

# SEEING RED

A FILM BY SU FRIEDRICH

27 Minutes  
Video, Color, USA, 2005



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## **SEEING RED**

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In **SEEING RED**, three elements run parallel, overlap, diverge, lock horns and in various other ways give voice to the notion that a color, a melody, or a person has multiple characteristics that cannot be grasped by, or understood within, a simple framework.

One element is purely visual. One is very verbal and minimally visual. One is purely musical.

So is red the color of a fire truck or a ruby, of rust or a rose, of blood or a brick? How fixed is a melody if it can be twisted, stretched and shaken to the point where we no longer recognize its original form? And when we "see red," what color is that exactly? What aspect of passion are we feeling? Are we looking outward and seeing injustice and cupidity, or looking inward at our own limitations and failings?



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## SU FRIEDRICH PRESS QUOTES

### COLD HANDS, WARM HEART

"Building on proverbs, metaphor, and the principles of a radical feminist imagination, Su Friedrich creates a world in which women's private rituals become public spectacles. Filmed in super-8 on the streets of New York's Lower East Side, *Cool Hands, Warm Heart* works through questions of danger, attraction, violence, and ultimately the transformative power of bonding between women. Friedrich is able to draw on her training in avant-garde cinema as well as her background as a street photographer. In this work, she combines the two sets of concerns into an unusually original vision, re-imagining public space as a sort of Cool World inhabited by women of daring." **B. Ruby Rich, Film Critic and Professor, University of CA, San Francisco**

### DAMNED IF YOU DON'T

"*Damned If You Don't* is a real prize. Beautifully shot in black and white, it blends conventional narrative technique with impressionistic camerawork, symbols and voiceovers to create an intimate study of sexual expression and repression. It begins with footage from a stylish old potboiler about an isolated convent, whose tale of passions leashed and unleashed provides the leitmotif for a young lesbian who watches it and the lonely nun she pursues and seduces.

As the two women's lives come closer to joining, voiceovers from the biography of a 16th century lesbian nun and the reminiscences of a woman's closeted romances at a Catholic school flesh out the theme. When the two women finally meet and make love, the woman's careful unwrapping of the nun's complicated prison of clothing is both foreplay and liberating metaphor. The film is as hypnotic as a dream." **Andrew Rasanen, Bay Windows**

"The film energizes feminist deconstruction by locating it within a context of at least two forms of (redirected) film pleasure: the excitement of melodramatic narrative and the sensuous enjoyment of cinematic texture, rhythm and structure." **Scott MacDonald, Film Quarterly**

"Passionate, genuinely innovative...a lyrical evocation of the mystery of memory and the development of sexual identity." **Amy Taubin The Village Voice**

### FIRST COMES LOVE

"Friedrich is able to convey a very complicated range of emotions with incredible precision. You want to get married, you're freaked out by marriage. Gay or straight, you're blown away!" **Sarah Schulman, Author, After Delores**

"Throughout, Friedrich keeps a gracious distance, building a critique that doesn't patronize the very real, very naked emotion she captures. A virtuoso of clarity, Friedrich recasts the personal as political, makes the public curiously intimate. In her hands, a slow pan to a discarded box of Carolina Rice is both poignant and absurd, a fit coda to a ceremony of privilege that's at once desired and denied." **Manohla Dargis, THE VILLAGE VOICE**

"A work of nuance and irony gently yet forcefully asking the viewer to deal with questions of commitment and love and the public announcement of them." **Leslie Kossoff, GAY COMMUNITY NEWS**

### GENTLY DOWN THE STREAM

"Gently Down the Stream can be described about as easily as you can hold on to a handful of water....Suffice it to say that Friedrich has an artist's instinctive sense of film--she expresses

herself in it with a freedom and rightness that strike the viewer immediately. When the last image leaves the screen, you may not be able to say what you've seen, but you know what you've felt."

**Stuart Klawans, THE NATION**

"...her films (particularly the celebrated *Gently Down the Stream*) signaled an important change that was occurring with the evolution of experimental cinema. The film demonstrates Friedrich's considerable technical talents and formal creativity as well as her canny historical sense in reappropriating the formal strategies generally associated with the "structural film." Friedrich's film becomes a public exorcism, one that continually exposes and infects the viewer with the psychic consequences of religious constraints, familial binds and sexual conflicts.

**Bruce Jenkins, MILLENNIUM FILM JOURNAL**

## **HIDE AND SEEK**

"The combined ingenuousness and wisdom of the ensemble cast, most notably leads Chels Holland and Ariel Mara, make an already extraordinary film unforgettable." **Jeanine DeLombard, Philadelphia City Paper**

"HIDE AND SEEK is rueful, funny, multifaceted and sharply intelligent."

**Stuart Klawans, The Nation**

"HIDE AND SEEK is A GIRL'S OWN STORY for lesbians. Friedrich has woven a rich and provocative tapestry that assaults complacent assumptions about pubescent desire and lesbian identity, all the while raising important questions about the representation of racial and sexual fantasy life...Thoroughly engaging from beginning to end." **Yvonne Rainer, filmmaker and Professor, University of CA, Irvine**

"Provocative, entertaining, and intriguing." **Emanuel Levy, Variety**

## **THE ODDS OF RECOVERY**

"...plays with the genre of the self-portrait...all in interwoven layers of narrative...allows us to see a life and a relationship through these transparent and yet illuminating layers."

**Brian Kiteley English & Creative Writing, Duke University**

"Friedrich makes flinty and form-minded, extremely pragmatic, highly personal, affecting movies."

**J. Hoberman The Village Voice**

"Friedrich's latest feature takes a sometimes discomfiting but engrossing, good-humored look at her own long history of medical problems...Deftly assembled pic captures the frustration, tedium and petty annoyances of a revolving-door relationship with medical practitioners..."*Recovery* [also] nicely limns the satisfaction brought by creativity in the kitchen and garden, with latter's seasonal changes providing an overall conceptual frame...Nearly one-woman package is confidently assembled, with plenty of hands-on authorial flavor." **Dennis Harvey, VARIETY**

"Over the years, Friedrich has blazed a path for a different kind of filmmaking—and a different kind of filmgoing experience. Lyrical, poetic, passionate and innovative, Friedrich's films are among the most rewarding cinematic delicacies you'll ever find."

**Jenni Olson, BAY AREA REPORTER**

Faced with her sixth surgery and an ongoing hormone imbalance, the filmmaker turns the camera on a difficult patient—herself—and analyses the chances for a happier, healthier life. "...the deft interplay of voices, words and images creates a steady accretion of metaphors and insights that are sharp and multilayered. While Friedrich effectively critiques Western medicine and demonstrates exhilarating filmmaking skills, its true achievement is as self-portraiture, boldly revealing a woman in all her difficult, naked complexity."

—**Holly Willis, LA WEEKLY**

"A subtly lensed first-person account...*Odds* includes sneaky DV footage of doctors' appointments that coyly illustrate universal discomforts...What could have been a health-care

screed becomes a middle-age meditation on mortality. "You frighten yourself with that fear of not being totally in control," says her therapist. "What would happen if you gave that up?" One answer is *Odds* itself, which settles down into its own engagingly crafted, smoothly mellow rhythm."

**Ed Halter, THE VILLAGE VOICE**

#### **RULES OF THE ROAD**

"...the light, almost whimsical tone of the film should not blind us to the part of it that is irreducibly personal. Station wagons are everywhere; everybody's got a sad love story. But only one filmmaker, to my knowledge, has Su Friedrich's eye....With *Rules of the Road*, she creates a film like a perfect short story." **Stuart Klawans, THE NATION**

"A study of the kind of separation anxiety that never makes it to the therapist, a funeral parade for a love that gets comically, and ironically, stuck in traffic." **Susan Gerhard, Bay Guardian**

#### **SCAR TISSUE**

"... powerful and economic. Setting out to film street activity, Friedrich ends up with basically two images - women's legs skittering in high heels, and men's midsections, hands folded self-righteously across stuffed shirts or planted belligerently in pockets. Juxtaposed, the two appear as if from totally different species; the film left me with a yen to see one of those heels planted splat in the middle of one of those bellies." **Amy Taubin, The Village Voice**

#### **SINK OR SWIM**

"Tough-minded and touching...affecting and accessible." **Caryn James, New York Times**

"Wonderfully accessible...funny and sad. Splendid." **Janice Berman, New York Newsday**

"Proudly personal and triumphantly artisanal, as accessible as it is uncompromising."  
**J. Hoberman, Premiere**

#### **THE TIES THAT BIND**

"THE TIES THAT BIND is one of the most moving and profound films about the mother-daughter relationship. Blending documentary and experimental modes, Friedrich investigates her mother's background as a German citizen during WWII--an issue that has vexed her daughter during her youth. While her mother is shown on-screen and is heard acoustically, the filmmaker remains "silent" but voices her thoughts through titles scratched into the film emulsion. In so doing, Friedrich creates a beautiful and powerful film in the tradition of Michelle Citron's earlier *DAUGHTER RITE*." **Lucy Fishcer, Professor, University of Pittsburgh**

"The best of New Directors/New Films.... The film is an original, a moving and courageous tribute from a child to a mother's beleaguered memory." **David Edelstein, Village Voice**

"On every level, Friedrich's films are resonant with thought and craft."  
**Scott MacDonald, Film Quarterly**



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## STATEMENT OF PURPOSE BY SU FRIEDRICH

I always start making a film when I stumble upon something that's very scary for me to think about. For example: my thirty-seven year relationship to my father...or the desire to have sex with my fifth grade teacher (who happens to be a nun)...or the part of me that's German because of all of my mother that's German...or the urge to propose marriage to my lover.

I work with what and who I know because (I hope) that forces me to be more honest. Being specific to a person, a place, an event is a great challenge; it's tempting to spin off into theories or generalizations, but what little I've managed to observe of human nature leads me to think most of us don't fit into whatever categories have been created. People keep on being particular, weird, unconscious, unpredictable and unfathomable despite my wish that they would sometimes exhibit a little more sanity (whatever THAT is.) So at this point I feel like I'm just looking out and around in wonder and disbelief and I'm trying to record what I see.

Of course the fun part is taking so many disparate bits of sound and image and forcing them into a sometimes uneasy alliance. Each element becomes something other than what it is when it's alone, and sometime the joining of elements produces an effect, a meaning, a movement or an emotion that I didn't anticipate. I think that's when the most subtle, humorous, unsettling and sexy things occur.

On a pragmatic level, my work is about and for the many of us who are trying to get some pleasure from, and some power in, a world that has been for too long in the hands of those who depend on our fear of them. I believe that being an artist and being an engaged person in the world are not mutually exclusive. How those experiences intersect, and what sort of films they engender, is an ongoing, endless source of interest to me.



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## SU FRIEDRICH BIOGRAPHY

Su Friedrich was born in 1954 in New Haven, Connecticut. She attended the University of Chicago in 1971-72 and Oberlin College from 1972-1975, from which she graduated Phi Beta Kappa with a B.A. in Art and Art History. Since 1976 she has lived and worked in New York.

Friedrich began filmmaking in 1978 and has produced and directed thirteen 16mm films and videos, including *The Head of a Pin* (2004), *The Odds of Recovery* (2002), *Hide and Seek* (1996), *Rules of the Road* (1993), *First Comes Love* (1991), *Sink or Swim* (1990), *Damned If You Don't* (1987), *The Ties That Bind* (1984), *Gently Down the Stream* (1981), and *Cool Hands, Warm Heart* (1979).

Friedrich's films have won many awards, including: for *Hide and Seek*, BEST NARRATIVE FILM AWARD at the Athens Int'l. Film Festival, OUTSTANDING DOCUMENTARY FEATURE at Outfest '97 in Los Angeles, SPECIAL JURY AWARD at the New York Gay & Lesbian Film Festival and JUROR'S CHOICE AWARD at the Charlotte Film Festival; for *Sink or Swim*, GRAND PRIX at the Melbourne Film Festival, the GOLDEN GATE AWARD at the San Francisco Film Festival, GOLD JUROR'S CHOICE AWARD at the Charlotte Film and Video Festival, SPECIAL JURY AWARD at the Atlanta Film Festival and BEST EXPERIMENTAL FILM AWARD at the USA Short Film and Video Festival; for *Damned If You Don't*, BEST EXPERIMENTAL FILM AWARD at the Athens Film Festival and BEST EXPERIMENTAL NARRATIVE AWARD at the Atlanta Film Festival; and for *Cool Hands, Warm Heart*, SPECIAL MERIT AWARD at the Athens Film Festival. Friedrich also won the Peter S. Reed Lifetime Achievement Award in 2000.

Her work is widely screened in the United States, Canada and Europe. Since 1983, Friedrich has made personal appearances at over 125 one person shows. Her work has also been the subject of retrospectives at the Whitney Museum of American Art, the Rotterdam International Film Festival, The Stadtkino in Vienna, the Pacific Cinematheque in Vancouver, the National Film Theater in London, the Sheldon Memorial Art Gallery in Lincoln, Nebraska, the New York Gay and Lesbian Film Festival, the First Tokyo Lesbian and Gay Film Festival, the Cork Film Festival in Ireland, the Wellington Film Festival in New Zealand, and the Anthology Film Archives in New York.

*Hide and Seek* was broadcast on forty seven public television stations in the US; *First Comes Love*, *Sink or Swim*, *Damned If You Don't*, and *Cool Hands, Warm Heart* were all broadcast on WNET-NY on the "Independent Focus" program; *Sink or Swim* was also broadcast on "The Learning Channel"; SBS-TV in Australia; KLRU-TV in Austin, Texas; WYBE-TV in Philadelphia and Channel 5 in Vancouver. *The Ties That Bind* was shown on "New York Screening Room" on WNYC-TV; Manhattan Cable "Group W"; "Mixed Signals" in New England; and Channel 21 in Pittsburgh.

Friedrich is the recipient of the Alpert Award in the Arts, an Independent Television Service production grant, an NEA Fellowship, a Rockefeller Foundation Fellowship, a Guggenheim Foundation Fellowship, a DAAD grant as artist-in-residence in Berlin, as well as grants from the New York State Council on the Arts, the New York Foundation for the Arts, the Jerome Foundation, Art Matters, Inc. and Artist's Space. She was also a resident at the Yaddo Artist's Colony for six weeks in the summer of 1993.

Her work is in the collection of the Museum of Modern Art, the Art Institute of Chicago, the New York Public Library, the Royal Film Archive of Belgium, the Centre Pompidou in Paris, the National Library of Australia, as well as many university libraries.

Friedrich is currently teaching film/video production at Princeton University, and has been a part time teacher at New York University, the Millennium Film Workshop, the New School for Social Research, the Hartford Art School and at U.W. Milwaukee and has curated several film shows at the Millennium Film Workshop in New York and at the Arsenal Kino in Berlin.

# SU FRIEDRICH FILMOGRAPHY AND VIDEOGRAPHY

## **Seeing Red**

2005, 27 minutes, Video, Color, Sound

## **The Head of a Pin**

2004, 21 minutes, Video, Color, Sound

- ◆ Director's Citation/Honorable Mention, Black Maria Film Festival

## **The Odds of Recovery**

2002, 65 minutes, 16mm, Color, Sound

- ◆ Femmedia Award-Best Documentary, Identities 2003 Film Festival, Vienna, Austria

## **Being Cecilia**

1999, 3 minutes, Video, Color, Sound

## **Hide and Seek**

1996, 65 minutes, 16mm, B&W, Sound

- ◆ Outstanding Documentary Feature Award, 1997, OutFest, Los Angeles
- ◆ Best Narrative Award, 1997 Athens Film Festival
- ◆ Juror's Choice Award, 1997 Charlotte Film Festival
- ◆ GLAAD Awards 1998: Best Documentary Nominee
- ◆ Special Jury Prize, 1997 New York Gay & Lesbian Film Festival
- ◆ Special Jury Prize, 1997 New York Gay & Lesbian Film Festival
- ◆ Honorable Mention, 1997 Atlanta Film Festival

## **Rules of the Road**

1993, 31 minutes, 16mm, Color, Sound

- ◆ Director's Choice Award, 1994 Black Maria Film Festival
- ◆ Special Commendation, Kino Awards, 1993 Melbourne Film Festival
- ◆ Honorable Mention, 1994 University of Oregon Queer Film Festival
- ◆ Certificate of Merit, 1993 Cork International Film Festival

## **Lesbian Avengers Eat Fire (co-directed Janet Baus)**

1994, 60 minutes, Video, Color, Sound

## **First Comes Love**

1991, 22 minutes, 16mm, B&W, Sound

## **Sink or Swim**

1990, 48 minutes, 16mm, B&W, Sound

- ◆ Grand Prix, Kino Awards, 1991 Melbourne Film Festival
- ◆ Golden Gate Award, Best of "New Visions" Category, 1991 San Francisco Film Festival
- ◆ Gold Juror's Choice Award, 1993 Charlotte Film and Video Festival
- ◆ Best Experimental Film, 1991 USA Short Film and Video Festival
- ◆ Special Jury Award, 1991 Atlanta Film Festival
- ◆ Juror's Citation Award, 1991 Black Maria Film Festival

## **Damned If You Don't**

1987, 42 minutes, 16mm, B&W, Sound

- ◆ Best Experimental Film Award, 1990 Athens Film Festival
- ◆ Best Experimental Narrative Film Award, 1988 Atlanta Film Festival

**The Ties That Bind**

1984, 55 minutes, 16mm, B&W, Sound

**But No One**

1982, 9 minutes, 16mm, B&W, Silent

**Gently Down the Stream**

1981, 14 minutes, 16mm, B&W, Silent

**I Suggest Mine**

1980, 6 minutes, 16mm, B&W and Color, Silent

**Scar Tissue**

1979, 6 minutes, 16mm, B&W, Silent

**Cool Hands, Warm Heart**

1979, 16 minutes, 16mm, B&W, Silent

◆ Special Merit Award, 1983 Athens Film Festival

**Hot Water**

1978, 12 minutes, Super-8, B&W, Sound



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## SU FRIEDRICH GRANTS AND AWARDS

- ◆ University Committee on Research in the Humanities and Social Sciences, Princeton University, 2004
  - ◆ New York State Council on the Arts, 2002
- ◆ University Committee on Research in the Humanities and Social Sciences, Princeton University, 2002
  - ◆ New York State Council on the Arts, 2001
  - ◆ Peter S. Reed Lifetime Achievement Award, 2000
- ◆ New York State Council on the Arts; New York Foundation for the Arts, 1999
  - ◆ Alpert Award in the Arts, 1996
- ◆ National Endowment for the Arts; Independent Television Service, 1994
- ◆ New York State Council on the Arts; New York Foundation for the Arts, 1993
  - ◆ The Jerome Foundation; New York State Council on the Arts, 1992
    - ◆ Rockefeller Foundation Fellowship, 1990
  - ◆ John Simon Guggenheim Memorial Foundation Fellowship, 1990
    - ◆ New York State Council on the Arts, 1990
      - ◆ The Jerome Foundation, 1990
      - ◆ New York Foundation for the Arts, 1990
        - ◆ Art Matters, Inc., 1989
      - ◆ New York State Council on the Arts, 1986
        - ◆ The Jerome Foundation, 1986
  - ◆ D.A.A.D. (The German Academic Exchange Service), 1984
    - ◆ Artists Space, Emergency Materials Fund, 1984
    - ◆ New York State Council on the Arts, 1982



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**SU FRIEDRICH RETROSPECTIVES**

- ◆ Anthology Film Archives, New York, May 11-13, 2001
- ◆ New York Lesbian and Gay Film Festival, NY. June 1997
- ◆ The American Cinematheque, Los Angeles, CA. April 1997
  - ◆ Stadtkino Wien, Vienna, Austria. October 1994
- ◆ Sheldon Memorial Art Gallery, Lincoln, Nebraska. October 1992
- ◆ First Tokyo Gay and Lesbian Film Festival, Tokyo, Japan. March 1992
- ◆ Pacific Cinematheque, Vancouver, British Columbia. June 1992
  - ◆ National Film Theater, London, England. March 1992
- ◆ Twentieth Wellington Film Festival, Wellington, New Zealand. July 1991
  - ◆ Twenty Third Auckland International Film Festival, Auckland,  
New Zealand. 1991
  - ◆ Thirty Fifth Cork Film Festival, Cork, Ireland. October, 1990
  - ◆ Anthology Film Archives, New York. December 7-14, 1988
    - ◆ Rotterdam International Film Festival, Rotterdam,  
The Netherlands. 1988
- ◆ Whitney Museum of American Art, New York. October 6-18, 1987



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**SU FRIEDRICH FESTIVAL SCREENINGS**

## **HIDE AND SEEK**

"Love's Body" at Tokyo Metropolitan Museum of Photography, Japan; Immaginaria Festival, Bologna, Italy; Kunstraum, Munich, Germany; Lesbian and Gay Film Festival, Wurzburg, Germany; Filmhaus, Vienna, Austria; Emanzipation e. V., Cologne, Germany; Tokyo International Lesbian & Gay Film Festival, Japan; MIX Festival, Brazil; Dallas Video Festival; Sundance Film Festival; Berlin International Film Festival; London Gay and Lesbian Film Festival; Frameline Film Festival, San Francisco; Atlanta Film Festival, Georgia; Athens International Film Festival, Ohio; Lesbian Looks Festival, Tucson; Kino 46, Bremen, Germany; Cleveland Film Festival; Boston Women's Film Festival; Inside Out Festival, Toronto; Filmfest DC '97, Washington; Jerusalem Film Festival; Dublin Gay & Lesbian Film Festival, Ireland; Sydney Film Festival; Melbourne Film Festival; Wellington Film Festival, NZ; Umea Film Festival, Sweden; Perlen '97, Germany; Seoul Queer Film & Video Festival, Korea; Lesbian Film Festival, Paris; Viennale Film Festival, Austria; Northwest Gay and Lesbian Film Festival, Olympia, WA; Long Beach International Gay and Lesbian Film Festival, CA; Lesbian Film Festival, Berlin; AIACE, Rome; Philadelphia Festival of World Cinema, PA; Windy City Documentary Film Festival, Chicago; Turin International Gay and Lesbian Film Festival, Italy; Image & Nation Gay and Lesbian Film Festival, Montreal; Mix Festival, New York

## **RULES OF THE ROAD**

MadCat Women's Film Festival, San Francisco; New York Gay & Lesbian Film Festival; Jerusalem Film Festival; Feminale Festival, Germany; Virginia Festival of American Film; Women In the Director's Chair Film & Video Festival, Chicago; "IMPAKT--Festival voor experimentele kunst", The Netherlands; "Girrlly Pictures", Toronto; London Gay and Lesbian Film Festival; Society For Cinema Studies; Northwest Lesbian and Gay Film Festival, Eugene; "Gays and Film: Get Reel" Festival, New York; Women's Media Project, Austin; Lesbian, Gay and Bisexual Film Festivals in Princeton, NJ and Worcester, MA; Lesbian & Gay Organization, Israel; New Directors/New Films, New York; London International Film Festival; Inside Out Festival, Toronto; Wellington International Film Festival, NZ; European Media Arts Festival, Osnabruck; Sydney International Film Festival; Melbourne International Film Festival; Chicago Lesbian and Gay Film Festival; Image/Nation Festival, Montreal; Quand les lesbiennes se font du cinema, Paris; Eleventh Annual Los Angeles Gay and Lesbian Film and Video Festival; Festival of World Cinema, Philadelphia; The New Festival, New York; Fingleaf International Film Festival; Frameline Film and Video Festival, San Francisco; Vancouver Gay and Lesbian Film Festival; WOW Women's Film Festival, New York; Ottawa Gay & Lesbian Film Festival; Rencontres du Cinema Independant, Chateauroux, France

## **THE LESBIAN AVENGERS EAT FIRE TOO**

The New Festival, New York; Women in the Director's Chair, Chicago; Great Lakes Film and Video Festival, Milwaukee; "Festival del Cinema Lesbico", Bologna, ITALY; Feminale Festival, Germany; Zeitgeist Theater Experiments, New Orleans, LA; "Cine Sisters" Festival, Berlin; Seventh Gay and Lesbian Film Festival, Austin; Frameline Film Festival, San Francisco "Quand les lesbiennes se font du cinema", Paris; First Gay and Lesbian Film Festival, Budapest;

## **FIRST COMES LOVE**

New York Gay & Lesbian Film Festival; Virginia Festival of American Film, Charlottesville; Melbourne Queer Film and Video Festival; Ottawa Gay & Lesbian Film Festival; Sydney International Film Festival; 37th Cork International Film Festival, Ireland; Melbourne International Film Festival; First Tokyo Gay & Lesbian Film Festival; Taipei Golden Horse Film Festival, Taiwan; London Gay & Lesbian Film Festival; San Francisco Gay & Lesbian Film Festival; WOW Women's Film and Video Festival, New York; Second Irish Gay & Lesbian Film Festival, Cork; Women's Film Festival, Cincinnati; British Film Institute Lesbian and Gay Film Festival Tour to 18 venues in the U.K.; Festival of Festivals, Toronto; Vancouver International Film Festival; Image/Nation Film Festival, Montreal; Fifth Gay & Lesbian Experimental Film Festival, New York; Gay & Lesbian Film Festival, Amsterdam

## **SINK OR SWIM**

"The Color of Ritual, The Color of Thought: Women Avant-Garde Filmmakers in America 1930-2000", Whitney Museum of Art; "The American Century", Whitney Museum of Art; New York Gay

& Lesbian Film Festival; Images Film Festival, Canada; Impakt Festival, Utrecht; "Set in Motion: NYSCA Celebrates 30 Years of Independents", New York; "Viennale", Vienna; Jump Cut Film Festival, Perth and Fremantle, Australia; Sydney Film Festival; Feminale Film Festival, Germany; Reel Cinema Festival, Brazil; Taipei Golden Horse Film Festival, Taiwan; INPUT '92, Italy; Ninth Olympia Film Festival, Washington; Festival of American Independents: 1920-1990, Torino, Italy; Association for Women in Psychiatry Conference; Women's Film Festival, Cincinnati; The Whitney Biennial, New York; Eighth Jerusalem Film Festival; Fest Internacional de Cine Realizado por Mujeres, Madrid; 13eme Festival Internationale de Films des Femmes, Creteil; Umea Film Festival, Sweden; 27 Mostra Internazionale del Nuovo Cinema, Pesaro, Italy; Vancouver International Film Festival; Women In the Director's Chair, Chicago; FilmFest D.C., Washington; Minneapolis Gay & Lesbian Film Festival; San Francisco Gay & Lesbian Film Festival; Santa Fe Film Expo; Women's Film Festival, Baltimore; Women's Film Weekend, Cork, Ireland; Atlantic Film Festival, Nova Scotia; Gay & Lesbian Film Festival, Amsterdam; Fourteenth Denver International Film Festival; New York Film Festival; London Film Festival; Festival of Festivals, Toronto; Fifth International Festival of Films by Women Directors, Seattle; Women in Film Festival, L.A.; Flaherty/Vertov Film Seminar, Latvia; University Film and Video Association Conference, New York; Image/Nation Film Festival, Montreal

### **DAMNED IF YOU DON'T**

MadCat Women's Film Festival, San Francisco; New York Gay & Lesbian Film Festival; "Lesbian Genders" series at Whitney Museum of Art, NY; "Quand les lesbiennes se font du cinema", Paris; Lesbenfilmtage, Freiburg; Virginia Festival of American Film; Women in Film '94, Greenport, New York; 15e Festival Internationales des Films de Femmes, Creteil, France; First Gay and Lesbian Film Festival, Budapest; Tallahassee Lesbian and Gay Film Festival, FL; Gay & Lesbian Film Festival, Amsterdam; Gay & Lesbian Film Festival, Champaign, IL 1990: "Image Media" Festival, Whitney Museum, New York; Taipei Golden Horse Film Festival, Taiwan; Gay & Lesbian Film Festival, Denmark; Ninth Olympia Film Festival, Washington; Whitney Biennial, New York; Images '89, Toronto; Gay & Lesbian Film Festival, San Francisco; Lifesize Women in Film, Halifax; Gay & Lesbian Film Festival, New York; Gay & Lesbian Film Festival, Washington; Gay & Lesbian Film Festival, Winnipeg; 10eme Festival Internationale des Filmes des Femmes, Creteil, France; Women in the Director's Chair, Chicago; Gay & Lesbian Film Festival, Los Angeles; Women's Film Festival, Austin; "Alternatives", Hartford, CT; Gay & Lesbian Film Festival, Connecticut; "Sexism, Racism and Colonialism: A Corrective Film Series", New York; Kino Mal'sehen Women's Film Festival, Frankfurt; Cinematrix Film Festival, Seattle; Gay & Lesbian Film Festival, Vancouver; Women's Film Festival, Minneapolis; Festival of Festivals, Toronto; National Film Theater, London; Gay & Lesbian Film Festival, New York; Tyneside International Film Festival, England; National Friends Conference, Norwich; Gay & Lesbian Film Festival, Chicago; Flaherty Film Seminar, New York; Third International Festival of Films by Women, Montreal; Gay & Lesbian Film Festival, Pittsburgh; Gay & Lesbian Film Festival, San Francisco

### **THE TIES THAT BIND**

New York Gay & Lesbian Film Festival; "Filmer l'Histoire", Centre Georges Pompidou, Paris; "In and Out of the Cold, 1945-1995", Int'l Documentary Congress, Los Angeles; Vagamundo Festival, Andalucia; Women's Film Festival, Cincinnati; "Unknown Territories: American Independent Films", Vienna; Jump Cut Film Festival, Perth and Fremantle, Australia; Flaherty/Vertov Film Seminar, Latvia; Flaherty Film Seminar, New York; Festival of New York Independent Films in Haifa, Tel Aviv and Jerusalem; Second International Festival of Films by Women, Montreal; New Directors/New Films, New York; Tyneside International Film Festival, England; Salsomaggiore Film and TV Festival, Italy; Denver Film Festival; "1945-1985: Women and Resistance", Amsterdam; "Alles und Noch Viel Mehr", Bern, Switzerland; "L'Altra Meta Della Scena", Rome

### **BUT NO ONE**

Off the Wall to Wall Festival, Symphony Space, NY;

### **GENTLY DOWN THE STREAM**

"The Color of Ritual, The Color of Thought: Women Avant-Garde Filmmakers in America 1930-2000", Whitney Museum of Art; "The American Century", Whitney Museum of Art; Third Art Film

Festival, Aichi Art Center, Tokyo; MadCat Women's Film Festival, San Francisco; New York Gay & Lesbian Film Festival; MIX Festival, New York; CineExperimental Festival, Bilbao, Spain; Festival of American Independents: 1920-1990, Torino, Italy; "Unknown Territories: American Independent Films", Vienna; Gay & Lesbian Film Festival, Hamburg; Gay & Lesbian Film Festival, Amsterdam; Frameline Film Festival, San Francisco; Northwest Gay & Lesbian Film Festival, Washington; "Mot: Dites, Image", Paris; Miami Waves Experimental Film Festival, Miami; First International Festival of Films by Women, Montreal; Haifa International Film Festival, Israel; Experimental Film Festival, Buenos Aires; Osnabruck Film Festival, Germany; Banff Arts Festival, Canada; Women's Film Festival, Durham, NC; International Women's Film Festival, New York; Cinemateque Quebequoise, Canada

**COOL HANDS, WARM HEART**

New York Gay & Lesbian Film Festival; Frameline Film Festival, San Francisco; International Women's Film Festival, New York; Gay Film Festival, Chicago; Barnard College Women's Film Festival, New York; International Festival of Women Artists, Copenhagen; Feminist Film Criticism Conference, Chicago; Gay Film Festival, New York



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**SU FRIEDRICH BROADCASTS**

- ◆ The Sundance Channel, with HIDE AND SEEK, 2001-2003
  - ◆ PBS affiliates, 47 stations, with HIDE AND SEEK, 1997
- ◆ FREE SPEECH TV, FIRST COMES LOVE and SINK OR SWIM, 1995-2001
  - ◆ WNET-NY, Ch. 13, with FIRST COMES LOVE, Fall 1992
  - ◆ Cable Ch. 17, NYC, with FIRST COMES LOVE, Fall 1992
  - ◆ WYBE-TV, Ch. 35, Philadelphia with FIRST COMES LOVE, June 1992
- ◆ The Learning Channel, "Through Her Eyes" series with SINK OR SWIM, Spring 1992
- ◆ Community Access TV in Boston, Brookline, Cambridge, Newton, Malden and Somerville, MASS, "International Women's Day Video Festival" with SINK OR SWIM, March 1992
- ◆ KLRU-TV, Ch. 18, Austin, TX, "The Territory" series with SINK OR SWIM, Spring 1992
  - ◆ Cable Ch. 5, Vancouver with SINK OR SWIM, Spring 1992
    - ◆ SBS-TV, Australia with SINK OR SWIM, Fall 1991
    - ◆ WNET-NY, Ch. 13, with SINK OR SWIM, July 1991
  - ◆ WYBE-TV, Ch. 35, Philadelphia with SINK OR SWIM, Spring 1991
  - ◆ WNET-NY, Ch. 13, with DAMNED IF YOU DON'T, September 1989
- ◆ New England Cable, "Mixed Signals" series with THE TIES THAT BIND, June 1989
  - ◆ WNYC-TV, Ch. 21, with THE TIES THAT BIND, January and April 1986
    - ◆ Manhattan Cable "Group W" with THE TIES THAT BIND, 1986
  - ◆ Channel 21 in Pittsburgh with THE TIES THAT BIND, September 1986
  - ◆ WNET-NY, Ch. 13, with COOL HANDS, WARM HEART, October 1983



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**SU FRIEDRICH SELECTED ARTICLES AND INTERVIEWS**

"Interview With Su Friedrich" by Nobuko Yamashita, EUREKA, August 1998

"Tokyo Out Interviews Su Friedrich" by Sara Galer, TOKYO JOURNAL, July 1998

"Hide and Seek" by Sara Galer, BEING A BROAD, Tokyo, July 1998

"Director Challenges Self and Others" by Melanie Davis, THE COURIER NEWS, Nov 2, 1997

"Lesbian Stories" by Gwendolyn Foster, ANGLES, Vol. 3, 1997

"Growing Pains" by Chris Jordan, THE HOME NEWS AND TRIBUNE, Rutgers, November 1997

"To Be Reel" by Mark J. Huisman, METROSOURCE, Fall 1997

"Child's Play" by Jenni Olson, OUT MAGAZINE, July 1997

"Girls Out Of Uniform" by Lydia Marcus, RELEASE PRINT, April, 1997

"Growing Up" by Diane McPherson, THE ITHACA TIMES, April 17-23, 1997

"Fractured Fairytales and Experimental Identities: Looking for Lesbians in and around the Films of Su Friedrich" by Chris Holmlund, DISCOURSE 17.1, Fall 1994

"Le Je a la camera" by Yann Beauvais and Jean-Michel Bouhours, LE JE FILME, Editions du Centre Pompidou, 1995

"New Subjectivities: Documentary and Self-Representation in the Post-Verite Age" by Michael Renov, DOCUMENTARY BOX, #7, 1995

"It's Not As Bad As You Think: A Spoonful of Experimental Cinema (from the Plate of Su Friedrich)" by Alex MacInnis, FOCUS Magazine, Vol. 15, 1995

"The Short List" by J. Hoberman, VILLAGE VOICE, February 7, 1995

"So: Su Me!" by Sue Dinsmore, PHASE, August/September 1994

"Cinema mineur, de moeurs" by Yann Beauvais, ART PRESS SPECIAL, No. 14, 1993

"Lesbians Make Movies" by Alisa Lebow, CINEASTE, Vol. XX, No. 2, December 1993

"Unknown Territories: American Independent Film" by Steve Anker, BLIMP, 1992

"Tytto Joka Oppi Uimaan" by Tuike Alitalo, FILMIHULLU, 5/92

"From Zygote to Global Cinema via Su Friedrich's Films" by Scott MacDonald, JOURNAL OF FILM AND VIDEO, Vol. 44, Nos. 1 & 2, Spring/Summer 1992

"Some Like It Hot" by Judith Halberstam, THE INDEPENDENT, Vol. 15, #9, Nov. 1992

"An Interview with Filmmaker Su Friedrich" by Sam McElfresh, AMERICAN FEDERATION OF THE ARTS NEWSLETTER, Autumn, 1991

"The Films of Su Friedrich" by Deborah Lawler-Dormer, ILLUSIONS, Winter 1991

"Life with Father" by J. Hoberman, PREMIERE, December 1991

"L'infanzia di tutti. Parla Su Friedrich" by Cristina Piccino, LA REPUBBLICA, July 1991

"Beyond Brakhage: Avant-Garde Film and Feminism" by Manohla Dargis, A PASSAGE ILLUMINATED, (catalogue for show at Filmtheater Desmet), Amsterdam, 1990

"Daddy Dearest: Su Friedrich Talks About Filmmaking, Family and Feminism" by Scott MacDonald, THE INDEPENDENT, December 1990

"Three Experimental Filmmakers Rap Up" by Karl Sohnlein, OUTWEEK, December 12, 1990

"Interview with Su Friedrich" by Erika Herzog and Jeanne Gilliland, GIRLIE MAG, Vol. 1, No. 2, 1989

"When Form Takes As Many Risks As the Content" by Katharina Sykora, FRAUEN UND FILM, Vol. 46, February 1989

"Girl Crazy" by Martha Gever, THE INDEPENDENT, July 1988

"Avant-Garde Film: Cinema as Discourse" by Scott MacDonald, JOURNAL OF FILM AND VIDEO, Vol. 40, #2, Spring 1988

"Damned If You Don't: An Interview With Su Friedrich" by Scott MacDonald, AFTERIMAGE, Vol. 15, #10, May 1988

"Reappropriations" by Scott MacDonald, FILM QUARTERLY, Winter 1987/88

"Gently Down the Stream" by Bruce Jenkins, MILLENNIUM FILM JOURNAL, Fall/Winter 86/87

"A Queer Kind of Film" by Jan Stuart, FILM COMMENT, December 1987

"Avant-Garde Films by Women" by Anna Gronau, THE EVENT HORIZON, 1987

"Text As Image" by Scott MacDonald, AFTERIMAGE, March 1986

"Interviews With New York Filmmakers" by Stephanie Beroes, CINEMATOGRAPH # 2, 1986

"Die Angst dat Het Niemand Zal Interessern" by Bernadette de Wit, DIVA, September 1985

"N.Y. Independent Cinema" by Berenice Reynaud, FUSE, Summer 1985

"Female Rage: The Films of Su Friedrich" by Lindley Hanlon, MILLENNIUM FILM JOURNAL, Spring 1983

#### **SELECTED REVIEWS**

"Lifetime Achievement Award", GIRLFRIENDS MAGAZINE, April 1998

"Hide and Seek" by Jimmy Fowler, THE DALLAS OBSERVER, March 5-11, 1998

"Lesbian Videos Fit the Bill" by J.H. Johnson, DALLAS VOICE, March 1998

"Really Reeling", by Hank Sartin & Neda Ulaby, WINDY CITY TIMES, November 1997

"Touching the Heart of Childhood" by Anthony DellaFlora, ALBUQUERQUE JOURNAL, Sept 28, 1997

"Hide and Seek" by Jeannine DeLombardi, PHILADELPHIA CITY PAPER, May 9-15, 1997

"A Tale of Girlhood With a Twist" by Rita Kempley, THE WASHINGTON POST, April 29, 1997

"Adventure Stories For Girls" by Ella Taylor, LA WEEKLY, April 11-17, 1997

"Hide and Seek" by Lydia Marcus, FRONTIERS, Vol. 15, No. 25, 1997

"Films By Su Friedrich" by Susan Gerhard, SAN FRANCISCO BAY GUARDIAN, April 3, 1997

"Hide and Seek" by Bob Boone, GAY PEOPLE'S CHRONICLE, March 7, 1997

"Hide and Seek" by Emanuel Levy, VARIETY, February 17-23, 1997

"Girls Rule!" by Anette Kilzer, TIP MAGAZINE, Berlin, February 1997

"1993 Top Picks" by Judith M. Redding, DENEUVE, March 1994

"Top Ten 1993" by Susan Gerhard, SAN FRANCISCO BAY GUARDIAN, December 1993

"On the Road With Su and In Bed With Sadie" by Paola Bilbrough, ILLUSIONS 21/22, Winter 1993

"Women Feature at Triskel" by Isabel Healy, CORK EXAMINER, October 5, 1993

"A Kiss Before Towing" by Susan Gerhard, THE BAY GUARDIAN, May 1993

"Women's Film Festival" by Stuart Klawans, THE NATION, May 17, 1993

"Power Fills Screens of Charlotte Film Festival" by Lawrence Toppman, CHARLOTTE OBSERVER, May 1993

"WOW Women's Film Festival" by Amy Taubin, VILLAGE VOICE, April 4, 1993

"In a Wierd City, Games Turn Serious" by Janet Maslin, THE NEW YORK TIMES,  
March 19, 1993

"Memory and Desire: Films by Su Friedrich" by Ella Taylor, LA WEEKLY, February 19-25, 1993

"Women's Cinema Today: A Construction Site With Attitude" by Betsy Sherman,  
BOSTON SUNDAY GLOBE, January 17, 1993

"SINK OR SWIM de Su Friedrich" by Yann Beauvais, L'ARMATEUR, 1992

"Critic's Pick: Su Friedrich" by Cindy Fuchs, CITY PAPER, Jan. 31-Feb. 7, 1992

"Release for a Poetic Soul" by Joanna Connors, CLEVELAND PLAIN DEALER, March 1, 1992

"The Year in Review" by J. Hoberman, VILLAGE VOICE, January 14, 1992

"The Year in Review" by Manohla Dargis, VILLAGE VOICE, January 14, 1992

"The Year in Film" by Stuart Klawans, THE NATION, December 30, 1991

"Lost and Found" by Manohla Dargis, VILLAGE VOICE, December 19, 1991

"First Comes Love" by Stuart Klawans, THE NATION, September 23, 1991

"Protest, Identity, Themes at Lesbian/Gay Film Fest" by Gregg Bordowitz,  
THE GUARDIAN, September 11, 1991

"Don't Blink" by Manohla Dargis, VILLAGE VOICE, September 10, 1991

"History in the Making" by Leslie Kossoff, GAY COMMUNITY NEWS, September 1-14, 1991

"Americani incorreggibili" by Leonarda Antera, CORRIERE DELLA SERA, June 16, 1991

"Giving the Offbeat a Chance" by Daniel Margin, BAY AREA REPORTER, April 24, 1991

"Film As a Shaper of American Culture" by Caryn James, NEW YORK TIMES April 19, 1991

"A Woman On the Verge" by Liz Galst, THE ADVOCATE, February 26, 1991

"Daddy's Girl" by Fred Camper, CHICAGO READER, February 8, 1991

"Intelligence, Grace and Visual Power" by Warren Sonbert, BAY AREA REPORTER,  
January 31, 1991

"Leading Women" by Liz Galst, BOSTON PHOENIX, December 14, 1990

"Voice Choices" by Manohla Dargis, VILLAGE VOICE, December 19, 1990

"Su's Work Has Them Sitting Up On Those Extra Seats!" by Declan Hassett,  
CORK EXAMINER, October 11, 1990

"Avant-Garde Visions" by Manohla Dargis, VILLAGE VOICE, October 2, 1990

"Reves d'Americaines, reves brises" by Berenice Reynaud, JOURNAL LIBERATION, October

"A Modernist Approach to Biography" by Caryn James, NEW YORK TIMES, September 30, 1990

"Experimental Visions" by Janice Berman, NEW YORK NEWSDAY, September 29, 1990

"The 1989 Whitney Biennial" by Theodor von Kunstadt, FLASH ART, Summer 1989

"Su Friedrich a Filmmaker To Be Taken On Her Own Terms" by Christopher Potter,  
ANN ARBOR NEWS, April 5, 1989

"The Ties That Bind" by Cindy Fuchs, CITY PAPER, March 1989

"Identity Crisis: The Lesbian and Gay Experimental Film Festival" by Tom Kalin,  
THE INDEPENDENT, Jan/Feb 1989

"Films" by Stuart Klawans, THE NATION, October 31, 1988

"Filmmaker Experiments with Sex and Religion" by David Ehrenreich, L.A. HERALD EXAMINER,  
June 1988

"Lasting Evidence: Women in the Director's Chair" by Ramona Curry, AFTERIMAGE, May 1988  
"Damned If You Don't" by Helen Knode, L.A. WEEKLY, June 2, 1988  
"Rotterdam International Film Festival" by Jonathan Rosenbaum, SIGHT AND SOUND, Spring  
"Perversely Independent" by Michael Bronsky, GAY COMMUNITY NEWS, November 8, 1987  
"A Laying On of Images" by Andrew Rasanen, BAY WINDOWS, November 5, 1987  
"Talking Pictures" by Amy Taubin, VILLAGE VOICE, October 13, 1987  
"Experimental Films Worthy of the Name" by Jewelle Gomez, GAY COMMUNITY NEWS,  
September 1987  
"Experimental Bent" by Amy Taubin, VILLAGE VOICE, September 15, 1987  
"The State of Things (in New York Independent Filmmaking)" by Simon Field,  
THE BRITISH FILM INSTITUTE BULLETIN, January 1987  
"The Ties That Bind" by Leigh Marlowe, PSYCHOLOGY OF WOMEN QUARTERLY, December  
"Un Regard Different" by Serge Dussault, LA PRESSE, June 1986  
"Serious Fun" by David Edelstein, VILLAGE VOICE, April 1985  
"The Ties That Bind' and 'Witness To War'" by Vincent Canby, THE NEW YORK TIMES, April  
"Su Friedrich at the London Film Coop" by Jo Comino, CITY LIMITS, February 1985  
"Struktur und Rhythmus" by Hedemarie Strauch, ZITTY, December 1984  
"The Ties That Bind" by Barbara Kruger, ARTFORUM, October 1984  
"History Now" by Harvey Nosowitz, CHICAGO READER, October 1984  
"Due Registe Americane" by Giovanna Grassi, CORRIERA DELLA SERRA, August 1984  
"Speaking From the Outside" by Barbara Kossy, ARTWEEK, July 1984  
"Gently Down the Stream' and 'The Ties That Bind'" by J. Hoberman, VILLAGE VOICE, May  
"A Cutting Room of One's Own" by Kathleen Hulser, IN THESE TIMES, January 1984  
"New York International Film Festival" by Barbara Kruger, ARTFORUM, November 1983  
"Experimental Film Program" by Linda Gross, L.A. TIMES, May 1982



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**SU FRIEDRICH WRITINGS, PROGRAMMING,  
COLLECTIONS AND BOOKS**

## **WRITINGS**

- 'A Message To The Future', THE INDEPENDENT, January/February 2000
- 'Fit & Trim: A Foolproof Method for Storing Film Trims' THE INDEPENDENT, July, 1999
- "Sink or Swim", script and photos. CINEMATOGRAPH, Vol. 4, Spring 1991.
- "Does Radical Form Require Radical Content?" MILLENNIUM FILM JOURNAL, Vol. 22, Winter/Spring 1989-90.
- "Gently Down the Stream", text and photos. DREAMWORKS, Summer 1986.
- "Gently Down the Stream", text and photos. Self-published book, 1984.
- "Script for a Film Without Images". FEMINISM/FILM #1, 1984.
- "Jennifer, Where Are You?", THE DOWNTOWN REVIEW, vol. 3, nos. 1 and 2, Fall-Winter-Spring, 1981-82.
- "Bette Gordon's 'Empty Suitcases'" THE DOWNTOWN REVIEW, vol. 2, no. 3, Fall 1980.
- "Sitney on Cornell", THE DOWNTOWN REVIEW, vol. 2, no. 2, Fall-Winter 1979/80.
- "Letters: On Margareta von Trotta's The Second Awakening of Christa Klages", THE DOWNTOWN REVIEW, vol. 2, no. 2, Fall-Winter 1979/80.
- Photographs, fiction, essays, film script. HERESIES: A FEMINIST JOURNAL ON ART AND POLITICS, Vols. 1,2,3,4,6,9,16, 1977-83.

## **PROGRAMMING**

- Experimental Film Program (co-programmed with Peggy Ahwesh and Leah Gilliam), New York Women's Film Festival, April 1998.
- "Motion Pinchers" at Four Walls Gallery, Brooklyn, NY, September, 1991.
- "American Women's Experimental Films" at London Film Festival, November 1985.
- "Personal Selection", 8 programs at Arsenal Cinema, Berlin, December 1984.
- "Women's Film Feast" at Millennium Film Workshop, New York, October 1981.

## **COLLECTIONS**

Museum of Modern Art; Art Institute of Chicago; Royal Film Archive, Brussels, Belgium; New York Public Library; Centre Georges Pompidou, Paris; Massachusetts College of Art; La Fimoteca, Buenos Aires; National Library of Australia; Wellington Film Society, New Zealand; Taipei International Film Festival; Barnard College; Helsinki Film Workshop; Experimental Film Archives of Avignon; Cleveland Institute of Art; Kyobo Book Centre, KOREA; State Library of Queensland, Australia;

## **BOOKS**

Collecting Visible Evidence by Michael Renov and Jane Gaines, U. Minnesota Press, 1999

Experimental Ethnography: The Work of Film in the Age of Video, by Catherine Russell, Duke University Press, 1999

"Feminist Makeovers: The Celluloid Surgery of Valie Export and Su Friedrich" by Chris Holmlund, in Play It Again, Sam, ed. by Andrew Horton and Stuart Y. McDougal, UC Press, 1998

"Culture As Fiction: The Ethnographic Impulse in the Films of Peggy Ahwesh, Su Friedrich, and Leslie Thornton" by Catherine Russell, in The New American Cinema, ed. by Jon Lewis, Duke University Press, 1998

Women Filmmakers and Their Films, ed. by Amy Unterberger, St. James Press, 1998

Film Fatales by Judith M. Redding and Victoria A. Brownworth, Seal Press, Seattle, 1997

Between The Sheets, In The Streets: Queer, Lesbian, and Gay Documentary edited by Chris Holmlund and Cynthia Fuchs, University of Minnesota Press, 1997

Cinematernity by Lucy Fischer, Princeton U. Press, 1996

Techniques of Film and Video Editing by Ken Dancyger, 2nd ed., Focal Press, 1996

Deviant Eyes, Deviant Bodies by Chris Straayer, Columbia University Press, 1996

Screen Writings by Scott MacDonald, University of California Press, 1995

Women Film Directors: An International Bio-Critical Dictionary by Gwendolyn Foster, Greenwood Press, 1995

Women's Pictures 2nd ed., Verso Press, 1994

Queer Looks: Perspectives on Gay and Lesbian Film and Video, edited by Martha Gever, John Greyson and Pratibha Parmar, Routledge Press, 1993

Avant-Garde Film: Motion Studies by Scott MacDonald, Cambridge Univ. Press, 1993

Sisters, Sexperts, Queers edited by Arlene Stein, E.P. Dutton Publishers, 1993

Vampires and Violets: Lesbians in the Cinema by Andrea Weiss, Jonathan Cape Publishers, London, 1992

Critical Cinema: Volume Two by Scott MacDonald, University of California Press, 1992

Women In Film: An International Guide ed. by Annette Kuhn, Fawcett-Columbine, New York, 1990



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