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2 INTRODUCTION: A NEW SHOWCASE

by Marc Glassman

June 27 7:30

4 PROGRAM 1: IN THE FIRST PERSON

Passing Through/Torn Formations, Exclusive Memory, 8 Frames Per Second, Dream Voices/Day Voices, Scars

June 27 9:30

6 PROGRAM 2: CONTEMPLATIONS

Sirensong, Last Days of Contrition, Comptines, Lining the Blues, Work In Progress from Consolations (Love is an Art of Time)

June 28 7:30

8 PROGRAM 3: SEXUALITY & REPRESENTATION (PART 1)

Body Fluid, Miss Representation, Cheek to Cheek, Orientation Express, Hot Chicks on TV, Censored: The Business of Frightened Desires, Ads Epidemic, Histoire Infâme

June 28 9:30

10 PROGRAM 4 VOICES OF EXPERIENCE

Clouds, Buck, Up to Scratch, The Teaching Rocks, Home To Buxton

June 29 7:30

12 PROGRAM 5: SEXUALITY & REPRESENTATION (PART 2)

Another Man, La La La Human Sex Duo No 1., Ragged Clown, Learning About Female Sexuality, Dorothy, A Little Older, Low Blow, Delivrez-nous du Mal, Demi Portion, Le Plaisir

June 29 9:30

14 PROGRAM 6: WOMEN WORKING THROUGH HISTORY

Say It, Keep The Home Fires Burning, A Woman's Work Is Always Done, Girls Just Wanna Have Funds, Reportage Bresil, Proud Women, Strong Steps.

June 30 7:30

16 PROGRAM 7: FLUID LANDSCAPES

Ma, My Father And I Went Fishing, L'Etang, Deaddication, Waving, Seated Figures

June 30 9:30

18 PROGRAM 8: NEO-NARRATIVES (AND OTHER MELODRAMAS)

A Pack of Lies, Harriet Loves, What's This All About?, Cop Out, Seventh Winter, Mysterious Moon/Men of Canada

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Women Working Through History invokes several processes. The most fundamental of these is simply paid and unpaid labour: women's contributions to an entire sphere of production — conspicuously unwritten. Much of the work presented in this programme is informed by the kind of revisionism so essential to Western feminist thought. More than any other political movement in history, Western feminism has steadfastly insisted on the *personal*, bringing to the forefront areas of life previously considered irrelevant to 'real' political struggle. As a result, entirely new realms of investigation have emerged: division of labour in the domestic sphere, socio-economic conditions of women's labour, theologies of sacrifice, ideologies of representation, legislation of women's bodies, sexuality, the Unconscious — to name but a few. New epistemologies are in the making as history's oversights, its safely guarded borders, are being traversed and *worked over*.

Say It

**Sherry Moses/
Colleen Finlayson**

1987, video, 8 min.

Alberta

Video Pool

Keep the Home Fires Burning

Sara Diamond

1988, video, 45 min.

British Columbia

Video Out

A Woman's Work is Always Done

**Tamithy Basaraba/
Jennifer Babcock**

1987, video, 2 min.

British Columbia

Artist

Girls Just Wanna Have Funds

**Cathy Busby/
Melodie Calvert**

1987, video, 11 min.

Nova Scotia

Canadian Filmmakers

Distribution Atlantic

Reportage Bresil

**Nancy Marcotte/
Collette Loumede**

1987, video, 16 min.

Quebec

Groupe Intervention Vidéo

Proud Women, Strong Steps

**Producers: Skyworks for
Women Working With
Immigrant Women**

1988, film, 35 min.

Ontario

DEC Films



Girls Just Wanna Have Funds

Say It

A war of attrition is waged against an immigrant woman by a chorus of off-screen voices which assure "once you've said it right, it will just come naturally." **Say It** is a metaphorical rendering of the way racial and sexual differences are managed by Imperialism's forceful discourses.

Keep the Home Fires Burning

From welders to waitresses, Diamond has found and pieced together part of the absent history of working women in Canada. While images of working women could be found, little information about how women lived their lives — their attitudes about home and job — were available from the 30s and 40s. This videotape provides that information. Oral histories have become video histories. Diamond has used historical and archival material when possible and dramatic reconstruction when necessary.

A Woman's Work is Always Done

Shot entirely on location in a kitchen, this tape is an ironic reworking of the popular proverb. Using fast cutting, the pots and pans "pixilate" into rapid-fire activity, transforming the housewife's traditionally quiet work place into a sonically cacophonous, anarchically nightmarish vision.



Reportage Bresil

Girls Just Wanna Have Funds

This ironic tape contrasts the life of a contemporary arts administrator with the vision of a Hollywood heroine operating a saloon in the Wild West. Wanda runs an art gallery which means that she faces long hours, poor pay, and a mundane social life. Her troubles are intercut with Joan Crawford in Nicholas Ray's deliriously pre-feminist Western, *Johnny Guitar*, in this clever look at an often romanticized profession.

Reportage Bresil

After extensive lobbying by local women's groups, Sao Paulo, Brazil became the site of the first women's police station in South America. Staffed exclusively by female officers, the station responds to charges of rape, assault, death threats and kidnappings. Besides crime control, the officers see a major goal in communicating to women that *violence is not their fate*. This tape, by two Quebecoise documentarians, is an interesting example of cross-cultural communications between disparate branches of the feminist movement.

Proud Women, Strong Steps

The lives of immigrant women are rarely treated in an empowering manner by Canadian mass media. **Proud Women, Strong Steps** attempts to redress this imbalance. Two women, Ana and Tania, are allowed the freedom to express themselves and relate their tales in relatively unmediated conditions to the audience. Ana, a daughter of Italian immigrants, speaks movingly of her mother's tribulations as a factory worker and primary family caregiver. Tania, a South Asian Women's Group activist, expounds on the possible group strategies that women of colour — and all immigrant peoples — can employ in order to gain more power in their lives. This engaging documentary is a step in the right direction for Tania and all other people who desire to express themselves and improve their conditions in Canada.



Keep the Home Fires Burning