

# **Gravitational Lensing: Feminist Film Dialogues**

## **Program 17: Family Portraits / Relational Exercises**

### **Shapeshifters Cinema, Friday, September 11, 2026**

***Objection* by Marjorie Keller (1974, 16mm film shown on DV) 18.5 mins.**

Begun as a document for insurance purposes, *Objection* catalogues the contents of a house with ever-increasing horror. The soundtrack carries the voices and sounds of the family unseen.

***Natural Disasters* by Tiffany Jiang (2023, DV), 4.5 mins.**

This found footage film is an exploration into "natural disasters" within the home or family structure. "Natural disasters" as a term is a misnomer since they are technically man-made disasters. The writing combines definitions of natural disasters along with personal recollections of growing up in an unstable home environment.

***ML05* by Susmita Talukdar (2023, DV), 11 mins.**

On New Year's, a journey from Guwahati to Shillong came to an abrupt halt when an accident left me severely injured. I spent a week recovering at NEIGRIHMS, confronting the trauma in silence, unknown to my parents. This film is a poetic exploration of that trauma, the fear, vulnerability, and introspection that linger long after the body begins to heal.

***Les Châssis de Lourdes* by Rhayne Vermette (2016, super-8 & 16mm film shown on DV), 18.5 mins.**

At the age of 32, I finally ran away from home. Dramatically, I left with only my cat and copies of all the still and motion images taken by my father (these dating until the mid 1990s when he then passed his camera down to me). And while I unpacked the baggage of this surreal house coincidentally, back home, renovations were in order... Here, an architectural threnody is composed through a various "true stories" and the inherent struggle between the metaphysical and material. What time is it? No time to look back..

\* \* \* INTERMISSION \* \* \*

***Colorin, Colorado* by Paula Lovo (2021, 16mm film shown on DV), 8 mins.**

An exploration of folklore and intuition through a grandmother's recollection of memories. Incorporating scratch film animation, 16mm film, and digital techniques we enter into the Nicaraguan leyenda of La Carreta Nagua.

***10:28,30* by Paige Taul (2019, 16mm film & VHS shown on DV), 4 mins.**

*10:28,30* examines the relationship between myself and my sister, and our relationship to our mother. I am interested in the dissonance of our lives apart and the tension in the desire to be together.

***Canada* by Anjali Sundaram (2007, DV), 16 mins.**

Set during the first Gulf War, *Canada* is the story of a young, half-Indian teenager who struggles with her New Age mom and her younger siblings as the family attempts to move from Northern California to Vancouver in a VW bug.

***I've known I was a barren woman since the day I was born* by Dillon Chapman (2020, DV), 24 mins.**

An experimental film in which photographic memory, the family album, and histories of matrilineal performance are explored in relation to trans-femininity and working class white sensibilities. The director and her mother recreate tableaux based on various family photographs, trans historical figures, and feminist performance art as they work to create a baby blanket from orange peels. Meanwhile their own self images have been destabilized while undergoing hormone replacement therapy and radiation therapy respectively, complicating their relationship to womanhood and each other. The film is an exercise in radical intimacy.

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**Gravitational Lensing: Feminist Film Dialogues** is dedicated to exploring the visions, voices, concerns and lineage of women, non-binary, genderqueer and trans filmmakers through public film screenings, workshops, conversations and presentations.

**Curators:** Amy Reid and Kathleen Quillian

**Advisory Board:** Erina C Alejo, Bill Basquin, Miriam Campos-Quinn, Adrienne Finelli, Kristy Guevara-Flanagan, Irene Lusztig, Rocio Olivares, Elena Pardo, Rosario Sotelo, Anjali Sundaram, Ellie Vanderlip, Patricia Ledesma Villon, Leila Weefur

**Presented in Association with San Francisco Cinematheque**

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