REFRAMING THE FAMILY

TWO EVENINGS OF FILMS THAT QUESTION TRADITIONAL REPRESENTATIONS OF THE FAMILY

ORGANIZED FOR ARTISTS SPACE AT ANTHOLOGY FILM ARCHIVES BY CARA MERTES AND MICKI McGEE

FEBRUARY 1, 1991 • 7 PM

PEEL written and directed by Jane Campion (16mm, 9 minutes, 1982, New Zealand/Australia) An afternoon excursion down a country road deteriorates into an incident of astonishing belligerence.

BLESS THEIR LITTLE HEARTS directed by Billy Woodberry; written and photographed by Charles Burnett (16mm, 87 minutes, 1984, USA) Woodberry's intimate look at an African-American family's daily struggle to maintain itself in "the land of opportunity" focuses particularly on the frustrations and limitations experienced by the husband/father.

FEBRUARY 8, 1990 • 7 PM

HE WAS ONCE written and directed by Mary Hestand (16mm, 15 minutes, 1989, USA) parodies Davey and Goliath, the 1950s "claymation" TV series of morality tales for the Sunday school set. In this dark spoof, the clay-mation lessons are played out by live actors moving at half-speed, but shot in fast motion. The technique renders their movements as bizarre as the domination that unfolds in the plot's father-son conflict.

FROM ROMANCE TO RITUAL written and directed by Peggy Ahwesh (Super-8, 20 minutes, 1986, USA) This pseudo-ethnographic film reverses the terms in the anthropological study Ritual to Romance to traverse the terrain of modern day love.

LET'S NOT PRETEND by Jan Mathew (video, 26 minutes, 1990, England) Produced for English Channel 4's OUT on Tuesday series, this documentary recounts parliamentary attempts to ban artificial insemination technologies for all but married women and considers the implications of such moves.

SUZANNE, SUZANNE directed by Camille Billops and James Hatch (16mm, 26 minutes, 1982, USA) documents domestic abuse and its repercussions in one African-American family as mother and daughter share their memories of a perpetrator.

PIECE TOUCHEE directed Martin Arnold (16mm, 15 minutes, 1990, Austria) This frame-by-frame examination of an archetypical husband coming home after work gives new meanings to the phrase, "Hi, honey, I'm home."