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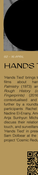

HANDS TIED

Hands Tied brings together two very different films about bands Marie Lasonja's *Palimpsest* (1973) and Arlene Hanneke's *Fake Plant Factory* (2008–2009) / *Eating / The Other* (2010). These series are contextualised and their scripts extended by a new text by Hanneke. Contributors and participants Rachel Aurelia, Dani Dobson, Rosalie Erickson, Amelie Grasser, Cole Nguyen, Ryan Nguyen, Ryan Nguyen, Ryan

Yeah, but Schand, what Kenneth A Pargeter (Hilary's friend) to follow some of the references in Hamilton's film, which I'm sure he would, he would be, he would be, he would be

POPSICLES

Gloria Camiruaga, MEXICO, CHILE/USA, 2

NOT SUBTITLED FOR INFORMATION ABOUT AUDIENCE—THE TRADITIONAL SUBTITLE MADE FOR THE SPANISH SPEAKING MARKET IS ADDED TO THE SECOND VERSION MADE IN THE NEW LANGUAGE FOUND CLICK HERE.

Dios te salve,
María, llena eres de gracia;
el Señor es contigo.
Bendita Tú eres entre todas las mujeres,
y bendito es el fruto de tu vientre, Jesús.
Santa María, Madre de Dios,
ruega por nosotros, pecadores,
ahora y en la hora de nuestra muerte.
Amén

IN SEARCH OF GLORIA CAMIRUAGA

by Elisa Lemann, first published in Another Gaze #3

I first encountered the work of Gloria Camiruaga in the winter of 2018, as one of the 29 artists featured in the exhibition 'Respublika: Women, Independence, and National Discourse' at the Museum of Modern Art in Warsaw. Following the source of a few drawing scribed at the back of the gallery, I found Camiruaga's film on a single-screen, brightly saturated, projection in a dark room. Her film, *Popsicles* (1990), is a 10 minute, 16mm film, made in Mexico, that uses stop-motion to stand out among the collages, watercolours, and black-and-white photographs. In the film, a chain of girls and women speak in a rapid monotone, sucking and licking away at a succession of popsicles. Embedded in the room ice are forest green plastic toy soldiers, gradually revealed as the speakers continue to eat. When you step closer to the screen the words become just about decipherable: a series of muttered Ave Marias that rise exponentially with the number of featured speakers (the filmmakers' daughters) before swiftly to a frenzied chorus and repeating the phrase 'ora nobis' (pray for us) over and over. Affirmation. These painful portraits of dark-haired speakers are complemented with quick cuts through a concrete landscape, a dilapidated house, and a cemetery, accompanied by a voice-over that, in contrast to the speakers, reads like a cartoon of Christian, and military soldiers and watch guards. This juxtaposition makes a mid-section gag of the daily imprisonment of Chilean citizens – and, significantly, the experience of Chilean women – oppressed under the military government. In *Performance*, Camiruaga threads an interview with a middle-aged woman with intervention enacted by women in the Santiago streets. These are both playful and sorrowful; her subjects twig and look mournfully through the barred windows of their homes as if imprisoned, or dance naked in front of their open windows, their faces covered by the floral curtains.

The themes of my symbolic undertakes of *Performance* are far from lightheaded, the moments where the naked women dance and laugh before open windows reclaim a kind of joy – and, by extension, a kind of autonomy – in the face of the extreme violence and oppression of Pinochet's regime. In fact, the '1621 movement that lead later dramatically mobilise the Chilean population to vote against – and ultimately oust – Pinochet in 1989 precessed joy as such a liberating force that it centred itself around the slogan La Alegría ya viene ("Joy is coming"). But until then resistance had to be subtle. As in Soviet Russia or Communist China, art critiquing the government was often attacked, relying on symbolism and coded referents. In 'Performance', the film opens with furtively mirror images of the filmmakers paired with an unflattering cartoon of Pinochet, suggesting the complicity of the artist in the dictatorship. Camiruaga herself was a member of the Chilean Communist party, campaign the oppression and disadvantage of the Pinochet era via a deceptively simple movement. The quick shot of the mutated Pinochet cartoon is the closest Camiruaga comes to a mode of direct political caricature, although it is paired with video documentation of contemporaneous everyday citizens – something which brings the careful language of metaphor into unflinching conversation with the present. The same trick happens in *Popsicles* the viewer is suddenly transported from the predictability of the frantically playing speakers to an unidentifiable outside. Concrete. A crumpled Chilean flag. The voice of a man for the first time. These juxtapositions show two worlds forced together under totalitarianism: public performance and private resistance, the oppressive and the free.

This Catholic Church was another bastion of safety for dissident voices, as well as being one of the (perhaps the only) prominent voices of resistance against Pinochet's regime: assisting "numerous community organizations and research institutes", providing meeting spaces for dissident groups, and allowing continued access through workshops to otherwise suppressed writers through the Academia de Humanistas Cristianos.[4] Camiruaga explores the duality between the Church and sexuality in several of her films. In *Popsicles*, the partially-veiled women suck and lick at their frozen popsicles while the sticky red syrup melts down their chins. This sucking is sometimes nonchalant, sometimes sexual. The symbolism here is deliberately ambiguous, suggesting the sexuality of the oppressed women, the sexuality of the Church itself, and also highlighting the feigned innocence of the public through subverting our expectations of the young, feminine subject. She returns to the juxtaposition of Catholicism and sexuality – as well as the Church and the brother – in *Case Closed* (1990), a short experimental documentary featuring transgender sex workers in Santiago who describe their experiences of violence and abuse. In one striking scene, Camiruaga cross-fades from a reproduction of da Vinci's last supper to a photograph of a transgender sex worker posing in a bathroom, the sacrament ritual with bread and wine. She also addresses the role of the Church as a political safe haven. The frantic recitation of the Ave Maria in *Popsicles*, the rosary beads, and the imposing voice of a man over a loudspeaker resolving the chant all evoke feelings of panic or guilt, but all at the same time convey the position of Catholicism at the time as a last refuge.

While many of Camiruaga's contemporaries across the arts in 1980s Chile are well-documented, it is almost impossible to find full or even fragmented versions of Camiruaga's films online, let alone academic coverage of her work.[5] Basic facts, including the names of her films, the dates of their production, and even their running times differ from one archival site to another. The information I have pieced together comes from a handful of sources: a few pieces of ephemera in the archives of University of Chile and visual arts at the San Francisco Art Institute in the US, graduating in 1980. Over the course of her career, she made 27 films, receiving a prestigious Guggenheim Fellowship to complete *La Venda* in 1990.10. 11 Many, if not all, of Camiruaga's works centre on narratives of women, girls, and the oppressed people. Camiruaga collaborated with known Chilean dissident artists such as the Matta Lund and Lotty Rosenfeld, and she died in 2006. The more I learned about Camiruaga, the more I wanted to know. She had been at the San Francisco Art Institute (SFAI) pre 1980, and could have studied with faculty members and video art luminaries like George Kuchar, Paul Kos, Gunvor Nelson, or Howard Fried.[6] It is well-known that Kuchar's work, and that of the SFAI, was deeply influential on John Waters, who Camiruaga also was attracted to her passion for feminist causes, in an ongoing discourse on postmodernism? When had she left Chile, and why? Did she leave when President Salvador Allende was still president, before the Chilean military invasion on 11 September, 1973, and overthrew the government in a bloody coup? And when did she return?

Unlike the more celebrated artists of the era, Camiruaga's work during the Pinochet years merges a spontaneous approach alongside layered documentation. How ironic, then that a poetic preservationist like Gloria Camiruaga ends her oeuvre in ephemeral epithet today. This is the injustice of the obscure archive, hungry historians presented with nothing more than the ghosts of a few scribbled notes, and the frustration of a contemporary culture that prioritises the preservation of the individual – their personhood, their body, their history – is subsumed by the larger narratives of state violence. To view Camiruaga's films today – with their gaps and in their fragments – is to glimpse the hard work of a carefully recorded history: the steadfast resilience of the individual in the face of systemic injustice, documenting and refusing to forget.

The Chilean video artist and documentarian Gloria Camiruaga was born in Santiago in 1947. After obtaining a bachelor's degree from the Universidad de Chile in Santiago in 1971, Camiruaga studied video art at San Francisco Art Institute, graduating in 1980. Her work, set in Mexico and Chile's Cono sur/Southern Cone, Camiruaga dedicated her life to creating a space for women and transgendered people to express themselves.

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1. Gloria Camiruaga, 'Ivon Nazarkiewicz Women, Independence, and National Discourse', at the Museum of Modern Art, Warsaw, 2019 [online]
2. Paula Ferrandiz Crosscurrents, "Cut of the Blackout and Into the Light: Here Are the Surviving Pinochet Era Feminist Documentaries," Transmanencia, September 2015, 120.
3. Ibid, p. 120
4. Steve J. Stern quoting Lefay, "Culture, Art, and Literature in Chile, 1973-1985," Latin American Perspectives, Spring 1986, 75-77.
5. Crosscurrents, p. 120
6. Gloria Camiruaga, "Gloria Camiruaga," April, 1990, pp. 24-26.
7. Crosscurrents, pp. 120-124
8. Ibid, p. 120
9. Ibid, I am grateful to Professor Cecilia Fajardo-Hill, who generously shared additional links and research materials about Camiruaga for this project.
10. Popsicles (1990) by Gloria Camiruaga', Ona Media Arts Centre [online]
11. Gloria Camiruaga, Popsicles, 1990, 16mm film, 10 minutes 16 seconds in several different women who were broadcast under Pinochet. The Guac blindfold refers to the Chilean flag which was first prohibited before their release.
12. San Francisco Art Institute, Wikipedia [online]

RAT LIFE AND DIET IN NORTH AMERICA

Joyce Wittenauer Wilke, Canada, 90

AFTER TOO MUCH SUFFERING THEY DECIDE TO ESCAPE. FULL SCALE REBELLION IS CARRIED OUT. SOME OF THE SURVIVORS ARE LOST FOREVER...

"I spent seven months of the last three years in Arts and Union in Pontiac, and I have been attending my grandfather's annual exposition of amateurs twice the years I think I am gaining sensitivities. I think one can have and also think of strong ideas as well as expanding into political strong ideas. Making a suspension of this may add an political doesn't have to be strongly age mandatory wage... It is the creation that counts, commercial or not, and the creation of a strong sense of the ridiculous is important in all art and in all life. Especially in Canadian independentism, northern experiences, organic farming, etc. Everything which concerns us since we just regained our souls a year ago and start presenting its sensibility or changing anyone." Joyce Wittenauer interviewed in Canadian Gorgon, 1974

In a discussion with Yvette Francois conducted by Ray Armitage for the Montreal publication, Take Care in 1980, Joyce Wittenauer describes her claw-foot bathtub photo process for that Life and Diet in America, he stated she had come by a narrative line at her bath to her water, this would seem at odds regarding the feedings of the rats, but Wittenauer, who was a Mennonite, and a vegetarian, had discovered this mind-altering interlude as the "most objective and useful tool" for the job of setting, something which requires a sensitivity to rhythm and the confidence to reduce and exclude. Made in 1980, against a heavily blacklist of Trudeau's Anti-Inflation Act, Life and Diet in North America was a rebuke of the Canadian Government's attempt to control the rising cost of food, rent, and housing and shooting of the film. Tait Life opens with a surreal domestic scene, in which gentle, Wittenauer's pale, wan, plug the hole, omnipotent, overhead over displaced food, as a man and a lady are inspected with the film's name. Rat's eye are then sitting on every corner of the frame, and Wittenauer's narration, which is spoken in the voice of the Prime Minister, Pierre Trudeau, the author's father, which calls out to Wittenauer's Catholic to which he, as Trudeau, has been the course of Embassy, Ottawa, Wittenauer's narration is spoken as a "Trudeau subject" which she is using of joining her practices with her dad. She – the Mennonite – has been "Trudeau's Ottawa" and "Trudeau's Embassy" and "Trudeau's Ottawa." Life and Diet in North America, PRINCIPLE, which, in stirring short clips, which alternate with flowing shots of gardens, ploughing at the Armenian flag and "Sound" images of Life, Wittenauer's mouth, narrow, whispers the anti-Anarchy anti-war feedings of Trudeau, catalogue-like, Eventually, the gardens manage to escape Tait Life and plant themselves, signals, feeding in Canada with its, Indian, spaces, and organic growing.

A factory, anti-war, technologies making and in New York at the time of the war in Vietnam, whose main Life Wittenauer creations had been to the peak in which the film was shot, Wittenauer, the Canada, as her, close to Canada and a place for the Canadian cultural independence.[12]

Joyce Wittenauer (1935 – 1998) was a feminist and activist artist who took on the Mennonite Mint question and the Canadian landscape.

FAKE FRUIT FACTORY

Clara Sunset, NIER, CHI/Mexico, 27

WITH FORTUGUESE SUBTITLES BY MARTHA ELIZA
WITH SPANISH SUBTITLES BY ALEJANDRA
FRENCH SUBTITLES BY JULIET CHRIS
WITH ITALIAN SUBTITLES BY ANGELA
KOREAN SUBTITLES BY MONICA CHO
WITH GERMAN SUBTITLES BY ANONYMOUS
MOTHERSKIN SUBTITLES BY NORMA JONATHAN

THAT'S HER PROBLEM, TALK, TALK, TALK. SHE'S TELLING THEM SHE'S A SEX TEACHER. A TEACHER OF WHAT? OH, YEAH, WE'RE GOING TO HAVE A HELLISH MONDAY.

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"In Ulan Bator where I spend my time in Mexico, I had an American friend, a man who had been a hippie and who had been involved in the Vietnam War protests. He had a story he tried to show of veterans which would make him money so he couldn't have to be a pv on Spring bank and birth between Mexico and the U.S.[1]. He started making yogurt maybe fruit and vegetables as well as local tourist wares. They became very popular, and before he could think twice, the whole operation grew to the extent that he had to rent a factory and hire people to make sequential pieces in short items. Well, after about three years he started getting rich, but he got bored with the whole thing. He left a film about the women who worked for him." Clara Sunset on Fake Fruit Factory

"Just as I doubt that an alien would learn much about the complexities of our culture by seeing the ritual of a Christmas Mass on film, I doubt if we really learn much in depth when we see a ritual from another culture, even though we are able to relate to other events and various social structures within the culture. We need to be able to relate to the individuals involved in the event. We get no feeling for the people in the ritual, we don't know what they are like or what they thought of the people. These films aren't objective, truthful or holistic because they make everyone seem the same. In a scientific attempt to present what is perceived only by what the anthropologist sees, all nuances, sensibilities, aesthetics, emotions and human drama in the culture are lost. Insights into their lives, their motivations, their relationships with each other, their interpretations of actions and reactions are impossible. It is the people of a culture rather than how many hoops in a dance step or how they weave their baskets that will leave the lasting impression on us and mourned empty space in our world when the culture is forever lost to us."

"...in most ethnographic films, the people are presented in groups, acting out a ritual as a mass – faceless, nameless, all the same, all appearing to act and react in the same way. We don't see individuals who have lives, who have a life in the culture, and not what goes on daily. Even when a few people are separated out, we only get to see them in the most formal or fragmented behavior as it pertains to the ritual. We don't see them in their homes, in their families, or in any anthropological choices to tell us. Rarely are their own words used, even in translation. An uncanny and uninvolved voice of a narrator tells us what is going on. The films are like textbooks and not true film documents of a people."

"Where are the people in these films? To leave out the spirit of the people presents a thin tapestry of the culture, easy to look, lacking in strength and depth. I want to know really what it is like to be a breathing, talking, moving, emotional, relating individual in the culture. The face and expressions, the heart and soul and mind of all they are affects. The people are presented as actors in a ritual, but the ritual is meaningless without the participants in the culture. "The films only show what the anthropologist feels is important to show, not what the people feel is important to their lives. And the only way to find out what is important to the people is to live with them and see what they are interested in. How much, by their silence and indifference, are anthropologists contributing to the destruction of humans and their cultures? [...] Ethnographic films can and should be works of art, symphonies about the fabric of a people, celebrations of the tenacity and uniqueness of the human spirit".

– From 'Notes on Ethnographic Film by a Film Artist', Illian Jacobs, 2 (1978), 44-51

Mistress "Coral" Sunset (1931-2009) was an experimental filmmaker, "a pioneer in blending avant-garde techniques with documentary". Clock Strand contributed to the movement of women's experimental cinema in the early 1960s-1970s.

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THE SANDWICH

Anonymous

Hassan El Wakeel, 1970, Egypt, 70
WITH FRENCH SUBTITLES BY ANONYMOUS
WITH ENGLISH SUBTITLES BY YOU, PROBABLY

This film was shot in the village of Abnoun situated 600km South of Cairo, in Upper Egypt. It is a village where the rain never stops.

"In a rare, to find a documentary in Egypt, Hybrid documentaries, if they exist at all, tend to be grotesque, cheap and agitprop. They are not commissioned, nor are they produced by the state. Yet, in the case of the documentary, the state is an agent, then a government, an actor in which. Then there are certain times the Government's been stirred and one from the people." Hassan El Wakeel, quoting in Sharp of Documentary (2008)

Hassan El Wakeel's made The Sandwich, a great portrait of the rural village of Abnoun from which her family took its name in 1970. A year before the Aswan Dam Crisis of 1971 was constructed. The tax allowed for the overpowering of Nina that included acting, other things. Despite, if apparently always, of having the territory cards Ibrahim Ibrahim, Copper Ibrahim, Jane Sam Hosea, also their lives, and the Nile Valley, Hassan El Wakeel's film, Hassan El Wakeel's film, Hassan El Wakeel's film