

## After Hours: Films by Karen Yasinsky

program 1

Friday, February 23, 2018 at 7:00 pm — August Coppola Theater (SFSU)  
presented in association with Cinema Department at San Francisco State University

An uneasy wind blows through Karen Yasinsky's [...] films. It rustles clothing indoors and makes green grass wiggle in unnatural ways. It sends tumbleweed rolling east and west. A sense of dislocation and a disturbing tranquility share a stage where everything is in constant motion or very, very still. Her characters are awkward and anatomically incorrect, and sometimes you can see up their skirts. Their arms and legs twitch restlessly, and then suddenly they stand up and twirl like jewelry-box ballerinas. There is no storyboard, no dialogue. Silence and sound alternate, forming a conversation of their own, while the music is most often a chorus of otherworldly voices and instruments—a fitting accompaniment for the ragtag band of magical homemade figures that form Yasinsky's cast. (Laurie Simmons: *Essay*. Hammer Museum)

[www.hammer.ucla.edu/exhibitions/2002/hammer-projects-karen-yasinsky/](http://www.hammer.ucla.edu/exhibitions/2002/hammer-projects-karen-yasinsky/)

Using hand-made puppets, quirky rotoscoped animation and re-purposed footage (citing the likes of Cassavetes, Bresson and Tarkovsky among others), the films of Karen Yasinsky address deep themes of empathy, violence, spiritual grace and redemption as they veer between the cloyingly cute and the viscerally confrontational. As part of a short San Francisco residency, Yasinsky appears in person to present a two-part survey of works.

***No Place Like Home #1*** (1999) by Karen Yasinsky; digital video, 5 minutes, exhibition file from the maker

This animation began with Dorothy's red slippers and their power to grant transcendence over ordinary life. When creating the puppet I was only focused on the ruby red slippers. A new powerful character emerged. She's is not placed in ordinary life or fantasy life but in an internalized flatland, simply realized. Sound by Winston Rice. (Karen Yasinsky)

***Still Life w/ Cows*** (2002) by Karen Yasinsky; digital video, 7 minutes, exhibition file from the maker

Two women together out west. One can't walk. Create a story. Sound by Winston Rice. Thanks to the Ucross Foundation. (Karen Yasinsky)

***Who's Your True Love?*** (2003) by Karen Yasinsky; digital video, 9 minutes, exhibition file from the maker

Three people in one emotional bubble encounter 3 dogs in the natural world. Inspired by the old dioramas at the natural history museum in Berlin. Sound by Quentin Chiappetta, Media Noise. Music, *Skip Rope*, Folkways. Thanks to the American Academy in Berlin, Kunsterhaus Bethanien and the Guggenheim Foundation. (Karen Yasinsky)

**Le Matin** (2007) by Karen Yasinsky; digital video, 5 minutes, exhibition file from the maker

A hand drawn animation based on the beginning of *L'Atalante* by Jean Vigo. (Karen Yasinsky)

**Enough to Drive You Mad** (2009) by Karen Yasinsky; digital video, 3 minutes, exhibition file from the maker

The starting point was a still from the film *Au Hasard Balthazar* by Robert Bresson. From there, pure automatism. Sound by Tom Boram and Dan Breen. (Karen Yasinsky)

**This Room is White** (2011) by Karen Yasinsky; digital video, 4 minutes, exhibition file from the maker

The woman is moving, attending to things, the man watches. Fun products scroll across the screen as a break. We switch lives. The young girl now watches. Actually she has always been watching, bemused. Obvious things go unnoticed but not by her. Music by Mary Lou Williams. (Karen Yasinsky)

**Pathetic Magic** (2011) by Karen Yasinsky; digital video, 5 minutes, exhibition file from the maker

Music video for Thank You. (Karen Yasinsky)

**Life is an Opinion, Fire a Fact** (2012) by Karen Yasinsky; digital video, 10 minutes, exhibition file from the maker

The point was to go from acts of despair towards some suggestion of serenity. The video ends in a place, through sound and image, that suggests diverse definitions of serenity (an opinion). Thanks to the American Academy in Rome. (Karen Yasinsky)

**The Man from Hong Kong** (2015) by Karen Yasinsky; digital video, 7 minutes, exhibition file from the maker

A collage film which started with the found vacation film someone gave to me many years ago. The script I recorded for the film was resistant but emanations of desire in the photographs of Man Ray, Paul Outerbridge and the soundtracks from Bruce Lee films attached themselves. Everyone wants to touch someone. (Karen Yasinsky)

**Join us for**  
**After Hours: Films by Karen Yasinsky**  
**program 2**  
**Saturday, February 24 at 7:30pm**  
**Yerba Buena Center for the Arts**  
**701 Mission Street in San Francisco**

[www.sfcinematheque.org](http://www.sfcinematheque.org)

