



A feature-length documentary by Broderick Fox
Produced, directed, shot, and edited by Broderick Fox
Featuring Broderick Fox, Rande Cook, and Zulu
Original Music by Ronit Kirchner
Sound Design by Scott Johnson
Executive Producer Lee Biolos
85 min, 40 seconds. U.S.A.
Exhibition formats: HDCAM SR, Blu Ray, Digital File
(stereo and 5.1 surround sound options)
© 2012 Broderick Fox / *The Skin I'm In*

Website: <http://skiniminmovie.com>

Contact: Lee Biolos, Executive Producer skiniminmovie@gmail.com

Trailer: <http://vimeo.com/broderickfox/skintrailer>

Hi-res Photos and Posters: <http://www.flickr.com/photos/SkinImInMovie>

Presskit Materials: <http://skiniminmovie.com/press>

Select Press Coverage: <http://skiniminmovie.com/coverage>

Facebook: <https://www.facebook.com/SkinImInMovie>

Twitter: <https://twitter.com/skiniminmovie>

Instagram: <https://www.instagram.com/skiniminmovie>

Release: After a festival run spanning 19 cities and 11 countries, Broderick Fox's award-winning documentary *The Skin I'm In* is now available on iTunes, Amazon, Google Play, and Fandor.

Logline:

A young man is found on the Berlin subway tracks with his head split open and a lethal blood alcohol level of 0.47. Saved by strangers, he is propelled on a global journey that explores the limits of body, mind, spirit and art.

What People are Saying:

"US filmmaker Broderick Fox was always uncomfortable in his own skin, so he created a whole new one to live in."

—ABC Radio's *Conversations with Richard Fidler*

"Gory detail after crazy event is unspooled before our eyes, and like good voyeurs we gobble it up breathlessly awaiting the next barking mad beat that, in his rendering, becomes completely normal... This is a documentary that will be talked about!"

—Santa Fe Film Festival

"Fox the filmmaker knows how to take the stuff of memoir and fashion art."

—Edge Magazine

"Fox narrates his own story as he skillfully peels back layers of himself, many long-suppressed. It reveals a human work-in-progress—scars, bumps, bruises and all."

—Victoria Times-Colonist

"It offers courage and hope for all individuals to chart their own path towards self-understanding and social ease."

—Echo Net Daily

"An exhilarating story of spiritual transformation."

—Out Takes Film Festival

Synopsis:

In 2005, filmmaker Broderick Fox was found on the Berlin subway tracks with his head split open and a lethal blood alcohol level of 0.47. Strangers pulled him to safety, giving him a second chance at life and propelling him on a global journey to explore the limits of body, mind, spirit and art. Spanning Germany, Canada, Japan, Kenya, and the United States, the film chronicles Fox's collaborations with Canadian First-Nations artist Rande Cook and African-American artist Zulu, who help him memorialize his experiences in a full back tattoo. In our digital age where personal confession and self-exposure abound, Fox instead transforms his experiences into art, making a film that is both innovative and accessible.

About Broderick Fox:

Broderick Fox's award-winning narrative, experimental, and documentary works present challenging, socially relevant issues through accessible, character-driven storytelling and have screened in over 50 international festivals. *The Skin I'm In* had its world premiere at the Byron Bay International Film Festival in Australia, with the screening doubling as a fundraiser for ACON, Australia's leading LGBT health services organization. The film then had its North American premiere at the Arizona Film Festival, where it won a Special Jury Prize. The film won Best Documentary and Best in Fest at the Tattoo Arts Film Festival, was a Juror's Pick at the Victoria International Film Festival, an Aloha Accolade Winner at the Honolulu Film Awards, and a Best Documentary Score Finalist at the Park City Film Music Festival. After an ensuing festival run spanning 19 cities and 11 countries, the film was released globally in 2014 in conjunction with an associated transmedia Web initiative (<http://skiniminmovie.com>). Fox was one of 12 California artists awarded a 2014 Artistic Innovation Grant from the Center for Cultural Innovation in support of his next documentary *Zen & the Art of Dying* (<http://zenandtheartofdying.com>). He is an Associate Professor of Media Arts & Culture at Occidental College in Los Angeles, where he teaches courses in both theory and production. His book, *Documentary Media: History - Theory - Practice* is out now through Routledge Press.

Awards and Commendations:

Best Feature and Best of Fest—Tattoo Arts Film Festival—2015

Juror's Pick—Victoria International Film Festival—2013

Special Jury Prize—Arizona International Film Festival—2012

Aloha Accolade Winner, Honolulu Film Awards—2012

Best Documentary Score Finalist—Park City Film Music Festival—2012

Center for Cultural Innovation Investing in Artists Grant awarded for "Artistic Innovation"—2011

Screenings to Date:

Tattoo Arts Film Festival—Saskatoon, Saskatchewan, Canada April 2015, **LA Filmforum**—Los Angeles, CA, USA October 2013, **Miami Gay and Lesbian Film Festival**—Miami, FL, USA May 2013, **Fairytales**—Calgary, Ontario, Canada May 2013, **Victoria International Film Festival**—Victoria, BC, Canada February 2013, **Visible Evidence XIX**—Canberra, Australia December, 2012, **European Film Festival**—select cities, EU November-Dec 2012, **Santa Fe Film Festival**—Santa Fe, NM, USA December 2012, **The Screener**: Womens Resource Center, & **Queering Yerevan**—Yerevan, Armenia November 2012, **DMZ Docs**—Paju Bookcity, South Korea, October 2012, **Southwest Gay & Lesbian Film Festival**—Albuquerque, NM, USA September 2012, **Park City Music Film Festival**—Park City, UT, USA May 2012, **Out Takes**—Auckland and Wellington, New Zealand May 2012, **Arizona International Film Festival**—Tucson, AZ, USA April 2012, **Byron Bay International Film Festival**—Byron Bay, Australia March 2012

Director's Statement:

Coming out as an American teenager in the early 1990's was a strange and frightening time. It was the height of the AIDS crisis and news was breaking about Jeffrey Dahmer coercing boys my own age home from the mall and dismembering them. My survival mechanism was to come out to friends and family on principle but to never act on my sexuality.

Alienated by organized religion, I made the mistake of forsaking any personal cultivation of spirit. Years of steady outward success (valedictorian, ivy league college, two advanced degrees, a professorship) masked the encroaching tyranny of intellect over my body and spirit.

In a world of uncertainty, the one thing I had absolute control over was my body. I drove it to extremes: anorexia, compulsive exercise, cutting, smoking, and finally, drinking. Feeling like my integrated, gay self was denied by family and culture, I created and managed a series of compartmentalized personas to express the various aspects of self that were being repressed. Brody the son and brother, Dr. Fox the professor, and Broderick Fox the artist were soon joined by Rick the club kid, and Dina Brown the drag queen.

These performances were exhilarating at first, but with no sense of spirit outside of self and the management of these multiple performances becoming more and more unwieldy, things began to come apart. Rick became a sex worker, all of us became alcoholics, I became a stranger to myself, and my body finally reached its breaking point in the Berlin subway on July 23, 2005.

The Skin I'm In is my first solo feature documentary. It is the latest in a series of unflinching autobiographical works I call "embodied media" in which I use my personal stories and physical body to challenge cultural assumptions and norms around sex, gender, and sexuality and to break the often-strangling silence of shame.

Autobiography has long been an act of privilege for powerful or famous men with access to the means to document and distribute their stories—stories structured around superlative acts and accomplishments, not shame, doubt, or failure.

In our social media moment we're all suddenly autobiographers and media makers. Opining, ranting, confessing, and exposing have become daily rituals. So why do so many of us still feel so alone, unheard, ashamed, and ambivalent? I want to restore a sense of political urgency, critical reflection, artistry and play to acts of digital autobiography.

Yes, *The Skin I'm In* is about me. But I want it to start a dialogue: a global conversation about the aspects of self we rarely talk about—issues of identity, past trauma, creative frustration, addiction, alienation—revealing that power, purpose, artistry, even momentary states of grace, await beyond these cultural and private wars.

What's Next for Broderick Fox?:

Fox recently completed his next documentary, *Zen and the Art of Dying* (2015) He met the film's central subject, Zenith Virago, at the World Premiere of *The Skin I'm In!* <http://zenandtheartofdying.com>