



QUEER ARTS FESTIVAL

THE  
**ZINE**

Vol. 12 No. 1 | July 2020 VANCOUVER BC CANADA

WICKED

DARE TO BE CHALLENGED. RISK BEING CHANGED.

[QAFONLINE.CA](http://QAFONLINE.CA)

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Wicked: Curated Visual Arts Exhibition  
Thu Jul 16 - Sun Jul 26 Visual Art

36 Event Programme

Too Spirited 36 Fri Jul 17, 7PM PST Indigenous Burlesque  
Embrace your too-muchness with bombastic burlesque brought to you by the badass babes of Virago Nation.

Sat Jul 18 & Sun Jul 19,  
7PM PST Media Art

Rupture Probe (Jun 18) Recent queer shorts rupture normative notions of gender, pleasure, and activism. Return to Sodom North (June 19) 90s Queer Video Out & Uncensored. Time travel with the Vancouver Queer media artists who raged back against the malignment and suppression of queer lived realities and representations of desire. Curated in partnership with VIVO Media Arts Centre.

38 Media Nights with VIVO

42 A Night of Storytelling Wed Jul 22, 7PM PST  
Literary Readings

Curated by Danny Ramadan, readings by local, national, and international writers.

44 Underground Absolute Fiction Thu Jul 23,  
7PM PST Speculative Theatre

An immersive play-meets-punk-concert, inspired by the Polish "home theatre." Written by Anais West and co-produced by Queer Arts Festival and The Frank Theatre.

The Darlings, Uncensored

48 Fri Jul 24, 7PM PST Drag Performance  
Experience the unexpected with genre-bending non-binary avant-drag collective, The Darlings: Continental Breakfast, PM, Rose Butch, and Maiden China.

Sat Jul 25, 12PM PST Lunch Discourse  
Hiromi Goto and Erica Isomura explore the nuances of intergenerational mentorship as queer POC writers.

50 A Conversation on Queer Mentorship

53 This Crazy Show  
Sat Jul 25, 7PM PST Sun July 26, 2PM PST  
Dance Performance

In his Swan Song, contemporary dance legend Noam Gagnon sashays the fine line between pain and pleasure in a fetishization of something glamorous and beautifully twisted: a monster beautified.

Pride in Art  
Community Exhibition  
Thu Jul 16 - Sun Jul 26  
Visual Art

Glitter is Forever: Pajama Party Sun Jul 26 4PM PST til late Closing Binge

Get your dress jammies on, grab a drink and binge-watch the entire Queer Arts Festival with us (take it all in!). Expect surprises and special prizes.

The Queer Arts Festival takes place on the sovereign, unceded land of the xwməθkwəyəm (Musqueam), səlihwəta'ŋ (Tsleil-Waututh), and Skwxwú7mesh (Squamish) peoples. I ask you to join me in acknowledging the xwməθkwəyəm, səlihwəta'ŋ and Skwxwú7mesh communities, their elders both past and present, as well as future generations. QAF also acknowledges that it was founded upon exclusions and erasures of many Indigenous peoples, including those on whose land this institution is located. This acknowledgement demonstrates a commitment to continued work to dismantle the ongoing legacies of settler colonialism.

## From the Artistic Director

### Queer Arts Festival: Wicked July 16 - July 26

Queer Arts Festival 2020

QAF's Wicked reimagines identity politics, exposing the implications of homonormativity as erasure. This past decade has seen the mainstreaming of gay; sexual difference wins approval so long as it is palatable, marketable, and doesn't stray too far from bourgeois notions of taste and morality. The commodification of queer experience is inextricably linked to the pathologization of the queer body, where medical and sociological interventions adjudicate which anatomies and passions are accepted as authentic.

There's no place like home for the Wicked Witch of the West, green by devilment and through her magical aberrance. QAF 2020 forsakes the yellow brick road that leads only to a man behind a curtain gentrifying our desires. Instead, QAF revels in the quintessentially queer traditions of scandal and excess.

*Wickedness is a myth invented by good people to account for the curious attractiveness of others.*

— Oscar Wilde

QAF 2020 opens amidst a long-overdue flowering of worldwide protests against decades of racist police violence—violence primarily targeting Black and Indigenous people, often those with disabilities. If recent discourse around our liberation has focused on inclusivity, it bears asking, what kind of society are we asking to be included in? Which of us are being granted inclusion, and at what price? And for those among us who have graduated from rejection to tolerance to mainstream acceptance, has that shifted allegiances?

These questions gain added urgency as the 2020 pandemic upends our experiences of public and private



spaces. "The virus" suddenly means a very different virus than the one that has dominated queer consciousness for decades. The contrast between public health response to HIV and coronavirus could not have been starker. With calls to Stay the Fuck Home, those who could comply found themselves ushered into the strange disembodiment of living online, while those who couldn't risk contagion and increased violence. Anti-Asian racism went viral. Meanwhile, the opioid epidemic raged on, killing more people in BC in May than COVID-19 had all year.

This is the context in which we had to completely reimagine QAF to make it happen at all. Social distancing measures changed our capacity to be queer together almost overnight. Many arts venues closed altogether, putting scores of artists out of

work, while others moved online, curating mediated and disembodied experiences. But who are we as queers, without our bodies? So QAF 2020: Wicked comes to you through the internet, mail and public art platforms. While some programs had to be postponed to next year, QAF remains steadfast in our commitment to artists. Performances and talks run 11 days from our digital hub. This Art-Zine that reimagines the festival in a printed format. Keep your eyes out for our Two-Spirit Public Art Project, a series of posters in transit shelters across Vancouver, created by interdisciplinary artist Kinnie Starr, that also promotes the festival dates.

Keep Loving. Keep fighting.

*SD Holman*, Artistic Director

# ART PARTY!

Gala Opening  
Reception +  
Curator Panel

Tue Jul 2 |  
5-7 PM PST  
BY DONATION

Artist Panel  
Discussion chaired by  
Jonny Sopotiuik with  
participating  
artists Tom Hsu,  
Avram Finkelstein,  
Tajliya Jamal, and  
Elektra KB.

## QAFs OPENING:

Luxuriate in a cinq-à-sept  
afternoon delight! Come together for our  
Visual Art tour with curator Jonny Sopotiuik,  
guest artists and a gallery of intimate friends, old and new.

## WONDERFULLY WICKED

Following our official welcome, guest visual art curator  
Jonny Sopotiuik gives a virtual tour of the Curated  
Visual Art Exhibition joined by 4 guest artists.





WICKED

Visual Art Exhibition  
Curated by Jonny Sopotiuk

## Curator Statement

Queer life is a reality of ongoing survival. From government and societal oppression to family rejection and social isolation, our memories and experiences have been defined and shaped by the structures that are designed to contain us,

Our identities and experiences are mediated. Living is a constant battle against and with these systems of containment.

Wicked brings together a multigenerational group of artists living and producing work across Canada and the United States as they explore the body, community, and architecture of homonormativity.

In 2020, we're learning to live through a new form of containment during a global health pandemic. Our long fight for recognition and the foundations of community infrastructures that we created to sustain us are being fundamentally questioned.

We're now asked to rethink: How do we build individual and collective responses to queer and trans trauma and erasure?

With new connections and intimacy now mediated by requirements to shelter in place, artists critically examine our communities' oppression and expose implications of complicity in the homonormative systems created to contain us.

## CURATED VISUAL ARTISTS

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Dayna Danger 10

12 Elektra KB

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Michael Morris 20

22 Joseph Liatela

Kama La Mackerel 24

28 KUNST

Shawna Dempsey 30 & Lorri Millan

Tom Hsu 32

34 Xandra Ibarra





Avram Finkelstein, *Silver War Storm*, 2019

# AVRAM FINKELSTEIN

Avram Finkelstein is a founding member of the Silence=Death and Gran Fury collectives. His work is in the permanent collections of MoMA, The Whitney, The New Museum and The Brooklyn Museum. He is featured in the artist oral history at the Smithsonian's Archives of American Art, and his book, "After Silence: A History of AIDS Through its Images" was nominated for a Lambda Literary Award in Nonfiction, and an ICP Infinity Award in Critical Writing.



## Artist statement

My practice re-imagines information technologies as an ecosystem of narratives bridging egalitarian fantasias about social spaces at the turn of the 20th and 21st centuries, exploring tensions between identity and colonization, access and limitation, agency and refusal. While waiting for fabrication tests for a recent commission, I started sketching my source material, a photo manipulated iPhone image of a transgendered friend—the first drawings I'd attempted since recovering from a stroke. I was surprised to find my hand no longer "belongs" to me, and dictates its own vernacular. These arduous gesture drawings, involving graphite held with both hands, evolved into detailed pencil renderings. The resulting mural-sized drawings document a reacquaintance with my disobedient body, raising questions that exceeded my explorations of gender representation, into personal inquiries about corporeality as a system in flux.

# CHRISTOPHER LACROIX

Christopher Lacroix (Canadian, b. 1936) holds a BFA from Ryerson University, ON (2012) and an MFA from the University of British Columbia, BC (2013). His work has been exhibited at The Polygon Gallery (Vancouver), window (Winnipeg), Georgia Scherman Projects (Toronto), and Forest City Gallery (London). Lacroix was the 2013 recipient of the Philip B. Lind Emerging Artist Prize. He currently lives and works in Vancouver, BC.

Facing page, top:  
Christopher Lacroix,

*Head forward,  
strong core, pedal  
backwards.* 2019



## Artist statement

Perversions come in all size (2019) considers issues of shame, endurance, melodrama, and eroticism as they relate to queer subjectivity. The project centres around a machine custom-built for my body that I used to feed myself one cookie for every person I have had a sexual encounter with. The machine requires my body to be in a constant state of awkward tension when operated; either pushing my weight back to crank the first conveyor belt or pedaling backwards to move the second conveyor belt towards my mouth. In borrowing aesthetics from gym equipment and fetish furniture, the machine suggests a blurring of the boundaries of indulgence and discipline, ecstatic deviance and self-flagellation.



Christopher Lacroix, *Cradle. Coddle. Carry.* 2019 (bottom, left)  
*thank you v v much I feel better already and u?.* 2019  
(bottom right)





Dayna Danger, *Goldilocks*, 2011 (top); *Red*, 2011 (bottom)

# DAYNA DANGER

## Artist statement

Dayna Danger is a 2Spirit/ Queer, Metis/Saulteaux/Polish visual artist raised in so-called Winnipeg, MB. Using photography, sculpture, performance and video, Dayna Danger's practice questions the line between empowerment and objectification by claiming space with her larger than life scale work. Danger's current use of BDSM and beading leather fetish masks explores the complicated dynamics of sexuality, gender, and power in a consensual and feminist manner. Danger is currently based in Tio'tiacke. Danger holds a MFA in Photography from Concordia University. Danger has exhibited her work in Santa Fe, Winnipeg, Ottawa, Montreal, Peterborough, North Bay, Vancouver, Edmonton and Banff. Danger currently serves as a board member for the Aboriginal Curatorial Collective (ACC/CCA).

Bad Girls is inspired by scandalous and intriguing women throughout history. My catholic upbringing has impressed onto me the idea of an acceptable woman—what they act like, what they look like and how they are portrayed. By referencing the renaissance genre of history painting, I create mythological and allegorical images of women throughout history, but with a rebellious, sexual twist. These women fascinate me because their stories portray them as “bad girls”. These images ask the viewer the question: “Why are these specific women perceived to be ‘bad’, why is a woman owning her own sexuality considered a malfeasance?”

By using allegorical stories and myths, I use archetypal “female” characters throughout history to present a new type of history image, one where the central figure is empowered, in control, and blessed by a baroque stream of light. Digital photography itself informs my work, the idea of truth in the photograph is subverted, through digital editing, to create an alternative truth, a pluralistic narrative. I reinterpret this genre of photography and the characters I portray. Sex, sanity, religion, gender, bondage and wickedness are themes I am exploring.

**Elektra KB** is a Latinx immigrant artist, living and working in Brooklyn, NY. They graduated with an MFA from Hunter College in 2016 and received a DAAD award, pursued at UDK—Berlin with artist Hito Steyerl. Their work engages corporeal sickness and disability, with utopian possibilities and alternative universes. KB investigates: gender, migration, transculturality, and abuse of power. Their work entangles mutual aid, political action, and communication, often with a documentarian-sci-fi-like hybrid approach, exploring utopia and dystopia. Across: photography, textiles, video, installation and performance. KB's work has been written about in: Art Forum, Artnews and The New York Times. Recent shows include: 'Nobody Promised You Tomorrow' at the Brooklyn Museum.



## Artist statement

Due to the rise of systems of oppression via the nation state, the rebels of the Theocratic Republic of Gaia—the Catharas—have created the Stateless Autonomous passport. With this document you renounce to any involuntary forced common identity imparted because of the nation state and commit to the erasure of imaginary lines forced upon humans in the world; through blood, war and genocide.

When you sign the Cathara Autonomous Territory passport, you declare yourself stateless. You abandon your alliance to: nation borders and gender borders, chauvinism, patriotism, and fascism. You declare that these concepts don't define the true existence of the individual and are not a marker for human value.



## C.A.T. STATELESS GENDERLESS PASSPORT

Description: Stateless and genderless passport.

Medium: Letterpress and gold foil printed on paper, stamp and ink pad.

*CAT - Cathara Autonomous Territory*



You are choosing to become a de facto global citizen by your own personal authority with the support of the Cathara Autonomous Territory as issuing source.

Be aware of other stateless citizens holders of the CAT passport, we are everywhere.

You are here therefore, liberated and are the sole ruler of your body in space.

To get your stateless and genderless passport during QAF 2020 WICKED: go to <https://qafonline.ca/elektra-kb/>





# FLASH COLLECTIVE

## Avram Finkelstein x QAF Wicked • The Flash Collective

In July 2020, the Queer Arts Festival (QAF) will support a visual art exhibition curated by artist, activist, and community organizer Jonny Sopotiuik on the festival theme of Wicked. Sopotiuik's curation includes a single-day workshop for a group of emerging and early career local artists with New York-based artist and seminal HIV/AIDS activist Avram Finkelstein, known as a Flash Collective. Originating in his HIV/AIDS activism of the 1980s, Finkelstein's Flash Collective is an experiment in political art-making wherein he leads a group of artists to answer the call to collective action. The artists form a collective of limited duration intent on producing a single intervention in a public space; a result-oriented exercise aimed at collective action by focusing on collective decision-making within a surgical and fast-paced format intended to cut directly to the point of the work—its content.

Prior to the festival on June 16 2020, Finkelstein guided a group of 9 2SLGBTQ+ identified local artists through a pre-prescribed 6-hour Flash Collective workshop. As a short-term collective, participants will imagine alternative models on activating social spaces through reflection on the history of queer activism—a dynamically charged subject given the impact marginalized communities are experiencing under the pallor of the COVID-19 pandemic and the era of social distancing.

The product of the workshop is negotiated by the collective with artist selection based on their unique contributions, including interest in or experience with activism, graphic design, photography, and animation. In his role as convenor, Finkelstein will bring together the first ever online flash collective where artists will explore community and collaboration during a pandemic by producing a single intervention in public space.

On the subject of PLACE, the Vancouver-centric **Flash Collective** promises a uniquely prescient opportunity: collaboration between the QAF and Finkelstein has been irrevocably altered by the COVID-19 pandemic and the marginalized artists the workshop aimed to serve are now grappling with the complexity of a post-pandemic future in real time.

Participating Artists:  
 Alex Gibson, Avram Finkelstein,  
 Chhaya Naran, Claire Love  
 Wilson, Jackson Wai Chung Tse,  
 Jeff Hallbauer, Joshua Lam,  
 Kyla Yin, Shane Sable,  
 Tajiliya Jamal

Flash Collective will be shown at the grunt gallery's Mount Pleasant Community Art Screen (MPCAS) through the festival and beyond

# LOVE INTERSECTIONS

David Ng is a queer, feminist, media artist, and co-founder of Love Intersections. His current artistic practices grapple with queer, racialized, and diasporic identity, and how intersectional identities can be expressed through media arts. His interests include imagining new possibilities of how queer racialized artists can use their practice to transform communities.

Jen Sungshine speaks for a living, but lives for breathing art into spaces, places, cases. She is a nerdy queer Taiwanese interdisciplinary artist/activist, facilitator, and community mentor based in Vancouver, BC, and is the Co-Creative Director and founder of Love Intersections, a media arts collective dedicated to collaborative filmmaking and relational storytelling. Jen's artistic practice is informed by an ethic of tenderness; instead of calling you out, she wants to call you in, to make (he)artful social change with her. In the audience, she looks for weirdos, queerdos and anti-heroes. In private, she looks after more than 70 houseplants and prefers talking to plants than to people.

## Artist statement

There is no creature quite as alluring and sinister as the 9-tailed fox spirit, the Huli jing (狐狸精). In Chinese mythology, the Huli jing is a well known mythological creature, most notable for its ability to acquire human form that is almost always in the image of a beautiful young woman. Today, the popular usage of the term "huli jing" is a pejorative word to describe women who are flirtatious and sexually liberated

(similar to "slut"). It is important to point out that the nine-tailed fox spirit of which this term is derived from, is historically genderless (in its animal form) that only takes physical form (gendered) to lure mortals for their essence. The depiction of the fox spirit in historical texts and literature has evolved into a very cemented feminized image in contemporary East Asian popular culture. Similar iterations can be found in Japan

## The Haunting of Huli jing

by Love Intersections (David Ng, Jen Sungshine)  
In collaboration with Kendell Yan.  
Videography by Eric Sanderson



Love Intersections, Hulijing still 4 - *Lair*, 2020

(Kitsune), Korea (Kumiho), Vietnam (Hô Ly Tinh), and in the West (Succubus).

Through the eyes of the fox spirit, we fuse macabre and East Asian cultural mythos to highlight how a virus-like spread of anti-Asian racism is painfully experienced. What is it about the macabre and sci-fi horror that elicits unsettling feelings of discomfort and fear of infection? Like a mythic story, the virus is personified as a cultural phenomenon of our

many realities. The fox spirit emerges from underground and transforms its animal form to human - and according to the origin of the mythical tale, its survival is contingent on accumulating essence through sexual intercourse with mortals, thereby prolonging its magical powers and eventual immortality.

This work was conceptualized prior to COVID-19, with production originally scheduled in March. We quickly realized





Love Intersections, Hulijing Still 6 - *Lipa*, 2020 (top), Hulijing Still 3 - *Hand*, 2020 (bottom)

during the quarantine that the context of the piece needed to transform, and mutate. Our initial idea on ‘bodies that transgress homonationalism’, now had different implications in the context of anti-Asian racism that emerged from COVID-19 related sinophobia, and has now shifted again with movements against anti-Black violence. This concept of interrogating how homonationalism upholds the colonial white supremacist nation state has new implications, in light of the changing discourse of systemic racism, and the literal enforcement of biopolitics and racial capitalism by the nation-state. How do notions of “fear”, “discomfort” and “destabilization” that we invoke through this piece relate to public discourse today?

By evoking a sci-fi horror lens, we connect our own xenophobic fears towards the fox spirit, to place an immediate sense of fear that this entity is growing and looming above, under, and surrounding all around us. Visually, the virus-like creature spreads through the gradient of 3 thematic worlds: utopia, apocalypse, and dystopia – infecting and penetrating into the very matter of each of the world’s reality, taking on the properties of everything it touches like the invasion of the body snatchers. In this

state, it’s not just the physical bodies being replicated (fox to human), but thoughts, minds, DNA are all absorbed and mirrored. The evocation of fear through desolation and macabre reflects how (white) homonationalism is enforced by the nation-state to conform certain (racialized) bodies, genders and sexualities, into a productive “normative” citizen.

A key component in the potency of the fox spirit’s magical powers is memory loss. She enacts a kind of forgetting – serving both a protective shield around herself and her clan’s location and lair, and more importantly, what actually happened. The Huli jing’s potency and her magical powers threaten the colonial, homonational state, as well as the weaponized potential/power in forgetting and memory loss and what that does to our controlled/policed bodies. What exactly are the visceral and embodied tensions between the mechanisms of white homonormativity and the “deviant Other” that the Huli jing represents? What are the linkages between the emotional and spiritual vulnerabilities that are essential to the shifts towards broader social change in the queer community? What is the ultimate threat to the mechanisms of homonormativity – which includes whiteness – when assimilation is refused?

# MICHAEL MORRIS

Artist, educator, curator, Michael Morris was born in 1942 in Saltdean, England and immigrated to Canada at age four. In 1960, Morris began his studies at the University of Victoria, transferring the following year to the Vancouver School of Art (now Emily Carr University of Art + Design). After graduating with honors in 1964, Morris attended two years of postgraduate studies at the Slade School of Fine Art at the University College London. There he absorbed the work of Fluxus and the European avant-garde, artistic developments that had a profound influence on the Vancouver experimental art scene. Upon his return to Vancouver, Morris became acting curator of the Vancouver Art Gallery and the Centre for Communications and the Arts at Simon Fraser University.

In his roles as a curator and, primarily, as an artist, Morris was a key figure of the West Coast art scene during the 1960s. Notably, Morris, along with Vincent Trasov, founded the Image Bank in 1969, a system of postal correspondence between participating artists for the exchange of information and ideas. The intention of the Image Bank was to create a collaborative, process-based project in the hopes of engendering a shared creative consciousness—in opposition to the alienation endemic to modern capitalist society—through the deconstruction and recombination of its ideological forms. In 1973, Morris co-founded the Western Front—one of Canada's first artist-run centers—and served as co-director of the Western Front for seven years. Morris has participated in artist-in-residence programs both in Canada at the Banff Centre (1990) and at Open Studio (2003) and internationally at Berlin Kustlerprogramm (1981–1993). Morris was awarded an Honorary Doctorate of Humanities in 2005 by Emily Carr University of Art + Design. He currently lives and works in Victoria.

Michael Morris,  
*Berlin boys from the Boyopolis series*, 1984,  
collection of the artist







Joseph Liatela, *Untitled (Molecular Prosthesis)*, 2020,  
120 x 108 x 84 in / 304.8 x 274.32 x 213.36 cm

VCT Tile, masonite, singlets used by athletes, resin, marble powder, silicone, steel, powdered Viibryd, Vyvance, & synthetic hormones



## JOSEPH LIATELA

Joseph Liatela is a multidisciplinary artist based in New York City. Through a transgender lens, his work explores the cultural and medico-legal notions of what is considered a "correct" bodily formation.

He has exhibited at Denniston Hill, LACE, Field Projects, Monmouth Museum, BRIC, and PS122 Gallery, among others. Liatela's work has been featured in *The Leslie Lohman Journal*, SF MoMA's Open Space, Artsy, among others. They have received fellowships from the Zellerbach Foundation, Vermont Studio Center, Wassaic Project, Denniston Hill, California College of the Arts, Banff Centre, and Columbia University.



# KAMA LA MACKEREL

Kama La Mackerel is a multi-disciplinary artist, educator, writer, cultural mediator and literary translator who hails from Mauritius and now lives in Montréal. Their work is grounded in the exploration of justice, love, healing, decoloniality, and self-and collective-empowerment. They work within and across poetry, photography, performance, installation and textile arts. lamackerel.net // @kamalamackerel

## Artist statement

My work aspires to articulate languages of decoloniality through inter-textual and inter-textural artistic practices.

My life's work emerges from a concern for justice and an imperative to heal from colonial pasts. I reimagine and reformulate languages of the self in order to offer "a counter-memory, for the future" (Gordon). I explore ancestral loss— as the loss of bodies, histories, cultures, languages, genders, knowledge systems and spiritual

practices— in order to rewrite the marginalized and silenced voice in contemporary contexts of global imperialism. I draw from the past to interrupt the present, and offer possibilities of being for future, as a "reacquisition of power to create one's own i-mage" (Philip).

The "i" in my work is multiple: it is an i that is descendant of



Kama La Mackerel, *Breaking the Promise of Tropical Emptiness: Trans Subjectivity in the Postcard*, 2019





Slaves and Indentured labour, it is an i that grew up on the plantation island of Mauritius, it is an i that is economically working-class but culturally middle-class, it is an i filled with queer desires, it is an i that crosses normative gender lines, it is an i that grew up in a half-Catholic and half-Hindu family, it is an i that is East-African, South-Asian and in the process of becoming Canadian... The i in my work refuses to be restricted by singularity, *it cannot be*: my voice is multiple, moving beyond and across definitions, a voice imbued in “complex personhood” (Gordon).

The i in my work, then, is not constrained by the boundaries of disciplinarity. I work across live performance, poetry, installations, textile and visual arts to speak multiple aesthetic and political voices that enunciate a decolonial poetics.

The voice in the body of my work expresses itself across different media and in the interstices between these media. These intermedia spaces provide the terrain for elaborating “strategies of selfhood— singular and communal— that initiate new signs of identity, and innovative sites of collaboration, and contestation” (Bhabha). Through an inter-disciplinary practice, I create a range of ‘in-between’

spaces and ‘in-between’ voices which offer a kaleidoscopic view of my subjectivities as they relate to space, time, history, and kinship: “this interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy” (Bhabha). I thus re-figure my own corporality as multiple, transgressing genres, locations, bodies, tongues, spaces and temporalities.

“Breaking the Promise of Tropical Emptiness: Trans Subjectivity in the Postcard” is a performance-based photography series where I call into question the dominating aesthetics of postcards as orientalist visual artifacts that have historically portrayed island spaces as “exotic” landscapes, devoid of local subjectivity. In this series, I disrupt the colonial postcard frame by positioning my queer and transgender body in the foreground of stereotypical postcard-like landscapes. “Breaking the Promise” also articulates a visual vocabulary with which to reclaim the scapes of my home/is/land and return my transgender body back to the land I had to flee in order to birth my queer femme self.

# KUNST

Based in Miami, Florida KUNST is an interdisciplinary artist working to contextualize and visualize the aberrant queer phenomenology inherent to our bodies, our experiences and our fantasies. Having studied various fields of interest from philosophy to classical music, since 2012 they have blended their years of study with sculpture, video art, performance, soundscape design and illustration to produce a surrealist fantasy in which the Queer Other is opened up and explored interpersonally.

KUNST, *Town Crier 11*, 2019

Original digital photograph by Vince Cuadra, Performance for Camera Single Channel Video

## Artist statement

**TOWN CRIER** is a series of site-specific performances enacted in public space wherein I perform the role of a town crier. Historically, the role of the crier was to deliver proclamations in a market or square on behalf of the royal court. They were elaborately dressed and utilized a handbell to underscore their deliverances. In my work, rather than delivering assertions on behalf of a royal court, I deliver my proclamations on behalf of the working class which I am a part of. In doing so in the spaces I select to leverage my presence against I am focused on articulating these interventions in space as a way to disrupt the minutiae of capitalist ideologies that articulate our understandings of space and context within those locations.



KUNST, Still from Camera Single Channel Video (top), *Object For Exchange*, 2019 (bottom)



# SHAWNA DEMPSEY & LORRI MILLAN



Shawna Dempsey and Lorri Millan, *Homogeneity*, Videos (still). 3 min. 1998, Shot on Super 8 film while in residence at Halfwalls Contemporary Arts Centre, Buffalo, NY

Using the metaphor of suburban architecture, “Homogeneity” archly critiques the desire for conformity within the/our queer community.

Shawna Dempsey and Lorri Millan, *unnamed*, 1998 (Facing page)

Shawna Dempsey and Lorri Millan have collaboratively created queer, feminist performance and video art for over 30 years. They have exhibited in venues as far-ranging as women’s centres in Sri Lanka, the Sydney Gay/Lesbian Mardi Gras in Australia and the Museum of Modern Art in New York, and have curated internationally as well. However to most, they are known simply as the Lesbian Rangers.

## Artist statement

In our self-created worlds, we have the freedom to make self-definitions, disrupting the images and lessons contained in all the stories and codes that have shaped us. By subverting and perverting accepted meanings, we attempt to re-tell tales truly. By making people laugh, we open them up to thinking differently. For us, art making is a means to perform our realities into existence.



# TOM HSU

Tom Hsu is a studio-based visual artist whose works seeks to investigate the curious condition of spaces, and their correlation to the bodies that attend them, as communicated through the photography of the everyday mundane. He comes from a base in analog photography, and this stability allows him to extend into made, found, and choreographic sculpture, all of which deal with the everyday mundane. He currently lives and works in Vancouver and holds a BFA in Photography from Emily Carr University of Art + Design. He undertook a residency at Burrard Arts Foundation from April to June 2018. He has exhibited at Centre A, Unit/Pitt, Index Gallery, and Yactac Gallery in Vancouver.



Tom Hsu, *Cue Holding*, 2019



Tom Hsu, *Head in Rock*, 2015

## Artist statement

The term wicked can signify something morally wrong or it could mean excellent. These two images of headless bodies plays a role in which searches for directions. The orientation of these images have been flipped to something not to the norm, that in itself can show something wicked in the way the images are presented. Is there a proper orientation of how an image is to present itself?



# XANDRA IBARRA

Xandra Ibarra is Oakland-based performance artist from the US/Mexico border of El Paso/Juarez who sometimes works under the alias of La Chica Boom. Ibarra uses performance, video, and sculpture to address abjection and joy and the borders between proper and improper racial, gender, and queer subject. Ibarra's work has been featured at Ex Teresa Arte Actual (Mexico), El Museo de Arte Contemporáneo (Colombia), The Broad Museum (LA) and The Leslie-Lohman Museum of Art (NYC) to name a few.

resurface the “messy” and “sucio” spirits of queer Latino and lesbian ghosts from gentrified sites in San Francisco, Ibarra led strangers and friends on a bar crawl tour to five former queer Latino and Lesbian bars in San Francisco. Together the group made alters, wrote messages, imprinted their bodies, pleasures and kisses onto the phantom walls of beloved queer venues — Esta Noche (1979 - 2014), La India Bonita (late 70s - 1996), Amelia's (1978 - 1991), The Lexington (1997- 2015), and Oseito (1979 - 2008). Strangers and friends sipped on spirits, danced, made out, and posted counterfeit “Public Notices of Application for Ownership Change” while 1990s footage of queer Latinos and Lesbians in the former bars was projected onto walls.

## Artist statement

It's been exhausting to stay afloat in this era that promises a wider gap between the rich and poor.

In the past two decades, low-income and of-color communities have struggled to keep their housing in the Mission neighborhood of San Francisco and abroad. Many adored queer nightlife venues and other convivial spaces have disappeared and resurfaced as sterile establishments that attract upwardly mobile and affluent demographics. In an effort to



Xandra Ibarra, *The Hook Up/Displacement/Barhopping/Drama Tour*, 2017, Live Community Performance — Former Queer Latino Bars and Lesbian Venues

Fri July 17 | 7PM PST

# TOO SPIRITED

## Indigenous Burlesque



Embrace your too-muchness with bombastic burlesque brought to you by the badass babes of Virago Nation, Turtle Island's first all-Indigenous burlesque collective. Featuring special guests Monday Blues and Lynx Chase! Whether you've seen it before or always wanted to, now's your chance to relish the many facets of Indigenous sexual reclamation from the comfort of your living room.

Shane Sable

## PERFORMER BIOS

**"Mover, Shaker, Mischief Maker; the Furiously Flirtatious Force of Nature"**

2Spirit Gitxsan artist and activist Shane Sable has slayed stages all over Vancouver in front of and behind the scenes since 2011. Shane has an abiding hunger for audience engagement and delights in the tension created by breaking the 4th wall of burlesque. Shane is the convening member of Virago Nation — Turtle Island's first all-Indigenous burlesque collective and Festival Administrator for the Vancouver International Burlesque Festival.

**Rainbow Glitz** is one of Virago's Nations founding members and Vancouver's Rainbow Slut spreading her love medicine in a mix of classic, nerdlesque, exotic dance and pussy cat doll hip hop movements. This Haida, Squamish, Musqueam and black artist will leave you wanting to throw your gold at the end of her rainbow.

Instagram: @jaibrend

**Scarlet Delirium:** Vancouver BC's Raven Goddess! The Kwakiutl Indigi-Babel! Scarlet Delirium has been enjoying the slow burn of Burlesque and Cabaret since 2010 and is a founding member of Virago Nation. During the daylight hours doubles as Costume Designer for herself and her Burlesque family.

Instagram: @scarlet\_delirium

**Sparkle Plenty** is Vancouver's glammed, weirdlesquer, and word-maker-upper who has been delivering beautifully bizarre burlesque acts for over 10 years! This fiery goddess is Cree and Metis with mixed heritage and is a proud sister of the first ever all Indigenous burlesque group, Virago Nation. You can find her teasing and emceeing with the Screaming Chicken Theatrical Society as well as on stages all over Vancouver, Toronto, Las Vegas and more.

Instagram: @sparkleplentys

**Monday Blues** is an Afro-Indigenous burlesque artist, and has been performing burlesque professionally since 2011. Monday has traveled the globe as a solo female adventurer and loves to live outside her comfort zone. Her most recent endeavours include being an avid entrepreneur, both in Sex Work and coaching capacities, as well as pursuing her passion on the burlesque stages all over Canada and the US. Monday strives to exist without limits and wants to help others feel just as empowered.

Instagram: @missmondayblues

**Lynx Chase:** A true showpony at heart, Lynx Chase has always been passionate about movement and performance arts. Over the years she has trained in a variety of disciplines ranging from Aerial Hoop, Silks, Contortion, Partner Acrobatics, Bellydance & Capoeira; however it wasn't until she discovered Pole Dancing in 2012 that she found her true vocation. Lynx has been professionally teaching in Vancouver since 2015 and has also showcased her gravity defying acts at various events and festivals across the province such as Retro Strip Show, Bass Coast and Shambhala Music Festival. It is her hope to continue to share her craft with the world by demonstrating the strength, sensuality, artistry and grace that goes hand in hand with the art of pole and exotic dance.

Instagram: @aylaylay\_



# MEDIA NIGHTS WITH VIVO



*Rupture Probe* and *Return to Sodom North* look at the continuity of themes across the two decades that separate the works. They also illustrate the resilience of shorter experimental forms that emerging queer festivals preferred and rapidly evolving technologies coveted. However, while Vancouver artists in the '90s were informed by previous decades, their work suggests an impatience for the new millennium. Today, as artists approach this fifth decade of queer Canadian media art, *Rupture Probe* also samples works that reflect on the past, applying critical remediation to its radical legacies (*Slumberparty 2018*) and incisive dismantling of historical oppressions (*Framing Agnes*, *Less Lethal Fetishes*).

## RUPTURE PROBE Queer Inquiries & Remediations

Sat Jul 18 | 7PM PST

Recent queer shorts rupture normative notions of gender, pleasure, and activism. Employing remediation and experimental narrative and forms, artists probe transgender and non-binary experience, new erotic signifiers, and inventive strategies for dissent and celebration.

**Framing Agnes** (Chase Joynt, 2018, 19min)

**Lesbian Hand Gestures** (Coral Short, 2011, 3min)

**Less Lethal Fetishes** (Thirza Cuthand, 2019, 10min)

**Slumberparty 2018** (Cait McKinny & Hazel Meyer, 2018, 24min)

**Paisa** (Dorian Wood, Graham Kolbeins, 2019, 9min)



## RETURN TO SODOM NORTH

Sun Jul 19 | 7PM PST

**Vancouver Queer Video 1993-2000**

At Video In and elsewhere in the '90s, a new generation of queer artists were expanding the west coast response to ongoing racialized and gendered suppression of queer bodies, expression, and desire. Experimental narrative, appropriation, and remediation marked video storytelling. Characteristics of abbreviation, play, and provocation portend the queer potential of new platforms and emergent counterpublics that would define the new millennium. The sum of this work speaks to the desire for a more equitable future; one executed with rigour, joy, and delicious wickedness.

\*The title is derived from R.E.A.L. Women's attempt to ban the 1990 Gay Games, warning B.C. would become Sodom North. The moniker was quickly appropriated for the queer publication, *Sodomite Invasion*, and Video In's screening, *Sodom North Bash Back*.

**Boulevard of Broken Sync** (Winston Xin, 1996, 3min)

**Helpless Maiden Makes an I Statement** (Thirza Cuthand, 1999, 6min)

**Defiance** (Maureen Bradley, 1993, 6:50min)

**Surfer Dick** (Wayne Yung, 1997, 3:20min)

**Unmapping Desire** (Sheila James, 1999, 6:42min)

**Transmission** (Ivan Coyote, 1998, 7min)

**Water Into Fire** (Zachery Longboy, 1994, 10min)

**View** (Shani Mootoo, 2000, 6min)

**Search Engine** (Wayne Yung, 1999, 4min)



Wed Jul 22 | 7PM PST | Literary Readings  
**A NIGHT OF STORYTELLING**



*A Night of Storytelling* is back for its fifth year and once again hosted by the much-beloved Danny Ramadan, this time around as a new online experience. Spend a night in with the talented LGBTQ2+ voices of the CanLit scene. Danny brings prominent writers from the Queer and trans community into your homes as they explore their identities through the medium of the written word. *A Night of Storytelling* features readings from Billy Ray Belcourt, Amber Dawn, jaye simpson, Jillian Christmas, and Erin-Brooke Kirsh.



Curator Danny Ramadan is an award-winning Syrian-Canadian author, public speaker and LGBTQ-refugees activist. His novel, *The Clothesline Swing*, won multiple awards. His children's book, *Salma the Syrian Chef*, is out now.

**Amber Dawn** is a writer and creative facilitator living on unceded Coast Salish Territories (Vancouver, Canada). She is the author of five books and the editor of three anthologies.

**Billy-Ray Belcourt** is from the Driftpile Cree Nation, and lives in Vancouver. He is an Assistant Professor in the Creative Writing Program at UBC. His books are *THIS WOUND IS A WORLD*, *NDN COPING MECHANISMS*, and *A HISTORY OF MY BRIEF BODY*.

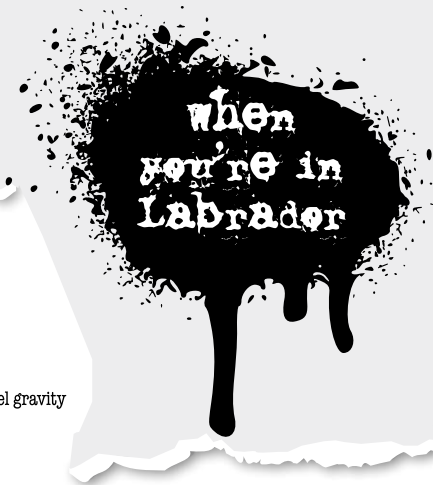
**Erin Kirsh** is a writer and performer. A Pushcart Prize nominee, her work has appeared in dozens of literary journals internationally. Her greatest accomplishment to date is that one time she painted her nails without getting the polish all over the place.

**jaye simpson** is an Oji-Cree Saulteaux indigiqueer writer with roots in Sapotaweyak Cree Nation. they often write about being queer in the Child Welfare system, as well as being queer and Indigenous. their work has been featured in *Poetry Is Dead*, *This Magazine*, *PRISM international*, *SAD Mag*, *GUTS Magazine* and *Room*. simpson resides on the unceded and ancestral territories of the xwmeOkwiyem (Musqueam), selliweta'ni (Tseil-Waututh), and Skwzgwú'mesh (Squamish) First Nations peoples, currently and colonially known as Vancouver, BC.

**Jillian Christmas** lives on the unceded territories of the Squamish, Tseil-Waututh and Musqueam people, where she served for six years as Artistic Director of Verses Festival of Words. An educator, organizer, and advocate in the arts community, utilizing an anti-oppressive lens, Jillian has performed and facilitated workshops across the continent.

# DANNY RAMADAN

My therapist tells me I never learned how to receive love  
as a child because my mother abandoned me and my father  
could tell I like dick and my last break  
up left me unable to trust men which seems  
to be a wise decision but dude  
why every time you bring me coffee to bed on school days I feel gravity  
to tickle your lips with my moustache and your fake  
anger when you lose in Monopoly  
makes me giggle and I adore your gay lisp and how  
many *fucking* times you got us to watch  
Chicago and how you fan your face when they hang that uh-uh  
lady and you refuse to kill spiders but you  
gently remove them when I wake you up  
at 3am because THERE IS A SPIDER IN THE BATHROOM I love  
the poster of RuPaul in our living room and how you  
curl your leg up when you kiss me on Robson  
street outside the Showerma place making a point to that  
homophobic cashier why  
do I feel like I want to sing a whole new world to you and I don't  
mind that you think I look like Aladdin in fact  
I do look like Aladdin in old photos  
of myself doing the twink thing and praying  
to god someone will love me I believe  
you when you say you'll never leave  
me and that's funny because when you travel  
I can hear that little devil in my head telling me you will never  
come back but you text me all the time and you  
tell me how much you miss me and I fall  
asleep on the sofa and dream that you flew  
in the middle of the night to cover me with your grandmother's quilt  
and I wake up warm in your arms but you're in Labrador  
who the hell goes to Labrador I thought  
that's where those loyal dogs come from  
you tell me it must be the friendly ghost of the old lady who died in our apartment blessing us every night because  
we both agreed not to tear away her favourite 70s wallpapers



# UNDERGROUND ABSOLUTE FICTION

Thu Jul 23 | 7PM PST  
Speculative Theatre

57



Above: House Concert in 1980s Poland — photo 1981 by JUKKA MALE Ma)  
Facing page: Polish Punk Girl Polish — by Ania Dąbrowska-Lyons — part of Polski punk 1978-1982



Quote from *The Files* (2007) devised by Teatr Ósmego Dnia  
translated by Bill Johnston from Polish

"I wish you great journeys, nightmares, and an afterworld...  
"...I wish you tears, a knife, and blood...  
That you should sing and conspire.  
That God should watch over you  
and that you should not need Him.  
That they should not hang you  
before you've had time to pack your suitcase  
my friend..."



Excerpt from *Underground Absolute Fiction* (2020)  
by Anais West  
#1 — *Pamięć i fantazja (Memory and Fantasy)*

close your eyes.



It's summer, and you're standing in the centre of a low-income housing development. It's a generation after your mother left, and time or capitalism has made everything palatable. She said the apartments were brutal grey slabs. Now, after the fall of Communism, they're painted pastel pink. She said there was no playground, only a single iron monkey-bar and a dry tuft of yellow grass. Now, the EU money has paid for fresh wood-shavings, slides, swings, and climbing contraptions, all in primary colours. You squint at the schoolyard, where your mother and her classmates wore black, sung political anthems and defied their Communist teachers. Now, kids giggle and swing tennis rackets.

It feels almost idyllic, and you think of the propaganda postcards — posed, curated images of families suntanning outside the Falowiec, filtered yellow. Outside the frame, tanks rolled by, the phones were tapped, and your mom's friend cried on the stairs in a torn dress.

There. You see it. The window on the top floor, in the corner. Your grandfather's apartment. He waited ten years for the government to give it to him. He was rationed out this meagre square home and a small garden plot by the dumpster, concealed by a corrugated iron sheet.



Above: Polish Punks in the 1980s — by Ania Dąbrowska-Lyons — part of *Polski punk 1978-1982*  
Facing page: Punks in 1980s Communist Hungary — photo by Tamás Urbán

ROSE BUTCH



<https://www.instagram.com/rose.butch>

CONTINENTAL BREAKFAST



<https://www.instagram.com/contibreakfast>

PM



<https://www.instagram.com/pmforagoodtime>

MAIDEN CHINA



<https://www.instagram.com/queenmaidenchina>

Photos by  
Maya Ritchey  
with Queer Based Media

# THE DARLINGS

## UNCENSORED



**Fri Jul 24 | 7PM PST  
Drag Performance**

What sacrifice is consumed by the tantalizing pursuit of gender euphoria? Why do we crash endlessly as glittering waves on some far away beach only to be rolled back into a Sisyphean sea, tempest-tossed. Who prowls beyond the cold liquid crystal, that digital shroud, to establish the confines and consequences of the wicked?

After two widely successful shows aptly titled “Quarantine I” and “Quarantine II”, the multidisciplinary non-binary drag performance collective, The Darlings, are back on stage direct to your living room, bedroom, kitchen, porch, rooftop, closet, or any other dwelling of your choice, and this time the queer phantasmagoria is uncensored and excessively indulgent.

The Darlings are a multidisciplinary non-binary drag performance collective based in Vancouver. Their work challenges the boundaries of conventional drag and explores genderqueer, non-binary, and Trans experience through the use of movement, poetry, performance art, theatre, and immersive installation.



# A CONVERSATION ON QUEER MENTORSHIP

Sat Jul 25 | 12PM PST  
Lunch Discourse

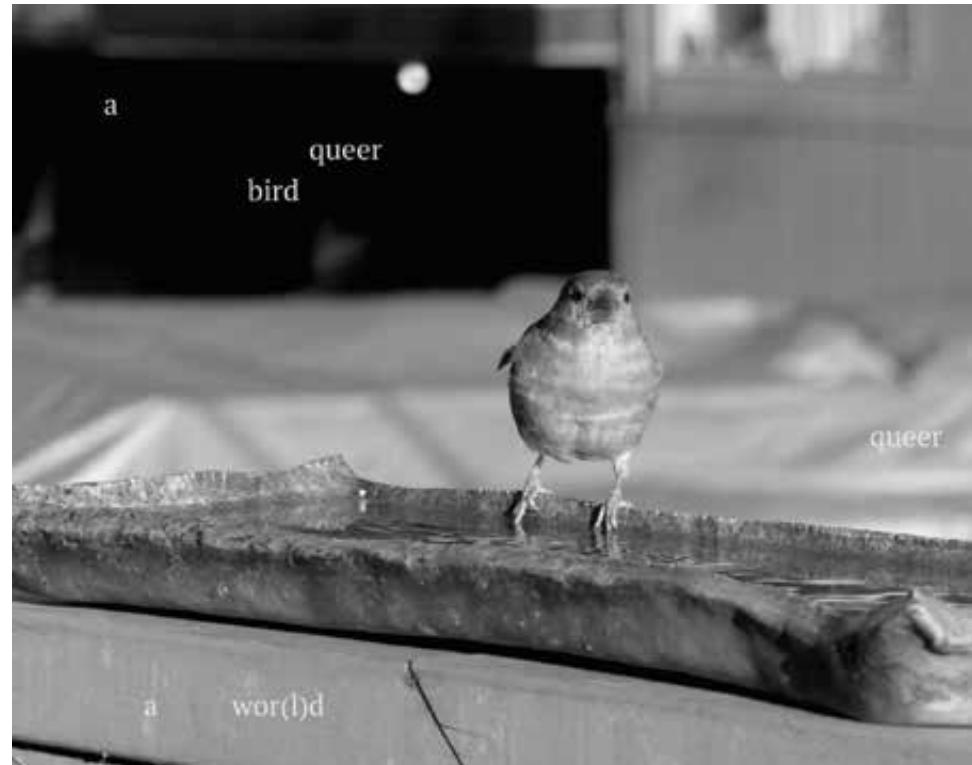


Hiromi Goto and  
Erica Isomura  
explore the nuances  
of intergenerational  
mentorship as queer  
POC writers.



**Hiromi Goto** (@hiromigotowrites), an emigrant from Japan, gratefully resides on the Unceded Musqueam, Skwxwú7mesh, and Tsleil-Waututh Territories. She's the author of many books. Her first graphic novel, *Shadow Life*, with artist Ann Xu, is pending with First Second Books. Hiromi is currently being guided by land-based learning and at work on a second graphic novel.

**Erica Isomura** (@ericahiroko) is an emerging writer and community organizer living on unceded Musqueam, Skwxwú7mesh and Tsleil-Waututh homelands. In 2019, Erica's work won Briarpatch Magazine's Writing In The Margins contest, selected by Alicia Elliott. She is coping with the pandemic by drawing quarantine comics and creating poetic installations in her living room window.



*A Queer Bird*, Hiromi Goto



**#dailyquarantinecomic** by erica isomura  
 a series of diary comics reflecting everyday life during the coronavirus pandemic.  
 @erica-hiriko

Erica Isomura, 2020



# THIS CRAZY SHOW

In his Swan Song, contemporary dance legend Noam Gagnon sashays the fine line between pain and pleasure in a fetishization of something glamorous and beautifully twisted: a monster beautified.

A reflection on the quest for love, through revisiting the worlds of childhood, both real and imagined.

How do we feel when we are hammered or deformed under pressure, but not quite enough to break? How can we be malleable and flexible, deform and reform without losing our core selves?

In 'This Crazy Show,' the body becomes a place of transformation, of transmutation, and of transfiguration. Alternately agitated, delicate and humorous, Noam Gagnon choreographs and performs, pushing himself to his physical limit to explore and expose "the art of artifice" in a culture obsessed with pretending authenticity. 'This Crazy Show' explores just how precarious and ambiguous identity can be, through the evolution of the body and the self as both are continuously morphing, unfixed and boldly celebrated.



Sat Jul 25 | 7PM — Sun Jul 26 | 2PM  
Dance Performance



I wanted to take up the challenge of exploring new avenues of creation by playing with the range of humanly possible transformations, transmutations, and transfigurations. 'This Crazy Show' tackles the theme of the perpetual quest for love by revisiting the worlds of childhood, real and imagined, through the bionic woman as superhero metaphor.



## THIS CRAZY SHOW



We gratefully acknowledge the support of the McGrane-Pearson Endowment Fund.

Images courtesy of Eric Zimmerman.

# Message from the Board President

Thank you for joining QAF 2020, we are all looking forward to an excellent and extremely-modified WICKED, the 12th Annual Queer Arts Festival, coming to you wherever you are — from a safe-ish distance.

A huge thank you to our staff, who are hard at work from home to make WICKED happen during a pandemic! Our incredible returning staff have pivoted with poise: SD Holman as Artistic Director, Lalia Fraser as Interim General Manager, Mark Carter as Production Manager, Ben Siegl as Programs Coordinator, Mirim Jang as Office Administrator, and Maxim Greer as Arts Administrative Assistant. We also welcome new staff, some of whom onboarded from home, jumping into the deep end just weeks ago: Shane Sable as Two-Spirit Programs Coordinator / Art Auntie, Luca Cara Seccafien as Director of Development, Tanya Comisso as Communications Coordinator, Ed Walwail as Digital Media Coordinator, Johnny Trinh as Volunteer Resource Coordinator, and Kimberly Ho as Audience Services Coordinator, as well as our many wonderful volunteers!

To our Board of Directors, we give special thanks: Bobbi Kozinuk, Valérie d. Walker, Orene Askew, Ladan Sahraei, Rodney Sharman, Bruce Munro Wright, Scott Watson. This year we heartily welcome new Directors Scott Watson, Issaku Inami, and Rodney Sharman.

To our artists: your work is a gift during these times. Art keeps us connected in the age of social distancing. We are so grateful to every artist at this year's festival who was able to adapt and revise their work for this new audience experience.

With everything going on, we thank you now more than ever for joining us. Welcome all to the Queer Arts Family! We look forward to continuing to build the team, and to serving the Queer community as a whole, in 2020 and beyond!

In solidarity and liberation,

*Thierry Judel,*  
President,  
Pride in Art Society

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A heartfelt thank you to all of our faithful donors! You help QAF incite, inspire and bring diverse communities together through the visceral power of art.

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Mail a cheque to:

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presented by Pride in Art  
#425 - 268 Keefer Street  
Vancouver BC V6A 1X5

queerartsfestival.com  
info@queerartsfestival.com

# HUGE THANKS

## TO ALL OUR VOLUNTEERS!

We couldn't do it without you! Not all volunteer names were available at time of printing, but they include:

Alex Masse  
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# A VERY SPECIAL THANKS TO:

Bruce Munro Wright  
 Chief Byron Longclaws  
 Dakota Shelby  
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 Heather Redfern  
 100 Gay Men for a Cause  
 Inger Iwaasa  
 James Goodman and Garry Wolfater  
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 Roundhouse Arts Centre  
 Sammy Chien  
 Sempulyan  
 Sookie Crewe  
 Trigger Segal  
 Tyler Alan Jacobs  
 ...and Tilda Berry Moo Braveheart Swinton,  
 Wonderdog of Little Dog Nation

..Pretty isn't beautiful, Mother  
 Pretty is what changes  
 What the eye arranges  
 Is what is beautiful

Fading  
 I'm changing

You're changing  
 It keeps fading...

I'll draw us now before we fade  
 Mother...

You watch  
 While I revise the world

Changing,  
 As we sit here-  
 Quick, draw it all...

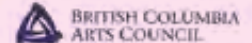
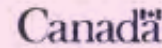
From *Beautiful*, Sondheim



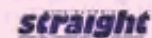
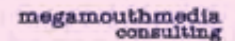
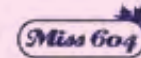
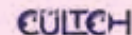
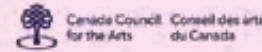
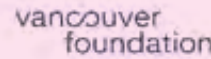
In memory of  
**Inger Iwaasa**  
 April 25 1930 - June 12 2020

We are very sad to report the death of the mother of co-founder Rachel Iwaasa, Inger Iwaasa: star volunteer, donor and patron of Pride in Art. Inger, you are sorely missed!

We would like to thank all of our funders, partners, and sponsors that have helped make the festival a success.



We acknowledge the financial support of the Province of British Columbia



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QUEER ARTS FESTIVAL

2020

**The Queer Arts Festival (QAF)** is an annual artist-run professional Transdisciplinary art festival in Vancouver, BC. Recognized as one of the top 3 festivals of its kind worldwide. QAF produces, presents and exhibits with a curatorial vision favouring challenging, thought-provoking work that pushes boundaries and initiates dialogue. Each year, the festival theme ties together a curated visual art exhibition, performing art series, workshops, artist talks, panels, and media art screenings. QAF's programming has garnered wide acclaim as "concise, brilliant and moving" (*Georgia Straight*), "easily one of the best exhibitions of the year" (*Vancouver Sun*), "some of the most adventurous of any local arts festival" (*The Province*) and "on the forefront of aesthetic and cultural dialogue today" (*Xtra*)

The Pride in Art Society (PIA), produces The Queer Arts Festival (QAF) and SUM Gallery, that tap into the visceral power of art to build a better world. We bring our diverse communities together in the intimate act of sharing as artists and audiences, to dispel hatred through the visibility, recognition and celebration of lives that transgress sexual and gender norms.