

DIRTY LOOKS
ON
LOCATION

dirty looks '18

ON LOCATION

MADE IN L.A. 2018

HAMMER MUSEUM

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June 3–Sept 2

Free Admission

dirty looks '18 ON LOCATION

31 Nights.

31 Sites.

13 Curators.

Celebrating L.A. queer
history in the streets that
wrote it.

July 1–31, 2018

#DLOnLocation



On Location began in 2012 in the bars and community centers that fill New York City. Pitting screenings or performances in everyday spaces brought new life to the works, focusing on the social nature of art making in the city. But there were other stories to tell. On Location 2018 was organized by 13 local curators, artists and promoters, playing with venues and meeting places that defined queer life in Los Angeles: 31 spaces across the 31 days of July, charting a progression of culture(s) using one month's time.

Ours is a distinct urban sprawl - there is no city that feels quite as diverse, vast or chaotic as L.A. We have also witnessed the erasure of many queer communal spaces, a byproduct of gentrification, apps and online culture or the AIDS crisis. Our festival celebrates thriving spaces while also paying homage to the lost lesbian bars, bookstores or significant storefronts from which political activism once erupted. Through fun summer screenings and shows featuring local musicians and artists, we look back to move forward with a deeper understanding.

Hit the streets with us, won't you?

Bradford Nordeen

Dirty Looks Founder | On Location Curator

dirtylooksla.org

DL steps away from the printed map of past NYC iterations of On Location to embrace a pocket publication format publication format, more appropriate to navigating Los Angeles, like the Thomas Guide or Bob Damron's Address Book.

The latter first appeared in 1964, published out of Los Angeles, and offered in a codified wink, "See America. Find a friend." For 40+ years, Bob Damron's Address Books tipped off LGBT travelers to the friendly spots to hit up and the types of queers who might haunt those walls. Tipping our hat to Bob in this year's On Location, we offer a different sort of haunt.



Date	Event	Time/Price	Location	Curator
July 1	<i>A Most Unusual Film Festival</i>	7 PM / \$15	Hayworth Theater	Bret Berg
July 2	<i>Unstoppable Feat</i>	7:30 PM / \$15	Downtown Independent	Bradford Nordeen
July 3	<i>Mar Cifali & Fabian Guerrero</i>	9 PM	Plaza	Nacho Nava
July 4	<i>Future Ladies of Wrestling on Skates</i>	5 PM / \$15	Moonlight Rollerway	WCCW
July 5	<i>human bridge</i>	8 PM	MOTA LA	Suzy Halajian
July 6	<i>The Masque</i>	8 PM	World of Wonder	Bret Berg, Coaxial + Bradford Nordeen
July 7	<i>Cuffs</i>	10 PM / \$15	Hyperion Tavern	Bradford Nordeen
July 8	<i>Zackary Drucker: Hard to Look At</i>	3 PM / \$15	REDCAT	Darin Klein
July 9	<i>Jewel's Catch One</i>	9 PM / \$5	Union Nightclub	WCCW
July 10	<i>Venus Flytrap</i>	11 AM - 11 P M	Cinefile Video	Joe Rubin
July 11	<i>The Dark Side of Tomorrow</i>	7:30 PM / \$12	Egyptian Theater	Joe Rubin
July 12	<i>Hustler White</i>	8 PM / \$15	Studs	Coaxial
July 13	<i>Escandalos Angeles</i>	9 PM	Club Chico	Raquel Gutiérrez
July 14	<i>Fred Halsted Retrospective</i>	4 PM - 2 AM	Eagle LA	Ryan Linkof
July 15	<i>Circus of Books</i>	7 PM	Circus of Books, West Hollywood	Marvin Astorga + Young Joon Kwak
July 16	<i>Queer Karaoke Revival Night</i>	9 PM	The Other Door	WCCW
July 17	<i>The Night Is Young</i>	7 PM	Mercado La Paloma	Marvin Astorga + Young Joon Kwak
July 18	<i>Myra Breckenridge</i>	8 PM	Black Cat	Ryan Linkof
July 19	<i>Handbag Factory Rooftop Party</i>	9 PM / \$10	Handbag Factory	Coaxial
July 20	<i>Oral Histories of Queer Resistance</i>	7 PM	LACE	Marvin Astorga + Young Joon Kwak
July 21	<i>The Pirate</i>	4 PM	Mandrake	Bradford Nordeen
July 22	<i>Maya Deren 16mm Marathon Screening</i>	7:30 PM / \$10	Coaxial	Coaxial + Bradford Nordeen
July 23	<i>Plush Pony</i>	8 PM	5261 Alhambra Ave	WCCW
July 24	<i>All About Alice</i>	7:30 PM / \$5	Echo Park Film Center	Joe Rubin
July 25	<i>The Hanged Man</i>	12PM - 2 AM	Bullet Bar	Bradford Nordeen
July 26	<i>Tetsuo: Iron Man</i>	8 PM / \$10	Akbar	Marvin Astorga + Young Joon Kwak
July 27	<i>Gregg Araki's Nowhere</i>	Midnight / \$15	Vista	Massive
July 28	<i>Woman's Building</i>	8:30 PM	Woman's Building	Raquel Gutiérrez
July 29	<i>All of the Films of Xandra Ibarra*</i>	8 PM	2218 East 1st St	Raquel Gutiérrez
July 30	<i>Queer Wiki-thon</i>	7 PM	Cuties Coffe	Bradford Nordeen
July 31	<i>Gengoroh Tagame's VHS Pornspiration</i>	7 PM / \$5	Tom of Finland Foundation	Massive

JULY 1



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A Most Unusual Film Festival

A 50th Anniversary multimedia celebration of L.A.'s first gay film festival held in the summer of '68—plus 16mm screenings of two key works from the original event: the frothy, sunbaked antics of *My Hustler* (arguably Warhol's most buoyant feature film, featuring a proto-John Waters sensibility) and the Kodachrome sublimity of *JEROVI* (a short, sensual retelling of the Narcissus myth.)

Picture it: MacArthur Park, 1968. In an attempt to court a growing, lucrative gay male audience, the sexploitation-centric Park Theater (on Alvarado, next door to Langer's Delicatessen) swaps out its calendar of hetero cheesecake for a boundary-pushing slate of male-only content. Kicking off this seismic wave is "A Most Unusual Film Festival"—a summer-long parade of the Sixties' queerest underground hits.

Join us as we pay homage to this groundbreaking first public sign of gay erotic filmmaking, where films by Warhol, Jack Smith, Pat Rocco, Mike Kuchar and even the Mekas Brothers collided in happy, horny harmony with lost gems like *Nudist Beach Boy Surfers* and *An Interlude in the Desert*.



Dynasty Typewriter at
The Hayworth
2511 Wilshire Blvd

7:00PM / \$15

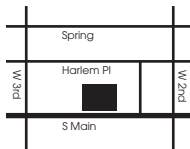
Curated by Bret Berg

Co-presented by Dynasty
Typewriter and The Voyager
Institute

Programming
Andy Warhol, *My Hustler*, 16mm,
76 min, 1965
José Rodríguez-Soltero, *Jerovi*,
16mm, 11 min, 1965



Unstoppable Feat



Downtown Independent
251 S Main St

7:30 PM / \$15

Curated by
Bradford Nordeen

Presented in partnership
with The Sweat Spot

Programming
Brontez Purnell, *Unstoppable*
Feat: The Dances of Ed Mock,
video, 67min, 2018

UNSTOPPABLE FEAT surveys the life of Ed Mock, a Black, queer dancer, teacher and choreographer from San Francisco who died of AIDS in 1986. Director Brontez Purnell states, "I believe Ed Mock is the missing choreographic link between Alvin Ailey, Anna Halprin, and Bill T. Jones. He is my direct predecessor, creatively. We - artists, black queers, Bay Area dancers, gay men - have to extract our collective past and create the historical record." Through newly re-created choreographies, archival research, interviews and film, UNSTOPPABLE FEAT resurfaces hidden performance art histories that intersect with the Radical Black movement and the AIDS crisis.

Brontez Purnell is an Oakland-based black gay filmmaker, musician, dancer, and writer. He is the author of the cult zine Fog School, frontman for the band the Younger Lovers, and the founder and choreographer of the Brontez Purnell Dance Company. He is also the author of *The Cruising Diaries*, *Johnny Would You Love Me If My Dick Were Bigger*, and *Since I Laid My Burden Down*.

Downtown Independent opened as the Linda Lae Theater in 1945. Today it is a one-screen movie house that primarily shows independent films.



Mar Citlali + Fabian Guerrero

Fabian Guerrero is a first generation Mexican-American immigrant born in Dallas, TX and living in Los Angeles. Their videos and poetry reflect self-love, relationships and the experience of life. Videos include collages of media and authored works that represent Fabian's upbringing in Mexican culture, including old Mexican films and sounds, movements and songs from childhood.

Mar Citlali is chicana, navajo and two spirit. Their identity and the culture they grew up in heavily informs their work in both obvious displays of chicano iconography, as well as nuances and details that they hope only people who grew up similar to themselves will be able to take note of. Mar Citlali's piece, "cuerpo," is a collage of imagery showcasing the body in its most visceral modes of enjoyment - the dancing body and the sexual body. Original footage as well as found and reappropriated imagery are layered onto each other creating a continuous pattern displaying a cycle of hedonism and gratification.

The Plaza is a latinx gay bar on LA Brea Ave.



PLAZA
739 N La Brea Ave

9 PM

Curated by Nacho Nava

JULY 4



Future Ladies of Wrestling



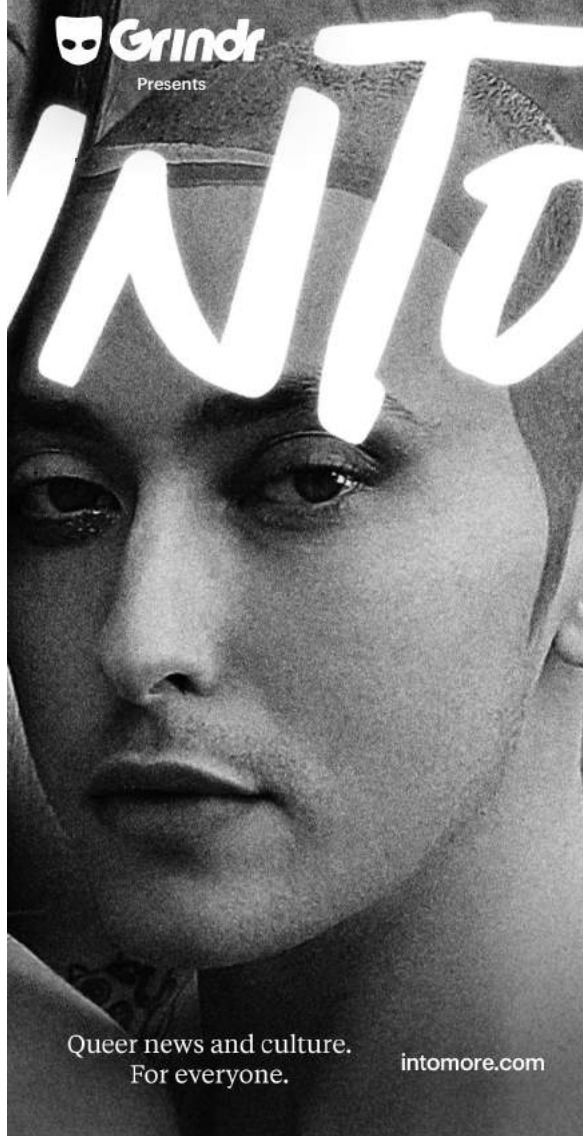
Moonlight Rollerway
5110 San Fernando Rd,
Glendale

5-7 PM / \$15
(includes skate rental)

Curated by Women's
Center for Creative Work

F.L.O.W. is a no holds barred multimedia extravaganza in which the wildest interspecies wrestlers battle for the title of Ultimate Multiversal Warrior! Get your juices F.L.O.W.ing as The Future Ladies invade the Moonlight Rollerway for an afternoon of wrestle mania antics featuring Candy Pain, Eruptia, Lisa 5000, Hardcore Tina, Machine, Chemtrails and Flesh Eating Corpulous! Moonlight Rollerway has hosted Rainbow Skate Night—an LGBTQ skating session—for over 20 years every Wednesday evening, offering a fun alternative to the bar scene.

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human bridge



MOTA (formerly Circus of Books Silverlake)
4001 Sunset Blvd

8 PM

Curated by Suzy Halajian

Circus of Books Silverlake was a three-decades-old institution and well-known cruising spot in Los Angeles that had a selection of gay erotica and paraphernalia. This site will be remembered through works by experimental artist Aimee Goguen, whose gritty videos center the human body and use repetition, layering, and orifice to explore sexuality and kink through grotesque, physically awkward experiments. Goguen's work will be shown with additional video and music by Harry Dodge, Sauvittel Paper, and M.Cay Castagnetto.

Programming

Aimee Goguen
pterodactylus, 2:59 min, 2013
cake poem, 2:35 min, 2011
hosing, 4:44 min, 2015
slamming one-two-three, 3:21 min, 2014
dogs of Church, 3:26 min, 2014
tongue job, 3:40 min, 2013
paddle boxing, 3:29 min, 2011
tub cake, 3:21 min, 2012
human bridge, unknown, 2018
scream tapes, unknown, 2018

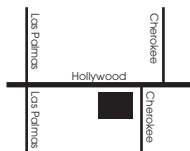
M. Cay Castagnetto:
Anagram, 2018
Sauvittel Paper:
Office Doom, 5:24 min, 2013
Soap Commercial, 11:13 min, 2015
General Violation
Devour and Pampers Center, 2:55 min, 2017
Harry Dodge:
Big Bang (Song of the Cosmic Hobo), 11 min, 2016



The Masque

In 1977, the Masque became Los Angeles' first punk club. Though it only ran for 5 months, the venue paid host to some of the most influential acts of the time: X, Germs, The Go-Go's and The Screaming. Assembling film and video that illuminates those histories, From LEATHER POLTERGEIST scored by and starring Edward Stapleton from Nervous Gender to Limp Wrist singer Martin Sorrondeguy's BEYOND THE SCREAMS / Mas Alla de Los Gritos: A U.S. Latino Hardcore Punk Documentary and perhaps a performance or two, the evening will enliven the former site, now the gallery for production company World of Wonder.

The Masque was founded as a rehearsal venue by Scottish-Irish promoter Brandon Mullen in early 1977. The 10,000 foot venue on the seedy Hollywood Strip boasted rent of only \$850 a month, making the space exceedingly ideal for show, and by August of that year, the club officially opened as a venue. Though it was shuttered by January by the Fire Marshall the following year, the short lifespan was long enough to accrue scores of flyers and band graffiti that still covers the walls of World of Wonder's basement.



World of Wonder Gallery
6650 Hollywood Blvd

8 - 11PM

Curated by Bret Berg,
Coaxial and Bradford
Nordeen

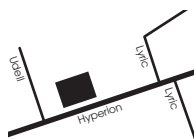
Programming

Michael Interiere, *Leather*
Poltergeist, video, 16min, 1982
Martin Sorrondeguy, *Beyond the Screams Mas Alla de Los Gritos: A U.S. Latino Hardcore Punk Documentary*, video, 28min, 1999
Performances by Trap Girl and Xina Xurner

JULY 7



Cuffs



Hyperion Tavern
1941 Hyperion Ave

9 PM / \$5

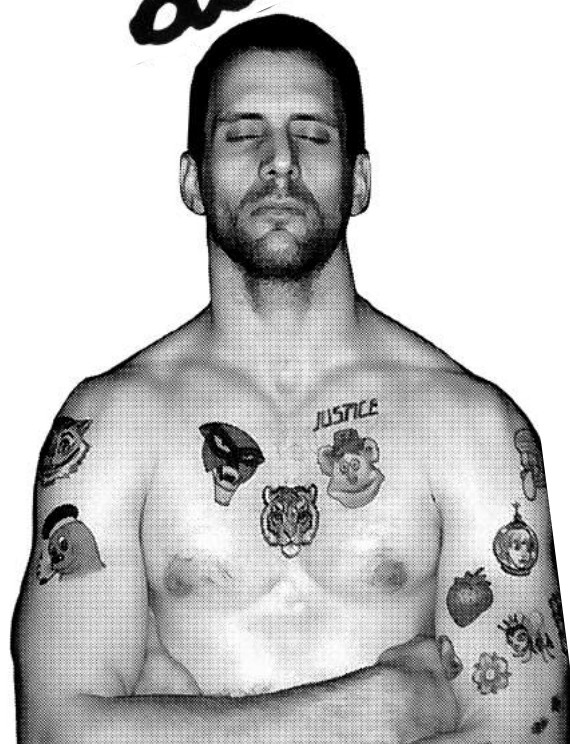
Curated by
Bradford Nordeen

A recreation of an old school cruise bar in the space that originally housed Cuffs.

For one night only, Dirty Looks is reclaiming a queer space that helped to define Silverlake as a proving ground for alternative sexuality over three decades. Collaborators Jonesy, Chris Cruse and Mr. Drummer '79 channel the sleazy spirit of this notorious dive.

Cuffs opened in 1981 at height of the Silverlake leather scene and stayed open until the early Aughts. Situated along the Hyperion Avenue strip among fellow institutions like Basic Plumbing and Pure Trash, the small beer bar had a reputation for being dark and crowded in a manner that fostered a certain degree of camaraderie among its patrons. As the AIDS crisis unfolded and more overtly sexual spaces closed, Cuffs persisted as a laid-back, sleazy hangout. The space was stripped down, with black walls, red lighting and minimal decor. The music was similarly dark and punk/ industrial. Sex hung in Cuffs' gloom with it reportedly so dark that whoever entered from outside was blind for a moment before their eyes could adjust. This feature enabled patrons to size-up recent arrivals and zip-up if they appeared to be the vice squad.

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JULY 8



Zackary Drucker: Hard to Look At



REDCAT
631 W 2nd St

3 PM / \$15

Curated by
Darin Klein

Co-presented by REDCAT

Programming

FISH: A Matrilineage of Cunt
White-Woman Realness,
digital video, 01:58, 2008
You Will Never Be a Woman.
You Must Live the Rest of
Your Days Entirely As a
Man and You Will Only
Grow More Masculine With
Every Passing Year. There
is No Way Out. (with Van
Barnes, Mariah Garnett,

and A.L. Steiner), digital
video, 08:44, 2008
Two Trans in Bed (with Rhys
Ernst), digital video,
02:57, 2008
Go Trans! (with Rhys Ernst),
digital video, 02:14, 2009
P.L.G. (with Wu Tsang, Mariana
Marroquin, and Rhys
Ernst), live performance,
05:32, 2009

Performance Clown.
digital video and live
performance, 06:40, 2010
At Least You Know You Exist
(with *Flawless Sabrina*),
16mm film transferred to
digital video, 15:51, 2011
Southern for Pussy, digital
video, 04:39, 2015
Union, digital video,
07:42, 2017

The first-ever survey of favorite and rare short films spanning over a decade in the career of groundbreaking artist Zackary Drucker, including performance documentation. Post-screening conversation with Drucker and performance studies specialist Amelia Jones followed by a reception in the REDCAT Lounge. Zackary Drucker is a human being, photographer, filmmaker, performance artist, and producer of the award-winning television show, *Transparent*. REDCAT consistently presents the work of queer artists through programs including *Outfest Platinum* and their own *New Original Works (NOW) Festival*.

Post-screening conversation with Drucker and USC Professor Amelia Jones followed by a reception in the REDCAT Lounge.

JULY 9



Jewel's Catch One



**Union Nightclub (formerly
Jewel's Catch One)**
4067 Pico Blvd

9 PM / \$5 suggested

Curated by Raquel Gutiérrez
and Suzy Halajian

Programming

Screenings by Cole Jupiter James
and performances by Elliot Reed
with travis and Kayla Tange

Jewel's *Catch One* was the first club exclusively for African-American gay and lesbian people in Los Angeles. Jewel's *Catch One* documentary film states that it is the "oldest Black owned disco in America and establishes the legacy of businesswoman, activist, and healer, Jewel Thais-Williams, who stood up against hate and discrimination for 42 years." Jewel's held its last event in 2015.

This event honors Jewel's history as well as contemporary queer black life in Los Angeles through the works of video/film artist Cole Jupiter James and artist/musician Elliot Reed with travis and Kayla Tange. James will present *MANCHEGO* and *POSTURE IN PREPARATION* that explore the concepts of race, gender and class through video and language. These videos navigate through the lens of internal dialog, expressive imagery, or movements that reverberate the nuances of the lived experience as encountered by a *Queer Person of Color*. Each video is a brief articulation of a practice some call "self care" but is actually a survival and coping mechanism for living with oppression.

COOLHAUS

AWESOME ICE CREAM

JULY 10



Venus Flytrap

An unofficial remake of Riggiero Deodato's notorious 1980 film, *THE HOUSE ON THE EDGE OF THE PARK*, *VENUS FLYTRAP* resituates the story to LA as a group of smug yuppies invite a duo of ruffians to their luxury home for a night of partying, only for the tables to be turned in unexpected ways.



Gay beefcake distributors, Hunk Video, funded and produced this low budget shot-on-video (SOV) feature in 1989 in the hopes of carving out a part of the increasingly lucrative horror market. But while *FLAYTRAP* failed to be the crossover hit they dreamed of, it serves as a memorable example of a gay porn company attempting to go 'straight.'

Cinefile Video
11280 Santa Monica Blvd

11 AM-11 PM

Curated by Joe Rubin

Programming
T. Michael, *Venus Flytrap*, VHS on
DVD, 63 min, 1989

Screening *FLYTRAP* within Cinefile, one of the last remaining video shops in Los Angeles, reminds viewers of the only means by which people could have accessed these works, and also calls to mind all of the strange and unique productions created specifically for the home market. Cinefile curates rare and home video films across genres, preserving the ways in which films in the pre-digital age were accessed by the public and intended to be seen.



#IBuyWomenOwned



JULY 11



The Dark Side of Tomorrow



The Egyptian Theater
6712 Hollywood Blvd

7:30 PM / \$12

Curated by Joe Rubin

Co-presented by Etheria
Film Night and Cinematic
Void

Programming

Barbara Peters, *The Dark Side of Tomorrow* (aka *Just the Two of Us*), 16mm on HD video, 84min, 1970

Set in Chatsworth, co-directors Barbara Peeters and Jacques Deerson's examination of the illicit affair between two suburban housewives is a powerful examination of lesbian lust and repression at the height of the sexual revolution.

Like many other would-be arthouse films of the era, *DARK SIDE* was packaged as an exploitation film and eventually retitled by exploitation film trailblazer, Harry Novak, to the more lurid sounding *JUST THE TWO OF US*. However, when viewed without the expectations of salacious sex scenes or other cheap thrills, *DARK SIDE* is a rather bold and earnest look at how middle and suburban America explored their senses of sexual selves in the era of free love. Situating the film in an arthouse setting presents in it a way which remains more true to its original intentions and, in a way, refocuses the viewer's attention on the then (and still) radical depiction of forbidden love.

JULY 12



Hustler White



Studs Theatre
7734 Santa Monica Blvd

8 PM / \$15

Curated by Coaxial

Afterparty sponsored by
Pleasure Chest

Programming

Bruce La Bruce & Rick Castro,
Hustler White, 16mm on DVD,
79min, 1996

An incendiary romp directed by queercore festival darling Bruce La Bruce and fetish photographer Rick Castro, *HUSTLER WHITE* is an unlikely West Hollywood rehash of *Sunset Boulevard*, only that strip (and tone) is lowered to Santa Monica, where the hustlers and johns butt heads with the seedy and degenerate local milieu. Starring Madonna's sultry Justify My Love(r) Tony Ward, co-director La Bruce (in a nod to Kenneth Anger) the film features a coterie of Santa Monica Boulevard regulars and luminaries (like Vaginal Davis, Glen Meadmore, Ron Althey and Divinity Fudge). *HUSTLER WHITE* is a surprisingly romantic take on lust and obsession, with a verité eye trained to the infamous streetwalker strip that once stretched through 1990s West Hollywood.

The Studs Theatre in West Hollywood opened in 1940 as the Monica theater and became the Pussycat Theater in 1970. It was the flagship for the Pussycat's 50-location chain of adult theaters clustered around Southern California. Peter Allunas, professor of media studies at University of Oregon has noted this location is "one of the most important spaces in North America (in the history of adult film) ... It's Smithsonian-level history when it comes to adult theaters."



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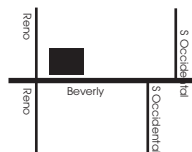
JULY 13



Escandalos Angeles

Operating as an evening of homage to Cyclona, the barrios that birthed her, and memory this program contemplates homeboy aesthetics, underground queer Latinx nightlife, and takes back the image from the exploitative media. Featuring Veteranas Y Rucas' digital archivist Guadalupe Rosales alongside a program that honors East LA performance artist Cyclona through a reinterpretation of some of Cyclona's work by local artists Sebastian Hernández and Gabriela Ruiz.

In collaboration with East LA's filthiest dance party, sCUM (organized by Rudy Bleu and Hex Ray) and Montebello's legendary Club Chico



Club Chico
2915 W Beverly Blvd,
Montebello

9 PM

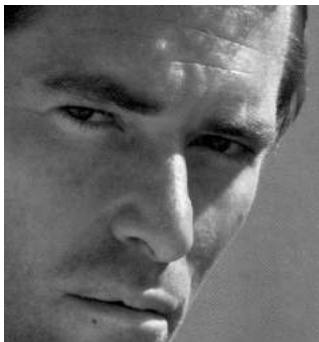
Curated by Raquel Gutiérrez

Programming

sCUM presents performances
and projections by Sebastian
Hernandez, Guadalupe Rosales,
Gabriela Ruiz



JULY 14



Fred Halsted Retrospective



Eagle LA
4219 Santa Monica Blvd

4 PM-2 AM
\$6 after 9PM

Curated by Ryan
Linkof

Programming
Sex Garage, 16mm on dv,
34 min, 1972
LA Plays Itself, 16mm on dv,
55min, 1972
Sex Tool, 35mm on dv, 57min, 1975
A Night at Halsted's, 16mm on dv,
76min, 1982

An autobiographical trip through the sexual underworld of Los Angeles in the early 1970s, Fred Halsted's *L.A. PLAYS ITSELF* is perhaps the crowning achievement of queer hardcore. The film follows Halsted himself, roaming and fucking his way across city. At once languidly pensive and joltingly violent, the film combines graphic sex, atmospheric exposition, and scenes of intense BDSM. Early screenings sparked protestors from the right and the left, and inspired Salvador Dali to proclaim, "new information for me."

Accompanied by the rarely screened *SEX GARAGE* (shot in six hours before the release of *L.A. PLAYS ITSELF*), *SEX TOOL*, and *A NIGHT AT HALSTED's*, this screening will take place at Eagle LA, a location with deep connections to the city's leather and BDSM scene. Eagle LA's location has served as a gay bar for 44 years and it's mission is to uphold the leather, uniform and fetish traditions in LA.

JULY 15



Circus of Books

Circus of Books, West Hollywood's gay cruising mecca before the age of the internet, is the subject of an upcoming documentary by Los Angeles-based artist Rachel Mason, the daughter of the bookstore's owners. The documentary will chronicle the story of the storied adult bookstore, situated on the corner of Santa Monica Boulevard and North La Jolla Avenue, which will finally shutter its doors in 2018 after 57 years. The store, which sold erotic movies, sex toys, lube and poppers, was located in front of a notorious gay cruising spot, Vaseline Alley, and reached the height of its popularity in the 80s and 90s.

Rachel Mason will present screen selections from the work-in-progress documentary film on Circus of Books, with the screening taking place inside the very space which the documentary centers on. By the time of this screening, Circus of Books will have permanently closed its doors and the store will be emptied. The screening will be accompanied by a discussion with the Mason family.



Circus of Books
8230 Santa Monica Blvd

7 PM

Curated by Young Joon Kwak
& Marvin Astorga

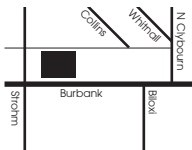
Co-presented by Rachel
Mason and Circus of Books

Programming
Rachel Mason, *Circus of Books*, HD
video, WIP, c. 2019

JULY 16



Queer Karaoke Revival Night



The Other Door (formerly MoonShadow)
10437 Burbank Blvd, North Hollywood

9 PM

Curated by Women's Center
for Creative Work

In an homage to the spirit of MoonShadow, a lesbian bar that operated at the current site of The Other Door in the first decade of the 2000s, Women's Center for Creative Work presents an evening of queer karaoke hosted by Karen Tongson. Tongson writes and lectures on the global phenomenon of karaoke, using it to re-evaluate prevailing paradigms of originality and imitation in aesthetics, critical theory, queer studies and media economics. While it was open,

MoonShadow was one of the most popular lesbian bars in Los Angeles, hosting regular brunches, karaokes and parties in North Hollywood.

JULY 17



The Night Is Young



Mercado La Paloma
3655 S Grand Ave #240

7 PM

Curated by Young Joon Kwak
& Marvin Astorga

Programming

Dudley Murphy, *The Night Is Young*,
35mm on DVD, 81min, 1935

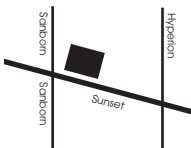
Ramon Navarro, an immigrant from Durango, Mexico, rose to fame as a silent film-era leading man and sex symbol throughout the 1920s and 1930s. He is now mostly remembered for the grisly homicide that ended his life at the hands of two male prostitutes in the 1960s, a fact which has obscured his achievements as a film, stage, and television actor, and his legacy as a queer and brown silver screen pioneer in films like *THE NIGHT IS YOUNG*.

Mercado La Paloma, located in the historically divested Figueroa Corridor of South Los Angeles, is a vibrant community gathering space housed in a revitalized garment factory and modelled after the bustling markets which local immigrant residents left behind in their home countries. Conceived in 1999 as an experiment in community revitalization, it provides economic and artistic opportunities for local residents and seeks to support and showcase the unique heritage of the area's residents to the broader LA community.

JULY 18



Myra Breckinridge



The Black Cat
(formerly Black Cat Tavern,
Le Bar)
3909 Sunset Blvd

8 PM

Food + Beverage purchases
encouraged

Curated by Ryan Linkof

Programming
Michael Sarne, *Myra Breckinridge*,
35mm on dv, 94min, 1970

Penned by legendary author and cultural critic Gore Vidal, *MYRA BRECKINRIDGE* is a merciless display of hard-core camp. The film offers a satirical portrait of Hollywood at the end of the 1960s, caught in the transition away from the manufactured glamour of the Golden Age and into a sexually liberated Age of Aquarius. Written at a moment in which queer communities around the United States were fighting for equality and greater visibility, the film represented homosexuality and transgender issues in startlingly new and provocative ways. Often considered one of the worst films ever made, one contemporaneous reviewer called it "an incoherent tale of sodomy, emasculation, autoeroticism and plain bad taste." One person's trash is another person's treasure.

This event takes place in a building that holds an important place in LA's queer history. The Black Cat Tavern was the site of one of the first uprisings of LGBTQ people in the country in 1967.

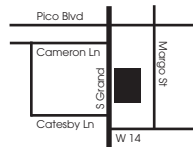
JULY 19



Handbag Factory Rooftop Party

Rooftop Party at Handbag Factory will feature performances by Gaylord Fiend, Poor Impulse Width Modulation, and VisionVision with live analog visuals by Alex Pelly.

Handbag Factory has served as a key performance space for Queer and Trans noise, video, and punk artists throughout its 7-year history. Handbag is located in the rapidly gentrifying South Park neighborhood of Downtown Los Angeles and serves as a cultural oasis in a sea of cookie-cutter condos.



The Handbag Factory
1336 S Grand Ave

9 PM / \$10

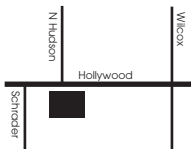
Curated by Coaxial

Programming
Performance and projections by
Gaylord Fiend, Poor Impulse
Width Modulation, VisionVision
and Alex Pelly

JULY 20



Oral Histories of Queer Resistance



Los Angeles Contemporary
Exhibitions (LACE)
6522 Hollywood Blvd

7 PM

Curated by Young Joon
Kwak & Marvin Astorga

Co-presented by LACE &
Mutant Salon

As part of Mutant Salon's efforts to create a living archive of queer resistance and community in LA, an event to hear seniors in the LGBT community share stories of past struggle and resistance, and the current challenges faced by this community. 49 years after the Stonewall Riots, younger generations can't imagine what it was like to live at a time when it was illegal to be open about one's sexual orientation and gender identity. In order to understand our position in the current political and social climate and to imagine the possibilities for what queer resistance could look like in the future, it is important for us to hear and archive the stories of how older generations dealt with stigmas of illness, perversion, and policing of bodies.

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JULY 21



The Pirate



Mandrake Bar
2692 La Cienega Blvd

4 PM

Curated and with
introduction by Bradford
Nordeen

Programming
Vincente Minnelli, *The Pirate*, 35mm
on dv, 102 min, 1948

THE PIRATE, which stars Judy Garland was a sensational flop for the studio (and a loose basis for the Neely O'Hara breakdown Western in VALLEY OF THE DOLLS), was produced by the MGM Freed unit, the production team responsible for hits ranging from THE WIZARD OF OZ, SINGING IN THE RAIN to GIGI and whose embellished costumes and scenery offered an early gay codified theatricality. Of note are two particularly theatrical dance numbers performed by Gene Kelly.

Mandrake opened as a haven to the gallery boom that erupted in Culver City in the early 2000s. Its spartan decor easily accommodated screenings like Hedi El Kholti's (editor of theory imprint Semiotext(e)) Deleuze from A-Z series.

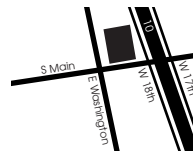
JULY 22



Maya Deren 16mm Marathon

Maya Deren 16mm Marathon Screening
- Moving to Los Angeles with the touring Katherine Dunham dance company in the early 1940s, Deren met Alexandr Hackenschmied (later Hamid), who would lend some technical expertise to transform her efforts in still photography into the watershed experimental short, MESSES OF THE AFTERNOON. Deren is perhaps the most catalytic artist to work in avant-garde cinema; that short, her studies in ritualistic dance and her early efforts in independent film distribution would trace an unparalleled legacy of inspiration and feminist art practices still resoundingly felt to this day. Celebrating the bohemian avant-garde in which she moved, we present this marathon screening of her short-form work in 16mm at the polyvalent arts hub, Coaxial.

Coaxial Arts Foundation is a nonprofit multi-disciplinary media arts organization devoted to the support of media, sound and performance art. Coaxial provides residencies, studio space, technical support and public exhibition space for live events to showcase underground artists whose works are often not exhibited in galleries as ephemeral art is not conducive to the gallery sales system.



Coaxial
1815 S. Main Street

7:30 PM / \$10

Curated by Coaxial +
Bradford Nordeen

Programming
Messes of the Afternoon (w.
Alexandr Hamid)
16mm, 14min, 1943
The Witch's Cradle, 16mm, 13min,
1943
At Land, 16mm, 15min, 1944
*A Study in Choreography for
Camera*, 16mm, 3min, 1945
Ritual in Transfigured Time, 16mm,
14min, 1946
Meditation on Violence, 16mm,
13min, 1948
The Very Eye of Night, 16mm,
15min, 1958



JULY 23



Plush Pony

In a truck installed outside of the former site of The Plush Pony, an El Sereno Lesbian bar open between the 1960s and late 2000s, Women's Center for Creative Work, in partnership with The Estate of Laura Aguilar, will present projections of the entirety of Laura Aguilar's photographic series, Plush Pony. The series features 29 studio portraits of lesbian couples, groups and individuals that Laura Aguilar photographed in the bar during the early 90s, at a time when there was little media representation of queer communities of color. The Plush Pony was a gathering space for primarily working-class, Chicana & latinx lesbians until it closed.



Former site of
The Plush Pony
5261 Alhambra Ave

9 PM

Curated by Women's Center
for Creative Work

Co-presented by The Estate
of Laura Aguilar

Programming
Laura Aguilar, *Plush Pony Series*,
1992, 29 photographs, courtesy
of the Estate of Laura Aguilar,
Los Angeles

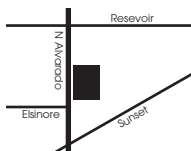
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JULY 24



All About Alice



Echo Park Film Center
1200 N Alvarado St

7:30 PM / \$5 Suggested

Curated by Joe Rubin

Programming

Ray Harrison, *All About Alice*, 16mm
on VHS, 61min, 1972

LA based filmmaker Ray Harrison produced a series of all-drag cast remakes and parodies of popular Hollywood films, such **WHAT REALLY HAPPENED TO BABY JANE** and **ALWAYS ON SUNDAY**. However, **ALICE** is his only feature length film and while it enjoyed a brief theatrical run, mostly in LA and NYC, when it was first released in 1972, in the ensuing 45 years, it has been nearly impossible to see, save for a low quality VHS copy at LA's One Archive.

Echo Park Film Center is a non-profit neighborhood media arts space that actively showcases experimental film to amplify the voices and visions that make up the fabric of contemporary life. The Film Center also organizes classes for LGBTQ youth through its mobile cinema school.

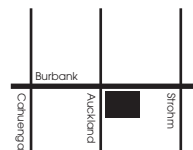
JULY 25



The Hanged Man

Though the venue began its reign as The Hanged Man in 1971 (which would close and play host to gay bars such as Signal and Officer's Club), by 1984 the Bullet Bar had opened in this North Hollywood location, lingering long enough to become Los Angeles longest-running gay-operated bar. A haven for members of the Leather, kink and fetish communities, the bar hosts inclusive events, offering a Ms. Leather alongside their Mr. Leather pageant, and cheap drinks in an unpretentious outdoor patio.

On July 25th, we pay homage to that first institution that lived within the Bullet Bar's walls, and will takeover the monitors to screen a selection of pornographic titles released in 1971, to give a taste of what those walls could say, should they talk.



The Bullet Bar (Former
location of The Hanged Man)
10522 Burbank Blvd,
North Hollywood

12 PM - 2 AM
Curated by Bradford
Nordeen

Programming
Various titles, 16mm on DV, 1971

JULY 26



Tetsuo: The Iron Man



Akbar
4356 Sunset Blvd

8 PM / \$10

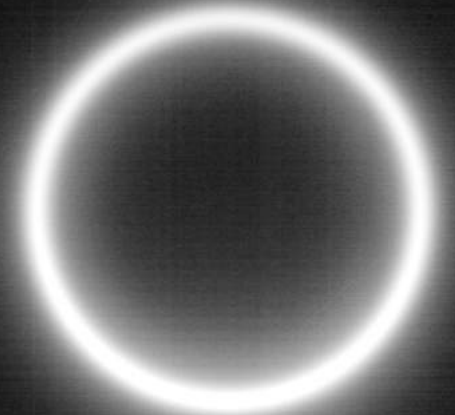
Curated by
Young Joon Kwak & Marvin
Astorga

Programming
Shinya Tsukamoto, *Tetsuo: The Iron
Man*, 16mm on DVD, 77min, 1989

LA-based synth mavens Lauren Bousfield and Naomi Mitchell perform a new live score to *TETSUO: THE IRON MAN*, a Japanese cyberpunk body horror film by cult director Shinya Tsukamoto. The film has been noted for its homoerotic connotations, but less talked about are the transgender and transhumanist connotations of the main character's transition into a cyborgian being and the external and internal ramifications of this process. From the inception of mass media, trans, queer POC have been underrepresented and/or misrepresented, which has led to particular forms of QTPOC viewing, identification, adoption, and projection with characters in mass media that don't necessarily look like them. Through their modular synth-powered soundtrack, Bousfield and Mitchell lead the audience through an abstract, mind-altering, revelatory cinematic dreamscape that expands the audience's ideas of the exterior and interior excesses of gender and transitioning rarely discussed within a larger public dialogue.

Akbar is a LGBTQ bar in Silver Lake that has hosted queer disco nights, drag shows, screenings and live music for over 20 years. In the mid-2000s, the bar hosted screenings for the itinerant Silverlake Film Festival, which focused on independent film, with a special focus towards Fusion Asian cinema.

IN THE L.A. AREA?
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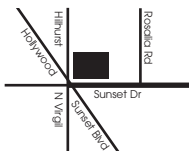
SPOTLIGHT

OPEN LATE

JULY 27



Gregg Araki's Nowhere



The Vista Theatre
4473 Sunset Dr

Midnight / \$15

Curated by
MASSIVE GOODS

Programming
Gregg Araki, *Nowhere*, 35mm,
82min, 1997

"I'm only 18 years-old and I'm totally doomed." 21 years later, the technicolor existential dread and fluid sexuality of Gregg Araki's visionary teen apocalypse film *NOWHERE* has never felt more prescient. Join us for a celebration of *NOWHERE*'s surreal and singular skewering of '90s teen life in a venue that's as quintessentially L.A. as the film itself.

The Vista Theatre was originally known as the Lou Bard Playhouse or Bard's Hollywood. Designed by noted theatre architect Lewis A. Smith, the theatre is a unique combination of decorative styles, with a Spanish exterior and Egyptian-themed interior. The theatre originally featured vaudeville acts and silent movies. In 1942, a gold-colored, Egyptian-themed box office was added. The Vista also features a variety of hand and foot prints in cement that commemorate some of the cast and crew members of films screened at the theatre.

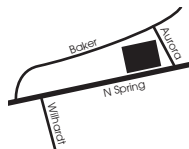
JULY 28



The Obscured Sky, undoing

Three film and video artists undo the dichotomies within the spectrum between the collective and the self, the political and the reflexive. These films are shown at the former site of the Woman's Building on Spring Street, a public space for women to create art that explored feminist desire and sexuality at a time when women were routinely excluded from museums and art galleries. This program offers a visitation to those tensions as they exist in 2018 or perceived to be while residing within and/or existing outside the feminist genealogies championed by the Woman's Building historical remembering.

In collaboration with LA Freewaves' festival, AINT I A WOMXN?



Woman's Building
1745 N. Spring St

8:30 PM

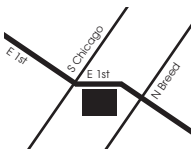
Curated by Raquel Gutiérrez

Programming
Johanna Breiding, *Swarm*, HD video, 11min, 2014
Johanna Breiding, *Orlando*, video, 13min, 2018
Johanna Breiding, *Andrea* (in collaboration with Jennifer Moon and Cary Cronenwett), video, 11min, 2015
Deanna Erdmann, *Untitled (HAND FIST)*, Found film, photocopies, high resolution scans, 3 min, 2018
Deanna Erdmann, *Untitled Amateur Lesbian Video II (After Bathroom Stalls)*, dv, from VHS, 5min, 2016
Deanna Erdmann, *And, Apollo*, HD video, archival NASA photographs, 7 min, 2018
Andre Keichian & Lavonia Elbertson, *Corners*, dv, 5min, 2013
Andre Keichian, *Corners, Homosexuals Are So Egotistical They Just Want to Have Sex With Themselves*, 41sec., 2014

JULY 29



All of the Films of Xandra Ibarra*



Former site of Redz Bar
2218 East 1st St

9 PM

Curated by Raquel Gutiérrez

Programming

Spitfire I: Dominatrix of the Barrio, video, 3 min, 2014
Spitfire II: Tortillera, video, 4 min, 2015
Spitfire III: La Virgensota Jota, video, 6 min, 2015
Savage Monroe Duncan, video, 6 min, 2012
Fuck My Life (with Rob Fatai), video, 4 min, 2012
En Proceso, video, 5 min, 2016
Balboa Method, video, 3 min, 2012
Ya Estuvo, 2 video channel, 1 min, 2016
Colonial Peeps, video, 4 min, 2014
Menstrual Rorschach Interpretation, video, 3 min, 2016
Nude Laughing, performance documentation, 15 min, 2016

Queering the Southwest means remembering how Mexicans fleeing the revolution of 1910 and its violence created many Angelenos with El Paso roots. Originally from El Paso, Xandra Ibarra's work charges the connections between El Paso and Los Angeles, their borderlands and their histories of colonization through a feminist queer femme lens. Ibarra's work will be shown in Redz Bar, a lesbian bar that opened in the late 1950s and catered primarily to queer, working-class Chicanas. Redz Bar closed its doors in 2015 after over 50 years. Ibarra's work resonates with the history of Redz Bar by remembering the queer and colonial histories that brought Mexicans from El Paso to East L.A. throughout the 20th century.

* Except for "Untitled Fucking."

JULY 30



Queer Wikipedia-Thon

This queer-themed Wikipedia edit-a-thon teaches the community to create and improve entries on Wikipedia to more accurately reflect LA's LGBTQ histories and landscape.

The edit-a-thon is held at Cuties, a queer owned and operated coffee bar located in East Hollywood. Aside from serving top notch coffee, espresso and tea, Cuties hosts events and programming centered around food, dancing, music, queer media, coloring, crafting, and provide space at low to no cost for support groups and other community organizers. They provide coffee, food, and event tickets to everyone regardless of financial status



Cuties
710 N Heliotrope Dr

7 PM

Curated by Bradford Nordeen

See dirtylooksla.org for RSVP.

JULY 31



Gengoroh Tagame's VHS Pornspiration



Tom of Finland Foundation
1421 Lavelle Terrace

7 PM / \$5

Curated by
MASSIVE GOODS

Programming

Joe Gage, *Heatstroke*, 16mm on
VHS, 88mins, 1982
Joe Gage, *Closed Set*, 16mm on
VHS, 50mins, 1980
John Christopher, *Centurians of
Rome*, 16mm on VHS, 83mins,
1981

MASSIVE GOODS presents an outdoor screening of iconic Japanese artist Gengoroh Tagame's favorite American VHS gay pornography from the early 1980s, including works by Joe Gage and John Christopher. This event will feature exclusive documentary footage depicting Tagame's long history with the Tom of Finland Foundation, and a discussion of Gage and Christopher's impact on Tagame's early career in gay manga and erotic art.

In 1984, the non-profit Tom of Finland Foundation was established by Durk Dehner and his friend Touko Laaksonen a.k.a. Tom of Finland. Today the Foundation continues in its efforts of educating the public as to the cultural merits of erotic art and in promoting healthier, more tolerant attitudes about sexuality

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Projectionist: Alex Lake

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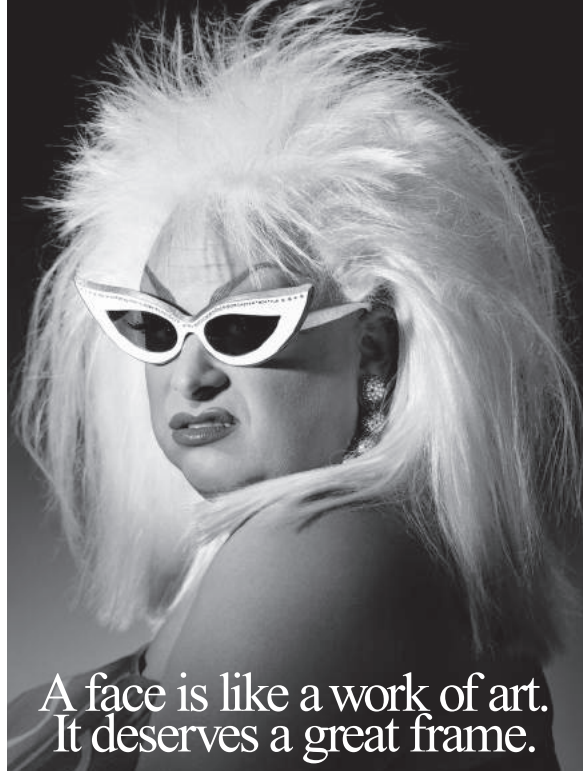
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