

- Annotated slideshow from the making of the film *Bridget of Murroe* (2015, 7 min.)

(...) drafts of the film - *Bridget of Murroe*, that we sort of assembled. To demonstrate the uncertainty of the beginning stages of work.

- Embryonic - in collaboration with Maceo Senna (2014, 9 min.)

Faroukh, (the young boy) in the movie, chooses the way of the birds. Those aeronautical dinosaurs that are obedient to every wave of air current. The almond tree with its white blossoms teach him that fruition is a sign of completion, failure to go on. The trees have completed their cycle, turn white, die.

How to postpone this failure and completion? Follow the birds, keep going, avert your face from violence, learn one of the arts.

People want what animals want.

FANNY HOWE

- Annotated slideshow from the making of the film *Bridget of Murroe* (2015, 7 min.)
- Simone Weil Avenue (1994, 9 min.)
- Embryonic (2014, 9 min.)
- What Nobody Saw (1987, 16 min.)
- Be Again (1992, 8 min.)

- Simone Weil Avenue (1994, 9 min.)

I once made a short video about Simone Weil. I went to the church she had attended—*Corpus Christi*—when she lived in New York in 1942. My camcorder was an early model Sony, heavy and cheap. Thus far I had only practiced on random shoots that were both amateurish and conventional.

Does something mechanical like a camera teach its user how it works? It feels as if it knows more than I do all the time because it contains the collective intelligence of the people who made it. I decided to stay at the most trusting level with this film and let it emerge from what was given to me, and what I could afford. An aesthetic based in poverty? The meaning of voluntary poverty in liberation theology is nonattachment to material goods and a resistance to exerting one's power over the natural world and other people.

A literature made out of light, lit from itself, ignited by electrical currents; this should cost very little. Does a baby's head contain all the knowledge of the cosmos it will ever need? And only waits for the tools to find it?

In early September I went to London where I filmed in Holland Park, near Simone Weil's last residence when she was ill and dying. It was a wasted day. The pictures from the park were meaningless, and I thought one house was hers but it wasn't.

Every move I made was an error. Next I filmed at Hyde Park where I knew SW often went on Sundays. The Kensington Gardens were thick with tall flowers, fountains, and herbs. Everything there was suffused with a sweetness and lavender light. I spent a long time there wandering and thinking of her, growing ill, with German bombs exploding in the neighborhood. It was leafy and autumnal. Still fine weather the next day. I went to film SW's last residence, the right one this time, at 31 Portland Road. The streets were narrow and on Pottery Lane I found the Church of St. Francis of Assisi, which she attended and where I sat for a while. I filmed her house, front and back. I filmed sidewalk emblems in a sort of moist and autumnal atmosphere. As usual, in my solitude, I wondered what I was doing anywhere, although I knew I had to be somewhere as long as I was alive. I was used to writing, but what would editing a video be like?

Then, rounding a corner, we saw a big sign: Simone Weil Avenue.

- What Nobody Saw (1987, 16 min.)

This is a film I made with John Gianvito in 1987. I had this idea about breaking into a place that was then, had been when I was a child, Mattapan State Hospital, and it was abandoned and lay rotting and I always used to be terrified of it. So that's why I wanted to get inside and film it, because of my childhood fear of it. And so we did. We broke in through windows, me and John and another film person and three actors, a man, a woman and a child. And after it was done I sent my script up to Robert Creeley in Buffalo and asked if he would read from it, because he's got such a lonely voice, it is always lonely, his poetry, and it fits so well with this horror story.

- Be Again (1992, 8 min.)

The man in the film is my uncle John Manning, who was an electrical engineer and a camera person, for short experimental films made in Dublin in 1930's. He was someone who never left Ireland, he just loved being there. A childhood friend of his was Samuel Beckett, whom he revered and remembered from walking together on Killiney Hill in Dublin which is where this is shot. I drew the text out of Dantes Purgatory which of course Beckett loved and I do too.

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Terrassen is a roving cinema in Copenhagen that engages with the social life of film.
All screenings are free and open to everyone.

55 = struck

#129 = eyes

#156 - eyes.

#153 - maybe tribes

#152 - muddy river, cool

#154 = use.

Signs

#149 - perch →

Muddy

