

Destricted (er), v,

1. To unlimit restriction
2. To bring objectivity by putting out of restriction
3. To deconstruct within bounds, to unconfine

Destricted is a platform for commissioning a wide range of adult films by the most acclaimed artists and directors of our time. Its aim is to describe the pornographic landscape in a language that is sexual, contemporary and explicit, that arouses the senses to the mind. Their distinctive and entirely uncensored films encompass very different points of view, revealing diverse attitudes about how we represent ourselves sexually.

Presented together under the Destricted brand, the viewer has both private experience and personal choice. As the first in a continuing series, the seven films presented explore the fine line where art and pornography intersect. Whether art disguised as pornography, pornography disguised as art or something else altogether, the result is a collection of sexy, stimulating, challenging, provocative, strange and sometimes humorous scenarios that leave it up to the viewer to decide.

Each film maps its territory in dramatically different ways:

Performance art legend Marina Abramovic delves into Balkan folklore to create an instructional series of mis-en-scenes that explore the crude, magical and mysterious rites of ethnic fertility and virility.

American fabulist Matthew Barney stages the erotics of sexual encounter as it takes place between 'green man' and the lubricated drive shaft of a customized deforestation vehicle destined for the Carnival de Bahia.

American artist and filmmaker Marco Brambilla ransacks porn-film archives to produce a witty, fast-moving montage of money-shots.

Larry Clark, cult anthropologist of American adolescence, directs a sensitive yet frank investigation into how, for the generation growing up in the 1980's pornography has shaped the way they think about sex and sexual fantasy. The result is a riveting documentary about desire and sexual initiation.

Gaspar Noé, maker of 'Irreversible', the controversial art-house movie whose brutal depiction of rape that left audiences physically sick, now promises to turn you on with a cinematically erotic journey into masturbatory fantasy.

American iconographer Richard Prince appropriates a segment video that captures the generic gold-standard of '70's porn – big tits, big cock and cumshot – re-shooting it in the manner of the cowboys, girlfriends and outlaws that first made him famous.

British art star Sam Taylor-Wood directs a porn star in a droll elegy to masturbation and the great American outdoors.

DVD 1 is the first product launched under the Destricted brand. The primary distribution platform for the Destricted collection is DVD. Ancillary media platforms include limited art-house cinema release, cable, pay-per-view, VOD, TV and digital.

What the press is already saying:

'Destricted' For this series of short films, Marina Abramovic, Matthew Barney, Marco Brambilla, Larry Clark, Sam Taylor-Wood, and Gaspar Noé have—or soon will have—created (at the behest of Neville Wakefield, Mel Agace, and Andrew Hale) some of the sexiest moments in recent cinema. Strictly for adults.

ARTFORUM's best of film for 2005

Nominated by Chrissie Iles

curator at the Whitney Museum of American Art, New York.

'It's about time that pornography became actually stimulating, actually erotic and actually sexy, rather than enjoyable and erotic only in theory, unwatchable in reality. The artists, film makers and photographers involved in Destricted have been exploring sex through their work for years, and so the fact that they have now been invited to translate this in a commercial arena seems to me fabulously, tantalisingly exciting.'

Daisy Garnet, Commissioning Editor

Vogue UK

'Destricted is just about the best mix of art and porn I've ever seen. The quality of these films is so good you ask yourself why no one bothered to do this sort of thing before. I predict great success for it'

Dylan Jones, Editor

British GQ

Director: Marina Abramovic
 Title: 'Balkan Erotic Epic'
 Duration: 13 minutes
 Format: Super 16mm
 Director of Photography: Aleksandar Ilic



'Balkan Erotic Epic', © 2005, Marina Abramovic

Biography:

Marina Abramovic, born in 1946 in Belgrade, Yugoslavia, is without question one of the seminal artists of our time. Since the beginning of her career in Belgrade during the early 1970s, Abramovic has pioneered the use of performance as a visual art form. The body has always been both her subject and medium. Exploring the physical and mental limits of her being, she has withstood pain, exhaustion, and danger in the quest for emotional and spiritual transformation. Abramovic's concern with creating works that ritualize the simple actions of everyday life like lying, sitting, dreaming, and thinking; in effect the manifestation of a unique mental state. As a vital member of the generation of pioneering performance artists that includes Bruce Nauman, Vito Acconci, and Chris Burden, Abramovic created some of the most historic early performance pieces and is the only one still making important durational works. She was awarded the Golden Lion for Best Artist at the 1997 Venice Biennale for her extraordinary video installation/performance piece *Balkan Baroque* and in 2003 received the Bessie for *The House with the Ocean View*. Abramovic has just completed a series of performances called 'Seven Easy Pieces' at the Guggenheim Museum in New York. Her work is included in many major public collections.

Synopsis:

Through eroticism, the human attempts to make himself equal with the gods. In Balkan folklore, men and women sought to preserve indestructible energies through the use of the erotic. They believed that erotic energy was something non-human that could only come from higher forces.

Various explicit acts were performed for a variety of purposes; to promote the growth of crops, to heal a sick child, to protect against evil spirits and so forth.

Abramovic's interest lies in what can be learned from these ancient traditions viewed now in a contemporary context.

Director: Matthew Barney
 Title: 'Hoist'
 Duration: 14 minutes 36 seconds
 Format: High Definition Video
 Director of Photography: Peter Strietmann
 Composer: Jonathan Bepler



Production Still, *De Lama Lámina*, 2004
 © 2004 Matthew Barney. Photos: Chris Winget

Biography:

Matthew Barney was born in San Francisco in 1967 and was raised in Boise, Idaho. He attended Yale University, receiving his BA in 1989, then moved to New York City, where he lives today. From his earliest work, Barney has explored the transcendence of physical limitations in a multimedia art practice that includes feature-length films, video installations, sculpture, photography, and drawing. In his first solo exhibitions, Barney presented elaborate sculptural installations that included videos of himself interacting with various constructed objects and performing physical feats such as climbing across the gallery ceiling suspended from titanium ice screws. In 1992, Barney introduced fantastical creatures into his work, a gesture that presaged the vocabulary of his subsequent narrative films. In 1994, Barney began work on his epic 'CREMASTER Cycle', a five-part film project accompanied by related sculptures, photographs, and drawings. He completed the cycle in 2002. *Matthew Barney: The CREMASTER Cycle*, an exhibition organized by the Guggenheim Museum of artwork from the entire project, premiered at the Museum Ludwig, Cologne, in June 2002 and subsequently traveled to the Musée d'Art Moderne de la Ville de Paris in October 2002 before its January 2003 presentation in New York. Barney's most recent work, *DRAWING RESTRAINT 9*, premiered in July 2005 at the 21st Century Museum of Contemporary Art, Kanazawa, Japan, along with a survey exhibition *Matthew Barney: DRAWING RESTRAINT*. The exhibition is currently on view at the Leeum, Samsung Museum of Art until January 2006, and will travel to the San Francisco Museum of Modern Art in June 2006. Awards include: 1993 'Europa 2000' Prize, Aperto '93, XLV Venice Biennale; 1996 Hugo Boss Award, Guggenheim Museum, New York; 1999 James D. Phelan Art Award in Video, Bay Area Video Coalition, San Francisco Foundation; 2001 Glen Dimplex Award, Irish Museum of Modern Art, Dublin.

Synopsis:

Commissioned as part of the *Destricted* Short Film Series, *Hoist* was shot in Bahia, Salvador as one facet of a longer film titled *DE LAMA LÂMINA*. *Hoist* is the literal underbelly of that project: a non-site through which the history, ritual, mythology, and deities invoked in *DE LAMA LÂMINA* have been refracted and processed. It is a film about the meeting of chthonic libidinal energy and the destructive forces of technology.

Hoist describes the encounter between the two central characters of the film; the so-called 'Green Man' and a fifty-ton deforestation Caterpillar truck under which he is suspended. Following the three acts of traditional film narrative, it is structured according to the three phases of description, situation and condition. While the initial two phases relate to the definition of *Hoist* as 'an apparatus or method for lifting a load and shifting it laterally by an elevating means applied through a support from which a flexible member freely suspends a load engager,' the third or final condition of the film suggests the imperfect consummation of the human and the mechanistic.

Suspended beneath the vehicle the 'Green Man' is both part of and subservient to the undercarriage of this vast machine. Yet, like the deity, Ogum to which *DE LAMA LÂMINA* is dedicated, the sexuality of *Hoist* is ambivalent. It is an exploration of the idea of the sexual transmission of man and machine, flesh and metal, will and submission for which the film itself becomes an autoerotic vehicle transporting the viewer towards the possibility of such unlikely union. Imagined as the ultimate strap-on, the truck is the physical fetish that allows the expectations of pain, danger and gratification it carries to be transformed into the psychosexual prosthetic essential to all pornographic fantasy.

Director: Marco Brambilla
 Title: 'Sync'
 Duration: 3 mins



'Sync', © 2005, Marco Brambilla

Biography:

Filmmaker and artist. Born in Milan in 1960, Brambilla worked as a commercial and feature film director with credits including DEMOLITION MAN before turning to video and photography projects. Brambilla has exhibited in international venues such as the Kunsthalle in Bern, Switzerland, and his work is included in the collections of both the Guggenheim Museum and San Francisco Museum of Modern Art. In 2001, he was commissioned by Creative Time to present a project on the Times Square Jumbotron Screen. Brambilla won the Tiffany Comfort Foundation, NY, Biennial Award, 2002 and the Colbert Foundation, NY, Downtown Arts Emerging Artists Award, 2000 for Film and Video Show at The New Museum, NYC

Synopsis:

Marco Brambilla's 'Sync' is made up of sampled images from sex scenes in mainstream and adult films. The formulaic and often derivative nature of the way this subject is interpreted in cinema is emphasized, creating a strong subliminal impression which gradually builds to a state of sensory overload. 'Sync' uses samples as short as single frames edited together to create the impression of motion. The original continuity and narrative in the source material is eliminated, and a new visual choreography emerges.

Director: Larry Clark
 Title: 'Impaled'
 Duration: 38 mins
 Format: Video



'Impaled', © 2005, Larry Clark

Biography:

American outlaw photographer-turned-filmmaker Larry Clark was already well known for his revolutionary photographic body of work, including the books Tulsa and Teenage Lust, long before he directed a picture. His work is represented in the permanent collections of museums around the world including The Museum of Modern Art, The Whitney Museum, The Guggenheim and the Museum of Contemporary Art, Los Angeles. His films include KIDS, BULLY and KEN PARK and his latest WASSUP ROCKERS.

Synopsis:

Everyone who was born after 1980 grew up with easy access to pornographic videos. Many children see explicit videos at a young age. Clark is interviewing people between the ages of 19 and 23 and asking how seeing pornography at such a young age shaped how they think about sex. What are their sex fantasies and how are they directly related to growing up with pornography? This will be the background for acting out these fantasies.

Director: Gaspar Noé
 Title: 'We Fuck Alone'
 Duration: 23 mins

Biography:

Franco-Argentine filmmaker Gaspar Noé has won several critical awards and festival acclaim for each of his works. Noé made his first film in 1991 with the short 'Carne', an introduction to the character of the Butcher, played by Philippe Nahon. An angry man, the Butcher seeks revenge on whoever hurt his disabled daughter. After working as an actor, cinematographer, writer, and director on some other projects, Noé made his first feature film, 'I STAND ALONE', continuing the story of the Butcher after he does time in jail and abandons his daughter. In 2002 he received major public notice and outrage with the controversial 'IRREVERSABLE' mostly due to the much-publicized eight-minute rape scene. Starring real-life married couple Monica Bellucci and Vincent Cassel, the film is a brutal look at male violence shown in reverse chronological order.

Synopsis:

Riffing of the title of his first feature (I stand alone) - an eloquent cinematic narrative about despair, loneliness and one man's abandonment to pathologies of societal decay - 'We Fuck Alone' is a dark odyssey into violent masturbatory fantasy. The film opens with the image of a beautiful young woman being rimmed on TV. As we pull back we encounter a young teenager being eaten out by a large teddy bear before the narrative settles on a young man masturbating as he watches porn on the TV. The strobe lighting and deep pulsing soundtrack suggests as it creates something dark and hallucinatory, a strange cinematic space in which desire to continue watching is tapped directly into the brain. As the man grasps for fulfillment he reaches for a gun and begins to use it on his inflatable sex toy to fuck her in the mouth before both he and the film come to brutal climax. Like most of Noe's films 'We Fuck Alone' suggests an altered state. Provoking a perceptual and visceral reaction to both what is seen and the way it is shown, we are drawn into a solitary self-referential world of simultaneous seduction and repulsion. Here sex, beauty and violence combine to create a mesmeric and unforgettable landscape entirely its own.

Director: Richard Prince
 Title: 'House Call'
 Duration: 12 minutes
 Format: DV



Biography:

Richard Prince is the pre-eminent inventor-archeologist of American iconography. Since the early '80's when he chose to show a re-photographed single image of the pre-pubescent Brooke Shield's oiled, naked, and titled 'Spiritual America' Prince has led the way in the quest to expose the latent violence and sexuality that underwrites the American way. Appropriating images from the cultural fringes - bikers, surfers, potheads, cowboys, outlaws, pornographers, etc- and blowing them up large scale, he has described this type of photography as 'practicing without a licence'. Out of these unauthorized images Prince has created his own type of pulp-fiction. His recent series of nurse paintings slathered in drippy paint and sunset magenta hues have been exhibited worldwide. His interest in the deeply engrained stereotypes that surround the naughty doctor/nurse/patient relationship have lead him to photograph Kate Moss for W magazine and most recently to 'House Call'. Best known for his sophisticated critiques of the insidious myths of American consumer culture, Prince's ironic appropriations are both deconstruction of regressive stereotype and celebration of forbidden pleasure.

Synopsis:

'House Call' is a re-recording of a twelve minute mis-en-scene culled from the golden age of video porn. It harks back to an era before pornography had entered the mainstream, when pornographic pleasure was still encased in taboo, an era distinctly at odds with that described by the in Larry Clark's film 'Impaled'. By recording and re-recording the clip Prince adjusts the sensory bias, further disintegrating the video and its claim to sexual reality. The narrative shares an obsession that first appeared in the nurse paintings, describing as it does an illicit encounter between strangers whose professional intimacy is based on knowledge of bodily function and fluid.



Portrait: Sebastian Piras
 Courtesy Gladstone Gallery, New York
 'House Call', © 2005, Richard Prince

Director: Sam Taylor-Wood
 Title: 'Death Valley'
 Duration: 7 minutes 58 seconds
 Cinematographer: Seamus McGarvey
 Format: 35mm
 Music by: Matmos and Andrew Hale



'Death Valley', © 2004, Sam Taylor Wood

Biography:

British artist Sam Taylor-Wood works with film, video and photography, producing work that focuses on a range of human emotions, such as desire, anger, loneliness and boredom. Working with actors, amateurs and friends, she loosely orchestrates scenes, often focusing on moments of tension created when opposites collide. Taylor-Wood has had numerous solo shows including Fondazione Prada, Milan, The Hayward Gallery, London and Matthew Marks Gallery, New York.

Seamus McGarvey: Internationally acclaimed cinematographer, known for his meticulously clean and measured imagery in such films as *THE HOURS*, *WAR ZONE*, *HIGH FIDELITY* and *BUTTERFLY KISS*

Synopsis:

Death Valley is recognized as the lowest point in the Western Hemisphere and one of the hottest places on earth. The rocks tell a story of endless changes in the earth's crust – vast depositions, contortions, alternate risings and lowerings, faultings, intense heats and pressures. It is here director Sam Taylor-Wood and cinematographer Seamus McGarvey chose to frame the film 'Death Valley'. The story of a man exploring the experience of self-stimulation, pleasuring, the erotic satisfaction and possibilities with oneself.

Simultaneously the film alludes to the Christian story of 'Onan', the brother-in-law who spilled his seed rather than copulate with his brother's wife, the film subconsciously questions our cultural stigmatism attached to self-stimulation, and the condition of guilt weighed against the clear erotic value, relief and need.

If porn is work that serves no purpose other than causing sexual arousal, then erotica is sexually explicit material that has artistic merit beyond its ability to arouse. Erotica, for that matter, need not even arouse. Sometimes the sex in an erotic story makes us laugh or cringe or cry. Where porn depends on its ability to inspire a physical response, erotica has something broader to say about human beings as sexual creatures whether it gets us off or not.

While filmmakers have used the cinema to explore the subject of sex for many decades, the last few years have seen a breakthrough in terms of explicitness. Destricted seeks to harness these developing attitudes and trends by inviting artists, photographers and filmmakers whose work invokes sex, curiosity, desire and satisfaction in its own right, to make short films exploring this territory in a commercial context.

Sex toys sold in supermarkets, the society swingers scenes, porn stars as cultural icons, sex scenes commonplace on TV and film – Nip and Tuck, Sex & the City, The Piano Teacher, The Dreamers, Nine Songs – all lead to new definitions of romance, relationships, monogamy & marriage. We're younger for longer in body and mind and see sex as an open, evolving discussion in our lives. The edge between implicit and explicit sex is blurring.

Equally, the increasing synergy between film, video and the music industry and the innovation of technology and its price point has impacted the leisure, art and entertainment industry. The home cinema has become an interactive canvas on which to showcase our tastes and aspirations. With the convergence of content delivery, from DVD to cable, 3G to the web, not only do our appetites increase but so does the menu of possibilities.

Marketplace

The 'Destricted' explicit short film series has no real precedent within the existing market. But the message is clear, that there is an growing demand for explicit sex (without oppressive, exploitative connotations) which empowers individuals to make their own decisions and choices free of social stigma.

Parallels can be drawn however with the groundbreaking film 'Deep Throat' now the subject of a documentary titled 'Inside Deep Throat', co-produced by Brian Grazer, the Oscar-winning filmmaker of 'A Beautiful Mind'. The original film is also being digitally remastered and re-released on DVD. At the time of its original release, cultural heavyweights like Norman Mailer and John Waters weighed in on the film, crediting it with popularizing fellatio and making sex an acceptable subject for dinnertime conversation. The film was dubbed a work of 'porno chic' in the 70s.

Destricted will be the 'explicit chic' of the 21st century.

Audience

Destricted is not positioned in the adult sex industry, but as a crossover cultural product. The 'Destricted' series will enjoy a certain cult status and will be a 'must have' item for the modern consumer.

The Destricted explicit short film series is not limited to a single demographic or a single market place, as at home in the world of fashion as it is within art and film. Rather than 'Tabloid' readers and 'Vivid' porn consumers, we will targeting men and women interested in the arts, the culturally conscious, the DVD collectors, the film fanatics and the iPod groupies. All the filmmakers enjoy a certain level of cult status from which Destricted will benefit by association.

Genevieve Field is the 27-year-old co-founder and co-editor of Nerve, an adult zine on the World Wide Web that specializes in, as they put it, 'literate smut'. Described as 'Playboy's body with The New Yorker's brains', It sells a premium web subscription service for \$7 per month, or \$35 per year. 2 million people visit the web site each month, 'Thirty percent of those are women'.

What seems to be the case is that womens' and mens' taste in sexual material may not be all that different after all. It is entirely possible that what was previously considered to be differences in taste were actually explained by the fact that men could access material easily that women could only find with difficulty.

Destricted aims to address that.

Neville Wakefield: Founder & Producer

An acclaimed art critic, curator and cultural commentator published by The New York Times Magazine, Frieze, Art Forum, ID and Interview to mention a few. Founder of a successful creative talent management company and the author of several books his reputation has been built on an ability to successfully parlay art across cultural boundaries and bring popular commercial success to high aesthetic ambition. He frequently lectures on the topics of art, fashion and photography.

Mel Agace: Founder & Producer

Co-author of widely successful book 'The Sex Book' published by Cassel, translated into 17 languages. Has worked as an architect for the Prince of Wales in community action projects throughout eastern and western Europe. Currently works as a creative film editor on documentaries such as 'The Clash, London Calling', and ALFIE, released by Paramount Pictures.

Andrew Hale: Founder

A founder member of and songwriter in internationally acclaimed band Sade, Hale is based in London at a recording studio/art project space from which he is involved in a variety of music driven projects including the provision of music for fashion companies including Versace, Fendi and Paul Smith, The space also provides a home for a rapidly expanding collection of contemporary art including works by Richard Prince, Sarah Lucas, Thomas Ruff and John Currin. In the last year he has acted as executive producer on Burt Bacharach's Grammy nominated 'At This Time' album and has joined SonyBMG as a creative consultant.

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