Film & Video ~ Chris Lee

Sometimes I think about explore issues of putting on my own film fes- identification tival.

Why not? Everybody else selves reflected or does: Big cities, resort even find ourtowns, groups and organiza- selves in films we tions of every stripe, even the view." Of the numerous sub-Lifetime channel ("Television missions Platt received, for Jake Ryan by Anita Chao the film and everyday life, or for Women," whatever that about one dozen will be and Matthew Sandanger, between yourself and the means), which was recently shown on June 6. busy hyping up a series of "There was definitely a Candles will identify with in is] a more structuralist flicks by females as, you bunch of work that I had a John Hughes-influenced approach where the material guessed it, a full-on "film never seen before, and I heartbeat. Mining similar is manipulated to make it festival."

events have become, howev- before, which was exciting," Even Heard Of, which fea- and repeating to play with er, I'm still drawn to smaller says Platt, who explained tures a woman's identifica- the imagery." scale versions that wouldn't that she also received many even dream of using the f- pieces that didn't exactly fit himself, Ralph Macchio. words, where the actual her admittedly narrow topic. viewing of the work itself "There has to be a primacy takes precedence over the about the image. I got a lot fanfare and puffery, not to of people who were telling mention a budget and their story and then added awards (of which there usu- on some images. The image ally are none).

Enter Liss Platt, a film Many of the stimulating and video artist who also works that made it into teaches on the subject at the Platt's show feature a camp Mason Gross School of the and parodic sensibility, Arts at Rutgers University. which is also present in Platt has been making her much of Platt's own film and own films since 1986, and video most recently curated last 1996's Tongue in Chic fall's A Spoon Full of Sugar which spoofed erotic repre-Helps the Medicine Go Down sentation, porn and even show at Rutgers.

were issue-oriented," says showing as part of Mirror. Platt, adding that the works chosen took concerns of, for tion with Matt Dillon's first example, race, gender or sex- film," she says of the original uality and used humor to Over the Edge, the 1979 fea-"soften the blow."

tral to the message in Platt's a very '70s kind latest curatorial effort, stoner/rebellious teen movie, Mirror, Mirror, on the Screen, when rebellious teen movies happening Sunday, June 6, were still pleasurable." at Williamsburg's Momenta Art (see below for complete homage over her own perdetails). For Mirror, Platt sonal edge, the evening will called for short videotapes also include Molly Larkey's made from re-edited films or John Fever, a reworking of television programs "that Saturday Night Fever which

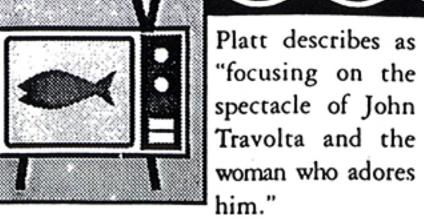
how we see our-

really has to be the impetus."

work, including Warhol — and 1997's Over "Those were all pieces that the Edge, which Platt will be

"I revel in my identificature that inspired her own 7-Humor will again be cen- minute reinterpretation. "It's

In addition to going in



tion with the Karate Kid

moment in Mirror as well, must-see which mixes images from the Valerie Harper series

Platt describes as with visuals from a French "focusing on the expressionist film from the spectacle of John '20s by Germaine Dulac.

Platt goes on to say that all woman who adores of the works chosen for this particular event succeed at Also scheduled is Looking "blurring the boundaries of which any fan of Sixteen image, or," she adds, "[there looked at a lot of work by '80s gold is Clover Paek's speak differently. There are As ubiquitous as these artists I'd never heard of We've Got Moves You Ain't some people that are looping

> After the experience of her fall show at Rutgers and TV inspiration gets its with what sounds like a Williamsburg specifically with Sheri event, Platt has no immedi-Wills's Imagining Rhoda, ate plans for her next curato-

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rial undertaking. But she'll most certainly be back.

"I see curating as community building," she says. "There's a lot more video work than there is video work that's shown. I want to be involved in that process of putting it together and finding an audience for it. I see it as an extension of my practice, in supporting the community and being involved in the community."

Sounds even better than your everyday, run-of-the-mill film festival.

WHAT'S GOING ON IN FILM & VIDEO:

Mirror, Mirror, On the Screen: Sunday, June 6, Momenta Art, 72 Berry Street, Williamsburg, 7 p.m., \$5. Curator Liss Platt's website: http://artcon.rutgers.edu/faculty/lissplatt.