

= abstractions / images =

the concrete " through the creation of vivid , perhaps disturbing , word pictures which serve as tangible images contrasted with the faint abstractions which are the actual images . Jack Rusholme , prefacing a retrospective of Hoolboom 's works by Experimenta Media Arts , wrote that the split @-@ screen evokes the effects of AIDS , in which " the body [ is ] broken into dispersed vantages " , while the narration serves to " bind with words what this disease will render lifeless and inert " . In a 1994 interview , Hoolboom stated that his intent was to represent the " fragmentation of the body " experienced by AIDS sufferers .

= = Reception = =

Frank 's Cock has received warm critical reviews , both in Canada and abroad . Cole called it an " extraordinary experimental documentary " that is " as bold as the title implies " and a strong argument for the widespread dissemination of short films . Waugh placed Frank 's Cock as one of a " great AIDS triptych " , together with Hoolboom 's later works Letters from Home ( 1996 ) and Positiv . The Canadian film scholar Darell Varga wrote that the film is an " emotionally riveting " eulogy to the loss of love . Karen Tisch , writing in Take One , found that the short built its emotional power " delicately but steadily " ; she suggested that its Toronto International Film Festival ( TIFF ) win was well @-@ deserved .

Reviewing for the Western Australian independent film magazine In the Picture , James Twentyman wrote that the film was " relatively straightforward " but strong and provocative , emphasising the " soul @-@ baring " nature of the monologue . Rush and Baughman found that the short took the narrative voice beyond what is mainstream , demonstrating " the power of word and image " , while Rusholme described Frank 's Cock as Hoolboom 's " most explicit AIDS narrative " . The Swiss film festival Viper touted the short as expressing humour and sexual obsession in the face of a plague .

Hoolboom has stated that he felt the film was accessible to both gay or straight audiences , which should " open them up to differences of form and why [ one ] would make something formally different . " Waugh suggested that this was successful , as in his experience audiences often cried at screenings .

= = Legacy = =

Frank 's Cock won several awards at domestic and international film festivals . At the 1994 TIFF it won the NFB ? John Spotton Award , given for the best Canadian short film . The jury cited Frank 's Cock for its " evocative images , ... impeccable writing and mise en scene , ... moving depiction of the universal human experiences of love and loss in the age of AIDS , and especially for its success in shaking our preconceptions " . The selection included C \$ 2 @, @ 500 in prize money and a further C \$ 2 @, @ 500 worth of film processing . When accepting the award , Hoolboom quipped " Frank 's Cock has never seemed so large " ; Waugh , however , suggests that the title " caused more embarrassment than mirth " when it was read during the citation . Special citations were also read for Andrew Munger 's Make Some Noise and Philip Hoffman 's Technilogic Ordering .

That year the film won a Golden Leopard at the Locarno International Film Festival in Locarno , Switzerland . At the Ann Arbor Film Festival in Ann Arbor , Michigan , Frank 's Cock won Best Dramatic Film . The Canadian Filmmakers ' Distribution Centre , which has distribution rights for the film , notes further awards at the Interfilm Festival in Berlin and Second Prize Experimental at the Big Muddy Film Festival in Carbondale , Illinois ( both 1995 ) , while Hoolboom records Frank 's Cock as receiving an honourable mention at the University of Oregon 's Queer Film Fest ( 1994 ) .

The script for Frank 's Cock has been published several times , including in the script anthology By the Skin of Their Tongues and in the Journal of Film and Video ( both 1997 ) . The film influenced Adam Garnet Jones ' Secret Weapons ( 2008 ) , commissioned by the Canadian Filmmakers Distribution Centre in celebration of its fortieth anniversary . However , unlike Frank 's Cock , Secret Weapons focused on an LGBT identity within Canada 's native community .

After his success at the TIFF , Hoolboom directed numerous further films , many showing a "

fascination with its impermanence " ; several , including Letters From Home , dealt explicitly with AIDS . Rennie , who had also received critical acclaim for his supporting role in Mina Shum 's Double Happiness ( 1994 ) , later became known for playing villains in Hollywood films .