Fried in oil. Looked. Pulled and laughed.

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CONTRIBUTORS

Sandy Flitterman-Lewis is one of the four founding co-editors of CAMERA OBSCURA. She is the author of To Desire Differently: Feminism and the French Cinema, and is currently preparing a collection of her essays on the Jewish family in France during World War II. Recommendation: Can You Ever Forgive Me by Marielle Heller.

Danielle Chu lives in New York and works on documentaries. She loves how dense and unexpectedly intimate the city is and appreciates films along similar lines. Recommendation: Salomé Lamas’s Encounters with Landscape (2012), which illustrates the daring female body in natural spaces reaching towards the sublime.

Alicia Izzuddin is Senior Lecturer in Gender Studies at the University of Malaya in Kuala Lumpur, Malaysia. She has published widely on gender and Islamic ethics in filmmaking in the Malay Archipelago. In addition to that, she has developed an interest in women in folk horror, negative affect, and postcoloniality. Recommendation: Indonesian filmmaker Nia Dinata.

Rebecca Liu is a freelance writer living in London. She is an editor for King’s Review, and one of Anuker Media’s staff writers. Recommendation: Dead Pig by Cathy Yan (2018).

Daniel Kasman is the Director of Content for the curated online cinema MUBI. He is based in New York. Recommendation: Filmmaker Gina Telaroli.

Lili Pickett-Palmer is studying for a PhD in Film and Screen at University of Cambridge; their research focuses on contemporary European cinema made by or centring people of trans and non-binary experience, with a particular interest in how these artworks explore non-normative forms of intimacy and relationality. Recommendation: Happy Birthday Marshal by Sasha Wortzel and Tourmaline (2018).


Gabriella Beckhurst is a London-based writer and PhD candidate at the University of York, UK. Their research intersects moving image and photography, life narratives and autoethnography in art and theory, feminist, queer and environmental politics. Recommendation: Sandra Lahire and her Plutonium Trilogy (1987-89).

Jonathan Ellis is Reader in American Literature at Sheffield University. He is the author of Art and Memory in the Work of Elizabeth Bishop, co-editor (with Angus Cleghorn) of The Cambridge Companion to Elizabeth Bishop, and author of Letter Writing Among Poets: From Wordsworth to Elizabeth Bishop. Recommendation: Sarah Polley’s Stories We Tell (2012).

Madeleine Stack is an artist and writer. Her work has been published in BOMB, apih, Disauto Journal, Salt, Lenin, and Elydion. Recent exhibitions and performances include The Mouth Takes a Bite of This Cruel Summer at LUX, ‘How are you still clean?’ at the Institute of Contemporary Arts, and ‘Fatal Softness’ at the Koppel Project. She is co-editor, with Bjørk Grue Ladin, of Canal. Recommendation: Uljona Oštarica, Sarah Boulton and HP Parnell, who make the films that are, to me, the most like life. Tiny, oblique, and printed on the inside of the memory.

Emily Watlington is a 2018-19 Fulbright Scholar based in Berlin and Cambridge. She was previously the curatorial research fellow at MIT List Visual Arts Center, and her work has appeared in publications such as Manifesta, as well as exhibitions and publications such as Before Projection: Video Sculpture 1975-85. Recommendation: Lynn Hershman Leeson’s Teknolust (2002); Ericka Beckman’s Crimewave (1986).

Mary McGill is a writer and a research fellow at the National University of Ireland, Galway. Her doctoral work explores postfeminist film and art in digital visual culture. She is a transmedia artist and writer with a particular interest in contemporary culture and female representation. She tweets at @missmarymcgill. Recommendation: Pat Murphy’s Marshe (1981) which follows an Irish woman’s escape from Troubles-torn Belfast.

Ayanna Dozier is a PhD Communication Arts student at Columbia University. She was a Joan Tisch Fellow at the Whitney Museum, a Helen Rubinstein Fellow in Critical Studies at the Whitney Independent Studies Program, and a Whitney Independent Studies Program fellow. Her research examines the positions of women in film history, aesthetics and Black women’s experiments in film in the United Kingdom and the United States. She currently resides in Brooklyn. Recommendation: Sugar Cane Alley (1974) by Euzhan Palcy.

Susu Laroche (Chaos Rule Us) is a London-based independent filmmaker & photographer based in London. Her work depicts melodrama, a contemporary performance for the camera. In 2017 she sold her custom Tarot card deck via purge-xx currently working on sound. Recommendation: The Decline of Western Civilization III by Penelope Spheeris (1998).

Nicky Watkinson is a freelance writer...
Philippe Show is a writer based in Normand.

During the early 1990s, while working part-time at the French Cultural Center, Philippe began collecting and researching information on various aspects of French culture, including food and fashion. This research culminated in his first book, "French Cuisine: From Tradition to Innovation," published in 1998.

After leaving the French Cultural Center, Philippe continued his research and writing on French culture, focusing on the culinary arts. His second book, "The Art of French Cuisine," was published in 2000 and received critical acclaim for its in-depth exploration of French cooking techniques and recipes.

In addition to his writing, Philippe has also worked as a culinary consultant, developing recipes and menu ideas for restaurants and food companies. He has contributed articles to several publications, including "Gourmet" and "Bon Appétit," and has appeared on television programs discussing French cuisine.

As a lifelong lover of French culture, Philippe remains dedicated to exploring and sharing its rich heritage through his writing and culinary work.
Her reviews and essays have appeared in publications including *Artforum, Sight & Sound, GARAGE, frieze, Little White Lies*, and *Tank* magazine. **Recommendation:** *Always Shine* by Sophia Takal (2016).

**Marie López** (b. 1992) is a practicing artist and writer. She is interested in prose, video performance and humor as acts of resistance. Her short ‘Work’ (2018) can be viewed online. She is based in Berlin, Germany. **Recommendation:** *Born in Flames* (1983) by Lizzie Borden. It’s an afro-futurist film that is particularly prescient for our current post #metoo, late stage capitalist era.

**Maya Caspari** is a writer, editor and researcher. She is currently completing a PhD on the representation of touch in contemporary world literature at the University of Leeds. She has previously worked for organisations including the ICA and Frames of Representation (FoR) film festival. **Recommendation:** Kirsten Johnson’s *Cameras Person* (2017).

**Siobhan Leddy** is a writer and editor living in Berlin. **Recommendation:** Margarethe von Trotta’s *Her Rosa Luxemburg* (1986) is so rousing.

**Phoebe Francis** is a writer and researcher from London. She is currently studying for an MPhil in Criticism & Culture at the University of Cambridge, working on contemporary Radical Landscape Poetics. She has a particular interest in filmic space. **Recommendation:** The work of artist-filmmaker Emily Richardson.

**Ruth Novaczek** is an artist-filmmaker based in London. **Recommendation:** Chantal Akerman’s *comedies*

**Missouri Williams** is a writer based in London. **Recommendation:** Larisa Shepitko

**Naomi Pallas** writes and directs documentaries for the BBC. She lives in London with her cat Bo and is just pleased she’s been allowed to write a thinly-veiled love letter to him through the medium of Carolee Schneemann’s art. **Recommendation:** Chlo Barnard, *The Arbor* (2010).

**Jessica McGoff** is a film writer and video essayist. Having produced videographic research during her time at the University of Glasgow and the University of Amsterdam, she continues to write about cinema and make video essays on a freelance basis. **Recommendation:** Japanese director Naoko Ogigami, an under-seen master of strange, funny and empathetic cinema.

**Laura Staab** is a PhD candidate at King’s College London, researching forms of the feminine in cinema and artist’s moving image. **Recommendation:** Angela Schanelec’s *Marriage* (2004).

**Hannah Kinney-Kobre** is a writer and student based in Boston. You can find her @ hannah.blooms on twitter. **Recommendation:** Elaine May’s *A New Leaf* (1971).

**Francesca Massarenti** is a writer and PhD candidate at Ca’ Foscari University of Venice, Italy. **Recommendation:** Ukrainian director Kira Muratova’s Soviet-era cinema of quiet passions.

**Rebecca Choong Wilkins** is a writer living in New York by way of London and Beijing. Her work focuses on diaspora, migration, and foreign policy in East Asia. She is a former Frank Knox fellow at Harvard and current contributing editor at the LA Review of Books. **Recommendation:** Documentary filmmaker Rebecca Richman Cohen, particularly her film *War Don Don* (2010) about the contradictions of international law and national trauma in Sierra Leone.

**Mythily Ramachandran** is an independent journalist from Chennai, India. Besides a weekly column on South Indian cinema she contributes special features to Gulf News, a leading UAE daily. **Recommendation:** Filmmaker Rima Das.
Longtime wife and husband of KKK Boutique Ain't Just Racist changes our souls. 1 31)

In the assistance of Hatch (who has been a labyrinthe boutique with dark identity) Who with punishment. With names like Racial Slurs, Dressing Mannequins, sketches to 'comically' provoke. In interpolated interviews, the question is: “Is there racism in your family?” Risqué and grotesque, which confronts and challenges one’s identity.

“Imagine a boutique where you can use your identity.” The people and family helping us make this possible: “It’s not us, it’s the people around you and me.” These words are followed by the title-track song, “Field of Sunflowers,” where the story of ‘real’ intimacy between Hatch and what follows. Throughout The Spectacle and racialisation – as Laura Mulvey and the Senses (2000), fantasy and desire for new stories. Welcoming figures, their assumed neutrality, its effort to explicitly show her directors is not necessarily mean that they don’t.

In her essay, “Eating the Other” she claims the desire to “fuck” as many women as possible. 2 hooks’s anecdote demonstrates how she uses the language of rights and pronouns to orient herself and others. She writes, “are about the direction of bodies.”

Directions are not simply chosen, but bodies inherit and how they orient themselves and others.
Just Rednecked

The KK Boutique Ain't
Fantasy-Docu-Fantasy

and Race in Camille
Orientation, Desire,
Fucking Whiteness:

Just Rednecked

The KK Boutique Ain’t
Fantasy-Docu-Fantasy

and Race in Camille
Orientation, Desire,
Fucking Whiteness:
narratives, and games exploring interracial relationships. In the segment ‘May I Touch Her Here?’ four men play a game involving cardboard cut-outs of women of different ethnicities. An unnamed Black male host asks them where they would like to touch the women, brandishing a ludicrously large pointer. When the game is over, four real women, whose relationships to the male participants are ambiguous, respond to how the men have eroticised the bodies in the game. The inclusion of their response shows us how desire is weaponised through the gaze. In his essay ‘After-life of Frantz Fanon: Why Fanon? Why Now? Why Black Skin, White Mask?’, Stuart Hall writes about the constitutive role of the ‘the look’ as a site of power-knowledge, of the sexualisation of the gaze, and its fantastic fetishisation of the body and the skin as signifiers of racial difference. This “documentary” becomes a frank exploration of how fucking whiteness (or, following bell hooks, eating the other) is a sexual script that continues to shape our societal perceptions of race and power.

How should we understand whiteness? I define whiteness as the continual reproduction of a power that is built upon the subjugation of certain bodies, which are deemed neither to inherit the positive value of whiteness nor to exist within its sphere. Inheritance in this context refers to how bodies cluster around whiteness because it provides the assurance of a future. To participate in whiteness means the possibility of inheriting its value, a future for oneself. Ahmed writes: “If whiteness is inherited, then it is also reproduced. Whiteness gets reproduced by being seen as a form of positive residence: as if it were a property of person, culture and place.” In The KKK Boutique, Billops and Hatch examine what happens when the “positive residence” of whiteness is used to guide one’s romantic pursuits across all races, where whiteness, or the proximity to whiteness, has a high value. When asked if she has a racial preference for romantic partners in the film, one brown-skinned Black woman responds by saying “I’m not attracted to dark-skinned men at all”. When Billops points out that she’s not light herself, the interviewee says “I know, so I don’t want anyone darker than me”. This brief exchange is loaded with the history of colourism within Black communities, and Billops, by including it here, draws attention to the ways in which non-white bodies internalise the valuations laid out by whiteness – it’s not just the rednecks (who signify the racist extreme) who shop at the boutique. The journey through the boutique, the descent into the inferno, aims to reconcile the viewer to the ways in which whiteness and racialisation have affected every aspect of our lives, not just the socio-economic conditions we live in, but our intimate relationships as well. Here, we can visually confront racist stereotypes and our attraction to them head on.

In one of the talking head segments of The KKK Boutique, the question “Is there any racism in your family?” is posed to a white woman. She responds, “Strange enough I would say no, even though my mother disowned me when I married a Black man.” Her facial expression is stoic and there is no trace of doubt in her eyes – it’s impossible for her to see her parents as racist. This is a view shared by many of the film’s interviewees: for them their navigation of their romantic partnerships is wholly separate from the construction of race and whiteness. Elsewhere, Billops asks her interviewees if they are or have ever been racist. Many of them respond in the negative and are proud of it. But the boutique becomes a site in which their hypocrisy, their unwillingness to self-examine, is revealed. One of the boutique guides, Dr Ruth Hellrich, tells the participants that “a workshop on racism is going to be a very personal journey for each of you”. When a white participant and guide, Standford Mayers, confronts the camera with an assertive gaze and states “I am not and have never been a racist”, a laugh track can be heard. This creates a fissure between what we hear and what we see – images in this film are not to be taken at face value.

Following this question and answer session on racism, the film abruptly cuts back to the boutique where Billops, now our guide, leads the participants to the gift shop. Here they browse through souvenirs emblazoned with racial slurs and stereotypes. A white male sales associate tries to sell clothes to Christa Victoria (Billops’s daughter) that have “a little bit of everything”. A skirt stitched with the epithets ‘darkie’, ‘spoak’ and ‘nigger’; a blouse with a nazi swastika; a corset with two mooms and ‘mammy faces’ over the bust. Next there’s a brief catwalk interlude in which models prune down the runway modelling these items, while an MC shouts: “Here she is, novella nazi! She’s fabulous in orange leather and black lace. Why hide it? Let the world see the real you!” It’s shocking and over the top – it’s meant to trigger a reaction, forcing both the participants and the viewers to consider attitudes that are usually hidden, buried deep beneath the surface. Racism and racialised desire are not topics that we allow to emerge honestly in our conversations with ourselves. Instead, we fall back on a social structure that aims to obfuscate or apologise for the visual vocabulary of racism, enabling it to go unchallenged.

The ‘Dressing Matter’ sequence is particularly interesting. In this segment, Billops uses a white husband, Hildy, – somewhat problematically – as the stereotype of the Black man in the United States, demonstrating the stereotypes of and interactions with Black women. In Black Women, Patricia Hill Collins provides a figure of the mammy who is accepted during slavery as a necessary part of the dehumanisation of the Other, but whose sole desire is to serve the white woman. By having Hildy suggest that despite the history: “white slave masters are white and Class, Black women are Mammy attire he wears”, the film exaggerates the hips and oversized red lips. To look more modern, as the viewers are meant to do, Hatch wear the costume and the gaze towards Black women. At the end of the film racism is passed on to friends and family. If the red-robed Sabrina, who tells us that she “wants black hearts”, uncomforably evokes stories to participate in the sub-literally been petrified as racism as a disease and does not see racism as a topic. It do so as a white man, otherwise they spread it in a way that feels like the filmmaker and we are too naive.

But then, as they leave, “being white?” He replies “no, you keep me black!” To discuss racism, we are black!” – pushes against being deployed by whiteness – is both something that structure that places a burden on how we desire bodies with the uncomfortable
The dressing Mammy, stop is particularly interesting.过程。Black women's history and the construction of Mammy as a figure in American culture is examined. In this segment, Billings discusses the body of her work, exploring the stereotypes and perceptions of Black women in the context of the construction of Mammy. The film shows how our desire to make the mammy figure fit into the discourse of enslavement as a means of making or thinking about slavery. In the majority of depictions, the mammy appears as a large and sexual Black woman who is to be used for the benefit of a white family. The film shows how our desire to make the mammy figure fit into the discourse of enslavement as a means of making or thinking about slavery. In the majority of depictions, the mammy appears as a large and sexual Black woman who is to be used for the benefit of a white family. The film shows how our desire to make the mammy figure fit into the discourse of enslavement as a means of making or thinking about slavery. In the majority of depictions, the mammy appears as a large and sexual Black woman who is to be used for the benefit of a white family. The film shows how our desire to make the mammy figure fit into the discourse of enslavement as a means of making or thinking about slavery. In the majority of depictions, the mammy appears as a large and sexual Black woman who is to be used for the benefit of a white family. The film shows how our desire to make the mammy figure fit into the discourse of enslavement as a means of making or thinking about slavery. In the majority of depictions, the mammy appears as a large and sexual Black woman who is to be used for the benefit of a white family. The film shows how our desire to make the mammy figure fit into the discourse of enslavement as a means of making or thinking about slavery. In the majority of depictions, the mammy appears as a large and sexual Black woman who is to be used for the benefit of a white family. The film shows how our desire to make the mammy figure fit into the discourse of enslavement as a means of making or thinking about slavery.