

Guillaume Bagal
Review of *Prodigal Sons* by Kimberly Reed

Prodigal Sons, a short autobiographical film presented in Speight Auditorium in the Jenkins Fine Arts Center quickly topped my list of favorites. This film first presents itself as an insight into the life of Kimberly Reed, a transgender woman about to face her family and old classmates at her high school reunion. This clichéd storyline quickly gave way to something a lot deeper. After a pleasant high school reunion experience was followed by a series of events reminding Kimberly of the complexity of one's identity. She was forced to revisit her former identity, which her older brother so strongly clung to. Having spent years envying Kim's life as a handsome, athletic and well liked high school boy, he had difficulty understanding Kim's reluctance to walk down memory lane with him. Watching it was an extremely fulfilling experience, having approached its production from an inductive perspective, challenges that could not have been accounted for naturally took turn in defining the film. Her older brother's head injury, which resulted in some form of mental disability, results in a heartfelt mixture of emotions no member of the family is ready for. This film manages to connect multiple minority statuses in ways that truly depicts the idea that all forms of oppression are interconnected. Only that in this case, the oppression is often self-inflicted through what we believe societal ideals to be.