

**The North West Film Archive at Manchester Metropolitan University presents**

**I Like Dreaming**

A selection of short archive films exploring the crossover between art, bohemia and LGBT sexuality through a love of dreaming, fantasy, dressing up and going out. This unique programme brings together Kenneth Anger’s *Puce Moment* (1949) in which a woman prepares for a walk by trying on gowns; James Scott’s *Love’s Presentation* (1966) about David Hockney’s etchings inspired by Greek poet CP Cavafy; Charles Lofton’s *I Like Dreaming* (1994) which is a frank and explicit confession about the pleasures of cruising straight appearing men; Ursula Mayer’s *Medea* (2013), bringing a contemporary artistic interpretation to the ancient legend of conflicting worlds and peaceful coexistence; and a glimpse of LGBT life in Manchester’s Gay Village from the North West Film Archive.

**Guest curators for LGBT History Month 2015:** Erinma Ochu & Caroline Ward of **Squirrel Nation**

Films are drawn from the BFI National Archive, Lux Artists’ Moving Image, and the NWFA.

[Please note that this programme is not suitable for people under the age of 18.]

**1 *I Like Dreaming* Dir Charles Lofton, (1994), 6 min, LUX**

I LIKE DREAMING is a confession about the pleasures of cruising straight acting, straight appearing men. Structured around the retelling of an (autobiographical) story about a public sexual encounter, I LIKE DREAMING seeks to make observations about the relationships between race/class/cultural identity.

"Blurring the line between reverie and reality, I Like Dreaming suggests that for most of us, life doesn't take place in the fixed territories of conferred identity, but moves dramatically through spaces that often seem like they can't be named."

-- Lawrence Chua, Village Voice, New York, 1994

**2 *Medea* (2013) Dir Ursula Mayer, 11 min 28secs, LUX**

Mayer's film Medea takes its starting point from Pier Paolo Pasolini's Medea of 1969. The ancient legend of Medea contrasts two worlds which are no longer compatible with one another – the old archaic world of Medea and the modern rational world of Jason. Both individuals, who confront each other here as representatives of their opposing systems and raise the great question of peaceful coexistence between cultures in times of globalization. Thus it is also fitting that Mayer lets the filmed scenes be repeatedly interrupted by short documentary insertions, which show extracts from the current unrest in the Arab region as they are circulating on YouTube and on television.

**3 *Manchester Mardi Gras* (1993) 3m 22s, NWFA**

Brief shots taken on board a ferry, and driving across San Franciso’s Golden Gate Bridge, plus scenes inside a tropical greenhouse and on a boating lake. Views of the floats and participants in the annual Mardi Gras procession along Canal Street in Manchester.

**4 *Puce Moment* (1949) Dir Kenneth Anger, 6m, BFI**

The ritual of dressing and going out. A Hollywood star of the Twenties reviews her spangled wardrobe, selects a gown for the evening - a sequined puce-coloured sheath. A touch of perfume, and the chaise-longue bears her away to the Spanish porch where her wolf hounds await.

**5 *CULTURE CLUB*, (2001) 5min 21sec, NWFA**

Student documentary in which gay DJ Damien Looks at Manchester's Gay Village. Includes footage of a number of pubs and clubs, as well as interviews with staff working there.

**6 *The* *Life of Brydie* (2002) 7mins 24secs, NWFA**

Student production offering a short profile of 62-year-old Manchester-based transsexual Brydie Shale. Shale recalls the lack of support for and understanding of transsexualism throughout her life. She is also seen shopping for clothes in Manchester City Centre and getting ready for a night out in the Gay Village.

**7 *Love's Presentation* (1966) Dir. James Scott, 28m, BFI**

Love's Presentation is a study by filmmaker James Scott of the British artist David Hockney at work in April 1966, when he began a series of etchings based on love poems by the Greek/Alexandrian C.P. Cavafy. Hockney creates his prints through etching and aquatint, and James Scott’s film carefully and engagingly demonstrates how these printing methods work. His film also uses poetic montage to raise questions about how these processes might affect the status and meaning of art.

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