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Politics of the multiple

erg

erg's annual seminar
from February 4th to February 6th, 2015
Bozar, Brussels - Salle M and salles Terarken



William Leavitt, Untitled, 1982

What is often defined as a mutation of contemporary publishing seems to be the symptom of a broader situation affecting economic, technical, artistic, as well as theoretical stakes. As a consequence to this situation, one witnesses a redefining of hitherto taken for granted issues and forms in terms of book-related practices, or, more broadly speaking, in relation to the notions of publishing and of the transmission of graphic, artistic, narrative or even philosophical and anthropological ideas.

For this seminar, we are defining several working axes, all of which, at some point, address a contemporary editorial situation where digital technology opens up new pathways, where contemporary and historical artistic practices linked to writing, publishing, and performance modify the roles and the identities of the various actors involved, where the idea of the book and of the film as ritualised containers may be reconsidered by following new perspectives, where the social function of exchanging and of creating both vast and restricted communities may find specific orientations.

During one of this three-day event, erg's annual seminar is inviting *KARAWANE*, a research platform (workshops, lectures, conferences, screenings, and performances) accompanying between October 2014 and May 2015 the "Personne et les autres" Pavilion project initiated by Vincent Meessen and Katerina Gregos for the 2015 Venice Biennale.

** Verse taken from the poem Sacred Emily by Gertrude Stein, written in 1913 and published in Geography and Plays (1922).*

In collaboration with BOZAR CINEMA, CINEMATEK, *Normal*, ORPHEUS Instituut, Cinémathèque Afrique de l'Institut Français, FID Marseille, DISSENT !, Akademie Schloss Solitude, and the support of Fédération Wallonie-Bruxelles, WBI and of Service culturel de l'Ambassade de France en Belgique.

Program subject to change.
Location's seminar: BOZAR, Palais des Beaux-Arts, rue Ravenstein 23, 1000 Brussels
www.bozar.be — www.erg.be



Eleanor Antin as Eleanora Antinova
in *Before the Revolution* at the Santa Barbara Museum of Art, 1979

Wednesday February 4th, 2015

9h – 10h

Opening of the seminar
Welcome Note by Corinne Diserens

Conference by Jean-Louis Schefer (to be confirmed)

10h – 11h

Catherine Perret, *Anthropologie du ready-made*

“Ready-made” is supposed to have been invented by Marcel Duchamp in 1913: the famous Bicycle Wheel. The term “ready-made” first appeared in 1912 in the notes collected for *The Green Box*. Covered by the repetition of this noun, the Duchampian invention pursued for half a century. It became reality in 1964 with handcraft and limited production of ready-made objects for gallery owner Arturo Schwartz. Between 1912 and 1964, Marcel Duchamp transformed the ready-made concept into a compass for exploring a question that still resonates: what do we share under the name art? Under which conditions does an act become a piece of art? Under which conditions can an object be called an “art object”?

break

11h30 – 12h30 **Nenad Romic aka Marcell Mars, *Work on Border***

There are a very few expert fields where software tools didn't become the essential part of their craft and workflows [1]. The adoption of software binds together, as Nathan Ensmenger [2] writes, “machines, people, and processes in an inextricably interconnected and interdependent system” which never goes without “conflict, negotiation, disputes over professional authority, and the conflation of social, political, and technological agendas. Software is perhaps the ultimate heterogeneous technology. It exists simultaneously as an idea, language, technology, and practice.”

Through historical overview of boundary work [3] or demarcation of science, scientific disciplines and other professionals fields and comparative analysis of the same processes for computer software world I will try to bring into the light the very moment of a convergence or a takeover of all school of thoughts by one: bureaucratic formalization; in latest incarnation: software tools.

[1] <http://fr.wikipedia.org/wiki/Workflow>

[2] Ensmenger, Nathan. *The Computer Boys Take over: Computers, Programmers, and the Politics of Technical Expertise*. Cambridge Mass.: MIT Press, 2010.

[3] Gieryn, Thomas F. 1983. *Boundary-Work and the Demarcation of Science from Non-Science: Strains and Interests in Professional Ideologies of Scientists*. « American Sociological Review » 48 (6): 781. doi:10.2307/2095325.

lunch break

14h – 15h

Bernadette Mayer's «Utopia» (1984) read by Will Holder for single mothers (2015, part I)

An oral publication in the series “...for single mothers” (since 2009), presenting a heterosexual, white, European male preferring to reproduce descriptions of relations typically formulated by women and queers.

Typographer Will Holder once read that orality would bring us out of the postmodern condition, and has since questioned the published states of cultural objects. He uses conversation as model and tool for a mutual and improvised set of publishing conditions whereby the usual roles of commissioner, author, subject, editor, printer and typographer are improvised and shared, as opposed to assigned and pre-determined.

15h30 – 18h

Antony Hudek, *Fiction Is a Hard Nut to Crack: Eleanor Antin's Personas on Film*

Presentation of films by Eleanor Antin: *The Little Match Girl Ballet* (1975, 26:30 min, color, sound), *From the Archives of Modern Art* (1987, 18 min, b&w, sound) and *Fragments of a Revolution* (2013, 24:34 min, color, sound)

Eleanor Antin's films and videos, in which she assumes such roles as a ballerina, a nurse or a king, allow her to project various selves onto herself and the screen. Her (pseudo-)auto-biographical confabulations find themselves mirrored on the level of production: mixing theatre, dance, and the codes of early film and photography, Antin gives birth to paradoxical objects caught between periods and genres. Most paradoxical of all in these films may be the artist's recourse to history, or histories, which she puts into tension with fiction. For Antin, the terms of history and fiction mutually strengthen one another, to the point of banding together against the entrenched traditions of narrative and archival objectivity.

break

Evening, 2 concerts

20h – 21h

Morton Feldman, *Two Pianos* (1957)

Morton Feldman, *Vertical Thoughts 1* (1963)

György Ligeti, *Three Pieces for Two Pianos: Monument, Selbstportrait, Bewegung* (1976)

Tiziano Manca, *Sui moti apparenti* (2010-2014)

Mara Dobresco, piano / Julien Le Pape, piano

In partnership with Orpheus Instituut, Ghent

The beauty that emerges from the doubling up of the same instrument, in particular for compositions for two pianos, is created by combining sounds or different melodic lines, or by not synchronising them when playing. In both of Morton Feldman's pieces, performers are free to decide how long individual sounds last, how they fade-out and how they are coordinated.

While in the first of the three pieces by Ligeti – *Monument* – the main interest is that of intensities differentiation, in the second piece – *Autoportrait avec Reich et Riley (et Chopin y est aussi)* – the composer develops the technique of "piano keys blocking". Finally, the last movement – *Bewegung* – is constructed on ascendant or descending lines from which some notes appear like remanent images.

The concert ends with virtuoso composition of Tiziano Manca who explores sounds creation through the musicians' physiology.

break

21h30 – 22h30 Chris Evans, Morton Norbye Halvorsen and Benjamin Seror, *Concert*

Concert will perform the songs of their 10-inch vinyl, *Behave Like an Audience*, released in 2013 by Sternberg Press, consisting of songs composed by Concert based on lyrics written by the artists Guy Ben-Ner, Mariana Castillo Deball, Dexter Sinister, Patricia Esquivias, Sharon Hayes, Hassan Khan and Michael Portnoy. .



OH! UOMO, 2004.
Yervant Gianikian et Angela Ricci Lucchi

thursday February 5th, 2015

9h – 10h30

Matthew Stadler and Lisa Robertson, *Making Revolution: A Reader*

This work, a 1300 page intensely annotated reader that considers the idea of revolution very broadly – cosmologically and aesthetically as well as politically – arose naturally from an enduring friendship. Like friendship, the work aligns itself with the appetites, opacities and communal pleasures of the living body. We will discuss the habits and choices that led to making and circulating the book, as well as the useful tools we found along the way for opening and sharing space with others. Subjects will include large tables, bible paper, Google docs, double-dipping, swimming holes, various cheeses, reading, listening, marginal annotations, picnic blankets, train travel, and related topographies.

break

11h – 12h30

Jean-François Chevrier, *Mallarmé : «À qui veut !» ou le public de l'art*

“À qui veut !” In 1898, Mallarmé put this phrase forward as an answer to Leo Tolstoy critics in *Qu'est-ce que l'art ?* The question of art was asked in two metropolises, at both ends of Europe. He was asking to whom art was intended. Tolstoy answers: to the people, to everyone, without exception. He condemns Mallarmé's “obscurity” who answers back that the artist doesn't “talk” to everyone but to *those who want*: a socially and ideologically undetermined audience, made up of individuals favorably prepared and interested enough.

While the controversy that opposed the two writers – the evangelical novelist and the atheist poet – is quite old, it illuminates the current situation. The question of art asked in terms of *who it is aimed at* relates to the definition of modern audiences and of any community formed in the public sphere.

lunch break

14h – 15h

Will Holder will propose an organisation of information into a “materialist inventory” (Boris Arvatov) of vocal/ physical/published properties.

break

16h – 17h

Alma Söderberg and Hendrik Willekens, *Idioter*

Swedish choreographer and dancer Alma Söderberg has over several years gained attention with her peculiar solos in which she plays with the rhythms and musicality of body, language and sound. In 2014 she creates a duet with Belgian actor and artist Hendrik Willekens! *Idioter* – the title refers to the search for something we cannot even name – unfolds on individual as well as intimately intertwined levels. Söderberg develops a choreographic score for language, sound, and movement; Willekens makes perspective drawings. Together they compose music with a sampler and a drum machine. The presentation emerges as a live concert performance that each time starts from scratch. *Idioter* is an audio-visual adventure, a bold collage of movement, sound, and image.

evening

19h – 22h30

Yervant Gianikian and Angela Ricci Lucchi

The Italian directors Yervant Gianikian and Angela Ricci Lucchi present their work in conversation with Jean-Pierre Rehm, director of FID, Marseille.

In collaboration with CINEMATEK that will be presenting, from February 7th, a cycle of Yervant Gianikian and Angela Ricci Lucchi's films, as well as a carte blanche

http://www.cinematek.be/?node=17&event_id=100169400

19h

Screening

OH! UOMO

2004, color, sound, 72 min

A powerful survey of the irreparable damage to human lives caused by the First World War, *Oh! Mankind* derives its exclamatory title from a quote by Leonardo da Vinci arguing that the very sight of the horrors of war is capable of awakening and renewing the human conscience. Unflinchingly organising the archival footage which comprises the film, Gianikian and Ricci Lucchi create two broad categories – of displaced, sick, orphaned and malnourished children and of severely disfigured veterans. Forcing the audience to systematically confront, all at once, the ravages of war, the seemingly unruffled gaze of the camera, and the filmmakers' own tolerance for the images, forms a devastating and almost numbing meditation on man's will to destruction. A sharp retort to complacent spectatorship, *Oh! Mankind* is also a bold testament to the power of the moving image to awaken the viewer and to objectify the camera's subject.

20h15

Discussion: Yervant Gianikian, Angela Ricci Lucchi and Jean-Pierre Rehm

break

21h30

Screening

TOPOGRAFIA AEREA

2008, color, 8 min, silent

Between 1915 and 1916 either in autumn, winter or spring, a military reconnaissance plane flew over an unknown mountainous area, maybe the front of the Alps. Rather than a normal 13 by 18 plate camera fixed on the upper wing for topographic footage, a 35 mm mobile camera was used to film the underlying territory from various angles. We do not know to which side the plane belongs. In the footage it is never seen in its entirety, just minute details, more precisely the lower left extremity of the right wing. The two outer vertical posts connecting the wings bear a resemblance to those of the Brandenburg CI. The plane had two seats, the pilot's cockpit placed under the wings and, the other, located at the back, was typically used by the observer gunner, in this particular case by the camera operator. We do not know if the plane was armed, but we suppose so. The Brandenburg was commonly called Albatros; at least one was captured intact by the Italians and was used for military purposes. It could reach an altitude of 5500 meters and speeds nearing 176 km/h. The pictures show complex aerial geography, formed of different elements. The topography of an indistinct village, with low buildings, scattered on a flat terrain, grouped in neat blocks, appear through the clouds that almost cancel the shots and all filmed from a "safe" altitude.

LO SPECCHIO DI DIANA (DIANA'S LOOKING GLASS)

1996, color, 31 min, English subtitles

The film is based on scattered footage that has been gathered together in a new form of compilation. Two boats of Caligula's lie at the bottom of Lake Nemi. In order to recover them, the lake is drained. 1926-1940: the time span of the film diary, the destination of a mythological forest and the lake, industrial history that uses archeology to document the search for 'Romanity', the roots of fascism and its imperial origins. Mussolini is behind the undertaking. On 20th October 1927 he presses a lever to initiate the draining of the lake. By the following summer the first boat is completely uncovered after the level of the lake has been lowered by 20 metres. The boat is 64 metres long and 20 metres wide. Over the next few years the second boat comes to the surface. A diviner with a pendulum unsuccessfully looks for the third of Caligula's boats in the mud.

Changes in the public image of Mussolini who comes back to Nemi on 21 April, 1940. He inaugurates the museum where the two boats have been housed. From the crowd he receives the ritual gifts that are reminiscent of the ancient legend of lake Nemi.

The Myth of Diana. The legend. The Golden Bough.

Turner on his travels in Italy in 1819. By Lake Nemi he paints 'The Golden Bough, the myth of Diana. In his book, 'The Golden Bough', James G. Frazer describes the myth and the legend. Ludwig Wittgenstein dedicates a book to Frazer's work: 'Notes on The Golden Bough'. Lake Nemi is Diana's mirror. Her forest has a guardian, the king of the forest. He is a king and a murderer at the same time. An escaping slave could tear a golden branch from the sacred tree and kill the king. All the priest kings have died a violent death. During the time of the Romans, Caligula renews the myth of Diana and kills the last priest. On the lake he builds two big ships, that may be floating temples. After he meets with a violent death in 41 AD, the ships mysteriously sink in a storm. An original caption: 'Monument to the Romans' expertise in building warships with which Roman conquered the empire and for centuries maintained its universal domination'. The film documents the metaphysical idea of

the dream of conquering an empire, from its practical implementation in the African campaign. The period from when Mussolini enters Tripoli in 1926 during his 'Napoleonic Year' to the mustard gas bombs used in Ethiopia in 1935 and 1936.

Epilogue: the museum and the boats are destroyed in a fire started by fleeing German soldiers.

ARIA

1994, color, sound, 7 min

Aria is made up of two elements: scientific experimental documents related to air as well as a metaphorical film made in the beginning of the century. There has been a work on hidden images and it gives way to cosmic symbols, with a sample of Wagner's Siegfried.

ANIMALI CRIMINALI

1994, color, sound, 7 min

Images assembled and distorted by Comerio in order to enhance fascist ideology (invisible hands encourage animals of all sizes to fight each other), reworked by the movie directors in order to find the original sequence.

FRAMMENTI ELETTRICI n° 1. ROM – UOMINI

2002, color, sound, 13 min

In the late 1940's, a bourgeois amateur film director travels with his family and meets a Gipsy family on the banks of a lake in North Italy and start filming them. They are Romani who come back to Italy after their genocide in the Nazis concentration camps.



Vincent Meessen, Location photograph for
«Un-Deux-Trois», Kinshasa, décembre 2014.

vendredi 6 février

KARAWANE, erg's research platform

for the Pavilion project "**Personne et les autres**", initiated by **Vincent Meessen** and **Katerina Gregos** for the Venice Biennial 2015

In collaboration with *Normal*, Brussels et Cinémathèque Afrique

9h00 – 9h30

Mweze Ngangura, *Kin Kiese*

1982, 28 min, color

Kin Kiese is an entertaining portrait of Kinshasa – capital of the country formerly known as Zaire (now Democratic Republic of the Congo) –, a city of paradoxes and excessiveness, commented by Congolese painter Cheri Samba. We get to visit the "Kin" of night clubs, buildings, richshaws, shoe-shine boys, hairdressers and poor neighborhoods, but mostly the "Kin" of music where every genres mix, from the beer fest's brass bands to rumba to so called traditional dances to the most hip orchestras.

Franco-Zairian co-production, *Kin-Kiese* was awarded in Ouagadougou (FESPACO '83), in Hammamet (CIRTEF '83), and was selected for INPUT 1986 in Montreal.

Simon Hartog, *Soul in a White room*

1968, 3 min 30 sec, color

Soul in a White Room was filmed by Simon Hartog in 1968. In this short film, we can see Omar Diop Blondin, Senegalese student in Paris who had actively took part in the spring 1968 protests. He plays in Jean-Luc Godard's *La chinoise* before being expelled from France. He then takes part in the protests against Senghor's president pro-French politics; these protests are violently repressed by the government. Diop is murdered in a Senegalese jail in 1973, aged 26. The sound track features song *Cousin Jane* by English band The Troggs.

9h30 – 10h30

Vincent Meessen et Katerina Gregos, about *Personne et les autres*, *Recompositions*

Newly arrived from Kinshasa, Vincent Meessen discusses his research work and his collaborative approach articulated in this instance around the cover of an unpublished musical form even though it was composed in the midst of May 1968 by a Congolese student who was a member of the Situationist International.

From a pragmatic perspective, he puts his intentions to the test. Going beyond the musical sphere, the act of composing is approached as a way of establishing links through time and space while producing a mutual mutation of subjectivity through polyphony and heterogeneity.

Katerina Gregos will outline the project for the Belgian Pavilion, *Personne et Les Autres*, presenting the key ideas and the artists. The exhibition aims to challenge traditional notions of national representation in the Biennale, to reflect upon the legacy of Internationalism, and calls into question the Eurocentric idea of modernity by examining a shared avant-garde heritage - marked by an artistic and intellectual cross-pollination - between Europe and Africa.

10h45 – 11h50

Raoul Peck, *Lumumba : La mort du prophète*

1992, 69 min, color, in French with English subtitles avec sous-titres anglais

The documentary on the first prime minister of independent Congo, Patrice Lumumba and his rapid assassination, is simultaneously a rich reflexion on processes and methods of remembrance and memory. Peck creates a film that goes beyond the mere preservation of a historical record. Rather, the film performs analytic historical work as it delves into the conflicted historical record in which Lumumba is remembered. The documentary is narrated by the director, Raoul Peck, as he reconstructs a story that interweaves his own personal experiences and the circumstances surrounding the murder of Lumumba. Peck is in Belgium, and uses shots of Brussels to establish his location and contrast with the archival footage he combines to tell Lumumba's story. Peck uses an experimental approach to reveal the ongoing forms of cultural censorship that have attempted to erase Lumumba and his legacy.

break

12h15-13h15 Maryam Jafri, *Between Storyboard and Grid: Some Recent Photo Works*

Followed by a discussion with **Katerina Gregos**

Maryam Jafri will discuss some recent photo works including her recent photo work *Independence Day 1934-1975* (2009-ongoing) which will be presented in her solo exhibition at Bétonsalon Centre d'Art et de Recherche in Paris in March 2015. *Independence Day 1934-1975* is fueled by an interest in questions of heritage and the archive, and the role of photography in the formation of historical and national narratives during the process of decolonization in Asia and Africa. She will also briefly touch upon her related photo series *Getty vs. Ghana*, *Corbis vs. Mozambique*, *Getty vs. Kenya vs. Corbis* (all 2012) which focus on issues of copyright, digitization, and the foreign ownership of national heritage. These three works will be presented at the Belgian Pavilion at the Venice Biennial, along with a new work specially commissioned by the Pavilion.

lunch break

14h – 15 h Marc Dachy, «Dans la vie n'est intéressante que la fantaisie chevauchant le hasard» : Génie de Clément Pansaers. Son œuvre et sa revue Résurrection

At the outset of his work on avant-gardes, when he was not yet 20 years old, Marc Dachy dedicated himself to reveal Clément Pansaers' figure and published some of his previously unpublished work. He then published all of his poetry work (*Bar Nicanor*, éditions Champ Libre / Gérard Lebovici, 1986) and produced a special issue of journal "Plein Chant" ("Meeting pansaérien" - n° 39-40) as well as studies and articles about Clément Pansaers. Clément Pansaers – who died very early, in 1922 – is the author of a very fulgurant work. He was one of the most impressing Dada writers. His work is part of a political context in which he shows anti-colonialism and sympathy for Spartacist uprising in Brussels together with his fabulous friend Carl Einstein whose cubist novel "Bébuquin" he published, in French, in his pacifist and internationalist journal "Résurrection". Marc Dachy will talk about all this.

15h – 16h Discussion between Gérard Berréby and Gilles Collard, *La Révolte et son double*

Post-war new global political balance sparked another social critic mainly around the journal *Socialisme ou Barbarie* against the two poles of triumphant capitalism – Stalinian and liberal. A new artists' revolt confirmed Dadaist art death sentence but all the while committing to "produce art" in every aspect of life, including political, by violently overthrowing current order. Meanwhile, horrified observations proved the submission of the poor to their miserable life as well as the complete contempt for life of some rebellious groups who thought that in order to lead the "big game", they had to kill and betray. At the time, suspicion of general ideas, self and of this very suspicion have expressed itself in some original pieces of work.

break

16h30 – 17h45 Kenza Sefrioui, *Souffles : Pionnier dans la pensée d'une politique culturelle au Maroc*

Magazine *Souffles* (1966-1972), has gathered poets, artists and intellectuals who wanted to finalise Morocco's independence. Abdellatif Laâbi, Mostafa Nissabouri, Abraham Serfaty and their friends - among whom some have transformed this cultural magazine in a platform for Moroccan's Marxist-Leninist movement - were offering to decolonise culture. Authors of *Souffles* were worried about the current state of culture in Morocco: there was no state cultural politics and therefore no structuring nor thriving of this domain, which should be a lever for human, social and economic development. Priority to tourism lead to "folklorisation" of culture which was simplified to low quality products, stuck in clichés and deprived of its vitality and of its pioneering power. This project - which was consciously orchestrated by the regime thereby enabling it to impose its authoritarian and reactionary power - lead to a lack of a healthy economic cycle of culture that could enable artists to make a living from their art; to the increase of second-rate productions; and to the dependency of artists and audiences to foreign cycles. All this could therefore lead to acculturation. Today, the analysis found in *Souffles* is still current and in April 2010, Abdellatif Laâbi called for a National Pact for culture, supported by civil society.

Marion von Osten, *L'esthétique radicale dans le magazine marocain d'avant-garde Souffles*

The *Souffles* Magazine published in Rabat from 1966-72 has been often perceived as a avant-garde literature magazine and seldom as a transnational and transdisciplinary enterprise, representing translocal discourses in the visual arts and films as well as manifestos and statements from the Tricontinental solidarity movement. Relations and transfers between radical art practices and anti-colonial discourses, the conditions of their production as well as the transnational context in which aesthetic proposals emerged and circulated, are of main interest for me as an artist, writer and film- and exhibition maker today. First, in search of intergenerational affinities across the Mediterranean beyond common binary descriptions of an African and European cultural production and second, because relations expressed in the magazine from local crafts production to the re-reading of the Bauhaus legacies also points to discussions around transculturation, pre-capitalist economies, pedagogical turns and the societal function of culture production and the arts.

Followed by a discussion, moderator **Lotte Arndt**

evening

20h - 22h30

Carte Blanche to Jean-Pierre Rehm, Director of FID - Festival International du Cinéma de Marseille.

Jean-Pierre Rehm will introduce the films and the evening will conclude with a discussion.

In collaboration with FID Marseille, and DISSENT!, an initiative of Argos, Auguste Orts and Courtisane, in the framework of the research project "Figures of Dissent" (KASK/Hogent).

Salomé Lamas, *No Man's Land*

Portugal, 2012, 72 min

Is Paulo a mythomaniac? We will never know, but it is his stories that lead the danse macabre of an existence guided by arms. Through fixed shots, in a unique and stripped-down interior, the camera records his words and his laddish mask. Starting out as a simple soldier in Angola, he says, but keen to cut off the ears of black people during the war for independence from Portuguese colonisation, he then worked as a mercenary here and there, and finally for various European states against the Basque movement. Paulo calmly boasts of his evilness, his efficiency and his skill as a Samurai killer, until the camera cuts away to show him in the middle of African immigrants, cooking under a bridge, a typical pathetic tramp, suddenly disarmed to play housemaid. The real career path, whatever the details, of someone who has always confused horror with the ordinary, and has been fed on obscene and conquering mythologies. *FIDMarseille Catalog 2013*

Pere Portabella, *Mudanza*

Spain, 2008, 20 min

Mudanza, Granada, family home of poet Garcia Lorca. There is no one here but removal men who are emptying each and every room from their furnitures, paintings, etc. An empty home full of lights and traces will remain, which has become the cenotaph of the poet whose body has never been found (he was murdered in 1936 by the Fascists). Seventy years later, Portabella – whose filming skills are impressing – composes more than a tribute: a funeral elegy. *FIDMarseille Catalog 2010*

Apichatpong Weerasethakul, *Phantoms of Nabua*

Thailand, 2009, 11 min

It's night time, a neon light lights an empty playground. Aside, on a makeshift outdoor screen, we can see the image of a village that is being struck by a lightening at a steady pace. When it finally gets dark, we can see the shapes of young boys. They take turns at shooting a blazing ball that shapes incandescent lines in the grass. Every lights – the neon light, the lightning and the fire – echoes in the middle of a smoke that rises from the ground. The game speeds up until the ball touches the screen and consumes it, leading to a new scene that the small group will contemplate, stripping off the projector's beam: a ray without image.

In a very concise way, this film aims at touching upon a very precise historic event: war and the destruction of a village: Nabua. *FIDMarseille Catalog 2010*

Benjamin Tiven, *A Third Version of the Imaginary*

Kenya/USA, 2012, 12 min

In this very short, very intense film, we see and understand, as we so rarely do. In a place that acts as a film library in Nairobi, guided by the manager of the site, we follow a presentation of the archives shot in Kenya. From the real difficulties inherent to conservation, we suddenly move on to others. The question of language, of the representation of a language such as Swahili, shapes it into those motifs associated with censure, it is the links between image, language and censure that appear. And yet Benjamin Tiven does not consider this complex ensemble as the subject of his work — but as the very material of his very own judiciously enigmatic film. *FIDMarseille Catalog 2013*

Lee Lynch et Lee Ann Schmitt, *Bower's Cave*

USA, 2008, 14min

Bower's Cave addresses the Indians' history and archives. How to pay tribute to their culture, to their history? How to film their hand-crafted and artistic production? Both subjects are addressed with a museologic and cinematic rigour. *FIDMarseille Catalog 2009*



Nida Sinnokrot,
As In Those Brief Moments
2011-2013

Salles Terarken 2 & 3 February 4th, 5th and 6th, 2015

Nida Sinnokrot, *As In Those Brief Moments*

2011-2013

In collaboration with Akademie Schloss Solitude, Stuttgart

The house demolished leaves little traces intact save for the carpets which invariably bend and fold under the forces exerted upon them. It is only by cutting that the carpet is transformed. Perhaps this is why it has a magical mythology, the potential to transport one through time and space, like a film that cuts between here and there. As *In Those Brief Moments* brings the filmic cut to the realm of the pedestrian, inviting you to walk in the impossible place where the past, present and future exist simultaneously as a function of contrapuntal consciousness. In those brief moments before a bomb falls one runs for ones life knowing there may only be a carpet to come home to.

As In Those Brief Moments is a continuation of Nida Sinnokrot's work developing what he calls a "horizontal cinema". With this horizontal film loop the mechanics of the projective apparatus literally turn traditional projections on their side and strips them of their formalism. The film loop passes through multiple modified projectors as it travels on a horizontal rather than vertical plane. Since the film is shot with the camera turned 90° on its side, the images becomes properly oriented when projected. In addition, since the projectors are shutterless, the frame lines are visible, reminiscent of a series of Muybridge photographs. The illusion of motion is achieved through a "stepping" effect rather than through intermittence of vision and, because multiple frames are projected simultaneously, an architectural as well as frame to frame semantic is achieved. The projected images are not bound by traditional 24 frames per second but rather move with speeds ranging from 0-100 frames per second depending on audience interaction. The constituent parts of the filmic vocabulary are thus reconstructed. Images that precede and follow create multiple planes in which past, present and future exist simultaneously as a function of speed. This alternative grammar is a natural extension of Diaspora and immigrant expression, whose consciousness is informed by a multiplicity of previous locations.



Chimurenga, autour d'une publication transnationale

Chimurenga est une structure éditoriale panafricaine d'écriture, d'art et de politique fondée en 2002 par Ntone Edjabe et basée en Afrique du Sud. Pour le séminaire, Chimurenga met à disposition pour consultation l'ensemble de ses publications imprimées et en ligne, retraçant depuis sa création l'histoire de ses multiples projets éditoriaux (journaux, revues, livres et radio en ligne).

Wednesday 4th February, 18:00, exceptional screening of Herbert Danska, *Right On!* USA, 1970, 78 min

Directed by Herbert Danska. Produced by Woodie King, Jr. With Gylan Kain, David Nelson, Felipe Luciano. Described as "a conspiracy of ritual, street theater, soul music and cinema," *Right On!* is a pioneering concert film, a compelling record of radical Black sentiment in 1960s America, and a precursor of the Hip Hop revolution in musical culture. Shot guerilla-style on the streets and rooftops of lower Manhattan, it features the original Last Poets performing twenty-eight numbers adapted from their legendary Concept-East Poetry appearance at New York's Paperback Theater in 1969. Opening almost simultaneously with Melvin Van Peebles's *Sweet Sweetback's Baadasssss Song*, *Right On!* was described by its producer as "the first 'totally black film'" making "no concession in language and symbolism to white audiences." Rarely screened for over thirty years, it was restored from the recently 35mm negative by The Museum of Modern Art with support from the Celeste Bartos Fund for Film Preservation and Paul Newman (San Francisco).

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Biographies

Eleanor Antin

Eleanor Antin, lives and works in San Diego, CA. She has worked in film, video, photography, installation, writing and performance since the 1960s, uses fictional characters, autobiography and narrative to invent histories and explore what she calls, "the slippery nature of the self." In her performance-based video works, Antin uses role-playing and artifice as conceptual devices, adopting archetypal personae — a ballerina, a king, a nurse — in her theatrical dramatizations of identity and representation. Antin has been honored with several retrospectives of her work, including "Multiple Occupancy: Eleanor Antin's 'Selves,'" held at the Wallach Art Gallery, Columbia University, New York in 2013. In 2000, a survey of Antin's work was on view at the Washington University Gallery of Art in St. Louis, Missouri and in 1999, at the Los Angeles County Museum of Art. She is currently Professor Emeritus of Visual Arts at the University of California, San Diego.

Lotte Arndt

Theory teacher at École supérieure d'art et design in Valence, France since 2014, Lotte Arndt still publishes and performs on a free lance basis. In 2013, she presented her thesis *Négociations postcoloniales dans des magazines culturels parisiens relatifs à l'Afrique* (Humboldt Universität Berlin/Paris VII, 2013) and worked at coopérative de la recherche de l'École supérieure d'art de Clermont Métropole, France. Based in Brussels, she works with artists and researchers group "Ruser l'image" and publishes on a regular basis on subjects related to current postcolonial state and artistic strategies in an effort to subvert euro-centred accounts and institutions. She participated on cultural program-mations, screenings and debates in environnements such as Berlin Biennial (*Crawling Doubles*, 2014), Khiasma (Les Lilas, *Possessions*, 2013), Bétonsalon (Paris, *Carrefours des décolonisations*, 2013; *Une légende en cache une autre*, 2011), Laboratoires d'Aubervilliers (Aubervilliers, *Des Figures Toxiques*, 2014).

Gérard Berréby

Gérard Berréby was born on August 2nd, 1950 in Thala, Tunisia. In 1965, he is forced to immigrate with his family. He's been ever since living in Paris. In 1982, he founded Allia publishing, starting off with the re-publishing of *Mes inscriptions*, by Louis Scutenaire. In 1985, he directed the publishing of *Documents relatifs à la fondation de l'Internationale situationniste*, first work around experimental artists and lettrist as well as situationist movements. In 1998, he collected — by conducting interviews — the memories of Jean-Michel Mension in *La Tribu* and thereby revealed the Parisian atmosphere in the 1950's in which the protagonists who would later create the Situationist International are immersed. In 1999, he is back by collecting the account of English artist Ralph Rummey in an interviews book published as *Le Consul*. In 2014, together with Raoul Vaneigem, he conducted a collection of interviews entitled *Rien n'est fini, tout commence*. Allia publishing's catalogue includes to this day more than six hundred books.

Jean-François Chevrier

Art historian, exhibition curator, Jean-François Chevrier has been teaching at École nationale supérieure des beaux-arts de Paris since 1988. Founder and editor of journal *Photographies* (1982-1985), general counsellor of Documenta X (1997), he mainly wrote about exchanges in literature and visual art in the 20th century, about photography history and about art from the 1960s. Among his striking exhibitions: *Une autre objectivité* (1988-1989), *Foto-Kunst* (1989-1990), *Walker Evans & Dan Graham* (1992-1994), *Des ter-ritoires* (2001), *Öyvind Fahlström* (2001-2002), *L'Action restreinte, L'art moderne selon Mallarmé* (2004-2005), *Formas biográficas, Construc-ción y mitología individual* (2013-2014), of which he is making a second part: *Formes biographiques*, at Carré d'art-Musée d'art contemporain, Nîmes (29 may-20 September 2015). Éditions L'Arachnéen is publishing seven volumes; the sixth volume — *L'Hallucination artistique, From William Blake to Sigmar Polke* — was published in 2012, it will be followed by *Œuvre et activité. La question de l'art* in 2015.

Chimurenga

Chimurenga, a pan African publication of writing, art and politics has been in print since March 2002. It was founded by Ntone Edjabe. The journal is published irregularly in print, online and through themed performances called "Chimurenga Sessions." The current print edition is the Chimurenga Chronic (October 2011) — a one-time only edition of Chimurenga in the form of a speculative newspaper set in May 2008. Other Chimurenga projects include *Chronic* — a quarterly pan African gazette; *Chimurenga Library* — an online archive of pan African, inde-pendent periodicals; *Pan African Space Station* (PASS) — a cyber-spatial exploration of pan-African sounds from ancient techno to future roots; *African Cities Reader* — a biennial publication of urban life, Africa-style; *the Power Money Sex (PMS) Reader* an online research space exploring the interwoven relationship between power, money and sex; and *Pilgrimages* — 14 African writers visit 14 African cities to explore the complexities of our disparate urban landscapes.

Gilles Collard

Gilles Collard is a philosopher. In 2003, he founded journal *Pylône* — its tenth issue will be published in 2015. He co-wrote (07/09)X2 with Vincent Dieutre (éditions Cercle d'art). He is currently writing a book about the life and work of Klaus Mann (for éditions Grasset) and he is making a movie — Construire l'hacienda — about Ivan Chhtcheglov.

Concert

Concert is a band consisting of three artists — Chris Evans, Morten Norbye Halvorsen and Benjamin Seror — whose visual practices often meld their penchant for music and their feeling for its potency. Sentimental disco propped up by convoluted electronic drums, a reincarnated ana-logue bass and the vocals of a self-styled chanteur, make up Concert's first record *Behave Like an Audience*. This project was commissioned and produced by curator Mai Abu Eidahab.

Marc Dachy

Marc Dachy lives in Paris. Author, translator, magazine and collection editor, curator. General curator of contemporary art biennial *Et tous ils changent le monde* in Lyon in 1993, he designed *Murayama Mavo / Kurt Schwitters Merz* at Tokyo Geidai in 2005, *Gertrude Stein* at clos Pon-cet in 1987, *Graphies* at Musée d'art moderne de Brussels in 1978, *Écritures, graphies, notations, typographies* at Fondation nationale des arts graphiques et plastiques in Paris in 1980 and co-worked on exhibition *Poésure et Peinture* designed by Bernard Blistène in Marseille in 1993. His most recent contributions were published in London's Tate Modern and Madrid's national museum Reina Sofia's catalogues. He translated Gertrude Stein, Kurt Schwitters, John Cage, La Monte Young, Mondrian, Moholy-Nagy, Ben Hecht, Matthew Josephson, Hannah Höch. *Journal du mouvement Dada* and magazine *Luna-Park* (of which he runs a new series since 2003) respectively received the grand prix du Livre d'Art in 1990 and the prix des Créateurs in 1978.

Catherine David

Catherine David is the deputy director of Musée national d'art moderne du Centre Pompidou and lives in Paris. From 1982 to 1994, she was curator at Musée national d'art moderne, Centre Pompidou and at Galerie Nationale du Jeu de Paume in Paris. Catherine David was artistic director of documenta X (Kassel) from 1994 to 1997. She then directed Witte de With Center for Contemporary Art (Rotterdam) where she ini-tiated project *Représentations arabes contemporaines* ("Contemporary Arab Representations"). In 1998, she was awarded the "Bard Award for

curatorial excellence" in New-York. She recently curated : *Unedited History. Iran 1960-2014*, Musée d'art moderne de la Ville de Paris, 2013; *MARWAN Early Works 1962-1972*, BEC (Beirut Exhibition Center), 2013; *Mutatis Mutandis*, Secession, Vienna, 2012; *Blind Spot*, Haus der Kulturen der Welt, Berlin, 2012.

Mara Dobresco

Franco-Romanian Mara Dobresco quickly gained the attention of the audience and of critics thanks to her very vivid, fine and elegant way of playing. She performs in Europe, in South America, in Asia, in Australia and in the United States. She also makes recordings for Radio France, Radio Suisse Romande and National Romanian Radio and Television. Recipient of numerous international competition, Mara Dobresco also holds a scholarship from Fondations Yamaha, Meyer, Tarazzi and International centre Nadia et Lili Boulanger. She is also interested in the theatrical side of the musical gesture and takes part in projects based on the crossing between theatre, literature and music.

Morton Feldman

American composer Morton Feldman (1926 - 1987), born in New York City, was a major figure of 20th century music. He was a pioneer of indeterminate music, a development associated with New York School, experimental school of composer that also includes John Cage, Christian Wolff and Earle Brown. Feldman's pieces are characterized by innovations of notations that he has developed in order to create a characteristic sound: rhythms that seem free and floating, heights nuances which seem lightly blurred, a music generally calm with slow movements and asymmetrical recurrent motifs. His later pieces from 1977 onwards also begin to explore length extremes.

Yervant Gianikian and Angela Ricci Lucchi

Yervant Gianikian was born in Merano in 1942 to Armenians parents. His partner Angela Ricci Lucchi was born the same year in Lugo di Romagna. She studied painting and he studied architecture in Venice. They have been working together since the 1970's and are famous for their very artisanal movies in which storytelling, poetry and critical analysis meet. They are based in Milan. Gianikian and Ricci Lucchi have proved their worth in contemporary cinematographic avant-garde and their work is a reference model. The recurrent themes - totalitarianism, colonialism, First World War, genocide, racism (among others) – are always addressed by a very specific way to use archives and found footage. Photograms of the original material are re-centred, colored by hand, etc. By reassembling, slowing down or speeding up the movie, images are given a new meaning. In order to do so, the film directors work with their own invention: analytical camera.

Katerina Gregos

Katerina Gregos is an art historian, curator, and writer based in Brussels since 2006. She has curated numerous major international exhibitions and biennials, among which, most recently: *No Country for Young Men: Contemporary Greek Art in Times of Crisis*, BOZAR, Brussels, 2014; *The Politics of Play*, for the Göteborg International Biennial for Contemporary Art, Sweden, and *Liquid Assets: In the Aftermath of the Transformation of Capital* for the Steirischer Herbst, Graz, Austria (as co-curator), both 2013; *Newtopia: The State of Human Rights*, several venues, Mechelen & Brussels, and Manifesta 9 (as co-curator), Genk, 2012. In 2011 she curated the critically acclaimed exhibition *Speech Matters*, for the Danish Pavilion at the 54th Venice Biennial, and co-curated the 4th Fotofestival Mannheim Ludwigsafen Heidelberg: *The Eye is a Lonely Hunter* (Germany). She is currently curator of the Belgian Pavilion at the 56th Venice Biennale as well as curator of the main exhibition of the 5th edition of the Thessaloniki Biennial entitled *Between the Pessimism of the Intellect and the Optimism of the Will*. Gregos regularly publishes on art and artists in exhibition catalogues, journals and magazines, and is a visiting lecturer in several art academies, including HISK –The Higher Institute of Arts, Gent, where she also curated the 2013 laureates exhibition, *Portrait of the Artist: Works and References*. She is also a regular speaker in conferences and symposia on contemporary art, internationally. Recently, she was also featured on TEDx, Gent.

Simon Hartog

Simon Hartog (8 February 1940 – 18 August 1992) was a British filmmaker who founding *London Filmmakers' Co-op* (independent documentaries) in the 1960s and the production company, *Large Door Ltd*. Through the *Independent Filmmakers' Association*, he campaigned for an independent Channel 4 (UK).

Long interested in the Third Cinema of African and Latin American nations, Hartog worked for *The Other Cinema*, a distribution company in the UK, to gain such films wider audiences. In the 1970s, he served as a consultant to help the newly independent Mozambique set up a film industry. Just before his early death, Hartog completed *Beyond Citizen Kane*, a critical film on the development of TV in Brazil, concentrating on the role of Rede Globo, the largest media conglomerate in the country.

Will Holder

Will Holder is editor of F.R.DAVID, a journal concerned with reading and writing in the arts (published by de Appel, Amsterdam, since 2007). In May 2009 he co-curated *TalkShow* (with Richard Birkett) at the ICA, London, an exhibition and season of events concerning speech and accountability. Together with Alex Waterman, he has published *Yes, But Is It Edible?*, a compilation of the music of American composer Robert Ashley, scored for two or more voices (Vancouver: New Documents, 2014). On December 5th 2014, he has opened "HIGH ENERGY BAR" a serial exhibition generating speech around a "High Energy Bar" of Walter De Maria, at Grazer Kunstverein, Austria.

Antony Hudek

Antony Hudek is Curator and Deputy Director at Raven Row, London. Before joining Raven Row he was founding Convenor of the Exhibition Research Centre at Liverpool John Moores University, which organised exhibitions, publications and events devoted to the study of curatorial theory and practice. With Sara De Bondt he founded and runs Occasional Papers, a non-profit art and design press based in London.

Maryam Jafri

Maryam Jafri is an artist working in video, performance and photography. Informed by a research based, interdisciplinary process, her artworks are often marked by a visual language poised between film and theater and a series of narrative experiments oscillating between script and document, fragment and whole. She holds a BA in English & American Literature from Brown University, an MA from NYU/Tisch School of The Arts and is a graduate of the Whitney Museum Independent Study Program. She lives and works in New York and Copenhagen. Her work will be part of the Belgian pavilion at the Venice biennale 2015.

Salomé Lamas

Salomé Lamas (b.1987, Lisbon) studied Cinema in Lisbon and Prague, visual arts (MFA) in Amsterdam and is a Ph.D candidate in film studies in Coimbra. She has exhibited both in art venues and film festivals. Her debut film 'Terra de Ninguém' ('No Man's Land') premiered internationally at Berlinale and was exhibited in central festivals.

Lamas is a Rockefeller Foundation Bellagio Center fellow, a Bogliasco Foundation fellow and DAAD Berliner Künstlerprogramm fellow.

Julien Le Pape

Born in 1980, Julien Le Pape has mainly been trained at Conservatoire National Supérieur de Musique de Paris. He also took Jean-Claude Penneret, Jean-François Heisser, François-René Duchâble, and Leon Fleisher's master classes. In 1999, he made it into the final of Clara

Haskil Piano Competition in Vevey-Montreux, and played Beethoven's Fourth Concerto under the direction of Emmanuel Krivine. Passionate soloist as well as chamber musician, Julien Le Pape performs on a regular basis in France and abroad. He is a member of contemporary music ensemble "tm+" (directed by Laurent Cuniot) which performs in France (Nanterre, IRCAM, le 104) and abroad (Genève, Helsinki, Copenhagen, Amsterdam).

György Ligeti

György Ligeti (1923-2006), of Hungarian origin, was one of the greatest figure of the latter half of the 20th century. He was influenced by Bartók, Romanian folklore and Hungarian popular songs from Transylvania and notably composed *Métamorphoses nocturnes* (1953-1954). He emigrated in Europe in 1956 and worked with Karlheinz Stockhausen in the electronic musical studio of Cologne radio. That's where he met Pierre Boulez, Luciano Berio and Mauricio Kagel and composed his only electroacoustic pieces: *Glissandi* (1957) and *Artikulation* (1958). He moved to Vienna in 1959 and acquired Austrian citizenship in 1967. As a composing teacher, György Ligeti travelled through Europe and America (Stanford University and Tanglewood Music Center). His way of composing goes from micropolyphony (*Atmosphères*, 1961; *Requiem*, 1963) to complex polyrhythms (*Non-sens madrigal*, 1983) to a more experimental style (*Le grand macabre*, 1974). His works are original and diverse, from a piano or harpsichord piece (*Continuum*, 1968) to opera, to chamber music to orchestra and to quirky groups (*Poème symphonique* for 100 metronomes).

Lee Lynch

Lee Lorenzo Lynch grew up in Redding; a small town in northern California. Born in 1980 to blue-collar parents, he began making films and art as a teenager, eventually graduating with a filmmaking degree from California Institute of the Arts and an MFA degree in Studio Art from University of Southern California. He considers himself a folklorist-filmmaker whose films have shown both nationally and internationally in such festivals as Rotterdam, Viennale, FID Marseille, Full Frame, Sundance, etc.

Tiziano Manca

Born in Squinzano (Italy) in 1970, Tiziano Manca studied philosophy and took electronic music and composing classes at Florence Conservatoire. He then went on studying orchestral conducting. His pieces were played by several prestigious ensemble, among others Ensemble Recherche, Klangforum Wien, musikFabrik, Neue Vocalsolisten, Ensemble Ascolta, Ensemble Mosaik, Collegium Novum of Zurich. Manca's music has been played in Lucerne (Lucerne Festival), Darmstadt (Ferienkurse), Amsterdam (Gaudeamus Music Week), Anvers (Ars Musica), Berlin (Konzerthaus, Festival Ultraschall), Huddersfield (Huddersfield Contemporary Music), Paris (Abbaye de Royaumont) and Zürich (Tage für Neue Musik), among others. His work includes instrumental and vocal music in various music groups. Tiziano Manca works currently as an artistic researcher at the Orpheus Institute in Ghent.

Vincent Meessen

Vincent Meessen (Baltimore, 1971; lives in Brussels) develops an artistic practice based on research. His works aim at experimenting documents and at documenting these experiments. By seizing and challenging knowledge, he creates a base to the speculative rewriting of history, aiming at the colonial matrix of occidental modernity.

Vincent Meessen has been chosen to occupy the Belgian Pavilion at the 56th Venice Biennial for his project *Personne et les autres* with independent curator Katerina Gregos. In his artistical work as well as in his extra-curatorial activities, Vincent Meessen uses collaborative procedures that undermine the author's authority and stress the intelligence of collectives. His has co-founded the Universal Embassy (Ambassade Universelle), a platform of "illegal immigrants" (2001-2005); the temporary alliance Potential Estate (2006-2012); and Jubilee, a mutual research and production tool.

His work can be seen until May at Kunsthalle Basel.

Mweze Ngangura

Mweze Ngangura he studied cinema production at Institut des Arts de Diffusion (IAD) in Brussels. Back in Zaire in 1976, he worked as a lecturer in three art and audiovisual institutes in Kinshasa. In 1980, he filmed documentary *Cheri-Samba*, portrait of a young painter in Kinshasa, followed in 1983 by *Kin-Kiesse ou les Joies douces-amères de Kinshasa-la-Belle*, which gives an entertaining portrait of Zairian capital's "atmosphere". With his production company "Sol'œil-Film", Mweze Ngangura coproduced the movie *La Vie est Belle* – starring musician Papa Wemba – with Belgian film director Benoît Lamy from 1986 onwards. He directed others documentaries, such as : *Changa-Changa, Rythmes en Noirs et Blancs*, *Le Roi, la Vache et le Bananier*, *Lettre à Makura: les derniers Bruxellois*. In fiction *Pièces d'identités*, Mweze Ngangura describes the life of the Congolese community in Brussels, through the eyes of an old African king, Manikongo, who has come to Brussels to find his daughter.

In Belgium (where he lives), he founded organisation "Films Sud" that works for intercultural communication and North-South audiovisual cooperation.

Marion von Osten

Marion von Osten is an artist, writer, researcher and exhibition maker. She is a founding member of the Center for post-colonial knowledge and culture (CPKC) and kleines postfordistisches Drama (kpD) in Berlin as well as of the media collective Labor k3000 Zürich.

Beyond her artistic practice, she initiates long term research projects and exhibitions, like: *tricontinentale.net*, Tensta Konstall, Stockholm ; SAVVY Berlin ; GfzK Leipzig 2015–2016 (with CPKC) ; *Aesthetics of Decolonization*, ith Zurich, 2015–2016 (with Serhat Karakayali); *Model House—Mapping Transcultural Modernisms*, Academy of Fine Arts Vienna, 2010–2013; *Action! painting/publishing*, Les Laboratoires d'Aubervilliers, Paris, 2011–2012; *In the Desert of Modernity — Colonial Planning and After*, Casablanca, 2009, Berlin, 2008 (with Tom Avermaete & Serhat Karakayali); *Projekt Migration*, Cologne, 2002–2006 (with Aytac Erylmaz, Martin Rapp, Regina Röhmhild, Kathrin Rhomberg) and *TRANSIT MIGRATION*, Zürich, Frankfurt 2003–2005. *Atelier Europa*, München 2004 (with Sören Grammel and kpD), *Be Creative! The Creative Imperative*, Zurich, 2003 (with Peter Spillmann).

Raoul Peck

Born in Haiti, Raoul Peck grew up in Congo, in France, in Germany and in the United-States. After studying engineering and economy at the University of Berlin, he joined the German Film and Television Academy Berlin (DFFB). He made several great quality documentary and fiction films and has worked for cinema as well as for television. Among his main fiction movies are *L'Homme sur les Quais* (1993), *Lumumba* (2000) and *Sometimes in April*, about Rwandan genocide (2005). His latest movie, *Moloch Tropical* (2009), was screened in Toronto and Berlin. He also produced documentary films such as *Le Profit et rien d'autre* (2000) and mini-series such as *L'Affaire Villemin* (2006) and *L'École du Pouvoir* (2008).

Raoul Peck was Minister of Culture of the Republic of Haiti between 1996 and 1997. He was awarded the Irene Diamond Lifetime Achievement Award (from Human Rights Watch) for his continuing contribution to human rights. In January 2010, he was appointed President of the Board of École Nationale Supérieure des Métiers de l'Image et du Son (*La Fémis*).

Catherine Perret

Former student at École Normale Supérieure, holder of a university aggregation and of an Arts PhD, as well as researcher, Catherine Perret was a lecturer at Nanterre University (Paris 10) from 1990 to 2011 and then became aesthetics and arts theory teacher at Paris 8 University where she still teaches. She also worked as a program director at Collège International de Philosophie from 1995 to 2001. She wrote numerous articles and also published: *L'enseignement de la torture, Réflexions sur Jean Améry* (Paris, Seuil, Bibliothèque du XX^e siècle, 2013) ; *L'objet photographique* (in cooperation with E. de Chasse, Mamco, Genève, 2011) ; *Walter Benjamin sans destin* (Brussels, La Lettre Volée, (reissue), 2007) ; *Incompatibles, une peinture sans qualités* (Dijon, les Presses du réel, 2006) ; *Olivier Mosset : la peinture, même* (Lausanne, Ides et Calendes, 2004) ; *Les porteurs d'ombre, mimésis et modernité* (Paris, Belin, coll. L'extrême contemporain, 2002) ; *Marcel Duchamp, le manieur de gravité* (Paris, CNDP, 1999).

Pere Portabella

Since the 1960s, Portabella always maintained a political commitment with all those movements against the Franco dictatorship that supported individual and collective democratic liberties. In 1977, he was elected Senator in the first democratic elections and he participated in the writing of the present day Spanish Constitution.

As a filmmaker Pere Portabella has been a relevant presence in the Spanish film world for the last fifty years. With Films 59, his production company, he fostered some of the most emblematic films in the history of Spanish cinema. Los Golfos by Carlos Saura (1959), *El Cochecito* by Marco Ferreri (1960) and *Viridiana* by Luis Buñuel (1961). In 2001, his films became part of the artistic collection of the MACBA. In 2002, he was the only Spanish artist invited to participate in Documenta 11 in Kassel. In 2003, the George Pompidou Center organized homage for Portabella and acquired Nocturno 29 for its collection.

Jean-Pierre Rehm

Jean-Pierre Rehm, a graduate of the École Normale Supérieure has been moving from teaching history and theory of art and film in various Art Schools to the French Ministry of Culture and from there to curator of exhibitions and head programmer. In addition, he writes regularly for various media: exhibition catalogues, artists and filmmakers monographs, art and cinema reviews like Cahiers du Cinéma, Cinéma, Trafic, etc. Since 2001, he is Director of FIDMarseille.

Lisa Robertson

Lisa Robertson is a Canadian writer currently living in France, author most recently of the book-length poem, *Cinema of the Present* (Coach House Press, 2014), and a tutor in the Master of Fine Arts program the Piet Zwart Institute in Rotterdam.

Nenad Romic aka Marcell Mars

Born 1972 in Benkovac/Croatia.

Nenad Romic aka Marcell Mars studied psychology at the University of Zagreb, Zagreb/Croatia and did a professional training program in psychology and psychotherapy. Furthermore, he works with Gentoo Linux and programming. After his graduation, he worked as programmer, curator, and organizer as well as in the cultural and artistic field. He organized several workshops and also worked as organizer of exhibitions. He is one of the founders of Media Institute, a non-governmental organization that focuses on a new media culture and technology, activism, social theory and networking. He is mainly interested in collaborative practices, communities, and networks focusing on the areas of economy, programming, education, media design and theory.

Jean-Louis Schefer

Jean-Louis Schefer studied philosophy and obtained a diploma on "Les écritures figuratives, un problème de grammaire égyptienne" ("Pictographic scripts, an Egyptian grammar issue") from École des Hautes Études. In 1965-66, he worked on an Italian and French dictionary in Milan as a philologist. In 1967-68, he lived in Venice where he wrote his first book – *Scénographie d'un tableau* –, published in 1969, and took part in the first structuralism (semiology of visual arts). He co-worked on journals Tel Quel, Communications, Information sur les sciences sociales, Littérature, Critique and Cahiers du Cinéma. From 1970 to 1980, Jean-Louis Schefer taught his research work (Problèmes d'analyse picturale, Sciences modernes de la signification, Pour une histoire de la culture) at Paris I and Paris VIII universities and held a research seminar at École normale supérieure (Ulm). In 1975, he published his second book about the issue of time, *L'invention du corps chrétien* (Saint Augustin publishing), and wrote theory essays about signs sparing in pictographic scripts. In 1981, he stopped teaching in order to found a publishing structure and worked with prehistorians on the interpretation of rock art. Since 1997, he has been writing critical essays on visual arts (painting, cinema) and literature and has been organising meetings on semantics and historic interpretation of images.

Lee Anne Schmitt

"Lee Anne Schmitt (faculty, Associate Director) is a filmmaker and artist who creates evocative, deeply felt works that consider everyday elements of American life as cultural ritual, including a series of cinematic investigations of the intersections of landscape with personal memory (*Las Vegas*), with the history of the American Left (*Awake and Sing*), and corporate land abandonment (*California Company Town*). A graduate of CalArts' Live Action program in 2002, Schmitt worked extensively with the artist Lee Lynch to create a series of films detailing the processes of American History, including *The Last Buffalo Hunt*, *The Wash* and *Bower's Cave*. She is currently completing her third feature, *The John Brown Project*, based on the journey undertaken by the radical abolitionist John Brown in the moments just before the Civil War. A recipient of a Creative Capital Grant in 2015, her work has screened at venues that include the Museum of Modern Art in New York, SFMOMA, The Cinema du Reel at the George Pompidou Center in Paris, Anthology Film Archives in New York, and the Pacific Film Archives in Berkeley.

Kenza Sefrioui

Kenza Sefrioui is journalist and literary critic in Casablanca. In charge of the cultural section in the Moroccan magazine *Le Journal hebdomadaire* from 2005 to 2010, she now contributes to *Tel Quel* and www.economia.ma. She studied comparative literature at the Sorbonne University (Paris IV) and published her doctoral thesis : *Souffles (1966-1973), espoirs de révolution culturelle au Maroc* (Editions du Sirocco, 2013). She also codirected *Casablanca, œuvre ouverte* (Le Fennec, 2013), the increased republication of *Casablanca, fragments d'imaginaire* and a second volume of contemporary writings, *Casablanca, poème urbain* (Le Fennec, 2013). She is one of the founders of En toutes lettres, a publishing house dedicated to journalistic essays. Cultural activist, she is involved in the association Racines, which acts in favour of cultural development in Morocco and Africa and organises debates about cultural issues.

Nida Sinnokrot

Nida Sinnokrot studied radio, television, and film at the University of Texas in Austin and film at the Bard College, Annandale-on-Hudson, NY/USA. In 2001, Nida Sinnokrot participated in the Independent Study Program of the Whitney Museum of American Art. His films and installations where shown in numerous group exhibitions including Biennial Cuvée – World Selection of Contemporary Art in Linz, Austria (2010); the Sharjah Biennial (2009); *Never-Part – Histories of Palestine*, Palais des Beaux-Arts, Brussels, Belgium (2008/2009); *The Jerusalem Show*, Old City Jerusalem, Palestine (2008); *When Artists Say We*, Artists Space, New York, USA (2006); and the groundbreaking exhibition *Made in Palestine* which toured the USA from 2003 to 2006. His first film *Palestine Blues* was screened at more than thirty festivals worldwide.

It premiered at the New York Underground Film Festival and won seven awards for Best Documentary, including the International Prize for Mediterranean Documentary – CMCA (2007).

Alma Söderberg

'Rhythm drives me, constantly, to do things, to make works, pieces, songs, to engage with talking, singing, rapping, dancing, playing instruments. It is not a choice, rhythm works on me; I have no power over that. I started tap dancing in my room listening to Fred Astaire when I was seven, started learning raps by NAS, A Tribe Called Quest and De La Soul by heart at the age of 13 and went to Sevilla to dance flamenco when I was sixteen. As I started studying choreography in Amsterdam I had a crisis. The study was more closely connected with theatre than with dance, with representation rather than experience. I was lost in representation. Where was the Music, the Groove? I had two years of confusion until I made a solo called Entertainment. In it I sang, danced, talked and used rhythm as my main tool to connect the three. I sang a Gershwin song: Let's Face the Music and Dance. After that solo I found my way into my own work. I made Cosas, A Talk, Travail (three works where the rhythm is the glue) and started playing music with John the Houseband. I let the music work on whatever it is I do. Not resisting the power it has over me. Now I use drum machines, voice and body to indulge in it, without holding back I dedicate myself to keeping a Flow, the Groove is what drives me.'

Matthew Stadler

Matthew Stadler is a writer and editor currently living in Rotterdam, the Netherlands. He is the founder of Publication Studio.

Benjamin Tiven

Benjamin Tiven is a filmmaker and artist living in New York. Recent exhibitions at Delfina Foundation, London; Institute of Contemporary Art, Philadelphia; Westfälischer Kunstverein, Münster; Charlottenborg Kunsthall, Copenhagen. Recent film screenings at Courtisane Festival, Ghent; FIDMarseille, France; Rotterdam International Film Festival; Oberhausen Short Film Festival; Viennale, Vienna; Museum of the Moving Image, New York; Arsenal Cinema, Berlin; Images Festival, Toronto.

Hendrik Willekens

'Sitting in my room drawing, I do since I was small. I looked out of the window – through which I could only see the grey-scale of the sky and a few branches – and I drew. I always kept doing it. When I was an adolescent I filled sketchbooks that I then lent to my friends only to admire. When I wanted to become an actor, I drew less and started to write more, until I didn't want to become an actor anymore and didn't want to write anymore. Then I was lost for a few years. Three years ago I discovered the pleasure of drawing again. I made my primordial drawing that I still interact with. It's a geometrical landscape of 2 or 3 meters broad and about 1 meter high. Afterwards I made a new drawing, and then a new one, and then a new one, etc.. The relation between drawing and performing gave me new input. I decided to go into public space, and I also had some kind of idea about the integrity of art/of an artist. I made 20 drawings by holding two pens as fixed as possible onto a piece of paper for as long as I could. I had my eyes closed. Graphically these drawings curiously resembled the landscapes that I kept on making. Some unequivocally were landscapes as well. And my landscapes became more barren themselves. I work with pens, pencils, markers. Have no knowledge about colour. I find colour difficult. I often work on A4 paper that I glue together as the drawing grows. The practice finds me, I don't have to put myself to it. It is not unusual that I draw before breakfast and coffee. I find the table on my way to the kitchen, sit down, start. It just happens that way.'

Apichatpong Weerasethakul

Apichatpong Weerasethakul is a singular and distinctive artist and filmmaker. All his films and artworks are set in his native Thailand. Often non-linear, and with a strong sense of dislocation, his works deal with memory, subtly addressing personal politics and social issues. Working independently of the Thai commercial film industry, he is active in promoting experimental and independent filmmaking through his company Kick the Machine. His films have received numerous awards, including two prizes from the Cannes Film Festival. His feature *Syndromes and a Century* (2006) was the first Thai film to be selected for competition at the Venice Film Festival. His video installations and other works have attracted great acclaim at major international exhibitions such as the Istanbul Biennial, the Taipei Biennial, and the Busan Biennale. In 2010, he was awarded the Palme d'Or at the Cannes Film Festival for *Uncle Boonmee who can Recall his Past Lives* and was nominated for one of the art world's most prestigious awards, the Hugo Boss Award.

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