the steady development and emphasize the circumstances in which performance art has managed to come into being and can still do so. By associating these contexts with contemporary positions we aimed at preventing generalizations like 'the feminist positions of the past'.

BC: What do these exhibitions and the present book mean to you as artists and curators? Will you collaborate again?

SS: The period of time, which both of us have made free for these projects, has been extremely intensive and long. On the one hand our individual productions became less important. On the other, I view our efforts of organizing and presenting something ourselves as a team to be a political act. It is part of my own production and for me it is not a contradiction that being an artist I have done historical research on a topic.

CD: I believe, a production of your own, the research and the job of the curator cannot be directly compared. It would be wrong to ask, which one is the most important, although such definitions have often been attempted in the sense of power construction. We have made an effort to answer the question of who are we? – Curators, editors, artists. In this process it was important, to do 'your own thing', but to be aware of the fact that it all merges into one. As an artist I work on my one and in teams. I only work as a curator if I need to do so. It is important not to get stuck in the role of the victim. That is a lot of work, because again and again I am forced to arrange myself with the people around me and not be didactic.

SS: I think the self-organization of those contexts, which are of common interest, is absolutely necessary. All the time – and this will not change. In this respect I agree with Carola – as soon as you organize, do or create something yourself, you cannot escape the victim's position. Of course the role of the curator is perceived differently to the role of the artist. In my opinion it is important to understand this as a feminist tactic, in the sense of 'do it your self'.

BC: Has this experience influenced your own work?

SS: Yes, completely. It was exciting and interesting. Our constant communication was beneficial for our method, technique and analysis of topics. In any case, it led to a new form of interaction with other artists.

CD: Of course, now we perceive our own production totally differently. In the end you do not have any other choice, but to develop your art with a team of colleagues. We write history ourselves and are responsible for it. Raising awareness and contributing to the visibility of the different aspects of performance history is what matters to us. We have realized that something has neither been examined nor explained and that there is a lack of information. We have seen that somewhere else there is a lot of information to be found in archives, but that there is just nothing in our immediate environment. That was the reason to do something about it ourselves. Many art historians came to see 'Let's twist again' and were enthusiastic about it. So we thought it would be great if this dynamic would spread onto other fields of the arts.

BC: Due to the fact that the term performance had been so strongly determined by the art of actionism in Vienna much has been forgotten. Do you think your projects have had an impact on the performance scene in Vienna?

SS: With our exhibitions we have maybe managed to provide a new perspective to performance artists.

CD: In any case, the exhibits have shown that a series of artists in the Viennese art scene have been working in an interdisciplinary manner, i.e. between performance-oriented, theoretical and conceptual art, and have thus conquered new areas of art, which have been subject to criticism much later.

BC: What is going to happen to all the material that you have gathered in the past two years?

CD: Thanks to the generosity of the artist we have still got a lot of the presented material and now attempt to proceed step by step. 'Let's twist again' is included in the current publication. 'Mother's of Invention' will be documented on a DVD. What we consider to be ideal is a website, where the entire material is collected and continuously kept up-to-date and where information can be added to, respectively. We are still working on this ...

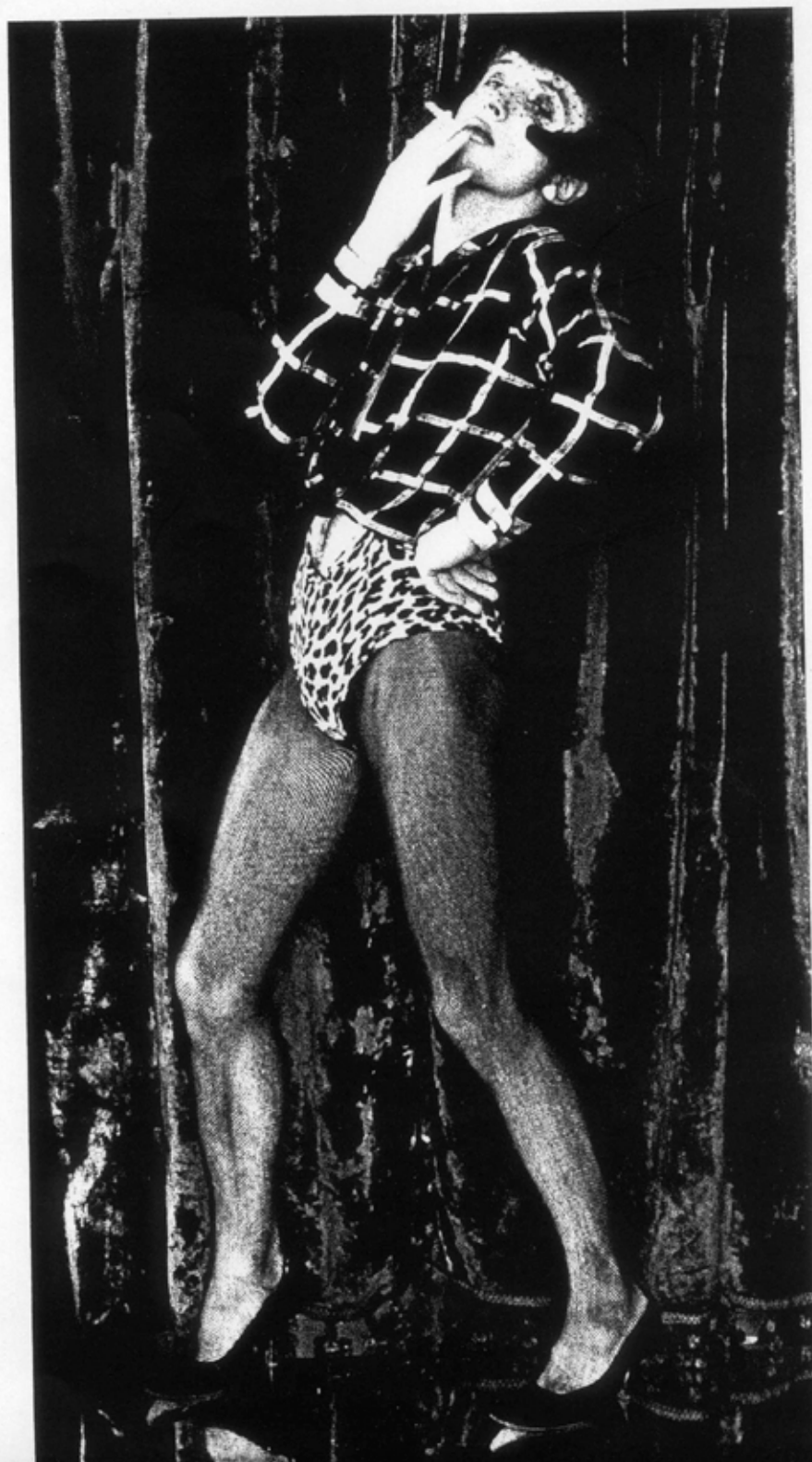
I was there and I was not there. Maybe in the role of the model. When I look at myself in the photos today, this is what I think: naked, splattered with paint. Over, under or next to me there's a naked or dressed artist, who might be stuffing something into my mouth. It does not seem active. You're asking why I participated. I thought that the passive role as a victim that we had in society was the subject of our actions. I'm not so sure anymore. I can detect a certain instrumentalization of my body in the photos. That some of them were emphasized happened later on. I also did my own actions. Looking back, those who were not there are the ones who convey the legends. Excessively. I was too shy, in those surroundings, to dare or even consider an existence as an individual art producer. You always have to see things in relation to the time they happened, we never even thought of becoming famous. We were more aware of our surroundings than others, that's true. We were young, we earned money so we covered the costs for the actions and basic needs, and the other part of our co-existence produced the art. It's true that those who are famous today are famous today. I was part of it and my name is on all the documents, but some of the ideas were mine. That's not written anywhere. The titles could be different. The original is called Leda and the Swan, but I'd prefer Lora Sana and Swan, a more elegant version, that's closer to the truth. But what's the truth? And who cares? I really had a hand in there, you can see it in the photos, you can find my name there, as collaborating artist. No, what are you thinking, do you have any idea how much money is involved? And how much one photo costs? It turned into an actionist machine, a factory, spewing capital.

*Carola Dertnig
Lora Sana, 2005
Wall Text English Translation
After the Act 4.11–4.12*

Korrektur in Grün – letzter satz zweimal abstand einfügen – irgendwo das credit hinschreiben...

BEGEGNUNG IM FLUR MEETING IN THE HALLWAY

CAROLA
DERTNIG



Gerhard Stecharnig,
Wien um 1972

Gerhard Stecharnig,
Vienna about 1972

Gerhard Stecharnig wohnte Mitte der 1970er Jahre im Mezzanin des Hauses Postgasse 11, ich lebte vier Stockwerke darüber. Er muss damals Anfang zwanzig gewesen sein, ich besuchte in dieser Zeit die Volksschule. Immer, wenn ich von der Schule heimkam, verließ Herr Stecharnig als eine andere Person das Haus. Unzählige Charaktere traf ich im Hausflur: einen Blinden, einen toten Mann, einen Transvestiten, eine Frau im Dirndl ... Ich ging ganz cool an ihm vorbei und grüßte mit einem zaghaften 'Hallo'. Je nachdem, welche Person Gerhard Stecharnig gerade verkörperte, beantwortete er meinen Gruß oder nicht: Der tote Mann grüßte mich z.B. nicht, der Blinde grüßte wiederum. Stets war ich bemüht, mich nicht nach ihm umzudrehen. Einmal begegnete ich ihm als normaler Person im schwarzen Anzug. Ich weiß noch, dass ich enttäuscht war und beschloss, ihm nun doch nachzusehen. Zu Gesicht bekam ich aber nicht den Hinterkopf von Herrn Stecharnig, sondern eine Totenmaske, die mich hämisch angrinste. Ich fühlte mich ertappt. Es war mir so peinlich und ich hoffte, dass er es nicht bemerkt hatte. Ich wollte nicht so sein wie alle anderen StädterInnen, die sich nach ihm umdrehten und kopschüttelnd weitergingen. Manchmal tauchte er mit Heidi Melinc als verkleidetes Paar auf. Wien war damals eine Stadt ohne Farben: Die Männer trugen graue Anzüge, die Frauen blau-schwarz karierte Faltenröcke. In der Kunstszene, mit der ich in Kontakt war, weil meine Mutter damals das legendäre Künstlerlokal „Vanilla“ betrieb, waren die beiden als „Heidi und Struppi“ bekannt. Erst als ich mein Kunststudium begann, realisierte ich, dass ich im Hausflur eine frühe Form von Identitätsperformance wahrgenommen hatte. Viel später erfuhr ich, dass Heidi Melinc eine bekannte Kostümbildnerin beim Film geworden war. Noch später hörte ich, dass Herr Stecharnig verschwunden war und verschwunden blieb. Mit ihm verschwanden auch viele seiner künstlerischen Arbeiten und die Vision einer kreativeren, kommunikativeren und somit idealen Lebensform. Gerhard Stecharnigs Arbeiten wurden nur von einem sehr engen subkulturellen Kreis ernst genommen. Für alle anderen kam diese Form der künstlerischen Äußerung zu früh. Hans Preiner, Redaktionsleiter der Sendung „Impulse“, war an experimentellem Fernsehen interessiert. Unter seiner Leitung entstand u.a. das performative Fernsehstück „Ein bunter Abend des elektrischen Schamanen“ von Heidi Melinc, Gerhard Stecharnig und David Scheffknecht, das am 11. November 1975 gesendet wurde. Was Heidi Melinc und Gerhard Stecharnig künstlerisch verwirklicht und gelebt hatten, gilt heute als eine sehr populäre Art von Identitätsperformance. ■

In the mid-seventies Gerhard Stecharnig lived on the second floor of the house in Postgasse 11; I lived four floors above him. Back then he must have been in his early twenties and I was still attending primary school. When I came home from school, Mister Stecharnig was always leaving the house as a different person. I met numerous characters in the hallway: a blind person, a dead man, a transvestite, a woman wearing a 'Dirndl', ... and I would pass him totally cool and whisper a shy 'hello'. Depending on which person Gerhard Stecharnig was embodying, he would return my greeting or not: the dead man, for example, didn't greet me, but the blind man did. I always tried not to turn around and stare. One time I met him looking like a normal person in a black suit. I still remember that I was disappointed and decided to look back. But instead of the back of Mister Stecharnig's head I saw a deathmask, which was grinning at me maliciously. I felt caught. It was so embarrassing and I hoped that he hadn't noticed. I didn't want to be like all the others, who would stare at him and shake their heads. Sometimes he showed up as a disguised couple with Heidi Melinc. Back then Vienna was duller than today. Men wore grey suits and women dressed in blue-black pleated skirts. The couple was known as 'Heidi and Struppi' in the art scene, which I had contact to, because my mother ran the legendary art club 'Vanilla'. Only after starting my art studies, I realized that what I had witnessed in the hallway was an early form of identity performance. Much later I found out that Heidi Melinc had become a famous costume designer in the film industry. And even later I heard that Gerhard Stecharnig had disappeared and never returned. With his disappearance a lot of his work as an artist and his vision of a creative, communicative, and thus ideal way of life vanished. Gerhard Stecharnig's works of art were only taken seriously by a very small sub-culture. For everybody else, this form of artistic expression happened too early. Hans Preiner, chief editor of the series 'Impulse' was interested in experimental television. The TV-performance 'Ein bunter Abend des elektrischen Schamanen' (a variety evening programme with the electrical shaman) by Heidi Melinc, Gerhard Stecharnig, and David Scheffknecht, which was aired on November 11th, 1975, was realized under his guidance. What Heidi Melinc and Gerhard Stecharnig embodied and realized artistically is considered a very popular type of identity performance today. ■

ANDREA
GEYER

TELLING A STORY, YOU UNDERSTAND THAT IF YOU TRY TO TALK ABOUT SOMEONE ELSE'S HISTORY, WHATEVER YOU DO, YOU WILL ALWAYS DESCRIBE YOUR OWN. THAT IS A GOOD THING AND A TASK TO FACE.

*A talk with Andrea Geyer on her current project "Spiral Lands"
by Nanna Debois Buhl, March 2006.*

On an evening in January Andrea Geyer gave a presentation at the Art Academy in Copenhagen. It was a talk, or rather a sharing of material, of "Spiral Lands" (working title), a project she is currently working on. At this stage the project was presented as a slide show showing black and white photographs of landscapes of the American South West, landscapes that seem so familiar because of their extensive use in movies. Two images of the same landscape shot from slightly different angles followed each other. Along with the slideshow Andrea Geyer read aloud from an unauthentic diary of traveller who is observing the land and the landscape, meeting people, listening to and reflecting upon their stories as well as on writing of history as such. Many very interesting considerations came up around writing of history, ideas of authorship and questions of identity in relation to land. It gave me a lot to think about, and in a recent conversation I had a chance to ask Andrea some further questions:

ANDREA GEYER: "Spiral Lands" is a continuation of my interest in the constitution of (national) identity and belonging that started with my work "Interim", investigating the experience of immigrants in New York in 2002 and continued in "Parallax," an observation of the state of citizenship of the United States, in the summer of 2003 when the U.S. invasion into Iraq occurred. "Spiral Lands" looks at questions of identity in relation to land, and entitlement to land on the basis of cultural identity, using the American Southwest as an example.

I am interested in the Southwest because it is a land and a landscape that as a site and an image has been claimed and appropriated by many different cultures and groups: First and foremost the people who have lived and are living there since thousands of years, especially the Dineh (Navajos), the Weeminuche (Ute Mountain Ute) and the many Pueblo societies of that region, then the Spanish and later the European/American settlers that came with the Westward expansion to claim this "undiscovered" land for them. When I say the Southwest, I am referring to the four corners region where the states of New Mexico, Arizona, Colorado and Utah meet. The local cultures ground their identity deeply into the land, they are situated there through layers of histories and generations. From the settlers perspective the land seemed to stand for an undetermined wilderness rich of natural resources. A place to have a new start, away from the density and repression of Europe and the urban centres developing at the east coast. Photography and the photographic image played a mayor role in creating this image of the West. The natural sublime was merged with the technical sublime of progress. The term Manifest Destiny and the Frontier was created to create moral justification and the frame into which the individual settlers could inscribe a secure space for themselves as part of higher aims.

With this came the shift from the idea of land to landscape. "Land" is something else than "landscape." The land is the physical earth, landscape is a land that has a view put on it, an angle of observation, a perspective, an order. It is important to mention that a frame in that sense is something utterly European, it always implies a form of mastery, visually and metaphorically. The Settlers came with that frame, they came with an organization in visual terms. The image of the land had come first. Then as a third element in my investigation, I am looking at my own fascination that I share probably with most contemporary European travellers in the Southwest. The enormous impact this waste nature has on the body, the light and the space. Why am I interested in taking my camera there now again, this time it is an old fashion tool, and take pictures. What are my desires that I bring to this land...now not as a settler but a tourist.

NANNA DEBOIS BUIL: "Spiral Lands" is based on immense amounts of research. How has your work process been in relation to this project?

AD: I am collecting material, visual, oral, written. It is a process of learning, and of storytelling. To tell a story that you have been told, you need to listen first. I have been told, I am learning a story to retell. If I don't retell there is no need to listen. The characters, the sites, the events to be re-articulated at any given moment any number of times, that is the potential of listening. It is in its repetition that histories are woven, thin transparent layers stacked on top of each other, each retelling a small piece in the building of the (hi)story over time, over people, over sites of the telling. My work is part of that process.

NDB: In your talk I thought it was really interesting how your role or your position is reflected through the framing and the lens of the camera, and that leads to the question about how your identity, or the identity or desire of an artist come into play in a project like this...

AG: I think if you don't describe the position from which you start your investigation, your investigation is not interesting, it does not have a ground. It is also a critical reflection upon this idea of a modern (hero) subject who "puts the finger on the pulse" of the earth and translates through art the truth to a general audience. It is a role that I find deeply problematic and would like to challenge in me as an artist and the audience as the recipient. I just don't believe in this figure. What I am doing as an artist is in a way creating another document put into the mix. And in that document, I chose to include the artist/the researcher as part of it. The critical and the uncritical desire that drives me to work is as much under investigation as every other thing that I encounter in this project. It is right here where it becomes messy, uncomfortable and complicated, where you have to deal with failure, desire in the making, the viewing, and the impossibilities... But it is also here where you can find a lot of possibilities and a lot of good and productive questions to ask. Where you don't know the answer it is interesting to stay.

NDB: In several of your projects you work around ideas of citizenship and national belonging, and you combine abstract considerations with a more personal voice in form of a protagonist. In your presentation of "Spiral Lands" you used a diary format of writing...

AG: The diary format of writing will not stay in this project. It was just a try-out to see what happens, when you put a text into the diary format. Spiral Lands can not only have one voice, and this is exactly what this format produces: a coherent subject that has the power to write its own history. That is limited as a mode of thinking, because it personalizes the experience, subjectivizes it, but I am much more interested in "the personal" beyond one individual, beyond the researcher and its subjects and beyond the conception of having the power to write what that is.

NDB: In your earlier projects "Parallax" or "Interim" you have a main character, which you use in order to introduce different perspectives or voices...

AG: I call them protagonists, because I think what they do is, that they put something into action. I am interested in them as figures, written into their position and writing their position at the same time. That is something, which is always a part of my work and always has been; this moment when you are performing an identity that you are assigned at the same time as you are producing that identity. And those two processes are not congruent. I am invested in that tension, in the multilayered contradictions that are played out when a position / an identity is put into action. That is why the protagonists play such an important part in my work.

In "Spiral Lands" I will have more than one protagonist. In this project I would rather call them "voices," and I think there will be more than one. There are a lot of challenges at the moment I start talking about Native American history (or any other history). Telling or I should say representing a story, you understand quickly that if you try to talk about someone else's history, whatever you do, you will always describe your own. That is a good thing and a task to face. It has not been easy to face these challenges and go into these problems and not shy away from it, but just take them as the inherent failure, which is actually what makes this project possible and relevant.

NDB: I guess this space between documentary and fiction gives a possibility of using a research-based strategy in relation to working with art?

AG: If I should be polemic I would say, that documentary is fiction and fiction is documentary. For me it is not so interesting to go into these binaries created by certain disciplines, because I don't work with these terms or categories. So for me all the projects I do are documents of a certain moment, they are documents of a present moment in one way or another. Art for me is a creation of layers of documents among many other layers that are created. I think it has become really important in this country, and I am sure in Europe too, to be aware of the struggle that happen right now from all kinds of places trying to claim in this very moment THE historical voice, the voices who try to write the past as "History". The voices that create knowledge, social memory and therefore the identities that come along.

But these questions have been recurrent in my work. The project "Information Upon Request"(1999-2000) is an observation of the status of gender. I am born in the early 70s, so I grew up with feminism already as an institution. Being then 30, I was wondering: Who am I? What does the term "woman" mean to me, or to my contemporaries? The project "Cambio de Lugar"(2000, a collaboration with Sharon Hayes) considers the status of feminism if you look at it across different nations; in "Interim" What is the status of being an immigrant in New York City in 2002? Or "Parallax": What is the status of citizenship in the United States under the Bush administration, the invasion into Iraq and all the legal and illegal changes that are happening?

"Spiral Lands" is very much about the present moment, where there is this air around in the language of the Bush administra-

tion even if not spoken of a “manifest destiny”, “we are called to do this as a nation...” Furthermore claims of entitlement to land are made here and in the Middle East. Moral Values are proclaimed that were never lived, again, capitalist interests are the driving force. The Iraq War has the rhetoric of being the faith of the United States, but it is *rhetoric*. For me it is interesting then to go back and look at the westward expansion and the genocides that went along with it under the pretense of the quest of “civilization,” (while acting most uncivilized) and along this effort demonizing another culture, another religion and trying to systematically destroy it. I do not want to parallel these two events, but they certainly relate to each other as strategies, which are very dominant in our so-called “western” cultures. The entitlement and the presumed moral superiority is yet again put into action...

NDB: I guess it also relates to your working title to see historical patterns as spiral movements...

AG: Yes, you can say (as Marx did) that history repeats itself. I think it is very important to not only to compare the present moment to the past and learn from that, but also to learn from the present moment about the past and how it is written. The learning here goes in both directions. I have been told that the Dineh don't perceive the present as separated from the past, that all events of the past find their representation in the present. The Spiral can be seen as the representation of the world in motion, in time and space, where lines lay side by side without touching but nevertheless shaping each other. Somewhere else I have been told that you need to separate the past from the present to gain perspective on history. Saying that it reminds me of my experience while being in Chaco Canyon standing on an overview where in my experience the land and the landscapes seemed to be inherently opposed and nevertheless inseparable.

Material from “Spiral Lands” (working title), Andrea Geyer 2006



TRINH T.
MIHN-HA

INTERVIEWER INTERVIEWED:

A DISCUSSION WITH TRINH T. MIHN-HA

Latent Image – Winter 1993

by Tina Spangler

Emerson College

LATENT IMAGE: How do you feel that writing and film differently serve the needs of your message?

TRINH T. MIHN-HA: I rarely think in terms of message. I think more in terms of processes of transformation. Every film that I make, for example, is a transformative process for me. I mean by that that whenever I start a film, I may start with an idea, an image or an impression. By the time I finish the film, I am somewhere else altogether, even though I have not lost what I started out with. In the process of making the film your consciousness has changed considerably.

It's the same with writing. I am not writing just to give a message, even though in my writings and my films I am always concerned with something that is very specific. For example, the subject that you have deliberately decided to focus on would be the site around which your energy would deploy. But, on the other hand, the subject is not all that there is in writing, and in filmmaking. One should always offer the reader and the viewer something else than just the subject. And that something else has to do with writing itself and with the tools that define your activities as a writer or a filmmaker. By focusing on these, you also offer the reader or the viewer your social positioning-how you position yourself as a writer and a filmmaker in society. So these are the issues that I immediately face in writing and in filmmaking.

But your question also focuses on the difference between writing and film. Film really allows me to pull together the many interests that I have had in different media, in the visual arts-Chinese ink painting and oil painting, for example.

On the other hand, film is a very expensive medium so when you make films, economically you really put your existence at stake, because you really don't know how you will be doing next year or on what kind of money you'll be living, since your debts are never-ending. Filmmaking does involve a lot of economical risk.

Also film is a younger medium, so for example, when I finished my first 16 millimeter film *Reassemblage* in 1982, for a whole year I didn't know how it was going to be picked up, who was going to accept it, where it was going to be circulated. It took a whole year with rejections from everywhere, before the film finally took off. But once the film got to be shown in different venues, it provoked impassioned responses from all fronts. This has been a very rewarding process, and actually *Reassemblage* is one of my most circulated films.

With a book it is much more difficult for me because the literary establishment is older and far more conservative. I'd say that the book that really took off for me was *Woman, Native, Other*, written in 1983. It took me eight years to find a publisher. So I would say that in comparison, the literary establishment is much more difficult to break into when it is a question of doing different kinds of work-works that are not readily classified. But, on the other hand, with a book you don't risk that much, you don't have to put your economic livelihood on the line. With a pen and some ink you can go on writing. Whereas with film, I really need to have a block of time available in order to work intensively on my own and with other people. It usually takes a whole year. So each medium has its own advantages and disadvantages.

LI: Why was it important to print the scripts of your films and also the constructive processes of your films - the lighting and the setting-in your book, *Framer Framed*?

TM-H: The publication of scripts is a very common practice. As for the lighting and setting instructions, it is important to show some of the processes of materializing a scene on film. Actually, you put your finger on a very important aspect of my scripts, which is that these scripts were not written before the film was made. They were mostly written during the shooting and during the editing. So the final form my scripts took at the time of publication is a form that was put together after the film was made. In that sense, they are tools that one works with rather than texts that one tries to conform to. It is important to keep in mind that the script is no more than a kind of skeleton. It is like a dead skin that the film leaves behind once it is completed.

LI: You wrote in your book *When The Moon Waxes Red* that many independent women are rejecting the label of feminist. Are you bothered by being called a feminist filmmaker, a feminist writer?

TM-H: Depending on who's saying it. Every time that a label is put on someone, what is important is to see through the context in which such labels have been devised. I don't have any problem with being labeled a "feminist", it all depends on what is meant and connoted. It could be just a way of narrowing down the space in which you can work authoritatively "as a feminist." This I find to be very problematic.

However, labels circulate all the time in every sphere of our lives, and once more, it all depends on how one uses them. One can use it in an eye-opening way, so that the term "feminist" does not actually only concern women, for example. But it has to do with society in general. So you are not just talking about women, but also about a feminist consciousness that informs both men's and women's actions in daily life. Being a feminist is therefore being a critic of society in its oppressive workings.

LI: I often find that there is a gap between film theory and criticism and actual production. Yet I see you as forming a bridge between the two. Do you see yourself in that way?

TM-H: Oh yes. I have no problem with being more than one thing and carrying out several functions at the same time. It is only when I am reduced to being "either/or" that clear-cut boundaries become very questionable to me. For example, there is a certain tradition in viewing, and you can recognize it in many of the mainstream filmmakers or film industry discourse around cinema: if you are a filmmaker and you start making films that make people think, then you are said to be doomed because you are no longer a popular entertainer. This is the form of established individualism linked to a context of capitalism as we have known it: here you can only be one thing at a time, a recognizable entity whose function is fixed in society. So if you are several things at the same time, people don't really know how to classify you. They don't know what kind of function you fulfill. And we are now in a period of history where all these fixed boundaries are being put to question. Boundaries keep on being modified. On the map of world politics, you see nations breaking down, identities being reclaimed. At the same time, you have a strong sense of separatism, you also have a very strong sense of independence. So while all these are being played out in international politics, you also have a situation in society where people can no longer be just one thing.

For example, an artist cannot say "I couldn't care less about the audience that I have, about how my work is going to circulate; I'm just going to make my art as people have done in the past: to be pure in my intent and in my activities." You simply can't do that because you are constantly faced with other aspects of life. You have to go on earning a living, putting to work your many selves. Filmmakers find that they have to be involved with all aspects of film production, distribution, circulation, exhibition. You constantly deal with the politics of culture. I have had to fight this reductive form of individualism so many times that it becomes almost like a natural background noise for me to be condemned for being several things at the same time. People say that if you are a scholar, if you are teaching in an academic institution, you can't be an artist. People will always condemn the other aspect of yourself or your other selves. And when you move into the film world, you can't say anything about your scholarly quest or your theoretical background. You better hide that part because all they are interested in is the visionary artist, not one who would fall into the impure realm of theory and ideology.

LI: In *When The Moon Waxes Red*, you say "There is a need to make films politically as opposed to making political films." What is the difference between the two? Do you think it is possible to make a film without political ramifications?

TM-H: The answer has to do with how one sees the political. The filmmaker Jean-Luc Godard made a distinction between making films politically and making films that focus on a political subject or have a political content. Films classified as "political" usually center on authority figures. On institutions or on personalities from the body politic; or else, they focus, for example, on a strike of the workers, or a crisis that happened between suppliers and consumers or between the boss and the workers.

Such a reductive concept of the "political" has been challenged by the work carried out in the women's movement. The feminist struggle has contributed to breaking down the dichotomy between the private and the public or the personal and the societal. Is the political only something that focuses on the evident sources of authorities or institutions or of institutional values, or is the political also something that seeps in and invades every aspect of our lives?

Many contemporary theorists, like Michel Foucault, have focused their studies on power relationships in the intimate realms of our lives. Power relationships are, therefore, not just to be located in these evident sources that I have mentioned. Even if you criticize these sources, even if you eradicate them, the question remains how is it that we continue in our daily life to be violent, to be racist, to be sexist, to be homophobic, xenophobic and so on? How is it that we continue to oppress while being oppressed? So it must be in something that is much more than these locatable evident sources of power.

We come to a situation in which to make a film politically would be to put to question your own position as filmmaker. Power relationships can be looked at from many angles. You can look at how technology and the tools that define your activities are never neutral, and how they are always interpellated by ideology. The film industry, for example, has technologies that serve its own ideology of expansion and consumption.

When you work politically, you have to politicize all aspects of filmmaking. So it's not just when you focus on a political subject that your film is political. The film is not yet political enough, because you can focus on a political subject and yet reproduce all the language of the mainstream ideology reproducing thereby its oppressive mechanisms. In other words, to open up the field of your political activities you have to think politically about every aspect, not just the content of the film.

There are no apolitical works, but some works politicize the daily realms of our lives and other works simply look at these daily realms without offering the viewer a critical space in which the tensions between the political and the personal are played out. So sometimes a filmmaker might think that their work does not have anything to do with the political, but, as I said, there are no "apolitical" films. For someone to say "I'm apolitical" simply means "I haven't yet politicized my life or my work."

LI: I think many film students would be interested to know your filming process. For example, how do you get crews and funds together to make your films?

TM-H: (I'm speaking here to film students about funding. If I were speaking to a wider audience I would speak very differently.) It is very useful to think of funding not as something that is outside of yourself. You don't wait until the budget comes to you before you start on a project, which is the kind of attitude molded after that found in the mainstream film industry. People always think that if you don't have the budget for a film, you can't work on it.

I think that there are many kinds of filmmaking and one need not be bound to the model that dominates the media. If you have a lot of money, you can use that money, but if you don't have money, you are still going to make films, just a different kind of film. I didn't have money when I was making *Reassemblage*. That film can be said to be made by myself from A to Z. The cinematography, the writing, the editing, even the conforming of the negative of the film was all done by myself. In other words, you fulfill all the functions, and like an artisan, you do the whole craft. You are not dependent on expertise and division of labor. That kind of film is, of course, something that experimental and avant-garde filmmakers always cherish because it allows them not to be dependent on any major sources of funding. They can incorporate the film process in their lives. So instead of going out to buy a package of cigarettes, you would go out and buy a can of film. And the cans of film you would get here-and-there would serve little-by-little to make a film. It is something that is incorporated into your daily expenses.

For me this is an important attitude that one can also adopt when writing for grants, for example, even if the world of grant donors is not always sympathetic to it. Because if they gave me \$100,000 for a film, then I would make a certain kind of film. And if I only get \$30,000 for a film, then I would make another kind of film. And neither film would be more important than the other. It is not a question of quality, it is a question of difference. So with these different approaches to filmmaking, you excel in the artistic realm, as well as in the so-called "entertaining" realm where you receive more money and can use a larger crew. One should keep in mind that kind of versatility, which allows one to go from one kind of filmmaking to another.

As for the question of crew, I usually prefer to work with a very small crew and with people who are really involved in many aspects of independent filmmaking. I work, for example, with cinematographer Kathleen Beeler who is independent filmmaker herself working both for the commercial film industry and for other independent filmmakers. She survives by charging the usual huge amount for work effected for the film industry while working for almost nothing for independent filmmakers. She and my other crew members are people highly committed to independent filmmaking and to different forms of filmmaking, so they are not just stuck in one realm of activities and remain receptive to innovations in film.

FILM PROGRAM

In conjunction with the Symposium “Slowly learning to survive the desire to simplify”– A Symposium on Critical Documents, at Iaspis in Stockholm 15–17 september, 2006, Produktionsenheten presents the following film program. During August and September, four films relating to the notion of storytelling and documentary strategies are shown in collaboration with art institutions in the Nordic countries. All screenings are free of charge and open to the public.

THE FILM PROGRAM TAKES PLACE AT:

(please visit the following websites for the specific adress and screening times)

AUGUST 23 & 24:

Soria Moria Kino in collaboration with UKS in Oslo, Norway

Vogtsgate 64, 0477 Oslo, ph.(+47) 2219 5050

www.soria-moria.net

www.uks.no

SEPTEMBER 1 & 2:

Exhibitions Space RUM46 in Århus, Denmark

Studsgade 46, st. tv. 8000 Århus C, ph. (+45) 8620 8625

www.rum46.dk

SEPTEMBER 6 & 13:

Goethe Institutet in Stockholm, Sweden

Bryggargatan 12A, 111 21 Stockholm, ph. +46 8 45912-00

www.goethe.de/ins/se/sto/svindex.htm

SEPTEMBER 6 & 7

Galleri BOX in Göteborg, Sweden

Kastellgatan 10, SE-411 22 Göteborg, ph. +46 (0)31 13 20 37

www.galleribox.se

SEPTEMBER 11 & 12:

CirkulationsCentralen in Malmö, Sweden

Nobelvägen 125, SE-214 42 Malmö

www.cirkulationcentralen.com

THE FILM PROGRAM INCLUDES:

Day 1:

LAVORARE CON LENTEZZA

By Guido Chiesa and Wu Ming. Italy, 2004, 111 min.

THE GLADIATORS

By Peter Watkins. Sweden, 1969, 90 min.

Day 2:

THIS DAY

By Akram Zataari. Lebanon, 2003, 90 min.

THE REVOLUTION WILL NOT BE TELEVISED/CHAVEZ INSIDE THE COUP

By Kim Bartley and Donnacha O’Briain. Ireland, 2003, 74 min.

SYNOPSIS OF FILMS:

LAVORARE CON LENTEZZA (TO WORK SLOWLY)

Directed by Guido Chiesa. Writing credits, Guido Chiesa and Wu Ming.

Italy, 2004, In Italian with English subtitles, 111 min.

Italy. The 70's. Along with the birth of a free Radio in Bologna (Radio Alice) and the political developments of the radical Italian left, two young men get in touch with a new consciousness which is spreading among the youth. Getting by daily and refusal of given destiny is their way of life, while tragedies surround them. (During a rally a student is shot to death in front of them (real story), a friend of them is sent to prison for the beating up of a moneylender). Directed with a subtle touch, no rhetoric, no stereotype. There's no judgment, the only aim is just to tell a story. The Italian Seventies are righteously described without taboo. Just watch it and have a two-hours-real-good-time!

THE GLADIATORS

By Peter Watkins

The Peace Game/Gladiatorerna, Sweden, 1969, with English subtitles, 90 min.

'The Gladiators' is a bleak satire set in the near future, in which the major powers of the world, East and West, aligned and non-aligned, recognize the possibility of a major world war within our lifetime, and try to forestall it by channeling man's aggressive instincts in a more controllable manner. They do this by forming an International Commission along the lines of the United Nations, dedicated to fighting a series of contests between teams of selected soldiers from each country. These competitions, which can be fought to the death, are called 'Peace Games', and are broadcast on global television via satellite - complete with sponsors and commercials. The film follows Game 256, which is being 'played' in the International Peace Game Centre near Stockholm, under the controlling eye of a highly sophisticated computer, hired out to the International Commission by the (neutral) Swedish Army. The international group of officers watching Game 256 decide to eliminate a man and a woman from opposing teams who reach out to each other, because they decide that such forms of communication would be the gravest threat of all to the stability of the existing world-system.

THIS DAY

Directed and written by Akram Zataari.

Lebanon, 2003, with English subtitles, 90 minutes.

Shot between Lebanon, Syria and Jordan, this essay superposes modes of transportation, video, and photography to comment on our society's relationship to iconography, modernity, and questions the meaning and value of documents.

THE REVOLUTION WILL NOT BE TELEVISED/ CHAVEZ: INSIDE THE COUP

Directed and photographed by Kim Bartley and Donnacha O'Briain

Ireland, 2003, Spanish with English subtitles, 74 min.

"We (the coup organisers) had a deadly weapon: the media."

Vice-Admiral Victor Ramírez Pérez, speaking on Venevision, a private channel, April 11, 2002

Hugo Chavez, was elected president of Venezuela in 1998. Two independent filmmakers were inside the presidential palace on April 11, 2002, when he was forcibly removed from office. They were also present 48 hours later when, remarkably, he returned to power amid cheering aides. Their film records what was probably history's shortest-lived coup d'état. It's a unique document about political muscle and an extraordinary portrait of the man The Wall Street Journal credits with making Venezuela "Washington's biggest Latin American headache after the old standby, Cuba."

BIOGRAPHIES

PARTICIPANTS AND TEXTS:

RONNY AMBJÖRNSSON

Professor Emeritus Department of History. Ronny Ambjörnsson is a scholar in the field of the history of ideas. From 1970 to 2001 he was on the staff of Umeå University. He has shown a special interest in three areas: utopias and utopians, the cultural attitudes of the workers' movement and how gender is perceived.

His book *Det okända landet (The unknown country)*, published in 1982, is concerned with three Swedish utopians: Anders Kempe, a Swedish officer of the 17th century (when Sweden was a major European power) who laid down his weapons and became a pacifist; August Nordenskjöld who, at the end of the 18th century, wanted to found a utopian society in Africa; and Herman Quiding who devoted his life to considering the foundations of a just and egalitarian society. Kempe and Nordenskjöld are also dealt with in his book *Fantasin till makten (2004)* which is a broader treatment of the history of utopianism. *Den skötsamme arbetaren (The conscientious worker)*, from 1988, depicted the outlook on mankind and the ideals that developed among the popular movements in Sweden at the beginning of the 20th century; ideals that have left their mark on the Swedish welfare state. *Mansmyter (1992)* is an attempt to describe a number of typical elements of the male self-image as this appears in such fictional characters as Tarzan, James Bond, Robinson Crusoe and Don Juan.

MATTHEW BUCKINGHAM

Matthew Buckingham is an artist based in New York City. Utilizing photography, film, video, audio, writing and drawing, his work questions the role that social memory plays in contemporary life. His projects create physical and social contexts that encourage viewers to question what is most familiar to them. His projects have investigated the Indigenous past and present in the Hudson River Valley; the "creative destruction" of the city of St. Louis; and the inception of the first English dictionary. His work has been seen nationally and internationally in one-person and group exhibitions at ARC / Musée d'art moderne de la Ville de Paris, Paris; The Corcoran Gallery of Art, Washington DC; The Dallas Museum of Art, Dallas; Kunstmuseum, St. Gallen; Kunst-Werke, Berlin; Moderna Museet, Stockholm; Museum Moderner Kunst, Vienna; Museum of Contemporary Art, Chicago; Museum of Modern Art, New York; P.S.1 Contemporary Art Center, New York; St. Louis Museum of Art, St. Louis; The Andy Warhol Museum, Pittsburgh; The Kitchen, New York; Whitechapel, London and The Whitney Museum of American Art, New York. He was a guest of the DAAD Artist-in-Berlin Program in 2003, a recipient of the Freund Fellowship, Washington University, St. Louis in 2004; and is currently Artist-in-Residence at The University of Wisconsin at Madison. He has also received fellowships and awards from The New York State Council on the Arts and The New York Foundation for the Arts. He is an External Tutor at the Malmö Art Academy in Malmö, Sweden.

CAROLA DERTNIG

Carola Dertnig, Artist, Curator and Writer. Dertnig's work has appeared in exhibitions at P.S.1, Contemporary Art Center, Artists Space, New York, Museum of Modern Art, and the Secession, Vienna. She participated in the 1997 Whitney Museum Independent Study Program in New York and is a guest professor for Performance Art at the University of Applied Arts, Vienna. For the symposium, Carola Dertnig will present her work with the publication *Let's twist again, If You Can't Think It, Dance It* that was just released in 2006.

After having curated the exhibition *Let's twist again* in 2002, presenting both historical and contemporary positions by performance artists in Vienna, Carola Dertnig and Stefanie Seibold got numerous suggestions by both artists and visitors about artistic positions not represented in the show. This snowball effect led to further research into different strategies and helped to create a "growing" archive that assembles a great number of interesting works. The book "Let's twist again, If You Can't Think It, Dance It" intends to provide a lasting contribution to the documentation of both public and subcultural art scenes in the second half of the 20th century. The focus is primarily on work by artists that has been entirely ignored by the official reading of art history for a variety of reasons despite its influence within the art world.

ANDREA GEYER

Andrea Geyer was born in Germany (1971) and lives and works in New York and Freiburg. Her work has been exhibited internationally (among others: Witte de With, Whitney Museum of American Art, Serpentine Gallery, Manifesta 4) She also is and has been involved in various curatorial, organizational and collaborative projects. She is currently a professor at Konsthögskolan in Malmö.

www.andreageyer.info

EMMA HEDDITCH

I live and work as an artist based in London. I am meeting with people and sharing knowledge about all kinds of activities, since all kinds of activities involve a level of knowledge. I am very concerned with how these activities are positioned within a free-market capitalist society, and how to share glimpses of engagement, bouts of activity and functionality within such

a society. 'A Political feeling, I hope so' at The Cubitt Gallery, London, 2003/04, 'Our People, Meet Our People' Shedhalle, Zurich, 2004. Research fellow at 'The Copenhagen Free University' since 2001 and co-organiser of *Cinenova*, Women's film and video distribution in London since 2001.

STEFAN JONSSON

Stefan Jonsson is senior literary critic at *Dagens Nyheter*, Sweden's major newspaper, where he is a frequent commentator of contemporary culture and politics. His Swedish trilogy of books on racism, multiculturalism, identity politics, postcolonial culture, and globalization – *The Others: American Culture Wars and European Racism*, 1993; *Other places: an Essay on Cultural identity*, 1995; and *The Center of the World: An Essay on Globalization*, 2001 (all three collected and published in new edition in 2005) – has received wide attention in Scandinavia, among intellectuals as well as the general public. Stefan Jonsson received his Ph.D. from the Program in Literature at Duke University (Durham, N. C.) in 1997, with Fredric Jameson as his dissertation advisor. Between 1998 and 2000 he was a fellow in residence at The Getty Research Institute in Los Angeles. In 2001-2002, he was visitor at the Wissenschaftskolleg in Berlin, in 2006 visiting professor in German Studies at the University of Michigan. Jonsson has written extensively on cultural theory, modernist German and French literature, and postcolonial literature and culture. His *Subject Without Nation: Robert Musil and the History of Modern Identity* was published in 2000 by Duke University Press. His most recent book is *Three revolutions: A Brief History of the People 1789, 1889, 1989*, published in Swedish in 2005 and with an English translation under way. Jonsson has contributed to international magazines and journals such as *Lettre International*, *New Left Review*, *boundary 2*, *New German Critique*, *Representations*, and *Art Forum*.

JEE-EUN KIM

Jee-Eun Kim is an artist working with sound, video, language and drawings. Originally trained as a musician, her projects focus on investigating personal and historical narratives, which are composed along the lines of voice and counter-voice. She has also worked collaboratively both on singular (as a participant in the *Critical Studies Program at Malmö Konsthögskola*) and long-term projects (initiated the *Århus Malmö Exchange Programme 2006*). Born in South Korea, she has studied and worked in the US. Currently she is based in Malmö.

<http://toietmoi-juno.blogspot.com>

ÅSA LINDERBORG

Åsa Linderborg presented her doctoral dissertation entitled *Socialdemokraterna skriver historia: Historieskrivning som ideologisk maktresurs* (*The Social Democrats write history: Writing history as an ideological resource*) at Uppsala University in 2001. She is currently an assistant professor at the Institute of Contemporary History at Södertörn's University College in Stockholm. She also writes columns in the cultural pages in *Aftonbladet*.

MONICA MAZZITELLI

Monica Mazzitelli is the leader of the volunteer readers collective iQuindici, a group born within the Wu Ming Foundation and inspired by their views on literature, politics and ethics. Wu Ming is a band of collective writers, authors of a few famous novels such as "Q" (written with the pseudonym "Luther Blissett"), and "54". For Wu Ming, writing has a deep political content, and their aims and issues are reflected throughout their acts. For instance, they have imposed on their publishing house Einaudi to publish their work with the *copyleft* clause, which means that anyone can download, read, copy, lend, quote and print their novels for free on condition that they do not make a profit out of it. Their motto is that all stories belong to all, and everything belongs to everyone ("omnia sunt communia").

iQuindici have applied the same principles. They offer themselves as free readers for unpublished manuscripts and give honest comments to the authors, without any claim of being critics, and promote some of the texts to publishing houses assuming that they will accept the condition that the novel will bear the *copyleft* clause. As an example on how the copyright is a culture killer; how it breaks the tradition of story telling, and how ridiculously it monetizes culture iQuindici will, for the symposium, follow the trails of a very old story: Homer's *Iliad*, one of the most powerful myths of western civilization, to show the importance for culture to be shared by all. Stories must be passed on, be re-written, re-used, re-vitalized to get new meanings, new information and content.

www.iquindici.org

www.wumingfoundation.com

TRINH T. MINH-HA

Trinh T. Minh-ha is a writer, composer and filmmaker born in Vietnam. She has been making films for better than ten years and may be best known for her first film *Reassemblage*, made in 1982. However her most recent film *Surname Viet, Given Name Nam* (1989), which examines "identity and culture through the struggle of Vietnamese women" has received much attention,

including winning the Blue Ribbon Award at the American Film and Video festival Trinh T. Minh-ha is a professor of Woman Studies and Film at the University of California, Berkely and was recently a Visiting Professor at Harvard University.

RABIH MROUÉ

Rabih Mroué (born in Beirut 1967) studied drama at Université Libanaise in Beirut and began producing his own plays in 1990. He wrote, directed as well as acted in several plays, performances and videos that has been shown in Beirut, Kairo, Paris, Vienna, Tunis, Amman, Basel, Barcelona, Brussels and Berlin, among them: *Face A/Face B* (2001); *Three Posters* (2000); *Come in Sir, we will Wait for you Outside* (1998); *Extension 19*, (1997); *La Prison de sable* (1995); *The Lift* (1993); *L'Abat-jour* (1990). Since 1995 he has written scripts and directed animated short films and documentaries for Future TV.

HITO STEYERL

Filmmaker, video artist, writer. I work as filmmaker, video artist and author in the area of essayist documentary visual production and cultural criticism. The works are located on the interface between film and fine arts, and between theory and practice and deal with questions of urbanism, globalisation, terrorism and territory. One of my films deals for example with the reconstruction of the Berlin city centre after the coming down of the Wall, which portrays this area as a terrain, where postcolonial, postfascist, postsocialist and neoliberal and nationalist influences converge. Another, more recent one is focussed around the story of a friend of mine, with whom I did one of my first S-8 movies and which later was murdered as a member of the women's army of the PKK in Kurdistan. This work questions the militant gesture and asks, how traditional revolutionary mythology functions nowadays, in an era, when it seems to have reached a dead end. The project I would like to develop during my residency in Stockholm deals with precarious affective labour, more precisely sex work. It starts from my own experiences when I was studying film in Japan and links the traditional "fleeting world" of the red light district with contemporary global forms of labour and affectivity. Besides of making films and also more recently quite a few video installations, I edit and write books. The book *The color of truth*, forthcoming in autumn this year is a comprehensive theoretical account of documentary practices in contemporary art. I hold a PhD in philosophy and have taught extensively, currently at Goldsmiths College, London, but also at several other institutions in Berlin, Vienna, Hanover and Munich

PATRIK SJÖBERG

PhD, Assistant Professor in Film Studies at Karlstad University. The majority of research published and presented by Patrik Sjöberg revolves around various theoretical aspects of documentary film and avant-garde film, and often a cross reading between these two traditions. Where earlier Sjöberg did extensive research on the relation between historiography and documentary film, and historiography and the avant-garde, Sjöberg now does research on two different but parallel projects. The first one concerns the implications of the introduction of early video technology in the 1960's and early 70's (video art, video documentary, video activism, television, surveillance industry, military applications, home video, science monitoring, etc). The other project concerns the use of camera-produced images, and sounds, used as evidence in a court of law. Sjöberg has for the last four years been a regular lecturer at School of Law at Stockholm University lecturing on these issues. Later this year Insitutet för mediastudier will publish a book by Sjöberg on the history of the Swedish political campaign film: *Demokrati i rörelse – om den svenska valfilmen*.

FILMS:

KIM BARTLEY – *THE REVOLUTION WILL NOT BE TELEVISED*

Kim Bartley is a freelance producer/director who mostly has been working in Africa and Latin America where she directs and films short documentaries for a number of international aid agencies in crisis or conflict situations. She has directed a number of travel programmes for RTE and TG4 and recently produced the historic documentary *The Hunt for Roger Casement* which was broadcast on RTE in May 2002.

Donncha Ó Briain is a freelance producer/director. His last documentary *The Seminary*, which he directed and filmed himself, was broadcast on RTE's True Lives series in March 2001 and followed three young men training for the priesthood over a twelve month period. He has worked on productions in Russia, South East Asia and Australia. He is currently completing a film on the Irish Polar explorer Tom Crean for RTE.

GUIDO CHIESA – *LAVORARE CON LENTEZZA (TO WORK SLOWLY)*

Guido Chiesa, born in Turin in 1959, educated in the United States, directed numerous documentaries mostly on political, historical subjects but also on artists and most of all music. His last documentary *Non mi basta mai* (I never get enough, 1999) won amongst others the Cipputi prize at the Torino Film Festival. He also works as a feature film director, his first film *Il caso Martello* (The Martello's affair, 1991) was presented at the Venice Film Festival, *Babylon* (1994) was shown in Locarno and

won the Fipresci International Critics Award at the Turin Festival. His most recent feature *Il partigiano Johnny* was shown in Italian cinemas in 2000. Guido Chiesa lives and works in Rome.

ANTONIO MUNTADAS – *POLITICAL ADVERTISEMENT*

Antonio Muntadas, born in Barcelona, Spain in 1942, has lived and worked in New York since 1971.

His work addresses social, political and communication issues, the relationship between public and private space within social frameworks, and investigations of channels of information and the ways they may be used to censor central information or promulgate ideas. He works in different media such as photography, video, publications, internet and multi-media installations.

PETER WATKINS – *THE GLADIATORS*

Peter Watkins has been called "the most neglected major filmmaker at work today". Despite a rich body of work, including seven feature films, and an Academy Award (Oscar) for best documentary in 1966, it is still hard to get access to his civilisation critical films. His ambition to counter mainstream media's centralised, hierarchical and monoform structure is strongly expressed in most of his films. Filmed in his typical "semidocumentary" style *The War Game* (1965) is a chilling description of the possible outcome of a nuclear attack on the UK, based on facts from the bombings of Dresden, Hamburg, Dortmund, Hiroshima and Nagasaki, as well as the US army's nuclear tests in the 50s. *La Commune* (2000) demonstrates what Peter Watkins means by the possibility of an alternative media process, based on collaboration with the audience and on the actors reflecting on and incorporating contemporary comparisons to the historical events. Together with the crew, including the cast – 60% were amateurs, he researched the Paris Commune in 1871 when a group of women, soldiers and others took siege of parts of the French capital and established a new radical model for society. In the film a TV-reporter from Versailles TV is following the dramatic events, staged in a studio with period costumes.

AKRAM ZAATARI – *THIS DAY*

Akram Zaatari is a video artist and curator who lives and works in Beirut, Lebanon. The author of more than 30 videos and video installations, Zaatari has been exploring issues pertinent to the Lebanese condition, particularly the mediation of territorial conflicts and wars through television and the logic of religious and national resistance, as in his documentary *All is Well on the Border* (1997). He is also interested in the circulation and production of images in the context of the geographical division of the Middle East, as seen in his feature length films *This Day* (2003) and *In this House* (2005). Zaatari is co-founder of the Arab Image Foundation (Beirut), and has contributed articles to scholarly journals such as *Third Text*, *Bomb*, *Framework*, *Transition*, and *Parachute*. In addition to his presentation at SFAI, San Francisco Cinematheque at Yerba Buena Center for the Arts will present a screening and discussion on December 3 of Zaatari's *Military Culture*, a curated series of short films and videos from Syria, Turkey, Palestine, and Israel.

ORGANIZERS:

PRODUCTION UNIT

Produktionsenheten is a network of artists working with documentary storytelling, media criticism and narrative experiments. *Produktionsenheten* focuses on critical analysis of writing of history, and how narratives and investigative journalism are used for political motives. The group arranges seminars, lectures and symposiums to create interdisciplinary discussions around these topics. The group includes: Petra Bauer, Nanna Debois Buhl, Kajsa Dahlberg, Johanna Gustafsson, Sara Jordenö, Conny Karlsson, Runo Lagomarsino, Ditte Lyngkær Pedersen and Ylva Westerlund.
produktionsenheten@gmail.com

PETRA BAUER, *Stockholm*

I work with exploring the possibilities of conceptual documentary. My works often consist of filmic reworking and investigation of other people's stories. In my films I always relate and connect people's individual fates with general occurrences in society. Therefore the ethical problems that arise in relation to the statements of witnesses and the documentary are always present. My interest lies in how we represent events, how personal motifs influence history and how interpretation can become fact. I am currently working with a film based on a meeting filled with conflict between representatives of various Swedish authorities and a young Lebanese girl in Malmö. With the girl's story as starting point I examine how people from different positions in society perceive and interpret her story. What is the function of the girl's story in Swedish society and on what grounds has it been constructed?

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NANNA DEBOIS BUHL, *Copenhagen*

In my practice I primarily use video and film along with photography, drawing, text and sound. I experiment with how to combine these media in various ways according to their different abilities of constructing narrative structures. My work with different media takes place in a field between documentary and fiction, examining the narrative devices found in storytelling, history and the writing of history. By letting different voices and viewpoints meet, my projects explore relations between national identity, gender, language, space and urban structures. In recent years I have been engaged in different forms of collaborations and organizational work. I am a member of the feminist artist group *Women Down the Pub* and the research group *Production Unit*.

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KAJSA DAHLBERG, *Malmö*

I work with video, text and sound. I often use documentary material as starting point to explore a specific subject but also its relation to the media itself. I am interested in how narratives are constructed and mediated in relation to questions of censorship, political representation and identity. I have amongst other things worked with visual representation through lesbian political activism and mediation of national identity by investigating a Swedish/American community in Chicago.

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JOHANNA GUSTAFSSON, *Malmö*

The focus of Johanna Gustafsson's work is in the structures that builds and maintains power. By actively placing herself and her work in different positions, such as the artist, the curator, the teacher and the politically active she uses and abuses these predetermined structures. As an artist she is active in both the research project Produktionsenheten and föreningen JA! (www.foreningenja.blogspot.com). In collaboration with artist Lisa Nyberg she recently founded MFK – Malmö Free University for Women (www.mfkuniversitet.blogspot.com). As a feminist activist she is a member of the Malmö situated group Feminist Networks.

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SARA JORDENÖ, *Sweden/New York*

My work in film, photography and interactive projects often takes the form of critical investigations of real and constructed places and their transnational, sociopolitical and psychological interrelations. Distribution of knowledge through the production and preservation of documents is inherent in the documentary project. Narrative is the organizing principle here, a filter that creates order out of chaos, a persuasive tool that defines places, people and events. I am interested in this process because it determines what is elevated as "truth" and taken as facts. But I also have a great interest in narrative surplus, translation mistakes, ephemera, information trash, myths and constructed facts: in this material a knowledge is produced not only of what is erased and omitted but of alternative histories.

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CONNIE KARLSSON, *Göteborg*

In my recent projects I've been dealing with both documentary and fictional materials, with a special focus on the subtle border inbetween. I've started out with simple interviews, in the search for "basic" stories. And by mixing an obvious narrative structure with an attempt to distance the main characters from their own experiences and actual events by letting them act as themselves. I try to create something new, something different. An insecurity around the "true" story, the representation, identity and the conflict inbetween. The main themes are often the "love affair", the "betrayal", questions surrounding sexual identity, desire, the rights for one's true nature and your own body. I'm currently working with a project named *I am very happy, so please hit me*.

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RUNO LAGOMARSINO, *Malmö:*

Runo Lagomarsino locates his work within a critical art production that aims to explore the conditions through which we create the world (and the word) in which we live. Central to his work is an exploration of the construction of specific categories of "we" in the name of nations or ethnicities. Or to put it different: the tensions between universalism as a notion of inclusive humankind and the realities of colonialism and postcolonialism. During a long time his work have focused on how today's political and social environment has developed through different discursive forms of representation. How they create symbols and metaphors from which we read and reread history and society. Runo Lagomarsino works in different mediums such as video, drawings and photography.

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DITTE LYNGKÆR PEDERSEN, *Malmö/Århus*

Ditte Lyngkær uses various mediums – video, installation, and sculpture to explore the impact of visual material in the construction of our psychological and historical narratives. Recently she has focused her research on the phenomenon of Synthesia, in order to problematize the notions of what constitutes the objective versus the subjective experiences and hence our understanding of the world. In conjunction with this research, she works in a number of collaborative projects. She has initiated *The Århus Malmö Exchange Programme 2006, ÅMX.06*, that was dedicated to examining the notions of public and public sphere within the stages of secondary cities and its cultural producers.

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YLVA WESTERLUND, *Malmö*

In my artistic practice I deal with political and theoretical rhetoric and formulas. By incorporate pre-existing material such as rhetorical speeches, manifestos and logos in a sort of hijacking and reorganisation of cultural and textual materials, I try to perform a societal analyse as well as a critical reflection of one self. To present my work I often use installation, video and drawings.

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PARTNERS:

IASPIS

IASPIS is a Swedish exchange programme aimed at creating a dialogue between Swedish and international contemporary artists and designers. IASPIS comprises an international studio programme in Sweden, support for exhibitions and working residencies abroad for artists in Sweden, plus a public enterprise with lectures, exhibitions and publications. IASPIS is The Visual Arts Fund's international programme and is thus a part of The Arts Grants Committee.

www.iaspis.com

NIFCA

The Nordic Institute for Contemporary Art (NIFCA) is a multifaceted institution that aims to be a catalyst in the ongoing processes of contemporary Nordic visual culture through cooperation, process and network development.

Aiming to strengthen the potential and critical aspects of Nordic visual culture regionally and internationally, NIFCA combines process, production and theory within a Nordic and international arena. The three key means for working are mediation, mobility and communication.

www.nifca.org

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