



MARIA KLONARIS & KATERINA THOMADAKI, DOUBLE LABYRINTH, 1975-76. COURTESY OF THE ARTISTS

AMIF 2017

SAT 11 NOV **SUN 12 NOV**
10.30AM-6PM **11AM-8PM**

TRAMWAY, GLASGOW

Think of a relationship as a rhythm. You list the generic activities that could comprise ours. We might eat, read, walk, watch, rest, even sleep together. More than these bare, shared facts, however, our association is a system of negotiation. It is shaped as much from stubbornness as generosity, comprised more of willfulness than compromise.

As we begin to speak about programming this festival together, I tell you about a film from 1982, in which three women reflect on the breakdown of their romantic relationship, riffing off the genre of a melodrama. You respond with a text that describes two young girls rehearsing a sex scene from a Hollywood film in the bathroom of a suburban home. We exchange messages about the patterns of our days, about illness, tiredness, annoyances, heartache. I write to tell you that I am fed up with work, fed up with the pressure to produce, fed up with discussions about care taking place in institutions that do anything but that. Like other forms of minor speech, complaints carve out a kind of intimacy between us. But meeting together by a large expanse of water one day, we find ourselves talking about desire instead.

Think of a relationship as a thing that need not – for anyway it never really does – begin or end with two.

Rather than organise content for the festival under a thematic, we compile a list of people who live no more than a train ride away. The typed names indicate those with whom we would like to enter into a deeper working relationship. We hold and weigh each suggestion, describing to ourselves the practices of others as best as we can. We want to enable a set of connections whose texture, register, mannerisms, tastes, preferences and questions can coax the content of a programme into being.

The invitation we make to Mia Edelgart, Deirdre J. Humphrys and Alberta Whittle stipulates periods of time when we will all be in the same place. We hope that this will

allow for an encounter that is productive yet manageable, intensive but not invasive. It turns out that it's hard to find the time. Instead our discussions unfold over email, interrupted Skype calls, a video letter, meetings in kitchens, cafés, cinema spaces, the shared home of two artists in Copenhagen and the basement of a gallery space in Glasgow. Focused on the task at hand, yet nonetheless subject to the ebb and flow of everyday existence, our interactions are affected by varying states of health and ill health, unequal wage relations and different pressures on time. There are varying capacities for attention and distraction, intensity and hesitation, creativity and downtime. Each idea for the programme gets pulled through this system of uneven exchange. Some things we hold on to. Other stuff falls away.

What happens when intimacy is staged for a public? When it not only becomes subject to a set of values but accrues a value of its own? If relationships are organised by institutions, such as marriage or the family, they can also be a way to negotiate them: a way to navigate through or, then again, simply a way to survive within. They might also establish institutional forms of their own. Within our relationship-as-institution myriad aesthetics, tones, languages, configurations and feelings are in tension, subject to the values of this system.

There are only so many encounters you can subject a form to and it still remain intact.

Think of the point where lived-in rhythms become inhospitable. Conjure a thing that repeats until it becomes illegible. Consider an object of desire that is obliterated by the very same relation that brought it into being.

SATURDAY 11 NOV

10.30am–12.30pm

Shape Shifting Otherness: Towards technologies of care

Workshop led by Alberta Whittle

STUDIO

– Refreshments provided

– Limited capacity

break

12.45–1.30pm

Mira Mattar, *On 'Soft Close'*

TRAMWAY 1 DOWNSTAIRS

lunch

2.30–4pm

Screening: *The Work That We Do*

Jacqui Duckworth & Jayne Parker

TRAMWAY 1 DOWNSTAIRS

break

4.30–6pm

Screening: Klonaris/ Thomadaki,

Double Labyrinth

(with Katerina Thomadaki)

TRAMWAY 1 BALCONY

TRAMWAY 4: EXHIBITIONS

SAT 10.30am–6pm

Harry Dodge

Mia Edelgart

Mia Edelgart, Henriette Heise,

Deirdre J. Humphrys & Pia Rönicke

Catherine Gund & Julie Tolentino

Jaguar Mary

Ramses Underhill-Smith

RECOMMENDED

SAT 7–9pm

PRIVATE VIEW: *BABY BOY* CURATED BY BLACK RADICAL IMAGINATION

Transmission Gallery, 28 King Street G1 5QP

SAT 9pm–1am

AMIF/TRANSMISSION AFTERPARTY

with DJ Sarra Wild

The Old Hairdressers, 20–28 Renfield Lane G2 6PH

– Food provided

SUNDAY 12 NOV

11am–12.45pm

Discussion group

STUDIO

– Refreshments provided

– Limited capacity

lunch

1.45–3.45pm

Sunday matinee:

Trinh T. Minh-ha & Jean-Paul Bourdier, *A Tale of Love*

TRAMWAY 1 BALCONY

break

4.15–5pm

Fiona Jardine, *Trade*

TRAMWAY 1 DOWNSTAIRS

break

5.15–6.15pm

Screening: *Back Inside Herself*

Films and sounds including works by Sonia Boyce & Ain Bailey,

Christian Noelle Charles & S. Pearl Sharp

TRAMWAY 1 DOWNSTAIRS

Until 8pm

Tramway 4 Exhibitions and Bar open

TRAMWAY 4: EXHIBITIONS

SUN 11am–8pm

Harry Dodge

Mia Edelgart

Mia Edelgart, Henriette Heise,

Deirdre J. Humphrys & Pia Rönicke

Catherine Gund & Julie Tolentino

Jaguar Mary

Ramses Underhill-Smith

TRAMWAY 4 EXHIBITIONS

SPACE 1

MIA EDELGART:
HEARTS IN TINY CHESTS P.S. POLLINATION SERVICES

2017, video, 45min



Hearts in Tiny Chests P.S. Pollination Services emerges from ongoing research into various ideas about honeybees from ancient times until the present.

Because of the manifold eco-crises of today there is a decline in pollinators such as butterflies, birds and bees – which has received attention due to the economic value of their reproductive work. The honeybee *Apis Mellifera* has been a particular focus of this discussion.

In this work a chaotic textual conversation takes place, crisscrossing writing from different ages on honeybees and the relationship between nature, capitalism, human and non-human, subject, object and hybridities. The work searches through fascinations of the symbiosis of honeybees, through questions on the individual bee in relation to the swarm and the spirit of the hive, indirectly asking what it means to think through animals. What does this image of an animal superorganism reflect in a shaky anthropocentric world? Is it possible to embody a theoretical understanding of intersubjectively intertwined sensuous beings? What is the significance of one human baby now, in a time of urgent calls for other ways of relating to and engaging with nature, a time when capitalist hegemony resides in ways of living as well as in the tissues of living beings?

SPACE 2

An exhibition of video works on monitors. Exercises in call and response, and dispersed authorship; exercises in imagining other worlds; exercises in social, political and desiring identities.

**MIA EDELGART, HENRIETTE HEISE,
DEIRDRE J. HUMPHRYS & PIA RÖNICKE:**
WORK TOUCHES WORK

ongoing, video

Circular correspondence;
a work in progress
no deadline in sight
transforming over time

Compounding images, text and sound by literally letting life and work processes touch one another
a way of sharing and a way of visualizing conversations
conversations that are always already there.
Confusing authorship.

One composes a clip, sends it on to another who adds a clip, conjoins them and sends it onto the next, who does the same, and so on, in that order.

Dogmas: each clip must be a minimum of three seconds and a maximum of three minutes and to be sent on within three days.



HARRY DODGE:
THE ASS AND THE LAP DOG

2013, video, 33min

The title refers to a fable as told by Jean de la Fontaine. In this fable, the lap dog receives caresses when he rubs against his master, but when the ass tries the same action, he is abused and beaten. *The Ass and the Lap Dog* focuses on similar problems of transposition, or of flawed translation – of being ill-equipped, untrained, displaced, not ‘passing’ – proposed in part as a type of ‘homesickness’ (*Maladie du Pays*). The video explores such states via a series of heavily-edited monologues by performers, most of whom speak English as a second language. Each of the ‘interviewees’ is taken to a site, and asked how it reminds them of home. Each responds with a confused examination of the site, ultimately confessing that it in no way makes them think of ‘home’. Perversely, each is then overcome by ‘a really clear concept of a video’ they’d like to make, and suggests that they describe, on camera, the imagined video ‘instead’. What follows is a set of absurd, mercurial, and linguistically complex monologues, all of them heavy with Dodge’s authorial idiom. These monologues (which include chatty and pragmatic rabid squirrels, an immense beige lark that morphs into a gigantic clitoris, and ebullient elves birthed breezily from Sigmund Freud’s cartoon butt) accrue into a weave of image-stories that play out in both the performers’ words and in our mind’s eye. The resultant phantasmagoria evokes a condition of hybridity, the space of the multiple and simultaneous: not quite flesh, not quite idea.

JAGUAR MARY:
FRANKIE & JOCIE

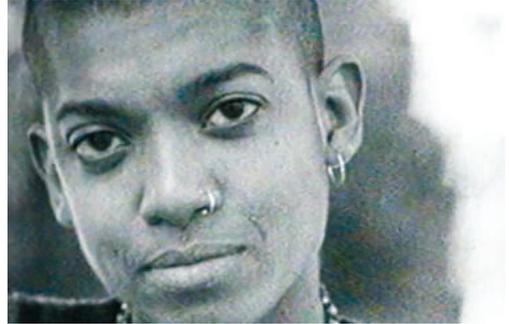
1994, video, 19min

A conversation between a black lesbian and her straight brother about their relationship, the objectification of women and socially accepted homophobia frames this mesmerising 18-minute video. Intermingled with audio of their phone call are interviews with other black lesbians, speaking to shared experiences of discrimination, familial love or condemnation, street harassment and ultimately violence.

[Sarah Hotchkiss]

RAMSES UNDERHILL-SMITH:
A SHORT FILM ABOUT US

1996, video, 7 min



An honest exploration of how cultural identity affects the way you feel about being a lesbian. Issues of difference are explored within the community and in terms of sex and relationships. The camera colourfully reveals the joys of sharing and play. [Cinenova]

CATHERINE GUND AND JULIE TOLENTINO:
B.U.C.K.L.E.

1994, video, 11 min



A humorous fast-paced parody of women dancing, cruising and picking up women at New York City’s legendary Clit Club. [Cinenova]



Alberta Whittle

I is for the Illusion of Inclusion

**SHAPE SHIFTING OTHERNESS:
TOWARDS TECHNOLOGIES OF CARE
WORKSHOP LED BY ALBERTA WHITTLE
10.30AM-12.30PM
STUDIO**

This informal workshop offers the opportunity to read and discuss texts related to radical self-love, race and representation through the lens of care and solidarity. There will be moments for being at rest and listening as well as undertaking short writing exercises. It is specifically aimed at encouraging conversations around the orientation of racial Otherness, and working through the potential of understanding all humxn relationships as interracial.

This workshop is closed to white participants, unless they have a person of colour (PoC) accompanying them.

**MIRA MATTAR:
ON 'SOFT CLOSE'
12.45-1.30PM
TRAMWAY 1 DOWNSTAIRS**

Mira Mattar will be reading excerpts from her latest short story, *Soft Close*, including notes and lines from drafts alongside passages from texts by Lisa Robertson (*Pure Surface*, 1998) and Michel Leiris (*The Sacred in Everyday Life*, 1938). She encountered these texts during the writing period and found they served as strange inspiration.

Soft Close was published in issue 2 of *The Arrow Maker* and republished as a zine by Monster Emporium Press. It is freely available online at <http://bit.ly/2y04joW>

SCREENING:

THE WORK THAT WE DO

2.30-4PM

TRAMWAY 1 DOWNSTAIRS

A dialogue between two films; a proposal exploring the intersection between histories of feminist filmmaking and lesbian perspectives on social reproduction at the end of the long 1970s.

JACQUI DUCKWORTH:

HOMEMADE MELODRAMA

1982, 16mm, 55min



Using the narrative devices of melodrama (both ironically and to magnify the emotional emphasis) *Homemade Melodrama* follows the struggles of three women whose search for harmony takes them through pressures and contradictions, jealousies and insecurities. Two years later the women look back together on the intense claustrophobic nature of their relationship. [Cinenova]

JAYNE PARKER:

RX RECIPE

1980, 16mm, 12min

A woman cares for an eel. She washes it, feeds it and wraps it. She administers the correct prescription for its comfort and then she cares for herself. [LUX]



SCREENING:

KLONARIS / THOMADAKI:

DOUBLE LABYRINTHE

(WITH KATERINA THOMADAKI)

1975-76, Super 8 transferred to HD, 50min

4.30-6PM



**TRAMWAY 1
BALCONY**

In the first part of the film *Double Labyrinth*, Katerina Thomadaki performs six actions, which are filmed by Maria Klonaris. In the second part they change roles, and Klonaris performs while Thomadaki

films. Seeing and being seen is thus doubled. The interaction of the artists with organic and inorganic objects loaded with symbolism demonstrates the interchangeability of social, individual and artistic roles. Both women search for themselves in the performance as they develop their own pictorial language through the camera, each in the presence of the other.

Katerina Thomadaki will introduce the screening and join us for a conversation about her work.



A Tale of Love

DISCUSSION GROUP
11AM-12.45PM
STUDIO

An informal workshop and discussion addressing some of the themes of AMIF 2017 led by Laura Guy and Cara Tolmie.

SUNDAY MATINEE:
TRINH T. MINH-HA &
JEAN-PAUL BOURDIER:
A TALE OF LOVE

1995, 35mm transferred to DVD, 108min
1.45-3.45PM

TRAMWAY 1 BALCONY

Portraying the Vietnamese immigrant experience through Kieu, *A Tale of Love* follows the quest of a woman in love with 'Love'. The film is loosely inspired by *The Tale of Kieu*, the Vietnamese national poem of love which Vietnamese people see as a mythical biography of their 'motherland,' marked by internal turbulence and foreign domination. A freelance writer, Kieu also works as a model for a photographer who idealises the headless female body and who captures Kieu sheathed by transparent veils. Voyeurism runs through

the history of love narratives and voyeurism is here one of the threads that structures the 'narrative' of the film. Exposing the fiction of love in love stories and the process of consumption, *A Tale of Love* marginalises traditional narrative conventions and opens up a denaturalised space of acting where performed reality, memory and dream constantly pass into one another. Sublimely beautiful to watch, *A Tale of Love* eloquently evokes an understanding of the allusive and powerful connections between love, sensuality, voyeurism and identity. [Women Make Movies]

FIONA JARDINE:
TRADE
4.15-5PM
TRAMWAY 1 DOWNSTAIRS

'He seemed not to be able to hear me in English. And so when I said "your debts", he said: "My death?" "No," I reiterated, "your debts!" and he said: "My death!?" At this point I could see that there was a link between the two...'

A talk that will look at practices of citation and appropriation, considering the temporal economies of authorship.

SCREENING:

BACK INSIDE HERSELF

5.15–6.15PM

TRAMWAY 1 DOWNSTAIRS

A programme of screenings and sounds exploring repetition and rest, interiority and the self, that departs from S. Pearl Sharp's 1984 16mm film *Back Inside Herself*.

S. PEARL SHARP (FORMERLY SAUNDRA SHARP):

BACK INSIDE HERSELF

1984, 16mm, 5min

Inspired by the filmmaker's poem of the same name, *Back Inside Herself* urges African-American Woman to reject images placed on her... 'from people who don't hear her need and don't need her here'... and discover her own identity. The condensed message of this film goes beyond the African-American Woman, to include all women and indeed all oppressed people. It says peel off those armours in which you encase yourself, and find yourself and love yourself as you are, then with this strength face the battles of an unjust world. [Cinenova]

**SONIA BOYCE & AIN BAILEY:
OH ADELAIDE**

2010, HD video, 7min

In this collaboration between Boyce and Bailey, found footage from the 1930s of American-born jazz singer and entertainer Adelaide Hall singing the wordless *Creole Love Call* is manipulated to create a dreamlike audio-visual experience.

CHRISTIAN NOELLE CHARLES

CC TIME – PROCRASTINATION TIME

2017, video, 2min

CHRISTIAN NOELLE CHARLES

CC TIME – DO WHAT YOU FEEL LIKE

2017, video, 7min

CC TIME is a performance practice that expands between video and performance giving the idea of the audience watching CC no matter the judgments. Using references like *The Oppositional Gaze* (1992) by bell hooks, this practice introduces volumes of concepts of race and gender with ideas from representation and Self-Love.



Back Inside Herself

PROGRAMMERS

LAURA GUY is a Glasgow-based writer. She works with artists on exhibitions, screenings and publications, including recent collaborations with Peggy Ahwesh, Kajsa Dahlberg, Sidsel Meineche Hansen, Patrick Staff, Ed Webb-Ingall and Rehana Zaman. Her writing on queer visual culture and artists' moving image has been published across various platforms internationally. She is currently researching a book-length project exploring the idea of a lesbian economy of cultural production focussing on polemics, pornography, graffiti and other illegitimate forms. Guy received her PhD from Manchester School of Art in 2017, is a lecturer in Fine Art Critical Studies at Glasgow School of Art and is currently undertaking postdoctoral research as part of *Cruising the Seventies: Unearthing Pre-HIV/AIDS Queer Cultures* at the University of Edinburgh.

CARA TOLMIE is an artist working from within the intersections of performance, music and moving image. Her works probe the site-specific conditions of performance-making by finding ways to vocalise and place her body that access the political and poetic capabilities of physical, written and musical languages. She collaborates regularly on projects as ULAPAARC with Paul Abbott, Kimberley O'Neill / France-Lise McGurn, Will Holder / Paul Abbott / Seymour Wright, Patrick Staff. More recently Tolmie has collaborated with dancer Zoë Poluch and artist Kim Coleman, and has contributed to many other collective endeavours in performance-making, pedagogic and expanded research practices. She is also part of the editorial collective for *Cesura//Acesso*, a journal for music, poetics and experimental politics.

COLLABORATORS

MIA EDELGART is an eco-feminist and artist living in Copenhagen, Denmark. In her practice, problems of subjecthood in the face of climate change and social crisis are battled from the position of the amateur researcher in a hostile Eurocentric reality. She works with video, text, installation, sound and performance. Edelgart's collectivist-based activities inform her solo practice, and vice versa. She has been engaged in long-term collaborations with

the performance / improvisation choir Syvende og Sidst; artist Deirdre J. Humphrys (including exhibition-making as well as teaching, reading, corresponding); numerous school-making experiments exploring critical pedagogies; and an unnamed group centred around an open space studio on Drejervej in Copenhagen, Denmark. Edelgart studied Fine Arts at The School of Walls and Space with Nils Norman, based at The Royal Academy of the Visual Arts in Copenhagen.

DEIRDRE J. HUMPHRYS is an artist who often uses correspondence as a means to expand room for exchange and negotiation, exploring reproductive work and fetishism, fiction, collapse, memory and detailed movements of the everyday. The repetitious nature of daily rituals, through text, vocal performance, moving images, the body's reiterated language, and their rhythms and materials, along with curtains, cloths and fabric, cleaning products and rubber gloves excite Humphrys. Connecting feminist strategies to improvisation and notions of performance, Humphrys, together with long-term collaborator and friend Mia Edelgart, perform regularly in varying guises of the amateur performance choir Syvende og Sidst. Humphrys is presently concluding a four-year course in psychotherapy.

ALBERTA WHITTLE's creative practice is informed by diasporic conversation and working collectively towards radical self-love. She considers radical self-love a key method in decolonisation for people of colour to battle anti-blackness. Her practice involves choreographing interactive installations, interventions and performances as site-specific artworks in public and private spaces. Performance has begun to provide important moments for negotiating reciprocity, coercing and demanding that audiences participate in their own discomfort. Often insisting on some level of audience participation, Whittle's performances attempt to reveal our complicity with systems of oppression, systems that we often choose not to see or acknowledge.

Underpinning her research is encouraging linkages between active collective unknowing/ unlearning and decolonisation through activating new ways of rethinking relationships to the past, present and future, based on

unraveling concepts of history and memory. Key to these processes of unknowing and unlearning is working collectively in collaborative networks. Foregrounding these conversations is an analysis of creative strategies employed to question the authority of postcolonial power, its implications and its legacy.

CONTRIBUTORS, ARTISTS & FILMMAKERS

AIN BAILEY is a sound artist living and working in London. Her practice involves an exploration of sonic autobiographies, architectural acoustics and live performance, as well as collaborations with performance, visual and sonic artists. Bailey has exhibited and performed internationally, including her collaboration with Sonia Boyce *Oh Adelaide* (2010), which has been shown at Tate Britain and Whitechapel Gallery, London and the Kitchen, New York. Recently, she devised a Study Week at Wysing Arts Centre, Cambridge, which considered the role of sound in the formation of identity. Bailey is a doctoral scholar at Birkbeck, University of London.

JEAN-PAUL BOURDIER is a French-born photographer who lives in California. His earlier photographic publications include *Bodyscapes* (2007) and *Leap Into the Blue* (2012). Bourdier has worked with Trinh T. Minh-ha as producer and co-director on various films including *A Tale of Love* (1995). He is currently a Professor of Architecture, Photography and Visual Studies at the University of California, Berkeley.

SONIA BOYCE is a British Afro-Caribbean artist, living and working in London. She came to prominence in the 1980s as one of the leading artists of the British Black Arts Movement. She is the recipient of numerous accolades including an MBE for services to the arts in 2007 and a recent Paul Hamlyn Award. Boyce's work has been shown extensively across the UK and internationally including at the 56th Venice Biennale and the Whitney Museum of American Art (both 2015). Since 1990, Boyce has been exploring improvised performance through a variety of collaborative projects with artists. This approach feeds into her interests in art as social practice and is manifest through a wide variety of media. She is currently leading on a three-year AHRC-funded research project, 'Black

Artists and Modernism', and is Professor of Fine Arts at Middlesex University.

CHRISTIAN NOELLE CHARLES is a Black Female Artist currently living and working in Glasgow, Scotland. A Syracuse, New York native, Charles's work is an exploration of female representation and self-love in a contemporary world. Charles takes inspiration from today's pop culture, modern performance techniques, and personal experiences. She also derives inspiration as a performance artist from the relationship between performer and audience member. By using the mediums of printmaking, video, and performance her work demonstrates a celebration of self-love and individuality.

HARRY DODGE is an American sculptor, performer, video artist and writer. In the early 1990s, Dodge was one of the founders of the now-legendary San Francisco community-based performance space, The Bearded Lady, which served as a touchstone for a pioneering, queer, DIY literary and arts scene. In the latter part of the 1990s, Dodge co-wrote, directed, edited and starred in a narrative feature film, *By Hook or By Crook* (2001), which premiered at Sundance in 2002 and went on to garner five Best Feature awards. From 2004 to 2008, Dodge was half of a video-making collaboration with artist Stanya Kahn.

JACQUI DUCKWORTH was a lesbian feminist filmmaker who left three exceptional 16mm experimental dramas before her premature death in 2015. Her films are pioneering for their unflinching representation and exploration of a newly visible lesbian feminist identity, community and moving image aesthetic coming out of 1980s London. [Club des Femmes]

CATHERINE GUND is a producer, director, writer and activist. She has co-founded various organisations including DIVA TV, an AIDS activist video collective affiliated with ACT UP/ NY, and Third Wave Foundation which supports young women and transgender youth. Her most recent films include *Chavela* (2017), *Dispatches from Cleveland* (2017) and *Born to Fly* (2014). She is the Founder and Director of Aubin Pictures, a not-for-profit organisation which aims to develop, produce and distribute

documentary films and videos that promote cultural and social awareness, and strategic and sustainable social transformation.

HENRIETTE HEISE graduated from the Royal Danish Academy of Fine Arts in Copenhagen (KADK) and Slade School of Fine Art, University College London. Her visual arts practice unfolds across media, formats and materials. In parallel with her own art practice, Heise has been involved with and co-founded a number of collective artistic projects in Copenhagen, such as the Free University and a television station called tv-tv. She currently teaches at KADK.

FIONA JARDINE researched her PhD thesis – *The Divided Seal: Reading a History of Signatures in Visual Art through Derrida's Signature Event Context* – in the Art, Philosophy & Social Practice cluster at the University of Wolverhampton. She is currently a Lecturer in the School of Design at Glasgow School of Art.

Throughout their collaborative practice which began in 1975, **MARIA KLONARIS** (1950–2014) and **KATERINA THOMADAKI** produced films, videos, multi-media installations, performances, photographic pieces, sound and texts. Their work has been exhibited internationally. As leading figures of the French experimental film scene from the late 1970s onwards, they introduced the concept of *cinéma corporel* (cinema of the body) and produced subversive works on the body, female and androgynous identity, sexuality and the unconscious. In 1977, they published the *Manifesto for a Radical Femininity, for Another Cinema*, where they defined radical femininity as a 'double drive – both female and male'. Maria Klonaris passed away in 2014. In 2016 their retrospective at the Jeu de Paume in Paris was dedicated to her.

JAGUAR MARY (formerly Jocelyn Taylor) is a performance artist, glossolalia vocalist, filmmaker and hoop dancer. Her work has been exhibited internationally. The specific concerns and directives that have driven her art practice engage black feminist discourse, questions of history, and more recently, ritual performance and practice in art as tools to help us out of our world crisis. Mary was a founding member of the queer video artist collective House of Colour based in New York.

MIRA MATTAR is a writer and editor living in London. She writes fiction and poetry and is currently working on a small book exploring the production, reproduction, destruction and creation of subjectivity. She is a contributing editor at *Mute* and co-runs a small press. She recently edited the first critical anthology on Chris Kraus, *You Must Make Your Death Public: A collection of texts and media on the work of Chris Kraus* (2015), and co-edited *Anguish Language: Writing and Crisis* (2015).

Born in Vietnam, **TRINH T. MINH-HA** is a filmmaker, writer and music composer. The recipient of numerous awards and grants, she has shown her work widely in the United States, Canada, Senegal, Australia and New Zealand, as well as in Europe and Asia. Trinh T. Minh-ha has travelled and lectured extensively on film, art, feminism and cultural politics. She is currently Professor of Gender & Women's Studies and of Rhetoric at the University of California, Berkeley.

JAYNE PARKER is an artist and filmmaker living and working in London. Her work has been widely shown in major art institutions, on television and in film and music festivals. In 2003 she was the recipient of the 1871 Fellowship, researching the relationship between music and film, hosted by the Ruskin School of Drawing, Oxford and the San Francisco Art Institute. She is a Reader in Fine Art at the Slade School of Fine Art, University College London.

PIA RÖNICKE is an artist based in Denmark. She studied at the Royal Danish Art Academy in Copenhagen and the California Institute of the Arts in Los Angeles. Since 1999 she has shown her work internationally, with recent exhibitions taking place in Copenhagen, Paris, The Netherlands, London and Berlin.

S. PEARL SHARP (formerly Sandra Sharp) was born in Cleveland, Ohio. She is an actor, poet, author, playwright, director and producer. A recipient of the 1992 Best Script Award from the Black Filmmakers Hall of Fame, Sharp has directed and produced various films including *Back Inside Herself* (1984), *Life is a Saxophone* (1985) and *Picking Tribes* (1988) among others. An influential figure in the Black Arts Movement, Sharp co-founded the Black Anti-Defamation Coalition in 1980, which directly challenged

the entertainment industry on the Black image in the media.

JULIE TOLENTINO creates intimate solo movement-based installations, including time-based durational performances, sculptural endurance events and audio soundscapes. She has exhibited her work widely since 1992. In 1990 Tolentino founded the Clit Club in New York, a queer and pro-sex lesbian nightclub which was operational until 2012. She is an AIDS activist, caregiver, events coordinator and prominent supporter of lesbian visibility, and was a founding member of the New York City-based video collective House of Color.

RAMSES UNDERHILL-SMITH made *A Short Film About Us* in 1996. The film, in part, expressed his concerns about racism in the LGBT+ community. Today, Underhill-Smith is still tackling discrimination as the MD of Alternative Care Services, the UK's first independent LGBTGN domiciliary care provider which affords our community a way to maintain their lifestyles and allow them the right to be comfortable in their own surroundings free from homophobia, biphobia, transphobia, discrimination, isolation and stigma.
alternativecareservices.co.uk

This booklet is published on the occasion of the sixth edition of the annual Artists' Moving Image Festival:

Artists' Moving Image Festival (AMIF 2017)
11–12 November 2017
Tramway, Glasgow

Programmed by Laura Guy and Cara Tolmie, in collaboration with Mia Edelgart, Deirdre J. Humphrys and Alberta Whittle.

AMIF 2017 is presented and produced as a partnership between Tramway and LUX Scotland, funded by Creative Scotland as part of Tramway's core programme with additional support from LUX and the University of Edinburgh as part of *Cruising the Seventies: Unearthing Pre-HIV/AIDS Queer Sexual Cultures*.

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