

**New Museum of Contemporary Art and The Pioneer Theater present:
East Village USA Film Festival: Films from New York City's East Village in the 1980s**

SHORTS PROGRAM B: Total Run Time: 118 mins

Thursday February 17, 6:30 PM

Saturday February 19, 6:30 PM

Monday February 21, 6:30 PM

The East Village USA film festival presents programs of shorts as well as features. These films typify the spirit of a time and place where a carefree, party lifestyle of sensation and fun was a given. Artists of all disciplines were finding jewels in the dirt, reveling within a somewhat derelict, burned out neighborhood. The production value of many of these films is low, yet they are vibrant and intense in their evocation of a particular explosive energy. This fast and ready approach came from an urgent need for instant creative gratification using whatever resources were readily available. Some films have a maniacal force, others a sublime beauty or a pop style, and often a decadent tone. Narrative, animated, experimental, or performative, these films fall within many genres.

Curated by Tessa Hughes-Freeland.

Bradley Eros & Aline Mare (Erotic Psyche), *ElectraMorphic*, 1987, 16mm blow-up from Super-8 color and black and white, sound, 11 min.

Shot & Directed by Eros/Mare. Edit & Sound Mix by Eros. Produced by Erotic Psyche. Cast: Eros (Hermaphrodite & Magician), Mare (Promethea), Edgar Oliver (Tesla), Martin Reckhaus (Reich), Karey Degnan (Tabula Rasa), Andy Soma (Demon Trickster), and Tracey Sherman (Pyro)

Visions of creation & destruction: the birth of pyromania and explosive technology. Promethea's homage to Tesla & Reich and the Orgone of Alternating Current. "...very Kali-graphic"

Nick Zedd, *Police State*, 1987, 16mm optical sound, 18 min.

Cast: Nick Zedd, Willoughby Sharp, Rockets Redglare, Flip Crowley

When New York's real estate developers decided to "clean up" the Lower East Side, their puppet Mayor sent in an occupation army of cops to harass and intimidate people. This movie was made in response. Landlordism makes our lives ugly. Tarantino's dead, baby. The underground lives.

Casandra Stark, *Wrecked on Cannibal Island*, 1986, Super-8, Super-8 sound, VHS ½, 10 min.

Cast: Casandra and Natz. Camera: David Rutsala and Casandra. Soundtrack: Casandra and Natz

The idea for the film emerged from the domestic disputes and fights that dissolved the year and 1/2 romance between me and Natz. Ultimately I would be haunted by the very same argument regarding the sponges in each of my subsequent relationships. Often I feel that I am trapped within the film when my significant other comes to me proudly and proclaims "Honey I washed the dishes." My momentary happiness dissolves as I see once again the wrong sponge in his hand (after I had already explained my hygienic system preferences, I prefer that the toilet, dishes, tub and sink are washed with *not* the same sponge). And I reply, as in the movie: "You washed the dishes with that sponge, that sponge is for the tub, this sponge is for the dishes". The same gender conflict continues, though time has lessened my violent response.

Everything about this film is dated, me and Natz are barely twenty years old, the neighborhood is pre-gentrified, and without a doubt, the Wall Street scene could never be shot in these post 9-11 days. Natz wanders shirtless through Wall Street in a psychotic state screaming "Leave us alone" and he is carrying a highly suspicious package, a package wrapped in brown paper tied with string, the symbolic bomb, while I hid behind a cement planter filming the scene and the unsuspecting New York crowds reaction which pre 9-11 was merely amused or annoyed. These days we would surely be carted off to jail and publicly shamed for our highly insensitive hoax.

Jo Andres, *Punk Poultry*, 1980, 16mm, 3:1 ratio, 3 min.

Director, Choreographer, Editing: Jo Andres. Camera & Editing: Mike Fleishman. Cast: Lynda Baer, Leslie Hanning, Connie House-Winters, Frances Kimmel, Lori Leshin, Kate Mason, Jenifer Rosen, Rosanne Spradlin, Regina Williams. Crew: Courtney Johns, Scott Lewis, Melanie Magisos, Paul Nicholson, Christine Rath, Steve Sears.

A (pre-MTV) dance film set to music of Hen House Five Plus Too's "In the Mood." Hoodlum "chickens" cavort around a 57 Chevy, stealing hubcaps and smoking cigarettes. Sam Fuller loved this film and took it to Edinburgh and Melbourne Film Fests.

Abigail Child, *Mayhem*, 1987 (from *Is This What You Were Born For?*, 1981-89), 16mm black and white, sound, 18 min.

Directed, Shot and Edited: Abigail Child. Sound Recordings: Abigail Child. Additional Music by Shelley Hirsch, Christian Marclay, Charles Noyes, and Zeena Parkins. Featuring: Diane Torr, Ela Troyano, Plauto, Sally Silvers.

"More than a detective story: MAYHEM is a hypermodern melding of forms, an erotic send-up of slapstick with a heady dose of cultural nay-saying." Elizabeth Pincus, *Gay Community News*. "The films of Abigail Child work with a provocative galaxy of familiar and alien materials—found soundtracks—opera, rock-n-roll, sound concrete, home movies, as well as original. Child galvanizes these essential bits and pieces into films of startling musicality, density and rigorous compression... With vigorous acuity these films seek to reterritorialize the elements of film. They call into question the structures of narrative, power and sex, testing the ways in which we assimilate information and navigate through history and memory." Mark McElhatten Assistant Curator of Film & Video, American Museum of the Moving Image. "Mayhem seems amazingly dirty to me." Tom Gunning, University of Chicago.

Tessa Hughes-Freeland & Ela Troyano, *Playboy Voodoo*, 1986-1990, 16mm color, sound, 10 min.

Produced & directed by Tessa Hughes-Freeland & Ela Troyano. Music by John Zorn.

Tessa Hughes Freeland and Ela Troyano have been collaborating on expanded cinema performances since 1985, playing in the US and abroad in a variety of spaces, from CBGB's to jazz clubs in Paris. The performances are often improvised and ephemeral in nature though for PLAYBOY VOODOO Hughes Freeland and Troyano decided "to film" one performance. Rephotographing previous work, Hughes Freeland's PLAY BOY and Troyano's personal autobiographical footage, they counter notions of female sexuality in the cinema of transgression.

Peggy Ahwesh, *From Romance To Ritual*, 1985, Super-8 film color, sound, 20 min.

Featuring: Renate Walker, Mandy Ahwesh and Margie Strosser.

Anecdotes, memories, confessions, tourist sites, home movies, reportage. . . a trip to Avebury, an ancient ritual site in England, is the starting point for an investigation into female desire, coming of age, and fantasies about the matriarchy.

Jack Waters, *Brains By Revlon*, 1986, 16mm color, 18 min.

Conceived and Directed by: Jack Waters. Written by: Jack Waters with Gordon Stokes Kurtti. Cinematography: Susan Salinger A.K.A. Clair Voyant. Edited: Jim Beiderman and Jack Waters. Original Sound Elements: Andrea Pierotti. Cast: Eve Teitelbaum, Sherry Saunders, Bobbie Fultz, Adrian Saich, Peter Cramer, Brad Taylor, Richard Hofmann, Valerie Caris.

Oblique capitalist critique of the gentrification of Manhattan's Lower East Side. Three women put together the latest issue of a fashion/style magazine. They represent the manipulation of mass consciousness by the printed word and selective images, similar to the function of the church's control over written language in the middle ages. The characters are transformed into ghouls as they parade through the streets of the Lower East Side where the signs of arson, neglect, and demolition give way to the speculation and development of a New World Order. A seer at Tompkins Square Park prophesies the evil yuppification of the adjacent Christadora building, currently in construction. A concrete ruins (La Plaza Cultural) provides a location for the celebrant's spinning ritual during the actual documentation of a building burning to the ground (a frequent event at the time induced by landlords capitalizing on insurance claims).

Ivan Galietti, *Pompeii New York Pt 1: Pier Caresses*, 16mm converted to Beta SP, color, 10 mins.

With: Phoebe Legere, William Niederkorn, David Wojnarowicz, Ivan Steiger, Sante Scardillo, Kip Turner, Michael Oppedisano, Daniel Posival, Kevin Bradigan, Vincent Barnes. Writer/Director/Editor: Ivan Galietti. Cinematography: Kyle Kibbe. Co-editor: Kevin Cloutier. Original music: Victor Frost. Original song: "Das Pier ohne Ende" by Yolanda Hawkins & William Niederkorn. Produced: Romanhattan Productions (info@romanhattan.com).

A crumbling pier, its walls covered with graffiti and erotic frescoes reminiscent of pagan Pompeii, the locus of the seduction rituals of men longing for men, perpetually wandering among the ravaged beauty of its ruins, is the focus of this meditation on gay cruising at the height of sexual freedom before the onslaught of A.I.D.S.

Shot in 1982, this is a segment of an on-going film project meant to witness the evolution of a changing landscape on Manhattan's waterfront. The decaying warehouses then known as the "sex piers," are now transformed into open-air wharves within a cheerfully "sanitized" public park that nonetheless continue to provide for New York's gay community a locus of private rites and public celebrations.

Film screenings at the Pioneer Theater (155 East 3rd Street, NYC). Tickets are \$9; available at the Pioneer Theater on the day of screening only. www.twoboots.com/pioneer - 212 591 0434

The exhibition *East Village USA* curated by Dan Cameron is on view through March 19, 2005 at The New Museum of Contemporary Art / Chelsea, 556 West 22nd Street, New York, NY 10011 (at 11th Ave). See the museum website for more information: www.newmuseum.org
Tuesday-Saturday: noon-6:00 PM, Thursday: noon-8:00 PM, Closed Sunday and Monday