



Queeries

**Video Program for the exhibition "Citizen Queer"
Co-Curated by Maura Reilly + Frederikke Hansen
Shedhalle-Zurich
1 May – 6 June, 2004**

Shorts

Wayne Yung, *Field Guide to Western Wildflowers* (CAN., 2000, 6')

Wayne Yung kisses 63 different men in this whirling wonderland with superimposed images of vibrantly colored flowers and their official botanical names. The soundtrack of men talking about their first gay Asian kiss makes for a sweetly upbeat film.

Cecilia Dougherty, *The Drama of the Gifted Child* (U.S., 1992, 6')

This tape is about the idea of narcissistic transference, sexual dependency, and failure to distinguish between the self and the loved one. It is also about using love to create a border between oneself and political/psychological oppression.

Patty Chang, *Come with Me, Swim with You* (U.S., 1998, 2')

Sometimes we lose ourselves between floating and drowning...In this video, Chang rollicks in a swimming pool with a pinky-white plastic blow-up she-doll.

Ann P. Meredith, *Strap 'Em Down ! The World Of Drag Kings* (U.S., 2002, 4')

A short documentary film about drag kings and why they love it.

Pendra Wilson, *More Than Hair Care Products* (CAN., 2003, 14')

Unconsciously the Bear Movement are rebels to the marketing dollar. New bear voices are emerging. This documentary examines the Bear Movement's hidden political subtext of anti-consumerism.

Clark Nikolai, *An der Nordseeküste* (CAN., 2003, 3')

Sing along to woofy fishermen in this homoerotic karaoke video.

Ela Troyano + Tessa Hughes-Freeland, *Playboy Voodoo* (U.S., 1990, 11')

Playboy Voodoo is dense, multi-layered, sensory, erotic. The image of a masturbating woman is obscured by flashing superimpositions, the whole thing fading in and out of view like a dream.

Venus, *If God Were Caught* (U.S., 2003, 5')

All The Pretty Horses is a 'dark glam' rock band. The band's music is hard-pounding rock-and-roll that is energetic, eerie, and sexy all at once. Their image is a hybrid of glam, fetish and goth, with plenty of leather, latex and glitter....

Alix Xitron, *PeePX* (F., 2003, 1'30)

In this psychodelic video, a sexy erotic dancer shimmies, glides and licks a dance pole within a small cabaret. In a last sigh, a beautiful paper doll lesbian flogs a welcome partner.

Vaginal Davis + Cyril Kuhn, *Wo ist Manfred ?* (U.S., 2004, 10')

Ms. Davis, the infamous drag queen, pleasures us with a new erotic comedy made for her roaring '20s club, Bricktops in L.A.. Co-directed and edited by Swiss filmmaker, Cyril Kuhn.

Philippe Donadini, *Love Streams (Cazzo vs. Bel Ami)* (F., 2004, 5')

Using found footage, Donadini let two types of men that are usually not seen together on video meet in a virtual porn of faces. A special Remix of Kylie Minogue's *In Your Eyes* makes the artist's voice appear conspicuously masculine. I DON'T UNDERSTAND THE FIRST SENTENCE HERE. (I NEVER SAW THE VIDEO)

Nguyen Tan Hoang, *K.I.P.* (U.S., 2002, 4')

It is what you don't see that counts in this video featuring distressed moments from old video copies of '70s porn icon, Kip Knoll. The artist's own image is imprinted among the naked white bodies, registering his desire for these departed men, and the unseen off- and on-screen presence of Asian men in commercial porn.

Patty Chang, *In Love* (U.S., 2001, 3')

One screen displays a close-up of Chang's face pressed against that of her mother while a second screen pairs her with her father, each of which documents the slow and intimate process of Chang passing an onion from her mouth to her parents, slowly consuming it until it has disappeared. The footage is run backward, however, so the audience actually watches the onion being reconstructed by the tearing, kissing faces.

Clark Nikolai, *Remgla Preputchna* (CAN., 1999, 1')

Clark Nikolai's REMGLA PREPUTCHNA unveils a recently-discovered "lost" instructional film from Eastern Europe.

Ron Athey, *Vena Mae* (U.S., 2003, 5')

In this mother/daughter hardcore sex scenario, a betadine douche serves as foreplay. Starring Patty Powers and Sheree Rose, this video is part of a larger video/performance piece, called JOYCE, which was developed at Kampnagel in Hamburg, Germany.

Tom de Pekin, *Pine-Pong* (F., 2003, 4')

A utopian animation movie where a semantic slip pushes « sporty » friendships beyond the limits.

Ron Athey, *Ronnie Lee* (U.S., 2003, 5')

Self-mutilator, Gene Gregoritz, takes a ride with a dull knife, scraping, scratching and picking away until he finally digs in. This video is part of a larger video/performance piece, called JOYCE, which was developed at Kampnagel in Hamburg, Germany.

Deborah Schamoni + Judith Hopf, *Held Down or »Zombies wanted for music video«* (D., 2003, 6')

Deborah Schamoni (a.k.a. CEE-LOO) and Judith Hopf (a.k.a. POS) remake the De La Soul song *Held Down* -- with lots of cool attitude and zombies. Made for the Havana Biennale.

Glen Fogel, *Endless Obsession* (U.S., 2000, 5')

Endless Obsession reworks footage taken from Pasolini's SALO: THE 120 DAYS OF SODOM. Through the use of extraction and re-editing, an erotic tension emerges between the film's young males. The visual techniques used to manipulate the imagery, such as hand-processing and video to film transfer, create an ambiguous and rhythmic narrative subject to the desires of the viewer.

Terre Thaemlitz, *Silent Passability (Ride to the Countryside)* (U.S., 1997, 4')

Deemed "too ambient for broadcast" by MTV, Thaemlitz' first video "Silent Passability (Ride to the Countryside)" contrasts cinematic footage from drag performances in upstate New York with highly processed digital audio from his CD *Couture Cosmetique*. The audio for *Silent Passability* deals with fears of violence while travelling in 'passable' drag between safe zones, and Thaemlitz's unsettling compulsion to remain silent in such circumstances so as to avoid confrontation. Antithetically beatific images from the transgendered stage question posturing as a means for alleviating and/or concealing such oppressive circumstances.

Benny Nemerofky Ramsay, *I Am a Boyband* (CAN., 2002, 6')

In *I am a Boyband* the artist performs as four different members of a boy group, singing a 16th-century English madrigal rearranged to have a pop-synth backbeat. *I Am a Boyband* explores sameness in contemporary culture, examining the pre-fabricated, uncritical articulations of masculinity, love and relationships that are mass-produced as both entertainment and instructive socializing agents.

Longs

Karin Michalski + Ursula Habersaat + Elfe Brandenburger, *Pashke und Sofia* (D., 2003, 30')

This fascinating film is a rare window into Albanian culture and an even more remarkable glimpse at the age-old custom that allows Albanian women to change their gender by taking the oath of a 'sworn virgin'. Pashke, who lives as a man, promises not to marry, bear children and to remain celibate in return for the status and respect deemed worthy of a male. Artfully weaving together interviews with Pashke's family and neighbors with rarely-seen footage on the subject of 'sworn virgins' from Albanian cinema, Michalski has created a compelling story about gender roles, with universal implications.

Franko B., *My Heart is Broken* (U.K., 2004, 28')

In this video, Franko B., famous for his controversial performances, uses video as a diary. It is a record of life, sex, love and war in which the artist attempts to document the things that touch him...and those that break his heart.

Richard Fung, *Sea in Blood* (U.S., 2000, 24')

Sea in the Blood completes a trilogy of works about Fung's family; the series was begun with *The Way to my Father's Village* in 1988 and continued with *My Mother's Place* in 1990. Comprised of a moving and subtle mix of home movies, family photographs, line drawings and texts, *Sea in the Blood* eloquently expresses the sensibility of one who has lived for much of his life with loved ones suffering from incurable illnesses. Fung's relationship with his late sister Nan, who eventually succumbed to a rare blood disease called Thalassaemia, is described with unflinching honesty and a light touch.

Christian Merlhiot, *Chronique des love-hôtels au Japon* (F., 2003, 30')

Christain Merlhiot shot this documentary film while in Osaka in April 2002 accompanied by his partner Vincent. Merlhiot traveled to film the famous love-hotels and their extravagant rooms, but also to test the limits of his relationship, in order to measure his trust and to put their history to the test.