



**God is Watching, Matt Lambert, 2017,
3:24 mins**

The avant-garde performance artist, David Hoyle remembers his first visit to a gay club, and discusses the importance of safe spaces. Commissioned by Tate and Random Acts.

**Where We Are Now, Lucie Rachel, 2016,
9:29 mins**

A personal insight into the changing relationship between a young woman and her transgender parent. Reflecting on their relationship with a newfound openness and sharing experiences of coming out, they wonder what the future looks like now the decision to transition has been made.

Where We Are Now, Lucie Rachel, 2016



God is Watching, Matt Lambert, 2017

Front:
The Drum Tower, Fan Po Po, 2016

Please visit www.videoclub.org.uk for more information



**彼岸觀自在 / BOTH SIDES
NOW**

April - June 2019

UK / HK /

ES / FR / TW



Introduction

British colonialism widely affected legal discrimination against LGBT people – specifically homosexual men (just as in Britain, female homosexuality was not recognised in colonies). As in many colonies, laws criminalising male homosexuality were slow to change in Hong Kong, with decriminalisation taking until 1991, as opposed to 1967 in the UK. In 2019, laws regarding equality for LGBTQ+ people are almost equal. Though reception to Queer people in the UK and Hong Kong varies widely geographically, generationally and socially. With the rise of right-wing sentiments globally, the acceptance Queer people have enjoyed feels like it is in descent.

In response to post-colonialism and the rise of right-wing opinions, we have curated this programme to show a range of artworks that explore Queer identity and culture. Filmmakers from both sides explore aspects of LGBTQI+ life – with artists from both the UK and Hong Kong making work that reflects upon Queer identity, life and creativity.

Both Sides Now 5 attempts to reconsider queerness by looking into historical perspectives and its relevance to the present. Through this collection of films, we aim to investigate personal experiences and problematize the various notions of “queer” from local and global perspectives.

Curated by videoclub and Videotage (Hong Kong).

Artists in the programme include:

Jay Bernard, Matt Lambert, Anson Mak, Fan Po Po, Charlotte Prodger, Lucie Rachel, Ming Wong and **Siu Man Wu**.

Both Sides Now 5 programme will tour across the UK, France, Spain, Hong Kong, Taiwan and China.

*Please visit www.videoclub.org.uk for full curatorial statement.

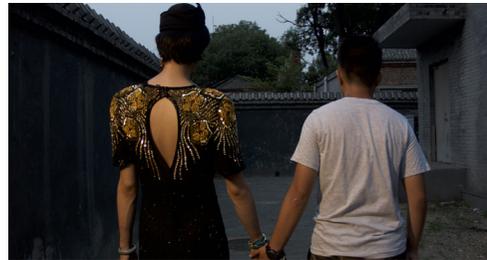
Programme

Films from Hong Kong & China

***A Glass of Water*, Siu Man Wu, 2019, 4:30 mins**

Redistribution, balancing and tilting of water allows us to reconsider water's material substance through three scenes; 'Lost, But Need Not Be Found', 'Stand Straight, Oh No' and 'Come On, You Know What I Mean'.

***The Drum Tower*, Fan Po Po, 2016, 17:52 mins**



Kacchan is a senior school student who wanders through Hutong every day, escaping from classes. Once by accident, he meets a vintage shop owner in public toilet and is fascinated by her, Miss Mi. The identity of being a transgender brings some inconvenience to Miss Mi's life, at the same time her vintage shop is faced with being demolished. Kacchan sees her life in his eyes but can't do anything to help, until the very day comes.

This film combines the theme of sexuality and urban changes in an artistic way. It is also the first film in China where all the leading performers are transgender. Moreover, one of them plays a cisgender role which makes this film unique worldwide!

***Teach German with Petra Von Kant*, Ming Wong, 2017, 8:00 mins**



Teach German with Petra von Kant is based on an older work entitled *Lerne Deutsch mit Petra von Kant / Learn German with Petra von Kant*. This was made in 2007, just before Wong moved to Berlin, and it was an attempt to speak like a German – by imitating Margit Carstensen in her role as the fashion designer Petra von Kant in the film *The Bitter Tears of Petra von Kant* (1972) by Rainer Werner Fassbinder. According to Wong, the language he learned this way and also the character's attitude helped him tackle many a challenge in the following years. After a decade in Berlin he has now adapted this work, with ten students at the University of the Arts, where Wong was a guest professor, slipping into the role of Petra von Kant – some of them just as new to Berlin as Wong was 10 years ago.

***Differences Do Matter*, Anson Mak, 1998, 3:00 mins**

This work explores the notion of differences regarding sound and images, sexual identity, representation by mass media, and street actions.

Films from UK

***Handclap/Punchhole*, Charlotte Prodger, 2011, 9:46 mins**

Handclap/Punchhole takes its name from two technical actions used in the film industry to synch recorded sound with celluloid. Conversely, Prodger displaces sound and image here – to the point where they play out in inverse relation to the other: image is only present when sound is not, and vice versa. The installation includes a spoken word audio tape playing on a Sharp GF 767. Considered the holy grail of boomboxes, it was designed in 1982 to drown out all other boomboxes on the street. Here, it is competing with the mechanical clatter of silent images traveling through the film projector. While the film documents a small intervention – a queer countercultural body in an historical environment which has been repositioned into a mainstream tourist attraction – the tape on the boombox plays a collection of cross-pollinating oral histories describing the increasing obsolescence of analogue cinema simultaneously with the obliteration of gay cruising spaces: queer subjectivity brushing up against the limits of reproductive technology.

***Something Said*, Jay Bernard, 2017, 7:33 mins**

In 1981, the New Cross Fire tragically claimed the lives of 13 young black people and was met with state, media and police indifference. Haunted by that history, and in the context of the recent rise of the far right, *Something Said* resurrects the spirit of Yvonne Ruddock, whose 16th birthday was being celebrated the night of the fire.