

The Lens and the Gaze

This program examines how women in film and video in the 1970s challenged the way we look, as the new filmic gaze was interrogated through the utilization of lenses, mirrors, screens, and 360-degree panning shots. Film theorist Laura Mulvey's influential video essay with a groundbreaking electronic score is accompanied by two significant early video art pieces.

Joan Jonas

Left Side, Right Side, 1972, video, 3 min.

In this pioneering early video art piece, Jonas explores the visual ambiguities caused by her own image simultaneously being played back by a monitor and reflected in a mirror. While many people are used to looking at ourselves in mirrors, the monitor paradoxically portrays a "correct" orientation to our own self image, while the mirror reverses it.

Hermine Freed

360°, 1972, video, 6 min.

The filmic frame is consumed by two concentric magnifying lenses, and a rotating mirror behind it reveals the environment around it. The viewer's perspective remains stationary as the world distorts. Three simultaneous soundtracks from different environments narrate on what the viewer sees.

Laura Mulvey

Riddles of the Sphinx, 1977, video, 92 min., co-directed with Peter Wollen, score by The Soft Machine's Mike Ratledge and composed on synthesizers developed in collaboration with Denys Irving. Restored and mastered in HD this year by BFI.

This was the second filmic collaboration between Mulvey and Wollen, both of whom are recognised as seminal figures in film theory. *Riddles of the Sphinx* explores issues of female representation, the place of motherhood within society and the relationship between mother and daughter. Released just two years after Mulvey's landmark *Visual Pleasure and Narrative Cinema* was published, charting the course for feminist film theory. Composed of 13 Brechtian chapters, many of which are shot as continuous circular pans, the film takes place in a range of domestic and public spaces, shot in locations which include Malcolm LeGrice's kitchen and Stephen Dwoskin's bedroom. "One of the most important avant-garde films to have emerged from Britain during the 1970s." - The British Film Institute

EXHIBITION

Rosenwald-Wolf Gallery at The University of the Arts, on view
October 8-December 8, 2017
Opening reception on Sunday, October 8th from 4-7pm

SCREENING PROGRAMS

The Pioneers of Pixels, Feedback, & Glitch, October 5th at 7pm
New Media and Chance, October 12th at 7pm
Lightbox Film Center at International House Philadelphia

GALLERY SCREENING

Circles II by Doris Chase, at Icebox Grey Area with Vox Populi through October 31st. *Circles II* was digitized from a decaying 16mm print as part of this project.

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{WOMEN, ART &
TECHNOLOGY}

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