

relationship to non-human species. On the other hand, this work also interrogates the idea of authentic nature and back-to-the-land naïveté. What is real and what is fake are not readily determined in the opening images. In addition, four simultaneous views of nature and a woman's quick but peaceful passage through one of the video quadrants complicate how to think about the ways that human life inhabits and transgresses the environment.

*Stranded* (2004) imbricates human, home, animal, and natural terrains. Through an intricate mix of filmic strategies, Bradley intertwines these contexts. The soundscape behind Bradley's storied voice-over enacts the intersections: measured silence, domestic sounds (electric buzzing and creaking furniture), street noises (sirens and horns), and nature sounds (crickets and gurgling water). The tolling bells, which open the video before any visuals, underline the concerns of life and death that mark the narrative about Charlotte, a woman obsessed with her mortality. Charlotte worries over her body's shedding, particularly in terms of its relationship to the health of her home. She believes that her domestic environment is diseased by her body's divestment of hair and skin cells. When Charlotte arrives at her conclusive death-defying practice—to remove her body hair with vacuum clippers—she is finally “free” and feels “alive for the first time ever.” Although at first glance her activities seem bizarre, they are not very different from contemporary disciplinary practices—shaped by gender, race, age, and disability—such as exercise and dieting. These practices are geared towards warding off the decay and excess of the body, particularly a woman's body. The combination of both leisurely and rapid visuals speaks to a consideration of time and mortality. Close-ups of water life and nature, in highly detailed and saturated colour, include undulating sea creatures, exotic fish, grasses and leaves, and tree trunks. These images underline the significance of ecological and animal health in relation to human survival.

The environments in these works encompass expansive to contained spheres: Yael's attention to global contexts, Mitchell's focus on a rural terrain, and Bradley's concentration on a particular woman's corporeal and domestic milieu. Clearly, Claxton's de-colonizing and re-territorializing work also addresses environmental concerns. Claxton's projects connect to other Aboriginal film- and video-makers who “ground their vision in conceptions of sovereignty that presume a profound connection to place and land.”<sup>8</sup>

### **Problematizing Territories: Embodiments**

Mitchell's *My Life in 5 Minutes* and Bradley's *What I Remember* (1998) engage queerness “as a critical lens for denaturalizing all sexual identities.”<sup>9</sup> Both works are coming-out and coming-of-age stories, but they do not follow normative paths of life-mapping. They interrogate approaches to self-inscription for girls and women. Queer sensibility in these works functions as a disruption to heteronormative regulations of family and social relations and as a practice of making the familiar strange. The visual rhetorics of both pieces are multi-layered, and they complicate the troubling contexts that arise in their respective