

BUCOLIC CODA



Films and readings, programmed by Jamie Crewe,
that have informed *Pastoral Drama*,
their new moving image work.

21:00 — 22:00
November 1st 2018

Pogo Bar
KW Institute of Contemporary Art
Auguststraße 69
10117 Berlin

PROGRAMME

1. *COLOUR POEMS* (DIRECTED BY MARGARET TAIT, 1974).
11 MINUTES.

“Yes, I had done a bit, before, in sort of dance films, but in *Colour Poems* I was trying to do it rather differently. Instead of the usual kind of animation, I was doing the opposite, in a sense. I was trying to keep the picture as still as possible, and get the opposite effect, you know, of Duchamp’s *Nude Descending A Staircase*, where you see several phases in one picture. I was trying to keep the picture still, over a number of frames, but just allowing for the natural shiver that there’s bound to be; and this was to illustrate a slightly shaky memory I had, of what of course in world terms was a very significant time in this century, the time of the Spanish Civil War.”

— Margaret Tait, in *The Eleventh Hour* (Channel 4, 1983).

2. *THE WORMWOOD STAR* (DIRECTED BY CURTIS HARRINGTON, 1956).
10 MINUTES.

“Before I made the film I’d heard from Renate [Druks] that Cameron had spent some time in the desert trying, through magical means, to conceive a child by the spirit of Jack Parsons [her late husband] without success. Cameron never spoke of Jack directly, but I do remember feeling sometimes when I talked to her, of her going off into a realm that I didn’t understand at all.”

— Curtis Harrington, quoted in *Wormwood Star: The Magical Life of Marjorie Cameron*, Spencer Kansa (Mandrake, 2011).

3. ‘GOOD FRIENDS’, JONI MITCHELL (DIRECTED BY JIM BLASHFIELD, 1985).
4 MINUTES.

“One night after mixing this song, [Larry] Klein and I were driving home to Malibu. We had just gotten off of the Santa Monica freeway and onto the PCH — which, in the summer, is the most dangerous road in California. It’s full of drunk teenagers, coming back from the beach. That night a drunk kid ran into us. He was passed out at the wheel. He nailed us head on and totalled our car. My hard head went through the windshield. We were taken to the hospital where Klein took 16 stitches in his tongue and six hours later, we were sent home in a taxi.

We were approaching the site of our accident. Broken glass was strewn about — glinting in the morning light. I said to the cab driver, ‘Oh look, there’s our glaaaa...s.’ Just as I was saying that, the car next to us swerved out of control and we had to dodge to miss it. So within six hours, we nearly bit it again on the same spot, as if something hovered there — laying in wait.

We made a video of this song with some animators who lived in Portland. We went up there to meet with them and we were sitting in a Vietnamese restaurant deciding what the accident should look like on film. We conceived of the car rolling on its side with the trunk and the doors flapping. At 11 o’clock, we left the restaurant. The driver pulled out without looking. There was a screech of brakes. I looked out the back window and saw a car coming at us sideways. He skidded. When he straightened out, he was so pissed-off that he chased us for 25 minutes through the alleys of Portland. My hands were in the prayer position in the back window pleading for him to calm down, calm down. We’re sorry. We’re sorry. It was an accident!

In the following month, every time I drove, ‘change came at me’ threatening an accident. Time after time my car was nicked or grazed or rammed. Finally I stopped driving altogether. Then we went to England and the pattern broke.”

— Joni Mitchell, in *Complete Geffen Recordings* album notes (2003).

5. *FAERIEFILM* (DIRECTED BY EUGENE SALANDRA, 1993).
8 MINUTES.

#faeries #radical faeries #radical faerie #faerie magic #green witch #queer art
#queer love #queer magic #nature

— Hashtags on a post linking to *FaerieFilm* on YouTube, from Eugene Salandra’s Tumblr page (January 18th 2018): <https://veritasbonitaspulchritudo.tumblr.com/>.

6. ‘REVELATION’, MARIE NDIAYE, 2004 (TRANSLATED BY JORDAN STUMP).
READING.

“After all these stories about alienation and separation, about the intense need to be acknowledged by others and also to control others, we finally reach this sort of happy

ending: here, at last, is a person (the mother) who has found a way to accept another person's existence, to feel a genuine fondness for him—but only by getting rid of him.”

— Jordan Stump, interviewed by Scott Esposito: <http://thenervousbreakdown.com/sesposito/2013/04/new-directions-in-publishing-jordan-stump-translator-of-all-my-friends-by-marie-ndiaye/>

**7. ASPARAGUS (DIRECTED BY SUZAN PITT, 1978).
19 MINUTES.**

“I had a garden where I grew asparagus from seed — it’s a very primitive vegetable going back to the time of the dinosaurs. It comes out of the ground as a phallic stalk, pointy and purple green, the essence of a beautiful masculine form. But then as summer passes it stretches tall and becomes a delicate fern, seen on roadsides tilting in the wind, the essence of the feminine like long strands of tangled hair in the breeze.”

— Suzan Pitt, on her website: <https://www.suzanpitt.com/asparagus>.

**KW PRODUCTION SERIES
JAMIE CREWE AND BEATRICE GIBSON**

**Duration: 27 September – 16 December 2018
Julia Stoschek Collection, Berlin**

KW Production Series is a new commissioning project, organized in collaboration with the JULIA STOSCHEK COLLECTION and OUTSET Germany_Switzerland, which is dedicated to artists' moving-image works and concentrates on two new productions per year.

The project takes inspiration from KW Institute for Contemporary Art's founding principles as a place for production, thought, critical exchange, and collaboration. Within this ongoing series, KW seeks to identify and serve artists who are at a pivotal moment in their work and career—those who will benefit not only from the financial support and institutional visibility this opportunity provides, but also those who will be able to use KW Production Series to significantly contribute towards the depth and rigor of their artistic practice.