

FOR IMMEDIATE RELEASE

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**FROM AVANT-GARDE TO “DYNASTY”! QUEER FILM SERIES LAUNCHES  
WITH CAREER-SPANNING SCREENING OF CURTIS HARRINGTON**



*Dirty Looks*

The Films of Curtis Harrington  
Wednesday, January 26, 8:00 – 10:00 PM

Program:

*Fragment of Seeking* 1946, 16mm

*On the Edge* 1949, 16mm

"Dynasty" Episode 4.7 'Tracy' 1983, video

Hosted by:

Participant Inc  
253 Houston St.  
New York, NY 10002

**DIRTY LOOKS**, a monthly platform for queer experimental film and video, begins by showcasing the career arc of Curtis Harrington. A close friend to the young Kenneth Anger, Harrington shot his own psychological shorts at the same time that he assisted Anger with the filming of his well-known *Fireworks* (1947). Harrington's career twisted into Hollywood, with feature film efforts like *Night Tide*, *What's The Matter With Helen* and the Roger Corman B production, *Blood Queen*, then out to television, directing television movies like *Mata Hari*, *How Awful About Alan*, and episodes of “Charlie's Angels,” “The Colbys” and “Dynasty.”

The inaugural screening of *Dirty Looks* will bring together two early shorts, “Fragment of Seeking” and “On the Edge,” with one of his final efforts: *Tracy* Episode 4.7 of “Dynasty.” Through ominous tracking shots of empty hallways and in the moody lighting of seedy bordellos, Harrington’s signature panache shines through, showcasing a subversive queer imprint on, what was then, the number one show in American broadcasting.

### **About Dirty Looks:**

Dirty Looks is a roaming series held on the last Wednesday of the month. Programmed by Bradford Nordeen, *Dirty Looks* is a screening series designed to trace contemporary queer aesthetics through historical works, presenting quintessential GLBT film and video alongside up-and-coming artists and filmmakers. Filling a gap in the regular programming of Queer experimental work in the New York film community, *Dirty Looks* exhibits a lineage of queer tactics and visual styles for younger artists, casual viewers and seasoned avant-garde film-goers, alike. A salon of influences, *Dirty Looks* is an open platform for inquiry, discussion and debate. The monthly series will also feature an active online compendium, offering articles, videos and links to further events to broaden and shape an understanding of queer visual culture.

*“Deliver us from Daddy! Dirty Looks sets its sights on artist film and video that pierces dominant narratives, wanders with deviant eyes or captures the counter in salacious glares.”*

CURTIS HARRINGTON (1928 – 2007) was a pioneering filmmaker whose output spanned avant-garde cinema, Hollywood, B-horror, made-for-television films and episodic formats. Harrington made his first feature *Night Tide*, which was the first lead role for the young Dennis Hopper. Harrington was also an avid writer, publishing the first monograph on Josef Von Sternberg in 1949. With 23 directorial credits to his name, Harrington receded from the director’s chair late in life, instead focusing on his acting career. Shortly before his death, he completed a final avant-garde short, *Usher* (2003).

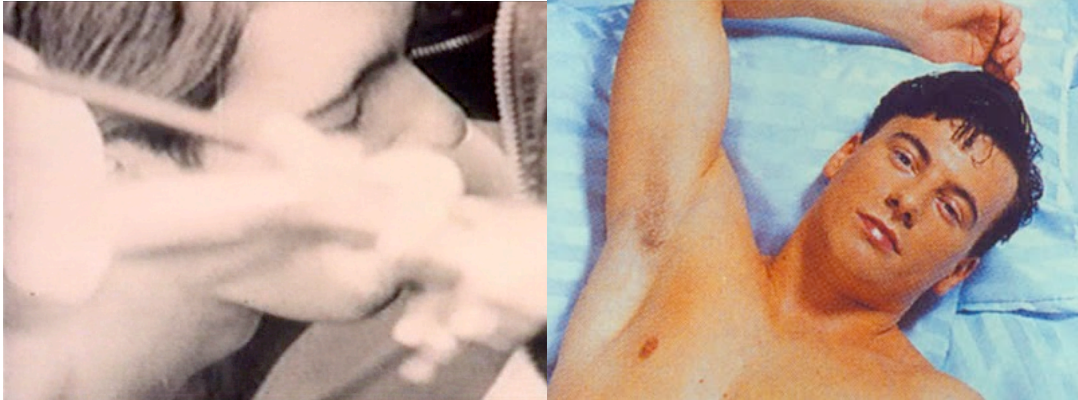
BRADFORD NORDEEN is an independent programmer and writer who lives in New York City. He has organized experimental film screenings in Los Angeles, San Francisco, New York and London. His writing has been published in *the Fanzine*, *X-TRA Contemporary Art Quarterly*, *Film-Philosophy*, and *Butt Magazine* amongst others. An essay collection, *Fever Pitch*, was published in 2008.

The mission of PARTICIPANT INC is to serve artists through in-depth consideration, presentation, and the publishing of critical writing; and to introduce this work into public contexts through exhibitions, screenings, performances, and educational programs. Founded as an educational corporation and not-for-profit alternative space, PARTICIPANT INC seeks to provide a venue in which artists can develop and realize ambitious projects within a context that recognizes the value of artistic experimentation.

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**NEW QUEER FILM SERIES SCREENS CLASSIC EXPERIMENTAL SEX FILM  
ALONGSIDE PORN DOCUMENTARY BY CELEBRATED VIDEO ARTIST**



*Dirty Looks*

***The Sex Garage / Finished***

Wednesday, February 23, 8:00 – 10:00 PM

Program:

Fred Halsted's *The Sex Garage* 1972, 16mm on DVD  
William E. Jones' *Finished* 1997, 16mm

Hosted by:

Participant Inc  
253 Houston St.  
New York, NY 10002

**DIRTY LOOKS**, a monthly platform for queer experimental film and video, is thrilled to pair the work of 70s experimental sex auteur, Fred Halsted, with internationally exhibited film and video artist and porn archivist, William E. Jones. Jones has crafted a remarkable art career around pornography. Emerging in the mid-90s on the Indie film circuit with the documentary *Massillon*, Jones' second feature, *Finished* follows the filmmaker's obsession with Québécois porn star, Alan Lambert. *Finished* is as much about a viewer's heated voyeurism as it is an account of the troubled actor - who committed public suicide in a misguided act of political defiance. After the film's release,

Jones took to working with historic porn footage, organizing massive archives for various collectors and institutions. He emerged with a new subject: Fred Halsted, a 70s pornpreneur who opened Halsted's, a stand-and-fuck bar in Silverlake, ran the magazine *Package*, and directed experimental sex films like *LA Plays Itself*, *A Night At Halsted's* and the short, *The Sex Garage*. *Dirty Looks* brings together these obsessions.

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WILLIAM E. JONES is an artist and filmmaker who lives in Los Angeles. He has made two feature length experimental films, *Massillon* (1991) and *Finished* (1997) awarded Best Independent/Experimental Film by the Los Angeles Film Critics Association; several short videos, including *The Fall of Communism as Seen in Gay Pornography* (1998); the feature length documentary *Is It Really So Strange?* (2004). Tate Modern, London and Anthology Film Archives have hosted retrospectives of Jones' work; and he will have a retrospective at the Austrian Film Museum, Vienna, in early 2011. He was included in the 1993 and 2008 Whitney Biennials. He has worked in the adult video industry under the name Hudson Wilcox, and he currently teaches film history at Art Center College of Design under his own name. Jones will publish a book on Halsted through Semiotext(e) later this year.

FRED HALSTED (1941 – 1989) was an experimental sex filmmaker whose *The Sex Garage*, *LA Plays Itself*, *Sextool* and *A Night At Halsted's* are trailblazing works of erotic cinema. He has also appeared in many titles including Rosa Von Praunheim's *Army of Lovers*. Between the mid-70s and early 80s, he ran a publication, *Package* and a Silverlake sex club, Halsted's. His films are the only pornographic titles acquired by the Museum of Modern Art.

BRADFORD NORDEEN is an independent film programmer and writer who lives in Brooklyn, NY. He has organized experimental film screenings in Los Angeles, San Francisco, New York and London. His writing has been published in *the Fanzine*, *X-TRA Contemporary Art Quarterly*, *Film-Philosophy*, *Little Joe* and *Butt Magazine* amongst others. An essay collection, *Fever Pitch*, was published in 2008.

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Interest in Ulrike Ottinger's work has piqued in recent years through her engagement with the art world and due to her in-production feature, *The Blood Countess*, starring Isabelle Huppert and Tilda Swinton. Seen as an artistic precursor to Matthew Barney, *Madame X* is Ottinger's most celebrated film. Gary Indiana played a key role in Ottinger's *Dorian Gray in the Mirror of the Yellow Press*. He will speak at the event, recounting his experiences with Ottinger and international filmmaking of that period, much of which is recounted in Indiana's thinly veiled novel, *Gone Tomorrow* (1994).

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ULRIKE OTTINGER is the director of 23 films, including *Ticket of No Return* (1979), *Freak Orlando* (1981), *Dorian Gray in the Mirror of the Yellow Press* (1984) and *Prater* (2007). She has taken part in major art exhibitions, presenting works at the Biennale di Venezia, the Documenta, and the Berlin Biennale, among others. Her solo exhibitions have been, among other places, at the Witte-de-With Museum in Rotterdam, the Museo Nacional Reina Sofia in Madrid, Kunst-Werke Berlin, and the David Zwirner Gallery in New York.

Hailed by *The Guardian* as "one of the most important chroniclers of the modern psyche," GARY INDIANA is the author of a darkly satirical trilogy set in Southern California during the late 1990s: *Resentment*, *Depraved Indifference* and *Three Month Fever: The Andrew Cunanan Story*. His 2009 novel *The Shanghai Gesture* was praised by *Bookforum* as "structured delirium... an aesthete's hallucinatory folktale." He is also the author of two collections of essays, *Utopia's Debris* and *Let It Bleed*. Indiana teaches literature at The New School in New York City.

BRADFORD NORDEEN is an independent film curator and writer who lives in Brooklyn, NY. He has organized experimental film screenings in Los Angeles, San Francisco, New York and London. His writing has been published in *The Fanzine*, *X-TRA Contemporary Art Quarterly*, *Slant*, *Little Joe* and *Butt Magazine* amongst others. An essay collection, *Fever Pitch*, was published in 2008.

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**WRITER GARY INDIANA PRESENTS EXPERIMENTAL FEMINIST PIRATE  
EPIC BY ULRIKE OTTINGER IN QUEER FILM SERIES.**



*Dirty Looks*

***MADAME X – AN ABSOLUTE RULER***  
Wednesday, March 30<sup>th</sup>, 8:00 – 11:00 PM

Program:  
Ulrike Ottinger's *Madame X – An Absolute Ruler* 1978, 16mm on DVD

Hosted by:  
Participant Inc  
253 Houston St.  
New York, NY 10002

**DIRTY LOOKS**, a monthly platform for queer experimental film and video, is thrilled to present this groundbreaking film by experimental filmmaker Ulrike Ottinger. Released in 1978, *Madame X* is a startlingly intricate world, with over-the-top costuming and a poetic politic all its own. The narrative follows each member of Madame X's crew when, as everyday citizens, their dormant passions are awakened by a classified ad that urges them to abandon their mundane lives for adventures on the high seas. Each woman converges on the ship, Chinese Orlando, to pillage the bourgeoisie and worship their captain, the sadistic Madame X.