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The Museum of Modern Art Department of Film

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(Not recommended for children)

~~STEVE DWOSKIN~~ A PERSONAL CINEMA
A Complete Retrospective, 1961 - 1977
May 11th - May 26th, 1978

Thursday, May 18 at 6:00
Friday, May 19 at 2:30

DYN AMO. 1972. Directed, photographed (16mm, color), and edited by Stephen Dwoskin. Produced by Michael Armitage and Maggie Pinhorn. Music by Gavin Bryars. Camera and editing assistant: Clive Myer. From the original stage play, Dynamo by Chris Wilkinson. Stage production directed by Howard Panter. Courtesy A.J. Bauer International. 120 minutes.

With the original stage cast: Linda Marlowe (First Girl), Jenny Runacre (Second Girl), Catherine Kessler (Third Girl), John Grillo (First Man), Malcolm Kaye (Second Man) & Pat Ford, Andrew Carr, Derek Paget.

"DYN AMO is a 'drama' exploring the distinction between a person's self and his projection of that self to others; and it's a 'horror movie' tragically suggesting how a projection can become more substantial than the self behind it. Its subjects are role-playing (especially sexual role-playing), and the masochism of playing a role that conforms to others' exploitative interests. Like many of Dwoskin's short films, DYN AMO is concerned with what happens when you look closely into a person's face with a camera. The conclusions are always as much self-realisation on the viewer's part as statements about the director/camera/subject relationship. But the scale of DYN AMO enables Dwoskin to carry these concerns into a wider context. There's no more message pointing here than ever there was, but there is a broader view. The masks are more complex, the rituals more elaborate, and the need for seeing through it all more acute."

-- Tony Rayns

"DYN AMO explores aspects of woman's slavery, a slavery that involves them in acting out fantasies that have lost whatever social value they had long ago; woman as servant, woman as little girl, woman as programmed seductress offering instant gratification . . . roles are less the subject of the film than the effect of this role-playing on those who attempt to co-exist with it, and who are precipitating it into an increasingly painful divorce of self from action. Men and women are both affected even if the effect remains unequal. There are no observers. DYN AMO may be partially the tale of the creation that runs away with the creator. But it is also revolutionary to the extent that Dwoskin shows these false roles to be escapable. They are more dangerous continued than abandoned. And the women in the film remain, despite an environment of which the best that can be said is that it is a parody of itself, despite their acute identity distortion, aware, if not of an alternative, at least of the desperate need for one. . ."

-- Verina Glaessner, Time Out, London

"The plight of women as sex objects, and by extension the problem of their intellectual survival, finds a clear definition in what was for me the hit of the Edinburgh Festival, Steve Dwoskin's DYN AMO. Continuing the dialogue of Dwoskin's earlier shorts, the film stares into the faces of four girls on the tiny, tatty stage of what is evidently a strip club; one after one they begin their routines, miserable, mechanical, bored, until gradually the presence of the camera encourages them to react against the deplorable indignities to which they have been submitted and they fix us with their eyes for minutes on end in silent pleas for help."

-- Philip Strick

Steve Dwoskin, born in New York (1939) was trained as a graphic artist, and as such received recognition and exhibitions before making his first film in 1961. He completed several other films in New York before moving to London in 1964. He has continued to distinguish himself as an independent filmmaker, is a lecturer in Film and Television at the Royal College of Art, and is author of Film Is: The International Free Cinema (The Overlook Press, Woodstock, New York, 1975). His cinema, intense, sensuous, and demanding, eschews conventional narrative. Over the past fifteen years, Dwoskin has created a consistent and rich body of work that has earned the film artist an international reputation among the avant-garde. Of his works, Dwoskin has said: "Almost all of my films find a hard way into words. The film medium is an expressive form. I work in the moving picture. They are not direct story narrative films but allow others to introduce their own narratives, as it were. The films have been labelled in many ways . . . They have caused tears and sympathy. Also anger and violence. I am concerned with the film experience: the subjective expression and the film and filmed material. I follow my instinct in the process of making the films and my feelings . . . Which-ever way you go, the films themselves are their own realities . . ."

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