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Futur Drei: Queer of Color Presents, Ephemeral Art, and Germany's Club Scene

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ABSTRACT

The film *Futur Drei*, directed by Faraz Shariat and released in 2020, offers a theory of the present from queer of color perspectives. It locates queer possibility not only in lost pasts or imagined futures, but in ephemeral acts of creativity in small-town Germany today. The queer present in this understanding is imperfect and ambivalent, full of potential yet limited by structural injustices. The film's aesthetic condenses ephemeral art forms, including music, song, dance, and costume, into a temporally dense, non-linear present that reworks and reappropriates past forms of popular culture and imagines utopian futures. Jünglinge put this theory of the present into practice in two principal ways: queering the link between German techno and whiteness and experimenting in their filmmaking praxis with possibilities for queer of color-centered approaches.

The film *Futur Drei* (*No Hard Feelings*, 2020), directed by Faraz Shariat as part of the Jünglinge queer film collective, opens with two contrasting scenes that conceptualize the present as a temporally complex, imperfect, yet ultimately promising moment for queer of color characters. As the opening credits begin, the whirring of an old video camera introduces footage of a young boy in a Sailor Moon costume. He sings in English with a German accent, dances and spins in his satin-effect dress with its sailor-suit collar and pink bow as the camcorder zooms in on his face. These are Shariat's parents' home videos of him, which he uses to depict the childhood of his fictional protagonist Parvis. Shariat contrast this footage with the following scene where an adult Parvis (Benjamin Radjaipour) watches a birthday video message on his smartphone. In the present, Parvis is still dancing, this time voguing to techno music facing the camera, an expression of joy on his face. This second scene comes to an abrupt end while Parvis is making out with a man in the club, when his lover suddenly asks: "Where do you come from, by the way?"[1] These contrasting scenes encapsulate the film's vision of a queer of color present in Germany. *Futur Drei* imagines and lingers on moments of queer of color joy, especially around fleeting, temporal forms of popular culture like clubbing, dancing, singing, and costume. As in the contrast

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[1]*Futur Drei*, directed by Faraz Shariat (2020; Berlin: Salzgeber, 2021), DVD, 0:15–2:37: hereafter referenced in the text. Original German: "Woher kommst du eigentlich?" All translations from German are mine.

between these scenes, the film's heterogeneous style brings multiple queer temporalities into connection and conflict in the present. That present is a site of possibility, but the realization of that promise is always partial and imperfect, as characters are forced to navigate the racist and anti-queer structures of German society.

In this article, I focus on scenes of partying and clubbing in *Futur Drei* as a source of theoretical insights for scholarship on contemporary Germany and queer temporalities more broadly.[2] Scenes in clubs and with music and dancing emphasize the ephemeral but central place of queer of color creativity in such an important cultural phenomenon within contemporary Germany. The centering of queer of color perspectives reclaims Germany's club scenes as sites of queer togetherness and possibility. My own interest in Germany's dance music scene is inseparable from my queerness and my attempts to find belonging in clubs. In those spaces, I have always been to some extent out of touch and out of place, yet I approach *Futur Drei* as a privileged outsider, a white English-speaking scholar living outside Germany, with all the limitations that brings with it. I therefore place *Futur Drei* in dialogue with queer of color theory not to advance my own theory to explain the film, but to shed light on the film itself as a significant contribution to theories of the queer present in Germany and beyond.

In the first two sections, I focus on the film's narrative and aesthetic. By highlighting ephemeral art forms such as music, dance, and costume, *Futur Drei* shows the present as fleeting, unjust, and contingent, but always a site of queer creativity and imagination. Jünglinge's juxtaposition of diffuse styles and utopian moments resists the straightening effect of coherent histories. Instead, the film highlights temporal density, documenting and repurposing past forms of club culture and creating shifting queer of color lineages. In the final two sections, I show how the collective uses this theory of the present to intervene in the German cultural sphere. Just as *Futur Drei* depicts queer artistic lineages, it positions itself in a history of representations of Germany's music scene that have exposed its injustices and imagined new possibilities. Perhaps most importantly, Jünglinge's production methods also use the present moment to realize collaborative ways of working. They reckon with the film as a single artifact of an ephemeral cultural moment that must be reworked and reimagined into the future. They put into practice the film's insistence on confronting present injustice with utopian imaginaries and on creating possibilities for queer of color creativity in the here and now.

Ephemeral art at the "point in which things fleet"

Futur Drei is Jünglinge's first feature-length film. It premiered at the Berlin International Film Festival, or Berlinale, on February 23, 2020, where it won the Teddy Award for best queer film. Besides Shariat, who directed and co-wrote the film, the collective's core members are Paulina Lorenz, who co-wrote and produced, and Raquel Kishori Molt, who led production, casting, and research. Alongside this core team, the collective includes further members, who were involved in other ways on set. The film follows Parvis, a queer Iranian-German man whose life unfolds between queer clubs,

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[2]In viewing Jünglinge as theorists, I am inspired by Tiffany Florvil's concept of "quotidian intellectuals": *Mobilizing Black Germany: Afro-German Women and the Making of a Transnational Movement* (Urbana: University of Illinois Press, 2020), 6–7.

Grindr hookups, his parents' suburban home, and community service in a refugee shel-ter in Hildesheim, a medium-sized city in northern Germany. There Parvis meets Banafshe (Banafshe Hourmazdi) and Amon (Eidin Jalali), Iranian siblings awaiting the outcome of their asylum applications and subject to what Simone Pfleger calls the "temporality of tolerance."[3] Banafshe is an extrovert like Parvis and they become close friends, while the more reserved Amon develops a romantic and sexual relationship with Parvis amid the pervasive homophobia of the shelter. They spend their time party-ing in the clubs and streets of Hildesheim while negotiating their relationships to each other, to Germany, and to past and future. Parvis's parents moved to Germany before he was born, and he describes how in Iran people marked him as foreign by speaking English with him (31:19–31:47). As all three grapple with racism in contemporary Germany, Amon and Banafshe remind Parvis of his privilege as a German citizen and cause him to reflect on how his Iranian-German identity and queerness are inseparable. The film also combines German, Persian, and small amounts of English. In the scenes I began with, young Parvis/Shariat sings in accented English, the birthday message is in Persian, and German is used to question Parvis's belonging. In a post-screening talk at the Berlinale, Shariat described the Persian as deliberately stylized: the script was written in German and translated with help from his family. This linguistic stylization echoes the visual language of Simon Vu's cinematography, contributing to constructing a pre-sent that consciously combines styles, histories, and pop culture references from differ-ent eras and stages of Parvis's life.

The title *Futur Drei* signals that the film's present is entangled with other temporal-ities, both experienced and imagined. It engages directly with time by imagining a third future tense, supplementing the German Futur I (*ich werde tanzen*, "I will dance") and Futur II (*ich werde getanzt haben*, "I will have danced"). While Futur II projects that something will have happened by a future point in time, Jünglinge postulate a Futur III to describe the opposite: a utopian future that may never come to pass, yet exists intensely and disruptively in the present. Jan Künemund reads this imagined tense in relation to cinema's potential to create a shared utopia in the "*not yet here*."[4] Maria Stehle and Beverly Weber emphasize multiplicity in the film's "decolonial politics of care," which "reconfigures multiple relationships to place, time, belonging, and the nat-ural world."[5] The number three, echoed in the trio of main characters, may also gesture to the three coexisting temporal categories: this Futur III exists as much in the present and past as in the future, and creates space for multiplicity and imperfection. In the same vein, the English title, *No Hard Feelings*, suggests a desire to reject or disavow negativity at the same time as the film dwells with feelings of exclusion and injustice. The Futur III allows for a combination of critique of the present with insistence that the world can be, and already is, imagined otherwise. The film depicts this unstable queer present especially through ephemeral art in and around parties and clubs – mix-ing, singing, dancing, costume – and by lingering on and prolonging moments of utopia in the here and now.

[3]Simone Pfleger, "Temporality of Tolerance and Acts of Endurance in *Fremde Haut*," *Germanic Review* 97, no. 04 (2022).
[4]Jan Künemund, "Höre nicht auf, mich anzusehen: FUTUR DREI und die Kunst der Allianz," in *I See You: Gedanken zum Film FUTUR DREI*, ed. Raquel Kishori Molt and Arpana Aischa Berndt (Münster: assemblage, 2020), 108–11 (109).
[5]Maria Stehle and Beverly Weber, "Decolonial Queer Futures in No Hard Feelings [Faraz Shariat, Futur Drei 2020]," *EuropeNow* 43 (2021): unpaginated.

Figure 1. Parvis dances alone to camera (*Futur Drei*, 2:07).

Futur Drei forms part of a long-standing interest in time and temporality among queer scholars and artists. While scholars often locate the greatest possibilities in queer histories or futurities, most consider these timescales in the context of possibilities for queer life in the present and emphasize the inseparability of temporalities that influence, shape, and resonate with one another.[6] José Esteban Muñoz's description of the present in *Cruising Utopia* (2009), for example, sees present oppressions as a site and impulse for imagining futures: "Queerness is a structuring and educated mode of desiring that allows us to see and feel beyond the quagmire of the present. The here and now is a prison house."[7] *Futur Drei* does not obscure the "prison house" of the present, nor does it stick in the "quagmire": it attends closely to what it is like to feel, see, and be seen queerly now, however circumscribed those perceptions and visions may be by an unjust society. The film's attempt to capture and theorize this impermanence and imperfection resonates with Sara Ahmed's *Queer Phenomenology* (2006), in which she suggests that the fleeting experience of the present is the structure of queerness itself: "Queer would become a matter of how one approaches the object that slips away—as a way of inhabiting the world at the point in which things fleet."[8] For Ahmed, a queer orientation is open to new possibilities when an object or moment passes. Queer methods, she suggests, develop at the point between the impossibility of grasping this retreating moment and the difficulties navigating "straight lines" stretching into the future.[9] Ahmed's present may be a mere instant or "point," but she expands it into something intensely experiential: queers can inhabit that point where multiple things "fleet." Ahmed shares

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[6]In addition to works cited elsewhere, I am indebted to: Jack Halberstam, *In a Queer Time and Place: Transgender Bodies, Subcultural Lives* (New York: New York University Press, 2005); Heather Love, *Feeling Backward: Loss and the Politics of Queer History* (Cambridge, MA: Harvard University Press, 2007); Carolyn Dinshaw, *How Soon is Now? Medieval Texts, Amateur Readers, and the Queerness of Time* (Durham, NC: Duke University Press, 2012); Rahul Rao, *Out of Time: The Queer Politics of Postcoloniality* (Oxford: Oxford University Press, 2020).
[7]José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: New York University Press, 2009), 1.
[8]Sara Ahmed, *Queer Phenomenology: Orientations, Objects, Others* (Durham, NC: Duke University Press, 2006), 172.
[9]Ibid., 68–79.

Muñoz's interest in worlds beyond today's injustices, but she locates the source of those imagined futures in experiences now, insisting that the passing, intangible present encapsulates the utopian impetus of queerness. *Futur Drei* lingers on such moments: as Banafshe and Amon await the outcome of their asylum applications, their futures are fraught and uncertain, but the present offers chances to create, connect, and resist.

The film prolongs moments of queer creativity, which relate more through visual and sonic contrasts than through linear time or plot. Scenes with music and dancing in particular create a sense of extended presentness in clubs and the refugee shelter. These scenes show the contingent nature of present experience for Parvis, Banafshe, Amon, and other queer of color characters, while foregrounding the intensity and creativity of those experiences rather than their loss or passing. In the first club sequence, Parvis walks confidently into the club, steals a bottle from the bar, and dances alone to camera for thirty seconds as time appears to stand still. Figure 1 shows one still from this sequence, with Parvis centered in a medium shot, his face largely in shadow and his body backlit by a warm pink light. Green lasers pick out his movements, while flashing blue or ultraviolet lights illuminate his white T-shirt. The flashes and lasers draw attention to the ephemeral nature of dance, as Parvis's body is lit differently in each instant and with each movement. The techno music contributes to the feeling that time is stretched out: we hear a gradual build-up as Parvis grinds sensually, as if in slow motion, before the beat drops and he begins voguing with sharp angular movements to the beat. Voguing is a queer dance pioneered by African American and Latinx dancers and drag queens in New York's ball scene in the 1980s and popularized internationally in part through the film *Paris Is Burning* (1990).[10] This thirty-second sequence thus opens the film with Parvis's embodied reception of queer art from preceding decades. The scene presents Parvis as a confident young gay man, dancing on his own, with an embodied knowledge of queer style and history.

Through Parvis's play with transnational pop culture references, Jünglinge gesture to the potential of clubbing and techno music to be empowering, to enable fluid identities and to forge connections between queer of color art forms.[11] However, while the film shows the present as a space of imagination and creativity, this is always in the context of the heterogeneity and hardships of the present.[12] Parvis's moment of queer joy while clubbing is shown alongside more muted, reflective pleasure with his family and representations of the oppressions of the present. After an abrupt cut, the following scene shows Parvis celebrating his birthday with family. The party includes Iranian music, singing, and dancing and ends with family members taking selfies and one extended shot with Parvis facing the camera, as relatives enter the close-up to kiss and congratulate him. His face remains fixed on the camera, smiling, without turning to engage with family members. This technique draws an aesthetic parallel with his dancing in the nightclub, which underlines his comfort around

[10]*Paris Is Burning*, directed by Jennie Livingston (1990; New York: Criterion, 2020), DVD. On voguing, see Thomas F. DeFrantz, "Switch: Queer Social Dance, Political Leadership, and Black Popular Culture," in *The Oxford Handbook of Dance and Politics*, ed. Rebekah J. Kowal, Gerald Siegmund, and Randy Martin (Oxford: Oxford University Press, 2017), 477–95.
[11]On the empowering potential of clubs and dancing, see also Jeannette Oholi, Vanessa D. Plumly, and Tiffany N. Florvil, "A New Day Dawns in Germany: Black Queer Women Resuscitating Darkness in the Urban Space," *Nocturnal Unrest*, May 11, 2021, https://www.nocturnal-unrest.de/blog/a-new-day/ (accessed July 19, 2022).
[12]On the coexistence of fluidity and racialization in techno music: Sean Albiez, "Post-soul Futurama: African American Cultural Politics and Early Detroit Techno," *European Journal of American Culture* 24, no. 2 (2005): 131–52.

his family. These scenes signal that *Futur Drei* will not present queerness and Iranian heritage in conflict with each other, but rather it will situate Parvis's family as a source of care and knowledge.[13] Present queer possibility looks different in each scene, from the hedonism and intensity of the club to the pastoral idyll of the family garden. Jünglinge temper the utopian force of their use of extended shots by foregrounding negotiations of race. In the club, this comes with Parvis's lover's abrupt question: "Where are you from, by the way?" (2:35–2:37). This representation of everyday racism situates Parvis's creative joy in a club structured along the same racist lines as wider society. This question is then contrasted with the awkwardness of Parvis's sister Mina's white partner, Stefan (Niels Bormann), whose exaggerated formality at the party makes him seem uncomfortable. By placing Parvis's experience of racism alongside Stefan's awkwardness in a Persian-speaking environment, the film presents discomfort around cultural difference as a feature of whiteness. Building such critical whiteness perspectives into the film was one of Jünglinge's explicit aims: Molt has described how she only cast white actors where whiteness was salient to their characters.[14] By including reminders of racism in these two scenes while lingering on moments of queer joy, Jünglinge enact a queer of color critique of oppressive structures while insisting on the present as a site of utopian imaginaries.

Music encapsulates the transient but powerful nature of these imaginaries in the film. Music is a temporal medium: although recordings can preserve even ephemeral club mixes, no single instant can be captured or paused, as for example a photograph can capture a moment in a dance. The film's club scenes are a reminder that DJs especially work at the "point in which things fleet," transforming recordings to create new sounds and textures that respond to the crowd in a given moment. Jakob Hüffell, Säye Skye, and Jan Günther combine a range of electronic genres in their soundtrack, emphasizing the constant reworking of musical material which is never repeated in the same form. The film devotes an extended sequence to dancing during a party at the refugee shelter. Some shots have directly narrative functions, including during a round dance when Parvis and Amon are left awkwardly holding hands when the music stops and the circle disperses (24:22–24:40). Other shots suspend the plot in a montage of sequences that explore dance as a source of joy and connection, drawing visual parallels with the club of the opening but this time showing dancers cheering each other on. Three unnamed characters are shown individually, surrounded by people and dancing in close-up, each with different styles (24:42–25:15). The first dancer shows intense concentration as she moves her feet to the music, the second contorts his body in break-dance moves, and the third waves his hands overhead and smiles with joy. The montage is bridged by the electronic dance track "Sommerfest" ("Summer Party"), written for the film by transgender Iranian hip-hop artist Säye Skye, who sings and raps in Persian. Dance and music here bear feelings and interpersonal connections, as Muñoz has emphasized in his work on ephemera.[15] The music gestures to the intersectional experiences that will

[13]Jünglinge is one of many collectives foregrounding perspectives of queer Europeans from Muslim-majority countries in the face of what Fatima El-Tayeb terms "pseudo-homophile Islamophobia": "'Gays who cannot properly be gay': Queer Muslims in the Neoliberal European City," *European Journal of Women's Studies* 19, no. 1 (2012): 79–95.

[14]Raquel Kishori Molt, "Was bedeutet Typecasting?" in *I See You: Gedanken zum Film FUTUR DREI*, ed. Molt and Arpana Aischa Berndt (Münster: assemblage, 2020), 26–31 (31).

[15]José Esteban Muñoz, "Ephemera as Evidence: Introductory Notes to Queer Acts," *Women and Performance* 8, no. 2 (1996): 5–16.

have shaped these unnamed characters' negotiations of Germany's asylum system. Säye Skye, who collaborated on the music for *Futur Drei*, was himself forced to leave Iran for Canada because his music focused on queer and trans lives. Centering his track marks the party as a queer and trans moment in an otherwise ambivalent space where Amon and Parvis both experience homophobia. As Muñoz argues, queer creativity is often ephemeral precisely to evade such intersecting oppressions. The party as a queer moment is too fleeting to provide lasting escape from anti-queer violence, but it also complicates any simple interpretation of the refugee shelter as a space hostile to queers. Moments where queer possibilities exist alongside or despite injustices are in the foreground of the film, as it draws out moments of joy and lingers on them through musical and visual means.

Embodiment and temporal density

One effect of lingering on moments of ephemeral creativity is that *Futur Drei* reveals the complex references that coexist in acts of singing, dancing, and clubbing. This technique shows the present as a dense experience that combines individual pasts, shared histories, and queer futures. The film's interest in the fluid and entangled relationship between past, present, and future resonates with scholarship on temporalities in techno and other forms of dance music. Toby Young, for example, suggests that the simultaneous temporal levels in drum and bass have embodied effects that can disrupt narratives of history and selfhood.[16] Stan Hawkins emphasizes the "temporal situatedness" of dancing, which responds to music in a particular space and time in a holistic, embodied way.[17] *Futur Drei* as an aesthetic representation allows both disruption and situatedness to become visible. Characters' dancing anchors them in the moment, with eyes closed, broad smiles, or expressions of reverie, while their style and moves demonstrate facility with pop culture and electronic music references. Their dancing engages in forms of bodily sampling that, similar to Alexander Weheliye's conceptualization of DJ mixes, both accentuates individual elements and creates something new through "amalgamation" and "(re)combination." Weheliye argues that mixes foreground and gain creative energy from "the discontinuities of the temporal." Time, for Weheliye, consists in "a series of vexed knots that require the active intervention of the critic or DJ."[18] Parvis and other dancers also intervene to find meaning in and untangle "vexed" relationships between temporal levels that come together in the instant of dancing and, through their own ephemeral art, create new entanglements.

The film's club and party scenes are remarkably dense in their temporalities. Each draws on multiple histories and Jünglinge curate and reimagine shifting, dynamic lineages of queer of color creativity. Temporal density has been theorized by Michelle Wright, whose concept of "Epiphenomenal time" builds on work in philosophy and

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[16]Toby Young, "The Radical Temporality of Drum and Bass," in *The Oxford Handbook of Time in Music*, ed. Mark Doffman, Emily Payne, and Young (Oxford: Oxford University Press, 2022), 567–91.

[17]Stan Hawkins, "Temporal Turntables: On Temporality and Corporeality in Dance Culture," in *Musicological Identities: Essays in Honor of Susan McClary*, ed. Steven Baur, Raymond Knapp, and Jacqueline Warwick (Aldershot: Ashgate, 2008), 121–33.

[18]Alexander G. Weheliye, *Phonographies: Grooves in Afro-Sonic Modernity* (Durham, NC: Duke University Press, 2005), 73–74.

physics to rethink the phenomenology of Blackness. For Wright, each present moment is outside linear histories or causalities: "We do not come from the past but exist only in the now, and we are repeatedly mediating that now with recollections, readings of, discussions on, and experiments about the past."[19] Blackness, she argues, is historically constructed but only ever experienced in specific moments through individual and collective acts of mediation and negotiation. Wright's theory takes the present out of a continuum with past and future while insisting on the connection of temporalities.

Wright's work resonates with discussions of *Futur Drei* by its creators. As Lorenz writes regarding the archive footage from Shariat's childhood: "The here and now breaks down in the encounter with the archive images: past, present, future—the second, *postmigrant* generation lives and experiences different times and histories in parallel."[20] For Lorenz, as for Wright, experience of the present is inseparable from the mediation of the past. The film creates a densely referential present and shows how ephemeral queer art explores the mutual influence of multiple temporalities. Parvis's voguing, for example, combines past moves, fashions, and musical tastes and transforms them for his contemporary perspective. He sets 1980s dance alongside minimal techno popularized in early-2000s Berlin, while his bleached hair and high-neck white T-shirt gesture to the 1990s fashion revival of the late 2010s. His dancing thus encapsulates the film's interest in reassembling disparate queer art forms into ever-shifting new lineages. The intense and fragmented Epiphenomenal experience of the present, especially for those whose access to the past is shaped by racism, is for Jünglinge, as for Wright, a space for rebuilding and reimagining such connections.

Shariat's aesthetic also connects past, present, and future by integrating autobiographical elements and documentary techniques. By using his family home videos to depict young Parvis, Shariat blurs the line between himself and his protagonist, while highlighting the importance he places on positionality. Jünglinge proclaim their mission "to tell queer, diverse and most of all – specific – stories about growing up and living together in our societies."[21] Using home movies situates this story close to Shariat's specific experience, refusing to allow Parvis's story to be generalized to apply to all queer people of color in Germany and ensuring that the film's present is constituted from individual stories and experiences. Jünglinge also cast Shariat's parents, Mashid and Nasser, as Parvis's parents in the film. This casting further incorporates autobiographical elements and facilitates the seamless adoption of the home videos, which feature both parents, as flashbacks to Parvis's fictional youth. Telling a fictional story with documentary methods makes clear how the past is constantly reworked to confront the issues of the present.

In its opening sequence, the film introduces young Parvis singing and dancing in a Sailor Moon costume (0:40–0:58). Sailor Moon is a Manga figure created in the 1990s by Takeuchi Naoko. She is a Japanese schoolgirl with magic powers, who travels through time and fights evil with her team of girlfriends.[22] The series gained iconic

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[19]Michelle M. Wright, *Physics of Blackness: Beyond the Middle Passage Epistemology* (Minneapolis: University of Minnesota Press, 2015), 16.

[20]Paulina Lorenz, "Home Videos: VHS und formatierte Erinnerungen," in *I See You: Gedanken zum Film FUTUR DREI*, ed. Raquel Kishori Molt and Arpana Aischa Berndt (Münster: assemblage, 2020), 24–25 (25).

[21]Jünglinge, "About," Jünglinge Film, http://www.juenglinge-film.de/about.html (accessed July 19, 2022).

[22]On Sailor Moon and queer time: Jess Cockerill, "Pretty Guardians of a Queer Time and Place," *Voiceworks* 116 (2019): 33–38.

Figure 2. Parvis (Sailor Moon, right) and his sister (Cruella de Vil) arrive at the costume party (*Futur Drei*, 35:30).

queer status and Takeuchi became a role model for girls and women in Manga. As a motif in *Futur Drei*, Takeuchi's character links Parvis's story to other queer of color histories, including Shariat's, and to global queer communities. Jünglinge incorporate Shariat's childhood love of Sailor Moon as an inspiration for Parvis's story. This technique generates queer affiliations between characters and their creators and allows for unconventional lines of influence and development, with Shariat describing how the film in turn prompted him to revisit his own biography.[23] Sailor Moon is one of several queer intertexts that develop connections between characters, creators, and viewers, from peaches that recall Luca Guadagnino's *Call Me by Your Name* (2017) to montages that draw on hip-hop videos by women of color in Germany and beyond. By showing their indebtedness to Takeuchi's work and others', Jünglinge insert themselves into the lineages of queer of color creativity that Parvis is creating and show the dense histories contained in the present that Wright describes.

Parvis again embodies these histories when he and Mina (Maryam Zaree) go to a costume party, he as Sailor Moon and she as another queer icon, Cruella de Vil. In Figure 2, light illuminates Parvis's face from his left as they enter the club. Their entrance is shown in slow motion, a technique that disrupts the flow of time and extends an otherwise brief moment. The music, Nena's "Willst du mit mir gehn" ("Want to Go with Me," 2005), is extradiegetic: the other clubbers are dancing to a faster, seemingly more frenetic track. The slow pace, repetitive lyrics, and relaxed vocal timbre of Nena's singing create the sense that everything pauses as people watch Parvis and Mina enter. The slowness of this sequence makes it highly aestheticized, but this is not the "faux slow" that Karl Schoonover and Rosalind Galt describe, rather an invitation to viewers to imagine new subjectivities through popular culture.[24] Parvis and Mina's entrance draws

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[23]Faraz Shariat, "Einladen statt Rausgehen: Warum das *Coming Out* Probleme hat," in *I See You: Gedanken zum Film FUTUR DREI*, ed. Raquel Kishori Molt and Arpana Aischa Berndt (Münster: assemblage, 2020), 44–47.
[24]See Karl Schoonover and Rosalind Galt, *Queer Cinema in the World* (Durham, NC: Duke University Press, 2016), 277–81, as well as Kyle Frackman and Ervin Malakaj's introduction to this issue.

attention once again to ephemeral art, as they reinvent these cartoon figures, who have been appropriated by successive generations of young queer people, through carefully assembled costumes, make-up, and exaggerated gestures. Parvis's phone on a selfie stick in the foreground is a reminder that this is also an act of mediation. Where Wright's discussion focuses on experiences that are lived, passed on, and remembered, *Futur Drei* often reworks past art that is fictional, creative, and speculative like the film itself. By sharing images on his phone, Parvis builds queer networks beyond his immediate environment, sharing his moment of pop cultural appreciation with a dispersed community. Shariat has discussed since the film's release how prominent Sailor Moon has been in responses by viewers who were also drawn to the character in their youth. Parvis's transient queer creativity thus links him within the narrative to other fans and to his sister with their shared love of animated icons and costume. It also anchors Parvis's story extradiegetically in Shariat's own childhood and the dispersed queer fandoms around icons like Sailor Moon and Cruella.

The costume party again imagines clubs as spaces of queer experimentation, linking costume and make-up to music and dance. The motif of costume emphasizes characters' embodiments of the multiple temporal levels and histories that exist, as Wright suggests, in each present moment. Ahmed defines a queer orientation as one that remains open to the possibilities created by passing moments, and the use of music and costume in *Futur Drei* focuses on artistic means for realizing those possibilities. Yet the film presents only a limited range of pasts: most notably, the stories that led Banafshe and Amon to leave Iran for Germany are never told. The only clues that Banafshe might have been in Germany for some time are her fluent German and embeddedness in the wider Hildesheim community through her political group. In one powerful scene, when Banafshe tells the group that she has been denied asylum, the camera rotates slowly to show close-ups of her comrades reacting to the news with sadness, resignation, and compassion. The lack of diegetic sound, though we see Banafshe's mouth move, emphasizes how partial and situated the film's perspective is. Viewers are not given backstories that might create the illusion of understanding. Instead, the force of emotions is anchored in the here and now and viewers are invited to reflect on their own stories and positions rather than having easy access to Banafshe's. The harm and sadness in Banafshe's face in this scene is one of the film's most powerful reminders that moments of care and friendship must exist alongside the injustices of the present.

Queering techno histories

The film's exploration of temporal density is not limited to its diegesis; rather, it queers histories of techno and electronic music in Germany through a kind of "utopian historicity," or perhaps in this case utopian historiography.[25] By foregrounding queer of color creativity in clubbing and dancing, Jünglinge intervene in a long-standing debate about whiteness in clubs, festivals, and techno music in Germany.[26] Since the scene's early years around 1990, writers have highlighted the ambivalence of techno clubs as

[25]Schoonover and Galt, *Queer Cinema in the World*, 261–67.
[26]On electronic music and whiteness in *Futur Drei*, see Jakob Hüffell and Johannes Salim Ismaiel-Wendt, "'Knackendes Eis aka Kristall': Ein Mail-Gespräch über den Sound in FUTUR DREI," in *I See You: Gedanken zum Film FUTUR DREI*, ed. Raquel Kishori Molt and Arpana Aischa Berndt (Münster: assemblage, 2020), 60–9.

simultaneously a space of creativity and of racism for many clubbers of color. The Black speaker of Michael Küppers-Adebisi's 1991 poem "NIGHT - CLUBBING & DEATH," for example, describes the commercialization of techno as "THE BEAT OF MONEY" amidst the whiteness of the music scene:

THE WHITE COLD GROOVE

OF RHYTHM MACHINES

AND PILLED-UP ZOMBIES[27]

The speaker associates the growth of electronic music with commercialization and whiteness, but also with coldness and death. The word "GROOVE," though, stands as a reminder of the scene's indebtedness to Black soul, funk, and house musicians. Twenty-five years later, Hengameh Yaghoobifarah's 2016 article "Fusion Revisited: Karneval der Kulturlosen" described their experience at Fusion festival and satirized the widespread cultural appropriation by white festival-goers. Yaghoobifarah's critique resonated with clubbers of color who have experienced widespread racism within Germany's dance music scenes. The hostility of white commentators, which Yaghoobifarah documents in a follow-up piece, further revealed how resistant scene insiders can be to confronting race.[28]

Representations of techno in film and other media have contributed to constructing the scene's whiteness through what Fatima El-Tayeb describes as an "ideology of 'racelessness.'"[29] Weheliye in particular has criticized the tendency to tie techno in Berlin to reunification as part of a narrative of "Germanness," at the expense of properly analyzing its transnational genesis and dialogue with other, more racially marked genres.[30] An unacknowledged whiteness runs through many popular histories of techno, including documentaries like *We Call It Techno!* (2008), nonfiction like *Der Klang der Familie* (2014), and exhibitions like *nineties.berlin* (2018–19).[31] These examples focus on techno as a German phenomenon, emphasize Berlin, and focus on euphoric experiences of community without acknowledging that these experiences were often deeply ambivalent for queer clubbers of color during the pogroms and racist violence of the 1990s.[32] More recently, the televised commemorations of the thirtieth anniversary of the opening

[27]Michael Küppers-Adebisi, as Michael Hyperion Küppers, "NIGHT – CLUBBING & DEATH," in *Macht der Nacht: eine schwarze deutsche Anthologie* (Munich: ISD, 1992): "DER BEAT DES GELDES"; "DEN WEIßEN KALTEN GROOVE / VON RHYTHMUSMASCHINEN / UND PILLENZOMBIES."

[28]Hengameh Yaghoobifarah, "Fusion Revisited: Karneval der Kulturlosen," *Missy Magazine*, July 5, 2016, https://missy-magazine.de/blog/2016/07/05/fusion-revisited-karneval-der-kulturlosen/ (accessed July 19, 2022). On the reaction, see Hengameh Yaghoobifarah, "Der Kater," in Yaghoobifarah, *Ich war auf der Fusion, und alles, was ich bekam, war ein blutiges Herz* (Berlin: SuKuLTuR, 2018), 13–19.

[29]Fatima El-Tayeb, *European Others: Queering Ethnicity in Postnational Europe* (Minneapolis: University of Minnesota Press, 2011), xvii.

[30]Alexander G. Weheliye, "'White Brothers with No Soul': Untuning the Historiography of Berlin Techno," interview with Annie Goh, in *Un Tune: CTM—Festival for Adventurous Music and Art*, ed. Jan Rohlf (Berlin: CTM, 2015), exhibition catalogue, 40–43.

[31]*We Call It Techno! A Documentary about Germany's Early Techno Scene and Culture*, directed by Maren Sextro and Holger Wick (Rough Trade, 2008); Felix Denk and Sven von Thülen, *Der Klang der Familie: Berlin, Techno und die Wende* (Frankfurt: Suhrkamp, 2014). On *nineties.berlin*: Tom Smith, "Whiteness and Nostalgia: Twenty-First-Century German Representations of Techno's Beginnings in Berlin and Detroit," in *German Pop Music in Literary and Transmedial Perspectives*, ed. Uwe Schütte (Oxford: Lang, 2021), 93–113.

[32]On the ambivalence of queer community for queers of color: Priscilla Layne and Ervin Malakaj, "Resisting the Traps of Hegemony: Variation in Contemporary German Queer of Color Cinema," in *The Routledge Companion to European Cinema*, ed. Gábor Gergely and Susan Hayward (New York: Routledge, 2012), 374–84.

of the Berlin Wall on November 9, 2019, featured a short set by Westbam, a white DJ who emerged in the late 1980s and became a central player in early Berlin techno. This event underscored the power of the link Weheliye identifies between techno, reunification, and whiteness. The afterparty on Straße des 17. Juni was headlined by Black British DJ and producer Kikelomo, whose music combines transnational styles and challenges racializing histories, but by this point network television had stopped showing the event.

Futur Drei uses fictional clubs and parties to challenge such narratives by depicting and confronting racism, but it also directly satirizes the scene's whiteness. Parvis is again confronted with racist comments while on a Grindr date with Robert, an older white house fan (Knut Berger). Robert first calls him "Pavel" and later remarks: "I think that was the first time I've been with someone like you." He goes on to categorize Parvis as a "foreigner" ("Ausländer") and clarifies what he means by this: "hairy, Southern guys" (19:54–20:10). These remarks come after a sex scene filmed with studied sterility, in Robert's white apartment lined with shelves of vinyl records. The camera-work uses aesthetics from gay porn, but with distancing rather than erotic effects, including abrupt cuts between sexual positions and a soundtrack of house music.[33] This critical representation of whiteness refuses the "ideology of 'racelessness'" in Germany's club scene and is part of a move by European musicians, filmmakers, and other artists to, in El-Tayeb's words, "queer ethnicity" and unsettle the link between European nationalities and whiteness.[34]

The film's soundtrack, a collaboration between Säye Skye, Jakob Hüffell, and Jan Günther, is also a conscious intervention challenging techno's "ideology of 'racelessness.'" The music used for the sex scene between Parvis and Robert was produced for the film by Hüffell and Vera Moré. This was partly a pragmatic solution to copyright complications. But it also allows Hüffell and Moré to create a deliberately dry, minimalistic, and derivative mix to accentuate Shariat's critique of whiteness. Elsewhere, the soundtrack also creates electronic music worlds that sidestep white-coded norms. Nadia Shehadeh describes the soundtrack as reflecting a way of life that "from a musical perspective, too, does not just play out in the world of the white gaze."[35] In Hüffell's email exchange with Johannes Salim Ismaiel-Wendt, for example, he discusses how they combined electronic music with more unconventional sounds. This included sounds that speak directly to experiences of Iranian and Arab characters, like the cracking of sunflower seeds that the men eat in the refugee shelter.[36] The film's musical directors thus not only challenge and satirize the link between techno and whiteness, but center queer of color artists including Säye Skye himself and place German techno within a broader palette of musical genres and sounds.

Jünglinge's queer of color critique is thus an intervention with broader relevance, participating in ongoing cultural work to make future presents more livable and building

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[33]I discuss this scene in more detail in: "Now Mainstreaming: Queer Phenomenology and the Transnational in Films and TV of Germany's Techno Scene," in *Entertaining German Culture: German Cultural History and Contemporary Transnational Film and Television*, ed. Stephan Ehrig, Benjamin Schaper, and Elizabeth Ward (New York: Berghahn, forthcoming).
[34]See El-Tayeb, *European Others*, xxx.
[35]Nadia Shehadeh, "Musik im Film und der white gaze – Zurückholen, was (zu) uns gehört," in *I See You: Gedanken zum Film FUTUR DREI*, ed. Raquel Kishori Molt and Arpana Aischa Berndt (Münster: assemblage, 2020), 112–15 (115).
[36]Hüffell and Ismaiel-Wendt, "'Knackendes Eis.'"

on past work. Luis-Manuel Garcia has emphasized queer of color creativity in the history of dance music.[37] He shows how artists' innovations have often arisen from an urgent need for time and space away from forces of commercialization, gentrification, and racialization that have influenced dance music since the earliest days of disco. *Futur Drei*'s engagement with these histories builds on Weheliye's call for greater nuance in describing electronic music genres. Like the temporal density of the film's party scenes, its soundtrack insists on the multiplicity of many mutually influential styles and genres in Germany's techno scene. It directly addresses and critiques techno's whiteness but also insists on clubs' importance as sites of queer of color creativity.

Queer praxis and the politics of the present

In both the narrative of *Futur Drei* and its extradiegetic intervention in histories of electronic music, the present is structured by ambivalence and multiplicity. The film's version of the present, in which each moment holds the potential for reimagining and repositioning queer histories, depends on the openness to the passing of time that Ahmed describes. *Futur Drei* places this utopian openness alongside the political urgency of assertions of queer of color presence in an oppressive society. The refugee shelter as a location stands as a reminder that the present of many characters—including those played by extras whose stories are not explored—is contingent on the inequalities of the German asylum system and its requirement that queer asylum seekers narrativize and disclose their experiences and identities. It is also a context, as the film shows, in which knowledge and assumptions are produced about queer asylum seekers without their input. Jünglinge make an important contribution to developing a queer film praxis in this respect by experimenting with collective ways of working.[38] The collective also situates the film as the work of a specific present, acknowledging its imperfections in an ongoing process of reflecting on the possibilities for queering filmmaking in the here and now.

The political importance of the present has been theorized by Kara Keeling and Jayna Brown. Like Ahmed, Keeling locates the queerness of the present in its shifting potential and multiplicity, even as structures of progression and linearity seek to deny and control that multiplicity. Her work on imaginative Black futures is particularly important for conceptualizing queer utopian art:

> The ungovernable, anarchic here and now harbors Black futures. Black futures stall movements predicated on temporal deferral, problematically proclaiming "we are the ones we have been waiting for," while singing (also problematically) "we shall overcome one day," here, queer, in each now.[39]

Like Ahmed's "point in which things fleet" and Wright's Epiphenomenal time, Keeling's "ungovernable, anarchic here and now" is queer because of its density of experience. She emphasizes the resistance that Black queer creativity poses to the erasures and

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[37]Luis-Manuel Garcia, "Whose Refuge, this House?: The Estrangement of Queers of Color in Electronic Dance Music," in *The Oxford Handbook of Music and Queerness*, ed. Fred Everett Maus and Sheila Whiteley (Oxford: Oxford University Press, 2018), unpaginated.
[38]On collectivity in contemporary cinema: Claudia Breger, *Making Worlds: Affect and Collectivity in Contemporary European Cinema* (New York: Columbia University Press, 2020).
[39]Kara Keeling, *Queer Times, Black Futures* (New York: New York University Press, 2019), 32.

deferrals of linear time. The assertions of Black queer presence that Keeling quotes are "problematic" in that they recognize their partiality and contingency, but they also problematize a society that denies the promise of queer of color lives. Jayna Brown further emphasizes the creativity that Keeling describes. She writes that the present is "the place of great improvizations," and its multiplicity includes temporalities that evade human comprehension.[40] For Brown, utopia exists in numerous "coeval otherworlds that instead require a complete break with time as we know it."[41] Brown's argument requires openness to the unknowable, and emphasizes the limitations on individual perspectives when perceiving and interpreting utopian art. Brown and Keeling demand that the present be taken seriously as a site of possibility, but their work also demands a productive circumspection. *Futur Drei* shows that experiences in the present are situated and that any understanding of potentially utopian "coeval otherworlds" will remain partial and limited just as those present attempts to envision utopia remain imperfect.

Jünglinge approach queer filmic practice in three ways: within the narrative, in the collective's production methods, and in Arpana Aischa Berndt and Raquel Kishori Molt's book of essays reflecting on the film. Within the diegesis, Shariat creates stylized tableaux in which actors look fixedly into the camera. In Figure 3, from a sequence toward the end, the characters are extras and this shot is viewers' only insight into their stories. First, we see one woman in close-up standing in the gym. As the camera moves away from her and to one side, it reveals four women standing behind her with their arms on each other's shoulders. The image cuts to a slower-moving long shot from the women's left-hand side, as each folds her arms and turns to look into the camera. The five women gesture to the multiplicity of queer of color experience, to "coeval otherworlds," beyond the Iranian and Iranian-German lives at the film's center. Their hands on each other's shoulders also suggest networks of support behind each individual story. Their silence and folded arms combine with their searching gaze to confront viewers in multiple ways: with their own ignorance of these stories, with the limitations of their perspectives, and with the ethical problems with how stories of refugee experiences are linked, as Damani Partridge has argued, with hierarchical ideas of hospitality, solidarity, or empathy.[42] The women's eye contact also draws attention to the camera and the creation and construction involved in filmmaking. They assert their agency as actors and characters, while refusing the demand for easy legibility or self-disclosure that can structure the oppressive reality of the present. As in the club sequences, body language, gesture, and movement are central to these tableaux, which foreground the artificiality and expressive potential of choreographed movements. *Futur Drei* presents itself as an attempt to document and imagine that creativity without imposing meaning on it from outside and without allowing the camera's perspective to become all-knowing.

Jünglinge also explore film production that incorporates multiple perspectives. Shariat has spoken about how working with refugees and people of color in Germany shaped

[40]Jayna Brown, *Black Utopias: Speculative Life and the Music of Other Worlds* (Durham, NC: Duke University Press, 2021), 17.

[41]Ibid., 15.

[42]Damani J. Partridge, "Articulating a Noncitizen Politics: Nation-State Pity vs. Democratic Inclusion," in *Refugees Welcome? Difference and Diversity in a Changing Germany*, ed. Jan-Jonathan Bock and Sharon Macdonald (New York: Berghahn, 2019), 265–87.

Figure 3. Tableau of unnamed women characters in the gym of the refugee shelter (*Futur Drei*, 1:11:52).

Jünglinge's work and changed the collective's understanding of their own positionalities.[43] They engaged queers of color on cast and crew, and brought everyone together in a workshop to involve extras and lay actors more closely. As Jünglinge members Arpana Aischa Berndt and Hoa Nguyen describe, the workshop soon became "no longer just a unidirectional educational program [*Vermittlungsprogramm*], but a community project."[44] Berndt and Nguyen describe moments when everyone shared and created knowledge through fleeting encounters and unconventional exchanges:

> meals together with the crew where *everyone* discussed successes and difficulties in the process; (cigarette) breaks outside the building where we shared private gossip; Zeinab's delicious cake; dancing on a car roof at the harbor; dabke dancing in the garden; swimming in the lake […]

> In fact what we had originally imagined for the workshop—to discuss the film's themes and exchange personal connections to them—came about in the moments *between*, in the breaks and after we had finished for the day.[45]

In this understanding of film praxis, the finished film emerges not as the final realization of a finished script or idea, but as a dynamic process of exchange that unfolds in specific, situated moments. As in many scenes of the film, this development involved dance, gossip, cooking, and other ephemeral forms of expression. In the process,

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[43]Raquel Molt, Paulina Lorenz and Faraz Shariat, interview with Zsombor Bobák, *Teddy Awards*, YouTube, February 21, 2020, https://www.youtube.com/watch?v = ZedCCKZyzbk (accessed July 19, 2022), e.g. 7:41–7:54; 8:45–9:12.
[44]Arpana Aischa Berndt and Hoa Nguyen, "Behind the Scenes," in *I See You: Gedanken zum Film FUTUR DREI*, ed. Raquel Kishori Molt and Berndt (Münster: assemblage, 2020), ed. Berndt and Molt, 70–75 (71).
[45]Berndt and Nguyen, "Behind the Scenes," 72.

Jünglinge reconceived the set as a location for moments of queer collective organizing and collaborative learning.

The way that cast and crew shared knowledge and expertise resonates with Stefano Harney and Fred Moten's concept of "study" in *The Undercommons*. For Harney and Moten, study is not one-way transmission (in Berndt and Nguyen's words "Vermittlung"), but a process of building and sustaining communities of support within and against oppressive institutions: "It's talking and walking around with other people, working, dancing, suffering, some irreducible convergence of all three, held under the name of speculative practice."[46] A text, in *The Undercommons*, is a "social space": "people, things, are meeting there and interacting, rubbing off one another, brushing against one another—and you enter into that social space, to try to be part of it."[47] The importance of clubs, dancing, and music for *Futur Drei*, both diegetically and on set, particularly demonstrates how Harney and Moten's study resonates with queer film. Shared presence is essential to forms of ephemeral, embodied knowledge developed collectively: Harney and Moten use language like "rubbing off" and "brushing against," which evokes dancing, physical contact, even erotic charge. By publicizing and drawing attention to their praxis, Jünglinge further highlight that queer film is not simply an aesthetic image to be analyzed, but a project where many people contribute and learn. Their workshop format conceives of filmmaking as an opportunity to realize study in the here and now, as the film is taking shape, so that its final edit reflects its creators' openness to shared forms of knowledge.

Jünglinge's writing after the film's release extends this queer filmmaking praxis to an ongoing process of critical reflection. Berndt and Nguyen's account of the workshop and its imperfections demonstrates the circumspection required by Keeling's and Brown's theories. After the film's release, they focus on lessons to implement, especially regarding the incorporation of refugee perspectives: "As much as this work and the film show where we want to go, we also realize that we are far from being there yet."[48] Nguyen and Berndt analyze the film and give it new meanings as they look toward how their filmmaking might evolve in future. Berndt and Molt, the volume's editors, place this reflection alongside an essay by Selin, an intersectional and decolonial activist with experience of displacement. Selin writes without having watched *Futur Drei*, so that her writing stages her resistance to telling refugee stories without people with experiences of displacement at the center.[49] The combination of alternative essay formats further presents the volume as mediating past work in a new present. Lorenz and Shariat compile photographic collages, while Hüffell and Ismaiel-Wendt's email exchange foregrounds their reflection as a collaborative endeavor that extends across time after the film's release. In this respect, the collective's writings position the film as a prompt to further study. There is an openness to the film's situated pastness, even mere months after release, which echoes Ahmed's description of a queer orientation. As a product of

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[46]Stefano Harney and Fred Moten, *The Undercommons: Fugitive Planning and Black Study* (Wivenhoe: Minor Compositions, 2013), 110.
[47]Ibid., 108.
[48]Berndt and Nguyen, "Behind the Scenes," 75.
[49]Selin, "Wer erzählt eigentlich unsere Geschichten?" in *I See You: Gedanken zum Film FUTUR DREI*, ed. Raquel Kishori Molt and Arpana Aischa Berndt (Münster: assemblage, 2020), ed. Molt and Berndt, 102–3.

Figure 4. Parvis, Banafshe, and Amon stare fixedly to camera (*Futur Drei*, 1:18:53).

a specific present, the film is explored in its multiplicity, its imperfection, and its contribution to realizing new ways of working.

Conclusion

Figure 4 encapsulates the theory of the present suggested by *Futur Drei*. Parvis, Banafshe, and Amon have escaped Hildesheim to the Harz mountains to evade Banafshe's deportation order, a reminder that moments of utopian togetherness may be drawn out aesthetically, but still exist within the frame of Germany's asylum system. They stand apart in stylized poses reminiscent of a music video or album cover, the lavender in Banafshe's hands picking up the purple of the sunset and offsetting the brown of the long grass. They turn a searching gaze on the camera: Parvis's eyes wide, Amon's expression somber, and Banafshe's head tilted, her mouth open as if in question. The camera circles around them slowly from left to right, fixed on them and always in motion like the brief time they have together while on the run before Banafshe leaves.

As in this scene, the film as a whole focuses attention on moments of queer challenge, which are always ambivalent and fleeting yet politically urgent. Extended moments of ephemeral creation assume particular intensity through aesthetic techniques and contrast with the injustices faced by characters. The camera lingers, welcoming new possibilities with the passing of each moment, while affirming the importance of recognizing that all understandings remain incomplete, including the aestheticizing gaze of the camera. *Futur Drei* insists that imagination, as for Keeling and Brown, can and must be realized in the present: for its queer of color characters, any future only becomes possible through strategies of creation in instants snatched before they pass. For viewers, the "risky spectatorial idleness" described by Karl Schoonover and Rosalind Galt in moments of delayed or distended development may foster even further

imaginative possibilities.[50] Just as these moments are fleeting, they are also dense, participating in and forging queer lineages and finding present forms to realize future imaginaries. Jünglinge's work is especially important beyond its aesthetic qualities: the collective enacts its theories by intervening in narratives around Germany's club scene and experimenting with and reflecting on queer filmmaking praxis.

Futur Drei's theory of the present is one where its imperfections and injustices – the "prison house" or "vexed knots" – are not a barrier but a prompt for experimentation. The collective's subsequent reflections on the film include an analysis of how it fits within society's intersecting injustices and privileges. As characters face determinedly to camera in shots like Figure 4, their questioning expressions make a claim on viewers, requiring an engagement with our own implication in these structures and our responsibility to bridge utopia and practice. As Banafshe says near the end of the film: "I feel like my life has been divided in two, the person I might have been, and the person I am now" (1:18:08–1:18:10).[51] It is tempting to read this as a statement of lost potential in an inadequate present, but taking seriously the order of Banafshe's words, perhaps their force is in the person Banafshe is and the queer potential of her "now."

Notes on contributor

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[50]Schoonover and Galt, *Queer Cinema in the World*, 277.
[51]"Ehsās mikonam, zendegi-m do qesmat shodeh, oun ādami keh mitounestam bāsham, va oun ādami keh emrouz hastam." With thanks to Saeed Talajooy for his transcription and translation.