

**wexner center
for the arts**

For Immediate Release: February 10 , 2004

Media contacts: Erik Pepple, 614 688-3261 or epepple@wexarts.org

Karen Simonian, 614 292-9923 or ksimonian@wexarts.org

**GLBT F/V 7 SHOWCASES FILMS WITH GAY, LESBIAN,
AND TRANSGENDER THEMES**

The Wexner Center presents **GLBT F/V 7**, a weekend of often provocative films with gay, lesbian, and transgender themes. Now in its seventh year, this series runs Thursday–Sunday, **February 26–29**.

Highlights of the GLBT F/V 7 include the *The Gift*, a film that explores a subculture of gay men who actively seek “the gift” of HIV, and a discussion with and new works by video artist Sadie Benning.

Tickets for each program are \$6 for the general public and \$4 for Wexner Center members, students, and senior citizens. Purchase any five tickets for \$25 (\$15 for members and students). All screenings take place in the Wexner Center Film/Video Theater, 1871 N. High St. Call 614-292-3535 for advance tickets.

GLBT F/V 7 SCHEDULE:

Thu, Feb 26 / 7 pm

The Gift (Louise Hogarth, 2003)

One of the most controversial films at recent festivals worldwide, *The Gift* (62 mins.) is a revealing look at the gay subculture of men deliberately seeking HIV infection by having unprotected sex, and of HIV-positive men passing on the virus via barebacking (called “gift givers”). It’s a sobering wake-up call to anyone who thinks the AIDS epidemic is over.

Thu, Feb 26 / 8:15 pm

Madame Satã (Karim Ainouz, 2002)

Madame Satã (103 mins.) is the first feature by Brazilian-born, NYU-educated Karim Ainouz. It's a hypnotic recreation of the life of Brazil's most infamous drag queen and gay icon, João Francisco dos Santos—a Josephine Baker-wannabe who rises from the ghettos of Rio to become a national figure of defiance and resistance. Playing the title role, Lázaro Ramos “combines the street swagger of a hard-core homo thug with the balletic grace of a self-created queen,” offering “a subversive take on black cool and black queerness” (*LA Weekly*).

Fri, Feb 27 / 7 pm

Suddenly (Diego Lerman, 2002)

From Argentina, Diego Lerman's quirky film *Suddenly* (94 mins.) follows two punky lesbian bikers (nicknamed Mao and Lenin) who impulsively kidnap a lonely lingerie salesgirl. The unlikely trio hits the road and ends up at Lenin's elderly aunt's country home, where alliances and misalliances are formed in an unexpected and ultimately charming fashion.

Fri, Feb 27 / 8:45 pm

Rise Above: The Tribe 8 Documentary (Tracy Flannigan, 2003)

Based on filmmaker Tracy Flannigan's four-year obsession with the band, *Rise Above* (80 mins.) takes viewers behind the scenes to meet San Francisco's “dyke punk group” Tribe 8. Famed for the intensity of its live shows, Tribe 8 claims legions of hardcore fans nationwide, even coming to the attention of *USA Today*, which noted in a front-page story, “Queer core=punk bands with gay members....Gay rights in the mosh pit.”

Fri, Feb 27 / 10:15 pm

Dangerous Living: Coming Out in the Developing World (John Scagliotti, 2003)

Preceded by ***Behold Goliath, or The Boy with the Filthy Laugh*** (Tom Kalin, 2002–03)

From the director of *Before Stonewall*, *Dangerous Living* (70 mins.) is an enlightening and often disturbing look at the struggles of gay activists in developing nations. Despite increasing visibility in the U.S. and other Western nations, homosexuality remains a pretext for persecution elsewhere, as in the notorious 2001 case of over 50 Egyptian men being arrested for “debauchery”—just one of the many incidents

documented in the film. Narrated by Janeane Garofalo. The program begins with Tom (Swoon) Kalin's work in progress, *Behold Goliath, or The Boy with the Filthy Laugh* (approx. 10 mins.). The film comprises four short works inspired by the writings of Alfred Chester, one of modern American literature's most compelling forgotten figures.

Sat, Feb 28 / 7 pm

A Conversation with Sadie Benning

\$7 general public / \$5 members, students, senior citizens

Featuring a screening of *Flat Is Beautiful* (50 mins.) and previews of works in progress, this onstage conversation with the acclaimed lesbian video artist is part of a Sadie Benning series retrospective.

Sat, Feb 28 / 10 pm

***Myra Breckenridge* (Michael Sarne, 1969)**

"The bad taste is beyond belief!"—*Variety*

Thirty-plus years haven't diminished the power of legendary box-office fiasco *Myra Breckenridge* (94 mins.), one of the oddest (and most rarely screened) Hollywood films ever made. Loosely based on Gore Vidal's comic novel, it's a movie-mad delirium about a man becoming a woman becoming a man...and so on. Starring Raquel Welch as Myra and Rex Reed as Myron and featuring past and future sex goddesses Mae West and Farrah Fawcett, plus a pre-*Magnum PI* Tom Selleck.

Sun, Feb 29 / 4:30 pm

***Venus Boyz* (Gabriel Baur, 2001)**

Winning prizes at festivals throughout Europe and America, *Venus Boyz* (104 mins.) is a fascinating look at New York's Drag Kings, a world of women meeting in clubs where they change into male alter egos, parodying male archetypes while exploring male eroticism. The film takes place during a Drag King night at the Slipper Room club, where kings, queens, and the entire "kingdom" come together. It "challenges everything you always thought you knew about what it means to be a boy or a girl." (*Time Out New York*).

EVENT SUPPORT

Support for the 2003–04 film/video season provided by the Rohauer Collection Foundation and the Corporate Annual Fund of the Wexner Center Foundation.

Contemporary films, international films, and visiting filmmakers presented with support from the Ohio Arts Council.

The Wexner Center for the Arts is The Ohio State University's multidisciplinary, international laboratory for the exploration and advancement of contemporary art. Through exhibitions, screenings, performances, artist residencies, and educational programs, the Wexner Center acts as a forum where established and emerging artists can test ideas and where diverse audiences can participate in cultural experiences that enhance understanding of the art of our time. In its programs, the Wexner Center balances a commitment to experimentation with a commitment to traditions of innovation and affirms the university's mission of education, research, and community service.

###30###