

PEGGY AHWESH

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#### DIRECTOR'S BIO

Over the last twenty years, Peggy Ahwesh has produced one of the most heterogeneous bodies of work in the field of experimental film and video. A true *bricoleur*, her tools include narrative and documentary styles, improvised performance and scripted dialogue, synch-sound film, found footage, digital animation, and crude Pixelvision video. The work is primarily an investigation cultural identity and the role of the subject, in various genres.

Ahwesh started out with Super-8, attracted, like Stan Brakhage and Jonas Mekas before her, to the medium's evocation of home movies. For her, this was a subversively amateur form, and also a discourse that yielded traditionally female-gendered themes like home and family, relationships, and confessions, which she appropriated as scenarios. She and other female filmmakers of the time had little use for the primarily formal strategies of the structural materialist film tradition (which was in any case dominated by men), and viewed conventions of direction, character, and performance as tools. For these filmmakers, feminism presented a viable avant-garde praxis: unlike the radical formal dislocations of materialist film, the political narrative inherent in feminist art was exceedingly resistant to cooptation by dominant media or advertising.

Ahwesh's work, for all its reliance on theoretical concerns, isn't dry or forbidding. She values humor, playfulness, and, ultimately, the pleasure of the audience. The cluttered sets and fragmented stories in much of her work evince a baroque and almost mystical sensibility, with a lineage including the ornate films of Jack Smith and Kenneth Anger. Of course, this is a mysticism that locates its systems of meaning in mass culture, and in recent years Ahwesh has expanded her work to consider the techniques and critiques of nascent digital culture, including videogames and the Internet.

Ahwesh has developed a practice that insists on political and social topicality, handled with theoretical and formal rigor, while remembering the audience. It is her lighter touch that has helped make her work, densely critical as it is, so accessible to so many people. She draws them into the world and traditions of avant-garde film and video, where, as she has remarked, "there's nothing to prove and no money to make," only the pleasures of the text.

Her work has been widely shown, at the Guggenheim Museum, New York; Yerba Buena Center for the Arts, San Francisco; the Balie Theater, Amsterdam; the Filmmuseum, Brussels; the Rotterdam International Film Festival, Rotterdam; Museu d'Art Contemporani Barcelona (MACBA), Barcelona; The Flaherty Seminar, the Wexner Center for the Arts, Columbus, Ohio; the Whitney Museum of American Art, New York; and The Museum of Modern Art, New York, among other venues. Ahwesh had a mid-career retrospective in the New American Film & Video Series of the Whitney Museum called *Girls Beware!* (1997) and was featured in the epic program *Big As Life: A History of American 8mm Films* at MoMA. Her numerous awards include the Alpert Award in the Arts, a John Simon Guggenheim Memorial Foundation Fellowship, and grants from the Jerome Foundation, Creative Capital, and the New York State Council on the Arts. She teaches at Bard College. (Electronic Arts Intermix, NYC)

## SCREENINGS & EXHIBITIONS

### **2006. One Person Shows**

Museo Nacional Centro de Arte Reina Sofia; Madrid, Spain (retrospective)  
American Univeristy of Beirut; Beirut, Lebanon  
Anthology Film Archives; NY, NY (theatrical run, Certain Women)  
“Ahwesh: Personal Archive Show“, Anthology Film Archives; NY, NY

### **2006. Selected Festivals. Group Shows**

“Stitch & Split: Selves & Territories in Scienc Fiction“, Fundació Antoni Tàpies; Barcelona, Spain  
The Württembergischer Kunstverein; Stuttgart, Germany  
IAMNOWHERE, Center for Curatorial Studies, Bard College; Annandale, NY  
“The Imagination of Disaster“, Ocularis; Brooklyn, NY  
Silverlake Film Festival: MP4 Fest, LA, CA  
Copilandia: una Isla Libre de Propiedad Intellectual, Seville, Spain (traveled)  
“Art as a Form of Conversation“, Dashanzi Arts Festival, Beijing, China (traveled)  
Centre de Cultura Contemporania, Barcelona, Spain  
“Games People Play“, Pacific Film Archive, Berkeley, CA  
Foundation for Art, Culture & Technology, Liverpool, UK  
“Breaking the Game“, [www.workspace-unlimited.org](http://www.workspace-unlimited.org) (on-line symposium)

### **2005. One Person Shows**

Wisconsin Film Festival; Madison, WI (retrospective)  
femme totale; Dortmund, Germany (screening & panel)  
University of Chicago, Film Studies Center; Chicago, IL

### **2005. Selected Festivals. Group Shows**

Pompidou Center; Paris, France  
MIX: NY Lesbian & Gay Experimental Film Festival; NY, NY  
“Jerome, Hill & Foundation“, MoMA; NY, NY (screening & panel)  
The Childhood Show, Magic Lantern Cinema; Providence, RI  
“Brides of Frankenstein“, San Jose Museum of Art; San Jose, CA

### **2004. One Person Shows**

Rotterdam International Film Festival; Rotterdam, The Netherlands  
The Museum of Modern Art, Mediascope; New York, NY  
New York Underground Film Festival; New York, NY (traveled)  
Institute for Studies in the Arts, ASU; Tempe, Arizona  
“Videos by Peggy Ahwesh“, Terrorvision Show, Exit Art; New York, NY  
Redcat Theater, California Institute for the Arts; Valencia, CA (residency)  
Chicago Underground Film Festival; Chicago, IL  
Brighton Cinematheque; Brighton, UK  
Zinebi 46 Festival; Bilbao, Spain  
Cinematexas 10; Austin, TX  
Union Theater, University of Wisconsin-Milwaukee; Milwaukee, WI

### **2004. Selected Festivals. Group Shows**

“Visions of Excess“ Press Play Video, Carnegie Mellon University; Pgh, PA  
“The Walking Picture Palace“, Anthology Film Archives; NY (curator Mark McElhatten)  
New York Video Festival; Film Society of Lincoln Center; New York, NY  
European Media Arts Festival; Osnabruck, Germany  
“Acting Out“, York University; Toronto, Canada  
Festival of Contemporary Arts: City of Women; Ljubljana, Slovenia  
“Lookalike: Barbie Lolita Lara Croft“, Nederlands Fotomuseum; Amsterdam, The Netherlands

**2003. One Person Shows**

Mills College Art Museum, Contemporary Exhibitions; Oakland, CA  
Pixil This 12; LA, CA  
Princeton University; Princeton, NJ  
Binghamton University; Binghamton, NY

**2003. Selected Festivals. Group Shows**

Image Forum Festival; Tokyo, Japan (traveled)  
Russian National Contemporary Art Center, Experimental Videos from US;  
Moscow, Russia (traveled)  
"I Wonder About You and Through You: Women Respond to Technology  
with Wonder and Caution"; Portland, OR  
Bellevue Art Museum; Seattle, WA  
Moscow International Film Fest; Russia (traveled)  
MoMA, Stand-by retrospective program; NY  
Fundacio Antoni Tapies, "Stitch and Split: Selves and Territories in Science Fiction";  
Barcelona, Spain  
"Mirror, Mirror", Surrey Institute of Art & Design; London, UK

**2002. One Person Shows**

"Sandbox Antics, Tantrums, and Tourist Attractions", Pittsburgh Filmmakers  
and Carnegie Mellon University; Pittsburgh, PA (retrospective)  
New Collaborations: Electronic Intersections, Institute for Electronic Arts, School of Art  
and Design, Alfred University; Alfred, NY (conference)

**2002. Selected Festivals. Group Shows**

2002 Biennial Exhibition, Whitney Museum of American Art, NY  
Rotterdam International Film Festival; Rotterdam, The Netherlands  
Image Forum Festival; Tokyo, Japan (traveled)  
Animations, P.S.1/MoMA; Queens, NY (traveled Kunst Werke Berlin)  
Electromediascope, The Nelson-Atkins Museum of Art, Department of Modern and Contemporary  
Art; Kansas City, MO  
Dangerous Beauty: The Videos, Jewish Community Center; NY  
Verbindingen/Jonctions Festival 6; Brussels, Belgium  
Machine Love, Vidarte2002 International Festival; Mexico City, Mexico  
FILMS THAT RISE TO THE SURFACE (OF CLARIFIED BUTTER); Balagan, Boston,  
"Catastrophe & Spectacle", Oberhausen Film Festival; Oberhausen, Germany

**2001. One Person Shows**

California Institute for the Arts; Valencia, CA (screenings/residency)  
Sam Spiegel Film School; Jerusalem, Israel (screenings/residency)  
The Jerusalem Cinematheque; Jerusalem, Israel  
Women Direct, Ithaca College; Ithaca, NY (screening & conference)  
"All the Girls with Cameras in Their Heads", Cinematexas 6; Austin, TX (retrospective)

**2001. Selected Festivals. Group Shows**

Laracraft:ism, On Female Heroines, Nomads and Residents panel; NY  
"Imitation of Kiss", Warhol Museum; Pittsburgh, PA (traveled)  
Three Women from Brooklyn, Ocularis; Brooklyn, NY  
New York Video Festival, Film Society of Lincoln Center; NY  
Pandaemonium: Festival of the Moving Image; London, UK (traveled)

Some Kind of Loving, Joanie4Jackie (curator Astria Suparak) (traveled)  
The Stained Handkerchief, Maastricht; The Netherlands (traveled)  
To Make it Better Every Time: Internal Security; Munich, Germany (traveled)  
"All is Fair in Love and War"; Amsterdam, The Netherlands (traveled)

**2000. One Person Shows**

The Flaherty Seminar, International Film Seminars, NY (curator Kathy Geritz)  
The American Century: Art & Culture (1950-2000),  
Whitney Museum of American Art; New York, NY

**2000. Selected Festivals. Group Shows**

The End: An Independent View of Contemporary Culture ('82-'00), Exit Art; NY  
Science is Fiction: The Films of Jean Painlevé, MoMA; NY  
"The Color of Ritual, The Color of Thought", Whitney Museum of American Art; NY  
World Wide Video Festival; Amsterdam, The Netherlands  
DUMBO Arts Festival; Brooklyn, NY  
Cinematexas 5, Austin, TX  
The Trinity Show, Ocularis; Brooklyn, NY (curator Jim Browne)

**1999. One Person Shows**

The Guggenheim Museum; NY (lecture)  
LUX Cinema; London, England (retrospective)  
Warhol's Grave, The Balie Theater; Amsterdam, The Netherlands  
The Grand Illusion Cinema/Wiggly World; Seattle, WA  
Yerba Buena Center for the Arts; SF, CA (residency/retrospective)  
Splice This!, S8mm Film Festival; Toronto, Canada (retrospective)  
Three by Peggy Ahwesh, Anthology Film Archives; NY  
Nocturne and What!, Pacific Film Archive; Berkeley, CA  
Criminal Sexuality: The Films of Peggy Ahwesh, Pacific Cinematheque;  
Vancouver, Canada (retrospective)

**1999. Selected Festivals. Group Shows**

Rotterdam International Film Festival; The Netherlands  
European Media Art Festival; Osnabruck, Germany  
GirlsKnifeTheoryGore, Cornershop; Buffalo, NY  
Dark Shadows: Recent Avant-Garde Films, Chicago Filmmakers; Chicago, IL

**1998. One Person Shows**

S8mm Films by Peggy Ahwesh, MoMA; NY  
The Secret Charts, Jonctions Festival; Brussels, Belgium  
(installation w Amy Sillman)  
Girls Beware! (reprise), Jonctions Festival 2; Brussels, Belgium

**1998. Selected Festivals. Group Shows**

Big As Life: An American History of 8mm Films, MoMA; NY  
Pandaemonium: Festival of the Moving Image; London, England  
Lo-Fi Baroque, Threadwaxing Space; New York, NY  
Reel New York, WNET/Ch13 TV; New York, NY  
MadCat Women's Film Festival; San Francisco, CA  
New York Film Festival, Film Society of Lincoln Center; NY (traveled)

**1997. One Person Shows**

Girls Beware!, New American Film & Video Series, Whitney Museum of American Art; NY (retrospective)  
Subtle Subversions: The Films of Peggy Ahwesh, Chicago Filmmakers; Chicago, IL  
Low Tech, Museu d'Art Contemporani Barcelona; Barcelona, Spain

**1997. Selected Festivals. Group Shows**

Gothic: Transmutations of Horror in Late 20th Century Art, ICA; Boston, MA (traveled)  
MIX '97: NY Lesbian and Gay Experimental Film Festival; NY  
MIX '97: Mexico and MIX '97: Brazil (traveled)  
Kybernetes: Encuentro de Video y Electronicas; Bogota, Columbia

**1996. One Person Shows**

Vermont College, MFA Program; Montpelier, VT (visiting artist)  
Cinema Studies Program, NYU; New York, NY  
Open Zone: Interactive Phenomena & Quicktime; Barcelona, Spain (traveled)

**1996. Selected Festivals. Group Shows**

Korper Und Sexualitat, deutsches filmmuseum; Frankfurt, Germany  
Cine Club at Anthology Film Archive; NY  
Danish Workshop Film Festival; Copenhagen, Denmark  
Slacker Attitude, London Electronic Arts; London, England (traveled)  
A Tribute to Squat Theater, Artists' Space; NY  
1995 Whitney Biennial Exhibition; NY (traveled)  
Statens Museum for Kunst; Copenhagen, Denmark

**1995. One Person Shows**

University of South Florida; Tampa, FL (visiting artist)  
The Films of Peggy Ahwesh, Pacific Film Archives; Berkeley, CA  
Odd and Original: Sexploitation Films by Doris Wishman, Roxy Theater & the Other Cinema; San Francisco, CA (curator)

**1995. Selected Festivals. Group Shows**

More Hysteria, Please!, Columbia University; NY (Lacanian Ink)  
Festival International du Nouveau Cinema et de la Video; Montreal, Canada  
Coming to Power: Xperimental Films by Women, Film Makers' Co-op; NY (traveled)  
San Francisco International Film Festival; San Francisco, CA  
1995 Biennial Exhibition, Whitney Museum of American Art; NY (traveled)  
Wellington and Auckland International Film Festivals; New Zealand

**1994. One Person Shows**

Harvard Film Archive, Carpenter Center for the Arts; Cambridge, MA (retrospective)  
American Museum of the Moving Image; Queens, NY  
Anthology Film Archives; New York, NY  
World Wide Video Festival; The Hague, The Netherlands

**1994. Selected Festivals. Group Shows**

Bad Girls, The New Museum; NY (w The Scary Movie)  
"Pixilvision: The Philosophical Toy", 3rd NY Video Festival; NY  
American Film Institute Video Festival; Los Angeles, CA  
Impakt Festival; Utrecht, The Netherlands

Ex-Post Factory: After Warhol, Pacific Film Archive; Berkeley, CA  
Festival of Independents; Philadelphia, PA  
MIX 94: NY Gay & Lesbian Experimental Film Festival; NY  
MIX '94 Brazil: Festival das Manifestacoes da Sexualidade, Brazil (traveled)  
Museum of Sound and Image; Sao Paulo, Brazil (traveled)  
Man Trouble, Exit Art; NY (curator Jason Simon),  
American Independence, Institute for Contemporary Art; London, England  
X-Rated Films by Women, Films Charas; New York

### **1993. One Person Shows**

Video Premieres, Museum of Modern Art; NY (w Margie Strosser)  
Juger und Sammler: Die Neuen Nomaden, Eiszeit Kino; Berlin, Germany  
Strange Paradises, The Cinematheque; San Francisco, CA  
The Opium Den at The Pleasure Dome at Cine Cycle; Toronto, Canada

### **1993. Selected Festivals. Group Shows**

New Directions in American AG (1981-91), London Film Co-op; England (traveled)  
Coming to Power: Xplicit Films by Women, David Zwerner Gallery; NY (traveled)  
Dallas Video Festival; Dallas, Texas  
Picturing Ritual, Center for Photography at Woodstock; Woodstock, NY

### **1992. One Person Shows**

Sarah Lawrence College; Bronxville, NY  
sex/POSITIVE; Philadelphia, PA (conference/screening)  
University of Florida, a Critical Art Ensemble project; Tallahassee, FL  
Coming Soon, American Culture & Popular Culture Associations Annual Conference;  
Louisville, KY (w Keith Sanborn)

### **1992. Selected Festivals . Group Shows**

Flaming and Other Creatures, Harvard Film Archive; Cambridge, MA  
Through Her Eyes: Women in Film and Video, The Learning Channel  
Eros and Thanatos, Woodstock Guild; Woodstock, NY  
The Travel and Leisure Show, 4 Walls; Brooklyn, NY

### **1991. One Person Shows**

The Wexner Center; Columbus, OH  
Hallwalls Contemporary Arts Center; Buffalo, NY

### **1991. Selected Festivals. Group Shows**

1991 Biennial, Whitney Museum of American Art; NY (traveled)  
"Return of Visual Pleasure", Whitney Museum of American Art; NY  
Films de Femmes Fest International de CrÈteil et du Marne; Creteil, France  
Ars Electronica Video Festival; Linz, Austria  
Reframing the Family, Artists Space; New York, NY  
Melbourne & Sidney International Film Festivals; Australia  
Al-Ismailiyah International Film Festival; Al-Ismailiyah, Egypt  
Pearls Before Swine, Eiszeit Kino; Berlin, Germany  
Nucleo dos Cineasates Independentes; Lisbon and O Porto, Portugal

**1990. One Person Shows**

Cineprobe, MoMA; NY  
The Carnegie Museum of Art; Pittsburgh, PA  
The Pittsburgh Filmmakers; Pittsburgh, PA  
In Bataille's Dark Chamber, The Collective for Living Cinema; NY (w Keith Sanborn)  
"Child", Kitchen Center for Video, Music & Performance; NY (panel/screening)  
Image Film and Video Center; Atlanta, GA  
Anti-Censorship Fest, Coalition for Freedom of Expression; Berkeley, CA  
The London International Film Festival; London, England  
The Pleasure Dome; Toronto, Canada

**1990. Selected Festivals. Group Shows**

Image World, Whitney Museum of American Art; NY  
A Passage Illuminated: American A/G Film 1980-90; Amsterdam, The Netherlands  
Festival de Nouveau Cinema; Montreal, Canada  
Independent Focus, WNET/CH 13; NY, NY  
Are You Now or Have You Ever Been. . . , Film in the Cities; Minneapolis, MN  
Opaque Projections: Childhood & Memory, LACE; Los Angeles, CA  
Sexual Politics: The Cutting Edge, Dartmouth College; Hanover, NH

**1989. One Person Shows**

In Bataille's Dark Chamber, Small Press Distribution Center; Berkeley (w Keith Sanborn)  
Old & New Masters of Super 8, Anthology Film Archives; NY  
The Collective for Living Cinema; New York  
Massachusetts College of Art; Boston, MA

**1989. Selected Festivals. Group Shows**

The Politics & Poetics of Sexuality, Feminism & Reproductive Freedom, Hallwalls  
Breaking the Fall, Collective for Living Cinema; New York (curator Mark McElhatten)  
"The Body & Other Tales of Joy & Woe", Critical Art Ensemble Media Festival; Tallahassee, FL

**1987. One Person Shows**

Film Forum; Los Angeles, CA  
The Cinematheque; San Francisco, CA  
Super 8mm: The Last Frontier, Currier Gallery of Art; Hanover, NH

**1987. Selected Festivals. Group Shows**

Infermental: A Video Magazine; Buffalo, NY (curators Chris Hill & Peter Weibel) (traveled)  
Independent America, American Museum of the Moving Image; Queens, NY  
Speculum of the Other Woman, The Other Cinema; SF, CA  
Ann Arbor Super 8mm Film Festival; Ann Arbor, MI  
Super 8 Solar System, Artists Space; NY

**1984. One Person Shows**

Women's Caucus for Art, National Conference; Boston, MA  
Super 8 Motel, The Kitchen Center; NY  
Women in Film, William Penn Museum; Harrisburg, PA  
Eiszeit Kino; Berlin, Germany

**1984. Selected Festivals. Group Shows**

Ironic Naturalism, Hallwalls; Buffalo, NY (screening/panel)

## FILM & VIDEOGRAPHY

Untitled, Brooklyn, 2005 (in Mark's memory) video, sd, col, 5 min, 2006

Pistolary! Film and Video by Peggy Ahwesh (DVD set)  
sd, col and b&w, 195 min total, 2005 Distributed by the Video Data Bank, Chicago

Certain Women (with Bobby Abate) video, sd., col., 72 min, 2004  
Melodrama based on the genre writings of Erskine Caldwell. Four young women from the same unenlightened working class town, doomed to the same fate

The Star Eaters, video, sd., col., 24 min, 2003

Radio/Guitar (Ahwesh & Ess) audio, 45 min, 2002, Ecstatic Peace & Table of the Elements

She Puppet video, sd., col., 15 min., 2001  
On Tomb Raider, the video game featuring busty, virtual superstar Lara Croft

73 Suspect Words & Heaven's Gate video, sd., b&w, 8 min, 2000-01  
Language poems, culled from internet databases, built on search results

Nocturne 16mm, sd., b&w, 30 min, 1998  
Film of disquietude, anxiety and longing with quotes from Kathy Acker and The Marquis de Sade on the violence of nature, human corporeality and desire

The Secret Charts (with Amy Sillman) video monitors, painting, shadow, drawing installation, 1998  
Commissioned by the Junctions Festival, Brussels, Belgium

the vision machine 16mm&video, sd, col, 20 min, 1997 A film essay on the feminine speaking subject and the power dynamics of transmitting and receiving a joke

Magnetism, Attraction and Repulsion, Deep Sleep, Auto Suggestion, Animal Magnetism, Mesmerism, and Fascination Quick Time, video, sd, col, 15 min., 1996

Discorporation <http://www.echonyc.com/~peggy> text, photos and QT, 1996  
Web site exploring topics of expenditure, loss and desire at the end of the century

The Color of Love 16mm, sd., col., 10 min., 1994  
A hopelessly inept porno film from the '70s, deteriorated with age and poor storage conditions, turned into a beautiful and powerful film, both erotic and disarming

Strange Weather (made with Margie Strosser) video, sd., b&w., 50 min., 1993  
Ostensibly about the depiction of drug addiction becomes unsettling by the way the work opens up the question of what constitutes "authenticity" in the video image

The Scary Movie 16mm, sd., b&w, 9 min., 1993

The Deadman (made with Keith Sanborn) 16mm, sd., b&w, 37 min., 1990  
From a story by Georges Bataille, in a combination of elegance, raunchy defilement and barbaric splendor. Charts the adventures of a near naked heroine who sets in motion a scabrous free-form orgy before returning to the house to die



Martina's Playhouse 8mm, sd., col., 20 min., 1989 As Pee-Wee Herman Playhouse suggests a potential crisis in masculinity, then Martina's Playhouse signals that the equally artificial construct of femininity is ready to explode

The Fragments Project 8mm, sd., col., 55-60 min. (program varies), 1985-95  
A collection of camera rolls & outtakes, this is a study of culture outside of labels and categories, privileging playful fragments, unfixed semiotic signs and slippery identities

Philosophy in the Bedroom, Pts. 1 & 2 8mm, sd, col., 15 min. 1987-89  
I Ride a Pony Named Flame video, sd, col, 5 min., 1988  
From Romance to Ritual 8mm, sd., col, 20 min., 1985  
The Pittsburgh Trilogy 8mm, sd, col, 35 min., 1982-83

#### INTERNET RESOURCES

Senses of Cinema, Great Directors Critical Database  
<http://www.sensesofcinema.com/contents/directors/03/ahwesh.html>

Creative Capital Foundation, Project page on The Star Eaters  
[http://www.channel.creative-capital.org/project\\_158.html](http://www.channel.creative-capital.org/project_158.html)

Electronic Arts Intermix Distribution, Ahwesh page  
<http://www.eai.org/eai/artist.jsp?artistID=5768>

Stranded in the Jungle, Ch. 17 Decomposing by Steven Shaviro  
<http://www.dhalgren.com/Stranded/17.html>

Cinemad Magazine interview with Scott MacDonald  
<http://www.cinemadmag.com/page2.html>

Felix Journal of Independent Media  
<http://www.e-felix.org/artists/ahwesh.html>

#### SELECTED BIBLIOGRAPHY

Ahwesh, Peggy. "Lara Croft: Tomb Raider." *Film Comment* 37 (July/August 2001) p 77.

Arthur, Paul. "Bodies, Language and the Impeachment of Vision: American Avant-garde Film at 50" *Persistence of Vision* No. 11 (1995) CUNY

Dargis, Manohla. "On The Deadman." *Artforum*, 28 (May 1990) pp. 29-30.

Gangitano, Lia. "Warhol's Grave", In Steve Reinke and Tom Taylor, ed. *LUX: A Decade of Artists Film and Video*. XYZ Books, Toronto (2000) pp. 306-11.

Griffin, Tim. "Bury the Lead", *World Art*, no. 16 (1998) pp. 22 - 25.

Gunning, Tom "Towards a Minor Cinema: Fonoroff, Herwitz, Ahwesh, Klahr, Lapore and Solomon"  
*Motion Picture 3* (winter 89-90) pp 2-5.

Handelman, Michelle. "Women's Studies" *Filmmaker Magazine* (Winter 2002) p 12.

Iles, Chrissie "Biennial 2002 Exhibition Catalogue", Whitney Museum of American Art

Jones, Kristin M. "Ahwesh at the Whitney." *Artforum* 36 (Nov 1997) pp. 118-119.

Marks, Laura U. "Loving a Disappearing Image" *Cinéma et Mélancolie* Vol 8, no. 1-2, Québec (1999), pp 93-111.

MacDonald, Scott, *A Critical Cinema 5: Interviews with Independent Filmmakers*, University of California Press, 2006.

Russell, Catherine. "Culture as Fiction: The Ethnographic Impulse in the Films of Peggy Ahwesh, Su Friedrich, and Leslie Thornton." In Jon Lewis, ed. *The New American Cinema*. Durham & London: Duke University Press (1998) pp. 353-78.

Smith, Gavin. "The Way of All Flesh." *Film Comment* 31 (July/August 1995) p. 18.

Taubin, Amy. "Women on Top" *The Village Voice* (August 5, 1997) p. 74.

Wees, William C. "*The Color of Love* and the Recycling of Pornography by Avant-Garde Filmmakers"  
FSAC Conference, Université Laval, May 2001. conference paper.

Wees, William C. "Peggy's Playhouse: Contesting the Modernist Paradigm", *Women's Experimental Cinema: Critical Frameworks*, Ed. Robin Blaetz, Duke University Press, 2006.

#### ACADEMIC APPOINTMENTS

Associate Professor, Film and Electronic Arts Program  
Bard College 1990 – currently

Film/Video Discipline Faculty, Milton Avery Graduate School in the Arts  
Bard College 1991- currently

#### GRANTS AND FELLOWSHIPS

Bard College Research Grant, 2002

Creative Capital, 2002

Alpert Award in the Arts, Cal Arts/Alpert Foundation 2000

New York Foundation for the Arts (NYFA), Video Fellowship 2000

New York Foundation for the Arts (NYSCA), Film/Video Fellowship 1993, 2002

New York Foundation for the Arts (NYSCA), Distribution Grant 1992, 1999

Guggenheim Foundation, Fellowship 1996

Jerome Foundation, Film Project Award 1990, 1998

Art Matters, 1992, 1995

