

BREAKING PLATES & SMASHING THE PATRIARCHY

A RAUCOUS NEW PROGRAM FROM
THE PHYSICAL TV COMPANY AND CINEMA'S FIRST NASTY WOMEN

THE PHYSICAL TV COMPANY & LA BRIQUETERIE-CDCN DU VAL-DE-MARNE "BREAKING PLATES" VIOLETTE AYAD
RICHARD JAMES ALLEN EMMA WATKINS cinematographer JUSTINE KERRIGAN ACS production designer CAMILLE OSTROWSKY
costume designer CLAUDIA KRYSZKIEWICZ costume supervisor GEORGIA ATTEWELL-MOORE editor KAREN PEARLMAN ASE
composer ANGELA LITTLE sound designer LIAM MOSES mixer CRAIG BECKETT co-writer SAMUEL LUCAS ALLEN
co-producer MARTIN THORNE producers RICHARD JAMES ALLEN & KAREN PEARLMAN writer & director KAREN PEARLMAN

Curated by MAGGIE HENNEFELD, LAURA HORAK, and ELIF RONGEN-KAYNAKÇI, and produced for video
by BRET WOOD, "CINEMA'S FIRST NASTY WOMEN" is a partnership of Kino Lorber, Le Giornate del Cinema
Muto, Women Film Pioneers Project, Eye Filmmuseum, FIC-Silente, and Carleton University.

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BREAKING PLATES (25 mins, 2024)
NERVOUS KITCHEN MAID (3 mins, 1907)
ROSALIE'S PHONOGRAPH (4 mins, 1911)
MARY JANE'S MISHAP (4 mins, 1903)
ZOÉ'S MAGIC UMBRELLA (4 mins, 1913)
LÉONTINE PULLS THE STRINGS (7 mins, 1910)
HYPNOTIZING THE HYPNOTIST (7 mins, 1911)
CUNÉGONDE FEMME COCHÈRE (6 mins, 1913)
THE BOY DETECTIVE (5 mins, 1908)
AMOUR ET SCIENCE (14 mins, 1912)
LA GRÈVE DES BONNES (7 mins, 1906)
Run time: 86 mins



Breaking Plates and Smashing the Patriarchy is a conversation between the past and the present. It is a program of 11 rollicking shorts that takes inspiration from the freedom of the first years of cinema to bring a boundary-smashing brawl and a creative revolution for women to the screen.

The first short on the program, *Breaking Plates* (2024), is a contemporary docudrama inspired by the creative mayhem and wild physicality of *Cinema's First Nasty Women*, a collection of more than fourteen hours of rarely seen silent films about feminist protest, slapstick rebellion, and suggestive gender play. Implicit in the energy and freshness of this *New York Times*-praised visionary curation is a challenge from the women of the past to the women of the present to take charge of our stories the way they took charge of theirs.

By screening this new work in relation to ten of the films that inspired it, this feature length program provides audiences with the opportunity to see how *Breaking Plates* has taken up that very challenge. *Breaking Plates* collaborates with the slapstick comediennes and cross-dressed cowgirls of early cinema who were wild, powerful, rude, funny, and utterly out of male control. It integrates clips from the deliciously mischievous silent shorts of the *Cinema's First Nasty Women* collection, which feature some of the earliest rebel women to take to the silver screen. The interplay of gestures of protest across the program is sharply comedic and delightfully entertaining, celebrating women who refuse to be boxed in, but instead choose to disorient gender norms in a way that's both rebellious and joyful.

Breaking Plates and Smashing the Patriarchy is a unique illustration of how the past can revivify the present and the present can revivify the past. It is a riotously entertaining enactment of the principle that if we want to tell different stories, we have to tell stories differently.

Breaking Plates, written and directed by Karen Pearlman and produced by Richard James Allen for The Physical TV Company, is a collaboration with the curators of *Cinema's First Nasty Women*. It is an outcome of the French and German International Screendance Residency project. Co-Producer: La Briqueterie-CDCN du Val-de-Marne. Associate Producer: La Place de la Danse - CDCN Toulouse / Occitanie. Its production received support from numerous sources, including Macquarie University and Museums of History NSW.

Curated by Maggie Hennefeld, Laura Horak, and Elif Rongen-Kaynakçi, and produced for video by Bret Wood, *Cinema's First Nasty Women* is a partnership of Kino Lorber, Le Giornate del Cinema Muto, Women Film Pioneers Project, Eye Filmmuseum, FIC-Silente, and Carleton University. It sources 99 films from 13 different archives: Eye Filmmuseum, Library of Congress, Jérôme Seydoux Pathé Foundation, GP Archives, BFI National Archive, Blackhawk Films, George Eastman Museum, Library and Archives Canada, National Library of Norway, Swedish Film Institute, San Francisco Silent Film Festival, Museum of Modern Art, Harvard Film Archive, and Princeton University Library.

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