

# Racy Sexy

RACE, CULTURE & SEXUALITY

PERFORMANCE • VIDEO • FILM • VISUAL ARTS



November 26 to December 11, 1993

For information: 682-5760

Sponsored by the Chinese Cultural Centre of Vancouver, Canada

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# Venue Information and Calendar

## VENUES

- \*1 / **West End Community Centre**  
780 Denman Street
- \*2 / **Chinese Community Centre**  
50 East Pender Street
- \*3 / **Vancouver Aboriginal Friendship Centre**  
1607 East Hastings Street
- \*4 / **Trout Lake Community Centre**  
3350 Victoria Drive
- \*5 / **Kitsilano Neighbourhood House**  
2325 West 7 Avenue
- \*6 / **Sunset Community Centre**  
404 East 51 Avenue
- \*7 / **Richmond Cultural Centre**  
7700 Minoru Gate



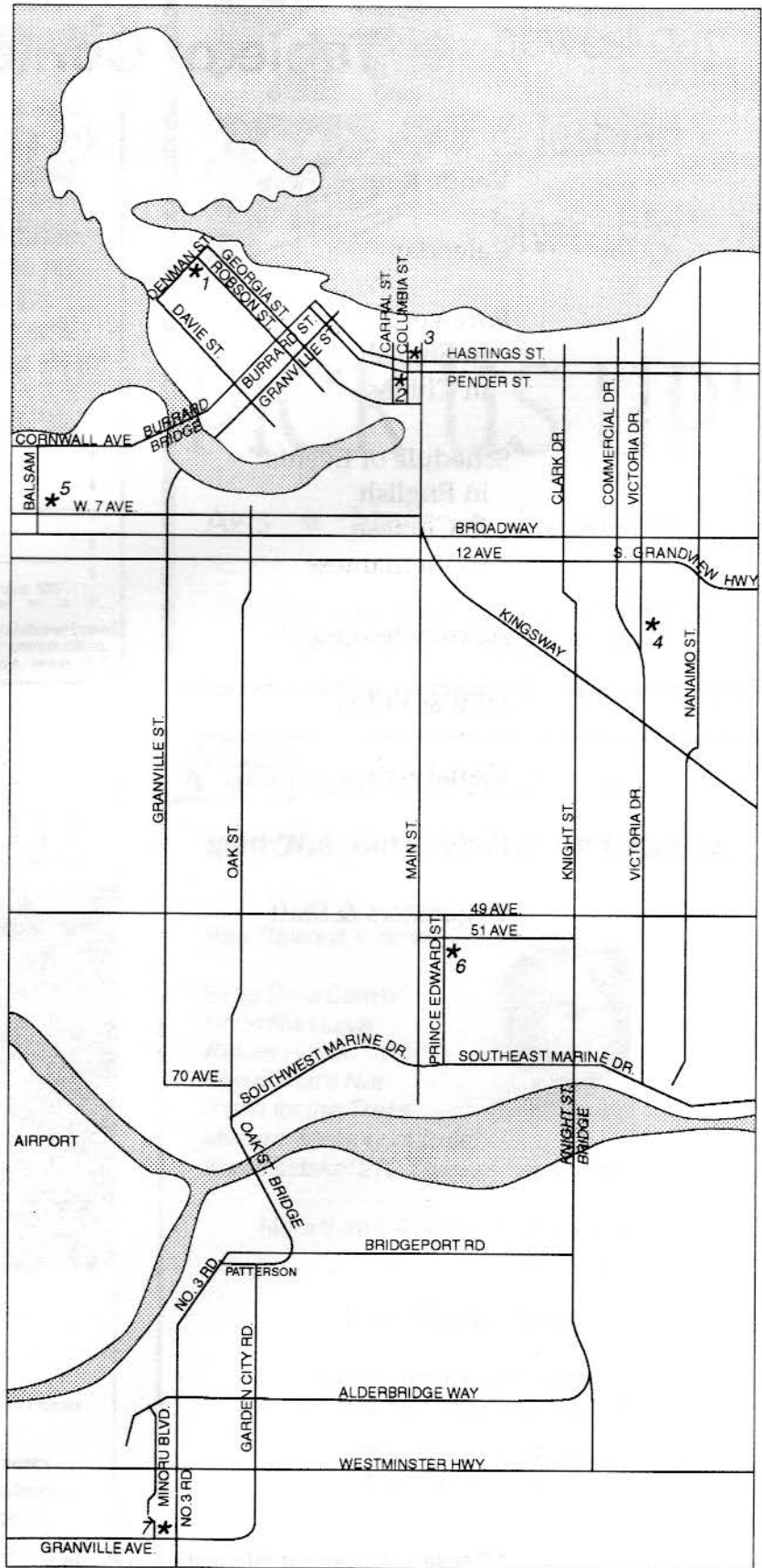
All events are free or by donation.

There will be signers and interpreters for some events.

**\*ALL VENUES ARE WHEELCHAIR ACCESSIBLE.**

**WARNING:** Some of the programming may contain nudity, coarse language and may be sexually explicit. All programmes and venues may be subject to change.

BC TRANSIT information: 261-5100  
**Program Information: 682-5760**





## Foreword

by Karin Lee & Henry Tsang

*Racy Sexy* brings together the work of over 30 artists from across Canada and from all walks of life in various sites around greater Vancouver. Performances, films, videos, literary readings and a visual art exhibition will be presented from November 26th to December 11th, 1993. Sponsored by the Chinese Cultural Centre and co-hosted by 9 different cultural and community organizations, this project will talk about how issues of race, culture and sexuality are interwoven in today's social experience.

Although a very different project, *Racy Sexy* developed out of the 1991 exhibition *Self Not Whole: Cultural Identity and Chinese-Canadian Artists in Vancouver*. *Self Not Whole* was aimed primarily at Chinese-Canadian audiences. It was an act of looking inside, of searching for a cultural "centre", asking what it meant to call oneself Chinese in a North American, and particularly Vancouver, context. With *Racy Sexy* we step from the "inside" to the "outside".

But what sort of project would be of interest to different communities? Somewhere, we needed to find some common ground to speak about shared concerns without pretending that we were all the same. Different yet similar, but not the same.

We started with the concept of difference. We wondered how people from different cultural backgrounds saw each other. We wondered how they saw themselves. We wondered about relationships, and consequently, interpersonal relationships, which led us to consider ideas such as beauty, desire, and the exotic. Who do we desire, and why (or why not)? What factors influence our choice(s) in partners? Who do we see as sexy or asexual, sexualized or de-sexualized? What about ourselves, our own self-image? In which situations am I more or less desirable, to whom, and why? Issues of race, culture, and sexuality all became implicated, entangled, even.

Historically, depictions of non-white peoples, the First Nations, and the sexually marginalized have been defined by mainstream society. *Racy Sexy* questions the role of media, community, and society in the promotion and perpetuation of racial and sexual stereotypes.

Simplistically, a community consists of individuals with shared or common experiences. Such an idea, however, is never a stable one; it shifts and changes as quickly as the individuals who contribute to its shift and change. A community is most easily seen from the outside; from there it looks solid, seamless, and perhaps closed. From the inside it can escape definition,

for the differences from within may be too complex to describe fully. Only when one sees oneself from the outside does identity take on a new meaning; it can become the source from which all else is measured. And how is one's identity seen against structures such as racism, sexism, classism and homophobia? How do they influence who you identify with or against? From the outside, would an individual's experience be seen as representative of an entire community's? Again, whose community? What community?

It became obvious that if this project were to be organized through the Chinese Cultural Centre, it could be perceived as a "Chinese" initiative, which was not our aim; we were not interested in creating some outreach program for the Centre. If we were to form links between communities, to truly establish some sense of community-building, the project would need to include those who could speak from and about different experiences. And so a Steering Committee to direct the project, and later, a Curatorial Committee to select the artwork, were formed.

The Steering Committee was made up of artists, organizers, and activists from different cultural backgrounds and sexual orientations. Although the committee members were not considered representatives of any experience other than their own personal ones, each had access to different histories, heritages and communities. It was vital that this group be involved in the overall vision as well as the carrying-out of the process, and to select and connect with co-hosting organizations and venues. Easier said than done. Developing trust, responsibility and sharing among this group was a long and not simple process. However, given the goal of this project to be as democratic as possible (which proved to be at times unrealistic), it was necessary to try to work towards sharing the power (and responsibility) of the project.

This strategy to build bridges also extends to where we place the artists' work. We decided that the presentations should be aimed at audiences that the artists usually do not have access to. This is a departure from strategies that have attempted to speak to either one's **own** community or the mainstream, "larger public". Through such a re-positioning, we are hoping to show similarity without negating difference, and to look for the common ground, something we must offer if we wish to communicate or to share. *Racy Sexy* weaves through issues of race, culture and sexuality. It attempts to negotiate that space where these concerns overlap, to bring people into contact with experiences and expressions of identities other than, and similar to, their own.

## Schedule of Events

### Opening Night & Visual Arts Exhibition

FRIDAY, NOVEMBER 26 AT 7:00 P.M.-11:00 P.M.

CHINESE CULTURAL CENTRE

The unveiling of the Racy Sexy visual arts exhibition featuring **Terence Anthony, Eric Bontogon, Grace Channer, Kirby Hsu, Sur Mehat, Shani Mootoo, Nhan Nguyen & Brice Canyon, Haruko Okano** and **Paul Wong**. Opening reception with preview performances by **Mercedes Baines, Andrew Olewine, and Denise Lonewalker**. Videos by **David Findlay** *Gender, Lace & Glass* and *Second Decade: AIDS Community Television* produced by Michael Baiser and featuring the works of various artists.

OPEN DAILY, 12:00 P.M. TO 5:00 P.M. UNTIL DEC. 11.

### Film & Video Screenings

SUNDAY, NOVEMBER 28 AT 7:00 P.M. CHINESE CULTURAL CENTRE

The western Canadian premiere of **Dionne Brand's** *Long Time Comin'*, a documentary about two African Canadian lesbian artists, along with **Shani Mootoo's** playful video *Wild Woman in the Woods*. Brand, Mootoo and featured artists in Brand's film (musician **Faith Nolan** and painter **Grace Channer**) will be present.

### Literary Readings

MONDAY, NOVEMBER 29 AT 8:00 P.M.

VANCOUVER ABORIGINAL FRIENDSHIP CENTRE

A full evening of humorous, erotic, political and fantastical readings by Vancouver writers **Mercedes Baines, Anne Jew, Larissa Lai, Raj Pannu** and **Archer Pechawis**.

### Music & Readings

WEDNESDAY, DECEMBER 1 AT 8:00 P.M.

CARNEGIE COMMUNITY CENTRE

Acclaimed jazz pianist **Lee Pui Ming** performs her interpretation of the classic Chinese opera *The Butterfly Lovers*, along with dynamic readings by **Archer Pechawis** and **Raj Pannu**.

### Theatre & Dance

THURSDAY, DECEMBER 2 AT 8:00 P.M. KITSILANO NEIGHBOURHOOD HOUSE

This programme consists of three performances: *Afrocentric*, written by **David Odhiambo**, is a play about an inter-racial love triangle, (directed by **Mercedes Baines** and starring **Michelle La Flamme** and **Mark Poyser**). *Scarlett Fever*, directed by **Diane Brown** and starring **Andrew Olewine**, is a dance-theatre piece satirizing the romanticism of *Gone with the Wind*. **Sheila James' Sex Straight-up** is a hilarious performance about heterosexual desire and feminist politics.

### Literary Readings

FRIDAY, DECEMBER 3 AT 8:00 P.M.

SUNSET COMMUNITY CENTRE

The sensual and poetic works of four women writers - **Mercedes Baines, Sheila James, Larissa Lai** and **Raj Pannu** bring to life the delights and horrors of race, culture and sexuality in a passionate and humorous way.

### Presentation

SATURDAY, DECEMBER 4 AT 2:00 P.M.

WEST END COMMUNITY CENTRE

*Similar Casualties: Representation of Asian Male Sexuality in North American Cinema* - an illustrated presentation by Toronto video artist and cultural worker **Richard Fung**.

### Theatre

SATURDAY, DECEMBER 4 AT 8:00 P.M. CARNEGIE COMMUNITY CENTRE

*Afrocentric* and *Sex Straight-up* (please see Dec. 2)

### Film & Video Screening

SUNDAY, DECEMBER 5 AT 2:00 P.M. RICHMOND CULTURAL CENTRE

Canadian premiere of **Kwoi Gin's** *Dark Sun; Bright Shade*, an experimental film which explores the cultural, social and political fabric between two gay Chinese men living in Canada. *Skinned*, by **Jennifer Abbott** and **David Odhiambo**, is a short video exploring the myths of the Black Stud and the white woman.

### Panel Discussion

SUNDAY, DECEMBER 5 AT 4:00 P.M. RICHMOND CULTURAL CENTRE

*Artists and Community*-How do our communities differ, and what strategies do artists and cultural workers take to bring art and issues into the open. Panel includes **Mercedes Baines, Richard Fung, Haruko Okano** and **Henry Tsang**.

### Reading and Video Screening

TUESDAY, DECEMBER 7 AT 8:00 P.M. TROUT LAKE COMMUNITY CENTRE

A reading by **Archer Pechawis** and two video documentaries, *Bolo! Bolo!* by **Gita Saxena & Ian Rashid** and *Fighting Chance* by **Richard Fung**. The videos look at how individuals and groups within the South Asian and Chinese communities deal with the AIDS and HIV epidemic and how they are educating their communities.

### Performance Art & Dance

THURSDAY, DECEMBER 9 AT 8:00 P.M.

KITSILANO NEIGHBOURHOOD HOUSE

*Fortune Cookie Personals*, by **Wayne Yung**, explores his relationship with food, men and romance. *A Tribute to Anna Mae Aquash* is a dance choreographed and performed by **Denise Lonewalker**, inspired by the music & poetry of Joy Harjo and her band Poetic Justice.

### Film and Video

SATURDAY, DECEMBER 11 AT 7:00 P.M. CHINESE CULTURAL CENTRE

World Premiere of **Michelle Mohabeer's** experimental film *Coconut/Cane & Cutlass*, with **Zachary Longboy** and **Paul Lang's** video *Choose your Plague* and **Brenda Joy Lem's** film, *Open Letter: Grasp the Birds Tail*. Filmmaker Mohabeer will be present.

### Closing Reception

SATURDAY, DECEMBER 11 AT 9:00 P.M. CHINESE CULTURAL CENTRE

Closing Reception including a performance by **Wayne Yung** (please see Dec. 9) and a reading by **Anne Jew**.



## Film & Video

Curators: Andrea Fatona, Karin Lee, Paul Lee

The film and video programme of *Racy Sexy* has been developed in such a way as to present a diversity of aesthetic styles spanning filmic and video genres. The works have been created by artists from across the country, with varying cultural backgrounds and sexual preferences. *Racy Sexy* is the first of this type of programming in B.C., and strives to make visible this important and growing body of work, which up until now has existed primarily on the periphery of film and video festivals. The *Racy Sexy* film and video series highlights works which remain on the margin of this discipline, yet are adept at addressing issues which are pertinent to our lives on personal or subjective levels—AIDS, HIV, inter-cultural desire—and carry far-reaching socio-political ramifications.

There was some difficulty in assessing works which investigate the intersection of race, culture and sexuality, as it appears that people of colour still have some trepidation toward addressing the issue of sexuality in their works. Perhaps we still carry with us the taboos which our various cultural backgrounds attach to the issue/subject matter. For the most part, the submitted works dealt primarily with the single issue of either gender, relationships or race.

The programme also attempts to facilitate and promote access to these forms of artistic expression in that the works have been strategically placed in various community sites which would otherwise not have access to these resources. It is our overall aim to foster intercultural awareness of the intersection of issues of race, culture and sexuality.



*Skinned*

### JENNIFER ABBOTT & DAVID ODHIAMBO

*Skinned* video, 6 minutes 1993

Jennifer Abbott is a programmer and visual and video artist whose work explores the construction of identity, industrial dread and other social issues.

David Odhiambo is a writer and performance artist whose work explores issues of race, identity and interpersonal relationships.

*Skinned* explores the specific historic, psychological and social implications of relationships between Black men and white women. The myth of the priapic Black Stud and the white woman beauty ideal collide in this rhythmically constructed work about identity and desire.

### MICHAEL BALSER & Various Artists

*Second Decade: AIDS Community Television*  
video, 10:00 minutes 1993

Produced by Michael Balsler, *Second Decade* is a series of public service announcements about AIDS created by various artists. The works address the general public as well as specific audiences such as inner city youth, women, gay men, lesbians, people of colour, and Francophone and First Nations communities.

### DIONNE BRAND

\*\*\* B.C. Premiere

*Long Time Comin'* 16 mm film, 52 minutes 1993

Dionne Brand is a writer, filmmaker and academic who is currently based near Toronto. Her published books include *No Language is Neutral*, *Sans Souci and Other Stories* and a book of oral histories of Black working women in Southern Ontario. She is the director of two other films, *Older, Stronger, Wiser* and *Sisters in the Struggle*.

A film about two contemporary African-Canadian women artists, *Long Time Comin'* looks at their work, their politics, their lesbian sexuality, and their insistence that their art sustain a relevant political edge. Painter Grace Channer's large and sensuous canvasses and musician Faith Nolan's gritty and joyous blues propel this documentary into the sphere of poetry and dance.



Dionne Brand, director



Faith Nolan, musician



Grace Channer, painter

**DAVID FINDLAY**

*Gender, Lace & Glass* video, 3 minutes 1992

David Findlay is a Toronto-born writer, musician and video artist. Much of his work to date explores issues around identity, health and resistance to authoritarian violence.

*Gender, Lace & Glass* examines and challenges the nature of one's fantasies. It looks at how dominant culture's co-authorship of personal imaginings can impose priorities and standards that may be miles away from the lived experience or values of the person fantasizing

**RICHARD FUNG**

Presentation: *Similar Casualties: Representation of Asian Male Sexuality in Asian North American Cinema.*

*Fighting Chance* video, 31 minutes, 1990

Richard Fung is a Trinidad-born and Toronto-based independent video producer and writer. His work primarily explores the interconnections of race and sexuality. In addition to his work as a media producer and activist, he has written for film, television and art publications, and frequently speaks at various universities and colleges.

In *Similar Casualties* Fung examines how Asian men are presented in films such as *The Wash* and *Chan is Missing*, and how these images in independent films by Asian American/Canadian male directors are related to cinematic discussions about Asian male sexuality.

*Fighting Chance* is a video which focuses on the experiences of four Asian men. Each person is in a different stage of HIV infection and each has significant experiences with various issues surrounding the disease. The interviews focus on the personal, the therapeutic, the medical and the political with HIV as a constant reference throughout.

**KWOI GIN**

\*\*\*Canadian Premiere

*Dark Sun; Bright Shade* 16mm colour film, 1 hour 1993

Toronto artist Kwoi (pronounced kwah) has served as Director of Photography on several independent film productions and as a photographer working in the print media for many years. *Dark Sun; Bright Shade* marks his directorial debut.

*Dark Sun; Bright Shade* is a one hour experimental film which explores the cultural, social and political fabric between two gay Chinese men living under parallel traditions within the Chinese social structure.

**PAUL LANG & ZACHARY LONGBOY**

*Choose Your Plague (Lang & Longboy)* video, 6 minutes 1993

*Living Tree (Longboy)* video, 30 seconds 1993

Paul Lang is a multi-disciplinary artist with a queer consciousness. His work includes video, performance, curation, guerilla actions, and he is the publisher of *Bitterzine*. He currently works at and through the Satellite Video Exchange Society, Vancouver, Canada.

Zachary Longboy is a Dene First Nations artist. He is currently coordinating the First Nations Video Access Program at the Satellite Video Exchange Society with the goal of developing an ongoing First Nations production

collective. He is also a performance artist and painter.

*Choose Your Plague* is an intelligent, humorous video that shows two men eating words — words that translate into the worst fears and phobias in our society.

In *Living Tree*, Zachary Longboy uses images from nature to symbolize our relationship and responsibility to HIV and AIDS.

**BRENDA JOY LEM**

*Open Letter: Grasp the Bird's Tail* 16 mm film, 15 minutes 1992

Brenda Joy Lem is a Chinese-Canadian artist, writer and filmmaker.

In a letter to her lover, a Chinese woman describes the racial and sexual violence she sees all around her. Her fear makes her imagine that she is a contortionist trapped in a box which is being lanced by swords. It is a disturbing look at race, sexuality and violence.



**MICHELLE MOHABEER**

\*\*\* World Premiere

*Coconut/Cane & Cutlass* 16 mm film, 35 minutes 1993

Michelle Mohabeer is a Guyana-born independent writer, arts administrator, filmmaker, curator and radio DJ currently living in Toronto.

*Coconut/Cane & Cutlass* is an experimental film exploring Indo-Caribbean identity, tracing the experience

of indentureship, displacement and exile. In a poetic style, the narrative unfolds from the point of view of an Indo-Caribbean lesbian woman who has been living in Canada for the past twenty years.

**SHANI MOOTOO**

*Wild Woman in the Woods* video, 14 minutes 1993

Shani Mootoo is a visual artist, video maker and writer.

In *Wild Woman in the Wood*, a South Asian lesbian who has adopted butch signifiers from white culture tracks down the liberating possibilities of a femme persona. Her search for courage takes her into the mountains where she is confronted by a feisty goddess with no time for timidity, stereotypical roles or rules.



**IAN RASHID & GITA SAXENA***Bolo! Bolo!* video, 30 minutes 1991

Ian Rashid is a writer and independent film and video programmer. He was born in Dar-es-Salaam and grew up in Toronto. He currently lives in London.

Gita Saxena is an Indo-German Canadian film and video maker who grew up on the Canadian prairies. Currently, she is enjoying the research for her new video *Lesbian Flirtation Techniques*.

The response of diasporic South Asian communities to the AIDS crisis is documented through interviews, information and a weaving of images. At the core of the videotape are the testimonials of artists and activists—gay, lesbian and straight—concerning the barriers and successes of organizing around AIDS.

**PAUL WONG****\*\*\* World Premiere***Mixed Messages* video installation 1993

Paul Wong is a video war vet who has been a practicing artist since the mid-1970s.

*Mixed Messages* confronts a wide range of human behavioural stereotypes. Gina Gonzalez is the main subject of this new work-in-progress which explores contradictory identities, problematic gender, sexuality and race politics. Gina, who is not yet a 'full op' transsexual, provides us with a candid glimpse of her perspectives on life, her dreams and desires, his past, and her experiences as a Filipina man/woman and a self-employed person in the sex trade.



## Visual Arts

**Curators: Persimmon Blackbridge & Henry Tsang**

The visual arts exhibition component of *Racy Sexy* presents work by 10 artists at the Chinese Cultural Centre from November 26 to December 11, 1993. Many mediums will be shown, from video-installation to collage to sculpture to photo-based work to public poster art.

We looked at work by artists from across Canada. What we found was that most of them talked about identity from either a race or sexual perspective; seldom both together. We were searching for the area in-between, or rather, where one concern influences the other in a complex, often undefinable way. There is no fixed site of experience, no singular cultural lineage to draw upon, no ideal of nationhood when race and sexuality are intermingled. It is one's own relationship that can be explored, a relationship to one's community, culture, family and the mass media.

We were interested in the notion of desire: why do you desire whom, and why not others? Desire is such a complex phenomenon. The ideals of beauty are deeply connected: why are images in the media usually of white people, and if not white, then why are they considered "exotic"? Is it really all of us who are the "public" who create these images, these stereotypes? What do these ideals mean for those from different cultural, class and sexual backgrounds? Gender is also a key issue, for the idea of beauty affects women and men in very different ways. How are the masculine and feminine defined, constructed, perceived, especially by different communities? How do these views contrast or compare with that of mainstream society?

**SOMETIMES I DONT MIND ALL THESE WHITE PEOPLE DANCING TO BLACK MUSIC. THERE'S A KIND OF SICK PLEASURE A BLACK PERSON GETS WHEN THEY'RE ONE OF THE FEW 'AUTHENTICS'.**





**TERENCE ANTHONY**

*Scars Unseen*

Terence Anthony is a Black artist living in Vancouver. He is known for his powerful black and white drawings, which refer in format to comic books, while portraying complex personal and political situations.

*Scars Unseen* is a series of three illustrated panels, which focus on the idea of scarring the body and the emotions/memories signified by these marks. This idea is taken a step further by considering psychological scars, particularly for women in their dealings with men.

**ERIC BONTOGON**

*Delicious*

Filipino/Canadian artist Eric Bontogon has created a number of public art projects, including *ASIAN gang*, a guerilla intervention/performance. His work has appeared in art magazines in Vancouver and Montreal, and he is currently a visual arts major at Simon Fraser University.

For the artist, sexuality is hard to swallow—he matured in a social and cultural (Filipino) background that does not generally embrace public shows of affection. *Delicious*, a set of posters, is a dialogue that explores the complexities of intra-racial and inter-racial relationships.

**GRACE CHANNER**

*The Women Before Us and A thousand rivers flow with our bloods...*

Grace Channer is a Black lesbian feminist artist and activist whose work has been exhibited at numerous galleries and festivals. She is currently holding cultural workshops with children at Toronto community centres.

Toward freedom, justice and equality...

**KIRBY HSU**

*Voices Unheard, Faces Unseen, Deaths Unknown*

Kirby Hsu is a Chinese Canadian artist and writer living in Toronto. His work often deals with issues faced by gay Asian men.

*Voices Unheard* is a video installation about AIDS and Asian communities. On the video monitors, a man is speaking but there is no sound: his voice is silenced. Around the monitors are pages from a diary: "I can hardly breathe lying on the hospital bed with PCP. How will I get the strength to face my parents?" Silence, denial and rejection are confronted in this powerful work.

**SUR MEHAT**

*We See Your Captured Limbs Twisted in Ecstasy*

Sur Mehat is a South Asian dyke, born and raised in Western Canada. She is a mixed media artist who aspires to speak Punjabi as fluently as she once did at the age of four.

*We See Your Captured Limbs Twisted in Ecstasy* is an interactive piece that uses the meshing of two languages, Punjabi and English, and their respective sets of codes to illustrate something of the shifting position of the combination of Punjabi-without-Sikhism for the artist, who is fluent in English but not in culture, determined either racially or sexually.

**NHAN DUC NGUYEN & BRICE CANYON**

*Primarily Yours*

Nhan Duc Nguyen is a multi-disciplinary artist of Filipino-Vietnamese descent. Living in Vancouver since he was nine years old, his work often reflects and delves into his overlapping cultural experiences.

Brice Canyon is a Vancouver-based artist, curator and editor of *Front* magazine.

*Primarily Yours* (working title) is in three components, each highlighting a different aspect of gay sexuality, and within it, the artists' experiences.


**HARUKO OKANO**

*The Hands of the Compassionate One and GRAD-UA-TION*

Haruko Okano is a Japanese-Canadian artist and writer who has lived and worked in B.C. for over twenty-two years. Her work deals extensively with the relationship between race, self-identity and cultural survival.

*The Hands of the Compassionate One* expresses the conflicting values placed on women and their sexuality, split between idolization, the expected perfection of a desexualized saint and the scorning of the earthy, sensual female.

*GRAD-UA-TION* is a series of dresses which explore the transformation (both negative and positive) of the artist's Asian sexuality as it is perceived by North American society.



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*on your show!*

## Performance & Writing

**Curators: Nick Boston, Cynthia Low, Celeste Insell & Zara Suleman**

The *Racy Sexy* series is a unique opportunity for artists from various cultural backgrounds and sexual orientations to exhibit, perform and read their work in a series of venues that are at times culture-specific and/or inter-cultural. The works deal with the subjects of cultural and sexual identity as well as gender politics, and these themes are an integral part of all the performance pieces and readings selected by the curatorial committee.

As artists from a diversity of performance media, practices, concepts and cultural backgrounds, our goals in curating *Racy Sexy's* performance series were quite challenging. Our selections are an attempt to bring together performance artists who have been exploring, either in current or past work, the intersection of race, culture and sexuality. Another one of our goals was to feature artists from varying racial, cultural and sexual communities who are engaging these issues in new and interesting constructions to challenge, provoke and instigate a dialogue between individuals.

In addition to the performances, *Racy Sexy* wishes to create an interactive space wherein new and developing writers may speak and be heard. As writers, our function is a literal act of testimony. When we create our art, we simply inscribe the pains and celebrations of our intimate and communal realities onto a place that, up until that point, knew nothing of us. As writers who are First Nations and People of Colour, straight and lesbian, this expression is ever more gratifying, as ours are the realities so-called literature has shunned, dismissed and discredited. By inscribing our words on a place foreign to us, we engage in a process that ultimately makes the personal, communal and the communal, personal.

Curating the performance and reading section of *Racy Sexy* has been especially exciting because it is the first series of its kind to take place in Vancouver. Emanating out of the Chinese Cultural Centre, *Racy Sexy* dares to deal with the many facets of artistic expression that various cultural, racial and sexual communities are currently experimenting with and is paving the way for future art events of its kind.

### MERCEDES BAINES

#### *I Erotique*

Mercedes Baines is a Vancouver performer, writer, emerging director and drama teacher.

*I Erotique* is a work in progress. It is a collection of thoughts about sex, having sex, wanting to have sex, metaphors about sex, desire, loneliness (the whole Harlequin Romance gambit) and how that relates to being a woman.

### MERCEDES BAINES, MICHELLE LA FLAMME, DAVID ODHIAMBO & MARK POYSER

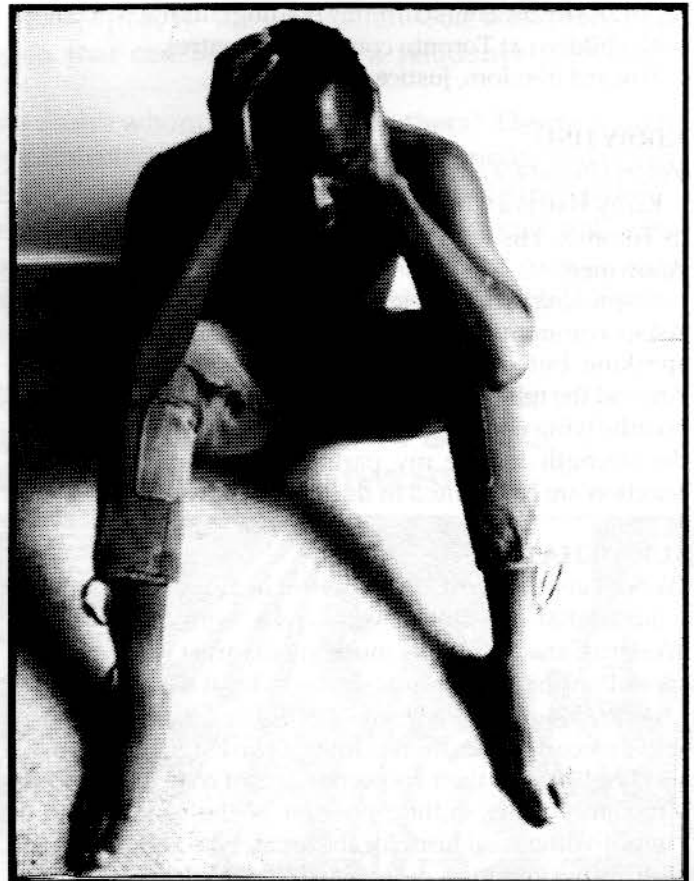
*Afrocentric* (Writer: Odhiambo, Director: Baines, Performers: La Flamme & Poyser)

Michelle La Flamme is working through a myriad of issues and expresses her passion and discovery through the written word, performance and song. She feels it is important to push boundaries whenever possible.

David Odhiambo is a writer and performance artist whose work explores issues of race, identity and interpersonal relationships.

Mark Poyser is a Jamaican-born actor who has worked in theatre, film and television. He is also stand-up comedian.

*Afrocentric* examines the historical, social, economic and cultural factors which undergird the relationship between Edah, a Black woman of mixed heritage and Kiente, a Black man. It portrays, through Afrocentrically-based discourse, the race and gender issues which draw them together and inevitably tear them apart.



**Afrocentric**



**DIANE BROWN & ANDREW OLEWINE**

*Scarlett Fever* (Director: Diane Brown, Performer: Andrew Olewine)

Diane Brown is an actor, director and teacher. She is a co-founder and co-artistic director of the acclaimed theatre company "Ruby Slippers".

Andrew Olewine has worked professionally with the Atlanta Ballet, the Colorado Ballet, the Judith Marcuse Dance Company and the Anna Wyman Dance Theatre.

*Gone With the Wind* has been translated into 27 languages, and is second only to the Bible in sales worldwide. Why? Andrew Olewine and Diane Brown's ruthless collaboration satirizes and exposes the subterranean forces at work within popular culture—forces which have allowed a film like *Gone With the Wind*, in part a romanticization of white supremacy, to reign as sacred for the past fifty years.

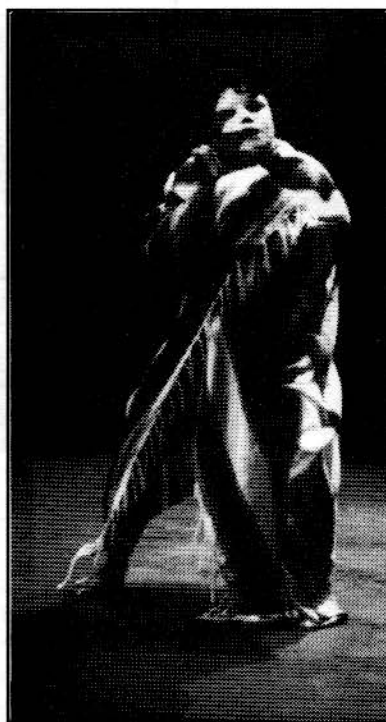


Photo by Merle Addison

**SHEILA JAMES**

*Sex Straight-up*

Sheila James is a South Asian theatre artist currently working and living in Toronto. Most of her creative energy has focused on writing and directing for theatre and composing and performing music.

*Sex Straight-up* is a performance piece about a young South Asian woman's dilemma in trying to express and feel good about her desire for men while staying true to her feminist politics. Her repressive South Asian upbringing has indoctrinated her to be modest in terms of her sexuality. In order to deal with the sexual tension mounting inside her, she begins collecting male mannequins with whom she lives out her wildest fantasies, she creates phallic popsicles and eats them in front of her family and finds comic ways of dealing with closeted straight sexuality.

**ANNE JEW**

*readings from a novel in progress*

Anne Jew is a Vancouver writer currently completing her first book of short stories. She will be reading from a novel in progress (as yet untitled) about two sisters growing up in eastside Vancouver neighborhoods, and how child abuse invades every aspect of their lives.

**LARISSA LAI**

*excerpt from "The Home Body"*

Larissa Lai is a Vancouver-based community activist, writer and organizer. She is a regular contributor to *Kinesis* and is currently working on her first book.

This piece starts out as an action hero(ine) comic strip and becomes a piece about police brutality, video, sex, family and everyday life. Foxes figure largely as earth-bound creatures with the power of transformation.

**DENISE LONEWALKER**

*A Tribute to Anna Mae Aquash*

Denise Lonewalker is a dancer, choreographer, actress, musician and puppeteer who is of Hopi, Apache and Mi-kmoq heritage. She believes that the arts should be viewed in a holistic manner with each facet (medium, metaphor) aiding in the working of each other.

This piece is choreographed to the poetry and music of Joy Harjo and her band, Poetic Justice. The piece is about the life and death of Anna Mae Aquash, who symbolically represents the beauty and strength of First Nations Spirituality through her activism with the American Indian Movement (AIM).

**LEE PUI MING**

*The Butterfly Lovers—Revisited*

Trained as classical pianist, Lee Pui Ming has created a musical language that is a unique blend of jazz, Chinese classical music and experimental improvisation. The point of her departure is the piano. Used sometimes as a percussion ensemble or a hammered dulcimer, Lee Pui Ming creates fresh sounds with the piano that capture the ear.

Lee Pui Ming will be performing an interpretation of the classic Chinese opera *The Butterfly Lovers*.

**RAJ PANNU**

*Asshole*

*For Those Who Come Before Me  
When You Come in the Morning*

Through her poetry, Raj Pannu wants to honour the defiant voices of women from the past who still live within her.

**ARCHER PECHAWIS**

*If I'm a halfbreed, why is my thumb all brown?*

Archer Pechawis is an individual whose racial, sexual and cultural identity apparently qualify him to not only take part in this event but to also go on at length about the intersection of race, culture and sexuality. Archer resides in Vancouver.

**WAYNE YUNG**

*Fortune Cookie Personals*

Wayne Yung is a performer based in Edmonton.

*Fortune Cookie Personals* is a performance piece about how the artist relates to men and food, and how the two entwine on a romantic and cultural level.