

HELLRAISER 1987

VISIBILITY MODERATE 1981



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Vivienne Dick's first film after the New York series takes her back to her native Ireland. Using Super-8 film as a parody of the 'travelogue' or home-movie style film, Dick takes a expatriate, tourist look at her homeland. The narrative follows Margaret Ann Irinsky as the American tourist trekking from a Dublin populated by Hare Krishnas and rock music, to the horse-drawn carriages in the west of Ireland and the kissing of the Blarney stone. The quaint perception of Ireland and the Americanization of the native culture are contrasted with interviews from sectarian prisoners and footage of political marches. As in all her work, Dick uses a mixture of verite shots which capture the essence of the locality and intersperses them with images which have a totally different feel. This method is used to highlight issues in a subtle way wherein the camera takes an active rather than a voyeuristic role.

HELLRAISER

Sexual deviant Frank (Sean Chapman) inadvertently opens a portal to hell when he tinkers with a box he bought while abroad. The act unleashes gruesome beings called Cenobites, who tear Frank's body apart. When Frank's brother (Andrew Robinson) and his wife, Julia (Clare Higgins), move into Frank's old house, they accidentally bring what is left of Frank back to life. Frank then convinces Julia, his one-time lover, to lure men back to the house so he can use their blood to reconstruct himself.

SELECTED BY COILIN O CONNELL

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aemi

Delirious Rhythm, 1936-2017: Films selected by Vivienne Dick
10 October 2017 / 18:30 / Irish Film Institute / 67 minutes; 1936-2017

Sincere thanks to Dean Kavanagh for his invaluable work on this programme

Screening details:

A COLOUR BOX (1936) Len Lye, 3mins, colour, sound.

This was Len Lye's first camera-less animation which combined popular Cuban dance music with hand-painted abstract designs. The film was funded and distributed by John Grierson's Film Unit as an ad for the postal service.

IN THE STREET (1948) Helen Levitt, Janice Loeb + James Agee, 17mins, b/w, sound.

This was shot in the streets of Spanish Harlem in the mid 40's by all three and edited by photographer Helen Levitt. The piano soundtrack is by Arthur Kleiner.

THE FIRST ROUND DANCE (2001) Masha Godovannaya, 3 mins, colour, sound.

'While walking around my Brooklyn neighborhood, I noticed these children joyfully playing in the spring sunshine. By chance I had my 16mm camera with me – and was able to film them. They were not afraid of me and my presence didn't bother them. Somehow I was invited into their game, so similar to the first Round Dance of spring.' (M.G.)

TRISHA'S SONG (2008) Vivienne Dick, 3.17mins, colour, sound.

Trisha sings 'The Rose' in the rain by a Galway canal.

DAYBREAK EXPRESS (1953) D A Pennebaker, 5mins, colour, sound.

'I wanted to make a film about this filthy, noisy train and its packed-in passengers, that would look beautiful, like John Sloan's New York paintings, and I wanted it to go with my Duke Ellington record, 'Daybreak Express'. (D.A. P.)

AMERICAN DREAMS # 3: Life, Liberty, and the Pursuit of Happiness (2002) Moira Tierney, 5mins, colour & b/w.

'One of the most remarkable sights was the mass movement of people, on foot, along the highways usually reserved for motorized traffic. The Brooklyn and Manhattan bridges, as well as the FDR Drive, which runs along the East river from Lower to upper Manhattan, became human rivers with an unhurried but steady flow and no end in sight' (M.T.)

SOUTHWARK SPRING (2017) Bev Zalcock & Sara Chambers. 2.30 mins, colour, sound.

A psychedelic landscape film shot in south east London.

BACKCOMB (1995) Sarah Pucill, 7 mins, b/w, sound.

In Backcomb the demonic is unleashed on domestic space. It takes the form of two of femininity's mildest tokens, hair and embroidery, that serve here in the creation of a sexualised surrealist experience. Within the claustrophobic space of a table-lay, a forceful and erectile mass of hair comes alive and slithers across its surface. The hair probes into vessels and punches through the cloth till finally order overturns and all smashes to the ground. (S.P.)

SAUTE MA VILLE (1968) Chantal Ackerman, 12.30mins, b/w, sound.

This first film made by Ackerman when she was 18.

'A pungent and tragicomic critique of domestic life and the literal explosion of the so-called 'feminine universe' (Nicole Fernandez Ferrer, in Senses of Cinema, Issue 77).

TWO LITTLE PIGEONS (1990) Vivienne Dick. 4 mins, colour, sound.

This film – a homage to Jack Smith – juxtaposes a civilised world of London parks in the Summer with another, a ruined overgrown wilderness where a strange couple live amongst half toppled ruins.

UNTITLED NO. 1 (2005) Masha Godovannaya, 4 min, b/w, sound.

'While walking along Nevskiy Prospect in St. Petersburg, Russia, I saw a young girl dancing this harsh, passionate and seductive dance.' (M.G.)

All titles will screen from DCP