

# Romance

DEEP  
TRASH

## SCREENING SCHEDULE

**Joy Kolaitis feat. Anna Goula, *The Wretched*, 2018 [4 mins 12 secs]**

Editing: Theodoros Vogiatzidis

Camera: Diana Georgiou

Performers: Joy Kolaitis as Anna Goula; Giulia Casalini as Magdalena; Dragomir Krastev as Lakis

Drawing on the aesthetics of Greek and Italian cinema of the 1960s, *The Wretched* appropriates the highly dramatic tropes of Mediterranean romance: repetitive tragedies that strike the protagonists, exaggerated expressions of pain in haute-couture and a first-person narrative that resembles Socratic rhetoric. With the inclusion of a queer cast and narratives that borrow from slut feminism, Joy Kolaitis orchestrates a subversive approach to the traditions of both cinema and romance.

**Kassandra Powell, *Hay Fever*, 2017 [1 min]**

A juicy sneak-peak into the fruity interactions between a mistress and her slave.

**Colette Copeland & Adam W. George, *COG*, 2017 [9 mins 50 secs]**

Videography: Richard Bailey

Music: Dallin B. Peacock

This video is inspired by the Victorian lesbian couple, Katherine Harris Bradley and her niece and ward Edith Emma Cooper. The pair were collaborative authors and lifetime partners/lovers whose relationship not only challenged traditional gender roles, but also social mores, due to their close bloodline and age difference. Contemporaries of Robert Browning and Oscar Wilde, the two published under the name of Michael Field. *COG* pays homage to their life and spirit of inseparable oneness.

Filmed in the sand dunes of West Texas, the location is symbolic of the ever-shifting and harsh landscape of relationships. In part 1, the couple collectively known as *COG*, struggle to become one. In part two, the elderly *COG* return to the dunes as they prepare to die. The duo embodies queer anarchy as a rejection of patriarchal power, striving for the egalitarianism of a utopia. Subverting heteronormativity, *COG*'s gender identity is fluid; embodying aspects of feminine, masculine and trans in their non-conforming bodies, while their love deconstructs binary modes of sexuality.

**Jason Bernagozzi, *Emergence*, 2017 [2 mins 50 secs]**

A video that explores the tension between violence and intimacy at a small-town pro wrestling match in Johnson City, NY. As the wrestlers engage in their dramatic struggle for dominance, the frame difference processing analyses and exposes the intricate details of their movements, expressions and interactions. Paired with the song *Crying* by Roy Orbison, the artist frames the masculine archetype of pro wrestling as a tension between consensual physicality and the performance of masculinity.

**Marilou Poncin & Fannie Sosa, *Cosmic Ass*, 2015 [15 mins]**

Fannie Sosa is a young multifaceted feminist artist, occupying a space between intellectual and extravagant character. She uses her body and her rich universe to convey her committed messages. She explains her view of Twerk practicing, a dance often misinterpreted, as she tries to convey to the public that Twerk can be a feminist and a spiritual gesture. In this documentary Fannie Sosa is presented as a captivating ambassador of this fight.

**Georgia Day, *Swipe Right, Swipe Left*, 2017 [6 mins 39 secs]**

The video looks at how digital communication for sex and love from online dating and apps has changed society's outlook on relationships. Focusing on the disposable nature of sex and love today, *Swipe Right, Swipe Left* questions whether this is a positive change. A number of roses are picked bare symbolising how quick, easy and normal it is to jump from one relationship to the next by using technology. Combining a child's innocent game of 'he-loves-me-he-loves-me-not' with sound effects from a popular dating app, the artist emphasises the impact technology has made on relationships today.

**Daniela Zahlner, *Take me to Pemberley*, 2015 [2 mins 11 secs]**

Mr. Darcy: the synonym for romantic hero since 1813, when he first appeared in Jane Austen's novel *Pride and Prejudice*. The numerous film adaptations of the novel have not only cemented Darcy's character in popular culture, but also fed our capitalist notions of love and desire, as well as the wish for escapism into a pre-industrialized, pre-virtualized world. Myself too, fell for Mr. Darcy. Thanks to my webcam and Photo Booth, I can finally have my chance to win him over.

**Jamie Janković, *Them (or Things My Ex-Boyfriends Have Actually Said to Me)*, 2017 [9 mins 22 secs]**

The non-linear narrative of this experimental 'docudrama' follows the filmmaker (Jamie Janković) performing a re-enactment of their time in an abusive relationship, viewed from the perspectives of their abuser, friends and loved ones. Each of these characters sees a different construction of Jamie: Jamie as a sex object, Jamie pretending to be in a happy relationship, and Jamie verbally, physically and mentally affected by the abuser and events of the relationship. By shifting the visual focus away from the abuser to the victim for the entire duration of the film, the audience are able to directly observe the ramifications and effects of abuse.

**Amanda Wolf, *Dry Hump, Wet Dreams*, 2016 [4 mins 37 secs]**

A lazy stroke. A deep fist. *Dry Hump, Wet Dreams* engages with the body as a site of exploration and play, reinterpreting childhood and adolescent masturbatory experiments as awkward and comedic initiations into pleasure and sexual agency.

Part of an ongoing enquiry into the leaking body and the transformative mechanisms of masquerade, the video combines stop motion and performance to reinterpret personal confessions of sexual experimentation and self-seduction. Interested in the sloppy disconnect between fantasy and reality, this work channels the inherent loneliness and electricity of growing up through a reimagining of the body and private spaces as a soft playground of ecstatic fluids, grotesque comedy, tactile sensuality and vibrant self-love.

**Kassandra Powell, *Fast Food Romance*, 2018 [1 min]**

Performers: Starring Joshua Hubbard & Ted Rogers

Music: Stephen Charles Denver

Fast, colourful, juicy, luscious, filthy. Sex and food have so much in common. Hot dogs mixed with pink cowboy hats and two sweaty bodies is Kassandra Powell's recipe for a fast food romance. Indulge.

**Rosie Gibbens, *Brush*, 2016 [1 min]**

Filming & editing: Benjamin Neustadt

Rosie uses performance and video to stage unlikely encounters between her female body and everyday objects. Thus, the ordinary functions of these tools are rejected and their fetishistic qualities unearthed. By blending sexual and domestic imagery, the artist destabilises the learned compartmentalisation between the erotic and the mundane.

**Diana Galimzyanova, *The perfect life of a perfect couple in a perfect house: Season 42*, 2017 [13 mins 13 secs]**

A reflection on a relationship facing a distorted reality in the age of narcissism and disappearance of real intimacy. With the monotonous – almost unbearable – theremin music as a soundtrack, the work imitates the medium of reality TV shows to accentuate both the hollow and the addictive nature of a certain kind of romantic connection.

**Sexon & Sharpe, *Puncture*, 2017 [2 mins 58 secs]**

*Puncture* presents a reading of the female body with a focus on the function and interchangeability of breast milk and blood in the creation of abject horror. This queer cross-period study, which begins with an analysis of the feminized body of Christ in late medieval contexts (with a focus on Christ's bleeding and vaginal wounds in late medieval manuscripts), compares the queer body to the presentations of female film icons in films such as *Possession* (1981). *Puncture* displays how bodily fluids function and change to create abject horror of the female body that is both desired as an icon and abhorred as 'other'.

**Jam Steward, *Fisting the Future*, 2018 [4 mins 11 secs]**

*Fisting the Future* is a project concerned with gender identity, queerness, sexuality, future worlds, and an infinite network of connections. Using the element of futurity embodied by post/trans-human beings, *Fisting the Future* attempts to dismantle the heteronormative binaries and toxic white masculinity of mainstream gay porn to form a queer, non-binary and non-conforming future.

Using found footage to highlight these issues opens up a discussion on how new fluid identities within porn need a place to flourish and grow. This is a call for a break from the heteronormative ideals that are imposed upon LGBTQI+ people and relationships within the digital realm of porn, the socio-sexual sphere of relationships, and the in-between space of hook-up culture aided by technology.

**Eggs and Legs + Clitus Clitoris, *Pater*, 2017 [4 mins 06 secs]**

Eggs and Legs & Clitus Clitoris, an art trio based in Athens, present *Pater*, their first Orthodox Christian porn video. The orthodox drag-priest Pater transmits their knowledge of eroticism, explaining what it means to be a woman. The submissive X assists them with this mission. This video is sponsored by KRESSEX, an antibiotic and aphrodisiac deodorant made with meat and sex sweat.

## LOOPING UPSTAIRS

**Rosaleigh Harvey-Otway, *Untitled*, 2015 [1 min 56 secs]**

*Untitled* investigates feminine presence along with notions of seduction and control within image making. The video toys with the act of viewing, intertwining it with questions about feminine display and performance. The notion of care and a soft female presence is also brought into focus, with reference to the hypnotic semi-eroticism of ASMR. The female presence orchestrates the image, and in a disembodied gesture inhabits a space between seduction and duress.

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