



[18] Cheryl Dunye

*Cheryl Dunye says she has invented a unique style of film- and videomaking, the Dunyementary, which is a hybrid of narrative, documentary, comedy, and autobiography. A celebrated artist who has only recently turned thirty, Dunye has made a number of films and videos about and from her position as an African American lesbian. These have circulated foremost within the academy and art world. However, with the limited theatrical distribution of her first feature film (which I produced), *The Watermelon Woman*, her unique take on the world has entered more broadly into, if not the mainstream, at least the art-house milieu. Hotly debated on the floor of Congress because it received \$30,500 of federal funding from the NEA and briefly depicted lesbian sex, *The Watermelon Woman* is actually a complex experimental narrative about the relationship between missing precedence and contemporary identity. The “Cheryl” character, played by Dunye, wants to be a filmmaker but feels she needs to know about the lives of her foremothers before she can fully claim this identity and voice for herself. Because the lives of black women in film, let alone black lesbians, were never considered worthy of historical record—so were never documented—the Cheryl character has a hard time finding authorities who will do their job and authorize the existence of black lesbians from the past. This is when Dunye (the filmmaker) decides to entirely fabricate the life of a woman who did not but could have existed, Fae “the Watermelon Woman” Richards, a black, lesbian actress who worked in Hollywood and race movies from the 1920s to 1940s. The movie follows “Cheryl” as she unearths Fae’s history: a story that fuels Cheryl the character and Dunye the filmmaker.*

The student of feminist videomakers like Martha Rosler, the heir to lesbian experimental filmmakers like Barbara Hammer, and the friend of black, feminist mentors like Michelle Parkerson and Ada Gay Griffin, Dunye nevertheless broke new ground when she pushed the boundaries of

traditional documentary form so as to push the representation of traditional identity.¹ She explains that by merely articulating her personal position—as black, female, lesbian, artist, intellectual, middle-class, Liberian, American, Philadelphian—she creates a new kind of political art practice based on the complexity and humor of identity. She puts herself into her work, then laughs at her own trials and tribulations as she seeks for meaning and romance in her life. In her earlier quasi-autobiographical, fictive, documentary-esque art videos like *Janine* (1990), *She Don't Fade* (1991), *Vanilla Sex* (1992), and *The Potluck and the Passion* (1993), self-ridicule mixed with self-interrogation creates easy openings for the audience to consider the complexity of their own identities, even though the subject under consideration (Dunye) may not be “like them.” As is true for Negrón-Muntaner and Oishi, Dunye considers identity to be playful, funny, and fluid, even as others have punitively invoked a fixed and damning interpretation of her identity (the very public NEA controversy, for instance). She unleashes her interpretation of her life as a black lesbian artist living in the (post)-modern world into a society that would as readily like to pretend that she did not exist.

Dunye explains in her interview, “If I am being honest, I am being theoretical.” Thus, she and her generation add to the familiar feminist adage the following twist: the personal is the political is the theoretical. Writing on what distinguishes third- from second-wave feminists, Nancy Miller emphasizes how theory has become a given for the younger generation due largely to their feminist-inflected education: “If one of the original premises of ’70s feminism (emerging out of ’60s slogans) was the ‘the personal is the political,’ ’80s feminism has made it possible to see that the personal is also the theoretical: the personal is part of theory’s material. Put another way, what may distinguish contemporary feminism from other postmodern thought is the expansion in the definition of cultural material.”² Dunye’s voice is mobilized through a conjoining of postmodern theory (which marks the end of identity) and identity politics founded on her race and sexuality (which insist on identity’s relevance in a bigoted society that continues to reward and punish individuals in the name of identity). While she acknowledges that her graduate education helped her form this unique orientation, she says she is equally influenced by her investment in both popular and alternative cultures.

Dunye is less ready to embrace “feminism” as an influence. She perceives feminism or the women’s movement to be the ancient, unresponsive tradition of older white women—a common perception shared by many of the younger women interviewed in this study. This, in part, because feminism became institutionalized and was taught from books to students like

Dunye by tenured female faculty at respected universities. Miller sees the same phenomenon as one of academic feminism’s biggest successes: “It has become possible to teach feminist criticism from books: real objects that appear on bookstore order lists, and not the eternal handouts and home-made anthologies . . . to simplify, let’s say that by normative academic standards, feminist criticism now exists” (58). These competing interpretations of the meaning of institutionalized feminist education signal key gaps of perception among feminists.

Yet feminism certainly does exist in Dunye’s work—unnamed as such but certainly present—as evidenced by a responsive vocabulary with which to understand and claim the legitimacy of her own life and work as African American lesbian filmmaker. Perhaps this points to another of feminism’s adaptabilities and strengths: its capacity to be an influence but not a dogma for younger women.

Film and Video

I will ask you about your position within feminist film and video history. We will focus on the importance, at this moment in your career, in moving from independent video to feature film. What videos and films have you made?

I’ve made five videos and one film. I made my first video as my senior BA thesis, called *Wild Thing*. It was an experimentation with a poem by Sapphire, the black lesbian poet. She presented it at Columbia University. I taped her reading it and then did a montage onto that. That got me into a style, or form, and doing the montage was really creative for me. And it was a good base to identify someone whose work I liked. I was able to have a spirit for it. So it was something about being close to my subject, or liking my subject.

My second tape was *Janine*, which is a talking-head, cathartic video where I tell a story about this woman who I had a crush on in high school named Janine. And I just lay out the whole canvas of our relationship. And I made a montage on top of that, but instead of somebody else’s pictures that would refer to it, I used my own. So I become my own text. Then I made *She Don't Fade*, a twenty-plus-minute video made with the girl gang from Philadelphia, where I’m from. We just had fun. I guess it’s the hip-hop, lesbian, Godardian *Masculin-Feminin*, where I play a character who is looking for love and does a video talking-head presentation throughout the tape that drives you forward and gets you into the character. I show

these vignettes and have these stop points that lead you through it like a silent film: these title cards.

Then after that I did a short video for a project that Shu Lea Cheang was producing, an installation called *Those Fluttering Objects of Desire* (1992). She contacted twenty women-of-color artists to talk about interracial desire, and I did a short video for that called *Vanilla Sex*. Then I immediately did *The Potluck and the Passion*, which is another twenty-minute girl gang video. I call them “Dancing Girl Productions” because I consider myself a dancing girl. It was the continuation of the kind of experimentation I was doing with *She Don't Fade*, where a character drives you through it, as does title cards. Then I did a short video called *An Untitled Portrait* for a show in Philadelphia at the Institute for Contemporary Art at the University of Pennsylvania. I did a four-minute video about my brother, who I never really thought I'd make work about. He wasn't around, so I had to conceive a tape with what memories, or footage, were around of my brother. So I used our family archives, Super 8 film, and put that together and told stories about my brother. And then in 1994, I did a short on 16mm film called *Greetings from Africa*. It was a kind of conglomeration of all the video work into a short, eight-minute film where I have a talking head: there's lots of humor, and there's a black lesbian subject. I talk about issues. I drive you through a condensed story. It's about lesbian dating in the '90s.

What are some films or video that you haven't made? You wanted to make and couldn't make . . .

I was born in Liberia, and my father has passed away, and he was from Liberia. I'd like to make a film about looking for my father. I'd like to experiment with genre. I'd like to do remakes of genres that have a relationship to my own media history—sitcom or horror or sci-fi—to put my twist on it, sign my name on it. I'd like to continually work with humor because I think it is a powerful political tool. Those projects aren't really defined yet. And of course, I want to make *The Watermelon Woman*, my feature film.

My Own Personal Identity Politics

What issues do you think are most commonly addressed in your work?
My own personal identity politics. Which is also a political identity politics, or the way that identity politics gets talked about in the populace. This is about me dealing with who I am as an individual, as an identity, as identities plural, which is a battle between race, class, and sexuality. And I put myself in my work, and I usually put humor in my work.

Janine was my first piece. It's the fall of 1990. I'm a first-year MFA student at Rutgers University in New Brunswick at Mason Gross School of the Arts. I'm trying to keep up with the transition from being in a BA program that was more traditionally in a communications department, to being in an MFA studio art program with painters and sculptors and other artists. So I'm trying to put twists on my work. I am sitting at midnight taping pictures from a book on African American women artists onto the wall. I was going to do a documentary and ask the question, “Why are there so few African Americans women artists?” I had recently talked to this chip on my shoulder, Janine, from high school, who I had a big crush on and came out around. A big light bulb came above my head, and I decided to sit down and rip the pictures off the wall and sit in front of the camera and tell this story that was burning inside of me. I wanted to get out all these issues that were burning in me, not just the crush, but that she was a white woman and came from a different class background. We were both in school together, and my mother had values and I was angry at them in that she wanted the best for her daughter, and put me into this kind of institution. . . . I went to a private Catholic school. I was a young black girl in love with this white girl.

So I really wanted to talk about that. It was two takes. I sat down in front of the camera and told the story. It started coming out like sweat. “Why don't I pick up some candles and blow them out and they represent both of us and our relationship?” “Why don't I put my own pictures on the wall?” Not a soapbox but a project that talks about the constructive and not the deconstructive side of art making. I think all those elements—talking about issues, my own truth, using my own self in the work, physically or through my own pictures, and making myself real, empowering myself—are something that I did in this work, and something I try to do throughout my whole career.

Money

How has your video been funded?

I was at Rutgers in their MFA program. They had a small amount of video equipment there. The standard half-inch camera and lights, and that's enough for me. Hi-8 was just made commercial, but it wasn't accessible for me at this time. So I focused on half-inch, traditional VHS format, something that's very accessible, very proletariat. Something people can get their hands on, that can be shipped anywhere. Something I could afford. How I made my work talked about my means. I had Rutgers, their equipment, and

\$5 to buy videotape. And I had “our gang” of girls who wanted to get involved in the work. So I put them to work. Let’s all get empowered.

Many things are significant about this work: how I make it, who my audience is, what goes into it. At the time I had some friends, limitations financially, and half-inch video equipment. Yet while I was at Rutgers, I made four tapes: *Janine*, *She Don’t Fade*, *The Potluck and the Passion*, and *Vanilla Sex*. A lot of my video came from that MFA moment. Without that, I wouldn’t have been able to do that work. I also received a few grants. A Frameline grant. An Astraea grant. An ArtMatters grant. No significant grant—it was about being creative with what I had. I was also able to submit the work to a completion awards program with a PBS station in Philly, WHYY TV12. If your work is selected for their local film festival, they either buy your work or give you the services or resources for completing it. That’s really how a lot of my videos got done. I’ve gone through a rough struggle. It’s been difficult to do work without money, in the sense of ideas, problems, growing. My work has been about using what means I have and also wanting to do different things. There’s been a roller-coaster rhythm to what I’m doing.

ERIN CRAMER (associate producer): *Will you talk about the NEA?*
Oh, the NEA grant, I forgot about that.

EC: *You just got this major grant . . .*

In my career within the film and video community I have received a few larger grants. I received a MARMAF [Mid-Atlantic Regional Arts Media Fellowship] grant for makers in Pennsylvania. And I just recently received an NEA, which I’m amazed at, and I keep forgetting because it doesn’t seem real because I haven’t received it yet. I’ve just received the letter. It’s hard to believe that after so many makers of color who are lesbian and gay, like Marlon Riggs, have been bashed by the Congress and others for getting an NEA grant, they then give money to a black, lesbian feature. I’m just waiting to see the check.

I don’t know what to say until I receive it. Upon receiving the check, I’ll get my nails done (just kidding), and I think I will actually speak out about the problems of grants. Up until the moment I got this letter, I was on the verge of writing an article about making work without grants because we don’t have grants anymore. We don’t have a structure to make or fund work. We have to be inventive and creative about how to make work in the twenty-first century. There won’t be grants. I’m one of the last recipients of these NEA grants. I don’t want to think about that.

I want to think about how to continue to make work. It has nothing to do with grants but, rather, with a lot of speaking out to institutions that are

actually making work, like Miramax and Fineline. These Hollywood companies are running around buying up the low-budget, no-budget world. They should put their money where their mouth is and put out seed-money grants or fellowships for independent makers to get their work off the ground. I think they owe us. We run around and jump through hoops of fire to get work done, jump off cliffs with cameras to be creative and different, and they will buy our work, and we don’t get money in the process. Usually, we get it screened. “Crossover.” That doesn’t mean survival, or the next work.

Look at Shu Lea Cheang, who is caught in this well of distribution hell with her film *Fresh Kill* [1994], or Rose Troche, who made the big crossover lesbian hit *Go Fish* and is still struggling to make her next work. Or Nicole Conn who made *Claire of the Moon* [1992]. That film wasn’t a crossover, perhaps, but after *Claire of the Moon* is she making another film? No. It takes so long, especially for lesbian work, for the writer or director to see another project made. The companies that distribute these works need to put their toilet-paper money right into a fund.

Also, I’ve had other creative strategies. *The Watermelon Woman* involves creating a photographic archive. So I put the pictures up for sale (currently available as the book *The Fae Richards Photo Archive*).³ I believe firmly in the Camille Billops School of Filmmaking: “Do you have a T-shirt, a button, a poster, a mailing list?”⁴ That’s a way to get money. One problem about media: we create work for an audience as if they are just out there. We have to start identifying our audience and making them active viewers, make them supportive viewers of work. “Send a dollar in for every independent.” I’m trying to mobilize audiences, too.

Audience(s)

You’re professionalizing—that means you haven’t made anything in a few years. Why have you stopped making cheap half-inch videos and are trying to make a transition to film?

One thing about my work is about audience. Who watches it. Having so many inexpensive videos out there that are fun and cute and talk about issues, a lot of people can see my work, but the people screening it aren’t necessarily black lesbians or people of color. I have a problem with that. Black audiences are into media that is more clean; it is about them having access to work. They’re not running to lesbian and gay festivals to see it. It takes a lot for somebody of my mother’s generation, or from a working-class or middle-class black background, it takes a lot for them to go to see

work at some avant-garde house. I want to see how my issues play out in the black context. That's one reason why I'm working on a feature, so I can see how my story affects this black audience.

Of course, a lot of people have seen my work. There are black lesbians who have seen my work and a mass of white lesbians and gay men who have seen my work. That's about 30 percent of the audience. And then there's the academy. My work has been consumed by the academy. It comes from me being a thinker, an intellectual, dipping from the same cultural well. Some of the ideas in my work fit in with certain academic discourse. My work is like a sample tape for it. The academy: that's been my survival. My distributors ship those tapes right off to the academy. In one sense, I've never left school. And then there are moments when my work gets to interesting, diverse communities. Communities of color. Gay and lesbian communities of color. Foreign communities. Communities through advocacy. To low-income or no-income communities, to older people. My work has been in the Whitney Biennial and in various museums. My work has been broadcast. So sometimes I find a sixty-five-year-old woman like my mother who says she's heard of me, and I make "those movies." I like that, even though it's "video" and not "movies," and I don't know what "those" means. I like the times my work touches those who don't usually see it.

Whom in the academy are you talking about? Who specifically supports your work? White feminists, feminists of color, some gay men . . . What does the academy like about your work?

I am from the academy. Most of us have received some sort of academic training and know what are hot issues in popular culture: identity politics, multiculturalism, issues dealing with race, sex, class. My life story as an individual, I realized at some point along the line, is all about that. I am my own text. So I talk about myself, and that becomes interesting. If I'm honest, I'm being theoretical.

There Is No Word for the -Ism That I Live From

Is feminist film theory one of the theories that you use?

I don't necessarily consider myself a feminist per se. I must say that I've been empowered by feminist issues, and I've been empowered by African American issues, and by other political battles, anarchist movement issues. A whole bunch of those things have become who I am. But there is no word for the -ism that I live from. Yet feminism is a part of that. I don't know if that's answering your question. But I do think that the feminist movement

was about a certain kind of liberation and focus on putting issues around sex, or sexism, or sexual difference, on the table. That has something to do with what I believe are the problems, or what's wrong with the world. Women are people, too. Coming from my feminist genes—or whatever I have in me, "jeans" or "genes"—I deal with some of the issues that feminists deal with. Feminist academics see that and can dip into it. I am not going to say I am feminist or I am not feminist. I am as much feminist as I am black as I am a tennis player as I am a dog owner. It's a shifting identity. We have to embody all that in order to really "be."

That's why contemporary academic feminists like you. Because I say I'm not a feminist?

The conversation has gone one step farther. People are not interested in identity in isolation. Your work starts imagining more complex identities, identities that are informed by many of the liberation movements from generations before and are not stuck in one.

If you look at that from an African American point of view, I am the bad black girl who is not dealing with being black, or I am the bad woman not being a feminist. I'm not believing in one thing, but believing in too many things. And that becomes a problem for certain people. When it comes down to it, is it a problem for me? No. Is it a problem for the rest of the world and how I deal with it? Sometimes.

Influences

What have been some of your inspirations? Do you have any feminist inspirations?

Let me go back to the feminist point. Feminism has inspired me. A lot of my coming-to-voice, coming-to-tongue, becoming empowered, has to do with feminism. There was a significant moment in the mid-'80s for me, but it actually took place in the '70s, where media work was being done by feminists who were women of color and white women. I got to see that media in the '80s when I was in college, and that inspired me.

But I also saw other stuff: Chantal Akerman. The most powerful work for me was done by a straight white man, Jim McBride. The film was called *David Holtzman's Diary* [1967]. It made my work all that. I was also empowered by Joyce Chopra's *Joyce at 34* [1972]. It is funny that Juanita Mohammed also talked about it. Woody Allen. *The Brady Bunch*. *The Addams Family*. I'm a TV-generation person. Every bit of media has an effect on me. The most powerful: *Killer of Sheep* [1977], by Charles Burnett.

She's Gotta Have It [1986], in one scary way, by Spike Lee. A variety of things. I'm trying to think of something that is feminist or is not feminist. Godard, *Masculin-Feminin* [1966]. Michelle Citron, *Daughter Rite*.

I like work that is not just talking about issues but is doing something with the form to push the issues. That's why I make media, to push it one step farther. I'm not just having something interesting to say, but I'm seeing how those ideas seep into an experimentation or exploration of building new ways to talk about these things or change these things. So many people in the academy's work is about rhetoric. When I was exploring feminism, it was a bunch of *books* that made you a feminist. There was no movement that I, as a young black woman, could run into. It was about a lot of reading and feeling uncomfortable and standing around people I didn't like who said they were feminists.

EC: *Is there someone whose work you see as continuing?*

Barbara Hammer. Everyone has mentioned Barbara Hammer, and I mention Barbara Hammer, too. She is someone who just makes her work and continually makes her work because she knows how important it is to make work, and how important it is to get work out there, and how important it is to grow. And by making more work, you will grow. So I can relate to her vibe, even though we work in different genres and styles. I feel connected to that constant exploration, and not having boundaries about what goes into my work. The feature I am working on now is a mixture of three different mediums: Super 8 film, Hi-8 video, and 16mm film. I'd put 35mm there if I could afford it. Why I use all media is because I can't afford 16mm. I build work that really talks about not having access to a complete 16mm production. That kind of creative thinking—not just thinking about a political identity—is about a lot of things.

Obstacles and Opportunities

What obstacles have you faced, in the spectrum from Frances Negrón-Muntaner to Carolee Schneemann?

What kind of spectrum is that?

Do you see yourself as someone who has had everything available? Is it a career of obstacles? Or a career of opportunities?

I feel like odd girl out in the art world, in that I do have a presence but I don't feel it. Or I don't want to feel it. Or if I were able to walk around in the head of feeling it, then I wouldn't be the artist that I am. I feel safe and most productive in the margins of the art world, or the media world, or the

feminist film and video world. I don't ever want to be an insider. I want to be looking in or looking out. It keeps me alive, it keeps me vibrant. If I were to say I am or am not a feminist, then I wouldn't be.

Who paved the way for the first black lesbian feature film? Whom do you owe?

I owe Michelle Parkerson a lot. She is the mama, to me, of black lesbian work. She works in film, she works in documentary. She just made a documentary with Ada Gay Griffin called *A Litany for Survival: The Life and Work of Audre Lorde* [1997]. The whole project, the people involved with it, and who they made it on, Audre—it's just all about energy and power. I owe a lot to all three of those women. It took them ten years to make that feature. It shouldn't take that long to talk about the work and life of someone so important.

I owe it to their ten years. That's making my two to three years real. So I owe it to those women and my colleagues, those other black lesbians out there making work: Yvonne Welbon, Jocelyn Taylor, Dawn Suggs, Shari Frilot, Aaron Birch, Michelle Crenshaw, my director of photography.⁵ And a mess of others who I'm missing. Okay, not a mess, five more people. . . . I owe it to my colleagues because we are constantly supporting each other. I owe it to Marlon Riggs, a black gay man who died of AIDS last year. He constantly made his own work. I owe it to all the people who've made work regardless of the circumstances because they wanted to make it and had something to say, all the way back to Leni Riefenstahl.⁶ She made work. I probably ruined your documentary by saying *Leni Riefenstahl*, but she was a mover and a shaker in many successful and sad ways.

Crossing Over

Let's talk about the transition into feature filmmaking. Are you making a "crossover" film?

I am making a crossover film and I'm not making a crossover film. I can never give you a definitive answer. I don't know. Is that a genre? The crossover film genre? I'm making my own work. The historical moment that we live in might have a space for that to reach a large audience. If it does, yes, it will be a crossover, and if it doesn't, it'll be an academic hit. And I know I've won the academy over, with all the feminists and all the queer theorists, and all the performance theorists, and all the theorist theorists.

So I feel that my work has slowly but surely found its way into an academic setting. And my constant production will have its place in the

academy, and the academy is starting to affect the public, and my work is starting to reach the pages of the *Village Voice* or the *New York Times*. So maybe through these means some new audience will be found for my work. If that happens in a successful way, it will be a crossover, or if it is marketed and packaged, it will be a crossover, or if I am edited out of the film, and put a wig on and have a nail job and some nice outfit and change my name to Chanelle, I'll be a crossover hit.

Why are you making a feature film?

Because everyone else is? . . . No, really, I'm making a feature because I've been working in half-hour segments, and it hasn't been enough time to explore everything I want to. So why not put it in the guise of a feature film? My feature film is not modeling itself after traditional feature-film narrative or format or structure. Yes, girl meets girl, but they do not get along, and all these other things happen in that context. So it's not girl meets girl, girl has problem with girl, and then they get together—it's dealing with more. I'm challenging myself as an artist to make a feature film. Shu Lea did that in *Fresh Kill*. Camille Billops does it constantly, and Yvonne Rainer. Barbara Hammer challenges herself in her recent feature-length work.

I'd also like to reach more audience, have that crossover audience, not just the audience of the converted, but a new audience. I've converted a lot of people but want to go one step further. I don't want to look like the one woman of color star of the moment, "Oh, you look like Dionne Farris." Or when I had dreads, "You look like Whoopi Goldberg." As Josephine Baker said, when she walks down the street, people said, "Oh, Josephine." I want people to see me. I want them to say, "Cheryl," and pronounce my last name right, too.

If you make your crossover film, and it's a big success and you go to Cannes or whatever, would you make a Hollywood film?

Under an alias. You'd never know, would you? Maybe. I might consider it. It depends on what issues are on the table. Would I direct, write, produce, star in it? What would Hollywood want me to do? In this project now, *The Watermelon Woman*, I write, direct, produce, star. First, I'd have to figure out what Hollywood wanted me to do, and looking at the black lesbian presence in Hollywood, I don't think I'd be doing much.

Under the Kitchen

You've been working on this project as one of the videographers, and as my girlfriend you've seen me working on it for the past year. Does that give you some information to think differently about your own place in this history?

I'm learning about all the places you can't work on this project. You're dealing with something that's so precious and significant to so many different people and a history that's different to so many individuals. I'm learning from how you are empowering and making everyone valid and making every history real. The strategy of having interviewees sit down and interpret the history of feminist film and video through their own experience—it makes everyone historical. It doesn't leave anyone out of the mix. We all fit into it differently.

I enjoy meeting these women whose work has influenced my own. Meeting Carolee Schneemann and hearing her talk about what the world owes her. As a white, straight, avant-garde artist, her set of issues seems remarkably similar to what is owed to me as a black, lesbian filmmaker. There are so many stories, so many connections. Hearing our goddesses and mentors in the feminist film world tell us their stories, you feel like, "Wow, I'm right on track. I haven't received my grants for xyz years, and I'm stuck in a hole with new ideas, and I'm reading Proust to my girlfriend at night." They're so humble. They're not this faraway thing.

Where do you see yourself in this history?

In the kitchen. Making drinks. Making sure everyone is happy. *Under the kitchen*. That was a project that didn't get made: *Under the Kitchen*. Black women are usually in the kitchen. And black lesbians are under the kitchen. Actually, to tell you the truth, I do see myself as a significant part of this history in that I have been trying to spit out black lesbian work for the past five years. It's found its place. And I have inspired others to make work who aren't black lesbians, and that's when I know I've found my place.

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CHERYL DUNYE

Videos and Films

- 1990 *Janine*, VHS video, 10 min.
1991 *She Don't Fade*, video, 24 min.
1992 *Vanilla Sex*, Hi-8 video, 4 min.
1993 *The Potluck and the Passion*, VHS video, 30 min.
1993 *An Untitled Portrait*, Hi-8 video, 3 min.
1994 *Greetings from Africa*, 16mm, 8 min.
1996 *The Watermelon Woman*, 16mm, 90 min.

Distribution and Contact Information

First Run Features, 153 Waverly Place, New York, NY 10014;
(212) 243-0600

Video Data Bank, 112 South Michigan Ave., #312, Chicago, IL 60603;
(312) 345-3550

Third World Newsreel, twn@twn.org

Women Make Movies, 462 Broadway, #500, New York, NY 10013;
(212) 925-0606