

CULTURE

Where do the Hobbo Gobelins, Chicken John, Kiss the Goat and Devil Bunny in Bondage go to frolic? The third annual Interactive Language Festival, of course!

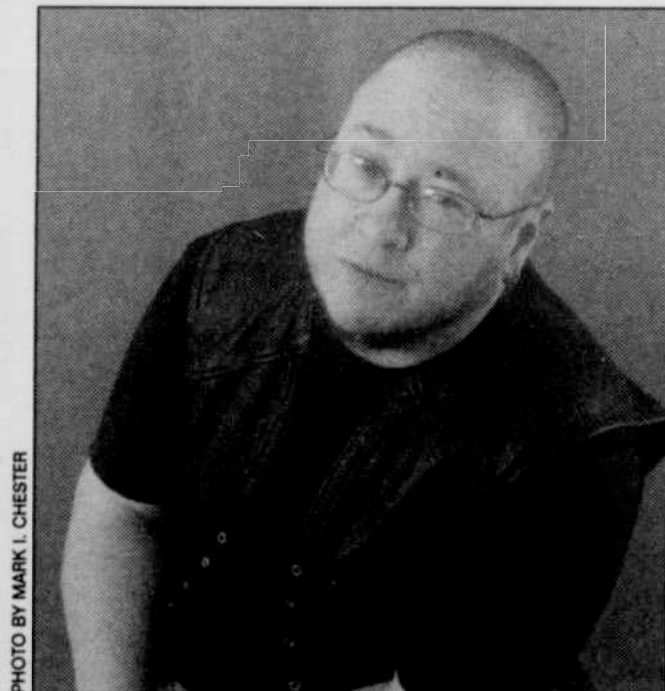
Produced by that tandem of innovation 2 Gyriz Performative Arts, aka Lisa Newman and Llewyn Máire, the EL-fest celebrates all things weird and new in the worlds of language and performance.

According to Máire: "The nature of the festival is to explore the multifaceted and pan-cultural potentials of expression and boundaries of art as language. We often play with language to find new forms of communication.... We also focus on providing an outlet for artists whose work falls into the category of activism—whether dealing with personal identity, culture, politics or within the art world hierarchy itself."

Máire says the festival's name invites audiences to truly engage with what they witness. "Interactive" is "at once a play on interactive and a call to both artists and audiences to take part in some greater mode of language."

This year's festival features about 20 performances over a month's span, Oct. 28 to Nov. 28. From a "performative lecture" on evolution to a makeshift circus and beyond, the various events challenge traditional notions of what is art. Venues will vary, including art galleries, The Old Church, clubs, the Heathman Hotel and city streets.

"Because the venues are so varied and unusual for us this year, and the artists that we've got scheduled to perform are from such different backgrounds, I'm looking forward to seeing people at these shows who would normally never meet each other interact," said Newman.



A formidable force in the realms of sex, literature and activism, Patrick Califia lectures Nov. 17

Gyrlz, visions and everything

DIY meets high art at the monthlong Interactive Language Festival

BY MEG DALY



Portland artist damali ayo participates in an evening of queer spoken word Nov. 19

Gender-benders abound—the festival features well-known trans writers and performers Kate Bornstein and Patrick Califia, as well as Máire.

Califia is the king of defying expectations. Born to Mormon parents in Texas, he identified as female for several decades. He came out as a lesbian in 1971 when he was a student at University of Utah. He found his way to San Francisco and began making waves as a feminist writer. Big waves.

A fondness for S/M got Califia in trouble with fellow lesbian feminists. Later he wrote a sex advice column for gay men in *The Advocate*. Several years ago, he began taking testosterone.

Califia, 50, had chest surgery two years ago but says he "remains fascinated by other people's tits." He continues to write and publish and now identifies as a bisexual trans man. He holds a license in marriage and family therapy in the state of California, he is the divorced father of a 4-year-old autistic boy, and he serves as a pagan minister through the Fellowship of the Spiral Path.

Other San Francisco queers who will be heading north for the EL-fest include Gigi Otálvaro-Hormillosa, also known as Devil Bunny in Bondage, and cohort Heather Cox Carducci.

A queer woman of Filipino and Colombian descent, Otálvaro-Hormillosa is the brainy founder of (a)eromestiza, which pre-

sents "cutting-edge performance, sound and video based work by artists who challenge stereotypical notions of identity and community." Her work has been presented nationally and internationally.

Says Otálvaro-Hormillosa, "My concept of (a)eromestizaje challenges stereotypical repre-



Gigi Otálvaro-Hormillosa and Heather Cox Carducci challenge stereotypical notions of identity and community Nov. 12

sentations of identity, community and sexuality that I explore through the aerodynamic filter of a new 'mestizaje'—the term that describes the Spanish/indigenous race mixture of Latin America and the Philippines—in which there is a constant yet shifting interplay between racial and sexual identities."

Carducci is an Italian American fashion designer who has designed costumes for (a)eromestiza and now performs with the group. She and Otálvaro-Hormillosa recently appeared at the 2004 National Queer Arts Festival in San Francisco. **JM**

The third annual INTERACTIVE LANGUAGE FESTIVAL will be held from Oct. 28 to Nov. 28 at various venues. For a complete schedule visit www.2gyrlz.org.

Queer highlights

• **Language of the Conspiracy:** The finest in Portland experimental dance music and electronic arts, featuring DJ Try My Cabbage (aka Llewyn Máire). 9 p.m. Nov. 11, Tonic Lounge, 3100 N.E. Sandy Blvd. \$5-\$15.

• **Language of the Body:** Featuring San Francisco lesbian performance artists Gigi Otálvaro-Hormillosa and Heather Cox Carducci, Portland gay artist David Eckard, trans thespian Aaron Link and video by Canadian tranny Mirha-Soleil Ross. 8 p.m. Nov. 12, Pacific Northwest College of Art, 1241 N.W. Johnson St. \$5-\$15.

• **Share Some Language with Patrick Califia:** Basic Rights Oregon's Trans Advocacy Group and Pacific Northwest College of Art join 2 Gyrlz in presenting this lecture by the formidable force in the realms of sex, literature and activism. Noon Nov. 17, PCNA, 1241 N.W. Johnson St.

• **Language of Identity:** Patrick Califia is joined by Portland artist damali ayo and Cana-

dian performer John G. Boehme for an evening of queer spoken word. 8 p.m. Nov. 19, Interstate Firehouse Cultural Center, 5340 N. Interstate Ave. \$7 in advance from In Other Words.

• **Language of Silence (= death):** A gathering in honor of International Transgender Day of Remembrance for victims of anti-trans violence. 7 to 10 p.m. Nov. 20, Interstate Firehouse Cultural Center, 5340 N. Interstate Ave. Free.

• **Language of Paradox:** Trans writer/performer extraordinaire Kate Bornstein returns to Portland once again for a new solo performance. She will also share the stage with the LOPers—a troupe of 16- to 24-year-old trans people who, under Bornstein's tutelage during a weeklong workshop, will present the next installment in their semi-autobiographical, semi-theater, semi-performance art group show. 8 p.m. Nov. 21, Meow Meow, 320 S.E. Second Ave. \$5-\$15.

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