

FILM AT REDCAT PRESENTS

Mon Oct 28 | 8:30 |

Jack H. Skirball Series

\$10.00 [members \$8.00]

Jane Gillooly

Suitcase of Love and Shame

USA, 2013, HD, 70 min

Guggenheim Fellow Jane Gillooly introduces her mesmerizing and original *Suitcase of Love and Shame*, a tender, erotic and heartbreaking collage woven from 60 hours of reel-to-reel audiotapes discovered in a suitcase purchased on eBay. In the 1960s, on the cusp of the sexual revolution, a Midwestern woman and her lover become reliant on recording devices to document and memorialize their adulterous affair. The tape recorder serves as a confidant, witness, and participant—creating a welcome *ménage-à-trois*. Voices give rise to a sad world, building “love and shame” little by little, as technological tools serve up a calm, continual hell.

In person: Jane Gillooly

Alternately sweet, sad, and steamy, the movie, a collage of audio and images, follows the pair as they tease each other, visit St. Louis together, and cope with roadblocks. That includes poignant moments, such as when Jeanne laments into her tape recorder that Tom is hours late, and she hasn't heard from him. There's comedy, too, when Tom explains exactly how he used plaster of Paris and candle wax to custom-make a sex toy for his lady love. – *The Boston Globe*

The imagery is intended to spark free association. Being guided by the sound, rather than pictures, prompts a rich internal engagement... Hearing the voices of the lovers on their private tapes, viewers become voyeurs. – *The Boston Globe*

It's Gillooly's intuitive sound editing — almost a piece of music — that distinguishes *Suitcase*. Lust Hollywood-style never feels as true as this. – *The Toronto Star*

The tapes are a remarkable aural document of a passionate and adulterous affair between a married, Midwestern veterinarian, Tom,

and his lover, Jeannie; Gillooly has transformed them into a riveting, universal exploration of desperate love and illicit passion. She makes exhilarating use of a montage of images and sounds: carefully constructed impressionistic narrative encourages viewers to free-associate, assess, and imagine the romantic relationship through the filter of their own memories and experiences. – *The Arts Fuse*

Suitcase of Love and Shame has been shown at the Ann Arbor Film Festival, ICA Institute of Contemporary Art Boston, Visions du Réel, Nyon, Switzerland, Full Frame Doc Festival, Images Festival Toronto (where it won the Award for Best New International Film), IFFB Independent Film Festival of Boston, and will be shown at CPH:DOX, Copenhagen in Nov 2013.

Jane Gillooly is a non-fiction and narrative film/video maker whose work is inspired and informed by a century of non-fiction filmmaking, silent and vintage cinema, and activism. Gillooly consistently surprises as she crosses new boundaries and confronts new subjects with a distinctive vision. Her current work, *Suitcase of Love and Shame*, repurposes historical material for use in time-based media collage and is the culmination of an evolving filmography. Gillooly uniquely balances a commitment to emotional authenticity with a sensorial, textural style driven by striking images, sounds, and a musical approach to editing. Gillooly has an enormous capacity for capturing the complexities of real characters on film. As in her previous works, *Today the Hawk Takes One Chick*, (2008) and *Leona's Sister Gerri*, (1995), Gillooly demonstrates a compassion for and instinctive understanding of the nuances of human emotion.

Projects include: *Today The Hawk Takes One Chick* (2008), an observational film shot in a rural Swaziland which premiered at the Institute of Contemporary Art in Boston and screened at the Margaret Meade and Full Frame Documentary Film Festivals. The film also toured internationally, winning a Jury Prize at Kinoteatr.doc Festival in MOSCOW. *The Not Dead Yet Club* (2006), is Gillooly's Rockefeller-nominated experimental feature film script. *Dragonflies, The Baby Cries* (2000) premiered at the Film Society of Lincoln Center, and was an official selection of the San Francisco International Film Festival, and the Contemporary Film Festival of Mexico City. The film was broadcasted on PBS and the SUNDANCE Channel. *Leona's Sister Gerri* (1995) was featured at the Museum of Modern Art New Directors, New Films, Robert Flaherty Seminar, PBS, and the SUNDANCE Channel and included in the Best of P.O.V. released 2007. She was also co-producer of *Theme: Murder* (1998), selected to screen at Full Frame

Documentary Festival, and INPUT. A recent recipient of a Guggenheim Fellowship, Gillooly is a member of the graduate faculty in Film / Animation at the School of the Museum of Fine Arts.

Curated by Steve Anker and Bérénice Reynaud

<http://www.janegillooly.com/>

<http://www.gf.org/fellows/17217-jane-gillooly>

<http://artsfuse.org/78904/fuse-film-interview-director-jane-gillooly-on-sex-lies-and-audiotape/>

<http://www.newenglandfilm.com/news/archives/02june/gillooly.htm>