



Sometimes I think about putting on my own film festival.

Why not? Everybody else does: Big cities, resort towns, groups and organizations of every stripe, even the Lifetime channel ("Television for Women," whatever that means), which was recently busy hyping up a series of flicks by females as, you guessed it, a full-on "film festival."

As ubiquitous as these events have become, however, I'm still drawn to smaller scale versions that wouldn't even dream of using the f-words, where the actual viewing of the work itself takes precedence over the fanfare and puffery, not to mention a budget and awards (of which there usually are none).

Enter **Liss Platt**, a film and video artist who also teaches on the subject at the Mason Gross School of the Arts at Rutgers University. Platt has been making her own films since 1986, and most recently curated last fall's *A Spoon Full of Sugar Helps the Medicine Go Down* show at Rutgers.

"Those were all pieces that were issue-oriented," says Platt, adding that the works chosen took concerns of, for example, race, gender or sexuality and used humor to "soften the blow."

Humor will again be central to the message in Platt's latest curatorial effort, *Mirror, Mirror, on the Screen*, happening Sunday, June 6, at Williamsburg's Momenta Art (see below for complete details). For *Mirror*, Platt called for short videotapes made from re-edited films or television programs "that

explore issues of identification — how we see ourselves reflected or even find ourselves in films we view." Of the numerous submissions Platt received, about one dozen will be shown on June 6.

"There was definitely a bunch of work that I had never seen before, and I looked at a lot of work by artists I'd never heard of before, which was exciting," says Platt, who explained that she also received many pieces that didn't exactly fit her admittedly narrow topic. "There has to be a primacy about the image. I got a lot of people who were telling their story and then added on some images. The image really has to be the impetus."

Many of the stimulating works that made it into Platt's show feature a camp and parodic sensibility, which is also present in much of Platt's own film and video work, including 1996's *Tongue in Chic* — which spoofed erotic representation, porn and even Warhol — and 1997's *Over the Edge*, which Platt will be showing as part of *Mirror*.

"I revel in my identification with Matt Dillon's first film," she says of the original *Over the Edge*, the 1979 feature that inspired her own 7-minute reinterpretation. "It's a very '70s kind of stoner/rebellious teen movie, when rebellious teen movies were still pleasurable."

In addition to going in homage over her own personal edge, the evening will also include Molly Larkey's *John Fever*, a reworking of *Saturday Night Fever* which

Platt describes as "focusing on the spectacle of John Travolta and the woman who adores him."

Also scheduled is *Looking for Jake Ryan* by Anita Chao and Matthew Sandanger, which any fan of *Sixteen Candles* will identify with in a John Hughes-influenced heartbeat. Mining similar '80s gold is Clover Paek's *We've Got Moves You Ain't Even Heard Of*, which features a woman's identification with the Karate Kid himself, Ralph Macchio.

TV inspiration gets its moment in *Mirror* as well, specifically with Sheri Wills's *Imagining Rhoda*, which mixes images from the Valerie Harper series

with visuals from a French expressionist film from the '20s by Germaine Dulac.

Platt goes on to say that all of the works chosen for this particular event succeed at "blurring the boundaries of the film and everyday life, or between yourself and the image, or," she adds, "[there is] a more structuralist approach where the material is manipulated to make it speak differently. There are some people that are looping and repeating to play with the imagery."

After the experience of her fall show at Rutgers and with what sounds like a must-see Williamsburg event, Platt has no immediate plans for her next curatorial plans for her next curatorial

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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>.