Films by MM Serra, Peggy Ahwesh, and Katherine Bauer
Artists in person

Wednesday, September 25th at 7:30pm
Studio4 (25 Main St., Suite 444, Northampton)
Free admission

“This program of films will present an alternative image of the body, of sex, and of intimacy – images that are about individuality and freedom of expression, rather than standardization and profit. They present truthful depictions of a vital part of human nature; they facilitate the cathartic release of repressed anxieties; and they allow us to think critically and engage in serious conversations about the complex political issues that surround representations of sexuality in contemporary society.” -MM Serra
Featuring:

Darling International (MM Serra and Jenn Reeves, 1999)
"An evocative work whose sexual sadomasochistic scenario, grainy visual texture and layered soundtrack render it highly tactile, fairly begging to be touched." – Shannon Kelly, Sundance Film Festival

Trick Film (Peggy Ahwesh, 2006)
“Activities at home with the Mistress and her naughty pet.” – PA

Crystaluss; Discontinuity And Nucleation (Katherine Bauer, 2012)
“From the Shiny Sorceress' belly, blood crystals have fallen to Earth, now lost within its cold crust. Matter is multiplying itself. The air is becoming saturated. The thickness of minerals that mingle under the Earth are sucked away. The saturation is becoming thicker and thicker. The process of crystallization has started to take place. It will trap her within an infinite reflection of herself.” – KB

The Color Of Love (Peggy Ahwesh, 1994)
“The last word in ready-mades, Peggy Ahwesh's The Color of Love... is a slightly slo-mo, optical reprint of an obviously ill-treated '70s porn movie in which the chemical rot that's already eaten away the edges of the image threatens to censor it entirely... An ur-text for Ahwesh's work, The Color of Love is an almost Rose Hobart for the '90s." – Amy Taubin, The Village Voice

Teacher's Pet (Peggy Ahwesh, 2006)
“A pupil who has won the teacher's special favor. A person who is treated as a favorite by one in authority. A complete suck-up. Never gets in trouble and gets away with everything!” – PA

Teen Dream (Katherine Bauer, 2015)
“Teen Dream takes up the narrative and material themes of crystalline structures, which evoke life but are not themselves alive. These structural arrangements mutate in the carbon cycle, fuse human flesh to steel, and translate the chaotic flux which we call memory into the emulsive surface of the film. There are shrines to dead cats, old flames, teenage crushes, veins of American rust. The extreme, high-frequency concentrations of the blue light burn at the tip of the welding torches like vigils for a lost adolescent fury. They build layers upon layers, burying the narrative sparks of dreams beneath the solid ground of the celluloid. Footage shot and reshot frame by frame, hand-processed, crunched, and crystallized.” – KB

Heiress (Katherine Bauer, 2015)
“In and out of the eye, in and out of the mouth, in and out of the flesh. Blood pulsing as cells split and gems are passed in and out of the body. Transfiguration's of the bodily dejecta. Where does the self end and the other begin?” – KB

Enduring Ornament (MM Serra And Josh Lewis, 2015)
“Sourced from five 16mm filmstrips found outside of a closing adult bookstore on New York's former 42nd Street sex district. Making use of a salvaged contact printer and chemical alterations applied directly to the subsequent prints, these storied images transform into a primordial celebration of bodily spectacle. Threaded throughout the film is the exuberant compound word poetry of Baroness Elsa von Freytag Loringhoven, giving voice to an immediate and transgressive consciousness.” – MMS + JS

Made possible through support from Amherst College’s Department of English and Film & Media Studies Program. Image from Enduring Ornament, MM Serra & Josh Lewis, 2015, 16mm on video, color, sound, 14 min.