

ROASTBEEF

A film by Rastko Novaković



from Gertrude Stein's
TENDER BUTTONS (1914)

A SICK ROSE PRODUCTION

In a domestic arena, a woman speaks the words written by Gertrude Stein: '*A sentence of a vagueness that is violence is authority and a mission and stumbling and also certainly also a prison.*' She struggles through words and language, with food and pleasure, regret, misunderstandings, grasping at many things that were lost and out of reach.

After a feature film based on Gertrude Stein's last published novel *Ida* (1941) and a short based on her *Reflections on the Atomic Bomb* (1946), Rastko Novaković has filmed another monologue of confrontation, based on her acclaimed prose poem *Tender Buttons* (1914).

WHY? Because Stein said goodbye to the 19th century so fully in her sentences and paragraphs. Because she is sometimes read, but never aloud. Because she remains a true American: a coloniser and pioneer, an experimenter, an irrepressible enthusiast. Because she was the wrong kind of woman, the wrong kind of writer and the wrong kind of lesbian. Because the world is outrageous and our outrage needs Stein to talk about it. Because she wrote: '*The UNITED STATES is comical. Now I want to tell you about the Monroe doctrine. We think very nicely we think very well of the Monroe doctrine.*'

HOW? With the performer Mine Çerçi, who tasted and navigated these seven pages for a year. With a small crew, who know their art and craft. *Con fuoco*.

WHERE? In a Glasgow tenement, which carries an air of the 19th century and its ruins.

WHAT? '*What are the butcherly delights of meat? These are not sensual but analytical. The satisfaction of scientific curiosity in dissection. A clinical pleasure in the precision with which the process of reducing the living, moving, vivid object to the dead status of thing is accomplished. The pleasure of watching the spectacle of the slaughter that derives from the knowledge one is dissociated from the spectacle; the bloody excitation of the audience in the abattoir, who watch the dramatic transformation act, from living flesh to dead meat, derives from the knowledge they are safe from the knife themselves. There is the technical pleasure of carving and the anticipatory pleasure of the prospect of eating the meat, of the assimilation of the dead stuff, after which it will be humanly transformed into flesh.*' – Angela Carter, *The Sadeian Woman* (1978)

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(Digital, 40 mins)

A film by Rastko Novaković

Leo Bruges - Director of Photography

Marcin Knyziak - Sound Recording and Design

Owen Saward - Editing and Visual Effects

Robyn O'Donnell - Assistance, Lighting and Production

A Sick Rose Production – MMXXV

Dedicated to Nurşen Bakır and Cornelia Geiser who do the work that needs doing and remain surrounded by a deafening silence.