

FILM AT REDCAT PRESENTS

Mon March 4 | 8:30 pm |

Jack H. Skirball Screening Series

\$10 [students \$8, CalArts \$5]

Queer Sex Works: Money Power Sex

Co-presented with Outfest

With a wide range of piercingly personal perspectives, this screening of experimental films made by queer and non-queer artists explores a markedly different outlook about sex work. Be they strippers, hustlers, rent boys, go-go dancers, escorts, whores, pro-dommies, pornographers or rough trade, they do it for the money. Yet, unlike their straight counterparts, they are "outsiders" in relation to the status quo. Sex work is a job with class, gender, race and power inequalities like any other, but with added social stigma, legal and, potentially, even physical danger. The films address fact, fiction and fantasy, weaving tantalizing webs between projected images and the subjects' identification. The program includes a reconstruction of the legendary *A Fire in My Belly, A Work in Progress* (1986–87) by David Wojnarowicz and *The Fall of Communism as Seen in Gay Pornography* (1998) by William E. Jones, among others.

In person: Curator Kristin "KP" Pepe, Filmmakers Mariah Garnett and William E. Jones

"Combines deeply disturbing imagery with genuine insight. Jones's argument reaches past the commodification of sex: smiles and even thoughts are pinned down for the camera like butterflies, youths robbed of their privacy and their souls for 'the money.' "

— Fred Camper, *Chicago Reader*

"Wojnarowicz's imagery pursues the same hallucinatory effect as Rimbaud's poetry—both attempt to break the mold of artistic stereotypes." —Donald Kuspit

Program

***A Fire in My Belly (A Work in Progress)*
David Wojnarowicz**

1986-1987, 21:00 min, color and b&w, silent, Super 8mm film on video

Echoing themes explored throughout David Wojnarowicz's art and writing, *A Fire in My Belly* is a visceral meditation on cultural and individual identity, spirituality, and belief systems. On a trip to Mexico City, Wojnarowicz shot 25 rolls of super-8 film, documenting scenes that embodied the violence of city life. A central image is that of a child exploited as a fire-breathing street performer, which resonates in the title of the film and Wojnarowicz's own experience hustling on the streets at a young age. He later staged scenes in his New York City apartment to combine with this footage. *A Fire in My Belly* was never completed. We are presenting what is currently available: a 13-minute version entitled *A Fire in My Belly, A Work in Progress* that has been preserved in the Fales Library Collection of NYU is, followed by a 7-minute excerpt that possibly represents a chapter planned for the finished version.

The Fall of Communism as Seen in Gay Pornography
William E. Jones

1998, 19 minutes, color, video

Every image in *The Fall of Communism as Seen in Gay Pornography* comes from gay erotic videos produced in Eastern Europe since the introduction of capitalism. The video provides a glimpse of young men responding to the pressures of an unfamiliar world, one in which money, power and sex are now connected. It screened at numerous film festivals and museums around the world including Tate Modern, London; Musée du Louvre, Paris, France and 53rd Venice Biennale.

Straight for the Money:
Interviews with Queer Sex Workers

Hima B

1994, 10 minutes (excerpt), video

Eight lesbian and bisexual women who work as prostitutes, strippers, porn stars, and phone sex workers discuss how they negotiate their jobs as sex workers; working primarily with heterosexual customers alongside their queer sexuality. Featuring Alice B. Brave, Rainbeau, Dee M., China Blue, Eleanor, Kelly, Fatima, Indigo. With "sexperts" Annie Sprinkle, Joan Nestle, Carol Queen, Scarlot Harlot. *Straight For The Money* premiered at the 1994 San Francisco International Lesbian & Gay Film Festival, the 1994 Whitney Museum's series "From India to America: New Directions in Indian American Film & Video", the 1995 Whitney Biennial, & continues to screen nationally and globally.

Encounters I May Or May Not Have Had With Peter Berlin

Mariah Garnett

2012, 20min, 16mm

Encounters I May Or May Not Have Had With Peter Berlin deals with monumentality, narcissism and the ways in which our heroes are embedded into our identities, and manifested through the body. Through a variety of gestures, the pervasiveness of this practice is highlighted alongside its ultimate, inevitable failure. The viewer moves through various stages of anxiety, idolization and actual touchdown with 70's gay sex icon Peter Berlin himself, capturing both the apparent and the hidden. The film guides the viewer through the process of making contact with a figure who exists only in his own photographs. It has screened at Yale University, The Hammer Museum, White Columns and is scheduled to screen at SF MoMa.

My Life, My Work, My Choice

Asian Pacific Network of Sex Workers

2007, 4:00, video

Transgendered members of Asian Pacific Network of Sex Workers shout-out their positions on sex work and trans life.

Chronicles of a Lying Spirit by Kelly Gabron

Cauleen Smith

1989, 6.5 min, color/sound, 16mm

The protagonist, Cauleen, searches for her identity through space, time, genders, and place. The only thing that does not change is her race. "*Chronicles of a Lying Spirit by Kelly Gabron* is less a depiction of 'reality' than an exploration of the implications of the mediation of Black history by film, television, magazines and newspapers. Using her alter ego, Kelly Gabron, Smith fabricates a personal history of her emergence as an artist from white-male-dominated American history (and American film history). She collages images and bits of text from a scrapbook by 'Kelly Gabron' that had been completed before the film was begun, and provides female narration by 'Kelly Gabron' that, slowly but surely, makes itself felt over the male narration about Kelly Gabron." Scott MacDonald

Call Me From The Corner

Daniel Pollack and Jenette Sampson

1994-2005, 6 min, video

A fascinating, secret peek at one smart sexy sex worker's negotiations with her clients.

About the artists

A major figure in New York City Downtown art scene of the 1970s and '80s, **David Wojnarowicz** (1954-1992) channeled a vast accumulation of raw images, sounds, memories, and lived experiences through writing, film, painting, drawing, photography, mixed-media installation and performance. He affirmed art's vivifying power in a society he viewed as alienating and corrosive, especially for those who were not part of the "pre-invented existence" of the mainstream. Using blunt symbology and graphic illustrations, he exposed what he felt this mainstream repressed: poverty, abuses of power, blind nationalism, greed, gay sex, and the devastation of the AIDS epidemic that eventually took his life. His nihilism, however, was also infused with his celebration and empathetic documentation of the alternative histories that he witnessed and lived.

William E. Jones has made two feature length experimental films, *Massillon* (1991) and *Finished* (1997); several short videos; a feature length documentary; and many installations. His work has been shown at the Cinémathèque française and Musée du Louvre, Paris; International Film Festival Rotterdam; Sundance Film Festival; Museum of Contemporary Art, Los Angeles; and Museum of Modern Art, New York. He has had retrospectives at Tate Modern, London; Anthology Film Archives, New York; Austrian Film Museum, Vienna; and Oberhausen Film Festival. He was included in several Whitney Museum of American Art Biennial Exhibitions; the Venice Biennale; and the Istanbul Biennial. His work is exhibited by David Kordansky Gallery, Los Angeles and Galleria Raffaella Cortese, Milan.

Hima B. is an independent writer/director/producer who makes social issue documentaries, narratives, experimental films and videos that explore the intersections of race, gender, sexual orientation, labor, & economics, especially as they relate to lesbian, gay, bisexual, transgender & questioning (LGBTQ) individuals, people of color, & women and girls. Hima B. is currently in production on *License to Pimp*, a feature documentary about strippers and their labor conditions.

Mariah Garnett is an experimental filmmaker and artist living and working in Los Angeles. Her work seeks to occupy a space between convention and experimentation and/or to experiment with convention. Her work continually draws and redraws the boundaries of adaptation, documentary and fiction, as she is paying "twisted homages" to significant, though often unknown, players in queer

history. Garnett holds an MFA from CalArts in Film/Video and a BA from Brown University in American Civilization. Her work has been screened nationally and internationally including the following venues: Venice Biennial, Rencontres Internationales (Paris, Madrid, Berlin, Beirut), Montehermoso Cultural Center (Vittoria, Spain), Midway Contemporary Art (Minneapolis), Mix NYC, Girl Monster (Hamburg), Outfest, Acuna Hansen Gallery, Workspace Gallery and Human Resources Gallery (Los Angeles). She has collaborated with artists Guillermo Gomez-Pena, Zackary Drucker, A.L. Steiner and Chiara Giovando. She is represented by ltd los angeles.

Asia Pacific Network of Sex Workers is a coalition of sex worker groups and projects working on issues of HIV and Human Rights for female, male and transgender sex workers across Asia and the Pacific. APNSW uses an arts based approach to ensure the involvement of grass roots sex worker activists who can't speak English and see video as a tool of change.

Cauleen Smith is a film and multi-media artist currently based in Chicago. She received her B.A. from the School of Creative Arts at San Francisco State University and her M.F.A. from UCLA School of Theater-Television-Film. Her narrative low-budget feature length film, *drylongso*, earned her a 2001 Movado Someone To Watch Award from the Independent Spirit Awards. In 2012 she was named Outstanding Artist by the National Alliance for Media Arts and Culture. She has received grants from the Film Arts Foundation, American Film Institute, Rockefeller Foundation, and Creative Capital. Her work has shown at The Kitchen, Yerba Buena Center for the Arts, Los Angeles County Museum of Art, Museum of Contemporary Art, Los Angeles, Nelson Atkins Museum of Art as well as in film festivals and markets in Milan, London, Paris, and Berlin. Cauleen Smith will present her feature-length slide-and-sound installation, *Black Utopia LP* (an homage to Chicago Afrofuturist legend Sun Ra) at REDCAT on April 15.

Daniel Pollack and Jenette Sampson are two filmmakers who have chosen to produce and distribute their work anonymously.

As Outfest's Director of Programming, **Kristin Pepe (KP)** oversees all of the programs of Outfest, including: Outfest Los Angeles LGBT Film Festival, Outfest Fusion LGBT People of Color Film Festival, Outfest UCLA Legacy Project and Outfest Forward, as well as NewFest in New York. Pepe has worked as a film archivist, film programmer, art curator, and educator. Since 2008, she has managed the Outfest UCLA Legacy Project, a partnership between Outfest and the UCLA Film &

Television Archive to preserve LGBT moving images. More recently, she has championed Platinum, the experimental, avant-garde and live performance section of Outfest. Pepe has an MFA from the California Institute of the Arts, a BS from Cornell University. She is also a filmmaker whose work has been shown nationally and internationally and has managed to combine her position at Outfest with the educational work she has pursued in Los Angeles for fifteen years.

Program Curated by Kristin Pepe (KP)

Funded in part with generous support from the Academy of Motion Picture Arts and Sciences

For more information about Outfest, please visit:
www.outfest.org