

## **INFRARED**

**In Celebration of the Compton Transgender District**

program 3

### **Slow/Sheltering/Shattering**

**October 30, 2018 — CounterPulse**

**Mica O’Herlihy In Person**

*In 2017, the City of San Francisco indicated intention to designate a portion of its Tenderloin neighborhood (a portion which includes CounterPulse and the office of San Francisco Cinematheque Cinematheque) as the “Compton’s Transgender, Lesbian, Gay, and Bisexual District” in reference to a 1966 protest action held at Compton’s Cafeteria, located at the intersection of Turk and Taylor Streets in San Francisco. This pre-Stonewall action is recognized as a significant milestone in queer and transgender political activism. In celebration of this designation—the first legally recognized municipal transgender district in the world—San Francisco Cinematheque is proud to present INFRARED, four nights of experimental films by and about transgender, nonbinary and gender nonconforming artists curated by transgender filmmaker Malic Amalya.*

*From the 1969 Stonewall Riots to Standing Rock; from the 1992 presidential election to post-apocalyptic communes: these programs showcase trans experiences perspectives, and legacies. These films survey light refractions and the art of hair flipping, craft orifices and sites of injections into portals of transcendence, and extol anti-police riots and community uprisings. INFRARED begins with Madsen Minax’s experimental narrative, Kairos Dirt and the Errant Vacuum. Amid the post-industrial decay of the American South, a middle school lunch lady, an androgynous student, and an astrologer-life coach-phone sex operator discover a fantastic and carnal alternate dimension occupied by a transworldly apparition. Program 2: Dislocation of Existence is a collection of short films that contemplate the weight of being and disintegration of knowing. Program 3: Slow/Sheltering/Shattering features short films that unpack moments of seismic shifts, unveil the intricacies of prolong permutations, and make demands for immediate social restructuring. INFRARED concludes with Jeff Preiss’ experimental documentary, STOP, filmed over the course of sixteen years. In the tradition of home movies, STOP begins in his child’s early years and concludes in his child’s teenage years—in this case, coinciding with his child proclaiming gender self-determination. (Malic Amalya)*

#### **INFRARED: program 3: Slow/Sheltering/Shattering**

The films in *Slow/Sheltering/Shattering* unpack moments of seismic shifts, trace the intricacies of prolonged permutations, and make demands for immediate social restructuring. Dance and doubling become explorations of self-fluctuation. Pearls and bricks become tools for anti-police riots, military abolition, and handing the Centers for Disease Control over to ACT UP. (Malic Amalya)

**Full of Pride** (2010) by The Wreck Family; digital video, color, sound, 5 minutes, exhibition file from the maker

*Full of Pride* is a short film collage and music mash-up that incorporates elements of queerness, gender expression and campy/dark humor. It is a sexually charged piece that uses low-technology to create a rainbow-scape of queerness and an explosion of mythological gay creatures. (The Wreck Family)

**Joan Jett Blakk Announces Her Candidacy for President** (1992) by Bill Stamets; digital video, color, sound, 8 minutes, exhibition file from the maker

Researcher Carmel Curtis uncovered Bill Stamets’ Hi8 document of Joan Jett Blakk, an African-American drag queen, announcing her candidacy for President in 1992. Her slogan: Lick Bush! Footage provided by the Media Burn Independent Video Archive.

**All That Sheltering Emptiness** (2010) by Joey Carducci & Mattilda Bernstein Sycamore; 16mm, color, sound, 7 minutes, print from Canyon Cinema

A meditation on elevators, hotel lobbies, hundred dollar bills, the bathroom, a cab, chandeliers, cocktails, the receptionist, arousal and other routines in the life of a New York City callboy. (Malic Amalya)

**Yellow Sequence** (1963–1965) by Jack Smith; 16mm, color, sound, 15 minutes, print from Canyon Cinema

This is a gold-toned coda to *Normal Love*. Featuring Tiny Tim and David Sachs.

**MyMy** (2014) by Anna Helme; video, color, sound, 14 minutes, exhibition file from the maker

In a mythic cyberfeminist universe, a frustrated young man yearns for affinity and connection. In the age of digital avatars, he crafts a version of himself that is far more corporeal by stitching together parts of himself to become his own cyborg twin, embracing the radical potential to create the self. However his new clone has been corrupted by a techno-magick virus. This other self embodies a dangerous idea: that there are parts of ourselves beyond our control. (Anna Helme)

**Love Under Will of the Hags of Long Tooth** (2015) by Mica O’Herlihy; video, color, sound, 3 minutes, exhibition file from the maker

A rotoscope revelation of the inner beast and their most carnal cravings in a post-gender, post-apocalyptic cave-dwelling commune. (Mica O’Herlihy)

**White Fur** (2015) by Nikki Silver & Neve Be; video, color, sound, 3 minutes, exhibition file from the maker

What does the beastmaster look like? How untamed is the wild grrrl and their wild dogs? (Malic Amalya)

**The Personal Things** (2016) by Tourmaline Gossett; video, color, sound, 3 minutes, exhibition file from the maker

“You have to find your own way to strike back.” (Miss Major Griffin-Gracy)

**Happy Birthday, Marsha!** (2017) by Tourmaline Gossett & Sasha Wortzel; video, color, sound, 15 minutes, exhibition file from the maker

A historic reenactment of the hours before Marsha (“Pay it No Mind”) Johnson ignited the 1969 Stonewall Riots in New York City. (Malic Amalya)

**Quick Change #203 Escape #5** (2012) by Syniva Whitney; video, color, sound, 4 minutes, exhibition file from the maker

**Beige Slow Change** (2012) by Syniva Whitney; video, color, sound, 4 minutes, exhibition file from the maker

The queer body knows it is under scrutiny at all times, even when the body is never quite revealed. (Malic Amalya)

— — —

special support for INFRARED is provided by the Academy of Motion Picture Arts and Sciences.



ACADEMY  
OF MOTION PICTURE  
ARTS AND SCIENCES

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