

Double Surfaces of the Female Self



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Film Program Prospectus

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Curating Moving Images

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Double Surfaces of the Female Self

Film Program Notes:

The movie screen has countless times been related to the mirror, sometimes as a surface of reflection but also as a site of identification. Similarly, the image of woman in psychological crisis has its own long history in film and art. In the program ***Double Surfaces of the Female Self***, the female characters of each film experience a transformation of identity and persona, through a doubling or division as she is coupled and erased in relation to another woman.

This shifting of personality does not simply occur on the level of the narrative as one might find in literature and folktale. Instead, what contributes to the significance of these films are their formal and stylistic cinematic devices of editing, dream imagery and soundtrack through which the representation of self slips between the familiar and unfamiliar.

In each of the feature length films presented, **Ingmar Bergman's *Persona***, **Robert Altman's *3 Women***, and **David Lynch's *Mulholland Dr.***, the doubled-self and simultaneous loss of identity is initiated by a physical or mental trauma then passed or shared with other sister characters. One might describe these passages as a psychic fever, dream or hallucination. The extended montage sequence in Altman's film stands out, while in *Persona* and *Mulholland Dr.*, dreams become confused with reality for both the audience and the characters themselves. The ambiguity that we are left with further opens out onto questions of female identity and companionship.

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In the work of **Maya Deren**, *Meshes of the Afternoon* and *At Land*, her two most influential works, the creative and revealing use of editing and in-camera tricks allows the female body, here Maya herself, to not only move impossibly through space and time but also to confront her own self as double. Instead of fever, we encounter trance.

All of these films, however, as intertextual works, play with the internal psychology of character as it becomes externalized by the medium of film. Similarly, in **Holly Fisher's** short films *Glass Shadows* and *From the Ladies* along with **Babette Mangolte's** *The Camera: Je or La Camera: 1*, we find subjective accounts of the act of filmmaking and photography, that after Deren put the identity of the female filmmaker in the text of the film.

Extending this to the audio, musical performances by two young female solo artists—**Marcia Bassett** under the moniker **Zaimph** and **Tara Burke** who goes by **Fursaxa**—will be presented as bookends to the short program of Maya Deren films. Each of these musicians are recognized for their use of voice as an integral instrument to be manipulated, transformed and layered in the soundscapes they create.

As voice or image, what this program seeks to unveil is the gap between the self and the surface of self in the female body.

Persona



Stage actress Elisabeth Vogler (Liv Ullmann) is struck by a mental and physical inertia after her performance in the play *Electra*. When the cause of her withdrawal cannot be identified by medical tests, her psychiatrist suggests a respite at a quiet and secluded beach house on the Baltic Sea. Here she is attended to by nurse Alma (Bibi Andersson) who talks openly and endlessly about herself, filling the silence with her innermost secrets and hoping to encourage response from Elisabeth. The more Alma shares, however, the more Elisabeth silently absorbs the confessions. As a friendship seems to develop, the two women merge in image and personality. But when Alma discovers a letter in which Elisabeth judges her naïve confessions, their roles dramatically switch. The feelings of betrayal that Alma experiences only serve to confuse their personas as Alma seems to take on the role of Elisabeth. After a final breakdown, however, the two women pack their bags and leave the beach house on their separate ways.

Coming out of an art cinema aesthetic of the 1960s, **Ingmar Bergman's** *Persona* as his enigmatic masterpiece, is often put in context with films such as Michelangelo Antonioni's *L'Aventura* and Alain Resnais's *Last Year at Marienbad*. This film opens the program, however, as a cited inspiration to both Robert Altman's *3 Women* and David Lynch's *Mulholland Dr.*, through its self-reflexive theme and doubling of female characters that functions on a psychological level. This self-reflexivity is directly tied to the operation of filmmaking itself, as the film's opening montage demonstrates.

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Through its washed black and white film grain and deliberately slow pacing, we see the dissolution of the two female personalities, Elisabeth and Alma; the silence of one feeding the monologue of the other. With an absence of visual codes to help us distinguish between the dream imagery and the reality of a loose narrative, one might point to the character Alma as having fantasized the drama.

As Susan Sontag wrote in her influential 1967 review, this confusion between fantasy and reality lies in the fact that „hallucinations or visions will appear on the screen with the same rhythms, the same look of objective reality as something ‚real‘.“ This is not unlike Lynch's *Mulholland Dr.*, in which we wonder who is trapped in whose dream. Perhaps the film is meant to be approached with this in mind as the discontinuities in space and time along with the inconsistent points of view open onto questions of identification.

It is not necessarily clear if Alma and Elisabeth really exchange identities, but they nevertheless demonstrate a slippage of personas that is inherent to all the films being screened in the program. The ambiguous ending, which Sontag describes as an „agonized stalemate,“ also reverberates with each film's unconventional structure.

In *Persona*, one might take particular notice to the close-up in which a face, half Alma's and half Elisabeth's appears as well as the scene in which Elisabeth's husband mistakes Alma as his wife.

3 Women



Shy teenager Pinky (Sissy Spacek) wanders into a dusty Southwest desert town where she finds work at the local solarium. Here she meets Millie Lommereaux (Shelley Duval), a would-be social butterfly whose sophistication comes straight out of Good Housekeeping and McCall's magazines. Pinky adopts Millie as a role model and after moving in to Millie's yellow-themed apartment and life, slowly begins to appropriate her possessions. Pinky's suicide attempt triggered by Millie's rejection, solidifies her transition. Out of guilt, Millie cares for the recovering Pinky who now appropriates Millie's personality but to a more successful degree. On the periphery is the pregnant artist Willie (Janice Rule) whose murals enchant Pinky. After Willie's baby is still-born, the film ends with the three women living together as Millie plays the role of stern-faced mother.

Eric Henderson of Slant Magazine describes **Robert Altman's 3 Women** as the „long-neglected middle child of art cinema's triptych of psychodramas surrounding misplaced/mistaken/stolen female identities.“ Just as the film is placed second in the program, so Henderson also places it between *Persona* and *Mulholland Dr.* in the triptych. Perhaps the more playful and slightly less serious of the three, it nevertheless takes on a mystery of shifting female identities. Altman, as the intuitive artist, has said that this film was drawn from his own dream, which gives us another perspective on the male auteur's approach to female psychosis.

In *3 Women*, the environment and landscape—a cheap modern Southwest town—plays a larger role than *Persona's* bourgeois

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modern beach house or *Mulholland Dr.*'s Hollywood stucco bungalows. The plastic environment contrasts with haunting music to reveal how landscape puts as much pressure on the characters as assumed social behavior patterns. Significant in the visual landscape are also Willie's murals (by artist Bodhi Wind) that depict women in struggle with men; a motif that sets the dramatic action in relief as well as contributing to Pinky's attempted suicide.

The physical and mental trauma that Pinky endures signals the larger shift of the film in which Millie, who had previously been capable of nothing but superficiality experiences authentic feelings. Pinky, who reveals earlier in the film that her real name is Mildred, now becomes a meaner but more popular Millie.

It is possible to find a double on the level of names as in Millie/Willie as well as within other character couplings, like twins Peggy and Polly.

In *3 Women*, one might take particular notice of the stylized montage sequence of Pinky's fever dream as well as the use of color as evocation of psychological roles.

Mulholland Dr.



With naïve expectation, Betty (Naomi Watts) arrives in Hollywood with hopes to embark on a film-acting career. Her plans, however, are put on hold when she gets caught up with Rita (Laura Harring), a mysterious dark-haired woman who suffers from amnesia after a car crash. The discovery of a strange blue key and little blue box signals the unraveling of the narrative in which identities become confused. Now Betty is the cynical and bitter Diane Selwyn, suffering from bad relationships and unhealthy habits. Other characters also shift personality and change name along with Betty, inverting relationships and splitting characters. Often regarded for its dream-like framework and editing, the ambiguity of this film leaves one wondering who inhabits whose dreams.

In **David Lynch's** *Mulholland Dr.*, dreams and hallucinations as the traces of emotional states figure prominently. On one level is the dyad Betty/Diane Selwyn between whom it is impossible to distinguish the „real“ from the „fake“ out of the dreamed and reality. There is also Rita, whose loss of identity as a result of her amnesia calls on the function of memory to open up her identity to myriad possibilities. In comparison to Bergman's *Persona*, of which Lynch cites as influential to this work, Rita's amnesia is similar to Elisabeth's withdrawal and silence in *Persona*. Further, Michel Chion also finds that „Bibi Andersson's nurse in *Persona*, with her enthusiasm and over-

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excitement verging on hysteria... prefigures Naomi Watt's Betty in *Mulholland Dr.* to an amazing degree."

The switches and transformations in Lynch's work, however, seem harder to keep track of: Diane's hallucination of a beautiful dark-haired woman suggests an alternative Rita. On the other hand, Rita's flashbacks and change of hair color from raven to blonde suggests yet another Betty/Diane look alike.

The use of camera movement that at times satisfies the viewer's curiosity too well, along with seemingly misplaced groans and stark silences on the soundtrack, demonstrate that the process of character transformation are Lynch's own authorial moves.

As opposed to the doubling and switching in *Persona* and *3 Women* that allows us to further grasp and see through the characters—Alma's taking up of Elisabeth and Pinky's taking over of Millie—the split between Betty/Diane and Rita seems more akin to a process of defamiliarization in which memory and time, through editing, fail us.

Meshes of the Afternoon



In this non-narrative work from **Maya Deren**, we find the central character played by Deren herself, as though in a trance or a dreamlike state. The camera and editing strategy presents a subjective focus that allows the doubled-Deren to perform her own transformation. Suggestive of the unconscious mind, the dream imagery spills into reality where symbolic objects, such as a key and a knife, play a role in both unlocking and complicating the mystery. Again, the ambiguity inherent in most of the films of this series are portrayed here through the opened-ended approach of recurring themes and interruptions.

At Land



Mutability of personality in relation to one's landscape is a prominent theme in Deren's *At Land*. The main character, again played by **Deren** herself, seeks to maintain her own identity while being transported by the magic of editing through the constantly changing spaces. This odyssey finds her once coming from the sea and next crawling on land in cramped, claustrophobic society where she is a mermaid-out-of-water. Through the repetition of scenes and use of jump-cuts, Deren attempts to make sense of herself and how she fits into the strange world around her.

Zaimph

A solo project from Marcia Bassett of *Double Leopards* and *Hototogisu*, *Zaimph*'s signature guitar and voice undergo electronic manipulation to produce lush drones and ethereal soundscapes. From gritty to glassy, her shimmering walls of noise shred the boundaries between dark noise, drone, and psych music that are above all deeply meditative.



Fursaxa

Philadelphia's Tara Burke as *Fursaxa*, uses a number of instruments including voice, guitar, organ, dulcimer and accordion to create a mysterious and hypnotic sound. With endless loops and layering, this solo project presents disembodied voices that hover and rise throughout a lo-fi, acid folk drone.



Works courtesy of Filmmaker's Co-Op

Glass Shadows

Short experimental work from filmmaker **Holly Fisher** in which she choreographs the play of real and reflected images. Window frames and glass panes allow refracted sunlight to dance, punctuated by the random pulse of a leaky kitchen faucet.

From the Ladies

Also from **Holly Fisher**, a short work that again plays with reflected images. Shot in a multiple-mirrored women's bathroom in a New York City Holiday Inn, we mostly see the filmmaker's own reflection, opening up questions on both subject and object of film.

The Camera: Je or La Camera: I

French filmmaker **Babette Mangolte**, currently stationed in San Diego, California, allows the audience in this medium-length film to stare at models as they are being photographed. Like Fisher, we question ideas of subjectivity as well as the role of the spectator.

Program Layout

Venue:

Anthology Film Archives

32 Second Avenue, New York City

An established home for avant-garde and independent films showcased on a regular basis.

COURTHOUSE THEATER

Anthology's Courthouse Theatre is the larger second floor theatre in the archive that seats 192.

Equipped with projectors for Super 8, 16mm, and 35mm films as well as digital projectors for video and DVD.

The theatre is also air-conditioned and heated, boasting a lobby for receptions.

For musical performances:

Anthology has a stereo sound system that can include speakers and amplifiers as well as microphones for musicians. Musicians, however, should supply their own musical instruments and other individualized equipment for their performance.

In the Courthouse Theatre, the narrow stage has minimal lighting, but may allow for a soft, warm atmosphere.

Musicians who prefer low lighting (such as those performing in this series) will be satisfied with the amenities. House lights can remain unlit during and between performances as they would during the films to help maintain ambiance.

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Audience and Draw:

Each component of this series, feature films, short films, music, as well as the venue itself seems to have its own built-in audience.

Whether devotees of David Lynch, a filmmaker recognized by his obsessive and loyal fans, followers of the aging Ingmar Bergman or fans of the late Robert Altman, these auteurs draw sizable but distinguished crowds. While these filmmakers are not always commercially recognized by large box office sales, their work stands on the border between independent and commercial.

Anthology regulars will also likely attend screenings of Essential Cinema classics such as those from Maya Deren as well as find interest in the work of both Holly Fisher and Babette Mangolte that comes straight from the Filmmaker's Co-Op.

The idea for including underground musicians like Marcia Bassett and Tara Burke at once echoes the avant-garde films they will bookend as well as draw music fans, albeit a limited audience. These two female musicians are nevertheless well known in experimental music circuits, particularly on the East coast. Both of these musicians have previously performed at Anthology, so a repeat performance will no doubt bring in film attendees who enjoyed them last time.

The extensive program notes provided and theme of the series also hopes to attract students and scholars of film, particularly those interested in feminist issues as well as the work of auteur filmmakers and avant garde.

The cross-over of these groupings will hopefully bring in a varied audience. However, the majority of viewers will likely be comprised of students, scholars, intellectually minded fans and films buffs as well as regular Anthology members.

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Choice of Material:

Part of what the theme in *Double Surfaces of the Female Self* hopes to reveal is a connection between the specific medium of film and how it represents body and identity. The "surfaces" are those of the movie screen as well as the superficial images of females. For this reason it is highly appropriate to select quality film prints for each presentation. This also extends to the choice of venue, Anthology Film Archives, noted for their projection services and personnel as well as ethos in the care and preservation of film.

All three features as well as Babette Mangolte's medium-length work are available on 35mm, while the short films that were made on 16mm will be shown on that format.

Holly Fisher's work is available from multiple locations in New York, however, borrowing prints from Filmmaker's Co-Op makes the most sense for various reasons. As the Co-Op regularly provides quality prints to Anthology, the close working relationship will allow for easy access, providing the artists with thanks and compensation for their work. The prints of Holly Fisher's work is also easy to acquire from the Donnell Collection of the New York Public Library. However, the quality and preservation status of prints from Filmmaker's Co-Op are generally superior. Film prints of Babette Mangolte's work are only available from the Co-Op or from the filmmaker herself.

Of particular interest is the newer print of *Persona* that comes from George Eastman House in Rochester, New York. This 35mm copy also boasts newly translated subtitles. Other distributors of the film include Swank Motion Pictures, but unfortunately they only distribute a VHS copy.

Robert Altman's film *3 Women*, which was recently released on DVD from Criterion/Janus Films, is available as a 35mm print from Criterion USA (no relation to Criterion/Janus Films). No other distributors for this film were located.

Mulholland Dr. is available from Universal as a 35mm print.

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Screening Notes:

The screenings begin with *Persona*, then *3 Women* and *Mulholland Dr.* following.

The set of short Maya Deren works with bookending musical performances should be presented and promoted as a single special event. The second set of shorts from Holly Fisher and Babette Mangolte can also be presented as a single event.

As a motion to open the topic further, the films that come from the Filmmaker's Co-Op serve as recommended viewing that allows for a smooth transition back into Anthology's regular schedule. Both sets of shorts can act as a sort of cleansing of the palate after the heartier feature films.

Program notes, that include information on all the films as a double-sided pamphlet on 8 1/2 by 11 paper, should be made available to audience members in the front lobby of Anthology Film Archive as well as in the reception area of the Courthouse Theatre.

A single sheet or flyer for promotion of Screening 4, with basic details and information from program notes is also suggested. These flyers can be distributed at local music stores like Other Music and Kim's, etc.

Screening 1: "Double Surfaces of the Female Self: Ingmar Bergman's *Persona*"

This feature-length film with running time of 1hr 25mins, is to be shown by itself. No previews or trailers will accompany the presentation.

Screening 2: "Double Surfaces of the Female Self: Robert Altman's *3 Women*"

Like *Persona*, this film with running time of 2hrs 3mins, will be shown by itself without pre-show entertainment.

Screening 3: "Double Surfaces of the Female Self: David Lynch's *Mulholland Dr.*"

With running time of 2hrs 26mins, this feature will also be shown by itself. No pre-show entertainment will accompany the presentation.

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Screening 4: "Double Surfaces of the Female Self: Visual and Audio Experimental Performances"

Once audience members are seated and house lights down, an Anthology staff member (with single stage light?) can introduce the layout of the evenings screening: A short performance from Marcia Bassett as *Zaïmph* directly followed by two short Maya Deren films and finally a short performance from Tara Burke as *Fursaxa*. Musicians should have arrived earlier in the day for set-up and sound check, leaving their prepared equipment ready on stage.

This screening begins with an approximately 20-30 minute musical performance of *Zaïmph*. Suggested lighting should be minimal. While both house and stage lights should be turned off or down, a small frame of light on the movie screen as a blank projection can provide adequate lighting as well as enhance the mood and theme.

Immediately following the end of this first musical performance (account time for audience applause) with light from blank projection extinguished, Maya Deren's film *Meshes of the Afternoon*, with running time of 14 minutes, will be projected. No more than three minutes of silence should follow between the end of this film and the next, *At Land*, also with running time of 14 minutes. (Both films should be screened with their printed soundtracks)

As a conclusion to the film screenings, a musical performance from *Fursaxa* of approximately 20-30 minutes will close the evening. Similar lighting to the first musical performance is suggested.

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The ideal in this screening is to create fluid transitions between each event. Total program time: approximately 1hr 30mins.

Screening 5: "*Double Surfaces of the Female Self: In the Mirror of the Women Filmmaker's*"

Because this screening involves two formats of film, projectionist should prepare projectors for easy transition.

In order, Holly Fisher's *Glass Shadows* (14 mins) and *From the Ladies* (20 mins) followed by Babette Mangolte's *Camera, The: Je or La Camera I* (1hr 28mins). No more than five minutes of silence should fall between each film. House lights should remain unlit during transitions.

Screening Materials:

1. **Persona** (Sweden; 1966, sound, B/W; 83 mins., 35mm)

aspect ratio: 1.37:1

production co.: Svensk Filmindustri

distribution co.: Lopert Pictures Corporation, United Artists, Janus Films/Criterion

Director: Ingmar Bergman

Main Actors: Liv Ullmann, Bibi Andersson

Producer: Lars-Owe Carlberg

DP: Sven Nykvist

Music: Lars Johan

Editor: Ulla Ryghe

Awards: BAFTA nomination (Best Foreign Actress, Bibi Andersson)

Plot Summary: Stage actress Elisabeth Vogler (Liv Ullmann) is struck by a mental and physical inertia after a performance in *Electra*. When the cause of her withdrawal cannot be identified by medical tests, her psychiatrist suggests a respite at a quiet and secluded beach house on the Baltic Sea. Here she is attended to by nurse Alma (Bibi Andersson) who talks openly and endlessly about herself, filling the silence with her innermost secrets and hoping to encourage response from Elisabeth. The more Alma shares, however, the more Elisabeth silently absorbs the confessions. As a friendship seems to develop, the two women merge in image and personality. But when Alma discovers a letter in which Elisabeth judges her naïve confessions, their roles dramatically switch. The feelings of betrayal that Alma experiences only serve to confuse their personas as Alma seems to take on the role of Elisabeth. After a final breakdown, however, the two women pack their bags and leave the beach house on their separate ways.

Prints available from:

-George Eastman House (35mm with newly translated subtitles)

-Janus Films/ Criterion

-Various universities in the US also have 16mm copies

Poster available from:

Posterati (239 Centre Street, NY); Scene Card (11" x 14")

Stills available from:

Museum of Modern Art, George Eastman House

2. **Mulholland Dr.** (USA/France; 2001, Sound, Color, 146 mins., 35mm)

aspect ratio: 1.85:1

production co.: Les Films Alain Sarde, Asymmetrical Prod.,
Babbo Inc., Canal +, The Picture Factory

distribution co.: Universal Focus, A-Film Distribution

Director: David Lynch

Main Actors: Naomi Watts, Laura Harring

Producers: Mary Sweeney, Alain Sarde, Neal Edelstein,
Michael Polaire...

DP: Peter Deming

Music: Angelo Badalamenti

Editor: Mary Sweeney

Awards: ALMA (Actress, Laura Harring), BAFTA (Editing, Mary
Sweeney), Cannes (Best Director, David Lynch), Oscar
nomination (Best Director, David Lynch)

Plot Summary: With naïve expectation, Betty (Naomi Watts) arrives in Hollywood with hopes to embark on a film-acting career. Her plans, however, are put on hold when she gets caught up with Rita (Laura Harring), a mysterious dark-haired woman who suffers from amnesia after a car crash. The discovery of a strange blue key and little blue box signals the unraveling of the narrative in which identities become confused. Now Betty is the cynical and bitter Diane Selwyn, suffering from bad relationships and unhealthy habits. Other characters also shift personality and change name along with Betty, inverting relationships and splitting characters. Often regarded for its dream-like framework and editing, the ambiguity of this film leaves one wondering who inhabits whose dreams.

Prints available from:

Universal

Posters available from Posterati (239 Centre Street, NY, NY); 1 sheet (27" x 41")

3. **3 Women** (USA; 1974, Sound, Color (DeLuxe), 92 mins., 35mm)
aspect ratio: 2.35:1
production co.: Lions Gate Films
distribution co.: 20th Cent. Fox, Criterion
Director: Robert Altman
Main Actors: Shelley Duvall, Sissy Spacek, Janice Rule
Producer: Robert Altman
DP: Charles Rosher Jr.
Music: Gerald Busby
Editor: Dennis M Hill
Awards: Cannes (Best Actress, Shelley Duvall), Golden Palm
nomination (Best Director, Robert Altman)

Plot Summary: Shy teenager Pinky (Sissy Spacek) wanders into a dusty Southwest desert town where she finds work at the local solarium. Here she meets Millie Lommereaux (Shelley Duval), a would-be social butterfly whose sophistication comes straight out of Good Housekeeping and McCall's magazines. Pinky adopts Millie as a role model and after moving in to Millie's yellow-themed decorated apartment, slowly begins to appropriate her possessions. Pinky's suicide attempt triggered by Millie's rejection, solidifies her transition. Out of guilt, Millie cares for the recovering Pinky who now appropriates Millie's personality but to a more successful degree. On the periphery is the pregnant artist Willie (Janice Rule) whose murals enchant Pinky. After Willie's baby is still-born, the film ends with the three women living together as Millie plays the role of stern-faced mother.

Prints available from:
Criterion USA

Poster available from:

The Nostalgia Factory (www.nostalgia.com); 1 sheet (27" x 41")
Posterati (239 Centre Street, NY, NY); 1 sheet (27" x 41")

Note: *3 Women* will be screened at AFI's Silver Theatre and Cultural Center in early July 2007!

4. ***Meshes of the Afternoon*** (USA; 1943, Sound, B/W, 18 mins., 16mm)

aspect ratio: 1.37:1
Director: Maya Deren, Alexander Hammid
Main Actors: Maya Deren, Alexander Hammid,
DP: Alexander Hammid
Music: Teiji Ito (1952)
Editor: Maya Deren
Awards: National Film Registry (1990)

Plot Summary: In this non-narrative work from Maya Deren, we find the central character played by Deren herself, as though in a trance or a dreamlike state. The camera and editing strategy presents a subjective focus that allows the doubled-Deren to perform her own transformation. Suggestive of the unconscious mind, the dream imagery spills into reality where symbolic objects, such as a key and a knife, play a role in both unlocking and complicating the mystery.

Prints available from:
Filmmaker's Co-Op
Stills available from:
Museum of Modern Art

5. ***At Land*** (USA; 1944, Silent, B/W, 15 mins., 16mm)

distribution co.: Filmmaker's Co-Op
Director: Maya Deren
Main Actors: John Cage, Maya Deren, Alexander Hammid,
Parker Tyler
Editor: Maya Deren

Plot Summary: The main character, again played by Deren herself, seeks to maintain her own identity while being transported by the magic of editing through the constantly changing spaces. This odyssey finds her once coming from the sea and next crawling on land.

Prints available from:
Filmmaker's Co-Op

6. **Glass Shadows** (USA; 1976, Sound, Color, 13.25 mins., 16mm)
Director: Holly Fisher
Main Actors: Holly Fisher
DP: Holly Fisher
Editor: Holly Fisher

Summary: Short experimental work that choreographs the play of real and reflected images. Window frames, glass panes and refracted sunlight is punctuated by the pulse of a leaky kitchen faucet.

Prints available from:

- Filmmaker's Co-Op
- Donnell Film Library; Free for non-profit use
- Museum of Modern Art

7. **From the Ladies** (USA; 1978, Sound, Color, 20 mins., 16mm)
Director: Holly Fisher
Main Actors: Holly Fisher
DP: Holly Fisher
Editor: Holly Fisher Genre: Experimental

Summary: Short experimental work filmed in the multiple-mirrored women's bathroom at a Holiday Inn in New York City. Most visible is the filmmaker's own reflection.

Prints available from:

- Filmmaker's Co-Op
- Donnell Film Library
- Museum of Modern Art

8. **The Camera: Je or La Camera: I** (USA; 1977, Sound, Color, 88 mins., 16mm)

Director: Babette Mangolte

Main Actors: Chantal Ackerman, Lucinda Childs, Kim Ginsberg, Babette Mangolte

DP: Babette Mangolte

Sound: Neal Marshad

Editor: Babette Mangolte

Summary (from Filmmaker's Co-Op): "The film is about the relations of vision and power arising from the act of producing images. The first section of THE CAMERA:JE is terrifying even though it is the most straightforwardly didactic part of the film. The spectator stares at photo models as they have their pictures taken and are given instructions about how to pose. The anxiety we see on the face and body of the model (mirroring our role as spectator) exemplifies this fear of not being held in our position of spectator. It is as if we were watching ourselves being photographed, as if the screen were watching photographing us." --Constance Penley

Prints available from:

-Filmmaker's Co-Op

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Films	Rental Fees	Shipping Cost	Location	Contact
<i>Persona</i>	undetermined	app. \$75 x 2	George Eastman House	585-271-3970 F
<i>3 Women</i>	\$250	app. \$75 x 2	Criterion USA	1-800-890-9494
<i>Mulholland Dr</i>	\$250	app. \$75 x 2	Universal	818-777-1689
<i>Meshes of the Afternoon</i>	\$50	NA	Filmmaker's Co-Op	212-267-5665
<i>At Land</i>	\$50	NA	Filmmaker's Co-Op	212-267-5665
<i>Glass Shadows</i>	\$50	NA	Filmmaker's Co-Op	212-267-5665
<i>From the Ladies</i>	\$50	NA	Filmmaker's Co-Op	212-267-5665
The Camera: Je or La Camera: I	\$150	NA	Filmmaker's Co-Op	212-267-5665

Musicians	Compensation	Transportation
Marcia Bassett (<i>Zaimph</i>)	\$200	app. \$40 (Brookly-Manhattan Taxi)
Tara Burke (Fusaxa)	\$300	app. \$160 (Philadelphia to NYC by Amtrak plus taxi)

Other/Miscellaneous

Posters for lobby	\$90
	\$90
	\$200
Printing for program notes	\$200
Final Approximate Total:	\$2,830