

• **FILMS BY  
JOAN BRADERMAN** •

**PARA NO OLVIDAR (6 min, 2004)** a digital video collaging images of the streets of Old Havana for use on the website and in the permanent exhibition of The Office of the Historian of the City of Havana.



**VIDEO BITES; TRIPTYCH FOR THE TURN OF THE CENTURY (1998-1999)**

24 min., D, sound, color  
Part I – *Blow*; Part II – *Framed*  
Part III – *The Flight of Global Capital*  
Co-Directed by Dana Master

[Selected Shows & Awards](#)

• **Premiere:** PANDEMONIUM FESTIVAL FOR MOVING IMAGES, October 23, 1999, Lux Center, London, #2, Audience Choice Award

*Impakt Festival*, The Netherlands  
Harvard University, Carpenter Center (2/99)  
Amsterdam Public Television (Spring/99) *Women Direct*, Ithaca College (Spring/99) Boston *Women in Film/Video* (Spring/00) Escola das Artes, Universidade Catolica Portuguesa, *Video Works of Joan Braderman* (11/02) Universidade da Porto, Centro de Comunicacion e Cultura, *A Obra Video de Joan Braderman* (12/02)



**JOAN SEES STARS (1993)**

60 min., color, sound  
**Co-Director- Dana Master**  
Dir. of Photography- Gene Gort  
Part I – *Starsick*  
Part II - *MGM: Movie Goddess Machines*  
*"It's a smart, low-budget bridge between theory and pop culture, funny and devastating at the same time."* -- [Philadelphia City Paper](#)

*"Videomaker Braderman uses her own body as the site for exploring the ways our own culture of appearances meets the politics of identity. "She looks at life through rose colored glasses, then*

*whips them off and dishes the dirt: movies meet life, life meets death and romance meets Perdue chicken in this meditation on our illicit VCR pleasures. Watch and eat your heart out. "*

--- [B. Ruby Rich](#), culture critic, author, [Chick Flicks](#)

[Selected Shows & Awards](#)

• **Premiere:** *Video Visions*, NY Film Festival, Lincoln Center, 1993  
• **Europe:** British Film Theater, London, 1993

Wexner Center for the Arts, Ohio  
*Bodies in Crisis*, Oct. 1993 -Chicago Filmmakers Institute of Contemporary Art - Boston  
San Francisco International Lesbian & Gay Film/Video Festival  
Black Maria Film/Video Festival, \*Juror's Citation Award\*  
Atlanta Film/Video Festival Award, \*Best Dramatic Criticism\*  
Women in the Director's Chair Festival, Chicago; International House, *Our Dinner with Joan*, Philadelphia  
Independent MassMedia Festival, Zone Art Center, Springfield, Mass  
Cicade de Vigo International Festival de Video, Vigo, Spain  
Moscow Television  
The American Center, Paris  
University of Glasgow; Universities throughout U.S., Canada, and U.K  
London Institute of the Arts  
Royal Academy of the Arts, London  
Universidade do Porto, Centro de Comunicacion



**NO MORE NICE GIRLS (1989)**

44 min., color, sound

NMNG is about what it's like to see your political destiny erased from "popular memory" and dumped in revisionist history's garbage pile. It's about having once felt magically "in synch" with the times; about the friends you made then, and how they sustain you through these times. A more personal work, it combines scripted fiction, autobiography, and collage, speaks to a generation of "aging feminists from hell" armed with strong histories and friendships but facing the vicious backlash of the New Right.

[Selected Shows and Awards](#)

**Premiere:** April 1989 at The Collective for Living Cinema, NYC.  
Winner, First Prize, Daniel Wadsworth National Video Festival, 1990

San Francisco International Gay and Lesbian Film Festival, Roxy Theater, SF, 1990  
 The Chicago Art Institute  
 San Francisco Art Institute  
 Univ. of Wisconsin; Bennington College & colleges and universities throughout US, UK  
 New American Makers, San Francisco,  
 British Film Institute, London  
*New Works Selection, 1990*, National Video Festival, AFI., Los Angeles  
 Hallwalls, Rochester, NY  
 Anthology Film Archives, NYC  
 The Brooklyn Museum  
*How Do I Look? Conference*, NYC  
 Bunting Institute, Radcliffe College, Cambridge  
 Astoria Museum of Motion Picture  
 I.U.C, Dubrovnik Yugoslavia  
 Boston Film/Video Foundation  
*The Decade Show*, Studio Museum of Harlem  
 Downtown Community TV, NYC  
 Media Working Group, KY  
 WOW Festival, NYC  
 Pacific Film Archive, Berkeley  
 Australian Film/Video Festival.



**THIRTY SECOND SPOT RECONSIDERED (1988)**  
 11 min., color, sound

Made at the time of the 1988 presidential election, this piece is about media power and market censorship. It is based on a true story about the adventures of the artist buying network time for a TV spot - an ad for counter-bicentennial activities in 1976, confronting the system of invisible, corporate censorship which runs broadcast television. THIRTY SECOND SPOT RECONSIDERED puts a lie to the idea that only 'free' markets regulate freedom of expression in the USA.

**Premiere:** New England Film/Video Festival, Boston, MA, 1990, **Winner- \*Boston Critic's Choice Award**

Winner- \*Grand Prize\*, Video Zone, 1989 Zone Art Center; Springfield  
 Winner- \*Second Prize\*, Daniel Wadsworth National Video Festival, 1990  
**IMAGE WORLD; Whitney Museum**  
 The London Art Institute  
 The Institute of Contemporary Art, Boston  
*Anti-Censorship Show*, NYC  
 Median Operativ Festival, Berlin  
 Berlin Film Festival, Berlin, Germany  
 New American Makers, San Francisco *SHOW THE RIGHT THING* Conference New York Univ., NYC  
 Brooklyn Museum of Art

Australian Film/Video Festival  
 Real Artways, Hartford and New Haven, Connecticut  
 Majestic Theater, Boston  
 Colgate University, Utica College, Hampshire College, Bennington College, S.U.N.Y. Purchase  
 University of Calif., Berkeley. San Diego, Irvine, et al  
 University of Glasgow



**JOAN DOES DYNASTY (1986)**  
 31 min., color, sound

Conceived, written, produced and performed by Joan Braderman  
 Co-directed and co-edited by Manuel De Landa

Creating the "post-scratch" chroma-key "text and effects" style she has made famous, the artist inserts her body into the world of the prime time soap opera, "Dynasty," where she does her now classic performance, embodying the love/hate relationships so many of us experience with the characters and values of TV, Braderman "performs" feminist and reception theory, turning the reigning ideas of her period into video vernacular. According to reviews in publications such as "**The Independent**," "**The Guardian of London**," and "**Contemporanea**," "few have matched the technique, bravery and humor" of JOAN DOES DYNASTY, *Bob Reilly, Curator, Institute of Contemporary Art, Boston*.  
 "One of the two most impressive tapes in the video section of 1987 Whitney Biennial, 1987"  
*Jim Hoberman, Village Voice*  
 "probably the most widely distributed feminist video ever made." ----*DeeDee Halleck, founder Paper Tiger TV and Deep Dish Satellite Network*  
 It was ranked #4 in *London Video Arts' Top Ten Video Rental List*.

**Premiere:** Paper Tiger Television, NYC and 1987 Whitney Biennial, 1987;  
 Edinburgh Film Festival 1987;  
 "Arts for Television" curated by American Federation of the Arts--traveled to museums worldwide, including:  
 Museum of Contemporary Art, Los Angeles  
 The Museum of Modern Art, NYC  
 The Stedelijk Museum, Amsterdam,  
 Le Centre Pompidou, Paris  
 Institute of Contemporary Art, London  
 Institute of Contemporary Art. Boston  
 Museum of Fine Art, Philadelphia;  
 Oviedo y Ayunta de Sevilla, Spain; Australian Video Festival;  
 American Film Institute - National Video Festival

Cinemama Festival, Montreal  
 Women and Representation Festival, Five College Consortium, Amherst, Ma.  
 Cinematrix; Festival of Films by Women New American Makers;  
 Hallwalls, Rochester, NY  
 Boston Film and Video Foundation  
 New York Institute for the Humanities  
 Cornell Cinema  
 Harvard University  
 Brown University  
 Syracuse Univ, University of Wisconsin & hundreds of others throughout U.S., U.K.,  
 "In Search of Media Monster" Cleveland State Art Gallery  
 Port Washington Public Library  
 "Disarming Genres" at Artists Space, and many other galleries, universities and museums, internationally including a Russian TV broadcast, 1994.

**JDD is in a number of permanent collections** in the U.S. (Univ. of Cal.; Museum of Modern Art, Donnell Library, etc.) as well as at the Stedelijk in Amsterdam, the Georges Pompidou Center, Paris, The Institute of Contemporary Art, London, et al.



**TELL THEM FOR US; MADRE IN NICARAGUA (1985)**

28 min., sound, color.

Co-produced and edited with Jane Lurie for Madre Video Project.  
 Music by Duo Guardabaranco.

Shot by CBS News camerawoman, Jane Lurie, we follow a diverse group of U.S. women who have joined the organization, MADRE, to travel to Nicaragua, meeting with women's groups and individuals all over the country including the north - where the U.S.-backed "contra" war was being fought. The U.S. women learn about the Sandinista revolution and what it has meant for the women of Nicaragua. In an expression of deep solidarity, they have raised money to present a new ambulance to the Bertha Calderon Hospital in Managua.

**Selected Shows and Awards**

**Premiere:** Club Senzala, August 1985, NYC, Winner, \*1985 MADRE Achievement Award\*

*Shown widely at schools, churches, libraries and at the U.S. House of Representatives*

Port Washington Public Library

Univ. of Massachusetts, Union Video, Donnell Library, NYC  
 School of Visual Arts, University of California at San Diego, Syracuse University, S.U.N.Y., Purchase.  
 Colgate University, Smith College, Amherst College, Mt. Holyoke College, California Institute of the Arts

*& hundreds of U.S. colleges and universities*  
 London College of Printing and Distributive Trades

*The Deep Dish International Satellite Show*  
 Used widely for organizing in the U.S, Central America and the Caribbean.



**WAITING FOR THE INVASION - U.S. CITIZENS IN NICARAGUA (1984)**

28 min., color, sound

Directed by: Dee Dee Halleck.  
 Co-Produced with Dee Dee Halleck, Skip Blumberg, Joel Kovel, Karen Ranucci

After Reagan's preposterous invasion of the island of Grenada, the people of Nicaragua have good reason to believe they are next. They dig trenches in backyards all over the country. The under-15 year olds – the majority of the people - along with their elders, practice fire drills and civil defense as they prepare for a possible air attack. The attack, of course, came, armed to the teeth with U.S. weaponry, across the Salvadoran border in the form of the "contra" army. Meanwhile the video looks at the lives of a number of widely different US citizens. who live and work in Nicaragua, some with the Sandanistas and some, against them.

**Selected Shows and Awards: Premiere:** Public TV Broadcast - KCET TV, Los Angeles, *Presente Series*, 1984 & many other PBS stations, nationally. Winner - \*Best Documentary\*, Global Village Documentary Festival, DCTV, New York City, 1984  
 Van Dam Theater, NYC  
 The Whitney Museum, NYC  
 The Museum of Modern Art, NYC  
 Wexner Center for the Arts, Columbus, Ohio  
 Screened internationally in **literally hundreds** of schools, churches, community centers, galleries and cable TV stations.



**NATALIE DIDN'T DROWN - JOAN BRADERMAN  
'READS' THE NATIONAL ENQUIRER (1983)**

28 min., color, sound

Produced by Paper Tiger TV

Conceived, written, performed and edited by Joan Braderman.

Co-directed by Braderman with Manuel De Landa.

**Premiere:** Paper Tiger TV, NYC and 1984 American Film Institute, "Video Olympics" Los Angeles

"Beginning with her own fascination with tabloids like the National Enquirer, the artist started her work in performance video in this brilliant and disturbing satire about popular culture and its ubiquitous place in our lives. In her original style, now dubbed "stand-up theory", An unreconstructed lover of tabloid fantasy, Braderman takes us on a personal tour of headlines and photos we hate to love."

NATALIE DIDN'T DROWN is a "one-woman, lunatic performance, at once embodying and sharply analyzing the schizophrenia of U.S. culture."

-----**Martha Gever, cultural critic, editor, *AfterImage***

**Shown widely on Public access and other Cable TV  
Whitney Museum of Art**

Walker Art Center

Made for TV Festival,

CHANNEL 4, London

The Art Institute of Chicago

Institute of Contemporary Art, London

The Kitchen, NYC

W.P. A. Gallery, Washington

A.I.R. Gallery, NYC

University of Toronto. Univ. California. Univ. of

Massachusetts, The California Art Institute &

*hundreds of other colleges and universities in the  
U.S. and U.K.*

De Cordoba Museum

Pacific Film Archive

Universidade Catolica Portuguesa

"Joan Braderman's sassy, intellect and irreverent female mouth, throwing caution to the winds...drive the images of her videotapes toward paroxysms of resistance, barely disguising, with scalpel-like irony and wit, the ways in which we should all be fed up to hear with the cultural and political lies permeating daily life in these United States. You come away from her tapes invigorated...with a sense of possibility; for feminism, for women together, for social change, even for men and women. Some may call them wishful or utopian. I call them

profoundly historical, courageous as all get out, and great fun." **—Yvonne Rainer, Filmmaker**

"PILLOW TALK meets theory in JOAN SEES STARS, when video diva Braderman wrestles Liz, Ava, and other screen divas into bed for some frankly star-stuck girl-talk... a caddy free-ranging commentary on idolatry, mortality and proto-feminist bad girls." **—Bill Horrigan, Curator of Media Arts, Wexner Center for the Arts**

"JOAN DOES...it again. Each new Braderman tape strips a little more flesh off the media power structure. And does it with wit, courage, and visual vitality. There isn't anything like her around" **—Lucy Lippard, Writer and Art Critic**

"NO MORE NICE GIRLS presents the "bad girl" position... Through carefully chosen emblematic gestures. Braderman courts aesthetic kitsch by using postproduction image processing techniques to embellish her footage with sickening, seductive, electric blue tones, candy-colored pinks, and garish greens" **—Christine Tamblyn, Art Journal**

"Joan Braderman occupies a unique position in video culture...(she) is not ashamed to not impersonate the most outrageous gestures of television to get us, the eternally passive audience, to pay attention to the crisis of cultural representation afflicting the little screen... She speaks as one possessed by the ghost of feminism popular democracy, information equity, of simply the aura of the modern women with a progressive conscience and a smart-ass mouth. Is she relentless? Less, alas, than Rush Limbaugh. Wise? More, alas, than Bill Clinton. Funny? Saturday Night Live should only sign her. Inventive? See for yourself there's no one else like her live, less so on the box video culture has never been the same." **—B. Ruby Rich, Cultural Critic, Author *Chick Flicks***