

# DOUBLE DOUBLE TOIL AND TROUBLE

faunic witches

floral bitches







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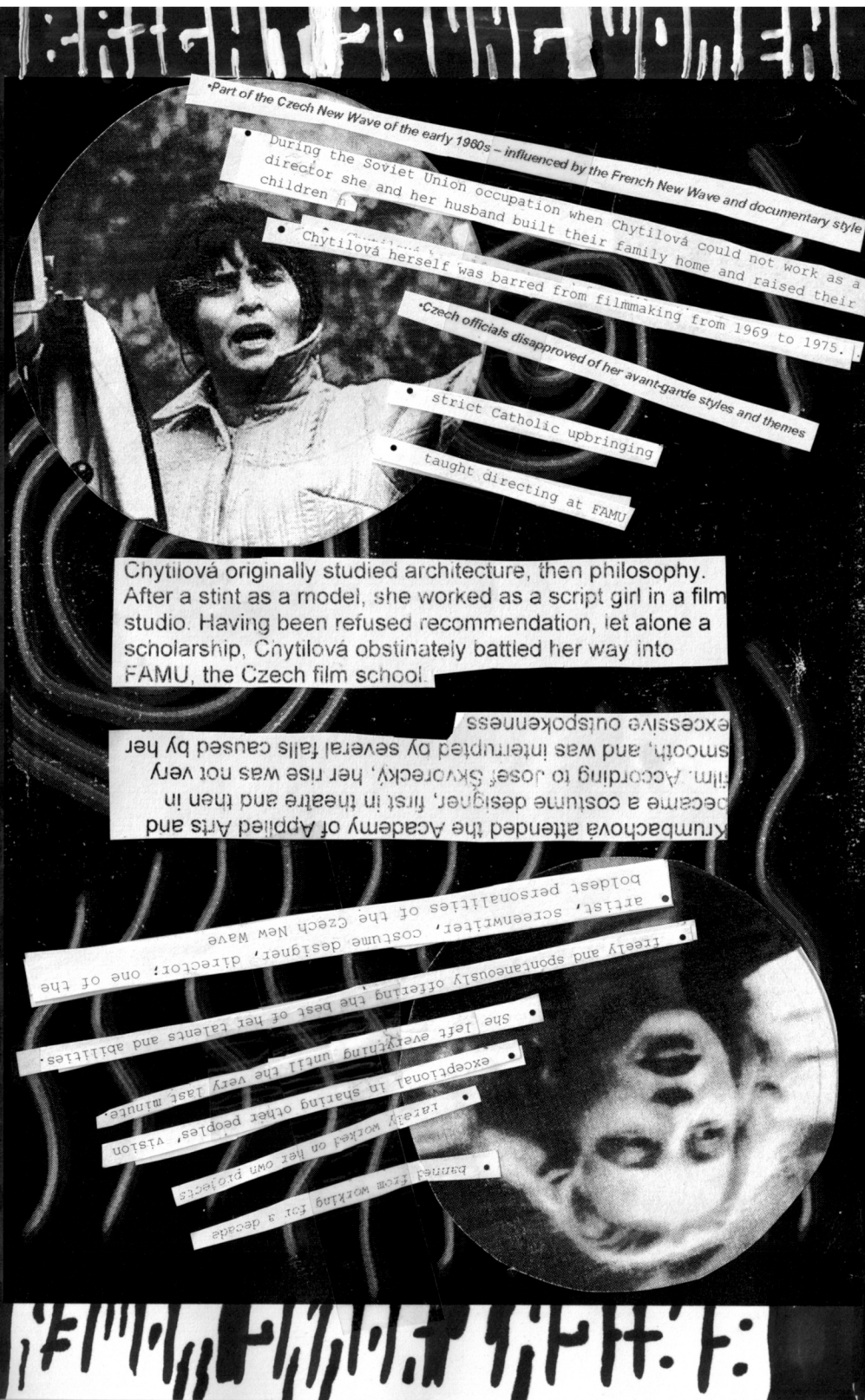
"The repetition of a work of art is like a singularity without concept, and it is not by chance that a poem must be learned by heart. The head is the organ of exchange, but the heart is the amorous organ of repetition. (It is true that repetition also concerns the head, but precisely because it is its terror or paradox.)." (yes, I just quoted Gilles Deleuze's difference and repetition. my sincere apologies for the predictability, but it's a good one)

the reenacting of ennui when done ad infinitum, stops time. seriously. nightmare city's daisies is a good example for this argument. more or less. and it is in great company at its attempt to circumvent temporality.

I first observed this possibility in Beckett's body of work. "nothing to be done", says Estragon while sitting on a mound struggling to take of a shoe. his body's positioning is very similar to the one in which we find the two central characters of the film daisies and subsequently nightmare city in their quasi-dragdaisies' reenactment. I say drag because the characters of this film perform an exalted take on teenager antics and n.c. in turn, takes this stance one step further by repeating the scene over and over with an affected contemporary teenager intonation to their voices, manipulating the film's opening scene to their own context. the film version reads as a means of youthful defiance against the politically convoluted time and place in which it was conceived, Czechoslovakia in the 60s. in contrast n.c. offers an exaggeration of this gesture and, by stripping it of time, offers the impossibility of youthful dissent in our present times. by throwing the scene in a vacuum of repetition the viewer is left with the uneasy feeling that possibilities of wreaking havoc have long exited this atemporal tableaux.

another similarity share between Beckett's characters and n.c. is a matter of fact attitude towards the inevitability of being suspended in time waiting for what won't happen. one could easily read a self-annihilatory desire in this xeroxing process. but just like in Beckett, humor is concurrently deployed in the situation, hijacking the possibility of a somber outcome. the absurd situation of collapsing time while seating on a "last party of the summer"-like setting, with a deflated kiddie pool as your background, is not lost in these characters. sarcasm shows up through and through as they exhaust different angles with their bodies and beats with their speeches.

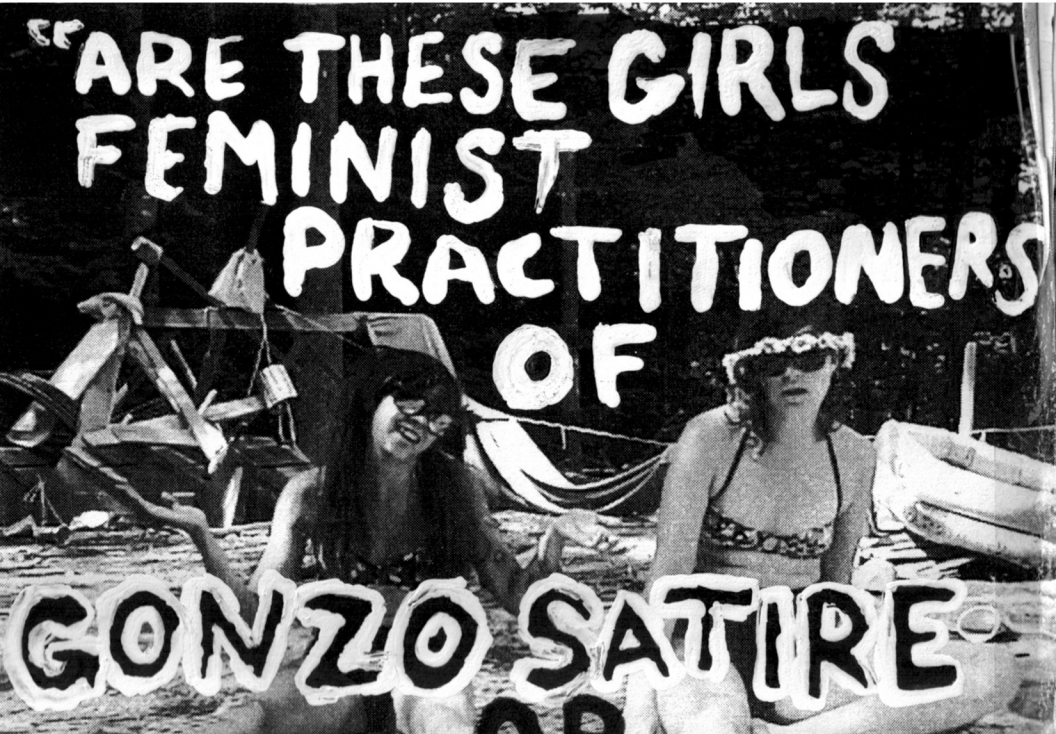
a reenactment can also serve to preserve memory, but in reality ends up as a rather violent act that ultimately erases the truth from the original experience. it's less Bill Murray's Groundhog Day and more like Tom McCarthy's central character in the novel Remainder, because in this instance, we are not watching a mirroring. we are watching a filtering. one that contaminates with its own set of conditions never quite producing a properly rendered outcome.



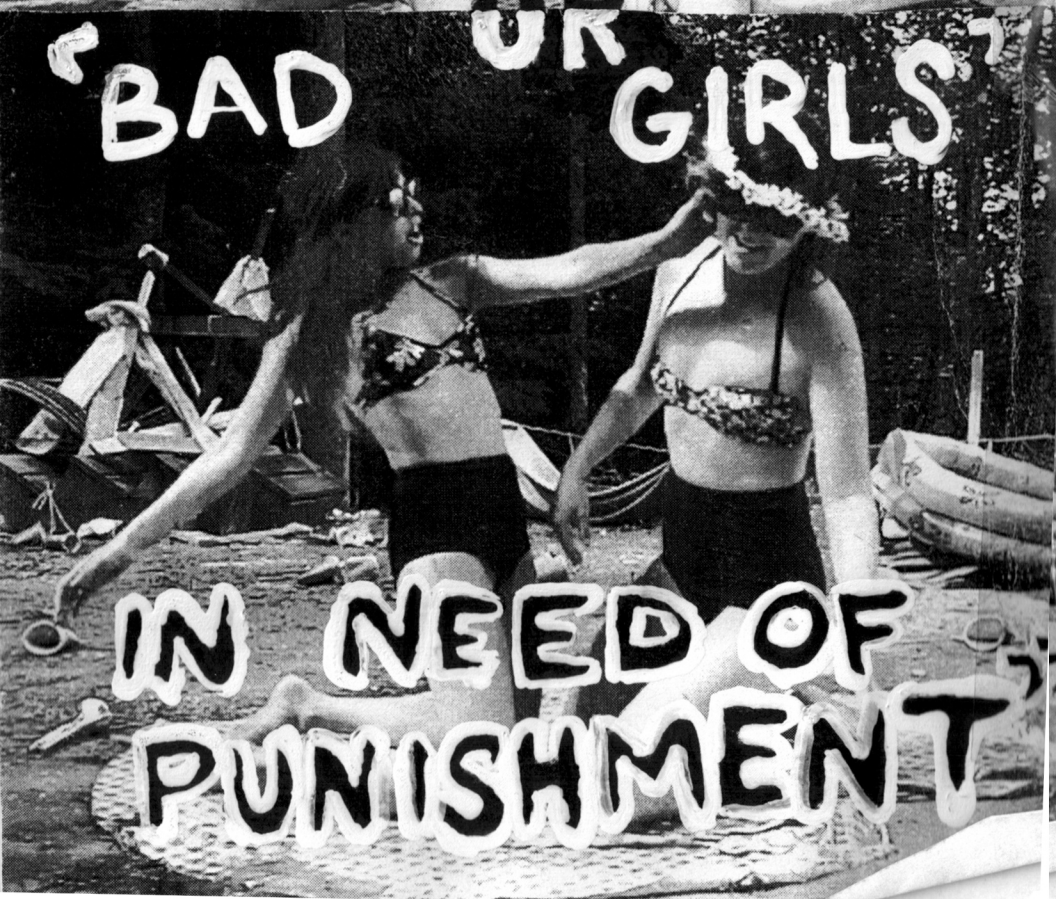
Marcella Faustini

Friends

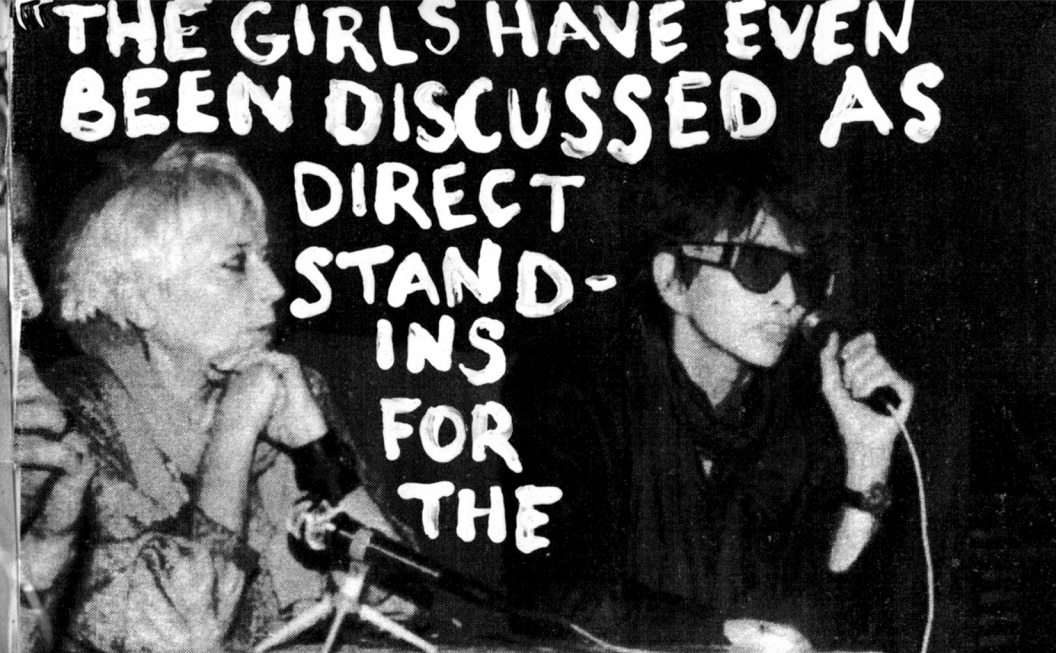




"ARE THESE GIRLS  
FEMINIST  
PRACTITIONERS  
OF  
GONZO SATIRE  
OR



"BAD GIRLS"  
IN NEED OF  
PUNISHMENT



"THE GIRLS HAVE EVEN  
BEEN DISCUSSED AS  
DIRECT  
STAND-  
INS  
FOR  
THE

FILM'S FEMALE CO-AUTHORS  
CHYTILOVA AND WRITER AND  
DESIGNER  
ESTER  
KRUMBACHOVA





sculptor Vera Chytilová. Ester Krumbachová

Czechoslovakia, 1970 (MIFF 2011, MIFF 60th Retrospective)

Written by Ester Krumbachová

Can one live with the truth?

●

*She is about to bite into the fruit of the Tree of Truth.*

*Eve in the Garden of Paradise listens to the Serpent.*

**Eve in the Garden of Paradise listens to the Serpent.**

### Criterion on gender

combat that doesn't retell Genesis so much as slip it a microdot." - Village Voice

**DELAYED AFTERNOON OF THE FAUN**  
Zhenyosobyakula, 1993 (MIF: 1999)

*A morality comedy which looks at an old theme from a new angle, Faun, an ageing libertine.*

Young girls. Is at heart, just a man terrified of  
old age and death.

**The Ram**  
**March 21 to April 20 Aries Traits**

Adventurous and energetic  
Pioneering and courageous  
Enthusiastic and confident  
Dynamic and quick-witted

On the dark side...

Selfish and quick-tempered  
Impulsive and impatient  
Foolhardy and daredevil

Aries



CAROL ANNE

INF



The Three of Disks tells you that Keturah's long days of darkness ahead

You will need to find patience and compassion -

Keturah, mindfulness is your watchword. You must be mindful

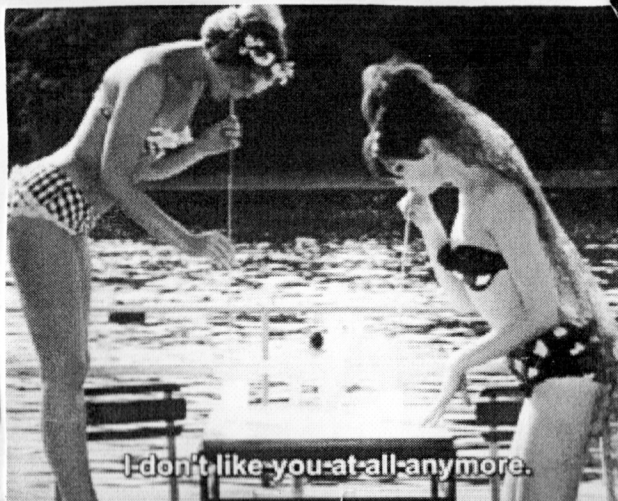
Temperance, however, demands a high price.

There's something  
terrible about you.

Carol Anne must be the blonde heart  
the fair haired emotional center  
of Nightmare City.

Full fucking miracles are possible if  
you two take the risks you need to take,  
can watch your tongues, and will remain harmonized.

That is  
the pivot  
on which  
positive  
and  
negative  
outcomes  
turn.



I don't like you at all anymore.

Magic and transformation are yours if you can center NC  
around your love for each other; and center your lives on  
kindness and respect in serving your community. Generosity  
-- self-sacrifice without self-destruction -- will reward you with a better world.

can be survived. Carol, your care will be necessary.

- be selfless in the face of thanklessness and venom.

that there is light at the end of this tunnel of torture.

Keturah must be  
the brunette mind.

Yes, I'm worse than you!

If you two can balance these roles  
The World can quite literally  
be yours in the future.

Temperance is Sagittarius. Why? IDK.

It tells NC that you can turn a bad situation

into gold. Wine into water, as it were,

Temperance counseling moderation.

This trip will offer a purification,

a transmutation of your work,

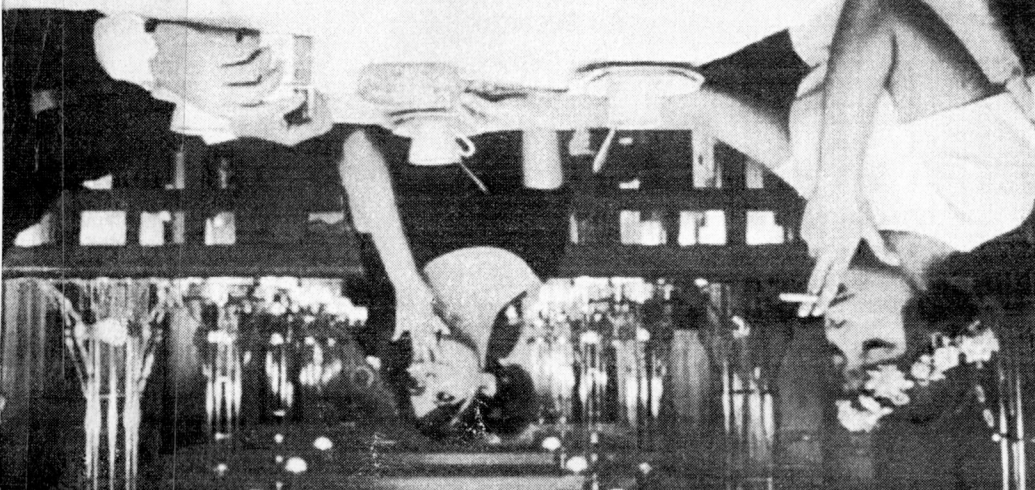
relationship, and fortunes.

Temperance, however, demands a high price.

You'll win,  
but you'll suffer a heavy loss.

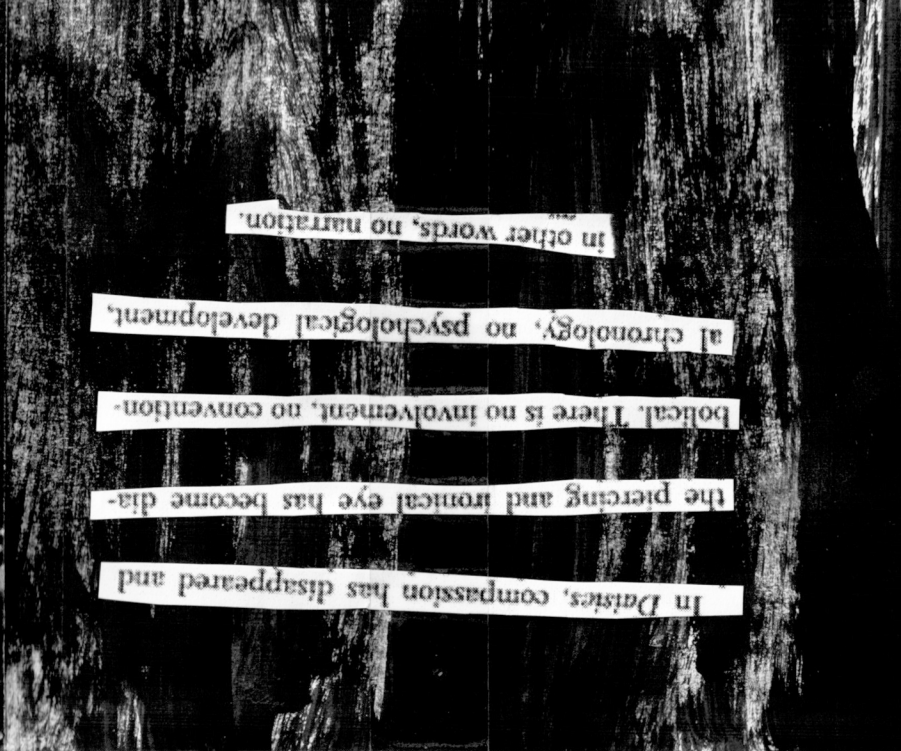


Image and substance, form and content become synonymous.



in deliberate  
revolt against  
cinematic genres  
and dominating  
notions of  
representation.

In *Daisies*, compassion has disappeared and  
the piercing and ironical eye has become dia-  
bolical. There is no involvement, no conven-  
tional chronology, no psychological development,  
in other words, no narration.



deliberately

deconstructed traditional methods

in the belief that cinema cannot simply and

transparently reflect women's experience

but it is always necessary

to construct versions of that experience.



Questioning the

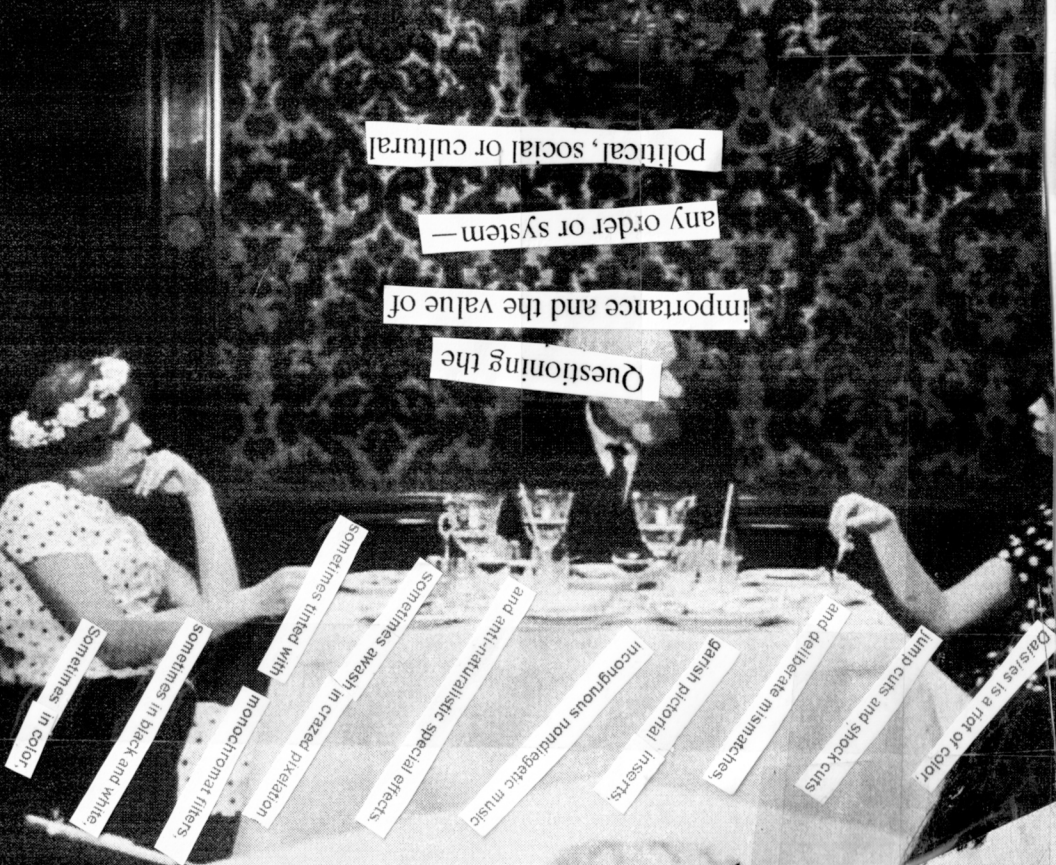
importance and the value of

any order or system —

political, social or cultural

*Daisies* is a riot of color,  
jump cuts and shock cuts  
and deliberate mismatches,  
garish pictorial inserts  
incongruous nondiegetic music  
and anti-traditional special effects

Sometimes awash in crazed pixilation  
Sometimes united with  
monochromat filters,  
Sometimes in black and white,  
Sometimes in color





# Does it matter?

22 - Daisies

The sole explanation for their behaviour is summed up in the few words they exchange at the beginning of each episode: "Does it matter?" "No, it doesn't matter!"

Following a mad string of irresponsible acts, they end up in a hall where a table has been spread for a banquet. They savagely devour the food, dirtying everything and ransacking the room, finally swinging from the chandelier.

They fall through an open window into a river, and have to call for help. They respond to their rescuers' reproofs by promising to be good!

The director's taste for provocation is obvious, but the film, borne along by a devastating and liberating humour, is too funny to be nihilistic.

## Suggestions for research

1. *Odious, anti-social young women?*
  - Draw up a list of the two Marys' misdeeds, distinguishing between simple "mischief" and more perverse, deliberate attempts to do harm. Does the director try to make her two "heroines" likeable? Why is the audience given so few details of their past or their family and social backgrounds? It would be interesting to compare Vera Chytilová's detached, uninvolved approach with the formulas commonly used in modern Hollywood productions, which try to get viewers to sympathise or even identify with the main characters.
2. *Their destruction of social propriety and appearances*
  - Who are the main victims of the two Marys' provocation? In what way are they largely responsible for what happens to them? Can the audience really take pity on them? What, unfortunately frequent, situations are reversed in this way? What implicit domination do the two women challenge?
  - The conservatism of Czech society takes a beating in the film: what habits and social rituals are shown in the various sequences? How are they torn to shreds by the behaviour of the two young women? Special attention should be paid to the banquet scene: why is the ransacking of the hall, and especially the havoc created with the food, particularly scandalous?
3. *Are people right to revolt?*
  - Some teachers today, who constantly have to fight the rudeness and provocative behaviour of certain students, may be surprised by the film, which, despite the years that have passed, retains much of its anarchic impertinence. Yet this should provide an opportunity for discussing such adolescent behaviour, which only takes on a liberating meaning in specific political and economic contexts, but which can also be the amplified symptom of painful existential questioning awkwardly expressed under cover of a "couldn't-care-less attitude". "Does it matter? No, it doesn't matter!"

# KETURAH

Libra



The Scales  
September 24 to October 23

Traditional  
Libra Traits

Diplomatic and urbane  
Romantic and charming  
Easygoing and sociable  
Idealistic and peaceable

On the dark side....

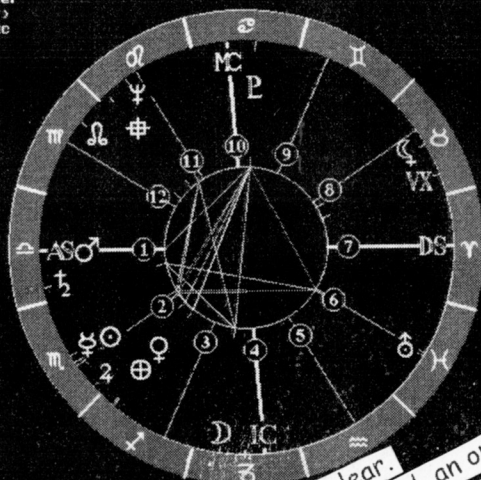
Indecisive and changeable  
Gullible and easily influenced



Radix: Krumbachova, Ester  
 Brno (49N12' 0", 16E37' 0")  
 12.11.1923, 04:00:00 SEC

☉	18° 42' 12"	♈	12° 13' 42"
☽	7° 29' 11"	♈	20° 11' 42"
☿	16° 23' 49"	♈	15° 49' 42"
♀	4° 58' 15"	♈	5° 49' 42"
♂	15° 50' 15"	♈	15° 19' 42"
♂	27° 15' 39"	♈	7° 39' 42"
♂	26° 8' 36"	♈	4° 36' 42"
♂	13° 42' 21"	♈	27° 5' 42"
♂	20° 21' 21"	♈	8° 5' 42"

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 Osa Ascendent  
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♂	4 36
♂	27 2

The Empress.  
 Your reading is very clear.  
 This journey is a new world, an opportunity for the  
 incredible, for transformation and greatness; for joy and  
 fulfillment. The Three of Disks and Temperance  
 reinforce The World's insistence on mindfulness,  
 on community, on two acting as one. On generosity  
 of spirit and material. The rewards on offer if  
 Keturah can face her fears and if  
 you can know. But you must do this  
 together, and you must be willing  
 to put others, and each other,  
 first.

The Empress is your shared shrine.

She is the patron of NC.

You each have a male spiritual seeker  
 for your personal focus.

You have the Moon herself,

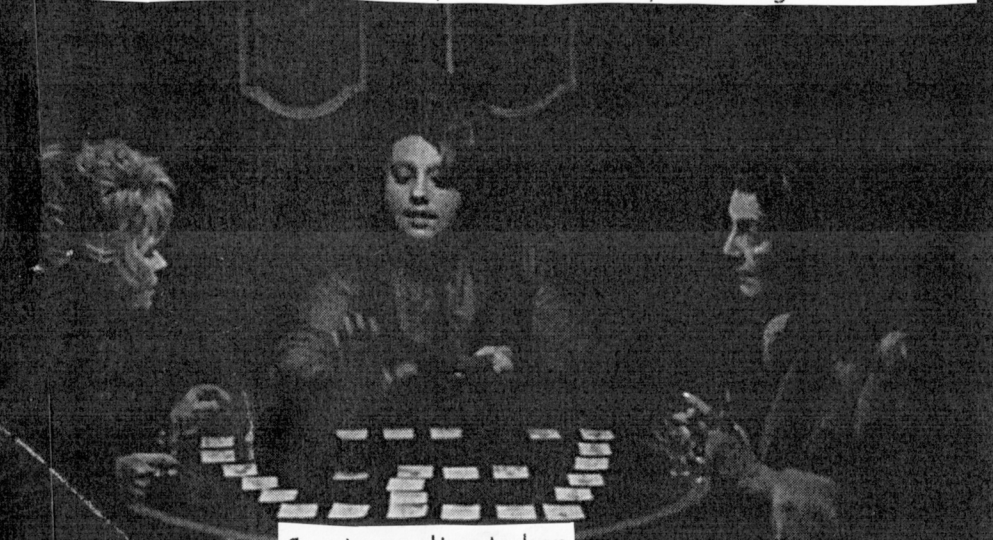
the personification of femininity as Nightmare City's guide.

Like some celestial lady  
 were broadcasting babble for men

Nightmare City

Lovecraft

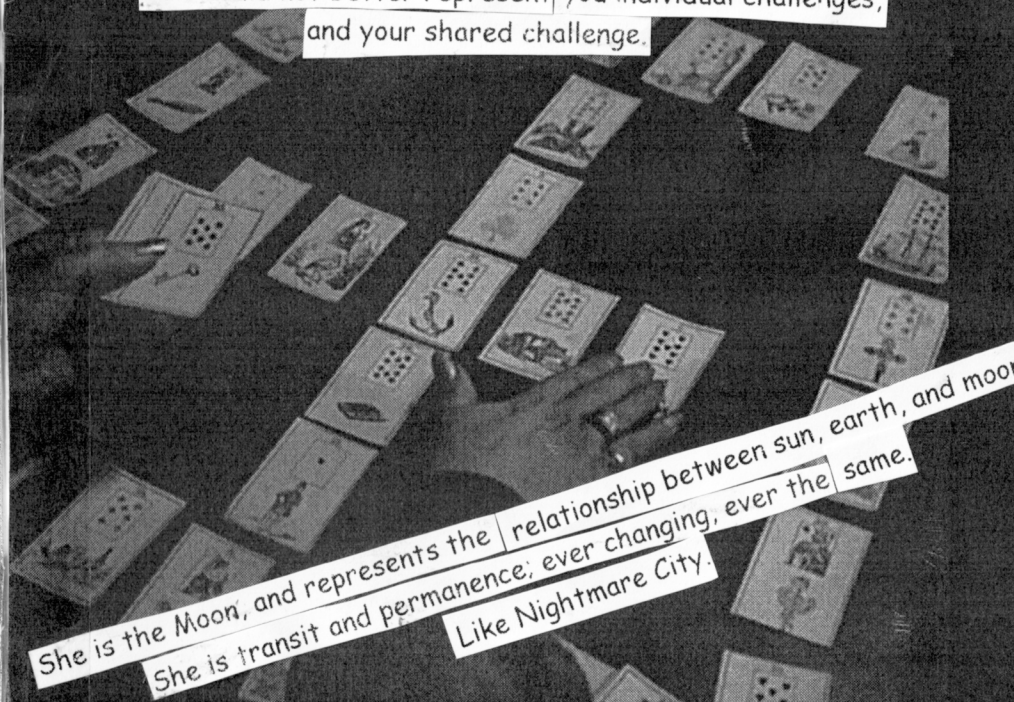
The World, Three of Disks, Temperance, The Empress, Knight of Swords



Create an altar to her.

Do not forget that along with her profound beauty, sensuality, compassion,  
 and intuition, she brings dark swings of mood, jealousy, and spite.

She could not better represent your individual challenges,  
 and your shared challenge.



She is the Moon, and represents the relationship between sun, earth, and moon.  
 She is transit and permanence; ever changing, ever the same.  
 Like Nightmare City.



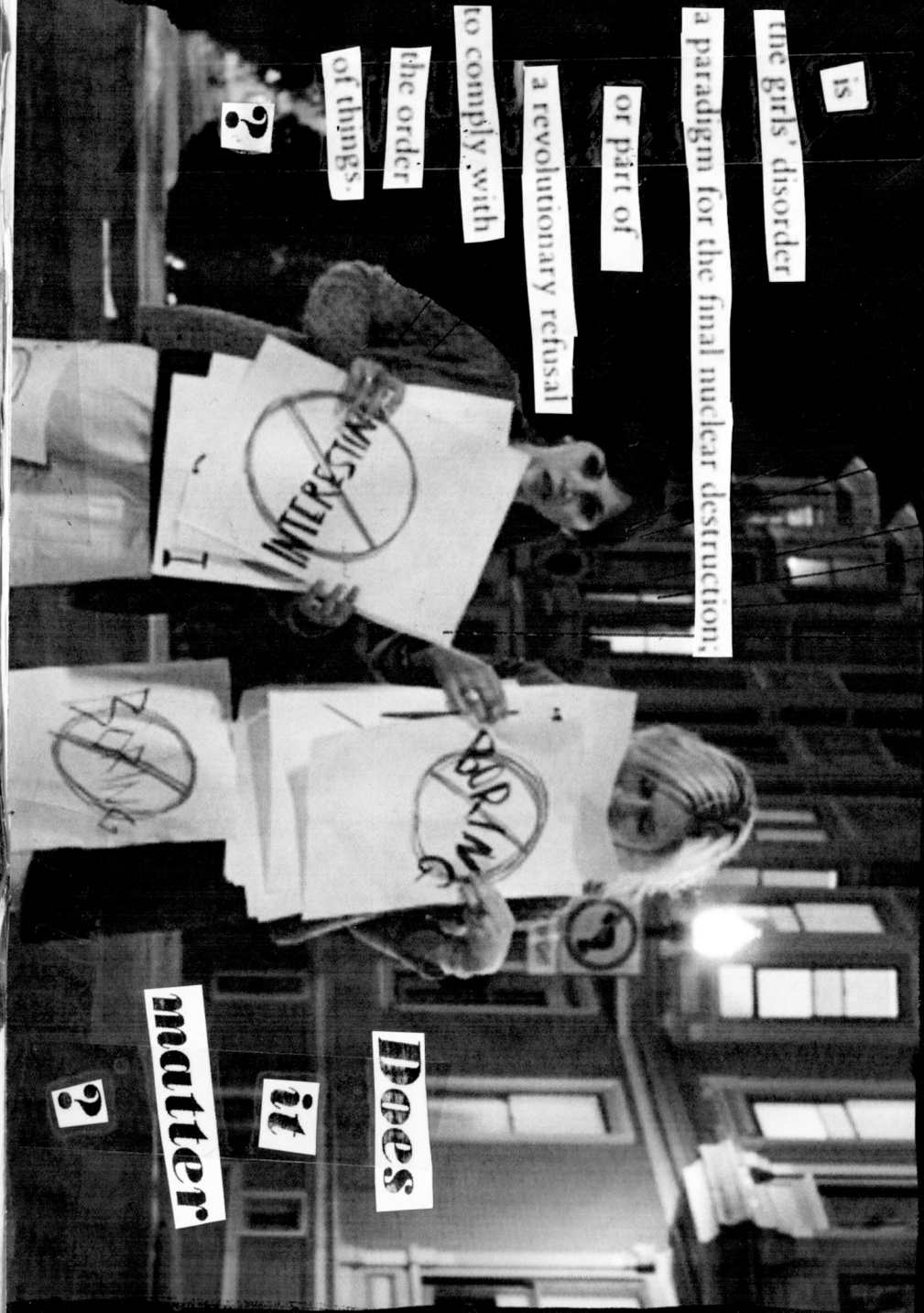
# freewheeling

The film seems more nihilistic  
conveying a general  
and generally destructive  
sense of the worthlessness  
and futility of everything.

The girls' having no  
objection may speak to  
general attitudes  
leading to destruction.

We can't do anything.

but their simultaneous  
anarchy and destructiveness  
is Ambiguous



?

Does  
it  
matter?

?

of things.

the order

to comply with

a revolutionary refusal

or part of

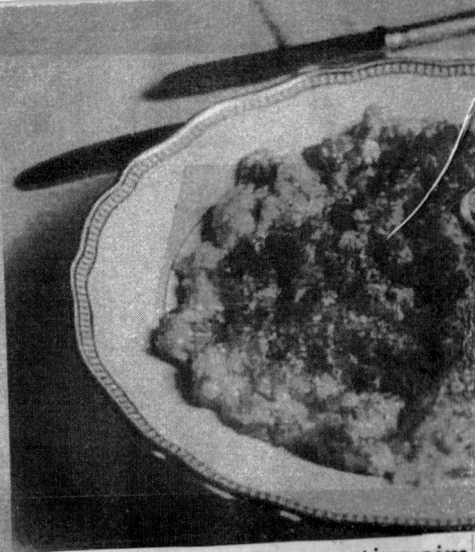
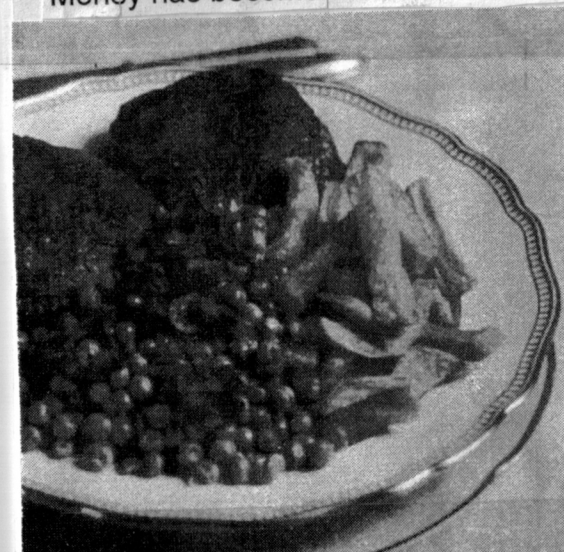
a paradigm for the final nuclear destruction;

the girls' disorder

is

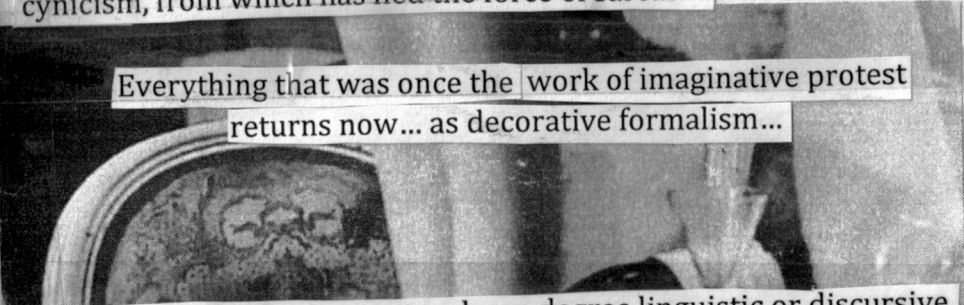
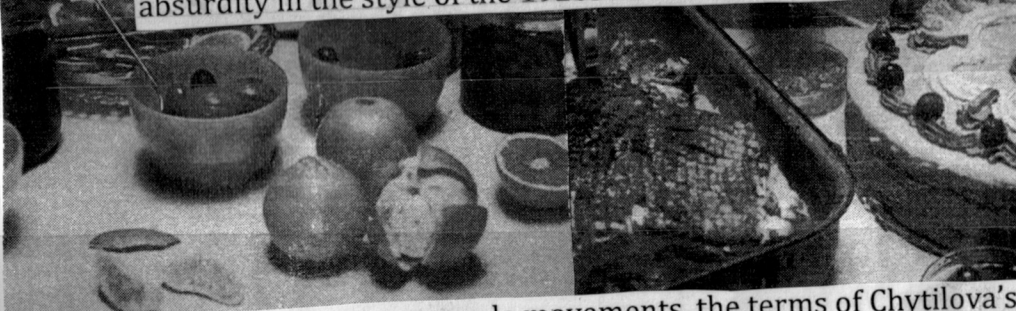


Over time Art has become about Art, Criticism about Criticism.  
Money has become about Money, Power about Power, Sex about Sex.



Post modern in its reliance on figurative form, on its anti-narrative aim human action meaningless we find here everything that the international from the development of modern art and through which today's artistic absurdity in the style of the 1920s and other forms of decorative

and in its assurance that the horrors of the world have rendered art market is capable of accepting (of course in a degenerated form) racket blooms: pop-art, op-art, happenings, scriptural decorations, cynicism, from which has fled the force of sarcasm.

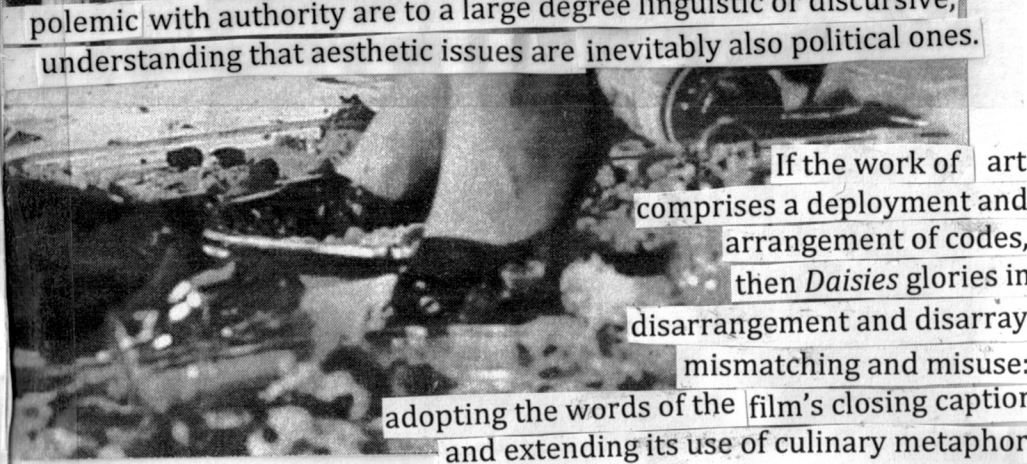
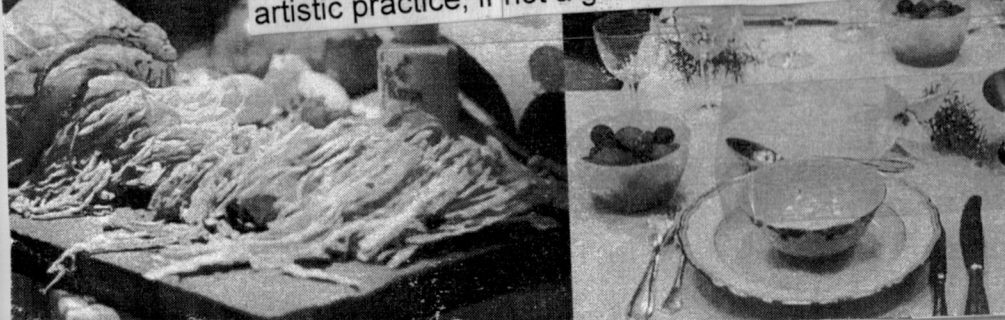


Everything that was once the work of imaginative protest returns now... as decorative formalism...

As with Dada and other avant-garde movements, the terms of Chytilova's yet these terms indicate less the abandonment of politics than the

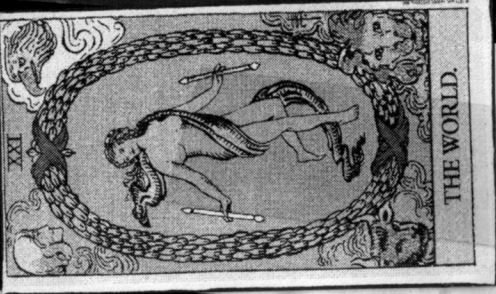
polemic with authority are to a large degree linguistic or discursive, understanding that aesthetic issues are inevitably also political ones.

With a name like Nightmare City, surrealism was inescapable as an artistic practice, if not a goal or recognized desire.



If the work of art comprises a deployment and arrangement of codes, then *Daisies* glories in disarrangement and disarray, mismatching and misuse: adopting the words of the film's closing caption and extending its use of culinary metaphor.







Identity itself succumbs to fragmentation. Neither of the protagonists presents any semblance of a coherent character, hence the futility of attempting to provide a definitive interpretation of their actions. The sum of their different functions, the girls appear in a variety of ontological registers, sometimes/as live-action cartoons, sometimes as mere Bressonian models, and sometimes even as 'realistic' characters.

The art of Nightmare City

The preponderance of the first-person plural pronoun throughout the film can be seen as a refutation of individual uniqueness: the 'I' of the individual becomes the 'We' spontaneous, unique individual

(The two Maries cannot exist without one another: their duality is as irreducible to any sort of heroic or existential solitude and individuality, as it is to any sort of social bond or collectivity).

of socially constituted identity.

Identity is rigorously externalized, transformed into a visual, verbal and behavioural signs: 'I am a virgin', Marie I announces at the beginning of the film, but the film offers only her declamation of daisies as a testament to that her white slip and her kitschy crown

Bliss Cua Lim describes the Maries as doll-like ('panna', the word Marie I uses for virgin, has the secondary meaning of 'doll') in their embodiment of a grotesquely exaggerated, artificial image of an ideal femininity:

At first sight, the girls' lifeless posture, blank expressions and bikinis render them as mere dolls, attractively contrast

abandoned to the toybox and awaiting the life-bestowing magic of play.

is to take the mirror of dreams and record the reflections of our society.

In the original *Daisies*, Nightmare City saw themselves.

In their own version they show us their reflections.

'Woman' as a social construct rather than biological entity.



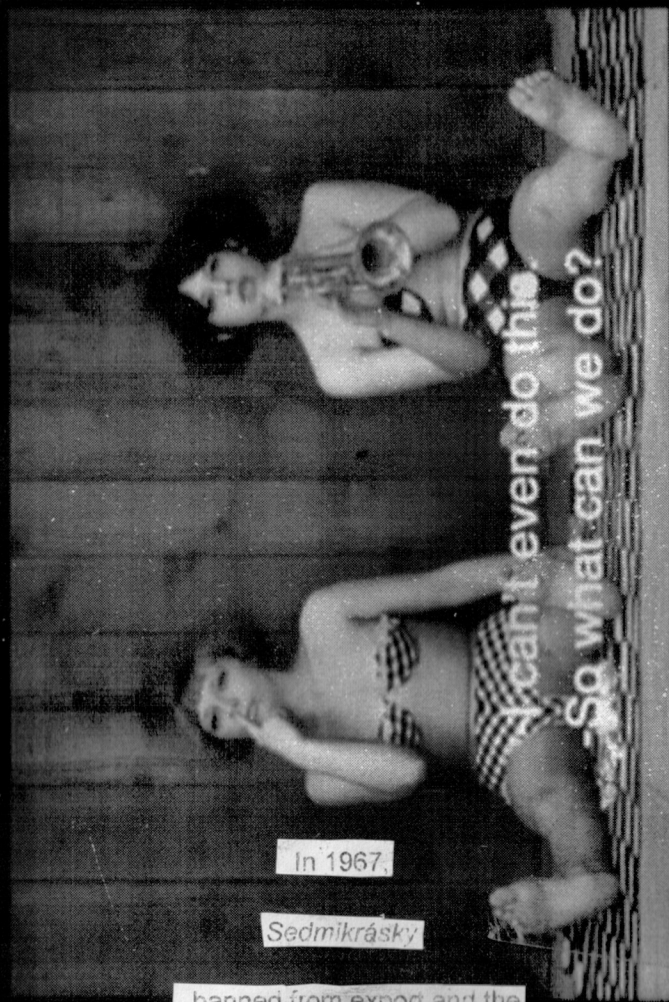
# who of avisaravqms

YouTube

Chytilová herself was accused of being an elitist, making cynical, uncommitted pessimistic films that were

experimental by nature, overvalued by critics and

appreciated primarily in the West.



In 1967,

Sedmikrásky

banned from export and the government voted to withhold

funds from both so that they would

be powerless to realise their "vehicles of nihilism."



from NIGHTMARE CITY 3 years ago

NOT YET RATED

## DAISIES (2011)

"Everything's going bad in this world! But hasn't it already? In this real-time loop, performing dialogue lifted from the first minute of Vera Chytilová's 1966 film "Daisies," Nightmare City continues to inhabit and enact the endtimes, always, forever, in perpetuity. Locating themselves in the moment when Chytilová's protagonists willfully decide to "go bad," the Nightmares enjoy a cathartic placebo in a world where action is rendered a meaningless or idle gesture through endless repetition. (exceptionally shitty resolution)

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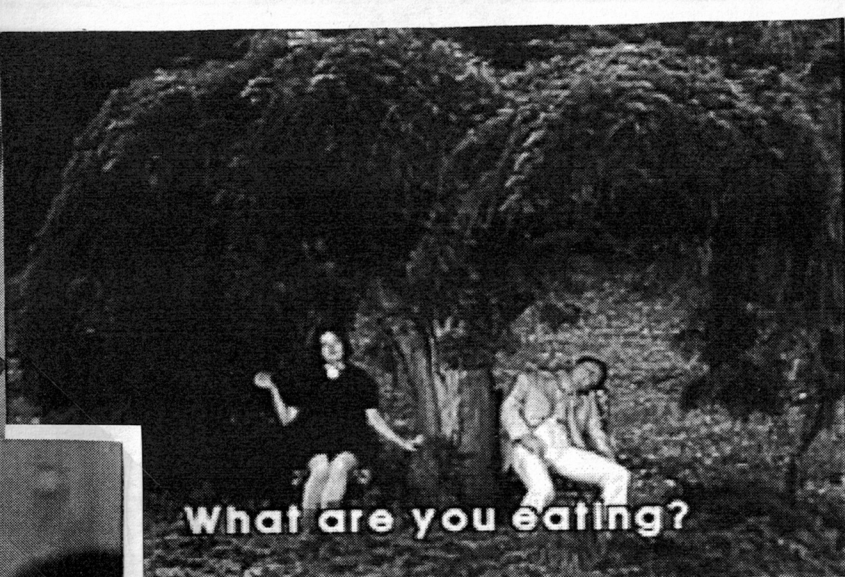




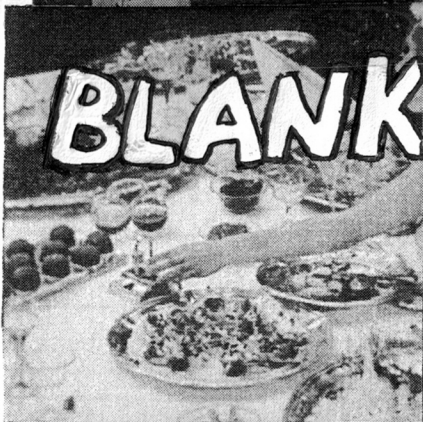
What were you eating?!



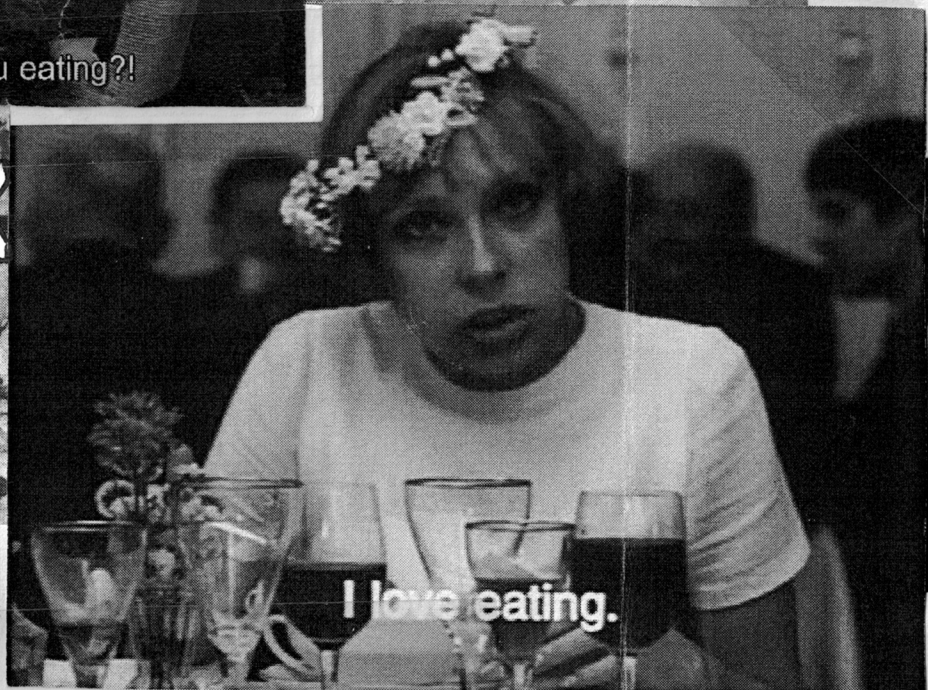
consumer



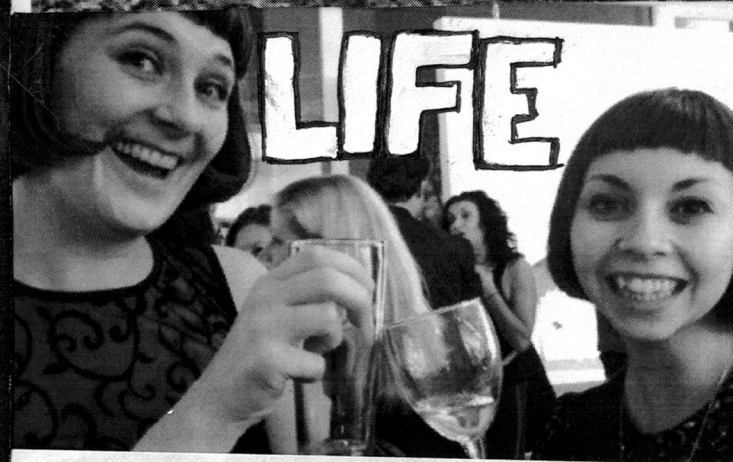
What are you eating?



BLANK



I love eating.



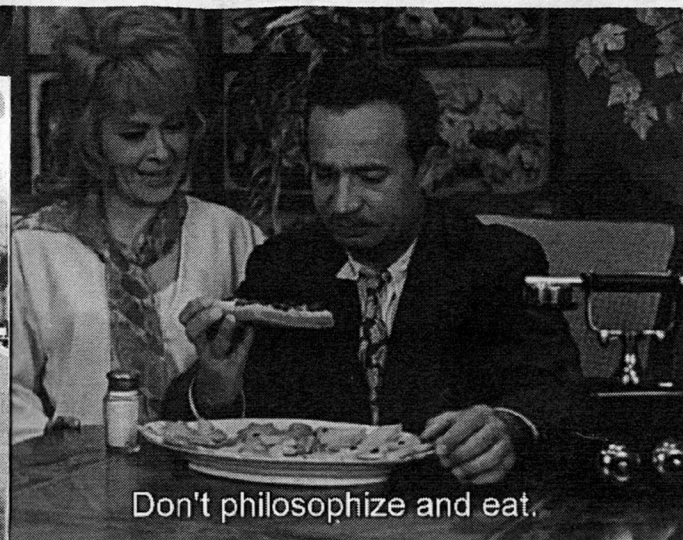
LIFE



What are you chewing? Show me!



of



Don't philosophize and eat.



# WHAT WILL

during the so-called Normalization period

Krmbachova was banned from undertaking any official artistic work.

expelled to an enforced solitude on the periphery of the artistic world.

leading her to seek escape in alcohol and Her profound link to her cats

For someone like Ester, who lived for her work, it must have been extremely

difficult, but she was a natural fighter and never allowed herself to complain

After Daisies the government made it very difficult for Chytilová

it was virtually impossible for Chytilová to find work and she resorted to directing commercials under her husband's name

she and her husband built their family home and raised the

Though no doubt marvellous women's talents, maybe even genius, are wasted daily everywhere, and remain unexpressed here too, the vividness in her case of a fine talent halted in its prime—not destroyed, but severely muzzled—is painful to contemplate.

## Does it matter?

# BECOME of US?

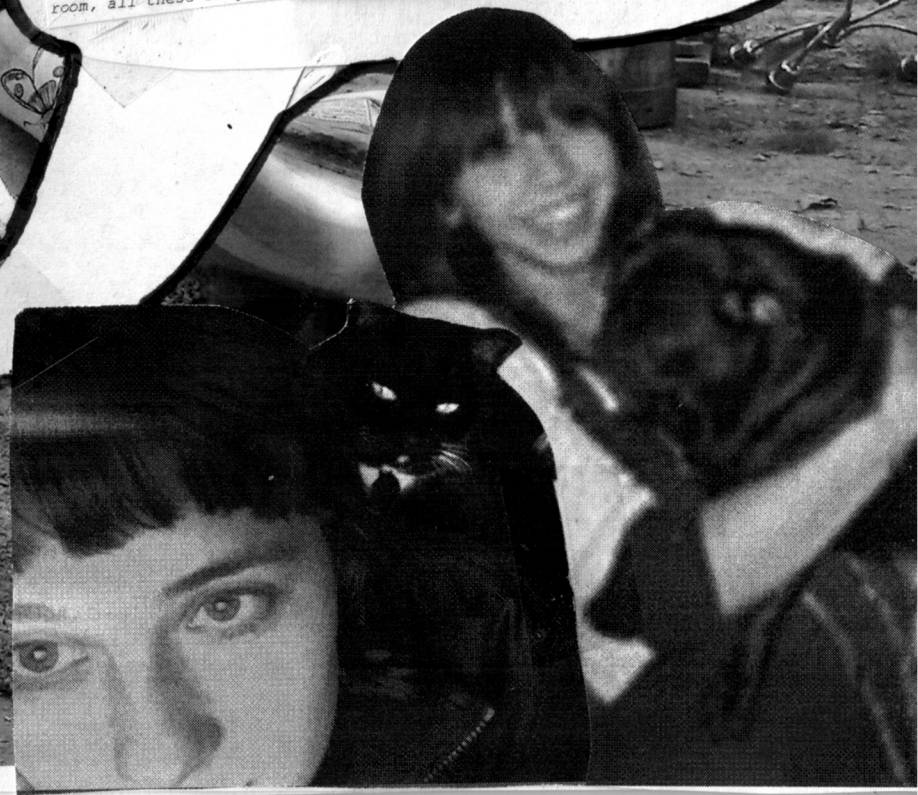
## Don't ask to know the truth!

What then am I to do? What am I to say to my friends, both at home and abroad? Why have I not made any films? How am I to defend my attitude to socialism when I cannot demonstrate it in my own field?

And all this at a time when the whole world is celebrating International Women's Year, to which I wished to contribute with my work;

I am turning to you, comrade President, in the hope and trust that you will look into my case, and other similar ones, and will see to it that justice is done. As a citizen, a woman, a mother and a film director, I will continue to fight for the ideals of a socialist society and will do my utmost to bring about their realisation.

"I really suffered and I thought I would die when I was not allowed to work. Honestly. I am not exaggerating. When I remembered the way the electric lights used to crack when you switched them off, and the typical smell of the dressing room, all these slightly shabby things, I really wanted to cry."





The continual play with those huge castration scissors



As the Maries flaunt the conventions of dining and gendered behavior, so Chytilova flaunts the rules of cinematic 'grammar'.

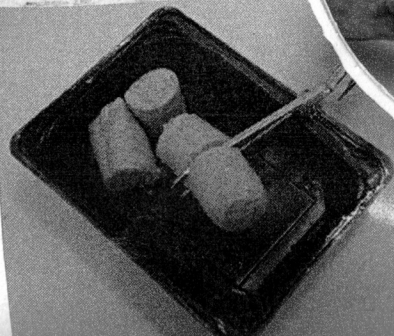
the seams and fissures of the fictional world are opened up and the continuous fabric of cinematic 'space time' is transformed into a jagged mosaic of discrete fragments.



Chytilova and her heroines push the metaphorical function of dining perhaps to its furthest point, and the film's exploration of, and assault on, etiquette and 'good eating' proves an expressive means to interrogate wider social phenomena.



In this way, in Daisies, form compliments content.



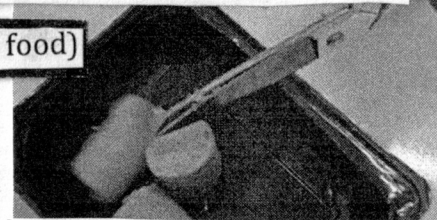
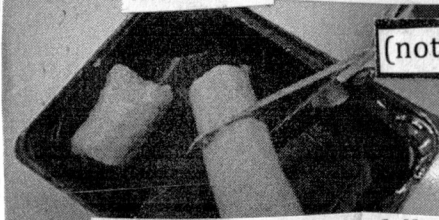
is both startling and funny,

though partly also just creating a Marx brothers kind of anarchic mess.



While the pranks in themselves appear spontaneous and anarchic, the overall sequence depends on the repetition of motifs

(notably food)



and structures, and follows a logic of escalating outrageousness.

The film can be seen as an examination of various kinds of codes, from the multiform, intersecting codes that govern behavior

(codes of dining, codes of courtship, the codes that regulate gendered and social identity) to the aesthetic codes that inform filmic practice and the construction of narratives.

Don't treat me like this,  
when you know I love you.



shit loads

of

Ontological

Registers

ESTER KRUMBACHOVA

born  
12 November 1923

style

Analytical

Subversive Parable

Conceptual Fable

Philosophical

died 13 January 1996

Scorpio

M



# Aesthetic Vandalism

Unrooted from their origins, images

## DEPLOYMENT + ARRANGEMENT of COLLECTIVE CODES

are broken down and rearranged in new configurations; the new message is undetermined.

TO TREAT

ARTISTIC STYLES AS

READY-MADE

DISCOURSES TO BE

APPROPRIATED + COMBINED

AT WILL

It is a reflection on the nature of the film itself, as typified by a striking stylization, fragmentary narration, expressivity, games with language, allegory and sundry other devices that take things 'beyond' a realistic or a socially critical narrative. At the same time, they can be seen to contain an extraordinarily productive cross-fertilization of the two authorial approaches and a measure of cross-correction between the two approaches to gender and in a sense, then, two possible feminisms: the frankly militant and politicizing view, and a subversively interpretative perspective that ironizes social norms and expectations.

fundamental and productive instability. These disruptive formal strategies,

working in a dialectical relationship with "narrative" and "structure".

destabilise meaning and encourage an active spectatorial engagement

Moments are insane for the sake of being mad

it utilises a formal logic of repetition to successfully destroy narrative and the

psychological development of character.

It probably goes on a couple of reels too long.

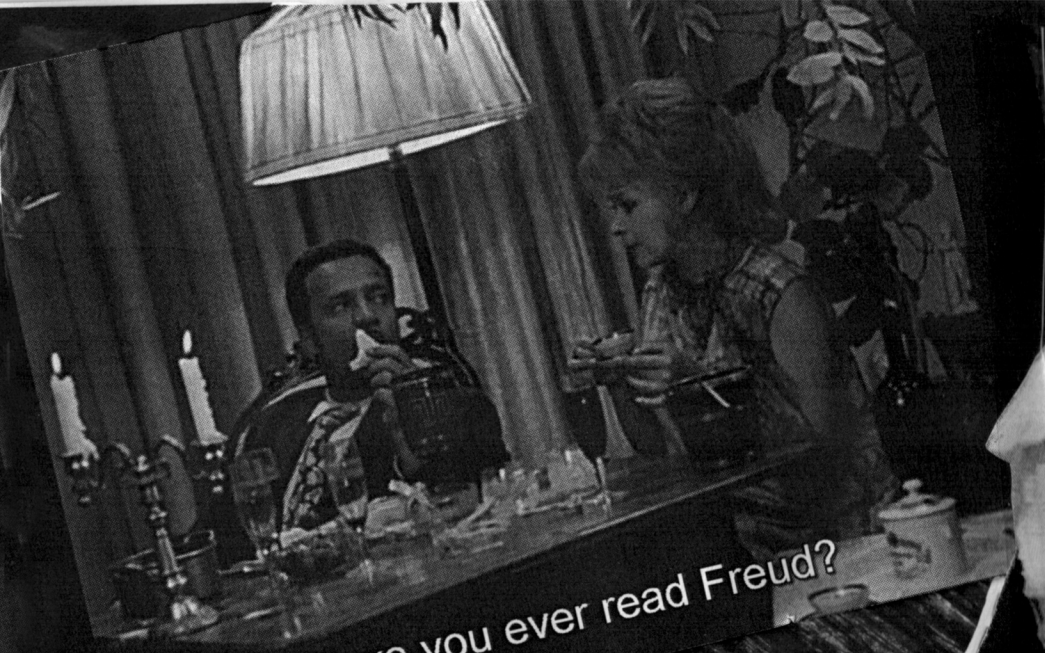
juxtapositions that are orchestrated through a succession of semi-improvised happenings

crossing the delicate line between controlled (necessary) ambiguity and intellectual confusion.

desire to destroy is highly aestheticized but strikingly insistent.

With an aggressive aesthetic, the duo's work embraces repetition, disorientation, and illegibility, pushing viewers into a zone of discomfort where images lose their commonly understood meanings and re-emerge with new significance. At the core of their practice is an interest in images and their signification. Again and again, they ask: how does an aesthetic assume a cultural value, and how does it lose that value and gain a subsequent one?





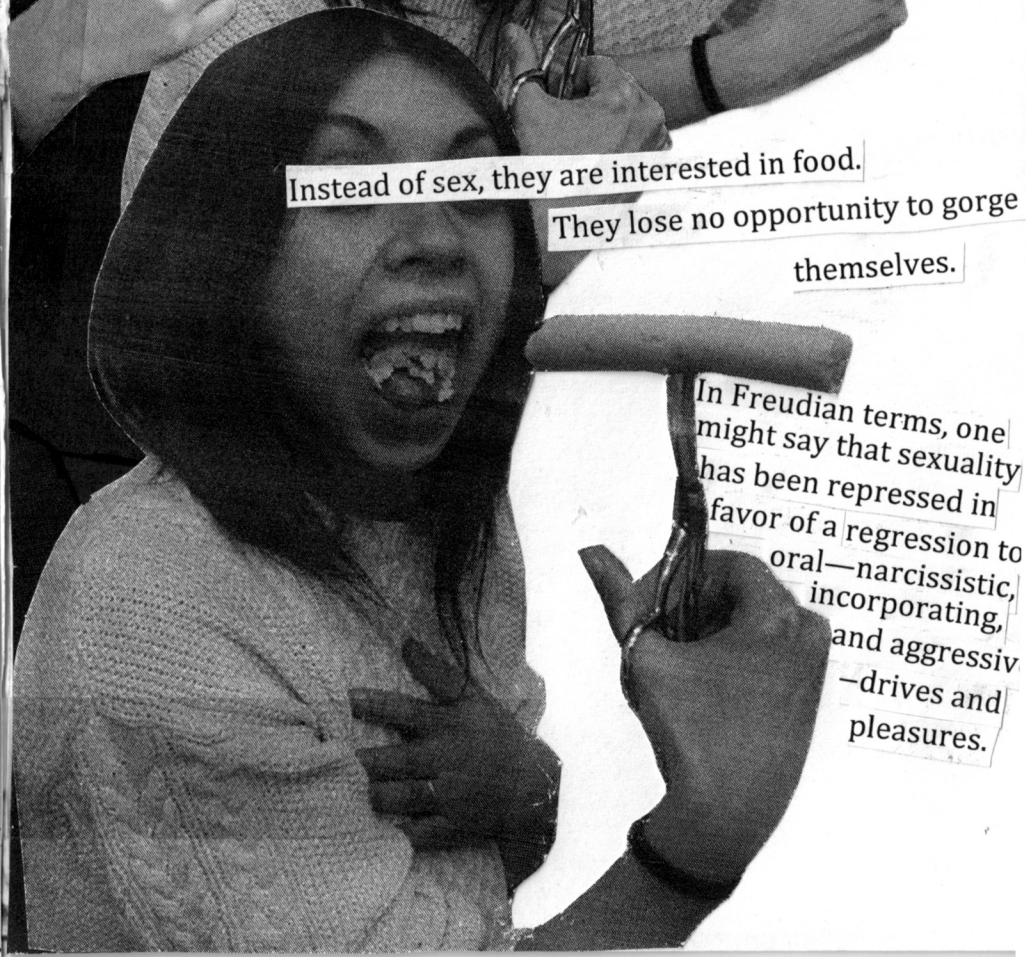
Have you ever read Freud?

Daisies, a dada, gaga series of high jinks, oral fixations, and aggressive regression, devours the borders between sense and nonsense.



Instead of sex, they are interested in food.

They lose no opportunity to gorge themselves.

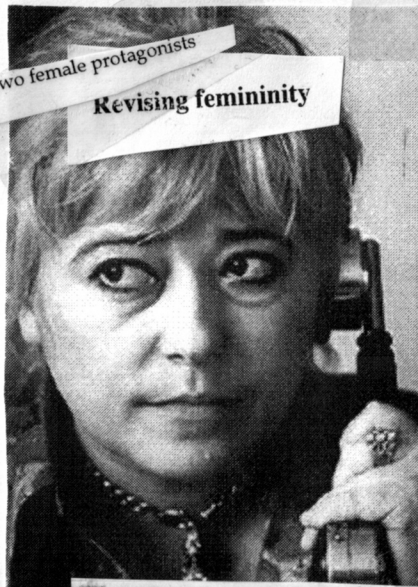


In Freudian terms, one might say that sexuality has been repressed in favor of a regression to oral—narcissistic, incorporating, and aggressive—drives and pleasures.

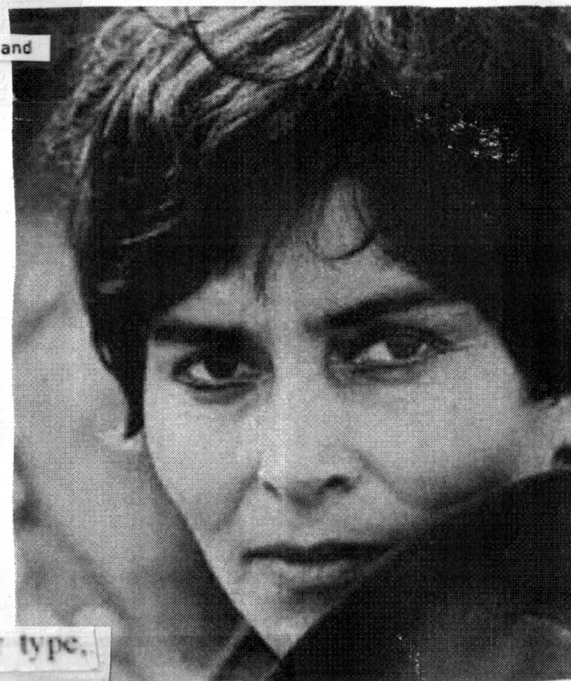


two female protagonists

Revising femininity



Perpetually dressed in vibrantly corresponding costumes and dark black / eyeliner, Marie and Marie work together to create mischief. Seeing the world ruined and values worthless, they decide to "go bad."



The central characters are not here properly imaginable characters, but tools of gender reflection, an exceptional examination of the potential for feminine narrative and for making a feminist statement, which is achieved through the unique twin perspective.

## TWIN PERSPEKTIV

Their interchangeable and also constantly changing names through the film confirm that they are meant to sum up various experiences, all different, and that the two represent multitudes.

For the heroines, the need

out of the narrative stereotypes

(to be defiant, gain self-

interchangeable

women

render

the uniqueness of

each "self" and the distance

the individual

interpretation of gender and

to break

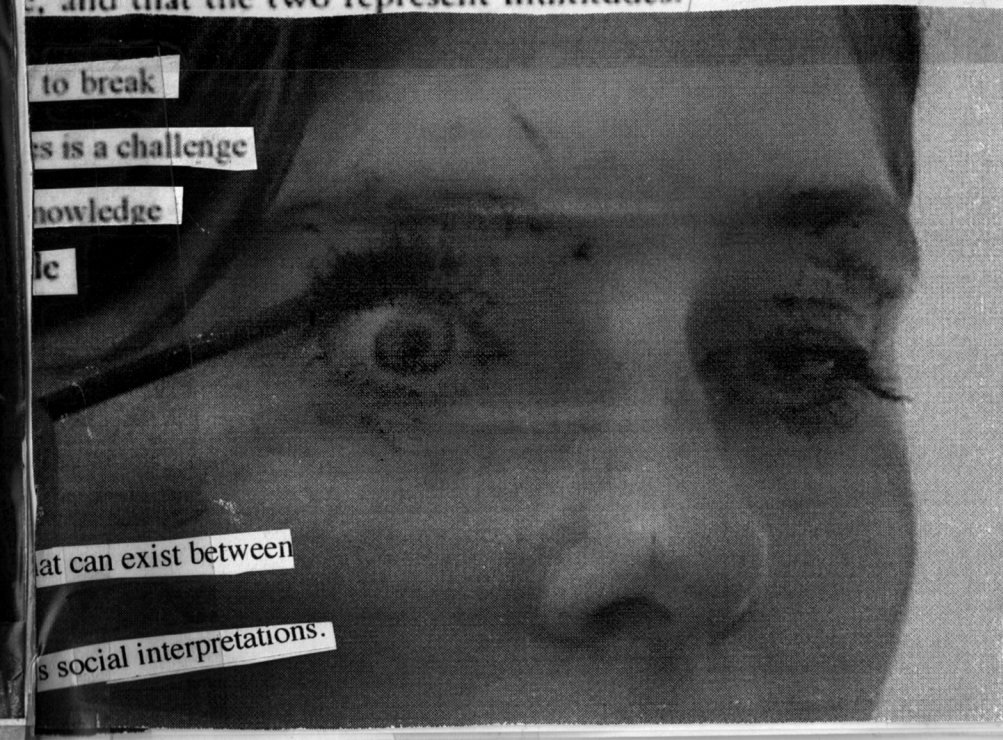
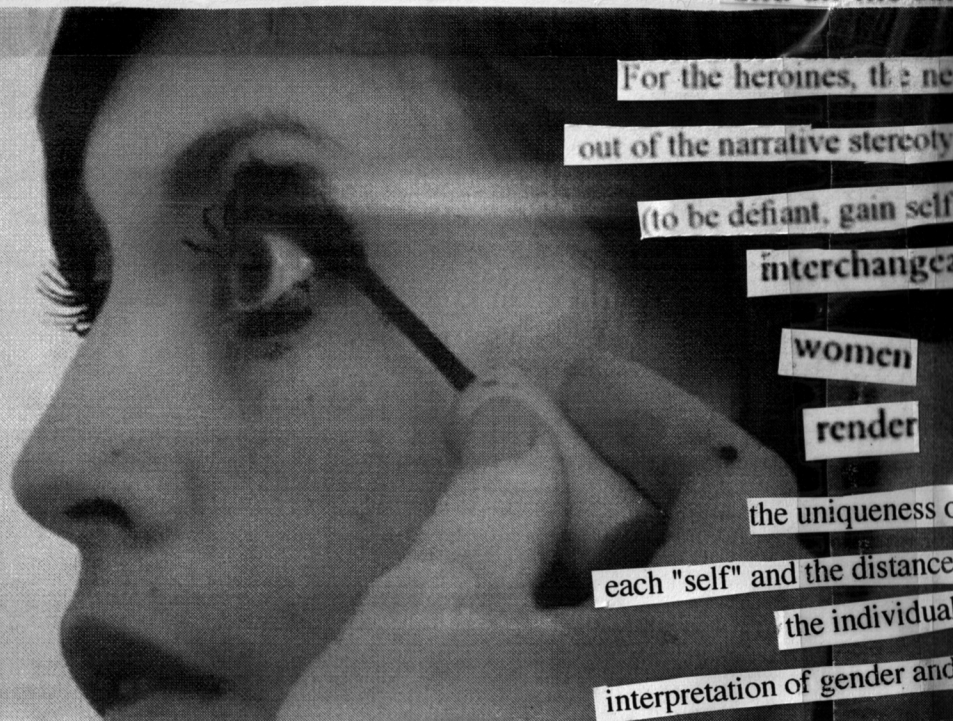
is a challenge

knowledge

le

that can exist between

social interpretations.





# feminist aesthetics

the films created by the Krumbachová-Chytilová duo

might be described as (latently) that is, undeclared and non-topicalized feminist precisely because of having missed out on the years of activist consciousness-raising and grassroots activities of the

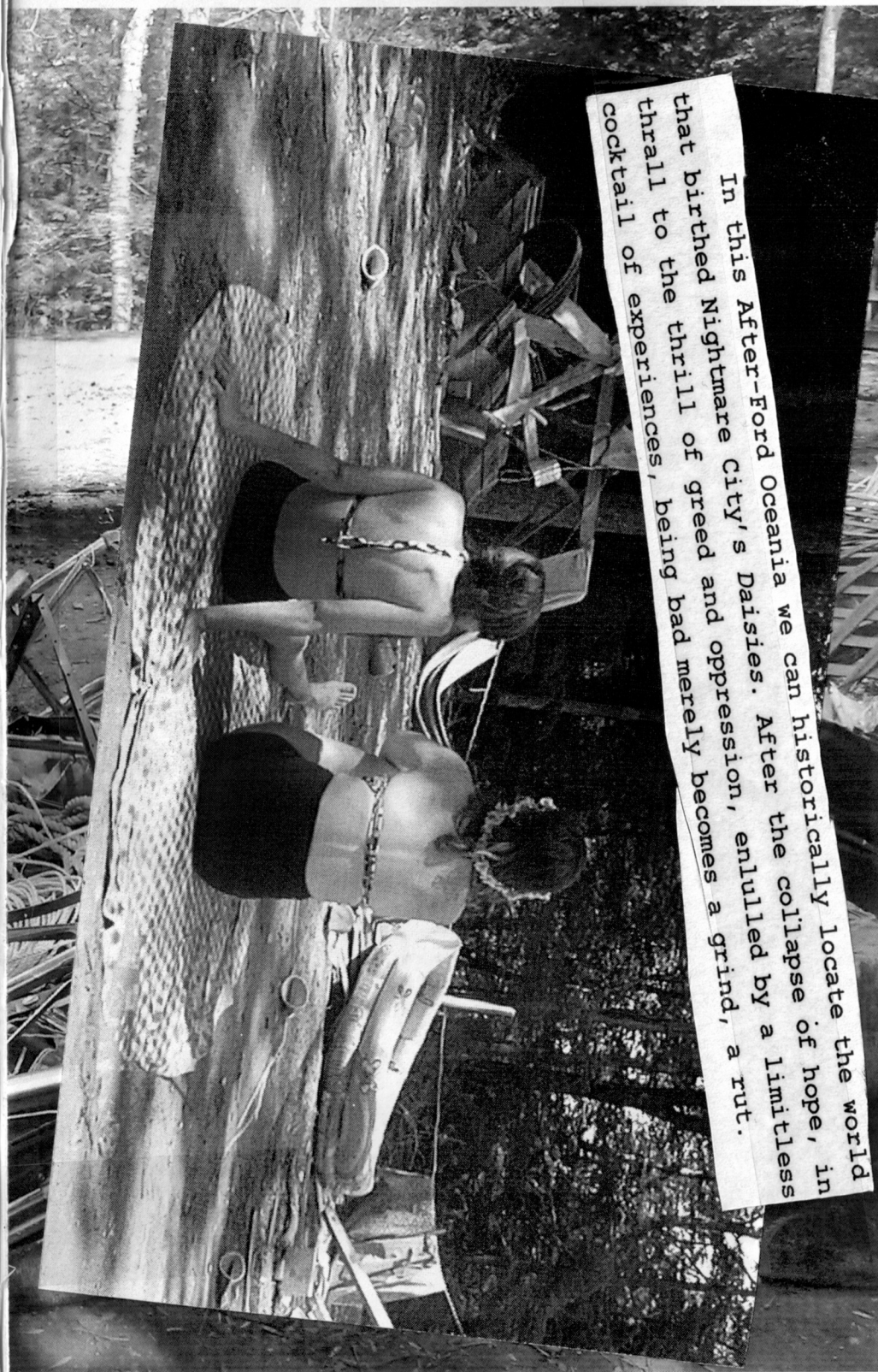
'Western' feminist women's movement



Being a virgin

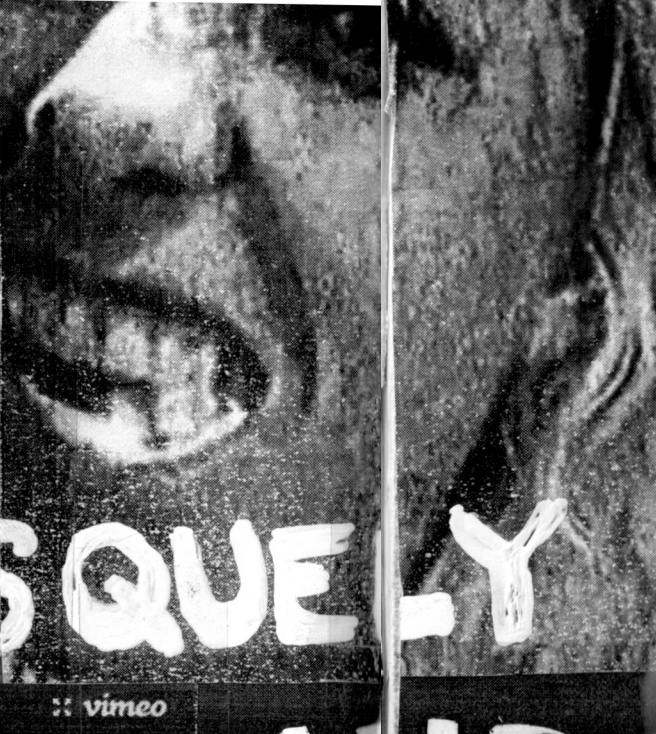
Their joint New Wave films, that is, *Daisies* and *Fruit of Paradise*, took, by contrast, the path of stylization and allegorization, and although Chytilová had focused on the female characters in her previous films, it was not until these two that she arrived (in all likelihood influenced in part by Krumbachová) at a clear gender statement and an examination of the positionality of women – whether in society generally, or in stories and representations.

*Daisies* never seemed a particularly feminist work to these eyes, but rather an anarchic essay, a petrol bomb in the face of the establishment.



In this After-Ford Oceania we can historically locate the world that birthed Nightmare City's *Daisies*. After the collapse of hope, in thrall to the thrill of greed and oppression, enlured by a limitless cocktail of experiences, being bad merely becomes a grind, a rut.





GROTESQUELY

OVER  
EATS



MESSILY



AND  
EATS



WITH HER  
FINGERS



Chytilová's close collaboration with Krumbachová —also on *Daisies* and *The Fruit of Paradise*— has continued even into Chytilová's recent *The Very Late Afternoon of a Faun* (1983).

does it matter?

Collaborative Cutting

"The most important thing is getting beyond yourself, trying not to work on something familiar, but rather trying to penetrate further. You don't really begin working creatively until you are at a point where you don't know, where you are finding out."

Krumbachová's first involvement with Chytilová was re-writing Pavel Juráček's script for *Sedmikrásky*.

The screenplay was written by Vera Chytilová with Pavel Juracek and Ester Krumbachová, screenwriter and set designer. Although the ideas of the three artistes differed in a number of areas, their collaboration in creating this insolent

parable was exemplary. Although Ester Krumbachová was not as aggressive or provocative as Vera Chytilová, her humour was edged with bitter irony.

Krumbachová devised the scenario and collaborated with Chytilová on the final screenplay. She also provided the décor and costume design.

A Dadaist comedy shot through with freeform largesse, *Daisies* is

a portrait of two irreverent and irresponsible young women who see life as a great game which has no moral purpose.

The film as a whole is a relentless assault — against film conventions and forms and indeed cinema itself, against social norms and rules and indeed society itself, and finally against the spectator. This assault is violently nihilistic, but it is also utterly joyous and gleeful.

the conjunction of their two perspectives gave rise to a highly specific, gender-critical viewpoint. This is evident in three of their joint works: from their first collaboration on *Daisies* (1966), through *Ovoce stromů rajských jím* (*Fruit of Paradise*, 1969), to *Faunovo velmi pozdní odpoledne* (*The Very Late Afternoon of a Faun*, 1984).

the similarities simply reflect how closely attuned the two women are to one another in concerns and attitudes, and that their combined work comes from a central place in each one.

I looked at the work of Věra Chytilová and Ester Krumbachová as a departure from the usual period representation of gender and showed how they both work consciously with traditional gender stereotypes in both storyline and form.

This attempt at pigeon-holing them overlooks their close authorial rapport and the conspiracy of irony out of which their joint projects sprang, just as it ignores the radical gender insight to be found in Krumbachová's texts.

Their joint New Wave films, that is, *Daisies* and *Fruit of Paradise*, took, by contrast, the path of stylization and allegorization, and although Chytilová had focused on the female characters in her previous films, it was not until these two that she arrived (in all likelihood influenced in part by Krumbachová) at a clear gender statement and an examination of the positionality of women — whether in society generally, or in stories and representations.



# in medusum, unmarked

Preview Image

In the original Daisies, the decision to be bad is made, and the film blossoms into absurdity,

the two girls, whatever their messiness, boredom, consumerism, Devoid of spirituality and any form

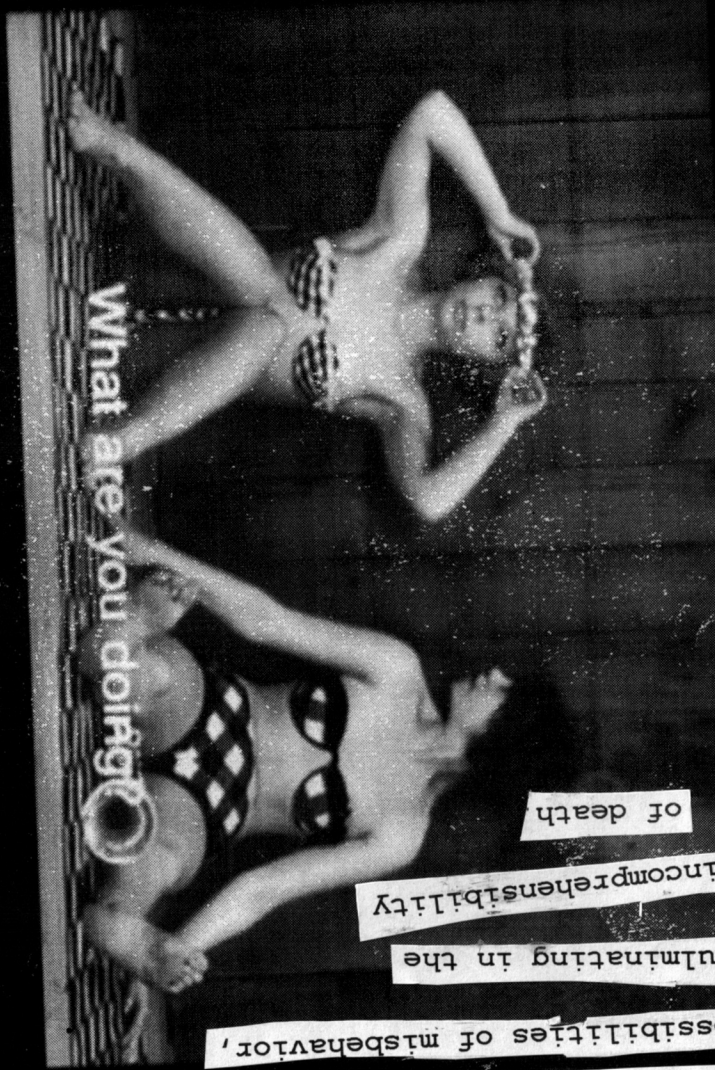
of social or personal responsibility, coursing through the

possibilities of misbehavior,

culminating in the

incomprehensibility

of death



What are you doing?

It frees them from history.

021/115

The opening sequences are equally powerful, but

In the remake Daisies the decision to be bad is made,

the recognition that everything has gone bad is made,

but the ability to actually be bad is forever forfeit.

and instead

The repetition is excessive,

and builds a sense of

loss of substance and mortality

of time not passing

In Nightmare City,

History does not end, it merely repeats.

no reward, no release.

OUR

CATHARTIC

PLACE BO





# meaningless gestures

# idle gestures



photo\_ elise irving

*And at the same time Nightmare City is a research-driven collaborative art practice founded in 2008 by Carol Anne McChrystal and Keturah Cummings. Using performance, installation, and video technology, Nightmare City looks simultaneously backwards and forwards through various forms of obsolescence, intermingling contemporary and outmoded video technologies structurally and aesthetically. We aim to realize the potential within this contrast between analog and digital to speak to and expand the notion of obsolescence as it relates to the human aspiration of understanding the world that we create around ourselves. From passé forms of occultism to the pseudo-science of astrology, and even to redundant and ineffective political/cultural movements, such ideologies carried by the aesthetics of new technological innovation compels us, especially as seen through the screen of history. By inhabiting these forms, Nightmare City considers the possibility that all action may ultimately be rendered a cathartic placebo, an idle gesture through endless repetition*





We know this trope from every morality tale born of human mind, from Enki to Eden receiving what you desire bears the fruit only of destruction.

In Nightmare City the decision to be bad is made, but the action of being bad is never permitted, a sort of immortality is achieved, at the cost of forever dreaming.



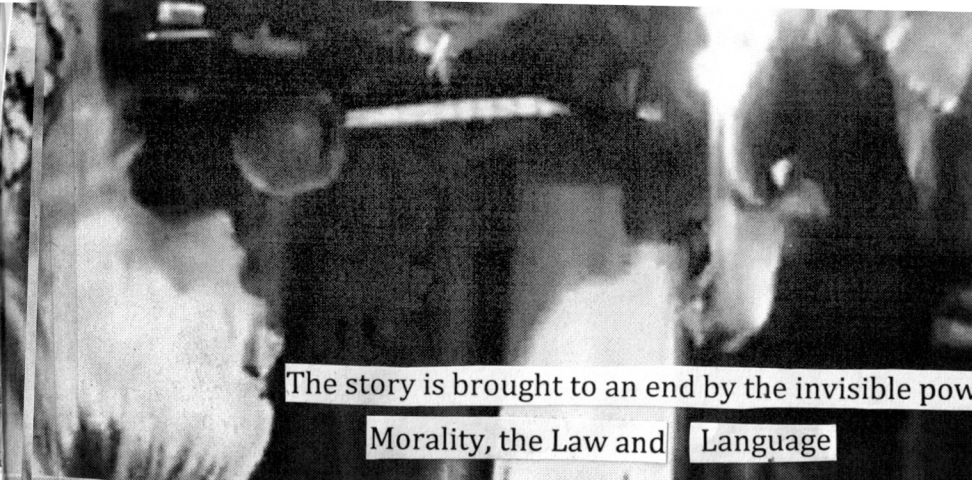
Exploring this false awakening Nightmare City enacts the loop over and over, waking from dream only to find themselves dreaming again, forever frustrated as the slap into awakening only resets the action instead of freeing it as in the original.



Die, die, die !



I want this moment to last forever!



The story is brought to an end by the invisible power of Morality, the Law and Language (the last tellingly in the written form: the verdict is delivered in an intertitle, thereby reconstituting the Word as an instrument of power).

HOLD YOUR SHARP TONGUES  
HOLD LONG 2 HAVE LONGER?

the unmasking of language as an instrument not of communication, but of persuasion, manipulation and the maintenance of a symbolic order feed the line in subversion in both films

That itself can be interpreted as latently feminist precisely on account of the nonsensical liberating aspect of woman's (ab)use and subversion of language, which in this reading is a masculine instrument not traditionally meant for women.

Above all, *Daisies* expresses utter scorn for any sort of productivity, whether economic, social, or semiotic.







TWO WOMEN

WHOSE POSITION

WITHIN THE FILM

INDUSTRY WAS

IN THEIR TIME,

EXCEPTIONAL

This zine was heavily  
polarized from the  
following sources:

Avant-Garde to New Wave  
Czechoslovak Cinema, Surrealism and the Sixties  
Jonathan L. Owen

Fauns allzuspäter Nachmittag (1993)  
"Fáunové velem: pozdní odpoledne" (original title)  
93 min • Comedy • 4 April 1996 (East Germany)

Fruit of Paradise - 1970, Vera Chytilová  
Watch on YouTube

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Watch on YouTube

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Dominique Chancel  
Europe on-screen -  
cinema and the teaching of history

Daisies (1966)  
"Sedmikrásky" (original title)  
94 min • Comedy • Drama • July 1969 (West Germany)

Sedmikrásky/Daisies

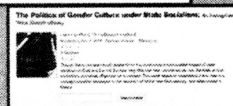
This Film's Going Bad: Collaborative Cutting in  
Daisies

Fruit of Paradise (1970)  
"Ovoce stromu rajských jím" (original title)  
94 min • Drama • 31 July 1970 (Czechoslovakia)

Can We  
Live with  
the Truth?  
Věra Chytilová's  
Ovoce stromu  
rajských jím  
Daniel Bird



9 The feminist style in Czechoslovak  
cinema  
The feminine impetus in the films of  
Věra Chytilová and Ester  
Kouřilová  
Pina Haddad



http://www.frankfilms.tk  
http://www.frankfilms.tk/about/654-002

Angry young girls  
Gender representations in Věra Chytilová's Sedmikrásky and Pozdí, později  
Chytilová's heroine rebelliously by to subvert the patriarchal system and gender stereotypes—and fail: Margaret  
Radcliffe examines the plight of female leads in two of Chytilová's most famous films.

Mod Madness from Vera Chytilová's New Wave Daisies  
Flower power  
By Melissa Anderson

The Fruit of Paradise (Ovoce Stromu Rajských Jim) 1970  
by Catherine

A Journey Through the Eclipse Series: Vera Chytilová's Daisies  
By David Robinson

roškofrenija  
přetvářkou centrů a nápravy těla u špičky, vzrůstá a roste a roste a roste  
17. April 2012  
Věra Chytilová - Sedmikrásky (1966) + Ovoce stromu rajských  
jim (1970)

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Lee Pemberton <lee@>

& BIG TIME THANK YOU

Catherine McChrystal

Catherine McChrystal is an editor and writer who lives in Oakland with her dog, Bumby. She is interested in ancient monsters, postcoloniality, space/maps, and sequoia trees. She received her MA in Comparative Literature from the University of Chicago and also holds undergraduate degrees in Classical Civilization and English Literature from the University of Illinois at Chicago.

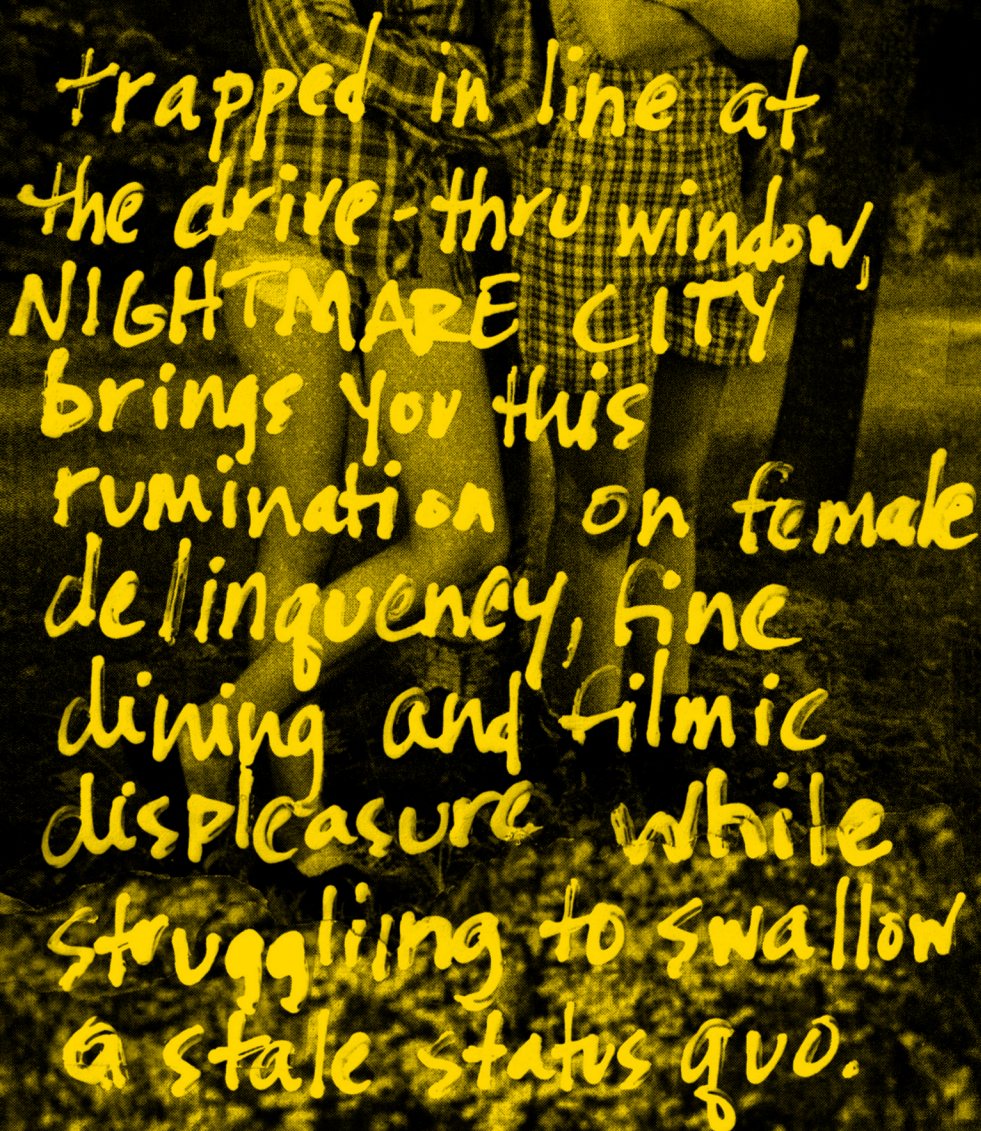






We are young and life is long.





trapped in line at  
the drive-thru window,  
NIGHTMARE CITY  
brings you this  
rumination on female  
delinquency, fine  
dining and filmic  
displeasure while  
struggling to swallow  
a stale status quo.