

Gina Carducci is an archivist by day and a filmmaker by night. She shoots on her Bolex, hand-processes in her kitchen, tape splices on her Steenbeck, and finds ways to do almost every step of the filmmaking process herself. Her first film, *Stone Welcome Mat* (2003), premiered at the Venice Film Festival and award-winning *Generations* (2010) was made in collaboration with Barbara Hammer. Her next film, *The End of a Season* pushes the boundaries of art and activism by exposing the incongruity of working in a dying medium on a dying planet.

Saturday 23 May 8pm

Film evening and presentation by Liz Rosenfeld. Suprize screenings including Rosenfeld's remake of Barbara Hammer's famous *Dyketactics*.

UNTITLED (*Dyketactics Revisited*), 2005, 8 min, color

Bodies move freely through an ambiguous urban "utopia"...or do they? Shot on 16mm film and digital video, allow yourself to be led through the space where bodies exist independent of social codes. Dreamy landscapes, androgynous figures, skin, and concrete, masquerade through a fantasia of fluid forms referencing history while looking into the future. Inspired by Barbara Hammer's film *Dyketactics* made in 1974.

Liz Rosenfeld is a Berlin-based artist utilizing modes of performance through film and video in order to convey a sense of past and future histories through moving images. Liz has made a deliciously painful and lifelong commitment to understanding queers. Her current work deals with issues of queer identity as represented through revisionist history, cruising, transient bodies, pop culture icons and different kinds of public and private transitional space. Liz will be screening some of her most recent work that she produced with her friends and the Berlin based film collective NowMomentNow, which she is a member of.

Organizers:

Organized by the artistic research project *Queer Moving Images* (Anna Linder and Ingrid Ryberg) in collaboration with Valand Academy, FSSK and Gender studies, Department of cultural sciences, University of Gothenburg. With support from The Swedish Art Grants Committee and The Swedish Research Council.

Anna Linder has been working in the field of moving images since early 1990s, as an independent artist, curator, producer and distributor. Her work has been selected for festivals and art exhibitions internationally. She is currently directing an experimental auto-ethnographic short called *The Spermwhore*.

Ingrid Ryberg is Ph.D. in cinema studies and filmmaker. Her dissertation about queer, feminist and lesbian pornography drew from her participation as one of the filmmakers in *Dirty Diaries: Twelve Shorts of Feminist Porn* (2009). Her current research explores feminist, lesbian and gay film cultures in the 1970s and 80s.

FSSK (The Forum for Studies of Contemporary Culture), based at the Department of Cultural Sciences, University of Gothenburg, is a cross-Faculty organization for research co-operation.

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Kim Ekberg	Katarina Elvén
Barbara Hammer	Johanna Gustavsson
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Marcus Lindeen	Hanna Högstedt
Lasse Långström	Mats Lundell
Annica Karlsson Rixon	Samuel Malm
Liz Rosenfeld	Sara Schmidt
Jo Widerberg	Catharina Thörn
Neil Wigardt	Kajsa Widegren

Queer Moving Images presents:

Barbara Hammer (USA)
Gina Carducci (USA) Liz Rosenfeld (USA/GER)

QUEER FILM WEEK AT VALAND ACADEMY
18–23 MAY 2015

Free entrance to all screenings and talks

The public presentation with Barbara Hammer is in Academy Valands Aula with entrance from Vasagatan 50. All screenings in The Studio with entrance from Storgatan 43 or from the backyard Chalmersgatan 4



Programme

Monday 18 May 7pm

Barbara Hammer – *Tender Fictions*, 1995, 55 min, B&W, Color, Sound, DVD

Pioneer lesbian-feminist filmmaker, Barbara Hammer, constructs an autobiography before someone does it for her in this post-postmodern sequel to her award-winning documentary *Nitrate Kisses*. Lesbian autobiography is a slender genre, so Hammer draws from general culture studies for critique with ironic synthesized “voices of authority”. Archival footage of the AFL/CIO faculty strike at San Francisco State, Black Panther Party rallies and early Women’s Music Festival and a Take Back the Night march enrich the context. Hammer challenges a younger generation to visualize a world before they existed.

(presentation by Anna Linder)

Barbara Hammer is a visual artist working primarily in film and video. She has made over 80 moving image works in a career that spans 40 years. She is considered a pioneer of queer cinema. Many of her films portray her own life and personal experiences, using experimental and documentary techniques. She is known for films such as *Dyketactics* (1974), *Nitrate Kisses* (1992), *History Lessons* (2000), *A horse is not a metaphor* (2009) and many more. Her recently released, *Welcome to this house* (2015), portrays the poet Elizabeth Bishop.

Tuesday 19 May 7pm

Barbara Hammer – *History Lessons*, 2000, 67 min, B&W, Color, Sound, DVD

In this wonderfully irreverent yet empowering film, Barbara Hammer traces lesbian history by presenting an extraordinary array of archival footage – and then

playfully manipulates it to make it seem as though lesbians were everywhere. From popular films to newsreels, sex ed pics, stag reels, medical and educational films, old nudies and more, *History Lessons* reclaims and rewrites lesbian history.

(presentation by Anna Linder)

Wednesday 20 May 7pm

Barbara Ward *Will Never Die – The Early Films* 1968–1972, 70 min, silent, DVD

Hammer’s first films were made before she went to film school, and were shot using a handheld 8mm and Super 8mm camera without sound. They can be seen as marking her transition to a new life, both personally and artistically: in particular, her second film, *Barbara Ward Will Never Die*, refers to her former identity as a married woman with another’s name.

Barbara Ward Will Never Die, 1968. Super 8mm film, colour/silent, 3 min.
Schizy, 1968 Super 8mm film, colour/silent, 4 min. (Hammer’s first film)
Play or ‘Yes,’ ‘Yes,’ ‘Yes,’ 1970. Super 8mm film, colour/silent, 11 min.
Elegy, 1970. Super 8mm film, colour/silent, 3 min.
Marie and Me, 1970. 8mm film, colour/silent, 12 min.
Traveling, 1970. Super 8mm film, colour/silent, 8 min.
Yellowhammer, 1972. Super 8mm film, colour/silent, 3 min.
Barbara Hammer – The Early Films 1968-72, ca 70 min, DVD

(presentation by Anna Linder)

Thursday 21 May 3-5pm

MAKING MOVIES OUT OF SEX AND LIFE (and making it all TRANSPARENT)

Public presentation and film screening by visual artist Barbara Hammer.

Looking back on her career as a visual artist, Barbara Hammer will highlight projects that were influential in establishing her work as a major artist in the twentieth and twenty-first centuries.

Barbara Hammer, who is most known for her performance and film/video projects, will here focus on particular strategies and lucky breaks that helped her in achieving major retrospectives and gallery exhibitions in the last four years.

After the talk we invite you all to a reception in the glass house at Valand’s courtyard. Address: Aulan, Vasagatan 50. In order to attend this lecture and reception you have to RSVP: lena.lind@akademivaland.gu.se

7pm – A special film evening together with Barbara Hammer.

Barbara Hammer picks films from her archive and talks about them.

Friday 22 May 8pm

Film evening and presentation by Gina Carducci.

Gina Carducci – *MIX N.Y Trailer*
Gina Carducci and Barbara Hammer – *Generations*, 2010, 30 min, 16mm, color/black&white, optical sound

In the spirit of mentoring and passing on the tradition of personal experimental filmmaking, Barbara Hammer, 70 years

old, hands the camera to Gina Carducci, a young queer filmmaker. Shooting during the last days of Astroland at Coney Island, New York, the filmmakers find that the inevitable fact of aging echoes in the architecture of the amusement park and in the emulsion of the film medium itself. Inspired by Shirley Clarke’s *Bridges Go Round* (1953), both filmmakers edited picture and sound separately, joining their films in the middle when they finished making a true generational and experimental experiment.

Generations premiered at MoMA, won the Teddy Award 2011 for Best Short Film at the Berlinale, the Director’s Choice Award at the Black Maria Film and Video Festival, and the Special Jury Award at the Side by Side LGBT International Film Festival in St. Petersburg, Russia.

Gina Carducci – *All That Sheltering Emptiness*, 2010, 7 min, 16mm, color, optical sound

All That Sheltering Emptiness is a meditation on elevators, hotel lobbies, hundred dollar bills, the bathroom, a cab, chandeliers, cocktails, the 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 (*Generations*; *Stone Welcome Mat*) and Mattilda Bernstein Sycamore (author of *The End of San Francisco*; editor of *Why Are Faggots So Afraid of Faggots: Flaming Challenges to Masculinity, Objectification and the Desire to Conform*). *All That Sheltering Emptiness* explodes the typical narratives of desire, escape and intimacy to evoke something more honest. Official selection by invitation International Film Festival Rotterdam.