

# 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.

THIS FILM SERIES IS BEING HELD IN CONJUNCTION WITH A GALLERY EXHIBITION, VIDEO SERIES AND READING SERIES INVESTIGATING THE MYTHOLOGY AND MACHINATIONS OF THE NUCLEAR FAMILY ■ ORGANIZED BY CONNIE BUTLER & MICKI MCGEE ■ JANUARY 17 – MARCH 2, 1991 AT

**Artists  
Space**

223 WEST BROADWAY • NEW YORK, NY 10013

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