

FILM AT REDCAT PRESENTS

April 8 | 8:30 pm |

Jack H. Skirball Series

\$12 [members \$9]

Films by NAZLI DİNÇEL: Note to Self:

Nazlı Dinçel's handcrafted 16mm films are visceral encounters with bodily existence from her perspective as a woman who emigrated while still in her teens. Born in Ankara, Turkey, Dinçel is an artist of passion and courage who challenges viewers through powerful bodily images and texts that raise question of intimacy, sexuality, gender roles and dislocation. Disarmingly direct, Dinçel uses extreme close-ups and scratched, written and spoken texts in films that are sensual, confessional, theoretical and poetic. Her films have shown at The New York, Ann Arbor, Edinburgh, and Rotterdam Film Festivals, the Museum of the Moving Image and The Museum of Modern Art. Dinçel presents two new films, *Between Relating and Use* (2018) and *Instructions On How to Make a Film* (2018), and earlier work.

In person: Nazlı Dinçel

"...far from being a provocateur or attention-seeker, Dinçel is dedicated to exploring, and challenging, one of the most fundamental inequities: what does it take for a young woman to be heard?... While many younger filmmakers turn to the Internet or other digital media for inspiration, Dinçel understands that the physicality of film offers a hard analogue for problems of embodiment, a set of experiences that we cannot avoid because we hold them closest to us."

- Michael Sicinski, *cléo, a journal of film and feminism*

"Reminiscent of Carolee Schneemann and Kathy Acker but articulated through a contemporary critical voice that is uniquely her own, Dinçel's films are knowing, vital anthems about empowerment through art."

- The Museum of Modern Art

PROGRAM

Between Relating and Use

(2018, 16mm, Laser Engraver, Ektachrome, Color, 9 min., Sound, 24fps, Argentina/USA)

Borrowing words from Laura Mark's "Transnational Object" and D.W. Winnicott's "Transitional Object", this film is an attempt to ethically make work in a foreign land. Transitioning from assuming the position of an ethnographer, we turn and explore inwards- on how we use our lovers.

Shape of a Surface

(2017, 9 min., 16mm, Color, Sound, 24fps, Turkey)

The ground holds accounts of once pagan, then Christian and now Muslim ruins of the city built for Aphrodite. As she takes revenge on Narcissus, mirrors reveal what is seen and surfaces, limbs dismantle and marble turns flesh.

Solitary Acts #4

(2015, 16mm, 8 min., Color, Sound, 24fps; Wittnerchrome, Exacto Knife, Typewriter)

The filmmaker films herself masturbate the object of debate. She hears others claim her body, her habits: those in her conservative surroundings as a child. The viewer claims her as well, by watching her in this private act. She is 9 years old, then 12. She observes popular icons, dismissing the agency of their body, she then rejects the other, objects outside of her body: with some teenage angst, denies climax to everyone else but herself.

Solitary Acts #5

(2015, 16mm, 5.5 min., Color, Sound, 24fps; Wittnerchrome, Exacto Knife, Fishing Line, Sewing Machine)

The filmmaker films herself practice kissing with a mirror. She recalls teenage memories of overconsumption, confusing oral fixations that are both sexual (kissing) and bodily (eating). She ends up eating the carrot she is masturbating with, and she feels a sense of cannibalism. The components of the background of the scene are broken down and filmed in extreme close-ups. These wave and play with one another: when text is over-consumed it becomes the image by wiping it out, then the image becomes the fabric where the filmmaker physically attaches the film together with fishing line.

Solitary Acts #6

(2015, 16mm, 10:50 min., Color, Sound, 24fps; Wittnerchrome, Exacto Knife, 1.5mm Letter Punches, Hammer, Leather Puncher)

This is a feminist critique of the Oedipal complex. It is not the male child's desire to have sexual relations with the mother. It is the mother's desire to be sexually attracted to child-like men. The filmmaker recounts an abortion she had in 2009. If she had the child, he would have turned six this year, in 2015. The aborted child survives and becomes her lover. The filmmaker films her subject in a private act, complicating what could be considered a solitary act.

There are three endings to the film. First is a recount of the child's earliest sexual memory, similar to the filmmaker's, the text is hammered on the film with letter punches. Second is a letter written to the filmmaker from her subject, is read by the filmmaker, the image is punched out with a leather puncher and carefully replaced into blackness not to lose motion. A pop song from 2009 is used, the one the filmmaker heard while driving in the taxi from her abortion. The film concludes by a letter written to the subject by the filmmaker. In this third part the audio is broken apart and the letter is reversed, mimicking the reverse masturbation (the image).

Untitled

(2016, iPhone 4 video, 12 min. color, sound)

Instructions on How to Make a Film

(2018, 13 min., B&W, Sound, 24fps; Materials: 3378 hi-con, laser engraver, Exacto knife)

Shot at the Film Farm in Mt. Forest, this comedy is a quest about performance, educational voiceover, analogue filmmaking, ASCII, language, ethics of ethnography and narrative storytelling under a metaphor of instructions to farm land. Text by Barbara Kirstenblatt-Gimblett and Wikihow/shoot-film.

[All Notes by the Filmmaker]

Total run time: 66 minutes

Nazlı Dınçel's hand-made work reflects on experiences of disruption. She records the body in context with arousal, immigration, dislocation and desire with the film object: its texture, color and the tractable emulsion of the 16mm material. Her use of text as image, language

and sound imitates the failure of memory and her own displacement within a western society.

Born in Ankara, Turkey, Dınçel immigrated to the United States at the age of 17. Dınçel resides in Milwaukee, WI where she is currently building an artist run film laboratory. She obtained her MFA in filmmaking from UW-Milwaukee. Her works have been exhibited in numerous venues around the world including the Rotterdam International Film Festival, New York Film Festival, Edinburgh International Film Festival, Media City and the Dallas Contemporary Museum. Dınçel recently presented a one-person program at The Museum of Modern Art in New York.

Dınçel won the Marian McMahon Akimbo award at the 2017 Images Festival with *Untitled* (2016) and was also awarded Best Experimental Film at the 2015 Chicago Underground Film Festival with *Her Silent Seaming* (2014).

In addition to exhibiting with institutions, Dınçel avidly self-distributes and tours with her work in micro-cinemas, artist run laboratories and alternative screening spaces in order to support and circulate handmade filmmaking to communities outside of institutions.

Curated by Steve Anker and Bérénice Reynaud as part of the Jack H. Skirball Series. Funded in part by the Ostrovsky Family Fund.