

## After Hours: Films by Karen Yasinsky

program 2

Saturday, February 24, 2018 at 7:30 pm — Yerba Buena Center for the Arts  
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.

**Green Green** (2018, work-in progress premiere) by Karen Yasinsky; digital video, 1 minute, exhibition file from the maker

Portrait film of Victoria Legrand.

**Rice** (2018) by Stephanie Barber and Karen Yasinsky; digital video, 7 minutes, exhibition file from Karen Yasinsky

Collaborative story made/written with Stephanie Barber.

**Boys** (2002) by Karen Yasinsky; digital video, 2 minutes, exhibition file from the maker

I wanted to make an animation with boys as a change from the female focus. My first question was, what do boys do? Fight. This was the starting point for the movie. Voice, Miranda July; Sound by Tim Renner and Zac Love. (Karen Yasinsky)

**After Hours** (2013–14) by Karen Yasinsky; digital video, 10 minutes, exhibition file from the maker

*After Hours* originated with thoughts on senseless violence, cultural observation and hypnotism. My meditations on these involve anxiety and a sense of expectation which helped form the structure. Many of the images are repurposed, related but unhinged from their original context. (Karen Yasinsky)

**La Nuit** (2007) by Karen Yasinsky; digital video, 6 minutes, exhibition file from the maker

Puppet animation exploring the desire between the characters of Jean Vigo's film *L'Atalante* (1934). Music by Winston Rice and Edwin B. Edwards ("Grampy"). Sound, Quentin Chiappetta and Karen Yasinsky. (Karen Yasinsky)

**Marie** (2010) by Karen Yasinsky; digital video, 6 minutes, exhibition file from the maker

*Marie* is based on the main character in *Au Hasard Balthazar* (1966) by Robert Bresson. Music by Brahms, sound by Tom Boram and Dan Breen. (Karen Yasinsky)

**I Choose Darkness** (2009) by Karen Yasinsky; digital video, 9 minutes, exhibition file from the maker

With an interest in memory, the reconstruction of narrative and re-creation of character, Robert Bresson's 1966 film *Au Hasard Balthazar* is used as a starting point for this puppet animation. Sound by Quentin Chiappetta; music, Winston Rice. (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 Perpetual Motion of My Love For You** (2015) by Karen Yasinsky; digital video, 8 minutes, exhibition file from the maker

A collage film slipping between narrative starts of images and sounds: May Sarton's snapshots, a resplendent Liz Taylor, internal and external awkwardnesses and a short respite of peace. voice: Jim Fletcher. (Karen Yasinsky)

**Audition** (2012) by Karen Yasinsky; digital video, color, sound, 4 minutes, exhibition file from the maker

The starting point for *Audition* was the movement of the stripper across the stage in the red light. I rotoscoped the scene and each frame is hand drawn pixels. Once I realized that the sound attached to the source scene was the impetus for the remembered image, the rest of the video revealed itself. Music by Bo Harwood. (Karen Yasinsky)