

THE SHOW ROOM

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Reproductive Labour: An exhibition exploring the work of Cinenova 9 February – 26 March 2011

In the exhibition *Reproductive Labour*, Cinenova's films, videos and paper materials were worked on and displayed in a number of ways. Invited selectors nominated a work from the collection that was featured daily. Bringing these together with a series of screenings and events, this formed a rare opportunity to watch and research pivotal works from the history of feminist, black, queer and experimental film and video, and together consider how they activate the present.

WEEK TWO: FILMS

Each selected film was shown throughout the day. They were not looped, but were played when there were visitors in the space.

WEDNESDAY 16TH FEBRUARY

Away From The Sidewalk, Gold Oruh, Nigeria, 1985, 30 min
Selected by Adelaide Bannerman

THURSDAY 17TH FEBRUARY

Fireworks Revisited, Bev Zalcock, UK, 1994, 9min
Selected by Lina Dzuverovic and Bildweschel

Lina Dzuverovic: Bev Zalcock probably influenced my future more than anybody else I came across in my formative years. As a student at St Martins in the early 90s I signed up for her course on experimental film and soon felt like I'd been let into a secret and wonderful club that I previously didn't even know existed. Bev's classes were the most magical discovery for me, held in a dark basement of St Martins' (now long gone) Long Acre site. She screened a lot of Kenneth Anger, Sally Potter, maybe Maya Deren (not sure) and lots of other things I can't quite remember now, as well as her own work. The way she contextualised the work gave hints of a world of independent film-making activity that was possible, and maybe even within reach. This was so much more interesting than anything else I was coming across at that time.

After the course ended I decided that I simply had to see some of this work again and in its entirety, but had no idea how I might go about this. I somehow figured out this work may be available through something called Circles - an organisation Bev had mentioned but which was a bit of a mysterious entity to me at the time. I clearly remember calling Circles from the phone box in front of St Martins, hoping I could find a way to view Sally Potter's 'Golddiggers' in its entirety, but feeling totally embarrassed and completely unsure what to say on the phone.

One thing led to another, and soon I was obsessively going to LFMC in Gloucester Avenue in Camden, watching every feminist film I could get my hands on, working as an intern at ICA's cinema department, and soon after programming screenings under the title 'No Alternative Girls' while also working at the LUX, and all this led to forming Electra.

I have not seen Bev's films since then, so I really look forward to seeing them again now.

So this is my thank you to Bev Zalcock - I hope lots of people get a chance to see her amazing work at the Showroom!

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Bildweschel: *We were lucky to meet Bev during a visit to London in the 80's and have been in contact ever since. For us she is such a great example of life-long-filmmaking; presenting and reflecting, from a lesbian viewpoint, and with humour, the images and stories and ideas and icons of our times.*

FRIDAY 18TH FEBRUARY

Leila and the Wolves, Heiny Srour, UK/ Lebanon, 1984, 1hr 30min
Selected by Holly Ingleton

Holly Ingleton: *My first choice is 'Leila and the Wolves' by Heiny Srour. Meeting Heiny at Electra last year was quite memorable, and with all the protests and riots that are going on at the moment, I think this would be a timely screening. I also think that it would be a popular choice from the catalogue, and if this is the case, my second choice would be 'Greenham Granny' by Caroline Goldie. This also seems pretty relevant to re-view in light of ongoing protests in the UK. My third choice would be, 'My Feminism' by Laurie Colbert and Dominique Cardona, because it can't hurt to have some further historical grounding and I would really like to hear Bell Hooks speak. Finally, I can't resist choosing 'For Love or Money' by Margot Nash, Jeni Thornley, Megan McMurchy and Margot Oliver, because it's Australian, and I think it will remind me of my both my mother and grandmother...*

SATURDAY 19TH FEBRUARY

Lucy, Verena Rudolph, Germany, 1984, 47min
Selected by Susanne Bürner and Ruth Höflich

Susanne Bürner:

"i'm interested in the topic of two colliding worlds.

*It seems that her initial world wouldn't let lucy live the way she wanted to,
so she had to choose another one.*

And yet her niece found her traces.

In case somebody else has already picked it, below are two alternatives:

binding love, karen ingham

leila and the wolves, heiny srour."

Ruth Höflich: *Looking through the Cinenova catalogue I chose 'Lucy' by German filmmaker and actress Verena Rudolph for screening at The Showroom. I haven't seen the film, but I was intrigued by her work because of my own Bavarian background. Also, I was curious about the relationship to the 'roadmovie' genre that the synopsis seems to suggest. I'm interested to see the use of literary and filmic conventions typical for this genre in the context of a documentary, like using an episodic structure for developing a narrative of transformation or revelation (in this case of a lost biography) and linking this to the encounter with an unknown place, seemingly proposing a network of interconnectedness and mutuality amongst all protagonists including the filmmaker and the city.*

