

Bunker Hill Community College Art Gallery Presents

# WOMEN IN FILM

A Screening of Boston-area  
Women Filmmakers

Thursday, April 2, 2009

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## An Screening of Boston-area Women Filmmakers

**Beth Deare**, tonight's Women in Film panel moderator, is an Assistant Professor of English at Bunker Hill Community College. She also teaches Introduction to Media courses in the Visual and Media Arts Department. Professor Deare was a long-time host and associate producer of WGBH Say Brother where she directed many documentary shorts.



## Estranhos Poemas/Jessica Gidal

### Synopsis

*Estranhos Poemas: As Palavras da Claudina Pereira (Strange Poems: The Words of Claudina Perreira)* is an experimental documentary about the life and poetry of Claudina, a psychiatric patient in southern Brazil. Claudina's writings mingle with the decaying environment of São Pedro hospital, reflecting the fact that her words are driven by her 30 years in the hospital, and that the hospital itself is transformed by her presence. (Currently a work-in-progress.)

### Bio

Jessica Gidal is an editor, documentarian, and curator based in Boston, where she currently works in Educational Productions at WGBH. She is finalizing *Estranhos Poemas*, which she co-directed, edited, and collaboratively shot while living in Porto Alegre, Brazil. She was an editor for the "Screening Room with Robert Gardner" DVD series, and has worked on other documentary productions for *Frontline* and the Discovery Channel. Aside from producing her personal projects, she has created videos for community organizations and has curated several programs of animated documentaries for film festivals in the United States and Canada. Prior to her work in film/video, she worked for several years in community development organizations in California as well as India. ([www.gidal.net/jessica](http://www.gidal.net/jessica)).



## ima/Rinat Harel

### Synopsis

*ima (23:45)* entails the struggles of one of the first female bus-drivers in Israel, raising issues of gender discrimination and living with terror. The woman's struggles reveal many layers and complexities of the multi-faceted Israeli-Palestinian conflict. Placing the personal experience within its social-political context delivers a more coherent account.

## Bio

Rinat, a native of Israel, has been living and making art in the Boston area since 1991. She earned her BFA in photography at the Bezalel Academy of Art and Design in Jerusalem, Israel, and an MFA, with a concentration in documentary video, at the Art Institute of Boston.

*"My video work explores Jewish and Israeli themes; by placing the personal viewpoint within social and political frameworks, my documentaries deliver a more coherent account. I aspire to take part in the larger dialogue that examines the human experience—and contribute to a more interconnected-world."*



## Day of the Eclipse/Michelle Rawlings

### Synopsis

*Day of the Eclipse* (8:34) explores the notion of intangibility and presents a collision between consciousness and a personal unconscious, between mystery and banality. The film was shot in the Nasher Sculpture Garden in Dallas, Texas, and in downtown Dallas, Boston, and the Serengeti in Tanzania. The music, which mimics the confusion of a dream, is a composite of ten different, overlapping pieces played simultaneously. *Day of the Eclipse* echoes the feeling of a dream—its ambiguity, and the transience of anything explicitly understood, free from logic of time.

"Michelle Rawlings' *Day of the Eclipse* sends us into a romantic, Hitchcockian home movie with stunning, disintegrating film. The intimate may not only be a sweet gesture of love but also one lathered in a foam of terror." — Nato Thompson, Curator, Creative Time, NY.

### Bio

Michelle Rawlings is an artist and filmmaker. Born in Dallas in 1980, Michelle received an undergraduate degree in Art from Pepperdine University and moved to Boston to attend the School of the Museum of Fine Arts, where she began to make films. In 2007, Michelle was an artist-in-residence at the Cite Internationale Universitaire de Paris. She now lives and works in Cambridge, Massachusetts. [ACCENT on CITE.]

Michelle's films explore the collision between self-conscious experience and a personal unconscious. They cultivate the feeling of having a dream, and the sense of psychological alienation that they bring to the dreamer. They express a separate internal world, an alternate subjectivity, in which viewers may feel they have entered another person's mind. She uses her close friends and family as actors to examine the way loved ones take on strange roles in dreams, and the way familiarity becomes something unreal. The action is free from a structure of narrative, focusing only on the subjectivity of experience itself.



## Somebody Like Me/Ashley Shuyler

### Synopsis

*Somebody Like Me* (29:12) follows Ngunina, a young Maasai woman who was the first in her village to go to secondary school, after she returns to her family home in Tanzania. As Ngunina tries to share her story with the filmmaker—who was also the American sponsor of Ngunina's education—the complex nature of their relationship is gradually revealed. By attending to the everyday activities of Ngunina and her family, framed by the interactions between filmmaker and subject, this nonfiction video observes those moments of discomfort—and simultaneous efforts toward empathy—that result when ethnography, "sponsorship," and friendship intersect.

### Bio

Ashley Shuyler is a recent graduate of Harvard University and the founder of AfricAid, a non-profit organization that works to support girls' education in Tanzania. Through her work with AfricAid, and because of her academic research for Harvard, Ashley has spent time living, working, and teaching in Tanzania for the past decade. In *Somebody Like Me*, her first film, Ashley lives with her Maasai friend Ngunina, the young Tanzanian woman with whom Ashley exchanged letters for years of her childhood.



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