



GEMMA FILES

"For over 40 years in the former GDR (East Germany)," writes curator and filmmaker Christa Maerker, "women were officially recognized as legally and economically equal to men. In the West they fought for these rights, but if we compare the films that were made before and after the fall of the Berlin Wall, we see that there are hardly any differences."

And as programmer Marc Glassman points out, the situation here in Canada is "no better." Though both Canada and Germany officially support feminist culture, the fact remains that it still takes a special event to get the work of internationally recognized film and video artists like Monika Treut, Lea Pool, Lisa Steele, Kim Tomczak and Vera Frenkel even *shown*, let alone appreciated or, indeed, covered.

To fill the gap and highlight these striking (albeit discouraging) Canadian/German similarities comes

Toronto director
Midi Onodera's *Ten Cents A Dance* gets
a whirl at film fest

Indecent exposure

the John Spotton Cinema's *The Other Revolution*, a program of feminist films from Germany and Canada, put together in celebration of women's history month.

Kicking off on Oct. 14 with three videos by homegrown "fabulist" Vera Frenkel — *Her Room In Paris* ('79), *The Last Screening Room: A Valentine* ('84) and *This Is Your Messiah Speaking* ('90) — the festival will run until Oct. 31, when it concludes with John Spotton's fast-becoming-traditional Halloween screening of goddess-worship chronicler Donna Read's *Full Circle* ('93) and *The Burning Times* ('90), fittingly chased by an authentic Samhain (Halloween) night Sabbat.

Some festival highlights: The premiere showing of *And We Knew How To Dance* (Dir. Maureen Judge, '93), a documentary on 12 women (aged 86 to 101) who "kept the home fires burning," cinematic rebel Monika (Virgin Machine) Treut's *Female Misbehavior* ('92) — a combination of early and later shorts whose subjects range from bondage to female-to-male transsexualism — and Helke Sander's shocking '92 documentary on post-WWII sexual violence against German civilians, *Liberators Take Liberties: War, Rapes And Children*. Vera Frenkel herself

PREVIEW

THE OTHER REVOLUTION

In Celebration of Women's History Month. Films by Canadian and German women. John Spotton Cinema, 150 John St. Oct. 14-31. \$4. For times, call 973-NFBC.

will also mediate a panel discussion between Sander, Steele, Tomczak, Read and screenwriter Wolfgang Kohlhaase on *The Personal And The Political*.

Further selections include: *Redupers: A Personality Hemmed In On All Sides* ('77), Helke Sander's dramatization of a single mother's attempts to juggle career, personal life and feminist commitments; *Thank God I'm A Lesbian* (Dir. Laurie Colbert and Dominique Cordona, '92) and *Ten Cents A Dance (Parallax)* (Dir. Midi Onodera, '85), two films exploring the diversity of lesbian sexuality; a showcase on

video artists Lisa Steele and Kim Tomczak (whose work has already been the subject of an AGO retrospective); Sara Diamond's *Keeping The Home Fires Burning* ('88) and *The Lull Before The Storm, Part II: The Fifties*, a pair of media-wise meditations on unspoken female history; and Alanis Obomsawin's *Mother Of Many Children* (1977), her award-winning portrait of the enduring matriarchal structure within Canada's native communities.

A mouthful of a list, and about time, too — as any of the artists listed above could tell you. ☺

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