

## **INFRARED**

**In Celebration of the Compton Transgender District**

program 2

### **Dislocation of Existence**

**October 16, 2018 – CounterPulse**

*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 2: Dislocation of Existence**

A circular poem. A detective film. A performance of endurance. Hair flips. Hormone injection. Bodies adjoining bodies. Bodies being left behind. Messages from post-apocalyptic times. Dispatches from Standing Rock. The films in this program shift between embodiment and disassociation. They offer ephemeral glimpses into what’s possible and pulverizing flashes of what’s been stolen. Interlacing the physical with the ethereal, affects rapidly alter between despondency and euphoria. (Malic Amalya)

**Stones and Water Weight** by Mykki Blanco; digital video, color, sound, 8 minutes, exhibition copy from Visual AIDS

A performance of endurance and perception, loss and survival. Commissioned by Visual AIDS for Day With(out) Art 2017.

**The Butterfly Effect** (2012) by Sofia Moreno; digital video, color, sound, 4 minutes, exhibition file from the maker

“I do not create alias to make myself feel better; every name equals a different stage in my life. I’m not playing dress up, I’m playing survival. I’m a risk taker, a Morphsexual Terrorist.” (Sofia Moreno)

**At Least You Know You Exist** (2011) by Zackary Drucker; digital video, color, sound, 16 minutes, exhibition file from the maker

Shot inside an archeology of the Uptown apartment that legendary queen Mother Flawless Sabrina has inhabited since 1967, rich layers of feverish history interface with a new vision of transgender performativity. (Malic Amalya)

**3 Films for Untitled** (1995) by Tsutomu Stom Sogo; 16mm, color, silent, 9 minutes, print from the Film-Makers' Cooperative

**Sun Sets in My Room**

**Short Time With My Grandmom**

**Three Moods in a View**

**Things We Both Know (Not Our Real Names)** (2012) by Finn Paul & Roy Pérez; digital video, color, sound, 7 minutes, exhibition file from the makers

Adapted from the poem by Roy Pérez, this series of imaginary exchanges between the speaker and significant people in his life is juxtaposed with intimate connections with his lover.

**Dislocation Blues** (2017) by Sky Hopinka; digital video, color, sound, 17 minutes, exhibition file from Video Data Bank

An incomplete and imperfect portrait of reflections from Standing Rock. Cleo Keahna recounts his experiences entering, being at, and leaving the camp and the difficulties and the reluctance in looking back with a clear and critical eye. Terry Running Wild describes what his camp is like, and what he hopes it will become. (Sky Hopinka)

**A Little Bit of Exxxstacy** (2011) by Mark Aguhar; digital video, color, sound, 1 minute, exhibition file from YouTube

A self-portrait of the artist in her studio. (Malic Amalya)

**The Dragon is the Frame** (2014) by Mary Helena Clark; digital video, color, sound, 14 minutes, exhibition file from the maker

An experimental detective film made in remembrance: keeping a diary, footnotes of film history, and the puzzle of depression. (Mary Helena Clark)

*What are you thinking?  
I am thinking of how many times this poem  
Will be repeated. How many summers  
Will torture California  
Until the damned maps burn  
Until the mad cartographer  
Falls to the ground and possesses  
The sweet thick earth from which he has been hiding.  
What are you thinking now?*

— Jack Spicer, *Psychoanalysis: An Elegy*

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