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Forum expanded: Botschaft von Kanada
Interior Expansion: Why Always Instead of Just Sometimes

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“What I really want to say is private. So what makes it so hard to say is that I don’t really understand it per se. And so what I really want to know is how I can say it even though it’s still private and you can know it without it me telling you per se. That’s what I want to try to do.” (Deirdre Logue in WHY ALWAYS INSTEAD OF JUST SOMETIMES)

Deirdre Logue takes her attempt to tell what is most intimate to her (refer to quote) so far that she asks whether we hear the sound her jaw makes when she moves it. She feels it, we can only hear it (a translation of the senses and even then only if she draws attention to it and we stay utterly quiet. She attempts it with such intensity that it exhausts her and puts her in a bad mood; the constant failure brings her down. But even this can’t be cleaned up, it gets stuck in a loop: “Clean Up, Make Mess, Clean Up, Make Mess.” We’re familiar with this from Vera Chytilova’s *Daisies*, when Marie I and Marie II live out all of their cravings for food at a banquet table (not meant for them): If society is rotten, we can be rotten too. In the end, in rushed obedience, they attempt to clean up the battlefield, but they fail, finally lying on the table themselves, wrapped up tight in newspaper, threatened by a falling chandelier. Deirdre Logue hectically wraps her hands up in plaster, as if she could keep them from grabbing everything, like a child that’s just come into the world. We refer to things that make no apparent sense as displacement activity. Logue calls this “beyond the usual limits.” But even in a rotten world, a surplus can be made valuable, a new difference, in which there’s no longer any reference for the definition of the “other.”

The other sequences in Deirdre Logue’s video installation also refer to the history of cinema. Home movies are looped, since every childhood drama has something repetitive about it. They recall Laurel and Hardy’s infantile antics: In the sequence *Crash*, two rambunctious children run into one another over and over again on their tricycles, while Logue reflects on the fact that she still doesn’t have a driver’s license at 38. The situation is equally hopeless for Laurel and Hardy in *Two Tars*, where a little spat ends in a mass collision. After destroying everything in sight, the two tearfully try to put the blame on everybody else. In the sequence *Wheelie*, a child’s failed attempt to do a trick with his bicycle is presented and looped, while the subtitles concentrate on the notion of always having found more and more people to blame in life.

In the sequence *Blue*, paper sacks are blown up. Deirdre I and Deirdre II are turned toward each other in split screen. The corporality of the scene and the architecture of the image is reminiscent of the image of Jean Genet’s *Chanson*

d'amour where two prisoners in separate cells breath in the smoke of one cigarette through a hole in the wall in a piece of straw.

Like fireworks, visualizations of desire reflected in shimmering water recall other pearls of queer cinema, Jack Smith's *Flaming Creatures*, Tom Chomont's *Oblivion*, Matthias Müller's *Scattering Stars* – as Logue sees them. But above all they recall her own earlier cinematic miniatures, each of them a cosmos formed from the unsettling difference between a driving wish and its fulfillment.

The Marshall McLuhan Salon in the Canadian Embassy also seems like a cosmos. Deirdre Logue has adapted her installation WHY ALWAYS INSTEAD OF JUST SOMETIMES from 2005, originally consisting of six monitors, for four monitors for this special location. The circularity of the space adds another dimension to the theme of her work.

Deirdre Logue has spent the past 15 years working on behalf of media artists by organizing independent film, video, and new media festivals; by founding collectives; and by participating in forums and symposiums on the future of independent artistic practice. She was executive director of the Images Festival of Independent Film and Video from 1995-99 and executive director at the Canadian Filmmakers Distribution Centre from 1999-2006. Since 2006 she has been a development director at Vtape. She is also a filmmaker.

Filme, Videos, Installationen (Auswahl/selection)

2000: *Enlightened Nonsense: 10 short performance films*. 2002: *Untitled Human #1: Ride*. 2003: *That Beauty*. 2003-2005: *Prototypes 1-6*. 2003-2007: WHY ALWAYS INSTEAD OF JUST SOMETIMES.