

M A R T H A

# COLBURN

heroin addicts, and nude modelling for pervo-old-men-pseudo-wanna-be-art-photographers and as a construction worker. I would always quit jobs when I got physically ill, got fired for not "putting-out" to the bosses, or due to always being generally scared of things. Also got into

doing a lot of painting of theatre /opera backdrops/sets, faux painting DC politicians bedrooms,

and painting the random taco stand or animal-lovers' living room. Then I was on a European film-tour-from-Hell and somehow got into the Rijksakademie Van Beeldende Kunsten in Amsterdam, But first I returned to

Baltimore for the sweltering summer months to pack and move. While there, my stripper-neighbour tried to jump down the elevator shaft, there was a huge, white rat loose in my now-destroyed warehouse (left there by these two speed junkies that were warehouse-sitting), and I puked a lot from the heat and humidity.

For now, I've moved to Amsterdam, and am at work combing my films, music, murals and other work into environments of a



## Martha Colburn

Biographical  
Narrative/Rednecks/Ghettos/Art World/?

I grew up in the Appalachian Mountains of south central Pennsylvania. When not farming ,collecting firewood, or skinning animals, I spent my time drawing and sculpting some of our eighty animals, which included such oddities as two-headed turtles, turkeys that thought they were chickens and pet opossums. Weird things happen there. A mountain man who lived in a hole shot 2 camping lesbians when he discovered them fucking, there were many shotgun, tractor and chainsaw accidents/casualties, plenty of rapes and a few suicides. Then I moved to shit-town Baltimore for ten years and lived cheap with no heat in the worst ghetto shit hole. My favourite pass-time was following bloody speaker prints and splashes of blood from my block, as far as I could, and volunteering at a drag queen cabaret. But managed to not die /be killed and released 6 records,and taught myself animation/filmmaking.

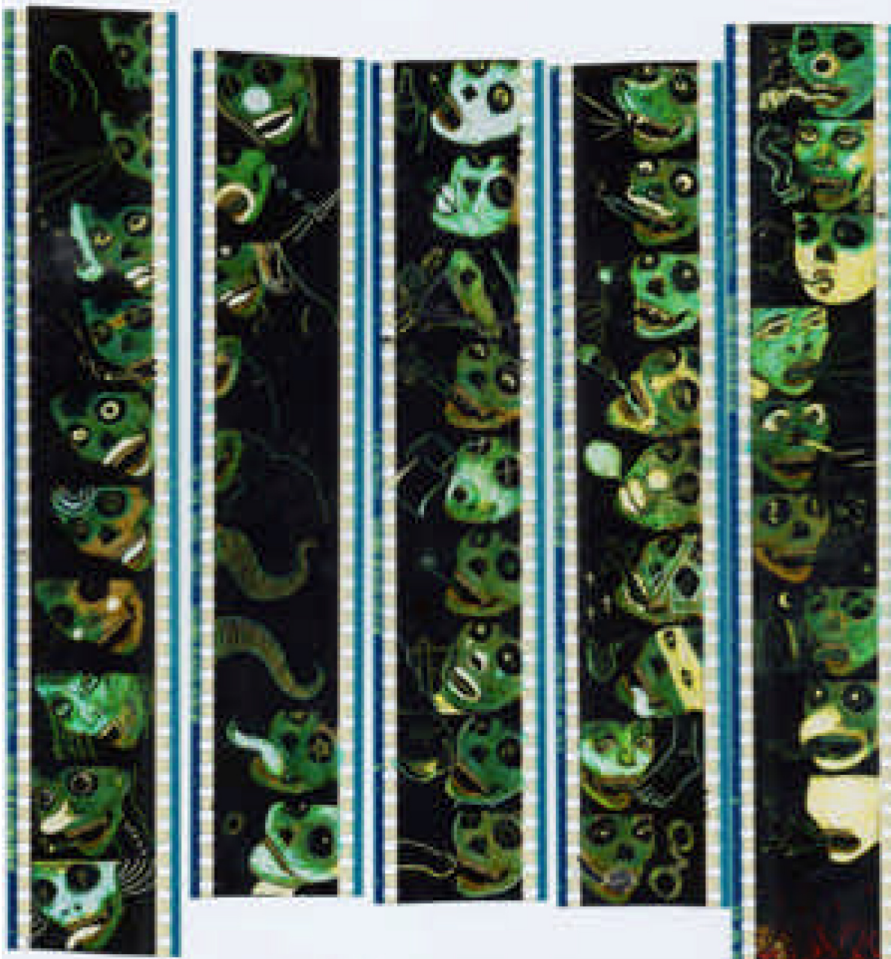
Gothical/Biological/Cinological/Sexological/Criminological sort. Also looking forward to opening a cinema/porno/fashion/art venue, and having a show at The Entomology Society. . I toured playing music and showing films in USA and Europe. There were released 6 records of my duo group 'The Dramatics', 4 on Megaphone, one on Lissy's, and one on Stomach Ache. My films are distributed by the New York Film Co-Op, Canyon Cinema, and CFMDC, Women Make Movies and Jack Stevenson Film Distribution. I taught at San Francisco Art Institute, and showed my films everywhere ranging from caves in France to the MOMA in New York.

Worked shit-jobs for those 10 years, ranging from counting 1000's of cars driving through intersections for the state of Maryland , to assembling Christmas trees with

1. Did you have a knack for instinctual creation, coloring out of the lines as a kid?

...always an obsessive creator of things.

It is my escape. I was a prolific poet, ceramicist, draw-er, print-maker and painter as a child/teen. I would do shocking things like paint portraits of imaginary black men (in the land of the Klan!) and clay sculptures of homeless beggars. **I've always had a deviant humor and a need to express some level of my/other's pain.** I did



paintings of Heaven and Hell as a 11 year old and had little interest in Heaven, but put great detail in rats eating living people in Hell, yet I had never seen a rat or read the Bible. Teen years; just a backwoods wild child hanging with bikers, truckers and rednecks (all more entertaining than farmers!) all the while doing art somehow. Fuel for the fire!

2. Any art background in your family?

Farmers, ministers, china painters, postal workers. Mother does weird watercolors and Father keeps old tractors running(which is an art).

3. Do you see the total film in your head or is it all Martha steamroller, make it as you go?

To try to visualize the final design/goal/direction of my films is impossible. I don't like "talk". I have an extreme view of life, verging on pho-

bic in many areas. I find animation to be an efficient language/ full of high detail and explosive energy. Regarding a recent slant towards hand-coloring each frame, for SKELEHELLAVISION it was a con-

ceptual part of the film, but for THE SECRETS OF MEXUALITY it was to save a film discolored by incorrect lighting and incorrect printing. So I hand scratched-out the poorly colored areas and hand painted them in with ink using my usual toothpick frame-by-frame technique.

4. How do you complete so many projects and keep a normal job?

Since living in Europe I've not had to work dumb jobs, but one: painting a TV set

in which Dutch dwarfs were to eat some weird Dutch breakfast goo called "Vla". I do film-J-ing at parties, sell and exhibit artwork, films, books, and installations. Though the trade off is dealing with residency permit issues; the problems/stress of foreign living. Which makes me tear my hair out.

5. What is the beauty of living in downtown areas?

I liked it in Baltigore because no people lived around me. You're on the outside if you live in the inside of some American cities (white flight hit Baltimore hard in the 60's). I come from the wilderness and the ghetto is, in some ways, its parallel universe. Just instead of ghosts in the trees, there's ghosts in the rows of empty crack houses. Guns killing people replace guns killing animals. Skinny pre-teen drug dealers on dirt bikes replace fat rednecks on four-wheelers. The buzzing air conditioners replace the



Cricket.

Caledonia, the

6. You were near Gettysburg as a kid?

I didn't grow up in Gettysburg. Hardly! That was the "big city". I grew up in Brysonia, an area known as somewhere between Bear Mountain and Caledonia, the tip of the Appalachian Mountains. The woods and our small farm were my playground. Filling my socks with duck shit from the bottom of the pond, f\*ing around with tractors, taking care of animals, picking fruit and vegetables and doing art is about all there was to do. Oh, and raise Hell!

7. Gettysburg vs Baltimore.

The Civil War is still going on in both? Or never happened? Or is going to happen?

8. Baltimore vs Amsterdam.

Both are full of bad theater, drug addicts, and deranged artists. The difference is that in Holland they're funded. Even the Hells Angels got funding here! Really! Every minute further I am away from Baltimore, life is brighter (even in Holland where the sun doesn't shine for months). Get my drift? Baltimore blows!

9. How have the different theater settings felt?

**I feel like my films (after completion) are like a bull with a ring in it's nose getting yanked around and I'm the rider.** I go where it takes me. So when I'm the spectator (often as projectionist) I am not altogether "there", much preferring to be scratching film on my portable light box or writing letters. A drunk audience in a dirt-floored club in Slovenia/ a carpeted Euro-snob non-popcorn-eating Art house in Denmark full of Master degrees in Film Theory/ an old chocolate factory brimming with 17 year old Dutch boys:I just lose my powers of audience perception. Save File As: "More Strange Screening Realities".



page

1 - SKP

2 - M

3 - C

4 - DA







## Mart ha Colburn : Filmmography / Discography

- 2002 'Groscher Lansangriff: Big Bug Attack', animation
- 2002 'Cats Amore', Animation
- 2002 'Skelehellavision'. Animation and hand-colored film
- 2000 'Spider's In Love', animation and found footage
- 2000 'Drives Ed', found footage
- 1998 'Lift Off', double projection
- 1998 'A Toetally Solefull Feature Pedsintation', animation
- 1998 'There's A Pervert In Our Pool!', animation
- 1997 'What's On?', animation and re-filmed television
- 1997 'Evil Of Dracula', animation
- 1997 'Ode To A Busdriver', animation
- 1997 'I Can't Keep Up', re-filmed television, home movies and animation
- 1997 'Persecution in Paradise', animation
- 1996 'Cholesterol', re-edited loops
- 1996 'Dog Chow', re-filmed television
- 1996 'Hey Tiger', pixillation
- 1996 'Uberfall: Pee Poo and Flies', flies and found materials
- 1996 'I'm Gonna', re-edited found footage
- 1996 'My Secret Shame', re-filmed video
- 1996 'Who Knows? Film' home movie and animation
- 1996 'Kiwi and Wally', re-filmed PIXEL video
- 1996 'Killer Tunes', marionette animation
- 1995 'Improvisation', Live Action
- 1995 'Caffine Jam', animation
- 1995 'Caroline Kraabel Solo', Live Action
- 1995 'Zig Zag', hand-manipulated found footage
- 1995 'Live Frazz', Live Pixillation
- 1995 'Asthma', hand-manipulated found footage
- 1995 'Alcohol', re-edited found footage
- 1994 'Feature Presentation', hand-manipulated found footage
- 1994 'First Film In X-Tro', hand-manipulated found footage
- 1994 'Acrophobic Babies', hand-manipulated found footage

### Discography

- 'The Dramatics' CD, Megaphone Records, US
- 'This is International Telecom' 12 inch Vinyle, Lissy's Label, UK
- 'This Is International Telecom' CD, Megaphone Records, US
- 'Hypnotized Geese' CD, Megaphone Records, US
- '20,000\$' 12 inch Vinyle, Menlo Park Records, US
- 'Garbage For Your Gut' triple 7 inch Vinyle set, Stomach Ache Records, US