



# BROAD UNDERGROUND FILM SERIES

**Feminist Looking**

**December 4, 2015**

***Vital Statistics of a Citizen, Simply Obtained*** (Martha Rosler, 40m, 1977)

““An opera in three acts.” The first is the part-by-part measurements of a woman by men in white coats, who record her measurements while a chorus of women produce musical tones in response. A voiceover outline the process of internalization by which women and Others are socially constructed. In the second act, a woman breaks eggs into a bowl. In the third act, photos of women and children being measured are accompanied by a litany of crimes against women. “

from <http://martharosler.net/video/index.html#vitalstats>

***Both*** (Abigail Child, 2m, 1988, 16mm, silent)

Part 3 of “Is This What You Were Born For?”

Curator and writer Mark McElhatten describes the series as one of the most important projects that emerged during its decade. The series looks at what ideologies and conceptions we are born into through an archeological approach to cinematic exploration.

***The Mom Tapes*** (Ilana Segalove 1974, 26m)

In this series of short vignettes, Segalove uses her mother as a subject, recording stories, advice, and daily events. The work is a portrait that explores mother-daughter relationships through a playful display of everyday events.

***It Wasn't Love*** (Sadie Benning 1992, 20m)

“Benning illustrates a lustful encounter with a “bad girl,” through the gender posturing and genre interplay of Hollywood stereotypes: posing for the camera as the rebel, the platinum blonde, the gangster, the '50s crooner, and the heavy-lidded vamp. Cigarette poses, romantic slow dancing, and fast-action heavy metal street shots propel the viewer through the story of the love affair. Benning’s video goes farther than romantic fantasy, describing other facets of physical attraction including fear, violence, lust, guilt and total excitement. As she puts it, “It wasn’t love, but it was something...” It was a chance to feel glamorous, sexy and famous, all at the same time.”

from <http://www.vdb.org/titles/it-wasnt-love>

***Peggy and Fred in Kansas***

**(Leslie Thornton 1989, 11m)**

From Thornton's ongoing series, *Peggy and Fred*

"*Peggy and Fred in Hell*, Thornton's ongoing and open-ended series, maps a surreal, quasi-apocalyptic realm littered with the detritus of a pop culture bursting at the seams. Castaways in this wilderness of signs, Peggy and Fred are, as Thornton states, "raised by television," their experience shaped by a palimpsest of science and science-fiction, new technologies and obsolete ones, half-remembered movies and the leavings of history. An exploration of the aesthetics of narrative form as well as the politics of the image, Thornton's rigorously experimental oeuvre has forged a unique and powerful syntax.

*Peggy and Fred in Kansas* is one of the earliest installments in Thornton's *Peggy and Fred in Hell* series. Thornton represents the outside world with archival footage of rugged terrain and industrial wastelands. We are introduced to the post-apocalyptic room where the children act and re-enact a disjointed play on media narratives. Though the seemingly isolated room is furnished with typically domestic objects, in the hands of the "children raised on television" these items appear as props for the purpose of performing adult affectation. Peggy and Fred channel their isolation like open radios, as if boredom were the frequency from, which media is transmitted. "

from <http://www.eai.org/title.htm?id=3661>