

QUEER FILM CULTURE: QUEER CINEMA & FILM FESTIVALS



IN CONJUNCTION WITH
LESBISCH SCHWULE FILMTAGE HAMBURG
INTERNATIONAL QUEER FILM FESTIVAL
14-19 OCTOBER 2014

DESIGN
CHRISCAMPE.COM

QUEER FILM CULTURE: QUEER CINEMA AND FILM FESTIVALS

INTERNATIONAL CONFERENCE

CONFERENCE PROGRAM

TUESDAY 14 OCTOBER 2014

VENUE 1 Gästehaus der Universität
Rothenbaumchaussee 34
20146 Hamburg

9.30-10.00 h Registration

10.00-11.15 h

Welcome and Introduction

KEYNOTE
Film Festival Studies
Film Festivals in Transition
Marijke de Valck (Amsterdam)

11.15-11.30h

COFFEE BREAK

11.30-13.30h

PANEL ONE
Queer Film Festivals in Research
Chair: Laura Coppens (Berne)

Skadi Loist (Hamburg/Rostock):
Performativity and LGBT/Q Film Festivals
Christian Klesse & Jon Binnie (Manchester):
Queer Solidarity and Spaces of Fecundity:
Queer Film Festivals in Europe

Ger Zielinski (Trent):
When Film Was Film, and Video Was Video:
On Queer Film Festival Programming and
the Limits of Community Taste

Pedro Marum
& Sandra Palma Saleiro (Lisbon):
Queer Lisboa's Audience in Research:
How Queer Is the Queer Audience?

13.30-14.30h

LUNCH BREAK

14.30-16.30 h

PANEL TWO
Queer Film Festivals in Practice

Chair: Dagmar Brunow (Hamburg)

João Ferreira (Queer Lisboa):
From LGBT to Queer:
Defying Categorizations at Lisbon's
International Queer Film Festival

Manny de Guerre (Side by Side):
LGBT Activism:
Side by Side LGBT Film Festival

Aleš Rumpel (Mezipatra):
Work Bitch:
Volunteers and Professionals in the Context
of Queer Film Festival Organization

Joachim Post (LSF Hamburg):
LGBT Programming and Grassroots
Democracy
Antoine Damians
(Ecrans Mixtes & Queer Palm, Cannes):
Queering Cannes?
A-List Festivals and Queer Cinema
—the Case of the Queer Palm

Michael Stütz
(Xposed & Panorama, Berlinale):
Back to the Future?
Queer Film Festivals and the Spaces
They Inhabit

VENUE Kampnagel
Jarrestraße 20, 22303 Hamburg

19.00h

EVENING PROGRAM
Opening of the 25th Lesbisch
Schwule Filmtage Hamburg |
International Queer Film Festival

WEDNESDAY 15 OCTOBER 2014

VENUE 2 Medienzentrums Kino
Von-Melle-Park 5, 20146 Hamburg

10.00-11.30h

FILM SCREENING
in cooperation with the IMK

Queer Artivism Maša Zia Lenardič/
Anja Wutej, Slovenia 2013, 96'

12.00-14.00h

LUNCH BREAK

VENUE 3 Edmund-Siemers-Allee 1
Westflügel, Room 221, 20146 Hamburg

14.30-15.30h

KEYNOTE
Queer Cinema
The New Queer Cinema: Back To The Future
B Ruby Rich (Santa Cruz)

16.00-17.30h

PANEL THREE
Trends in Queer Cinema

Chair: Jan Pinsler (Magdeburg)

Marc Siegel (Frankfurt/Main):
How Do I Look (Now)?

Rosalind Galt (King's, London): Returns to
Nature: The Queer Pastoral in World Cinema

Eliza Steinbock (Leiden):
Contemporary Trans* Cinema: Affective
Tendencies, Communities, and Styles

Natascha Frankenberg (Oldenburg): Tempo-
ral Relations On and Off Documentary

18.00h Closing Remarks

INFORMATION

Conference language is English.
Attendance is free.
Please register by 10 October 2014 at
conference@queerfilmculture.org

ORGANIZATION & CONTACT

Skadi Loist
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Institut für Medien und Kommunikation
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VENUES



QUEER FILM CULTURE: QUEER CINEMA AND FILM FESTIVALS

I N T E R N A T I O N A L C O N F E R E N C E
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A B S T R A C T S

KEYNOTE LECTURES

FILM FESTIVALS IN TRANSITION

The film festival circuit is undergoing radical transformations. Globalization, digitization and commercialization have a far-reaching impact on festival dynamics worldwide: Power relations between film producing nations and festival nations are changing; new distribution platforms are gaining ground; and funding streams are drying up. In this presentation I will highlight some key areas in transition, and address how the relatively young field of film festival studies has scrutinized and framed an object in transition.

Marijke de Valck is Associate Professor and Program Director MA Preservation and Presentation of the Moving Image at the Department of Media Studies University of Amsterdam. She is co-founder of the Film Festival Research Network (FFRN) and author of the ground-breaking monograph "Film Festivals: From European Geopolitics to Global Cinephilia" (Amsterdam UP 2007).

THE NEW QUEER CINEMA: BACK TO THE FUTURE

The enshrinement of the "new queer cinema" in the history books has coincided with the diminished presence of a compelling film movement in the current moment. From "Looking" to "Concussion" to "Sticks and Stones," this is an inquiry into 2014 queer visions. Where are there signs of life in this universe? And are film festivals still the place to look? The proliferation of streaming services like Netflix, file-sharing sites and downloads of varying legalities now forces a question: is there a queer cinema in a world without "audiences," where there are individual viewers instead of "publics."

B. Ruby Rich is Professor of Film and Digital Media at the University of California, Santa Cruz and the Editor of "Film Quarterly." She has served on juries for film festivals in Sydney, Havana, Guadalajara, and Oberhausen as well as for both Sundance and Toronto. Rich is the author of "Chick Flicks: Theories and Memories of the Feminist Film Movement" (Duke 1998) and "New Queer Cinema: The Director's Cut" (Duke 2013).

DOCUMENTARY FILMS

QUEER ARTIVISM

Maša Zia Lenárdič & Anja Wutej Slovenia 2013, 96'

"Queer Artivism" offers an insight into five queer film festivals through footage and interviews with the organizers. It gives people, who don't have the opportunity to visit various queer film festivals, a chance to experience at least five by going to just one screening. Additionally it's a tribute to filmmakers, festival organizers and all those who usually remain unseen, but without whom queer film festivals/films wouldn't exist. Throughout the documentary interviewees share their personal stories and elaborate on the importance of queer film festivals/film, opening a new space for discussion, reflection and evaluation of the film festivals'/films' roles in today's society.

Maša Zia Lenárdič is a freelance filmmaker and photographer.

Anja Wutej is a freelance translator and filmmaker.

QUEER FILM FESTIVALS IN RESEARCH

Panel Chair **Laura Coppens** is a researcher and filmmaker. She teaches media/visual anthropology at the University of Berne, and is a former programmer for the queer section of Asian Hot Shots Berlin.

PERFORMATIVITY AND LGBT/Q FILM FESTIVALS

Philosopher J.L. Austin adopted the term "performative" to account for the fact that certain utterances do not describe acts but actually accomplish them thus bringing about a specific reality. Within a "performative turn" in cultural studies the concept has since been developed further in several ways, e.g. in Gender/Queer Studies, Ethnography or Performance Studies. In this paper I want to address the versatility and productivity of the concept when applied to the study of LGBT/Q film festivals. I will argue, that the performative nature of these events can be felt in the formation of identities, queer cinema, and communities as well as in the organization itself.

Skadi Loist is a Research Assistant at the University of Rostock, teaches at the University of Hamburg, co-founded the Film Festival Research Network and serves on the board of the Lesbisch Schwule Film-tage Hamburg | International Queer Film Festival.

QUEER SOLIDARITY AND SPACES OF FESTIVITY: QUEER FILM FESTIVALS IN EUROPE

The paper draws on a recent project that examined queer film festivals in Europe as spaces of queer affinity, connection, solidarity and visibility, and assessed their role in shaping public debates around LGBTQ politics and visibilities in each locality. The project involved semi-structured interviews with core organizers and volunteers at five European queer film festivals regarding the organization and funding of these festivals as well as their own aspirations and goals. The paper presents some initial findings from the project through a discussion of the Queer Sicilia Film Festival in Palermo and the GAZE International LGBT Film Festival in Dublin.

Jon Binnie is a Reader in Human Geography at Manchester Metropolitan University. His research examines the urban and transnational geographies of sexualities.

Christian Klesse is a Senior Lecturer in the Department of Sociology at Manchester Metropolitan University. His research interests include sexual politics, social movements, non-monogamies and body modification.

WHEN FILM WAS FILM, AND VIDEO WAS VIDEO: ON QUEER FILM FESTIVAL PROGRAMMING AND THE LIMITS OF COMMUNITY TASTE

In this paper I address the special ongoing negotiation of taste that has been at the heart of LGBT film festival programming from the earliest editions. These festivals aim to represent the LGBT community (or parts thereof) to itself in local sites along the network. From the beginning, festival programming has been challenged to find an acceptable balance of competing interests, from gender equity to balance of popular, art-house and documentary films, etc. To support my argument, I make use of Bourdieu's theory of capital as an analytic tool in thinking through the competing categories of taste common to LGBT film festivals.

Ger Zielinski is an Assistant Professor of Film and Media in the Cultural Studies Department at Trent University, Canada.

QUEER LISBOA'S AUDIENCE IN RESEARCH: HOW QUEER IS THE QUEER AUDIENCE?

In 2011, Queer Lisboa engaged in a study with the aim of identifying and characterizing the festival's audience. This study, conducted by questionnaire surveys was applied in all subsequent editions of the festival, and allows for an analysis of the audience by gender, age, sexual and gender identity, occupations, etc. It also allows us to understand the motivations behind attendance, regarding the organization dynamics and the assessment of the audience on several aspects related to the festival such as its design and the organization of the event. With this ongoing study we aim to get to know our audience better, to discuss how/ or if it represents the LGBT/Q community and to understand its expectations and perspectives on the festival.

Pedro Marum is a film programmer at Queer Lisboa and the founder of the artistic platform Rabbit Hole.

Sandra Palma Saleiro is a researcher at the Centre for Research and Studies in Sociology at the University Institute of Lisbon.

PANEL TWO ROUNDTABLE

QUEER FILM FESTIVALS IN PRACTICE

Panel Chair **Dagmar Brunow** teaches Film Studies in Sweden, researches video collectives and is a member of the programming group of the Lesbisch Schwule Filmtage Hamburg | International Queer Film Festival.

FROM LGBT TO QUEER: DEFYING CATEGORIZATIONS AT LISBON'S INTERNATIONAL QUEER FILM FESTIVAL

Since its beginning in 1997, Queer Lisboa has had a critical approach to so-called "gay cinema" or "queer cinema," often programming films that are categorized as "non-queer themed" or "mainstream". This had led the festival to question what queer cinema is, and what its narrative and aesthetic boundaries are, both from the creators' and the spectators' point of view. We believe that this ongoing quest has enriched our program, and raised relevant cultural, social, and political debates among our audience. In this presentation we aim to discuss how queer film and queer film festivals are mirrors of our society, and how a festival should handle ever-shifting identity, gender, and sexuality categorizations.

João Ferreira is the Artistic Director of Queer Lisboa – Intern. Queer Film Festival and a professor at the Artistic Studies program of Coimbra University, focusing on queer film and Performance Studies.

LGBT ACTIVISM: SIDE BY SIDE LGBT FILM FESTIVAL

The last 24 months have witnessed an unprecedented onslaught against the LGBT movement in Russia. The orchestrated campaign is headed by government, church leaders, state controlled media, organizations and groups. All of which have highly conservative and nationalist leanings, have actively coerced together in a rigorous attempt to curb the human rights and freedom (in particular the right to freedom of assembly, expression and association) of LGBT people. These are the realities in which Side by Side LGBT Film Festival presently finds itself operating within, being constantly challenged on all fronts in the endeavor to contribute to the creation of a society which is both respectful and protective of all its citizens regardless of sexual orientation and gender identity.

Manny de Guerre is the founder and organizer of the Side by Side LGBT Film Festival based in Saint Petersburg, Russia.

WORK BITCH: VOLUNTEERS AND PROFESSIONALS IN THE CONTEXT OF QUEER FILM FESTIVAL ORGANIZATION

Many or most queer films festivals are driven by an ethos of activism: We want to change and cultivate this and that and a film festival is a fun way to do it. Despite the fact they are expensive to run, so very often we do them without getting paid. In my talk, I will cover the developments in securing human resources for Mezipatra, which started, and for much of its history continued to be, a volunteer-run project. Along with specific examples of budgets I will focus on the ethics of volunteering and volunteer management.

Aleš Rumpel is the director of the Czech Republic's Queer Film Festival: Mezipatra.

LGBT PROGRAMMING AND GRASSROOTS DEMOCRACY

The Hamburg International Queer Film Festival still proves in its 25th year that a film festival can be organized and programmed without an executive director or a director of programming. All films are selected and discussed by a group of about 10 LGBT/Q program committee members without a dedicated head or director. Throughout its history it has also been important that lesbians, gays, bisexuals and trans* people have been selecting all films together as a team, instead of lesbians selecting lesbian films etc. In this presentation the pros and cons of this structure shall be discussed.

Joachim Post has been a film programmer for the Lesbisch Schwule Filmtage Hamburg | International Queer Film Festival since 1997 and is also a freelance journalist.

QUEERING CANNES? A-LIST FESTIVALS AND QUEER CINEMA—THE CASE OF THE QUEER PALM

Amsterdam, Sundance, Berlin, Festival du Nouveau Cinéma... As B. Ruby Rich made clear, mainstream festivals played a huge role in the development of queer cinema – a fact only accentuated by the creation of various queer awards at A-list festivals (Teddy in 1987, Queer Lion in 2007, Queer Palm in 2010). In my presentation, I re-situate my experience as a staff member at Cannes' Queer Palm within an alternative historiography of queer film exhibition. Through Cannes' Queer Palm and Berlin's Teddy, I analyze how A-list festivals' strategic positioning on the circuit favors the development of both queer festivals and queer cinema.

Antoine Damiens is a festival curator for Ecrans Mixtes Lyon, France, staff member of Queer Palm, Cannes' gay and lesbian award, and pursues a PhD in Film Studies at Concordia University, Montreal.

BACK TO THE FUTURE? QUEER FILM FESTIVALS AND THE SPACES THEY INHABIT

With around 200 LGBT/Q film festivals operating worldwide at the moment it seems that festivals and their programs are more embraced than ever before. But why is it that there seems to be less enthusiasm in some urban communities to come together and share cinema as a space of social interaction and artistic inspiration? Do festivals need to inhabit smaller, more intimate spaces? Do they need to emphasize the social and artistic value of their events and program by championing more radical and historical works, in combination with contemporary festival "hits" that are automatically embraced by audiences?

Michael Stütz is co-director of the XPOSED International Film Festival Berlin and has been associated with the Panorama of the Berlin Film Festival since 2006.

PANEL THREE

TRENDS IN QUEER CINEMA

Panel Chair **Jan Pilsner** is a Professor of Media Studies at the Hochschule Magdeburg-Stendal and conducts research on political representation in radio and queer media studies.

HOW DO I LOOK (NOW)?

There have been a number of recent institutional developments in international queer film culture that may have little or nothing to do with the increasingly established queer film festival circuit. Indeed, they may even offer a critique of it. Taken together these alternative zines, magazines and independent screening series offer an important rewriting of queer film history and a retooling of this history for younger audiences. While addressing these recent developments, my presentation will also offer some thoughts about a queer cinema and a broader queer film culture committed to challenging not just heteronormativity, but homonationalism as well.

Marc Siegel is an Assistant Professor in Film Studies at the Goethe University in Frankfurt.

RETURNS TO NATURE. THE QUEER PASTORAL IN WORLD CINEMA

Queer cinema proposes ways of being in the world. Visualizing LGBT/Q people in landscapes hitherto imagined as straight can constitute a bold political and aesthetic statement. This paper proposes an emergent pastoral mode in queer world cinema, where rural environments provide spaces for gender identities, sexualities and the nation to be reimagined. It analyzes two disparate examples: "She Male Snails" (Bergsmark, 2012) and "Papilio Buddha" (Cherian, 2013). These films' pastoral landscapes are not mere temporary escapes from oppressive national cultures. Instead, nature nourishes transformation, queerly upsetting the nature/culture binary and disrupting both national geographies and world cinema exoticisms.

Rosalind Galt is a Reader in Film Studies at King's College London and conducts research in world cinema, gender and sexuality.

CONTEMPORARY TRANS* CINEMA: AFFECTIVE TENDENCIES, COMMUNITIES, AND STYLES

In my talk I want to address the circulation of a few well-received 2011-2013 trans* films, which might at first glance suggest a parallel transgender development of The New Queer Cinema (NQC, see B. Ruby Rich). However, I want to avoid the traps of defining, or wrongly celebrating, a "New Trans Cinema". Instead, I argue that these films embody the current affective tendencies of an emerging post-identity aesthetic movement, not unlike the NQC's "sense of defiance" (Michele Aaron), which is being lead by trans themes, and an exciting cohort of trans directors.

Eliza Steinbock researches trans-feminist issues in visual culture at the Department of Film and Literary Studies, Leiden University.

TEMPORAL RELATIONS ON AND OFF DOCUMENTARY

Queer Cinema has both established and questioned the role of collectivity and community, then and now. The films presented at queer film festivals build up a queer history of narratives, desires and identities aligned. While Queer Studies reflect on temporality, queer time and questions of how to connect to times, feelings and queer lives long lost, films offer their own media-based forms of establishing temporal relations. Here, I will offer a close reading of documentary time, collectivity and queer history-making in THE OWLS (USA 2010, dir. Cheryl Dunye). I will focus on questions of temporality brought up by the film's use of documentary elements turned on and off.

Natascha Frankenberg pursues a PhD at the University of Oldenburg and is former programmer for the queer section "begehr! (desire!)" of the International Women's Film Festival Dortmund | Köln.