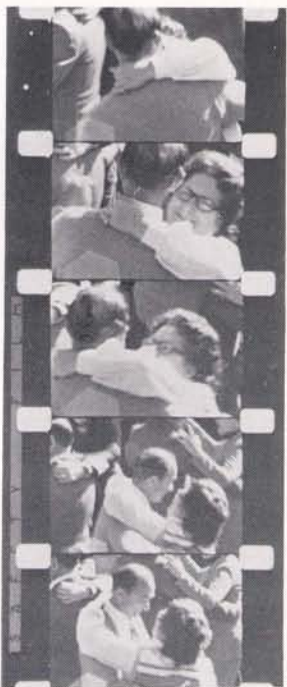




L LOUISIANALYSIS

A FILM & VIDEO SURVEY
CURATED BY RENÉ BROUSSARD



LOUISIANALYSIS

A FILM & VIDEO SURVEY

curated by René Broussard

Presented by

HALLWALLS CONTEMPORARY ARTS CENTER

&

THE NEW ORLEANS WOMEN'S CAUCUS FOR THE ARTS

Sponsored by

Cinema 16, New Orleans

New Orleans Film & Video Society

New Orleans Video Access Center (NOVAC)

Squeaky Wheel/Buffalo Media Resources

Special thanks to Dean Pascal, Mary Jane Parker,

Rebecca Drake, and Video Alternatives

NEW ORLEANS FILM & VIDEO FESTIVAL

October 19 & 20, 1992

HALLWALLS CONTEMPORARY ARTS CENTER

Buffalo, New York

December 5 - 12, 1992

This program is sponsored by the Arts Council of New Orleans with funds provided by the City of New Orleans Municipal Endowment Grants for the Arts from annual payments in the franchise of Cox Cable New Orleans, administered by the New Orleans Women's Caucus for the Arts.

THE HALLWALLS FILM PROGRAM is supported by public funds from the New York State Council on the Arts, the National Endowment for the Arts, a federal agency, the City of Buffalo, and the County of Erie, and by a grant from The John D. & Catherine T. MacArthur Foundation.

Catalog written & edited by René Broussard
Design by Paul Szpakowski

INTRODUCTION:

I have never claimed to be from Louisiana although I was born and raised there and have lived there most of my life. I've always said instead, "I'm from New Orleans," hoping people wouldn't make the connection. To the rest of the country, "New Orleans" means something mythical—Mardi Gras, Jazz Fest, Bourbon Street—whereas "Louisiana" has become known as the land of David Duke, anti-abortion and record labeling bills, and now Hurricane Andrew.

New Orleans has a long, rich heritage and culture that I, as a child coming into manhood, embraced with pride. There was another heritage, however, that I actively chose to reject: being cajun.

Let me assure you that I never called myself a cajun, at least not until it became fashionable, and only then to point out how ludicrous the whole idea was. (Can you name a single cajun who's ever seen a "Cajun sailfish"? I don't even know what a sailfish is? And that's just one of the thousands of far-fetched dishes I've seen offered on Northern menus.)

My family is from Abbeville and Duson. My name is practically the cajun equivalent of "John Smith." Robert Flaherty's masterpiece *Louisiana Story* was partially filmed on my grandparents' property when my father was a little kid, but my own childhood was spent in New Orleans. In New Orleans schools, if you sounded cajun, "coonass" was the kindest thing the other kids would call you. This gave me a more than subtle contempt for my heritage and to some extent the people themselves. They never seemed to speak English. I couldn't understand them and wasn't sure I wanted to anyhow. Their kids were O.K.—they knew about the same t.v. shows and listened to the same music as I did—but I still hated the way they called everyone "cher bebe." To me that was even worse than those adults who go around messing up little kids' hair and pinching their cheeks. My mamom Bruce (short for Broussard) had me totally traumatized for years, because every time we came to visit, she would take her dentures out and bite our cheeks as hard as she could with her gums and then multiply my horror by calling me "cher" as well.

My mother's parents both died when I was quite young, and as they spoke almost no English all I can really remember is my mamom Roy's gumbo and potato salad. To this day, it is still some of the best food I've ever tasted. Extremely flavorful but not too spicy. Very little of the real cajun food I've had has been *that* spicy, which is part of my problem with the whole thing now. The way the world perceives Louisiana—New Orleans included—is completely foreign to my first hand experiences. How have outsiders gotten it so wrong? Or is it me who's been wrong all along?

Could Hollywood perhaps be the culprit? I mean I can't complain too much, since if it weren't for a showing of the movie *Quo Vadis* (which I myself have never seen) at the Pat Theater in Lafayette, my parents may not have ever even met. I did just see, however, an

innocent little comedy, *The Gun In Betty Lou's Handbag*, that actually included reference to the dreaded "Cajun Mafia." I haven't met a cajun, myself included, who could ever keep a secret much less an entire syndicate. The Louisiana of Hollywood is *good ol' boys* and *bad little girls*, *voodoo queens* and *killer cajuns*. The list is incredible: *Southern Comfort*, *The Big Easy*, *JFK*, *Angel Heart*, *Pretty Baby*, *Shy People*. The worst of all has to be *Zandalee*, or any one of the many overtly Southern Tennessee Williams so-called Masterpieces. I've never seen a major motion picture set in Louisiana that sounded or remotely resembled anyone or anything I've ever experienced living here, and I don't choose to depend on "the kindness of strangers."

The motivation for this series of films and videotapes was quite simple. I'm sick and tired of being told, "You don't sound like you're from New Orleans," and hearing people apologize if the food isn't "spicy enough" for me. As a matter of fact, it was probably a news editorial by WWL station manager Phil Johnson encouraging the city council to make "The Big Easy" the city's official nickname that crystalized my need to move away. (Actually it was everyone telling me that if I wanted to make it as an artist in New Orleans, I would have to get recognized in New York first.) Having lived in Buffalo, New York for the last two years and being barraged with the enormity of the cajun/zydeco frenzy and having the word "racist" written in the dirt of my rear windshield because I still had Louisiana license plates during the initial Duke Reich movement, I wanted to be able to do something to combat these stereotypes as well as pay homage to the state I still call home. I also wanted to see for myself just what kind of work was being produced, while all the time facing the age old question "Do you know what it means to miss New Orleans and miss her both night and day?"

But how could I create an accurate film portrait of New Orleans, much less the entire state, when I haven't even seen major sections of Louisiana myself? The answer was an open call for work. I wanted to consider as many self-representations of the state's people as I could find. How would media artists from the area itself represent the language, culture, and traditions of Louisiana in the 90s?

I decided from the outset that I wouldn't let my own preconceived notions dictate the focus of the series. Many of the works in this show are in total contrast with the Louisiana I would like to see represented, but this is the very point of the project. I encourage you to watch these films and videotapes and compare them to your own images of the state. Who knows? Maybe they will make you want to pick up a camera yourself.



René Broussard,
Film Curator

P.S. My attitude towards my cajun heritage matured greatly, as I did.

THE MAKERS:

Ever since Robert Flaherty's epic *Louisiana Story*, the state has had a long and lush history in motion pictures, but that's on screen. Behind the camera the list becomes much shorter, Glen Pitre (*Belizaire the Cajun*) and Steven Soderbergh (*Sex, Lies & Videotape* and *Kafka*) being among the few exceptions. There are, however, an impressive number of film and video makers working throughout the state in the areas of independent documentary and experimental shorts. What follows is a comprehensive (random) listing of artists featured in the **Louisianalysis** program, as well as a resource guide to major artists currently working in Louisiana:

FRANCIS JAMES' debut short, *Moon Blue Traces*, won the grand prize at two of America's most prestigious experimental film festivals: the Thomas Edison/Black Maria Film Festival and the Bucks County Film Festival. The 11 minute, 16mm film explores the sense of helplessness James associated with his childhood, was shot in New Orleans, and was completed at the Philadelphia University of the Arts. He presented an entire evening of his film and video works at Hallwalls Contemporary Arts Center in Buffalo, NY under film curator Jurgen Bruning in 1990. Over the past two years he has been working on a 26 minute experimental video-documentary on the personal feelings people have around the notions of home and family entitled *Opening Windows*, which has its premiere as part of the **Louisianalysis** series.

SACRED COW PRODUCTIONS—made up of New Orleans native **Tom Richards** and Colombian photographer **Marta** (who has been living and working in New Orleans since 1974)—has exhibited its works shot with a Fisher Price Pixelvision camera all over the U.S. Their work is highly political; whether it is the politics of gender and sexual identity or issues such as racism, militarism, patriotism, or the patriarchy, their work is fused with a vibrant and fresh way of seeing things. Their three most recent works—*The Thunder* (a collaborative effort with noted artist **Lydia Lunch**, now herself a New Orleans resident), *The Art Opening: A Video Postcard* (featuring a rare appearance by noted film curator Rene' Broussard), and *Duke's Disciples: In Their Own Words*—have their premieres as part of **Louisianalysis**. They are currently completing a narrative set in a New Orleans bar entitled *Sluice The Worries* which will have its premiere in Buffalo, along with their award-winning works *Let Me Tell You Why I Do It* (a CIA view of the American Dream), *Loose Among The Ruins* (a psycho-sexual nightmare), and *Dualities* (a cross-gendered look at renowned New Orleans striptease artist **Gio**).

THE CENTER FOR NEW AMERICAN MEDIA—the award-winning team made up of **Louis Alvarez**, **Andrew Kolker** and **Paul Steckler**—is responsible for such noted documentaries as *Eyes On The Prize II* (a series on the later Civil Rights movement which aired on PBS and was nominated for two Emmy Awards), *Hands That Picked Cotton*, *Among Brothers* (a documentary on the

1986 New Orleans mayoral race, the first in which two black candidates both made the run-offs in a major American city), *Yeah You Rite!* (about how people in New Orleans speak), *The Ends of the Earth: Plaquemines Parish, Louisiana* (a video exploring the Perez Family Machine in Louisiana politics), *Mosquitoes and High Water (El Mosco y el Agua Alta)* (a look at the Spanish-speaking "Islenos" of St. Bernard parish), and the recent *Louisiana Boys: Raised on Politics* (a front row seat at the circus known as Louisiana politics from Huey P. Long to David Duke) which recently aired on the popular PBS series *P.O.V.*

UNCOMMON SENSE. Although it is not a Louisiana-based artists' collective, *Dukkke: A Video Chainletter* was shot and compiled by members of the New Orleans media community with funds and equipment provided by the anonymous national media activist organization.

ROBERT RUSSETT is an internationally renowned experimental filmmaker and media artist who has been making films for over twenty years, including what are considered by film historians as major landmarks in Southern film: *L'Acadie: An Album of 16mm Ektochrome Sketches* (1979) and *Apres-Midi* (1981). Russett has been teaching in the Fine Arts Department of the University of Southwestern Louisiana at Lafayette since 1963. He is a pioneer in the field of multi-media installations and a major retrospective of his works recently toured museums and art centers throughout the U.S. (a complete exhibition catalog is available through the University Art Museum at USL). His most recent installation is entitled *Frankenstein (Phrase of Interpretation)*.

MARIKA MENUTIS' debut short, *Maggie May* (the story of a young boy's relationship with a transvestite in the French Quarter), has shown in festivals world wide, including the International festival in Avignon, France, where it won Grand Prize. She also is a co-producer of *Women of New Orleans*, along with **Evylyn Navarro**, **Louis Nader**, and **Nabil Mehchi**. Their film profiles four extremely different Crescent City women: singer Lil' Queenie, poet Labertha McCormick, healer Bobbie Zylar, and voodoo priestess Rose Ida Frank.

Long before Oliver Stone's *JFK*, **STEVEN TYLER** produced *He Must Have Something*, a feature-length video documentary chronicling the real events leading up to and following the Jim Garrison-Clay Shaw trial.

MICHAEL CAPPEL's improvised video debut, *Kiss It Goodbye*, chronicles the street performer's intense hatred for the city of New Orleans, a city he vows he'll never return to again. He was last seen residing in Abbeville, LA.

JEFF WALKER and **JANET WONDRA**, from Baton Rouge, are currently in production with *Uncool Orbit*, a sci-fi epic about Louisiana Politics, and have completed two other works which

have exhibited throughout the U.S.: *What It Is* (a seductive video poem about the effect sleep has on our waking lives) and *No Eating or Smoking in Tiger Suit* (a video solution to the short story "The Lady or the Tiger").

New Orleans resident **HARROD BLANK**'s feature-length documentary on artists who use their vehicles as their medium, *Wild Wheels*, is currently playing in art houses throughout the U.S. (distributed by Tara Releasing, 415/454-5838). His first short, *In the Land Of The Owl Turds*, is distributed by Flower Films, his father Les Blank's company out of California.

RESOURCE GUIDE

STEVE HANKS is a professor at the University of New Orleans who, with his film production students, has produced numerous award-winning shorts including *The Limner* and *The Widow Paris*, his recent experimental narrative about voodoo queen Marie Laveau. **VALDA LEWIS** produces a weekly public-access gay and lesbian program in New Orleans entitled *Just For the Record*, and produced a tape for Deep Dish Television, *Forbidden Fruit Fight Back*, which has shown at festivals throughout the U.S., including Hallwalls' 1992 **Outrage** festival. **LES BLANK** attended Tulane University and has produced numerous films about Louisiana music, food, and culture, although he resides in California. His award winning works on Louisiana include *Marc and Ann* (about cajun musical couple Marc and Ann Savoy), *Yum, Yum, Yum!* (a visceral exploration of Southern Louisiana cooking and culture), and *J'ai Ete Au Bal (I Went to The Dance): The Cajun and Zydeco Music of Louisiana*. All of his films are available on both film and video from Flower Films, 415/525-0942. **STEVENSON J. PALFI**'s documentaries on New Orleans jazz are distributed throughout the world, including *Piano Players Rarely Play Together* and *Papa John Creach: Setting the Record Straight*. **NEIL ALEXANDER** produced a documentary on Catholicism in New Orleans entitled *Island of Saints and Souls*. **HAROLD JARBOE** has produced a one hour video documentary on the importance of *Hoops* as means of escape for black New Orleans youth. **MATT MARTINEZ** directed a video documentary on Mexican artist **Enrique Alferez** whose public works in New Orleans span over sixty years. Lafayette resident **RICHARD "BLUE" LORMOND**'s film *Lagnippe* tells the story of a young boy struggling to balance his cajun culture and language with the ones he's taught in school. **LADD P. EHLINGER, JR.**'s 16mm feature *Dry Ice* is a *film noir* love triangle shot in brilliant black and white. **LOUIS NADER** and **NADIL MEHCHI** have produced a documentary entitled *Red River* about the political history and turmoil in Lebanon.

Anyone wishing further information on any of these films or producers should contact Rebecca Drake at NOVAC 504/524-8626 or René Broussard at Hallwalls 716/854-5828. **Please see program for the complete schedule of films.**

THE PROGRAM:

THE NEW ORLEANS FILM & VIDEO FESTIVAL presented at Canal Place, 333 Canal Street Cinema 16 - 3rd Floor

MONDAY, OCTOBER 19, 1992 AT 5:30 P.M.

Opening Windows by **Francis James**. World Premiere, video, 26 min., 1992. An experimental documentary on the deep felt notions people have about home and family and how those notions have kept those people here in New Orleans. The video is a continuation of the visual imagery and themes James explored in his award-winning 1990 short film *Moon Blue Traces*.



Opening Windows photo: Francis James

"New Orleans is a town that grows inside of you. The sweltry air and the long dark arms of the oak trees, like a hot furnace of color burning green all year round forging some lush alloy of sun and water walking down the street in the thick grassy heat can melt your soul . . ."

"The farthest I been away from here was Chicago and I stayed there about 90 days and I came back. I likes it here . . . If a son of a gun can't live here he can't live . . ."

The Thunder: The Perfect Mind by **Sacred Cow Productions (Tom Richards and Marta)**. World Premiere, video, 4 mins. 1992. An experimental video with narration by noted artist **Lydia Lunch**, based on an ancient Gnostic text found at Nag Hammadi, Egypt. Although unintentional, the poem can sum up a vibrant portrait of the spirit of New Orleans, a dichotomy inside us all.

The Thunder: The Perfect Mind

"Look on me, you who reflect upon me
and you hearers, hear me
Do not make your voice hate me, nor your hearing

For I am the first and the last
I am the honored and the scorned
I am the wife and the virgin
I am the bride and the bridegroom
It is my husband who begot me
And he, my offspring in due time

Do not be ignorant of me! Be on your Guard!
Do not be ignorant of me
I am error, I am truth
I am boldness I am shame
I am she who exists in fear, and yet the strength in trembling
I am peace, and war has come because of you
I am sinless and the root of sin derives from me
I am lust without and self control within

Why, you who hate me, do you love me?
You who tell the truth about me, lie about me
And you who lie, tell the truth

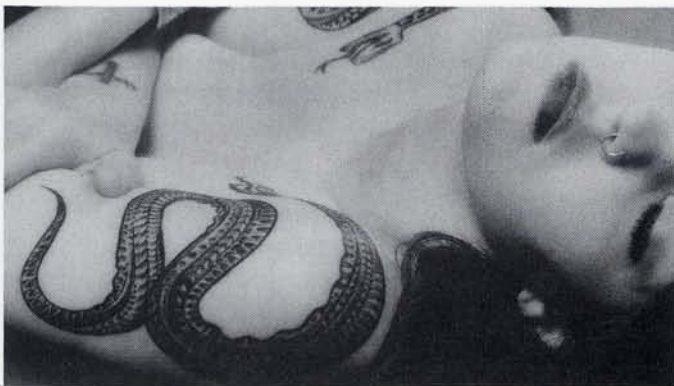
I am the one whom they call Life and you call Death
I am Darkness, I am Light
I am godless and one whose God is great

Hear me in gentleness and learn of me in roughness
I am she who cries out
For what is inside you is what is outside of you
And the one who fashioned the outside is the one who shaped the inside

Give heed then, hearers, and the angels
And the spirits who have risen from the dead
For I am one who has no one to judge me

Death I am and deathlessness
What is not and that which is
For many are the forms of sins
And fleeting pleasures which men embrace
Until they sober and find their resting place
And they will find me there
And they will live
And will not die again

And will not die again



The Thunder photo: Marta

The Art Opening: A video postcard by Sacred Cow Productions. World Premiere, 5 mins. 1992. A pixelvision postcard filmed at the opening of the Antonio Montadas "Stadium" exhibition at the Contemporary Arts Center in New Orleans. Patrons are interviewed about the recently completed Gulf War, JFK, and the art work itself, featuring a rare cameo by Hallwalls film curator Rene' Broussard, providing an opportunity for those artists not included in the series to claim nepotism.

Duke's Disciples: In Their Own Words by Sacred Cow Productions. World Premiere, video, 2 mins. 1992. Interviews and images of David Duke's supporters at a rally in Metairie shot during his run-off bid for Governor of Louisiana.



Duke's Disciples photo: Marta

DuKKKe: A video chainletter by Uncommon Sense, 15 mins. 1991. **Uncommon Sense** is an anonymous collaborative of artists from throughout the U.S. who produce activist oriented tapes promoting political awareness of global problems. After David Duke was elected into the run-offs for the Louisiana Governor's race against Edwin Edwards, **Uncommon Sense** provided funds and assistance to media artists in New Orleans to produce a tape that could be mass distributed and given to people at rallies and as they stopped at traffic lights. The tape is a look at the man behind the facade of plastic surgery and his "new public persona."

Louisiana Boys: Raised on Politics by Paul Steckler, Louis Alvarez, and Andrew Kolker, video, 52 mins., 1991. Featured on the PBS series *P.O.V.* in August, this documentary looks at the three ring circus known as Louisiana Politics. With the ascension of ex-klanman and neo-nazi David Duke to national attention, Americans can't help but wonder what kind of political culture could have spawned him and supported him. The entire good ol' boy tradition is thoroughly investigated as well as the people's willingness to accept it. As Earl Long said in the 1950s, "One of these days Louisianans are going to get good government . . . and they ain't going to like it!"



Louisiana Boys

TUESDAY, OCTOBER 20, 1992 AT 5:30 P.M.

L'Acadie: An Album of 16mm Ektachrome Sketches by **Robert Russett**, 16mm, 16 mins., 1979. Considered by many film historians to be a seminal southern work, *L'Acadie* is an album-like collection of nine personal reflections on various aspects of the French Acadian region of Louisiana.



L'Acadie: An Album of 16mm Ektachrome Sketches

"My aim is to investigate, within a purely artistic context, the cinematic potential of themes and subjects which are indigenous to this region. *L'Acadie* is also, in part, a reaction against the stereotyped imagery which is so often associated with French Acadiana and which has contributed to reducing the iconography of this area to picturesque tableaux and nostalgic symbols."

Print courtesy South Carolina Arts Commission Media Center
Après-midi by **Robert Russett**, 16mm, 8 mins. 1981. French for "Afternoon," the film is an impressionistic and optically altered film that contains elements of a dislocated narrative set in the

French Acadiana region of Louisiana.

"My aim was to investigate the cinematic potential of local or regional imagery and to elicit drama from a seemingly ordinary sequence of events."

E.J. Bellocq: Processed by **Robert Russett**, video, 21 mins. 1982. The subject of Louis Malle's *Pretty Baby*, New Orleans photographer E.J. Bellocq made a suite of now famous portraits of prostitutes in Storyville circa 1912. Bellocq's original portraits serve as the point of departure for Russett's video, in which he manipulates electronically and chemically the images and inputs a bilingual text composed of biographical and supplementary information.



E. J. Bellocq Processed

Fighting In Southwest Louisiana by **Peter Friedman & Jean-Francois Brunet**, video, 21 mins, 1991. Danny Cooper is an openly gay, HIV positive mailman on a rural route in Vincent, Louisiana. This funny, charming, and ultimately moving documentary chronicles a side of rural Louisiana that one might never expect. His lover of many years was one of the first people in Louisiana known to have died of AIDS, and he has been living with it for over half a decade.

"The South isn't a place that exactly embraces homosexuality, but views it, more often than not, as a benign eccentricity. . . . You know how it is. Queers have to bring new ideas to people."

Hallwalls Contemporary Arts Center
 Buffalo, New York
 700 Main Street - 2nd Floor

SATURDAY, DECEMBER 5, 1992 AT 8:00 P.M.

Moon Blue Traces by Francis James, 16mm, 11 mins. 1990. A poetic exploration of coming to terms with painful childhood memories featuring footage shot by James of his immediate family layered with imagery depicting "The land, a child's sense of self, and the mystery of animal behavior." The film captured the top prizes at both the Black Maria and Bucks County Film Festivals.



Moon Blue Traces photo: Francis James

"An exploration of that sense of reverence, in conflict with the destructive forces which threaten it, in pursuit of a balanced view."

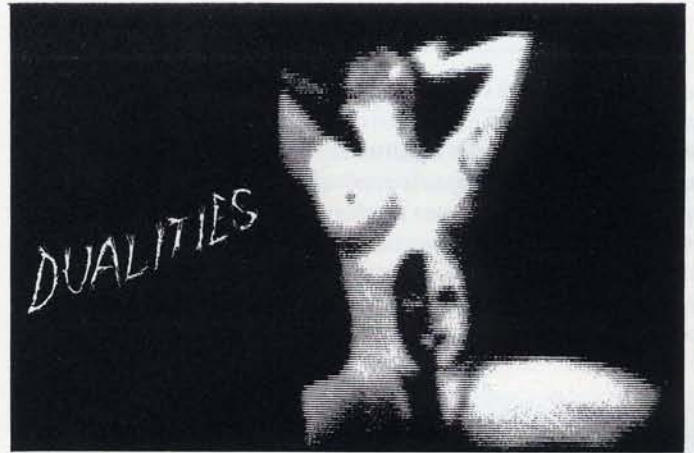
Opening Windows (See program notes for October 19)

Let Me Tell You Why I Do It by Sacred Cow Productions, video, 4 mins., 1989-92. A satiric juxtaposition of the CIA's world view and the American Dream using documentary and news footage and television commercials for breakfast cereals. The tape, which won top honors in the Louisiana Video Shorts

Competition, was recently revised and updated for tonight's screening.

Loose Among the Ruins by Sacred Cow Productions, video, 13 min. 1990-91. Shot with a Fisher Price Pixelvision camera, this psychosexual nightmare explores dualities of love and war, compassion and fear, sex and death, that lie beneath our psyches. This award-winning tape has played extensively in festivals and on public access in both New Orleans and Buffalo (*Axelgrease*).

Dualities by Sacred Cow Productions, video, 6 mins. 1991. An experimental pixelvision documentary about famed New Orleans



Dualities

striptease artist **Gio**, and her "Man/Woman" performances.

"Each individual of course is composed of male and female chromosomes, x and y chromosomes . . . male and female tendencies, one of which wins out. . . the people in my audience tend to be intimidated because they came into a tittybar . . . a strip club and they didn't expect to meet up with the likes of me."

Sluice The Worries by Sacred Cow Productions. World Premiere, video, 20 mins., 1992. A workshop production exploring the inner psyches and behavior of typical people in an average New Orleans warehouse district bar in Sacred Cow's first openly narrative project.

The Art Opening: A Video Postcard, The Thunder: The Perfect Mind, and Duke's Disciples: In Their Own Words (See program notes for October 19).

SUNDAY, DECEMBER 6, 1992 AT 8:00 P.M.

L'Acadie: An Album of 16mm Ektachrome Sketches, Apres-midi, and E.J. Bellocq: Processed (See program notes for October 20).

Louisiana Boys: Raised On Politics (See program notes for October 19).

THURSDAY, DECEMBER 10, 1992 AT 8:00 P.M.

DuKKKe: A Video Chainletter (See program notes for October 19).

He Must Have Something by **Stephen Tyler**, video, 88 mins., 1992. Prior to Oliver Stone's **JFK**, New Orleans documentary filmmaker Stephen Tyler began investigating the incidents motivating and leading up to the Jim Garrison/Clay Shaw trial for the assassination of John F. Kennedy. This investigation offers viewers an objective retelling of history not often provided in the Stone effort.

FRIDAY, DECEMBER 11, 1992 AT 8:00 P.M.

Maggie May by **Marika Menutis**, 16mm, 56 mins., 1990. A nine year old boy's loving relationship with a transsexual lounge singer in the French Quarter turns violent when the boy's misplaced hostilities for his absent mother surface. Menutis' debut film, it has been exhibited in festivals world-wide, where it won the Grand Prize at the Avignon Film Festival in France (even though it was the only film under an hour in length accepted by the festival).



Maggie May

Fighting In Southwest Louisiana (See program notes for October 20).

What it Is, by **Jeff Walker and Janet Wondra**, video, 5 mins., 1991. An exploration of the seductive pull of sleep on waking life, combing natural and technological visual imagery

with mostly natural verbal imagery. The couple live in Baton Rouge, but shot most of the images while visiting California and edited the tape in Louisiana.

No Eating or Smoking in Tiger Suit by **Jeff Walker and Janet Wondra**, video, 4 mins., 1991. A video solution to the short story "The Lady and the Tiger," which frustrated decades of high school English students with its unresolved ending. The video takes the viewer behind the famous two doors.

SATURDAY, DECEMBER 12, 1992 AT 8:00 P.M.

Wild Wheels by **Harrod Blank**, 16mm, 64 mins., 1992. Harrod follows *In the Land of the Owl Turds*, where he introduced us into his insane world on wheels, with a feature-length documentary about people like himself, who have transformed their worlds by transforming their cars into works of visual art. Harrod, son of noted documentarian Les Blank, has traveled throughout the United States in his customized VW Beetle (from his home in New Orleans) to assemble an insightful, poetic, and hilarious look at the roots of this communal obsession.



Wild Wheels

Kiss It Goodbye by **Michael Cappel**, video, 20 mins., 1992. After being fired as a night-clerk in a sleazy motel outside of the French Quarter, Koppel, a street musician and comedian, decides once and for all that the city has sucked his last drop of blood and decides to "Kiss it Goodbye." The film is an improvisational, embittered, homophobic look at the city that Cappel says "forgot to care" and "busted his balls."



Moon Blue traces photo: Francis James

NON-PROFIT ORG.
U.S. POSTAGE
PAID
Buffalo, NY
PERMIT NO. 731

LOUISIANALYSIS

FRANCIS JAMES

SACRED COW PRODUCTIONS

TOM RICHARDS

MARTA

THE CENTER FOR NEW AMERICAN MEDIA

LOUIS ALVAREZ

ANDREW KOLKER

PAUL STECKLER

UNCOMMON SENSE

ROBERT RUSSETT

PETER FRIEDMAN

JEAN-FRANCOIS BRUNET

MARIKA MENUTIS

STEPHEN TYLER

JEFF WALKER

JANET WONDRA

HARROD BLANK

MICHAEL CAPPEL

LOUISIANALYSIS is a film and video survey of the state as seen by its resident artists.

Presented in New Orleans by the New Orleans Women's Caucus for the Arts, and in Buffalo, New York, by Hallwalls Contemporary Arts Center.

HALLWALLS CONTEMPORARY ARTS CENTER
700 MAIN ST., 4TH FLOOR,
BUFFALO, NEW YORK 14202