consistently took up the voice of opposition throughout the week. She championed the "pressing films now", with their literary potential evident in various contemporary German film practices ranging from new narrative to new fuses to new Dada.

Panelist Delph Dumont (also ex-NU) provided a psychoanalytic reading of experimental filmmaking and concluded that it was middledged. (Perhaps he was projecting a little bit?)

A UNIQUE CRUELTY

Canadian panelist Michael Dorland offered an incisive and original paper that sketched out external factors which come to bear on Canadian avant-garde film practice. Such factors contribute to "the unique cruelty" of Canadian intellectual and artistic practice. To summarize, these external factors produce a cultural economy that is characterized by "discursive dependency", the production of export commodities, and the crucial role of the state. In light of these constraints, Dorland finally agreed with recently self-exiled filmmaker Al Razzis that there is no avant-garde in Canada, only a rear guard. All three of Dorland's factors, discursive dependency, an export mentality, and governmentization, informed the Congress: there remained the sense of a product created for export. An article on the panel in the following day's Globe and Mail was again symptomatic. The report did not mention Dorland and instead focused on the ideological differences of the guests. We all know what claims for internationalism really mean. As Joyce Nolan has recently pointed out in The Colonial Eye, they mean American interests. Just because alternative cinema lies outside the immediate purview of the dominant, it does not escape its viscidities of an oppositional economy. At the Congress, Canadian experimental film was seen as an extension of American experimental film.

In among the ideological fights, Canadian specificity was lost. Bégin Heim and American filmmaker Stan Brakhage exemplified this split. Brakhage, with microphone in hand and a manner approximating a mix of Kenny Rogers and a fundamentalist preacher, blessed the Congress with his passionate entreaties. They ranged from unprovoked personal testimony—"men have problems too"—to "I'm a man who chews tobacco"—to the most questionable proclamation this writer has heard in a long time—"that causes unhinge people, causes are dangerous to human behaviour and death to the pronouncement this writer has heard in a long time."

COLORADO, 30-31 March 1993

SPEAKING TO A CANADIAN CONTEXT

Jan lyrical note, while introducing Canada's "Emerging Generation" screening (held on the last day of the Congress) commented on how the institutionalization of the Canadian avant-garde, with the attendant relegation to the art gallery, approximated what Theodor Adorno calls "tolerated negativity." State funding simultaneously offers strong incentives for younger people to make feature films. A desire to manifest freedom how Canadian filmmakers were not making categorically "experimental" films, but hybrid works which experimented with form without offending the referent. Perhaps the term "experimental documentary" was more appropriate than simply experimental. She concluded with some absurdist concerns for the future formal innovation. His programme of engaging hybrid films by Brazilian Artur Omar proved the point. Luiz Viera's well-considered dismissal of "film as art", with an emphasis on interests that would lead to "an aesthetics of garbage", proved to be one of the most original moments at the Congress.

The writer was interested that more individuals from this sector were not present. Luiz Viera's presence pointed up the many structuring absences. The group's homogeneity simply negated the Congress's claim to internationalism.

In spite of all, there were very successful film programmes, although the panels were, for the most part, a waste of time. It was a treat to see restored films. "The narrative program of the Second World War."

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