

Killer of Sheep, Dir. Charles Burnett, USA 1977.
Images copyright British Film Institute.





Reina Gossert
Image: Sabelo Narasimhan - stillsabelo@gantail.com.

This is
OUR LIFE
This is
OUR TIME

TRANSPHOBIA & MISOGYNY BELONG HERE

The Icon Ayana Christian, Grand March, Rebirth of Carta Ball, 2012.
Image: Caesar Williams.



Still from *Negro Antichrist*. Dir. M. Lamar and Taylor Clark. 2013.



The Legendary Pony Zion Garçon
Image: Bryony McIntyre.



FRI
26

Waywardness
Saidiya Hartman
Reading

Friday 26 Sept | 7.00pm |
Evening or Festival Pass

Saidiya's keenly affecting and poetic writing is some of the most influential cultural criticism in America today, deeply concerned with the mental and physical traces bodies accumulate as they manoeuvre between terror and pleasure, power and flight. She lays bare how the positive ideal of the individual in the West (white, male, straight, free, legal, sane, able, human...) is fundamentally premised on the enslavement and abjection of particular groups of people. 'Granting' black people the 'right' to consider themselves as individuals only allowed for them to be further subjected – their waywardness to be punishable, irrational, criminal. Yet, if to be wayward – difficult to control or predict; prone to seemingly perverse behaviour – is so troubling to power, then surely it is to be encouraged; maybe it is this very waywardness that allows other forms of existence to be developed.

Killer of Sheep
Charles Burnett, USA, 1977, 87 mins
Introduced by Kara Keeling and Arthur Jafa
Screening

Friday 26 Sept | 8.15pm |
Evening or Festival Pass

Killer of Sheep is an undisputed masterpiece of African-American filmmaking and one of the most poetic, perceptive dramas ever made about family and community. –BFI

Killer of Sheep makes visible the struggle undertaken by black communities as they improvise themselves in relation to social conditions that seek to habituate depression, mental fatigue and desensitization. It explores a space of numbing labour and

insidiously enforced racial, gendered and class-based brutality – but also one of play, humour and love; forms of what Cornell West might call a 'hope against hope, in order to survive the deplorable present'. If noise is whatever a system does not intend to broadcast, then from within a society predicated on spreading the lie of white supremacy, Killer of Sheep transmits the noise of black sociality.

MAKE A WAY
OUT OF NO WAY:
CLUB

MikeQ, Miss Prissy, Storyboard P and the Legendary Pony Zion Garçon
Stereo | Friday 26 Sept | 11.00pm – 3.00am |
Club Ticket

The best club night Glasgow's seen this year – The Skinny on Arika's Hidden In Plain Sight club.

Is the club a space in which we might still be able to dance our way out of the time-traps and identity prisons we are locked in? What happens if we think of house music or social dance forms as ways to organise in relation to this quote from the Krumper Dragon – "most people think: they're just a bunch of rowdy, ghetto, heathen thugs. No, what we are is oppressed"?

MikeQ is according to FACT Magazine, the 'crown prince' of modern ballroom music: an intensely physical, body-dropping, spine-snapping re-fashioning of house music, built explicitly for and in response to black, latino, queer, trans, gay, lesbian, bi or straight bodies in movement.

Miss Prissy is the Queen of Krump, a black working class dance form emanating from L.A. Krump animates Du Bois's idea of communal frenzy (ranging from "rapt countenance or a low murmur and moan to the mad abandon of physical fervour") as a way of translating damage and disarray into dance.

The Legendary Pony Zion Garçon is the master of Vogue Femme Dramatics, an emanation of the Black & Latino LGBTQ Ballroom community and one way that community bodily rehearses, improvises and learns of what it means to be human and free.

Seeing the apparently unreal movement of Storyboard P for the first time was like realising that Michael Jackson understood the laws of Euclidian geometry better than anybody, but that he never got on to tackling how general relativity broke those laws.

SAT
27

Fugitivity and Waywardness
Saidiya Hartman and Fred Moten
Discussion
Saturday 27 Sept | 2.00pm |
Day or Festival Pass

To be fugitive is to be criminal, at large, in flight. The wayward is that which deviates, is disobedient, insubordinate, ungovernable. But there is no shame in such criminality and unruliness. Instead, the fugitive or wayward disprove the racist, sexist, classist ideologies that deems them as such. They insist that resistance is prior to power – the endlessly differentiated messiness of everyday life already exists, and should be conserved, moved, insisted upon. What are the politics of the wayward or fugitive, of self-defence, self-organisation and flight? What can we learn from runaway slaves, maroon societies and the underground railway, from queer counter-publics and from waywardness in Glasgow today?

Fred is one of the great poets, educators and theorists of blackness and fugitivity. Saidiya's book *Scenes of Subjection...* is one of the most telling contributions to current black thought – she is currently working on ideas of waywardness.

Touching the Imperceptible
Kara Keeling and Arthur Jafa
Screening and Discussion
Saturday 27 Sept | 4.15pm |
Day or Festival Pass

A performed constellation of voices and filmic fragments that might variously be about slipping into darkness or the (im)possibilities of being black...about cinematic, queer and black world-making and the similarities and differences therein...about film on the shoreline between the visible and invisible, thought and unthought...about Instagram and the cinematic...and maybe also about a vision of a black sky as seen from the hold of a slave ship – a sort of inverse (or negative) movie screen.

Kara Keeling is a leading thinker on what queer and/or black film might be, or become. She is the author of *The Witch's Flight: The Cinematic, the Black Femme, and the Image of Common Sense* and the forthcoming *Queer Times, Black Futures*. Arthur Jafa is the most inventive, talkative improviser of the cinematic we've ever met.

Speculum Orum: Shacked to the Dead
M Lamar
Performance
Saturday 27 Sept | 7.00pm |
Day or Festival Pass

We've been thinking about what it might mean for M Lamar to moan in a perfectly sustained D below high C, in the middle of a queer black requiem for piano and voice that asks us to stay in the hold of the slave ship. Maybe an inchoate, wordless, unspeakable moan indicts 'proper' language – it tests and breaks the limits of what can be said. And maybe, in its dreadful beauty, that moaning asks us to think about whether enjoyment, or desire or fantasy could exist alongside suffering. Drawing on negro spirituals and Marion Williams, opera and Leontyne Price, M Lamar's performances slide between noise and music, chatter and knowledge, pain and truth.

You've Never Seen Pain Expressed Like This
MikeQ, MissPrissy, Storyboard P, The Legendary Pony Zion Garçon and Danielle Goldman
Performance and Discussion
Saturday 27 Sept | 9.00pm | Day or Festival Pass

A 2-hour freestyle performed conversation in which both the bodies and voices of dancers will ask and respond to questions like: What's political about American black, working class dance styles like Krump, Vogue or Flexing? Do they practice moving in two worlds at the same time? What does the body know about injury and harm? Do they acknowledge past damage done while also remembering a time before it or predicting its future transcendence? Coming at it via Danielle Goldman, are these dance forms a way of navigating tight spaces, a way of practicing being ready for something desired: do they resist the hardened stances of imposed norms? Miss Prissy is the Queen of Krump. Pony Zion Garçon is a Legendary Voguer. Storyboard P has transcended Mutant and Flexing. Danielle Goldman is a dancer and author of our favourite book about dance: *I Want To Be Ready – Improvised Dance as a Practice of Freedom*.

SUN
28

Workshop with Miss Prissy and Glasgow Open Dance School
Sunday 28 Sept | 11.00am | Free, limited capacity, booking advised

A movement-based workshop hosted by Glasgow Open Dance School and Miss Prissy.

What are the politics of how we teach, learn and listen with our bodies? How can dancing be a form of activism within a

community? What are the experiences of women within an artform often thought of as male dominated, or aggressive? This workshop will be free, and no dance experience is necessary. Capacity is limited, so will be ticketed separately from the daily and festival passes. To find out more or to book a place email emilia@arika.org.uk.

Miss Prissy is the Queen of Krump. Glasgow Open Dance School (G.O.D.S) provides a space where people can learn, teach and partake in movement related workshops. For G.O.D.S, movement begins with the body, to de-intellectualise by listening acutely to the body. We (you) move as a group in continual process without pressure to perform or finalise. Move with us.

From Subject to Subjection
Reina Gossett, Saidiya Hartman and Charlene Sinclair
Discussion
Sunday 28 Sept | 2.00pm | Day or Festival Pass

With upwards of 7 million people (25% of the global prison population) currently under the control of its criminal justice system, the USA incarcerates more of its population than any other country in the world. At the same time, 11 million US immigrants are out of compliance with immigration law, at constant risk of harassment, detention and deportation. How are categories of race, sex, sexuality, gender and class mobilised to criminalise communities and create and maintain such carceral spaces? How does this compare to the situation here? And how are people organising in realisation that it is not enough to work to reform the system, but that the system itself is the problem?

Reina Gossett is Activist-In-Residence at Barnard College's Center for Research on Women, and Membership Director at the Sylvia Rivera Law Project. Saidiya Hartman is a professor at Columbia University, and a leading cultural critic and writer on blackness and slavery. Charlene Sinclair is the Director of the Centre for Race, Religion and Economic Democracy at Union Theological Seminary and co-organiser of the Cell Blocks and Border Stops conference.

Dreams Are Colder Than Death
Arthur Jafa, USA, 2014, 52 mins
Screening
Sunday 28 Sept | 4.45pm | Day or Festival Pass

AJ is one of the great African-American filmmakers, cinematographers and critics. Using a range of tactics that resist the white cinematic gaze, his most recent film asks what it means to be black in America in the 21st century. Grounded not in sequence but in the interrelation of a constellation of voices, bodies and images, the film maps out black relationships with early and frequent death, with violence, with fantasy, with love and with memory, assembled from interviews and footage of (amongst others) artists Kara Walker, Wangechi Mutu, filmmaker Charles Burnett, scholars Hortense Spillers, Saidiya Hartman, dancers Portia Jordan and Storyboard P, poet Fred Moten, and of everyday black life.

Realness
Icon Ayana Christian, Legendary Co-Founder Michael Roberson Garçon, Reina Gossett, Fred Moten and Charlene Sinclair
Discussion
Sunday 28 Sept | 7.00pm | Day or Festival Pass

Black, queer and trans bodies tell stories. Often they are multilingual – talking to numerous cultures, telling many stories simultaneously. Portraying a sense of 'realness', appearing to conform to a set of socially prescribed norms so that you can walk down the street safely, is a form of self-defence. But at the same time, realness and passing call those norms into question – they expose race, sex and gender as politically invented fictions that all of our bodies are asked to perform. 'Realness' recognises the need to make a way in a culture defined by these fictions - it insists that bodies in all their differentiation exist prior to these norms, no matter how violently they're imposed. And in doing so, 'realness' works to explode the sheer possibility of any norm-based normality.

The Icon Ayana Christian was the Overall Mother of the House of Khan in the Ballroom community, and is an Icon for

walking Femme Queen Face. From the same community, Legendary Co-Founder Michael Robertson Garçon is the father of the House of Garçon. Fred, Reina and Charlene are introduced elsewhere in this booklet.

Mutual Instruments
Fred Moten and Storyboard P
Performance and Reading
Sunday 28 Sept | 10.00pm | Day or Festival Pass

What might it mean for the body to be a sanctuary that floats? How might speech caption body language? Is it possible to move other than how you (thought you) move, to speak other than how you (thought you) speak? What might be the capacity to feel through others, for others to feel through you – what is the feel for feeling others feeling you? How might you un-sensationalize yourself? How does the voice or the body remember having been moved by others, with others? How might it feel at ease with the fugitive, at peace with the pursued, at rest with the ones who consent not to be one? How is it that our favourite Vegas-born poet of prophetic blackness and a Crown Heights bodily animator of tarot cards and hieroglyphs think so similar?

VENUE

Tramway

25 Albert Drive, Glasgow, G41 2PE
0845 330 3501
www.tramway.org

Stereo

22-28 Renfield Lane, Glasgow, G2 6PH
0141 222 2254
www.stereocafebar.com

TICKETS

Festival Pass — £14

Provides entry to all ticketed Tramway events (ticket for Club sold separately).

Friday Evening Pass — £4

Provides entry to all Friday evening events at Tramway (does not include access to Club).

Friday Club Ticket — £4

Available in advance from Tramway, or on the evening of the event at Stereo.

Saturday Day Pass — £6

Sunday Day Pass — £6

Sunday Workshop — Free, limited capacity. Email emilia@arika.org.uk to reserve a space. Not included in Festival or Sunday Day Pass.

Online

www.tramway.org

In person

Tramway, 25 Albert Drive
Glasgow, G41 2PE

Phone

0845 330 3501

Box Office

Open: Mon to Sat 10am – 8pm,
Sun 12noon – 5pm

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Episode 6

Co-produced by:

Arika

TRAMWAY

Supported by:



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THE SKINNY
INDEPENDENT CULTURAL JOURNALIST

Design by Julia
www.julia.uk.com

Our Episodes develop iteratively, each informing the next. They often involve watching, listening, talking or dancing together as ways to gradually refine an awareness of the inseparable, intertwined nature of aesthetics and how people and communities understand and organise themselves. They are a continuation, through friendship and solidarity, of conversations we are entangled in both locally and internationally. Especially, they are committed to experiments in personhood and sociality that propose new ways of living in the world today, born of collective desires and struggle - generating futures together rather than navigating or surviving them.

Episode 7 in February 2015 will explore freedom schools and the aesthetics of community organising in response to the question: how will we make ourselves today?

Episode 8 from 17-19 April 2015 will celebrate collective aesthetic practices of care and self-writing which expand, challenge or refute the policed norms of personhood, sanity or the body.

