

The Modern Lesbian Film Programme 2013

The film programme runs alongside the main conference programme and hosts an exciting and diverse range of short films, documentaries, fictional features and artist's moving image that relate to the conference theme, and are drawn from across the UK, Europe, South Africa, Canada and North America. Some of the screenings are accompanied by presentations and Q&As with the directors and filmmakers, these are indicated in the individual screening details.

As well as submissions from individuals and independent companies responding to the conference call, the programme also includes two exclusive feature film screenings* kindly provided by *Peccadillo Pictures*, one of the UK's most recognised distributors of Art House, LGBT and world cinema titles.

The film programme has been convened by Dr Sarah Atkinson from the Faculty of Arts, University of Brighton. Dr Atkinson is an academic and filmmaking practitioner specialising in interactive cinema and transmedia storytelling. Her own multi-screen interactive cinema installation *Crossed Lines* has been exhibited internationally and her first monograph *Beyond the Screen: Future Fictions and Audiences* will be published by Continuum in December 2013. Her most recent interactive documentary *Anatomy of a Film* features on the BluRay edition of *Ginger & Rosa (Artificial Eye)*, Dir: Sally Potter, 2012). This is part of a wider investigation into the impact of the digital revolution upon feature filmmaking where she has spent the last eight months documenting the entire production process of the film.

Friday 15 February 2013 | 9.25-9.50am | Sallis Benney



From GLF to WLM

Producer/Director: Lizzie Thynne
Editor: Peter Harte
University of Sussex, UK
2012

6 minutes

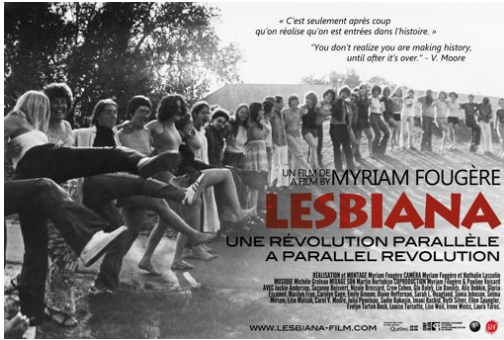
To be screened as a tribute to Mary McIntosh

Mary McIntosh, sociologist and author of key papers and books such as 'The Homosexual Role' (1968) and *The Anti-Social Family* (1982), recalls coming out in the 1960s. She recounts her early involvement in the Gay Liberation Front's actions such as kiss-ins and protests against the commercial club scene including 'The Gateways', whom the GLF thought was taking advantage of queers. The theatrical tactics learnt in the GLF were put to further use when on a trip to the 1971 Women's Liberation Conference at Skegness, the GLF women took decisive action to stop male activists running the show.

One of a series of films from *Sisterhood and After: the Women's Liberation Oral History Project* led by Margaretta Jolly at the University of Sussex. The project is the first to publicly archive a comprehensive collection of interviews with this generation of feminists. A spectrum of campaigns and voices are featured exploring the inner workings and lasting significance of the 'second wave' of feminism. The collection will be housed at the British Library and the accompanying British Library Learning website will be launched on 8 March 2013.

Sisterhood and After is funded by the Leverhulme Trust.

Friday 15 February 2013 | 9.50-11.20AM | Sallis Benney



LESBIANA A PARALLEL REVOLUTION

Dir: Myriam Fougère Coproducers: Myriam Fougère and Pauline Voisard
Documentary | Québec, Canada | 2012 | 63 min
English and French /English subtitles
Produced with the financial support of: Conseil des arts et des lettres du Québec, NFB – ACIC- Et PRIM.
Distributed by GIV (in Canada)
www.lesbiana-film.com

In the 1980's, lesbian culture was flourishing in many cities and small towns across Canada, the United States, in Europe as well as in Israel and Japan.

LESBIANA- A Parallel Revolution tells the story of that movement through interviews with some key players of the time. They were activists, writers, philosophers, teachers, carpenters and nurses, trying to invent a different way of life centered on women. This movement was born out of the Feminist Movement of the 1970's.

At the root of it all was the liberating feeling that women-loving-women was the source of their strength, that together they could live differently. By taking themselves and each other seriously, they could change themselves, and ultimately, change the world.

Myriam Fougère, director, editor, director of photography, co producer:

Myriam Fougère is a multidisciplinary artist born in Quebec City, Canada. While living in New York City from 1987 to 1992, she organized the "East Coast Lesbians' Festival" with Lin Daniels. Myriam wrote, shot and directed a poetic, innovative documentary about breast cancer entitled, *On a Moving Path*. This documentary won Best Experimental Documentary at the Baltimore Women's Film Festival, 2008, and Second Prize at the Image et Santé Festival in Liège, Belgium, 2008. With a grant from the Conseil des Arts et des Lettres du Québec, Myriam shot, directed and edited a documentary about the rise and fall of the lesbian movement of the 1980's called *Lesbiana - A Parallel Revolution*.

Friday 15 February 2013 | 11:30-1.00pm | Room 204

With introduction and Q&A with the Director and Producer:



Jan's Coming Out

Dir: Carolyn Reid
Producer: Alison Thompson
UK
2011

75 minutes

Written and directed by Carolyn Reid and produced by, Village Films, 'Jan's Coming Out', is a fun filled, entertaining, feel-good documentary, celebrating contemporary lesbian life. Featuring interviews with a host of recognised names from the UK and the USA, this award-winning documentary has 'wowed' audiences around the world.

Presenter, Jan Walker, is a previously married, 50 year old 'Baby Dyke', who unexpectedly discovers her sexuality, after watching 5 full seasons of, 'The L Word' – in one long viewing session! Alongside women facing the camera for the first time, award-winning entertainers, entrepreneurs and writers; such as, Val McDermid, Stella Duffy, Zoe Lyons, Jen Brister, Julie Goldman, Cathy DeBuono, Jill Bennett and Meredith Baxter; share Sapphic insights, anecdotes, dating and flirting tips. Locations include Hebden Bridge, London, Manchester, Provincetown, West Hollywood and an Olivia cruise in the Caribbean.

Hailed as 'a festival highlight' of the BFI's 25th London Lesbian and Gay Film Festival, by The Times newspaper, 'Jan's Coming Out', is a positive, unique and inspiring movie. Laugh- out-loud as the cast share their stories; offer Jan new chat up lines and reveal the meaning of terms such as 'pillow queen', 'gold star', 'chapstick' and 'kiki'.

'Jan's Coming Out', both celebrates contemporary lesbian life and highlights the importance of being out, loud and proud, in a fun, upbeat and positive style. To quote, Stella Duffy, 'Jan's Coming Out' is, "... the most positive, diverse, inclusive lesbian film I've ever seen."

Carolyn Reid; Writer, Director and Cinematographer

Carolyn is an experienced writer, director, cinematographer and editor, who has worked in the film and TV industry for over 20 years. She runs a successful film and publishing company without compromising her enthusiasm for creating visually exciting films to engage and educate viewers. Large, small or no budget, broadcast or non- broadcast, the passion for telling stories in a compelling style remains.

Whether working with experienced actors/presenters or with people facing the camera for the first time, Carolyn has a natural ability to put people at their ease, producing high quality material for each project she works on.

Alison Thompson; Producer and Location Sound

Hailing from a commercial background, Alison has transferred her skills seamlessly into the broadcast film, TV and publishing industry. She has been prepared to work from the ground up to broaden her skill-set and to understand and participate in the production process. Her wealth of experience in a commercial environment has led to the success of Village Films' independent revenue generation. Her attention to detail in all aspects of media production, from budgets to logistics, creates a smooth and painless working environment.

Friday 15 February 2013 | 3:00-4:30pm | Room 204

With introductions from the director, 3:00-3:30pm:



Image copyright: Raissa Page/ Photofusion

Return to Sender

Producer/Director/Editor: Lizzie Thynne
University of Sussex, UK
2012

8 minutes

Twenty years ago, the Greenham women's peace camp got US cruise missiles sent back home. The camp began in 1981 when a group of Welsh women arrived at the US base in Berkshire to protest against the weapons being sited there. Rebecca Johnson arrived at Greenham Common as a young woman in 1982 and lived there for five years. She is now Vice President of CND and an internationally recognized expert on disarmament and co-chair of the International Campaign to Abolish Nuclear Weapons (ICAN). She is the author of Unfinished Business, (2009) on civil society and government strategies to achieve the Comprehensive Nuclear Test Ban Treaty (CTBT). This short film follows Rebecca Johnson, still a tireless campaigner for disarmament, to Burghfield, where nuclear weapons are still being made in the UK and and to the now tranquil common where the US missiles were once installed.

One of a series of films from *Sisterhood and After: the Women's Liberation Oral History Project* led by Margaretta Jolly at the University of Sussex. The project is the first to publicly archive a comprehensive collection of interviews with this generation of feminists. A spectrum of campaigns and voices are featured exploring the inner workings and lasting significance of the 'second wave' of feminism. The collection will be housed at The British Library and the accompanying British Library Learning website will be launched on 8 March 2013.

Sisterhood and After is funded by the Leverhulme Trust.



On Tools

Producer/Director/Editor: Lizzie Thynne
University of Sussex, UK
2012

6 minutes

Barbara Jones was co-founder of the first women's building collective 'Hilda's Builders' in the 1980s. Then as now, there are only 4% of women working in the practical building trades. We catch a glimpse of Barbara and colleagues at work on her own house in scenic Todmorden as she recounts the struggle to get training and respect in such a male-dominated industry. Barbara won a lifetime achievement from Women in Construction on 2011. An inspiring speaker and teacher, she now runs Straw Works, which designs and creates straw bale buildings and trains a diversity of students on site. Straw Works and Associates have worked on over 300 buildings in the UK and Europe.

One of a series of films from *Sisterhood and After: the Women's Liberation Oral History Project* led by Margaretta Jolly at the University of Sussex. The project is the first to publicly archive a comprehensive collection of interviews with this generation of feminists. A spectrum of campaigns and voices are featured exploring the inner workings and lasting significance of the 'second wave' of feminism. The collection of life stories will be housed at The British Library and the accompanying British Library Learning website will be launched on 8 March 2013.

Filmmaker biography:

Lizzie Thynne is a film-maker. She is Senior Lecturer and Convenor of the MA Digital Documentary at the University of Sussex, where she also supervises practice-led PhDs. Her work encompasses visual and written practice. She completed *On the Border*, a family biography tracing the impact of war and exile in 2012. Her work on Claude Cahun, the surrealist photographer, has appeared as a film *Playing a Part* (2005), several book chapters and in *Papers of Surrealism* (2010) and *History of Photography* (2005).

With introduction and discussion with the director, 3.30-4.15pm:



Butch Losses

Dir: Janet Jones
UK
2011

12 minutes

Reflections on a personal journey through the emergence of a 'Butch' lesbian identity and the development of a progressive neurological condition. The film explores some of the issues around disability and inclusion and the mapping of sexual territories within a deteriorating body and the wider lesbian community.

Beginning with descriptive landscapes of a 70's childhood, the emergence of 'butch' markers, through to work in various trades and the development of neurological symptoms, the film goes on to look at the challenges of communication within sex and for sexual partners. The links to self esteem are highlighted with personal support needs, interpersonal negotiations, and the challenges of inaccessibility in the built environment.

Within this journey, the overall perspective reflects on what it means to live with the daily experiences of loss, coming to terms with a changing body and how the shape of our world impacts on individual choice for people with disabilities.

Filmmaker Biography:

Emerging from a dysfunctional 70's childhood into a variety of practical jobs in her teens and early 20's, Janet Jones emerged from a long heterosexual experimental 'phase', found her way back into education and out into her butch lesbian identity.

With feminist politics, community theatre, visual expression, creative writing and lots of work and activism, life moved forward.

Halfway through her 30's the most common degenerative neurological condition affecting women emerged and five years into a Community Development and Food Policy role, life changed.

Disability and medical retirement necessitated a new creative direction and 10 years on, a different life has taken shape.

Saturday 16 February 2013 | 9.00-10:30am | Room 204



The Purple Place

Dir: Ana Belen Jarrin

Spanish with English subtitles

Spain

7 minutes

(9:05-9:15am)

"The purple place" appeals to an indeterminate space between feminine and masculine. It was built out of some photographic series in which the main characters have changed their bodies, moving in a border area and a transgression of the conventional norms governing body and relations between sexes. In a black space with no handles, "The purple place" runs away from the description to suggest the physical vulnerability. Bodies alone or leaning, sliding or playing with others. Speaking to the camera, the stark expression reveals the tensions generated by the physicality and the need of every individual of self-recognition on the body. The pictures are exploring the hinterland that skin contains and includes pain, confinement, fragility, fear, challenge, need ...

With these choices of transformation, "The purple place" characters are challenging the standards of beauty and helping to question the imposed regulations.

Filmmaker Biography:

Ana Belen Jarrin is from Ecuador, living and works in Barcelona, her photographic work focuses on the portrait of people living in bodies and unusual circumstances. She worked several years with the group of transsexuals in Ecuador and Barcelona and maintains contact with people with different types of disabilities. She received the prestigious scholarship for his project CONCA The Purple Place, was PhotoEspaña Discovery 2008 and Discovery of the Llotja Pati, Emergent-Lleida 2010. She has exhibited several times at festivals such as Encounters TRAFFIC, PhotoEspaña, Spring Photo. Directs specialize in portrait photography workshops and creative photography in Barcelona, Tolosa and Ecuador, is also reader of portfolios.



Purple shoelaces

Dir: Steph M. Anderson

USA

22 minutes

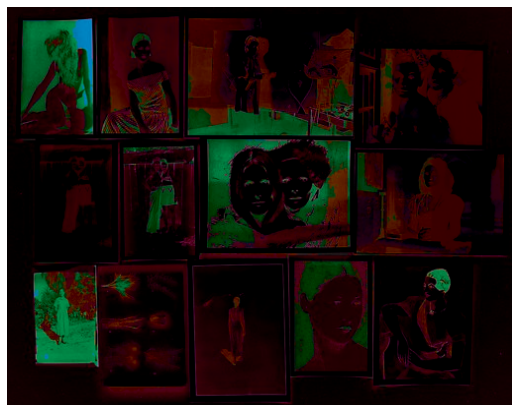
(9:20-9:45am)

In part a response to the heteronormativity of sport, over the past couple decades, gay-identified sport leagues have developed locally, nationally, and internationally and strive to offer an inclusive sporting environment to LGBTQ athletes. Initially starting with only 25 players across four teams, the New York City Gay Basketball League is currently home to over 180 female athletes on 19 teams in the city.

During the Fall 2011 season, filmmaker Stephanie M. Anderson took time away from playing to raise questions about the purpose of gay-identified sport and (continual) need of “safe spaces” for marginalized groups and individuals. A playful and thoughtful blend of research and film, the documentary short, “Purple Shoelaces,” explores the liminal spaces of gay sport to offer a portrait of an athletic space where sexual and gender diversity are creatively and candidly normalized. The film centers on the experiences of 4 women – diverse by gender presentation, race, and skill level – and documents one team’s pursuit of a championship title. Through these women’s stories, idiosyncrasies, and humor, it is revealed that while solidarity around sexuality may define the league’s identity, for the players, the experience is about more than being “gay.”

Filmmaker Biography:

Stephanie M. Anderson is a freelance Videographer and PhD Candidate in Social Personality Psychology at the Graduate Center of the City University of New York. In her academic pursuits, she is interested in using film throughout the research process and in particular as a means to engage in public discourse. Her film, “Purple Shoelaces” is a complement to her dissertation work, and more generally examines constructions of gender, sexuality, race and competition among men’s and women’s gay-identified basketball leagues within the United States. Anderson is currently in the process of expanding the film and hopes to release the extended version in Fall 2013.



A field (of interconnected realities)

paula roush and maria lusitano

2012

UK

35 minutes

(9:50-10:25am)

The video extends our ongoing research onto the study of the modernist collage-novel, Valentine Penrose and her book *Dons des Féminines* (1951). This pioneering collage-poem is both a re-enactment of Max Ernst’s *Une Semaine de Bonté* (1934) and a critique of the patriarchal hegemony evoked in Ernst’s work. Women are depicted outside of the domestic sphere, as travelers into exotic places. The female figures maintain their integrity and appear always in pairs, expressing female erotic desire towards each other. Through these and the poem, it is possible to follow and visualise the adventures of two Victorian women, Maria Elona and Rubia, as they travel by ship or balloon, to glamorous landscapes.

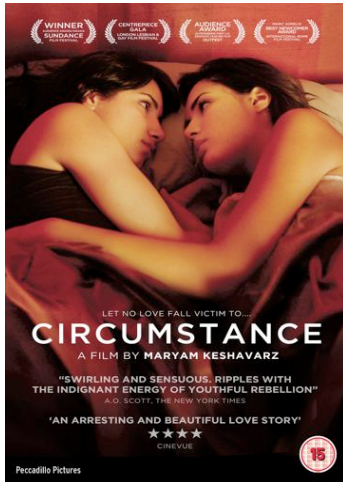
The poetic depiction of female friendship, combining elements of neo-gothic and surrealist verse and collage make *Dons des Féminines* into an early precedent of the *écriture féminine* with its claim for a language of female desire and transgression.

Valentine Penrose’s relationship to Max Ernst, Anthony Penrose and particularly to Alice Rahon - to whom it is speculated that *Dons des Féminines* refers to - have all been scrutinised by art historians and literary critics alike, with the rigor of detectives when dealing with the scene of a crime. Whilst this attention has made *Dons des Féminines* into one of the most intriguing feminist and queer publishing case studies, there are still many gaps that we found the most stimulating and decided to look closer into. The resulting work combines historical archive, speculative fiction, intertextuality and collage.

Artists biographies:

paula roush and maria lusitano are Portuguese London-based artists whose work draws on historiography of genders and sexualities to develop trans-disciplinary visual essays such as ‘A field (of interconnected realities)’ a work that integrates collage, drawing and video. It has been shown at BOOKLIVE! London June 2012, Kaleid 2012 European Artists’ book event, London July 2012, Kunstfilmtag: Language is the House We Live In, Dusseldorf November 2012, Sexuality at Home, University College London, December 2012. It will be presented as a solo show at the 198 Gallery, London April 2013 and at the Museum of Electricidade, Lisbon June 2013.

Saturday 16 February 2013 | 11:05am-12:50pm | Room 204



*Circumstance

Dir: Maryam Keshavarz
UK
2011

107 minutes

Screening courtesy of Peccadillo Pictures, in association with Cine-Excess

Set in contemporary Iran in the unseen world of Iranian youth culture, filled with underground parties, sex, drugs and defiance, *Circumstance* is the story of two vivacious young girls - Atafteh and Shireen - discovering their burgeoning sexuality, struggling with their desires and the boundaries placed upon them by the world they were born into.

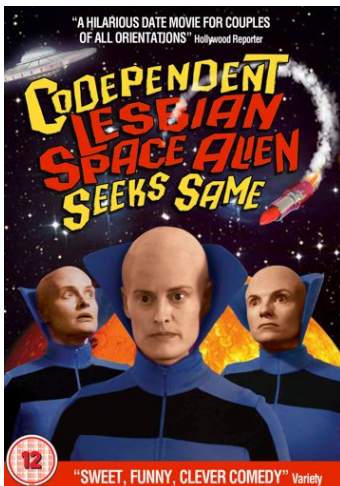
Winner of the Sundance Audience Award, *Circumstance* is a thrilling exposé of an Iranian culture rarely seen. Maryam Keshavarz's directorial debut has blazed a promising trail at film festivals the world over, challenging audience's pre-conceived perspectives of a society and how women can defy the rules imposed upon them, despite the dangers they face.

Director biography:

Maryam Keshavarz received a BA in comparative literature from Northwestern University and an MA in Near Eastern studies from the University of Michigan. Before turning to filmmaking, she served as a visiting scholar at the University of Shiraz's department of Language and Literature. She then received her MFA from NYU's Tisch School of the Arts in film direction and has been making award-winning films for ten years. Keshavarz's first feature documentary, *The Color of Love*, an intimate portrait of the changing landscape of love and politics in Iran, won awards at top-tier festivals and was broadcast internationally. Her short film, *The Day I Died*, garnered top accolades at Mar del Plata, Clermont-Ferrand, New York Film Festival and Berlin International Film Festival, and was the only short film at Berlinale to win two awards: the Gold Teddy and the Jury Prize.

Keshavarz's first narrative feature fiction film, *Circumstance*, premiered to critical acclaim at the 2011 Sundance Film Festival, garnering the coveted Sundance Audience Award, leading to Maryam's inclusion in Deadline.com's 2011 Director's to Watch. *Circumstance* has won over a dozen international awards including Best First Film at the Rome Film Festival and the Audience & Best Actress Awards at Outfest.

Saturday 16 February 2013 | 2:30-4:30pm | Sallis Benney



*Codependent Lesbian Space Alien Seeks Same

Dir: Madeleine Olnek
2011
USA

76 minutes

Screening courtesy of Peccadillo Pictures, in association with Cine-Excess

CODEPENDENT LESBIAN SPACE ALIEN SEEKS SAME tracks the adventures, misadventures and experiences of three aliens from the planet Zots, sent down to Earth on a mission to rid themselves of romantic emotions, which are considered toxic to their planet's atmosphere. They are told to have their hearts broken on Earth, where such heartbreak is considered a given. Two of the aliens, Zylar (promiscuous and sassy) and Barr (codependent and clutchy) fall into an unfortunate romance with each other, but Zoinx, the third, meets Jane, an Earthling of mild manners who lives an uneventful life and works in a stationery store. Unaware that the sudden object of her affection is an alien (despite her bald head and monotone speech), Jane falls hard for Zoinx. The feeling is mutual.

CODEPENDENT LESBIAN SPACES ALIEN SEEMS SAME is an original mash-up of a lo-fi New York City romantic comedy and a sci-fi B-movie spoof, exuding elements of CONEHEADS, EARTH GIRLS ARE EASY and a touch of MARS ATTACKS, full of extra-terrestrial laughs, loves and a dazzling soundtrack.

Director Biography:

Madeleine Olnek is a filmmaker, director and playwright. Her plays have been described by Newsday as "Uproariously Neurotic Comedy." Filmmaker Magazine called her short Countertransference, "unforgettable... a comedic goldmine." Her plays have been described by playwright Paula Vogel as "incredible contemporary masterpieces" in American Theater Magazine. Olnek is also one of the authors of "A Practical Handbook for the Actor" (foreword by David Mamet). She holds an MFA in film from Columbia University, where she was given the Adrienne Shelly Award for Best Female Director. She has had two short films at Sundance; at Sundance 2009, Olnek was awarded the L.A. "Women in Film" grant for outstanding direction. "Countertransference" has won Grand Jury prizes from Outfest and Newfest, as well as an award from the Sao Paulo International Short Film Festival. Olnek's first film, the award-winning short comedy "Hold Up," was an official selection of Sundance 2006.

Saturday 16 February 2013 | 2:30-4:00pm | Room 204



Secret Years

Dir: Mária Takács

2009

Hungary

90 minutes

Eleven lesbian women 'confess' about the 'Secret Years': on women, love, family, happiness and pain. They discuss their identity searching during the Kádár era, the subculture-tolerating 80s, the movement following the transition and their personal struggles.

Many Hungarians believe that before 1989 no Gay and Lesbian life in Hungary existed, as socialist society forced Lesbians and Gays into a life of secrecy and invisibility. Hungarian society is still very hostile towards minorities and 'differences'; in public discourse, someone who is recognisably 'different' supposedly cannot speak for or represent the whole of society. However, we are convinced that an authentic reflection of any given political and social system can be found by looking at that systems marginalized groups.

Our documentary surveys the generations of lesbians in Hungary that lived, and continue to live, a closeted existence since the 1960s (with few acquaintances and in limited company), and those generations that – thanks to freedoms afforded by the 1989 collapse of Communism – lead increasingly open and accepted lives. Their life stories will acquaint the audience with both the former system's crippling methods of asserting power over the individual and communities, and with the freedom accompanying the post-communist transition. What had been a taboo topic prior to 1989 gradually has entered into political discourse; but in recent years, visibility brings on new challenges too.

No Hungarian documentary has yet dealt with this subject matter. This film will compensate for a blind spot not only in the public's awareness of the former Communist system, but will also strengthen the identity of the lesbian community and other minorities by extension.

Director Biography:

Mária Takács has covered both intellectual and practical dimensions of audio-visual studies. For years now, she has been documenting the various activities of LGBT and green communities. She is a freelance video-reporter and director of various TV shows.

Saturday 16 February 2013 | 4:15-5:45pm | Room 204



Breaking Out of The Box: Stories of black lesbians

Dir: Busi Kheswa & Zethu Matebeni
2011
South Africa
English and Zulu (with subtitles)
40 minutes

Buhle Msibi's poem *I Break the Boxes* provides the title for this wide-ranging, touching, often funny documentary highlighting the lives of black lesbians in South Africa. The title is appropriate; by telling the tales of six high profile women, the sheer breadth of experience in the black lesbian community is revealed, the profiled women all having redefined their set parameters in one way or another. They are a well-thought out mix of voices and bear compelling witness to an epoch that has seen gay rights go from zero to hero. There are the mother figures, Mary Hames of UWC's Gender Equity Unit and Dr Yvette Abrahams of the Gender Commission for Gender Equality, who set the scene with stories of the anti-apartheid activism years (and falling hopelessly in love). The traditional healer, Fikile Vilakazi of the Coalition of African Lesbians, one of the country's most eloquent spokespersons on the rights of gay people, offers a compelling argument against the gay-is-white argument; "if you say being gay is not African then you insult me, because you are saying I am not African". Another strong voice is Out in Africa's Theresa Raizenberg, activist and film buff, who remembers the early ABIGAIL years and the changes since. The youth is represented by Jozi FM DJ Charmaine 'Fino' Dlamini and soccer star Portia Modise, both completely out and succeeding in their fields, despite being largely male-dominated sectors. A warm, compelling and satisfyingly affirming film.

Biographies:

Sbusiso Kheswa has been working in the South African LGBTI sector since 2002, where he has held positions at Gay and Lesbian Memory in Action (GALA), Forum for the Empowerment of Women (FEW), and the Lesbian and Gay Equality Project. He is a passionate advocate for the most marginalised in society, a role he carries out currently at the organisation, Gender Dynamix. He has worked on various research projects, public education and oral history projects. *Breaking out of the box*, is his first co-directed documentary film on black lesbian lives.

Zethu Matebeni holds a PhD from Wits University and is currently a researcher at Huma (institute for humanities in Africa) at the University of Cape Town. Author of *Black lesbian sexualities and identities in South Africa*, 2012, Zethu has published extensively on lgbt issues in South Africa. She is also co-curator of the multi-media exhibition *Joburg TRACKS: Sexuality in the City*. Zethu is currently working on a second documentary film at the University of Cape Town.

Acknowledgements: Special thanks to Peccadillo Pictures, Paul Smith and Xavier Mendik: Cine-Excess.
