



"The alternative to the nuclear family at the moment is the extended family, or tribe. The growth of tribe is part of the process of destroying particularised roles and fixed identity. As people develop fluid androgynous identity, they will also develop the forms of community appropriate to it. We cannot really imagine what those forms will be."

- Andrea Dworkin (Woman Hating p.190)

a remake of The OC, a remake of Rebel Without A Cause. an observatory, a model home.



"Framing and deframing become art's modes of territorialization and deterritorialization through sensation; framing becomes the means by which the plane of composition composes, deframing its modes of upheaval and transformation."

- Elizabeth Grosz (Chaos, Territory, Art p.13)

collective achievement over private self-interest.
Said remember this feeling

to pass the pictures around
While we're about it, we can also say that love
Of all the years that we stood there on the sidelines
is communist in that sense, if one accepts, as I
Wishing for right now

We are the kings and the queens
do, that the real subject of a love is the becoming
You traded your baseball cap for a crown
of the couple and not the mere satisfaction of
When they gave us our trophies

And we held them up for our town
the individuals that are its component parts.

And the cynics were outraged
Yet another possible definition of love: minimal
Screaming, "this is absurd"

Communism, a band of thieves in ripped up jeans got
rule the world
To return to the theatre, I am always struck

blue keeps returning. my first film was (accidentally) blue, my lost film is blue. what is the color of life? is life to for life is (accidentally) blue. are all screens blue? is teesside blue? m. talks about the blue of blue and the blue of jaws, I tried to make something else blue but it doesn't work when I force it. blue is a natural state, a calm, but also a void. maybe for life won't be able to escape from blue.

the space between her and her place. the connection between herself and her place. the privilege of a minimalist approach. how can you do that? an alternative to screen spaces. kj on rebel: no place but a film of adolescence.



"If you acknowledge that families and other clan systems (yours, mine, our culture's) have a propensity to abuse, why do you so feverishly defend them and their right to inflict punishment or abandonment? Why is it the punitive price for questioning the validity of the system? Why is it the price for less abusive social relations, the very social ostracism that is the result of the lack of values that claim to protect people?"

- Terre Thaemlitz (Soulnessless Annotations project)

"but given that we live in a world where like anyone outside the heterosexual paradigm is still like brutally discriminated against it's not really fair or cool for me to whine about how no one understands me or how people making assumptions about me when at the end of the day i am a guy who likes girls"

http://dylangirlfriends.tumblr.com 6:03pm, 25/9/12)

それが自由

"The middle class curse the land they step on, concerned with their own landscape of knowing and being known. They have to dress well for the game of survival; trends are lifted up to the television gods. There is also the search for drugs, and the fascistic/fashionistic fascination with their existence, only because we are never satisfied with the reality we are dealing with at any moment."

- Raya Martin (Cinema Scope 50, p.56)



we want to create a new space, an infinite void to do so.

"More than anything else Martin has done so far, *The Great Cinema Party* risks appearing to the casual observer as nothing. It could easily be mistaken for some gussied-up home video, a way for Martin to use the Jeonju cash to take his friends on an all-expenses-paid trip to the Philippines for a genial walkout, picnic, and eventual party. Part of the challenge posed by Martin's highly experimental film comes from the fact that this diagnosis is not entirely incorrect. I don't know how Martin spent the money, nor do I particularly care. But if part of the budget went to travel expenses or cases of San Miguel, this would only deepen my appreciation for *The Great Cinema Party*"

- Michael Sicinski (Cinema Scope 51, p.34.)

