



QUEER CITY CINEMA

XTREMENDOUS

JUNE 8-19, 2010

8TH BIENNIAL INTERNATIONAL QUEER ARTS FESTIVAL OF REGINA

FESTIVAL GUIDE

FESTIVAL AT A GLANCE

XTREMENDOUS VISUAL ART EXHIBITION

May 31 – June 10
see page 5

TUESDAY, JUNE 8
*5th Parallel Gallery
Riddell Centre, University of Regina*

8:00 PM	Morceaux Choisis – 2Fik Reception for photo exhibit. Complimentary refreshments and snacks. Artist in attendance.
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AUDIBLY OUT! SOUND ART SERIES

June 9-10

ALL PERFORMANCES AT NEUTRAL GROUND
GALLERY – 1856 SCARTH ST.
W/ SNACKS AND CASH BAR

Unless otherwise noted, all PERFORMANCES
are rated Restricted (R) (*People under
the age of 18 are not granted entrance to
Restricted PERFORMANCES*)

WEDNESDAY, JUNE 9
see pages 6-7

7:30 PM	CO-WO-MMAND – Your Other Lover
9:00 PM	Pink Noises on the Dancefloor – Analog Tara

POST PERFORMANCE RECEPTION

THURSDAY, JUNE 10
see pages 7-8

7:30 PM	Trillations – Carrie Gates
8:30 PM	Doll Daze – Nicky Click and Carrie Gates

POST PERFORMANCE RECEPTION

SATURDAY, JUNE 12
see page 12
Neutral Ground Gallery – 1856 Scarth St.

2:30 PM	Round Table with artists and curators from both Audibly Out! and Performing Out series.
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PERFORMING OUT – DIVERSITY IN QUEER PERFORMANCE

June 10-12

Unless otherwise noted, all PERFORMANCES are rated Restricted (R) (*People under the age of 18 are not granted entrance to Restricted PERFORMANCES*)

THURSDAY, JUNE 10

see pages 9-10

Neutral Ground Gallery – 1856 Scarth St.

W/ SNACKS AND CASH BAR

9:45 PM	Invocation of the Hidden Secret – Turner Prize*
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FRIDAY, JUNE 11

see pages 10-11

5th Parallel Gallery

Riddell Centre, University of Regina

8:00 PM	Brave Seduction – Adrian Stimson
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9:15 PM	Transmission – Dominic Johnson
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POST PERFORMANCE RECEPTION
W/ COMPLIMENTARY REFRESHMENTS
AND SNACKS

SATURDAY, JUNE 12

see pages 11-13

Regina Public Library Film Theatre

– 2311 12th Ave.

1:00 PM	PerFilmance – film/video screening to accompany series
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Neutral Ground Gallery – 1856 Scarth St.

2:30 PM	Round Table with artists and curators from both Audibly Out! and Performing Out series.
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8:00 PM	Semitic Score < 0/2Fik #999 – 2Fik
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9:00 PM	croque-monsieur – Sarah Williams
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CLOSING NIGHT PARTY FOR PERFORMING
OUT AND AUDIBLY OUT!

FILM SCREENINGS

JUNE 16-19

ALL SCREENINGS AT NEUTRAL GROUND
GALLERY – 1856 SCARTH ST.

W/ SNACKS AND CASH BAR

Unless otherwise noted, all SCREENINGS are rated Restricted (R) (*People under the age of 18 are not granted entrance to Restricted screenings*)

SPECIAL FREE SCREENINGS

WEDNESDAY, JUNE 16

see pages 14-16

7:00 PM	First Rainbow – Queer Youth Screening <i>this program is rated 14A – the films are suitable for viewing by people aged 14 or older</i>
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9:00 PM	Freedom Fighters
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XTREMENDOUS SCREENINGS

THURSDAY, JUNE 17

see pages 16-17

7:00 PM	XTREMENDOUS ONE
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9:00 PM	XTREMENDOUS TWO
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FRIDAY, JUNE 18

see pages 18-20

7:00 PM	XTREMENDOUS THREE
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9:00 PM	XTREMENDOUS FOUR
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11:00 PM	XTREMENDOUS FIVE
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SATURDAY, JUNE 19

see pages 21-23

7:00 PM	XTREMENDOUS SIX
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9:00 PM	XTREMENDOUS SEVEN
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CLOSING NIGHT PARTY

TICKETS & PASSES

TICKETS & PASSES AVAILABLE AT THE DOOR

**XTREMENDOUS
FESTIVAL PASS \$50.00**

*(Includes all nine performances
and eight screenings)*

AUDIBLY OUT! & PERFORMING OUT SERIES TICKETS	\$5.00 SINGLE PERFORMANCE; \$8.00 DOUBLE BILL
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FILM SCREENING TICKETS	\$6.00 PER SCREENING; \$10.00 DOUBLE BILL; \$12.00 TRIPLE BILL
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WELCOME TO QUEER CITY CINEMA XTREMENDOUS

What's so Xtremendous? Well, there is a lot going on out there and as a result there is a lot going on in here.

Queer City Cinema marks a new decade with a new name – The Queer Arts Festival of Regina – to reflect the fact that our interests lie beyond the cinematic and have slowly over the years embraced performance, visual art and more as part of what the festival offers its audiences and what the festival is all about. The umbrella name - Queer City Cinema (hey, can't get rid of that) – will remain, as does the desire to seek out and present queer work that is expansive, ever redefining the notion of identity, and introduces and challenges new ideas found in art. Artists making queer noises, queer images, and a queer presence is what its all about.

Consequently, Xtremendous is also a way to signify the approach we are taking with this year's festival offerings... colorful, demanding, playful, unforgettable, unsettling, thoughtful, whimsical, non-narrative, experimental, smart, unyielding, inventive, sweet, sorrowful, joyful, kind, rude, raw, dissonant, happy, sour, sassy, personal, tremendous, extreme and, of course, queer. These are the distinctive, noticeable and perhaps incongruous ingredients that make up things that will be seen, heard and, most importantly, felt during our and your time in June, 2010. Queer City Cinema has always made room and a space for representations abject, contradictory, instead of the expected, against the flow, and all the while with an informed sense of understanding, humour, humanity, and affection.

Here in Regina? Yes, it has been the inspiration from the beginning in oh so many ways. And we have fun doing it.

Speaking of fun...we are very excited to start the festival with a one-person exhibition of photographic work, then it's on to the inaugural Sound Art Series, Audibly Out!, then the return of the Performing Art Series, Performing Out, and of course, last but not least, the Film and Video Screenings as the exclamation mark. Film and video remains the centrepiece of QCC's focus, with over 65 films and videos from 12 countries to stimulate the eye, the ear and the ways in which we view the queer moving image.

These four separate but related arenas are ways in which to enjoy and immerse the imagination and, in QCC fashion, disrupt perception, challenge notions of identity and representation, and provide and suggest a new way of looking at and feeling about the world in which we all have to navigate.

A lot to take in, but, hey, it isn't called Queer City Cinema Xtremendous for nothing.

Visiting artists from near and far around this year – another way to ramp things up – so please take the opportunity to greet and meet and more with our special guests at Queer City Cinema Xtremendous.

Everything is covered in plastic. It is time to break the surface. Get your thing on! Whatever it is, get it! You only have now!

Xtremendous... Take it to the limit. Take it to the limit. Take it to the limit. One more time...

Gary Varro
Artistic Director
Queer City Cinema
May 2010



FUNDERS & SPONSORS

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DEPARTMENT OF VISUAL ART

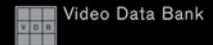


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HOTEL SASKATCHEWAN
Radisson Plaza

THANK YOU!

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FILM AND VIDEO FESTIVALS

Out On Screen – Vancouver Queer Film Festival • Image + Nation – Montreal International LGBT Film Festival • MIXNYC: The New York Queer Experimental Film Festival • TIFF – Toronto International Film Festival

DISTRIBUTION

Wanda Vanderstoop; Erik Martinson – V-Tape • Larissa Fan – CFMDC • Liliana Nunez; Anne Golden – Groupe Intervention Video • Alex Muir – Video Out • Hope Peterson – Video Pool • Denis Vaillancourt – Vidéographe • Mary Scherer – Video Data Bank • Ralph McKay; Michaela Grill – Sixpack Film Americas • Jeffrey Winter – New American Vision • Aida LiPera; Ryan Kampe – Visit Films • Rose Chang – Indiestory • Philippine Steininger – Epicentre Films • Oliver Ike; Shane Griffin – Seventh Art Releasing • Angelika Ramlow – Arsenal

holphon.ca

Erin Gee; Charlie Fox; Eric Powell

GUEST CURATORS AND PARTICIPATING PERFORMERS

Dr. Charity Marsh; Michael Toppings; Jeannie Straub; Beth Curry; Tara Rodgers; Carrie Gates; Nicky Click; John Hampton; Blair Fornwald; Jason Cawood; Adrian Stimson; Dominic Johnson; 2Fik; Sarah Williams

QUEER CITY CINEMA 8 STAFF

Gary Varro – Artistic Director
David Geiss – Festival Coordinator
Jeff Morton – Technical Director

QUEER CITY CINEMA BOARD OF DIRECTORS

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QUEER CITY CINEMA XTREMENDOUS TRAILER

Jackie Dzuba and Kim Wall
Carle Steel • Jamie Cooper

CATERING SPONSORS

La Bodega • Italian Star • A La Carte • Fainting Goat • Copper Kettle • Erin Laing Catering

QCC volunteers, supporters, fans, and queer performers and film and video makers everywhere.

VISUAL ART EXHIBITION – MAY 31 - JUNE 10



TUESDAY
JUNE 8

5th Parallel Gallery
Riddell Centre;
University of Regina

Queer City Cinema kicks off its Queer Arts Festival with a reception for the photo exhibition by Montreal artist 2Fik.

Artist in attendance.

8 PM – Reception

(with complimentary bar and snacks)

The exhibition opens on May 31st and continues until June 10th.

Gallery Hours:

Tuesday to Friday – 11:00 AM to 4:00 PM

Morceaux Choisis (Chosen Pieces)

My work is about identity, integration and immigration. What make us different? Can we have identity issues? If so, how can we get out of this situation? I try to answer those questions by creating a whole photo-soap-opera where people from different cultures meet and evolve in Montreal. Being the only person playing all the characters, I also question my identity as an agnostic Arab homosexual man. Does my gender bending make me less a man than another homo? Would I be more inclined in having a misogynous attitude towards women because of my Muslim background? Most of those issues are analyzed in my work. Even if at the first sight, my images appear to be light and funny, I like to underline this with a serious tone to assist in showing how tricky our identities really are.

As a French-Canadian, 2Fik is a multidisciplinary visual artist. His work deals with identity – it may be sexual orientation, religious aspects or physical appearance. He's the director, photographer and model of his visual creations.

2Fik is also participating in Performing Out on June 12th at Neutral Ground Gallery. See page 13.

AUDIBLY-OUT! SOUND ART SERIES – JUNE 9-10

Queer City Cinema in its continued quest to present and introduce innovative ways in which queer artists work and play, has opened up yet another avenue for queer expression in Regina, where sound, and the other sensorial states it can engender, will have the potential to inform, transform and celebrate the queer self.

Audibly Out! is the inaugural Sound Art Series conceived by holophon.ca and co-presented by QCC.

Audibly-Out!

Audibly-Out! is play, provocation, and pure pleasure. It's about queering the ear, tempting bodies to dance, and transcending firmly entrenched power relations that continue to present themselves in straight/queer/ audio worlds.

When approached to curate Audibly-Out!, I instinctually invited artists whose works, sounds, technologies, performance styles, and politics represent different layers of what it means to live, breathe, and play in straight worlds that need to be queered, and queer worlds that need to be more self-reflexive and critical.

In response to the title of the series - Audibly-Out! - I turned to academic and activist Eve Sedgwick's seminal text *Epistemology of the Closet* (1990), and her claim, "The gay closet is not a feature only of the lives of gay people. But for many gay people it is still the fundamental feature of social life; and there can be few gay people, however courageous and forthright by habit, however fortunate in the support of their immediate communities, in whose lives the closet is not still a shaping presence" (68).

Audibly-Out! presents four performances of techie queer ladies breaking out of closets. Their artworks shed light on the challenges faced by those who queer boundaries in real life, the complexities of what it means to live queerly, and the coming undone that occurs each time we endure coming out of yet another closet.

Audibly-Out! is a new collaborative venture presented by Queer City Cinema and holophon.ca. As a lover of audio and digital sounds, DJ cultures, dancefloors, and techie queers, I am delighted to be its first curator!

Charity Marsh
Series Curator

Dr. Charity Marsh (the IMP Queen) holds the Canada Research Chair in Interactive Media and Performance in the Faculty of Fine Arts at the University of Regina. Charity researches and publishes on DJ cultures (including Hip Hop, EDM, Club-Culture, Rave Culture, Techno, and Community Radio), dancing bodies, and community arts-based initiatives. In her artistic practice, she incorporates interdisciplinary approaches and multiple medias, including turntablism, video, radio broadcasting, text, beats, and soundscape composition. Charity is also the creator and director of the IMP Labs, which house an interactive DJ studio and an electronic music and beat-making studio. www.interactivlinteractivemediaandperformance.com. Associate Professor, Media Studies

holophon.ca is a website, concert series and audio collective based in Regina, Saskatchewan. holophon.ca aims to unite artistic, geographical and cultural communities through sound and regularly engages with diverse communities through guest curation, organizing presentations from unique perspectives that celebrate sound as an engaging art form. For more information about holophon.ca, please visit their website – holophon.ca

ROUND TABLE DISCUSSION

A Round Table discussion including artists and curators from Performing Out will accompany this series. See page 12.

Unless otherwise noted, all PERFORMANCES are rated Restricted (R)
(People under the age of 18 are not granted entrance to Restricted performances)

**AUDIBLY OUT!
SERIES TICKETS**

**\$5.00 SINGLE
PERFORMANCE;
\$8.00 DOUBLE BILL**

**WEDNESDAY
JUNE 9**

Neutral Ground Gallery
- 1856 Scarth St.
W/ SNACKS & CASH BAR

7:30 PM CO-WO-MMAND

Your Other Lover

Canada, 2010, audio performance, live set, 45 min.

Beats, software and subwoofers become your other lover as DJ Eugene and DJ Bedhead shift the authority of the DJ into a flirtatious courtship. These women command your attention to sound and spectacle of their "play".

Your Other Lover (Regina) is the collaborative project of DJ Eugene (Jeannie Straub) and DJ Bedhead (Elizabeth Curry). In addition to hosting an edgy electronic/hip-hop show on Regina's Community Radio station, YOL loves to bring beats to the dance-floor. YOL expands ideas about electronic music, technology and DJing in their intimate and playful collaborative approach,

continually putting into question traditional approaches to music technologies as rigid tools. YOL spins tracks from head-to-toe, making a mess of laptops and quarter-inches.

9:00 PM Pink Noises on the Dancefloor

Analog Tara

USA, 2010, audio performance, live set, 45 min.

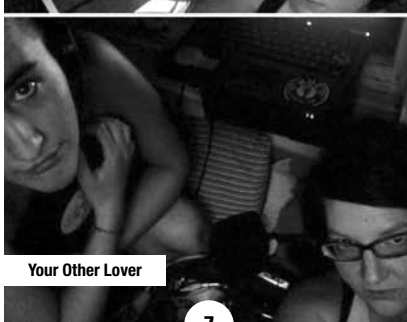


Analog Tara performs a live set of tech-house. Working with an analog synth, drum machine, and MPC she will create minimal beats, funky bass lines, and grooves custom made for dancing.

Tara Rodgers (Analog Tara) is a musician and writer based in Montréal. Her work has been released on several albums, including the Le Tigre Remix 12", and exhibited at venues including the Museum of Contemporary Canadian Art in Toronto. She has received the New Genre Composition Prize from the International Alliance of Women in Music and a 2006 Frog Peak Experimental Music Award. Tara has an MFA in electronic music from Mills College, and is a PhD candidate in communication studies at McGill University. Her book, Pink Noises: Women on Electronic Music and Sound, was released this spring by Duke University Press.

www.pinknoises.com

Post Performance Reception



Your Other Lover

THURSDAY
JUNE 10

Neutral Ground Gallery
- 1856 Scarth St.
W/ SNACKS & CASH BAR

7:30 PM Titillations

Carrie Gates

Canada, 2010, audio performance, VJing with pre-recorded music CD, 30 min.



This new work presents a number of erotic and challenging play scenes between costumed fantasy characters, juxtaposed with glitchy abstract images referencing violence and desire in a technologically mediated world. Both fiercely sensual and confrontational, the imagery pulls the viewer into a tantalizing world of absurd delights of the body and mind, bringing risky business to another level of exposure, possibly inspiring some to "try this at home". Tension weaves in and out of the mix to a finely crafted electronic soundtrack, accentuating the drama of the imagery and setting it in a fantastic, futuristic world where exploring the boundaries of eros and abstraction brings sweet relief from the proper world of the everyday.

Carrie Gates (Saskatoon) has been working in the realms of VJing, DJing, and sound art since the mid 1990s. She also curates interactive art and sound events, such as the recent Unslumber SoundCamp

(AKA Gallery and holophon.ca) and the Z-Axis exhibition (Paved Arts). She has recently shown her new brainwave-controlled VJ mixing system (supported by the Canada Council for the Arts, the Saskatchewan Arts Board, and Soil Digital Media Suite), and has presented a number of new VJ works at various festivals and special events. She is currently collaborating with various independent sound and performance artists to expand the possibilities for new types of creativity in performative video mixing to emerge.

www.otherartists.com

www.youtube.com/carriegates

8:30 PM Doll Daze

Nicky Click and Carrie Gates

USA and Canada, 2010, audio performance, Carrie VJing for Nicky, 45 min.



Click is a one-woman powerhouse of high femme queerness, with a following of devoted fans around the world. Her infamous performance antics are an experience in

themselves, as Nicky interacts with her audience in femme extremity, often incorporating bizarre costumes and sexy props into her acts. Her music spans jump-up party dance music, indie hip-hop, and electro sensibilities, spiced with emotive lyricism and saucy storytelling. For Queer City Cinema, Nicky has teamed up with Carrie Gates to create custom visuals that encompass the theme for her new album: the doll. Carrie and Nicky are creating all of the video during a short residency before their performance, making this a unique chance to see these two dolls work it out in style!

Nicky Click (Boston) is a producer, beat maker, video artist, songwriter and performance artist. "I'm On My Cell Phone" is her sophomore album out on Olympia, WA label Crunk's Not Dead Records. Nicky Click has shared stages with Lady Sovereign, Scream Club, ESG, Tender Forever, Yo Majesty, Deadlee, Team Dresch, Michelle Tea, The Blow, The Gossip, Anna Oxygen, and many more. In 2006 she was named Emerging Artist of the Year by the Flaming Film Festival. She has played prestigious festivals such as Homo A Go Go, several Ladyfests, Pride festivals across North America, Estrojam, Mondo Homo in the dirty south, and Peace Out East. Her videos have played in theatres and festivals across the world, such as The Berlin Queer Festival, Mania TV, and the GLBT Milan Film Festival. Nicky Click is striving to create a new movement of feminist DIY dance music out of her bedroom that will empower, make people think, question, laugh, and feel good.

www.nickyclick.com

Post Performance Reception

Please join us on June 12 for the closing night party for Audibly Out! and Performing Out



Transmission

PERFORMING OUT DIVERSITY IN QUEER PERFORMANCE – JUNE 10-12

Our second series offered by Queer City Cinema Xtremendous, Performing Out picks up where we left off when the first queer performance series was presented in 2008. We are very excited to have Michael Toppings curating once more, bringing to the festival another textured and queer-infused selection of live performance that will delight, provoke, and contribute to new ideas about queer identities and expression.

Performing Out – Diversity in Queer Performance

Originally, I had chosen The Three Faces of Eve as the title for this performance series. It was meant to convey a multiplicity of personality and like the movie from which the title is borrowed, an attempt to reconcile the disparate parts that comprise a whole. Things change and the title was abandoned. It became clear to me that my curatorial intent was never about reconciliation or about connecting, came to realize that 'wholes' don't necessarily always exist. The intent was to curate disparity. It was about exposing the reality that Eve has more than just the three faces, just the three personalities. Eve is in fact polymerous. Eve would no longer do.

The performance series, now crowned the Performing Out – Diversity in Queer Performance has been conceived and concocted therefore as a survey. It was designed to specifically not make links between processes or subjects and themes or people and histories, between one work and another, between one artist and another. It was not about making bold gestures and comparisons, not about revealing common DNA. It was about generating twists, turns

and tensions, about underlining difference, diversity and dichotomy.

The series is ultimately an assemblage of queer artists with queer artistic practices as varied as handkerchief codes, attesting instead to schisms and to chasms, to definitely not being part of a whole unless that whole be based on the queer factor alone – that is to say, that each artist is queer or at the very least queer-identifies. Held together, in other words, by an xtremendously simple queer thread. Ultimately, each of the 5 works by the 5 programmed artists and 1 collective (Dominic Johnson, Adrian Stimson, 2Fik, Sarah Williams/George Stamos and Turner Prize*) is a meditation on categorization, and on the construction and/or deconstruction of boundaries, laws, codes and secrets – each with a set of spaces, sites, ideas and bodies, bodies as voices, voices for and of sub-cultural discourse, each born of a different tongue. P

It is about pluralizing the composition of a still forming community yet without diluting it's internal self-specificity.

I could have just as easily titled it Tootsie.

Michael Toppings
Series Curator

Michael Toppings is a text-based artist whose work is manifested through the integration of various disciplines, gluing and stapling together, in effect, various forms and styles. Projects are designed to redefine the reading experience, transforming the reader into viewer and/or listener, blurring that fine-porcelain line between publishing and exhibiting. Aside from his text-centric productions, Toppings is a programmer and cultural worker currently based in Montréal.

ROUND TABLE DISCUSSION

A film and video screening PerFimlance, as well as a Round Table discussion including artists and curators from Audibly Out! will accompany the series. See page 12.

Unless otherwise noted, all PERFORMANCES are rated Restricted (R)

(People under the age of 18 are not granted entrance to Restricted performances)

Attention: Some performances deal with mature subject matter. Viewer discretion is advised.

PERFORMING OUT SERIES TICKETS	\$5.00 SINGLE PERFORMANCE; \$8.00 DOUBLE BILL
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THURSDAY JUNE 10	Neutral Ground Gallery - 1856 Scarth St. W/ SNACKS & CASH BAR
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9:45 PM Invocation of the Hidden Secret

Turner Prize*

Canada, 2010, performance, audio, video, 45 min.

Invocation of the Hidden Secret is the collectivization of a singular experience. Previously, Turner Prize* has extracted the dreams of various individuals using psychiatric equipment, meditation practices, cleansing rituals and incantations, then combined and distilled the complex

symbology and esoteric imagery of this information to create visual manifestations of the dreamers' psychological states. In Invocation this process will be expanded to share the experience with an audience. It is both a theatrical re-staging of the artist collective's creative process and an exercise in producing a collective dreamstate among both performers and audience. Turner Prize* will be accompanied by guest performers Heather Cameron and Mark Lowe.



Turner Prize is a Regina-based artist collective comprised of members Jason Cawood, Blair Fornwald, and John Hampton. Turner Prize*s medium of choice is performative photography, although they also do live and technologically mediated performance, and occasionally conduct audio experiments as the electroacoustic group Hidden Secret. Since their inception in January 06, 2008, Turner Prize* has been touring the United States and Canada collecting dreams for their growing visual archive. Recent performances and exhibitions include Mind the Gap (Dunlop Art Gallery, Regina 2009), Summer of Dreams (Videopool, Winnipeg 2009), in//stall (Lane Level Projects, Regina 2008), and Infinite Exchange Gallery (Zero01 Biennial, San Jose, 2008). Turner Prize* gratefully acknowledges the support of the Saskatchewan Arts Board.*

Post Performance Reception

FRIDAY
JUNE 11

5th Parallel Gallery
Riddell Centre
University of Regina

8:00 PM Brave Seduction

Adrian Stimson

Canada, 2010, performance, 30 min.



“Compared to white attitudes toward sex, Indians were utterly uninhibited. They suffered no embarrassment... One prominent chief was often seen walking about his village naked, displaying an erection... And the American Indian was completely innocent of the notion that something he enjoyed might be “wrong.” “Wrong” would have been an incomprehensible concept to them in that context.” (Blevins 1973:215-16). Brave Seduction is a new work by Adrian Stimson. It explores the Western constructs of the noble Indian and eroticised savage. He explores Indian males as both desirable and undesirable filtered through the lens of time

and place. This performance will include video, music and a “Brave Seduction.”

Adrian Stimson is a member of the Siksika (Blackfoot) Nation in southern Alberta. He is an interdisciplinary artist with a BFA with distinction from the Alberta College of Art & Design and MFA from the University of Saskatchewan. Recent exhibits and performances include Beyond Redemption at the Mendel Art Gallery, Photo Quai, Musee du quai branly and Unmasking at the Canadian Cultural Centre in Paris, France, and “Buffalo Boy's Battle of Little Big Horn”, Mountain Standard Performance Festival 2008, Calgary. He participates at Burning Man and was featured in the 2007 summer issue of Canadian Art: Buffalo Boy at Burning Man and Spring issue of FUSE magazine: Buffalo Boy Then and Now 2009. Adrian was awarded the Queen Elizabeth II Golden Jubilee Medal in 2003 and the Alberta Centennial Medal in 2005 for his human rights and diversity activism in various communities. He currently lives in Saskatoon, Saskatchewan.

9:15 PM Transmission

Dominic Johnson

UK, 2007, performance, 25 min.

In Transmission, a body tests its thresholds in rhythms that rise and fall like music, or crisis. Let these be the languages spoken by bodies: to laugh, to cry, to suspend oneself otherwise through acts of perseverance and devotion, poised on the knife-edge of a permanent scream. The performance explores relations between the staging of spectacle and the production of affective experiences. In my performances, these pursuits have involved the creation and decoration of wounds, and ancient invocations, amid vivid blazes of sound and coloured light. My aesthetic is one of melancholy excess, heady longing, and camp spectacle. As such, the work admits a form of glittering self-destruction, pointing towards performance as an embattled,

impossible and enduring shudder. The details are missing. Life is elsewhere. Transmission features original music by OTHON and Black Sun, with cello by Jacob Shirley.

Dominic Johnson is an artist based in London. His performances have been presented in the UK at National Portrait Gallery, SPILL Festival, Chelsea Theatre and Gay Shame (London), Fierce Festival (Birmingham), and National Review of Live Art (Glasgow), and internationally, in Austria, Croatia, Denmark, France, Italy, Slovenia and the US. He is a Lecturer in the School of English and Drama, Queen Mary, University of London. He is the editor of Franko B: Blinded by Love (2006), and Manuel Vason: Encounters (2007), and publishes widely on the cultural politics of performance and visual culture. His forthcoming books include Glorious Catastrophe on the work of Jack Smith (Manchester University Press) and Theatre & the Visual (Palgrave Macmillan).

dominicjohnson.blogspot.com

Post Performance Reception Complimentary refreshments and snacks



If The Shoe Fits

**SATURDAY
JUNE 12**

Regina Public Library
Film Theatre
- 2311 12th Ave.



Don't Kill Britney

1:00 PM PerFformance

Performance – it's one of those terms that take on multiple connotations. Conventionally, entertainer(s) and audience are at once assumed, as well as spectacle, expectation, anticipation, and, most essential, some form of experience that, at its core, centres on time and space elements. In contemporary art practice, part of performance has been and is a way to dismantle and question some of these conventions, and at the same time, to redefine a new set of parameters and ideas contributing to new and ongoing definitions of performance.

This program of film and video has the camera as the audience – framing, angling, editing – capturing specific moments, and are documents to preserve and study performance. As various as the term, these films and videos capture an array of performative endeavours and expressions.

Please join us afterward for a Round Table discussion with artists and curators from both Performing Out and Audibly Out! @ Neutral Ground Gallery, 1856 Scarth St. @ 2:30 PM

This Pleasant and Grateful Asylum

Arthur Aviles, USA, 2009, video, 8 min.

Performed for the first time in 1999, and now brought to the screen. "There is nothing vague about This Pleasant and Grateful Asylum, an unflinching duet [that] at first seems a silly nod to Martha Graham's 'Lamentation,' as two shapes tussle inside a stretchy purple sack. Then two knives rend the fabric and Neil Totton and Brandin Steffensen emerge naked, juxtaposing politely formal dance moves with insistent kisses." –Claudia la Rocco, New York Times

Don't Kill Britney

Pascal Lièvre, Canada, 2008, video, 3:43 min.

The artist remakes The Scream by Edward Munch to support the singer Britney Spears beaten up by excessive media coverage.

If The Shoe Fits

Chris Scherer, Australia, 2008, video, 9 min.

A young man confronts his identity in a public restroom as devilish creatures, represented by two divergent drag queens, pas de trois with him as he relinquishes his inhibitions and paints the facility with his body.

Untitled – (edited performance 1)

Joshua & Zachary Sandler, USA, 2006, video, 8:30 min.

"This video was devised and performed in March of 2006, about two months after the death of our younger sister Samantha. Everything about the performance is informed by this tragic event. It is a purgatory that we create with a post-dramatic performance style stemming from Artaud's Theatre of Cruelty, characterized by a violent, physical determination to effect the reality of the spectator by pushing him or her into the centre of the action, forcing them to engage with the performance on an instinctive level."

Lokhalle

Anna Peak, Canada/Germany, 2009, video, 7:50 min.

This experimental looped video deals with identity, rage, solitude, pain and silence. The protagonist performs being human in a way that is both familiar and disturbing. The location is a former railway repair hall - 'Lokhalle' in German.



The Inability To Be Looked At and The Horror of Nothing To See

Zackary Drucker, USA, 2009, video, 18 min.

Based on a live performance that took place at Steve Turner Contemporary in Los Angeles. The piece takes form as a group meditation: viewers are directed, by a disembodied voice, through a series of breathing exercises, new-age visions, and dysphoric confessions, all the while being instructed to pluck out the hair from the androgynous, stripped body of the artist, which is positioned in the centre of the room.



I Promise You Heaven

JodyJock, USA, 2009, video, 3 min.

A video work by the founder of the cult queer online zine Prayers for Children. The video is an extension of a photographic series of self-portraits where the artist acts as a guide for young men in a moment of transition. The subjects are generally being killed or killing themselves, but the staged, campy display reinforces death as a metaphor.



SATURDAY
JUNE 12

Neutral Ground Gallery
- 1856 Scarth St.

2:30 PM Round Table discussion with artists and curators from both Audibly Out! And Performing Out series.

Queer City Cinema is very excited to have been able to present these two unique, different but related performance series. Both projects seek to examine, critique, celebrate and question how queer identities are seen, shown or heard through performance and sound. This gathering of curators and artists is provided as an opportunity to discuss their process, their work and perhaps as a way to gather further insights into their performances presented at QCC.

SATURDAY
JUNE 12

Neutral Ground Gallery
- 1856 Scarth St.
W/ SNACKS & CASH BAR

8:00 PM Semitic Score < O/2Fik #999

2FIK

Canada, 2010, performance, 15 min.

In *Semitic Score < O/2Fik #999*, Ashery made a score for a dance routine, that will be performed by Marcus Fisher, Ashery's orthodox Jewish male alter ego and to Abdel, a Muslim man embodied by 2Fik. Abdel has never met Marcus. But Abdel finds himself in Marcus' living room while the latter is outside. Those two characters hear and interpret the vocal instructions and perform them in their own way. The piece takes its roots from the notion that both Muslims and Jews come from the same DNA.



As a French-Canadian, 2Fik (Montréal) is a multidisciplinary visual artist. His work deals with identity it may be sexual orientation, religious aspects or physical appearance. His work deals also with the concepts of integration and immigration. He's the director, photographer and model of his visual creations. Oreet Ashery is

a London based, interdisciplinary visual artist. Ashery's practice engages with socio-political paradigms and tends to include participatory and delegated elements. Ashery's work has been discussed in numerous art, academic and cultural publications and books, in various languages.

www.2fikornotfik.com

9:00 PM croque-monsieur

Sarah Williams

Canada, Choreography by George Stamos, 2008, performance, 20 min.

In the piece, gender identities are assembled-disassembled and shuffled using movement, sound and performance as the building blocks. Conventional gender identities are treated as raw material. In this context of viewing gender as a construct, the spectators are invited to question what is a 'natural' gender identity and to ponder the equation of nature + choice + social context = blank. Where do you fit and why?



After dancing for several leading choreographers and companies in Vancouver, Sarah moved to Montreal to join La La La Human Steps in 1990. Since then we have seen her on stage and in film, performing works by Robert Lepage, Jean Pierre Perreault, Martin Faucher, Emmanuel Jouthe, Léa Pool, Claude Fournier, Tim Southam and Nelson Henricks. Sarah has crisscrossed the country performing in Halifax with Mary Ellen MacLean, back in Vancouver with The Holy Body Tattoo and Joe Ink and recently in Montreal with George Stamos and Louise Bedard Danse. In May 2010, Sarah presented *Here is always somewhere else* which is the third time she has commissioned three pieces to create an evening length performance. *Croque-monsieur* was a part of a trio of commissioned works that all used the word gender at the starting point.

George Stamos' choreographies illustrate the body's capacity to express extreme states of being, to transform and the performers ability to fully inhabit their body while making composed yet spontaneous choices. A graduate of The School For New Dance Development in Amsterdam 1993, Stamos worked on many productions outside of Canada in the circuits of (NYC, London, Amsterdam, Brussels) before he established a permanent residence in Montreal in 1998. Since 1998, his work has been presented seasonally in Montreal touring Canada and Europe receiving critical acclaim. Most notably his 2007 Canadian tour of *Schatje*, the celebrated success of *Reservoir Pneumatic* at Agora 2008-2009, the commissioning by Sarah Williams of *Croque-Monsieur* 2008 and the recent premier of *Cloak* at the Baryshnikov Arts Center in New York June 2010.

Please join us afterward for the closing night party for Audibly Out! and Performing Out

FILM SCREENINGS – JUNE 16-19

FILM SCREENING TICKETS \$6.00 PER SCREENING;
\$10.00 DOUBLE BILL;
\$12.00 TRIPLE BILL

TICKETS AVAILABLE AT THE DOOR

**WEDNESDAY
JUNE 16**

Neutral Ground Gallery
- 1856 Scarth St.

7:00 PM First Rainbow
– Queer Youth Program

FREE / This program is rated 14A

Although a program dedicated to those in the first, often-difficult stages of discovering and negotiating their queerness, these shorts also surprise and delight, and show the many different ways in which our own humanity is developed, challenged and played out. Socialization, family, friends and foes and, thankfully, humour all contribute to making us realize our potential, our unique abilities and the person we were always meant to be.

The Yellow Tent

Rafael Lessa, Canada, 2009, video, 6 min.

The friendship between two boys is jeopardized when they share secrets inside a yellow tent.

New Skin

Brett Hannam, Canada, 2008, video, 19 min.



When Paul's brother dies, his parents send him to live with his grandfather in a trailer park. He soon makes friends with a local boy, Keith, who introduces him to shop lifting, guns and homemade pornography. *New Skin* is a coming-of-age story dealing with queer sexual awakening in a poverty-stricken, rural community.

Boy Meets Boy

KIM-JHO Gwang-soo, Korea, 2008, video, 14 min.



On a warm spring day, small Min-Soo meets tall and broad-shouldered Seok-i on a bus. Min-Soo keeps staring at the intimidating boy whose sharp eyes are hidden under his cap. What will happen between them?

Dish

Brian Harris Krinsky, USA, 2009, video, 15 min.

Emo kids Israel and Louie walk around their east Los Angeles neighborhood dishing and "sexting" about their high school classmates. After listening to Louie boast about his sexual escapades, Israel decides he has some catching up to do.

My Lesbian Friend

Sarah, Rotella, Canada, 2009, video, 5 min.



A young girl catches a wild lesbian in her backyard. After getting permission from her mother, the girl can keep the lesbian as pet, but only for the day.

The Armoire

Jaimie Travis, Canada, 2009, video, 22 min.

11 year-old Aaron plays a game of Hide and Seek in which his friend Tony is never found. The mystery of their relationship—and of their queer attachment to the armoire in Aaron's bedroom—can only be revealed, it turns out, through hypnosis. At once a comedy, a mystery, and a melodrama, *The Armoire* is the resounding finale to his *Saddest Children* in the *World Trilogy*.

—Honourable mention for Best Canadian Short at the 2009 Toronto International Film Festival

WEDNESDAY
JUNE 16

Neutral Ground Gallery
- 1856 Scarth St.

9:00 PM Freedom Fighters

FREE

A point of view, a protest, a voice, a vision, taking a stand, speaking out, vigilance, uncompromising...these are the positions necessary for social change, for engendering awareness, and for exposing the truth. These are also the hallmarks of the gay rights movement, and any other minority movement that has passed and is yet to come. Queers, out of necessity, have been some of the most aware, outspoken and strident social activists, influencing and rallying a whole generation of queer and non-queer individuals alike. Both personal and public, troubled and whimsical, these shorts reflect on and reveal some of the ongoing and contemporary social and human rights issues faced by queers and, more importantly, those facing all of us. What's your position?



Les Vérités Vo(i)lees

Mirha-Soleil Ross, Canada, 2007, video, 32 min.

Documentation of the artist's performance commenting/criticizing the perception and treatment of sex workers. "Western feminists have conveniently treated prostitution as the ultimate symbol of male violence and of women's economic and sexual subjugation. But for the last three decades, we've had in the West (and for even longer than that in so called "third world" countries) groups and networks of prostitutes who have clearly articulated what our political needs are and what needs to be accomplished legally and culturally in order for us to work and live more safely and with more dignity."

Madness In Four Acts

Thirza Cuthand, Canada, 2008, video, 8:09 min.



Anne Bancroft and Patty Duke proceed to beat each other while text from psychiatrists and ex-patients discuss the violence in some forms of psychiatric care. Four actions repeat as the struggle for autonomy rages.



G.I.M.P. Boot Camp

Melisa Brittain and Danielle Peers, Canada, 2008, video, 7:37 min.

G.I.M.P. Boot Camp is a satirical exploration of how co-filmmaker Danielle Peers navigates between the social expectations of able-bodiedness and disability. Through a dramatic "CRIP Awards" ceremony, an infomercial-style guide to survival, and a touching testimonial from a recovering inspiration addict, G.I.M.P. Boot Camp uses humour to deconstruct the stereotypes of disability.

Gevald

Netalie Braun, Israel, 2009, video, 16 min.

Gevald was born out of a sense of urgency as the queer community in Jerusalem faced real and serious threats. It was a spontaneous initiative by members of the queer community from within the film industry as well as outside of it, who volunteered to create together a no-budget film and express the voices of protest to the infuriating homophobic attitude towards them. The whole film was made by members of the local community, on both sides of the camera. The story is based on real figures and the participants are non-actors. This is the first queer community based film ever made in Israel-Palestine.

Basin

David Geiss, Canada, 2010, video, 8 min.

Basin is a disturbingly picturesque, short visual poem depicting the industrial oilsands developments in northern Alberta as an omnipresent force that may be obscured from view, but cannot be ignored. In the distance, a lone drummer speaks for the filmmaker, the planet, and the human collective. **Artist in attendance.**

The Silent Among Us

Dana Levy, Israel, 2008, video, 5:06 min.

Shot in a local Natural History Museum in northern Israel. 100 white doves fly around cabinets of stuffed birds and other animals. This is a symbol of a culture which is unwilling to let the past go, and lives so naturally with the dead. They stand in silence, but fully present, as we continue living.

Covered

John Greyson, Canada, 2009, video, 14 min.

In September, 2008, the opening ceremonies of the first Queer Sarajevo Festival were closed down by a violent mob, who accused the organizers of blaspheming the holy month of Ramadan. Eight people were hospitalized, and the rest of the festival was cancelled. This experimental documentary profiles the courage of the four women who organized the festival, and explores the complex politics that inform contemporary Bosnian society, still struggling with the demons of the brutal 1992-95 war. A counter-narrative uses excerpts from a Susan Sontag essay to critique the peculiar subculture of youtube cover versions, and the ubiquity of bird imagery in pop songs.

Anecdotal Note: This short film was pulled from official selection at TIFF (Toronto International Film Festival) in protest against their Spotlight on Tel Aviv program and in solidarity with the Palestinian call for a boycott against the Israeli government.



THURSDAY
JUNE 17

Neutral Ground Gallery
- 1856 Scarth St.

W/ SNACKS & CASH BAR

7:00 PM Xtremendous Screening One

Nikamowin (Song)

Kevin Lee Burton, Canada, 2007, video, 11:15 min.

A linguistic soundscape comprised of the deconstruction and reconstruction of Cree narration dances with various manipulated landscapes. This audio-visual experiment begs questions of how languages exist, emerge, and survive.



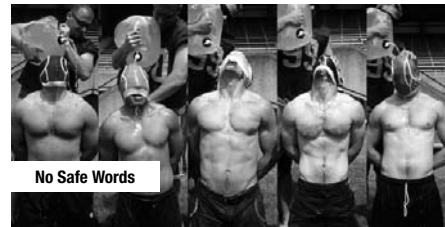
Lifeshow RMX

Synes Elischka, Austria, 2010, video, 5 min.

A male mating ritual or just cool posing? Both and neither. Young men, dressed smartly in white shirts with suspenders – which they will soon remove – dance to the hammering beat of a classic house track... Apart from clichés relating to the (hyper)sexualization of certain musical styles, [these bodies] can tell us something about the varied nature of a possible desire, or the niches of a desire that can manifest itself in a number of different symbols: David Beckham's sixpack produces the same effect on some people as severe black-framed glasses on others, and for some a skin-tight tank top is for others like simple gray uniform jodhpurs. With suspenders. – Claudia Slanar

No Safe Words

Noam Gonick, Canada, 2009, video, 4:19 min.



No Safe Words was created at UBC Thunderbird Stadium to be broadcast on a JumboTron screen during Toronto's 2008 Pride March and festivities. The work uses sports broadcast recaps and scorecards/stats as a point of departure for a mediation on athletic stadiums and their history as a site of violence, from standard-issue varsity hazing to stadiums as gathering places for mass deportation and the execution of genocide. Also foregrounded is the homoerotics of such abuse, the male-male sexual desire/repulsion that informs torture and degradation.

Hidden

Angeliki Tsotsoni, Greece, 2008, video, 4 min.

A scene of gear-enhanced breath play and forced shaving disrupts an animated frame of color, then blends together into an exploration of the texture of fetish aesthetics. Using video technology, Tsotsoni attempts to transform recognizable images into pure color and shape.

You Will Be Outdated Soon

Ricky Kelley & Scott Ross, USA, 2008, video, 4 min.

A barn in Arcadia, Florida is bathed in the light of the full moon and film projections, revealing the character of farm life, set to the haunting score of E.N., which acts as a counterpoint to darkly textured images. Moody, atmospheric evocation at its best.

Trip

Mel Hogan, Canada, 2009, video, 3:33 min.

Trip is a short video about time and space compression and distortion when travelling by air. Functioning visually like a slot machine, Trip is composed of three windows: time and space line up momentarily on an otherwise fragmented journey.

I'm Sorry, Sterling

RM Vaughan and Jared Mitchell, Canada, 2009, video, 4 min.

Poet RM Vaughan muses on his relationship to 50s film noir tough guy hunk Sterling Hayden, and why he cannot make his life more like a 50s film noir masterpiece. Created by video/internet artist Jared Mitchell, the film inserts Vaughan into the rain-dappled, shadowed and dreamy world of film noir - turning the poet into Hayden's moll, lover, and dumb broad. A film about living your life "in the right movie," queer projection onto mainstream cinema, and the collision of fantasy and reality.

Aids Conference Cocksuckers

Charles Lum, 2009, USA, video, 15 min.

Hybrid AIDS Auto-Documentary, amateur porn, Observational Journalistic

Document: AIDS Conference Cocksuckers takes us into the fray, from the aggressive sterility and properness of the conference setting, to the frontlines of determined protestors, and back... into the bathroom. Playing with different meanings of consumption and rejection, Lum provokes us to spit out the truth.

I Got No Strings

Gio Black Peter, USA, 2009, video, 5 min.

There was madness, heartache, headaches, drunk rap, rapes, dumb teenage stripper babes, freshly showered and shaved from NY, London, Berlin, Paris, Italy, Tokyo & beyond. I Got No Strings is a collection of videos documenting Gio Black Peter's travels from here to there in 2007-2009 with the Black Peter Group.

The Girl Bunnies: Hockey

Françoise Doherty, Canada, 2009, video, 6 min.



The second stop-motion animated adventure in the homo-girl-rabbit-world series. Coco loves hockey, but she REALLY likes hockey girl.

Lesbian National Parks & Services Presents: ENDANGERED SPECIES

Shawna Dempsey and Lorri Millan, Canada, 2009, video, 6:30 min.

That formidable force of conservation officials, Lesbian National Parks and Services, presents three portraits of lesbian species in crisis. Not unlike the renowned 1970s Hinterlands Who's-Who series, these public service announcements point to the perils of habit loss and poaching. The Marxist Feminist, the Lesbian Separatist and the Bull-Dykus Americans are featured in this parody of nature education.

THURSDAY
JUNE 17

Neutral Ground Gallery
- 1856 Scarth St.
W/ SNACKS & CASH BAR

9:00 PM Xtremendous Screening Two

Trash Humpers

Harmony Korine, USA, 2009, 35mm to video, 78 min.

A film unearthed from the buried landscape of the American nightmare, Trash Humpers follows a small group of elderly Peeping Toms through the shadows and margins of an unfamiliar world. Crudely documented by the participants themselves, we follow the debased and shocking actions of a group of true sociopaths the likes of which have never been seen before. "Poor but not destitute, subject to state disinterest, anti-social and often violent, these are the contemporary equivalent of Brothers Grimm villains, the scary witches in America's woods." – Noah Cowen, Toronto international Film Festival



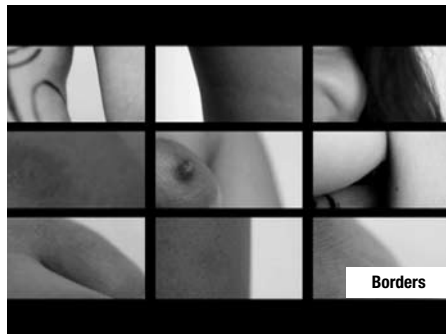
FRIDAY
JUNE 18

Neutral Ground Gallery
- 1856 Scarth St.
W/ SNACKS & CASH BAR

7:00 PM Xtremendous Screening Three

Borders

Alexandra Gelis, Canada, 2009, video, 3 min.



Borders is an intimate photographic exploration of the bodies belonging to six queer individuals. This animation, made up of hundreds of high-resolution photographs, unabashedly examines the evidence of physical change and transformation: surgery scars, tattoos, and other traces. The bodies are fragmented, as are the stories affiliated with these traces, and identities remain delightfully elusive.

The Saint

Elfe Uluc, Bosnia & Herzegovina,
2008, 35mm to video, 17 min.

The Saint is a poignant and haunting story of poverty and human kindness.

Anamnesis

Scott Berry, Canada, 2009, 16mm, 3.15 min.

Anamnesis is a handmade diary film exploring home, memory, and history through heavily processed painterly sequences.



Contre-Jour

Matthias Müller & Christoph Girardet,
2009, Germany, video, 11 min.

Defying convention and expectation, this abstract found footage film is a powerful sensory machine that lets the viewer experience blindness and see what is not there. – 2009 Teddy Award Nominee.

You Are A Lesbian Vampire

Thirza Cuthand, Canada, 2008, video, 3:17 min.

In the dark night of a prairie city, a vampire considers her future with a fetching mortal. But requiring blood for sustenance brings a host of problems to the relationship.

Dyke Pussy

Allyson Mitchell, Canada, 2008, video, 1 min.

A miniature cat spins round on a turntable to electronic music: an homage to all cat-loving lesbians. Minimalism as it ought to be.

Fruitcake

Sara Kaaman & Ester Martin Bergsmark,
Sweden, 2009, video, 7 min.

All bodies are one and the ultimate pleasure of them all is spelled A-N-U-S / How do you spell dissolution? We spell it A-N-U-S / How do you spell revolution? We spell it A-N-U-S / How do you spell utopia? We spell it A-N-U-S (*Part of Dirty Diaries, a feminist porn project*)

Haunt No. 1-3

Niklas Goldbach, Germany, 2007, video, 3 min.

Ghost-like figures hang limp and tremble in the overgrown and graffitied lots of a now-gentrified, formerly working-class Berlin neighbourhood. Teasing camerawork makes the strange figures ever-elusive as if to suggest the untenable nature of both histories lost and new influxes of culture.

Regrets Only

Blair Fukuruma, Canada, 2009, video, 4:30 min.

Regrets Only, the title taken from the last line of wedding invitations, is a meditation on California's Proposition 8 ruling, and the inherent hypocrisy in constructing bizarre, themed, non-traditional weddings, to celebrate the creation, and union of what has been deemed the traditional family.



Gods Guns And Queers

Tom de Pekin, France, 2009, video, 4:50 min.

An animated rock and roll vampire tattooed head banger music video.



Poised And In The Throes

David Jones, USA, 2008, video, 5 min.

A cut-out animation piece constructed from found photographs of male pin-ups turning into sailors, tribal warriors, and other love objects manqué. The score is Jeanne Moreau singing "Each Man Kills the Things He Loves" from Fassbinder's Querelle.



FRIDAY
JUNE 18

Neutral Ground Gallery
- 1856 Scarth St.
W/ SNACKS & CASH BAR

9:00 PM Xtremendous Screening Three

Long For The City

Jem Cohen, USA, 2008, 8mm to video, 10 min.

Humbly walking the streets of lower Manhattan she has known for thirty years, Patti Smith poetically reflects on the city's consistencies and transformations—its past lives sometimes still tangible, some things gone with "progress." Patti Smith's weathered voice adds perfect texture to the patient Super-8 cinematography.

Chelsea Hotel Room 207

Paul Wong, Canada, 2008, video, 5 min.

Crack induced euphoria amplifies a sexually charged environment. The cameraman is implicitly involved in the activities of two men in tightie-whities—one black, one white. Described by viewers as both horrific and so full of humanity, this work is not what-it-seems, or is it?



Holobomo

Owen Eric Woods, Canada, 2009, video, 4:40 min.

Owen Eric Wood's Holobomo looks at the notion of appropriation in relation to life in a society over saturated with images. He struggles to find a personal connection with the images he sees by attempting to place himself inside film footage. Since all of the appropriated material in Holobomo comes from Mike Hoolboom's Imitations of Life, which itself is composed entirely of borrowed or found footage, Wood is in a sense re-appropriating the footage he uses. By doing so, he emphasizes the decomposition of context as meaning is recycled and reinterpreted.

Boy / Analysis

Steve Reinke, Canada, 2008, video, 5:26 min.

An Abridgement of Melanie Klein's seminal Narrative of a Child Analysis with colour plates. The original ninety-three sessions winnowed to sixteen. Music by Benjamin Britten.

Our Father

Kim Kielhofner, Canada, 2009, video, 3:31 min.



"The three things I said everyday." A video recounting pledges and promises made before and after.

The Face of God

Peter Pizzi, USA, 2007, video, 7 min.

Upon sight of a charming young man, one tranny has a vision of heaven. Walking about littered streets our tragic heroine comes face-to-face with illusions and fantasies of grandeur. In an alley this boy-who-looks-like-a-girl spirals through spirituality, narcissism, capitalist consumerist longings and happily getting married; all while dancing before some hot stud.



The Face of God

Still On About Keith Cole

Keith Cole, Canada, 2009, video, 6 min.



Still On About Keith Cole

Inspired by 'The Cockettes,' musical art star darlings KIDS ON TV have never looked and sounded so good. A music video where the KIDS are the kids, the mother a gift-bearing fairy wood nymph and the father a high-heeled, nosey prude. Modern-day family values brought to life by director and subject Keith Cole, Still On About Keith Cole is a hippy, trippy homage to our queer past.

Illuminate

Nataly Lebouleux, UK, 2007, video, 19 min.



Illuminate

A revolution in coming-out stories, told entirely in stop-motion animation. A seemingly innocent young lady visits a freak show and is exposed to a presumably inappropriate exhibit. Unexpectedly, her clandestine nature is revealed, and we're suddenly slipping into a jarringly imaginative and stylish gothic fairy tale deep inside a peculiar world of oddities, and acted entirely by plastic dolls!

Lipstique (Featuring Fauxnique)

Kia Simon, USA, 2009, video, 4:30 min.

A music video/makeup tutorial starring local San Francisco drag stars Fauxnique and Peaches Christ.



Lipstique

Fix My Dick

PJ Raval with Christeene, USA, 2009, video, 3:43 min.

Music video from drag terrorist Christeene (Paul Soileau). "It's Gooooooood!!!!"

FRIDAY
JUNE 18

Neutral Ground Gallery
- 1856 Scarth St.
W/ SNACKS & CASH BAR

11:00 PM Xtremendous Screening Five

Otto, Or Up With Dead People

Bruce La Bruce, Canada/Germany, 2008, video, 94 min.



Otto

A young zombie named Otto appears on a remote highway. He has no idea where he came from or where he is going. After hitching a ride to Berlin and nesting in an abandoned amusement park, he begins to explore the city. Soon he is discovered by underground filmmaker Medea Yarn, who begins to make a documentary about him with the support of her girlfriend, Hella Bent, and her brother Adolf, who operates the camera. Meanwhile, Medea is trying to finish Up with Dead People, the epic political-porno-zombie movie that she has been working on for years. She convinces its star, Fritz Fritze, to allow the vulnerable Otto to stay in his guest bedroom. When Otto discovers that there is a wallet in his back pocket that contains information about his past, before he was dead, he begins to remember a few details, including memories of his ex-boyfriend, Rudolf. He arranges to meet him at the schoolyard where they met, with devastating results.

SATURDAY
JUNE 19

Neutral Ground Gallery
- 1856 Scarth St.
W/ SNACKS & CASH BAR

7:00 PM Xtremendous Screening Six

The Owls (Older Wiser Lesbians)

Cheryl Dunye, USA, 2010, video, 66 min.

BACKGROUND

Raised in the shadow of “pathological lesbian” films like *The Fox*, *The Children’s Hour* and *The Killing of Sister George*, *The Owls* once embraced the utopian vision of Lesbian Nation. Now, approaching middle age, the revolution has eluded their dreams. Caught between a culture that still has no place for them, and a younger generation indifferent to their contributions, *The Owls* face an emotionally complex set of circumstances that have yet to be compassionately and truthfully addressed. Made for \$22,000, *The Owls* is a collective act, re-thinking how to make films that matter outside the system. “We created our own system, peopled by lesbians, queers and people of color, film professionals all raising themes about aging as well as inter-generational dialogue; loneliness and community; dreams raised and deferred; butch/trans anxiety; cross-racial and inter-racial desire and strain; and the history of lesbian cinema and self-representation.” —*The Owls Parliament*.

Director Cheryl Dunye notes: “The inspiration for making *The Owls* film project had been on my mind for quite some time. It transpired from my fascination with the negative portrayal of lesbians characters in film history, the huge gaps in queer culture between ‘those who fought to create our identities’ and ‘those who simply live it,’ as well as a lack of any cinema creating new ways of storytelling and producing that falls

outside of the commercial and independent cinema worlds. At the end of the day *The Owls*, for me, was a catch twenty-two in a way. Sometimes you get what you fought for politically and creatively in making your mark on lesbian cinema as I did with *The Watermelon Woman* and then it shoots you in the head leaving you buried six feet under the lesbian culture that you helped create. That’s why I created *The Owls*. And as a filmmaker I felt the best way to express this was to gather up the important faces in lesbian film, past and present, form a collective, and create a ‘dunyementary’ about it.”

Dunye’s first feature, *The Watermelon Woman* (screened @ QCC 1998), like *The Owls*, premiered at the Berlin International Film Festival where it won the Teddy award for best Gay and Lesbian feature.

THE MOVIE

Ten years ago, *The Screech* was the hottest lesbian band on the scene. Iris and Lily fronted, MJ produced, and their one hit record bought two houses in the desert. When Lily’s drug use got out of hand, she found Carol and sought refuge in the privacy and isolation of that relationship. Iris and MJ, however, never fully retired from the rock star lifestyle. Even though they broke up two years before, they just can’t get away from each other. Sexy, seductive Iris, hides behind the bottle while dreaming of a comeback that is never going to happen. MJ, still in love with her, spends her days having Internet sex and staring at the ever-empty shimmering pool. Carol and Lily are so bored in their relationship that they can’t think of anything to do but plan to have a child. Into this timber box stumbles Cricket, a belligerent lost twenty-something who is looking for trouble, and finds it. A coke-filled drunken pool party at Iris and MJ’s deteriorates into the usual scenario. Iris

gets plastered, comes on to a convenient stranger and MJ suffers in silence in a corner. But this night MJ just had too much to drink, and lunges at Cricket, who is not the type to cower. When Cricket throws a punch, MJ finally has the excuse she’s been longing for to let out her rage & the ensuing chaos results with Cricket ending up dead on the pool’s deck. Despite their conflicts, these four women still have a bond, somewhere between family and gang. They work together to hide the body, burying it in a ditch under the pool, and filling in the grave with cement. Now linked by more than the ties of time, they are conspirators in a dangerous game. This all comes to a head, one year later when Iris finds Cricket’s face on Missing Persons signs taped up outside her favorite liquor store. Soon after, Skye, a mysterious butch stranger appears at Lily and Carol’s door. Revenge is her goal and seduction is her strategy. Lily, who still has a pull towards a more dynamic life, lets her fantasies run wild, and Skye manages to change these four lives forever. Intercut with the scripted drama, are the actresses own experiences of the desires and disappointments at play in the film, as they too become part of the extended community of experience that has so influenced that generation.



SATURDAY
JUNE 19

Neutral Ground Gallery
- 1856 Scarth St.
W/ SNACKS & CASH BAR

9:00 PM Xtremendous Screening Seven

Sometimes: Somewhere

Zohar Kfir, Canada, 2009, video, 6:30 min.



Sometimes: Somewhere

Sometimes: Somewhere takes place mostly in snow covered landscapes, both with and without people, different characters, a man, a boy, groups of children and of grownups, walking, playing, close ups of faces of a baby and of an unclear character. The snow-covered trees in the forest return again and again. Fragments out of life from sometime, somewhere become something else.

Vault of Vapours

George Kuchar, USA, 2009, video, 10 min.

“One of my weather diary series out in Oklahoma. The tone is wistful, the surroundings wispy (with some puffs of pungency). The TV is on and the porcelain is smeared with some residue atrocity from a previous passion. But all is well as emptiness persists beyond the four walls of this prairie mausoleum.”



Vault of Vapours

Lezzieflick

Nana Swiczinsky, Austria, 2008, video, 7 min.

Lezzieflick provides the viewer with pulsating sonograms of kisses, and fractal vaginal (G_d knows we need more!) fisting, which collectively crumple the pages of mainstream pornography. This digital video collage uses Lichtenstein-esqe blowouts of orange and pink pixilations, warping and animating still images from magazines. A score by Lonesome Andi Hotter couples electro-minimal piano strikes with panting and breathing.

Lloyd Blankfein Must Die

Charles Lum, USA, 2009, video, 3 min.

A choreographed sexual escape from the destructive greed and vanity of, arguably, the planet’s most vilified banker—Lloyd Blankfein, CEO of Goldman Sachs.

**Falling in Love...with Chris and Greg
Episode 1: “O Canada!”**

Chris E. Vargas with Greg Youmans,
USA, 2008, video, 18 min.

Falling In Love... is an online webisode sitcom about a gay odd couple. Chris is a radical queer trans fag. Greg is a gay liberal cissy boy. They really don’t have all that much in common, but somehow they manage. In the premiere episode of Falling In Love..., Chris and Greg tackle the issue of open relationships, Canadianism, and lactose intolerance.

All That Sheltering Emptiness

Gina Carducci & Mattilda Bernstein Sycamore,
USA, 2009, 16mm, 7 min.

All That Sheltering Emptiness is a meditation on elevators, hotel lobbies, hundred dollar bills, a bathroom, a cab, chandeliers, cocktails, a receptionist, arousal, and other routines in the life of a New York City callboy. Gorgeously hand-processed in full 16mm glory, this film is a collaboration between Gina Carducci (Stone Welcome Mat) and Mattilda Bernstein Sycamore (author of So Many Ways to Sleep Badly; editor of That’s Revolting! Queer Strategies for Resisting Assimilation). This film explodes the typical narratives of desire, escape and intimacy to evoke something more honest.

**Sometimes You Fight For The World,
Sometimes You Fight For Yourself**

Pauline Boudry & Renate Lorenz,
Germany, 2004, video, 5 min.

Starring a gender-queer duo miming the words to the song, Her Story from the New-Wave band Flying Lizarda, the video clip contextualizes their lyrics on the economics of love within the history of sexuality and imperialism. It is set amongst the foliage of a 19th century botanical garden in a commentary on colonialism with its focus on money and desire and its obsession of the 'other' and male/female coding. Thus the video also references the Avant-garde filmmaker Jack Smith in a queer appropriation of gender and the exotic.

The Little White Cloud That Cried

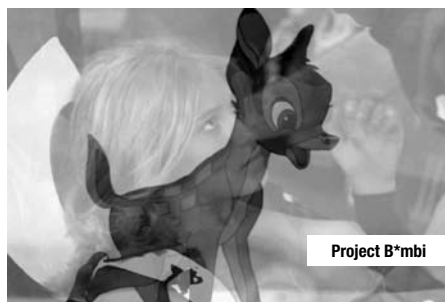
Guy Maddin, Canada, 2009, 16mm to video, 13 min.

The Little White Cloud that Cried is an explicit tribute to legendary underground filmmaker Jack Smith. Goddesses unharnessing the power of the sea and putting it into a whole new element as they engage in orgiastic battles and whoopla. It was commissioned for the Jack Smith festival "Five Flaming Days in a Rented World" in Berlin.

Project B*mbi

Kristin Galvin, USA, 2007, video, 5 min,

Project B*mbi contains three classic scenes from the disparate genres of animated feature, pornography, and epic drama. Scenes were reframed, re-cut, and restructured for specific formal and textual juxtapositions and permutations. Debbie Does Dallas, Bambi and The Deer Hunter are layered upon each other with no new material, yet with a new critical perspective on all three.



Galactic Docking Company

Clark Nikolai, Canada, 2009, video, 2:50 min.

With tongue in cheek, Clark Nikolai cleverly fuses vintage film footage from outer space and ground-control rooms with short clips of bareback docking. Much to our delight, these two seemingly unrelated acts find a way to collaborate.

Tears From My Pussy

PJ Raval with Christeene, USA, 2009, video, 5 min.



"I hear a baby cryin', see a rainbow flying overhead/It's getting hard to blow you when I know that you're tricking on him instead/ My tee-taw's raw inside, and I cannot hide the pain/You ain't payin' me for my quality, and you're gonna be to blame/Where do all my tears go when they fallin' from my pussy?.." A slow jam trick of sex, sorrow and rough living.

XTREMENDOUS AUTOGRAPHS



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