

FILM AT REDCAT PRESENTS

Mon Jan 25 | 8:00 PM |

ONLINE

Jack H. Skirball Series

\$10 [members \$8]

For tickets, please visit: [Mariah Garnett](#)

Mariah Garnett: *Trouble*

Guggenheim Fellow Mariah Garnett introduces her experimental debut feature, *Trouble* (83 min, 2019), after its well-received screenings at the New York Film Festival, the BFI London Film Festival and CPH:DOX. Garnett creates a multilayered filmic texture that mirrors the fractured lens of history, pointing to the impossibility of “documentary truth.” *Trouble* delves further (with discreet poignancy) into the aesthetics of creative reconstruction and cross-gender impersonation explored in her earlier shorts. In Vienna, at age 27, she meets David, the father she had not seen since she was two. Born in Belfast, David had to leave Ireland after a BBC program exposed his interfaith romance with a catholic girl. Shooting in Belfast, Garnett inhabits the traces of a lost history with a queer presence.

Preceded by:

Encounters I May Or May Not Have Had With Peter Berlin

(14 min, 2012)

In person via Zoom: Mariah Garnett

“One of the best documentaries of the year, *Trouble* sees US director Mariah Garnett recreating the early life of her father, who had a controversial inter-faith relationship with a Catholic girl in 1970s Belfast, by travelling to Northern Ireland, impersonating her father and casting a transwoman as his girlfriend, resulting in a playful take on memory and identity.”

– *Sight + Sound Magazine*

"Garnett allows her father to speak over the documentary but alludes to the impossibility of historical accuracy by re-creating select clips, casting herself as him. If anything, Garnett makes the historical record queerer, more vulnerably tangled." – *Artforum*

"... an intimate re-enactment of family and political histories alongside a fascinating dive into contemporary Ireland, a creative nonfiction focused on performative truth over journalistic accuracy." – *Hyperallergic*

Program

Encounters I May Or May Not Have Had With Peter Berlin
(14 min, shot in 16mm, 2012)

"*Encounters I May Or May Not Have Had With Peter Berlin* deals primarily with monumentality, narcissism and the ways in which our heroes are embedded into our identities, and manifested through the body. Through a variety of gestures, the pervasiveness of this practice is highlighted alongside its ultimate, inevitable failure. The viewer moves through various stages of anxiety, idolization and actual touchdown with '70s gay sex icon Peter Berlin himself, capturing both the apparent and the hidden. The film guides the viewer through the process of making contact with a figure who exists only in his own photographs." (MG)

Trouble
(83 min, 2019)

Trouble begins in Vienna, with the filmmaker meeting her father, David, whom she hasn't seen since she was two years old. Onscreen text narrates Garnett's internal state, juxtaposed against both sit-down interviews with David as well as casual, iPhone documentation of their burgeoning relationship. David eventually begins to tell her about his childhood in Belfast, Northern Ireland. She surprises him by showing him a BBC documentary that was made in 1971 about his interfaith relationship with a Catholic girl as a nineteen-year-old. He points out inaccuracies in that portrayal, which, he explains, led to threats of violence from both sides and his eventual flight from Ireland. The film then travels to Northern Ireland and segues into an impossible reconstruction of David's early years in

Belfast. Garnett uses previously recorded audio interviews with him to skillfully craft a lip-synced, cross-gender performance where she impersonates her father as a young man and casts a transgender actress as his girlfriend. The film cycles through various camera modes – narrative vignettes shot on a RED alongside vérité style camcorder footage mixed with these *verbatim* re-enactments – to create a fragmented account of a teenager struggling to find an identity in a rapidly deteriorating society. The film's layered texture mirrors the fractured lens of history, highlighting the complexities of representation and the construction of identity.

The project has received ongoing support from The Guggenheim Foundation, PRIME Collective, Digital Arts Studio, The Rema Hort Mann Emerging Artist Grant, The Sarah Jacobson Film Grant, The California Community Foundation grant, and was a partial commission by the MAC Belfast and the Los Angeles Municipal Art Gallery. It had its world premiere at the BFI London Film Festival, its North American premiere at the NYFF, its international premiere at CPH:DOX where it was also nominated for the NEXT:WAVE award, and its Irish Premiere at the Outburst Queer Arts Festival. It is also playing concurrently with the REDCAT screening at Document Film Festival in Glasgow, Scotland.

The Filmmaker

Mariah Garnett mixes documentary, narrative and experimental filmmaking practices to make work that accesses existing people and communities beyond her immediate experience. Using source material that ranges from found text to iconic gay porn stars, Garnett often inserts herself into the films, creating cinematic allegories that codify and locate identity. Recent solo exhibitions include a 10-year survey show at Los Angeles Municipal Art Gallery, Metropolitan Arts Centre, Belfast UK (Tate Network), ICA Los Angeles and Louis B James (NYC). Garnett was named a Guggenheim Fellow in Film-Video in 2019. She holds an MFA from CalArts in Film/Video and a BA from Brown University in American Civilization. Garnett's work has screened and exhibited internationally at venues including The New Museum, SF MoMA, REDCAT, Ann Arbor Film Festival and the 2014 Made in LA Hammer Biennial. Her work has been featured in *Bomb Magazine*, *Artforum*, and *The New York Times*. She lives and works in Los Angeles.

Selected Filmography

- *You Will Never Be A Woman...*

Collaboration with Van Barnes, Zackary Drucker and A.L. Steiner.

8 min, single channel video, 2008.

- *Garbage, The City, And Death*

8 min, single channel video, 2010

- *Picaresques*

20 min, HD video, 2011.

- *Signal & Untitled (Eclipse)*

8 min, 16mm, 2012.

- *Encounters I May Or May Not Have Had With Peter Berlin*

14 min, 16mm, 2012.

- *Mexercize*

Collaboration with Guillermo Gómez-Peña and Roberto Sifuentes

20 min, HD Video, 2013.

- *Full Burn*

20 min, 2014.

- *Open Letter*

8 min, 2016.

For more information, visit: <https://www.mariahgarnett.com/>

The Jack H. Skirball Series is organized by Bérénice Reynaud and Eduardo Thomas and funded in part by the Ostrovsky Family Fund, with special support provided by the Academy of Motion Picture Arts and Sciences.