

FOCUS ON STEPHEN DWOSKIN

Dérives, a review devoted to cinema and the visual arts, presents here a programme of Stephen Dwoskin's films. The third edition of *Dérives*, to appear later in the year, will be centred around his work.

What time does

To me, making films is feeling the same kind of excitement for life, even if death is hanging around, sniggering.

Stephen Dwoskin, quoted by Maureen Loiret

Stephen Dwoskin willingly quotes James Joyce's soliloquies as a major inspiration.

His earlier films often reveal a process during which the filmmaker's insistent gaze, working in time, attempts to detect the changes occurring in his performers, the point of self-abandon which opens new spaces for the person filming and the person filmed, who is generally female.

An experience of relationships, liberty and that which escapes control.

The programme includes works from different periods and of various styles, on film and on video. The discovery of lightweight video, which Stephen Dwoskin has been using since the middle of the 1990s, gave new impetus to his work. Whereas « real » time was very much at the centre of his work up to this point, digital malleability has provided the possibility for new explorations (*The Sun and the Moon*), to create a kind of mental time, using superposed and juxtaposed images. He also began to pore over his own and his family's archives, using them to weave works of reminiscence (*Dad*). A three-screen installation (*Dream House*) brings together out-takes from his recent films, filling his house with people.

As *Dérives*'s nature is to drift, we propose two detours around this selection of Stephen Dwoskin's films. We were reminded of Téo Hernandez's films, and his mobile camera as instrument of desire. This led us to *Pas de ciel* (*Skysteps*), which he made with the dancer and choreographer Bernardo Montet. We had also heard tell of Catherine Corringer and her films on bodily and sexual rituals, which have a tendency to cause a little gender trouble. And so we came to her latest film, *Smooth*.

For additional information on Stephen Dwoskin :

www.derives.tv/spip.php?rubrique40

January 29th friday 2009

- **20h – 3 films by Stephen Dwoskin**

- **MOMENT**

1968, 12 min, 16 mm, colour.
Red. Time for a cigarette.

- **DAD**

2003, 15 min, Beta SP, colour & BW
Filiation.
In tribute to his father. Edited archive footage.

- **BEHINDERT (HINDERED)**

1974, 96 min, 16 mm on Beta SP, colour
The couple.
The beloved, actress and lover. The lover, a filmmaker, on crutches, can't take his eyes off her. A diary.

- **23h – *Dérives drifts***

- **PAS DE CIEL**

de Téo Hernández
1987, 29 min, 16 mm, colour, silent
Dance.
A man. The wind. The sea. The ground. «Intensity. Void. Movement »

- **SMOOTH**

de Catherine Corringer
2009, 23 m. BETA SP, colour & B/W
Voyage upon and within the body. Literally, a reinvention of birth-giving and sexual differentiation.

January 30th saturday 2009

- **22h – 2 films and an installation by Stephen Dwoskin**

- **TRIXI**

1969, 30 min, 16 mm, colour
A meeting. Cinematographic power play.

- **THE SUN AND THE MOON**

2007, 60 min, Beta SP, colour
Sacrifice. Beauty and the beast..

- **DREAM HOUSE**

2009 – Three screen installation
The house.
The multiplication of bodies.