

ZEITGEIST MULTI-DISCIPLINARY ARTS CENTER

Presents the NEW ORLEANS PREMIERE of

DOWN CLAIBORNE

2018, 51 min, DCP (Super 8mm & 16mm)

by Moira Tierney

SUNDAY FEBRUARY 26TH - THURSDAY MARCH 2ND, 2023

SCREENING AT 6 PM DAILY

Official Selection FID Marseille,
Punto de Vista Pamplona,
Anthology Film Archives New York,
Irish Film Institute Dublin
Centre Culturel Wien Bruxelles.

One of the ten best films of 2018 - Nicole Brenez (La Fémis,
Cinémathèque Française, Université Sorbonne Nouvelle Paris III)

*Moira Tierney's work is dedicated to a descriptive, experimental and poetic form of cinema.
Each of her films creates a prototype which connects the disciplines of art and poetry.
Like the small segment of yellow wall of which Marcel Proust was so fond,
DOWN CLAIBORNE demonstrates, in concrete form and within a clearly defined visual space,
a neighbourhood of New Orleans, how [Super 8mm and 16mm] film can contribute
to the preservation, continuation and transmission of a broad polychromatic spectrum
of working class and revolutionary memories
- Nicole Brenez*

ZEITGEIST MULTI-DISCIPLINARY ARTS CENTER

6619 - 6621 Saint Claude Avenue, Arabi, LA 70032

10 general / \$9 students or seniors / \$8 Zeitgeist members or children 16 and under

<https://www.zeitgeistnola.org/>
<http://moiratierney.net/down-claiborne.htm>



DOWN CLAIBORNE

IRLANDE, USA / 2018 / 50 MINS

DIR: MOIRA TIERNEY



arts
council
of the
republic
of ireland

the art of film
international

DOWN CLAIBORNE / DIR: MOIRA TIERNEY



Marie Laveau

Reverend Avery Alexander

51 MINS / SUPER 8MM AND 16MM ON DCP / IRELAND/USA 2018

TREME, NEW ORLEANS: Defying a highway overpass that split their neighbourhood in two, the local community reclaim their territory using dynamic mural paintings and the subversive traditions of the Black Indians to create an alternative version of their history, referring to the various stages of the Civil Rights movement, including the Maroon tradition that united runaway slaves and Native Americans.

SYNOPSIS:

One of the most striking aspects of New Orleans' topography is a highway that cuts right through the city, slicing through, among others, the historic 7th ward. Built in 1968, it dismantled one of the most active Black neighbourhoods, which still operates under the shadows of the "freeway". The local community reclaims their neighbourhood using a variety of tactics: mural painting, represented by the frescoes painted onto the concrete pillars supporting the highway overpass; collective masking traditions, as evidenced by the Black Indians, in the neighbourhoods surrounding the highway.

These two elements of local culture share an insistence on the importance of history, highlighting its role in the perpetuation of the culture and in the ongoing resistance to its displacement. Their content often overlaps (the highway frescoes reference the Black Indians as well as the Maroon tradition of runaway slaves and Native Americans forming independent communities) and both operate within the post-colonial "profession of hybridization", as defined by Haitian poet René Depestre.

The film zooms in on the Mississippi and down into the Treme, slides under the highway overpass and moves down Claiborne Avenue from pillar to pillar, building to a celebratory and cathartic climax with the Comanche Hunter and Hard Head Hunter tribes of the Black Indians meeting in ceremonial battle on Mardi Gras Day.

CAST / MUSIC: Big Chief Kevin Goodman (Flaming Arrows), Big Chief Demond Melancon (Young Seminoles), Mario Abney, John Lacarbiere III, Rahsaana Ison

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Big Chief Kevin Goodman

STATEMENT:

This film took shape slowly, as a result of friendships and long conversations. In 2012, thanks to an Irish friend, I was invited to join Big Chief Kevin Goodman on Mardi Gras Day. I had some rolls of Super 8mm film with me and B.C. Goodman gave me permission to film their activities. I returned a year later with DVDs of the footage to share with participants, which led me to Big Chief Demond Melancon, who offered to record a series of Black Indian songs for the project. As my relationships with community members developed, I began to understand the continuity which links their current activities to the historical experiences of their past. It became crucial to acknowledge this history - the challenge was how to integrate it into the film.

The activities of the Black Indians are visually stunning; it would have been easy to make a film that was easy on the eye, without challenging the viewer in any way (New Orleans photographers do great business with their photographs of the Black Indians). I realised, however, that their activities have an intimate relationship with the cycles of repression and resistance that form their history (from slavery up until the present day) and that it was crucial to refer to this history in the film. Once again, I followed the lead of local artists and filmed a series of historical murals, painted onto a highway overpass, as a means of introducing this history to the public.

I shot on Super 8mm and 16mm silent film, editing in camera as much as possible. I wanted the sound track to add layers of information to the image, without providing an authoritative "explanation". It was necessary to fill in the gaps in the official histories and I had the idea of the exchange of information via less linear circuitry. I constructed the "scenario" as a collage of voices: excerpts from New Orleans radio stations; spoken word (composed for the film by John Lacarbiere III); two jazz tracks contributed by Mario Abney, whose gigs I regularly attended in New Orleans; extracts from archival material or contemporary events listings; songs of the Black Indians, courtesy of B.C. Goodman and B.C. Melancon; and the final voice-over, which was recorded impromptu by B.C. Goodman as we watched a cut of the film together.

LINKS:

1 min film clip (Mardi Gras Day footage)

<http://bit.ly/DownClaiborne>

3 min trailer

<http://bit.ly/DownClaiborneTrailer>

Stills

<http://bit.ly/DownClaiborneStills>

Film website

<http://moiratierney.net/down-claiborne.htm>

Post-screening Discussion with Moira Tierney and Dr. Paula Gilligan, Irish Film Institute, Dublin

PRESS:

Listed as **one of the ten best films of 2018** by Nicole Brenez (Cinémathèque Française)

Interview with Moira Tierney in the Irish Times (Down Claiborne at the Irish Film Institute)

Interview with Moira Tierney on Radio Teilifis Eireann (Down Claiborne at the Irish Film Institute)

Interview with Moira Tierney on RTE Lyric FM (Down Claiborne at the Irish Film Institute)

Review in Totally Dublin (Down Claiborne at the Irish Film Institute)

CREDITS:

Cinematography and editing: Moira Tierney

Audio recording: Stephen Richardson and Moira Tierney

Sound mix: Paul Womack

Editorial Consultants: Big Chief Kevin Goodman, Flaming Arrows Tribe
Mama Jennifer Turner, Community Book Center, Bayou Road

Narrators: Big Chief Kevin Goodman
Rahsaana Ison
John Lacarbiere III
Atibon Nazaire
Big Chief Honey Bannister

Treme Poem: John Lacarbiere III

Music: *Let's Go Get'em*
My Gang Don't Bow Down
Big Chief Kevin Goodman & The Flaming Arrows

The Trial
The Cross
Mario Abney (trumpet)
Josh Atkin (alto & tenor), Chris Slone (bass),
Rashon Murph (piano) and Julian Addison (drums)

Hold'em Joe
Big Chief Kevin Goodman

Indian Red
Big Chief Demond Melancon
& the Young Seminole Tribe:
Big Queen Alicia
Big Chief Demond
Spyboy Trigger
Spyboy Shaudy
Gang Flag Frank
Tribal Rep Travis

Conch:
Okai Music

Claiborne Avenue Murals: Commissioned by the New Orleans African History Museum.
Artists: Robert Aquarius, Dwayne D Conrad, Lanis Domino, Cheryl
Mckay Dixon, Ivan Watkins

Unifiers Soul Brothers
Mural & Truck: Artist: Percy Taplet

Nuthin But Fire Mural: Artist: Jessica Strahan

Mardi Gras footage: Shot with permission from Big Chief Kevin Goodman

Featuring:

Flaming Arrows:

Big Chief Kevin Goodman
Big Queen Angel
Lil Queen Kavon Goodman
Gang Flag Clarence Sasha
Gang Flag Clarence's Sister Ingrid

Seventh Ward Hard Head Hunters:

Big Chief Otto
Big Queen Yvonne
Gang Flag 'Big Easy' Eddie
Spyboy Alphonse
Spyboy Jay Mckay
Harold

Ninth Ward Comanche Hunters:

Big Chief Keke
Spyboy Charlie
Wildman Ro

Young Seminoles:

Big Chief Demond Melancon

7th Ward Warriors:

Gang Flag Merlin Dejean
Big Chief Smiley Ricks
Mardi Gras Mambo James

Many Thanks To:

Rene Broussard, Zeitgeist Multi-Disciplinary Arts Center, NOLA
John Mhiripiri & Anthology Film Archives, New York; Barbara
and Stephen at Filmbase, Dublin; Frankie Boué, Courtney
Egan, Paula Gilligan, Ana Hernandez and Rontherin Ratliff,
Jonique Hewitt, Maria Hinds, Jill McDermid and Eric
Hokansen, Fred Hatt, Horton Humble, Ariel Jackson, Patrice
Lerochereuil, Delia Nakayama, Jewel Robinson, Matthew
Shilling, Mary Taylor, Tara Thierry, Eoin Tierney, Maya Weimer,
Amy Wright, Maria Venuto at the Standby Program.

Super 8mm film:

16mm film:

Telecine:

Developed at Cinelab, Massachusetts

Developed at Colorlab, Maryland

Cinelab, Massachusetts

Production Funding:

Arts Council of Ireland



Completion Funding:

New Orleans Jazz and Heritage
Community Partnership Grant



MOIRA TIERNEY BIO:

Moira Tierney studied at University College Dublin (B.A.) and the École nationale supérieure d'arts de Paris-Cergy (DNSEP); she was granted a Fulbright Scholarship to work at Anthology Film Archives in New York. Her films MATILDA TONE and DOWN CLAIBORNE received Project Awards from the Irish Arts Council; NOUAKCHOTT ROCKS (the first Irish-Mauritanian co-production on record) received Irish Film Board Distribution Funding for its screening at the Rotterdam Film Festival. Her work has screened extensively at institutions, galleries and festivals internationally, including the Fondation Cartier in Paris, the Rio Film Festival, the London and Edinburgh Film Festivals, the Reina Sofia Museum in Madrid and the Film Museum in Moscow. She was commissioned by the European Peace III Initiative to make a film (ARE WE THERE YET? 2010) on the Irish border and has carried out film workshops in Ireland, France and Estonia. She is co-founder of the SOLUS film collective, a Dublin-based group whose mission is to distribute Irish work abroad and to bring new international work to Ireland. Her films are distributed by the Collectif Jeune Cinema in Paris and by Third World Newsreel and the Film-Maker's Co-operative in New York. Recent presentations include a career retrospective at the Film-Makers Co-op, New York and a French tour as part of Culture Ireland's programme for Ireland's E.U. Presidency. She is a laureate of the Visual Art commissions of the Cité internationale des arts in Paris.

DOWN CLAIBORNE screened as part of the official selection at FID Marseille, Punto de Vista Pamplona, Anthology Film Archives New York, Irish Film Institute Dublin and the Centre Culturel Wien Bruxelles in collaboration with Cine Parenthese.

Interview with Moira Tierney (Filmmakers Coop Retrospective, New York)

FILMOGRAPHY:

The Shining Emerald	Super 8mm (HD) / 17' / 2020
We Have Moved	Super 8mm (HD) / 29' / 2020
An Ghrian	DV / 6' / 2020
Riba/Fish	16mm / 5' / 2020
Down Claiborne	Super 8mm & 16mm (DCP) / 50' / 2018
American Dreams #5	16mm / 7' 2016
St Joseph's Night	Super 8mm / 5' / 2014
Invent The Future	Super 8mm / 3' / 2012
You Still Belong	Super 8mm / 3' / 2012
Bellefont 31	Super 8mm / 20' / 2012
Are We There Yet?	16mm / loop installation / 2010
Nouakchott Rocks	Super 8mm / 20' / 2010
Collective Film	Super 8mm / 22 mins' / 2010
Performance Art Series (4 films)	Super 8mm / 5'-19' / 2009-2010
American Dreams #4	16mm / 7' / 2009
Lucha Libre	Super 8mm blown up to 16mm / 3' / 2009
Habibi	Super 8mm blown up to 16mm / 7' / 2008
Liberty Kids	Super 8mm blown up to 16mm / 5' / 2006
Hope's Voice	Super 8mm / 10' / 2006
Matilda Tone	Super 8mm blown up to 16mm / 25' / 2005
Circus	Super 8mm / 3' / 2003
American Dreams #3	16mm / 5' / 2002
Radio Haiti	Super 8mm blown up to 16mm / 4' / 2001
American Dreams #1 et #2	Super 8mm / 3' / 2001
Morzh / Walrus	16mm / 3' / 2001
Untitled / #318	Super 8mm / 3' / 2001
Tiger Me Bollix	Super 8mm blown up to 16mm / 3' / 2000
You Can't Keep A Good Snake Down	16mm / 4' / 2000
The Boys Are Back In Town	16mm / 2' / 2000
Ride City	Super 8mm / 10' / 1999