

EMPAC

SHORT SHADOWS FILM SERIES

TOMÁS GUTIÉRREZ ALEA

BAHAR BEHBAHANI

DORA GARCÍA

THE OTOLITH GROUP

COLECTIVO LOS INGRÁVIDOS

ZÉ KIELWAGEN

BASIR MAHMOOD

LUCRECIA MARTEL

DEIMANTAS NARKEVICIUS

CARISSA RODRIGUEZ

MARCOS SERAFIM

STEEVENS SIMEON

JULIANA SPAHR

CLARISSA TOSSIN

AGNÈS VARDA

CALUM WALTER

JON WANG

JOYCE WIELAND

SHORT SHADOWS

FALL 2019

WEDNESDAY, SEPTEMBER 4, 7PM
MEMORIES OF UNDERDEVELOPMENT
AGNÈS VARDA
TOMÁS GUTIÉRREZ ALEA

WEDNESDAY, SEPTEMBER 25, 7PM
THOUGHT FIGURES
CARISSA RODRIGUEZ
MARCOS SERAFIM
ZÉ KIELWAGEN
STEEVENS SIMEON
CALUM WALTER

SPRING 2019

THURSDAY, JANUARY 31, 7PM
A LIFE THAT IS ONLY CIRCULATIONS
JULIANA SPAHR
THE OTOLITH GROUP
JOYCE WIELAND

THURSDAY, FEBRUARY 28, 7PM
LEAVING TRACES
COLECTIVO LOS INGRÁVIDOS
CLARISSA TOSSIN
LUCRECIA MARTEL

FRIDAY, MARCH 29, 7PM
CCS BARD COLLABORATION
BAHAR BEHBAHANI
JON WANG

THURSDAY, APRIL 11, 7PM
SECOND TIME AROUND
DORA GARCÍA
BASIR MAHMOOD
DEIMANTAS NARKEVIČIUS

Shadows are intrinsically linked to the history of cinema, both technically (images are produced quite literally by light and shadow) and also in terms of its basic metaphors: from Plato's Cave to the shadow plays and phantasmagoria of early proto-cinematic experiments. Our yearlong film series, *Short Shadows*, not only refers to the magic of cinema but also suggests the disruption of cinematic illusion, a strategy fundamental to artists' moving image and experimental film practices. *Short Shadows* alludes to the communal experience of an onscreen shadow cast by the late-arriving audience member, and revels in the artists' deliberate disruption of cinematic phantasm.

The artists presented in the series are concerned with unexpected historical interconnections and they advocate for a practice capable of attending to the political importance of such convergences. Mostly produced within the last decade, their films, videos, poems, and performances shine a light on cultural and historical events that may otherwise remain in shadow, and, whether anchored in real or fictional scenarios, each work stretches beyond a singular moment or place.

The first season of *Short Shadows* included such varied films as Lucrecia Martel's restaging of a 1950s novel set in an 18th-century South American colony, Clarissa Tossin's reflection of Mayan influence on California Modernism, Deimantas Narkevičius's underground staging of *Jesus Christ Superstar* in early 1970s Vilnius, Dora Garcia's fragmented reenactment of Buenos Aires happenings during the psychosis of the 1960s disappearances, and Basir Mahmood's gestures of contemporary "Lollywood" cinema.

In this second season, we move between Tomás Gutiérrez Alea's intimate Cuban revolutionary cinema and Marcos Serafim, Zé Kielwagen, and Steevens Simeon's traversal of a Port-au-Prince graveyard, to the sleek homes of American art collectors in Carissa Rodriguez's *The Maid*. The dramaturgy of the series entangles cultural and political histories. In so doing, it aims to articulate the inseparability of aesthetic, social, political, linguistic, territorial, and technological conditions, yet attempts to resist treating that inseparability as simply a set of straightforward themes or plot lines.

—VIC BROOKS, SENIOR CURATOR, TIME-BASED VISUAL ART



WEDNESDAY, SEPTEMBER 4, 7PM
MEMORIES OF UNDERDEVELOPMENT

SALUD LES CUBAINS (1963)
BY AGNÈS VARDA

MEMORIES OF UNDERDEVELOPMENT (1968)
BY TOMÁS GUTIÉRREZ ALEA

A double-bill of iconic films produced in 1960s Havana. *Salud les Cubains* (1963) by Agnès Varda and *Memories of Underdevelopment* (1968) by Tomás Gutiérrez Alea both take a documentary approach in capturing Havana and its inhabitants, while producing starkly divergent fictions. The first is a joyful journalistic photo-montage shot through the lens of a master of the French experimental tradition, and the second is a feature film that firmly takes its cues from a Cuban revolutionary tactic of “imperfect cinema.”



SALUD LES CUBAINS (1963)
BY AGNÈS VARDA

Invited by Instituto Cubano del Arte e Industria Cinematográficos (of which Tomás Gutiérrez Alea was a key member) to visit Havana in 1962, Varda left her bulky 16mm film camera behind, favoring the portability of a stills camera in order to capture the Cuban political climate. The resulting photo-montage *Salud les Cubains* is a lively portrait of post-revolutionary Cuba indebted in its narration to Chris Marker's legendary work of experimental cinema *La Jetée* that was produced the year prior. Although a staunchly political film in its intention, it is marked by the exoticizing cultural aesthetic of European Left political cinema. Animated with over 1500 stills and edited to the tempo of Cuban music, Varda weaves recordings of Fidel Castro with an impressionistic voice-over narrated by herself and actor Michel Piccoli in a film described by the artist as “socialism and cha-cha-cha.”

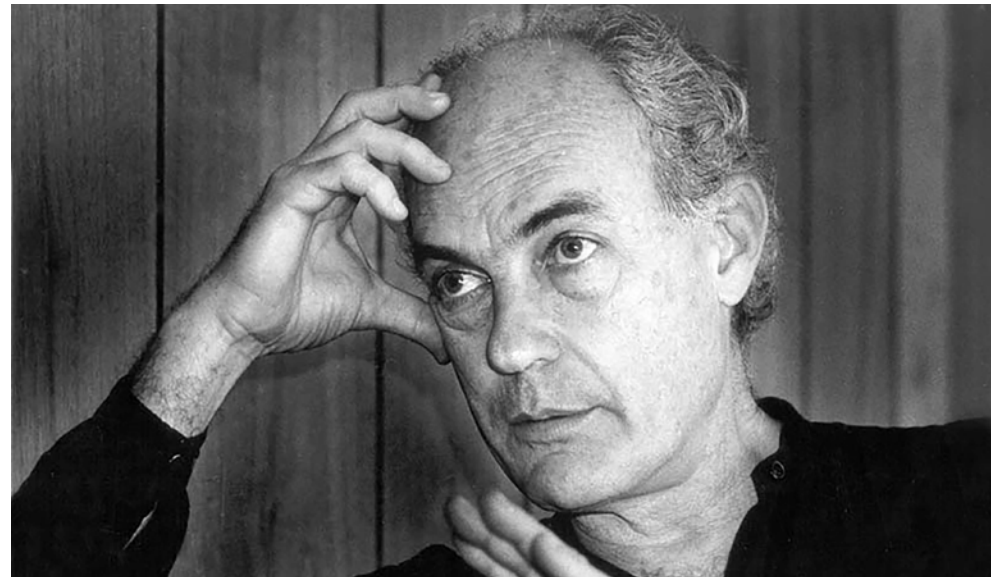
AGNÈS VARDA (1928 - 2019) was a Belgian-born French film director, photographer and artist. Her films are known for combining a distinctively experimental style with documentary realism in the production of social commentary. Varda's work employed location shooting at a time when the limitations of sound technology made it more common to film inside studios with constructed sets. Her use of non-professional actors was also unconventional in the context of 1950s French cinema. Varda received many awards throughout her life including a Golden Lion at the Venice Film Festival, an Academy Honorary Award, and was nominated for the Academy Award for Best Documentary Feature in 2018.



MEMORIES OF UNDERDEVELOPMENT (1968)

BY TOMÁS GUTIÉRREZ ALEA

Released five years after Varda's film, Tomás Gutiérrez Alea's recently restored *Memories of Underdevelopment*, based on the novel *Inconsolable Memories* by Edmundo Desnoes, is a touchstone of Cuban revolutionary cinema. Alea incorporated footage shot on location and found documentary materials into his fictionalized story of the bourgeois dilettante, Sergio, who stays behind in Havana after his family has fled the revolution. In Alea's words, "photographs, direct documentation, fragments of newsreels, recorded speeches, [and] filming on the street with a hidden camera on some occasions, were resources we could count on and needed to develop to the fullest." The striking black and white cinematography of this cautionary tale is an iconic example of Cuba's "imperfect cinema"—Latin American movements of the '60s and '70s that emphasized deep cultural and social engagement.



TOMÁS GUTIÉRREZ ALEA (1928 - 1996) was a Cuban filmmaker. He wrote and directed more than 20 features, documentaries, and short films, which are known for his sharp insight into post-Revolutionary Cuba, and possess a delicate balance between dedication to the revolution and criticism of the social, economic, and political conditions of the country. Gutiérrez's work is representative of a cinematic movement occurring in the 1960s and 1970s known collectively as the New Latin American Cinema. This movement, also referred to as "Third Cinema," "Cine Libre" or "Imperfect Cinema," was concerned largely with the problems of neocolonialism and cultural identity. The movement rejected both the commercial perfection of the Hollywood style, and the auteur-oriented European art cinema, for a cinema created as a tool for political and social change. The movement's main goal was to create films in which the viewer became an active, self-aware participant within the discourse of the film through the presentation of a current societal issue with no necessarily clear solution, in the hope that the audience would leave the theater as actors of social change.



WEDNESDAY, SEPTEMBER 25, 7PM
THOUGHT FIGURES

THE MAID (2018)
BY CARISSA RODRIGUEZ

MERIDIAN (2019)
BY CALUM WALTER

GEDE VIZYON (2018)
BY MARCOS SERAFIM, ZÉ KIELWAGEN, AND STEEVENS SIMEON

The title of this screening is named after German thinker Walter Benjamin's "thought-figures," as he described the format of his 1929 essay collections *Short Shadows*. Like Benjamin's thought-figures, each film entangles political narrative, aesthetic form, and technical subjectivity in an attempt to capture the essence of a place and time. In *Gede Vizyon*, a Haitian goat circles a labyrinthine Port-au-Prince graveyard, and a wayward drone strays from its intended path in *Meridian*, while a series of sculptures are lovingly captured by a ghostly lens in *The Maid*.

A conversation with artists Marcos Serafim and Zé Kielwagen, moderated by curator Vic Brooks, will follow the screening.



THE MAID (2018)
BY CARISSA RODRIGUEZ

Titled after novelist Robert Walser's short story that follows a maid as she searches for her lost charge, then dies of joy upon finding her, Carissa Rodriguez's *The Maid* captures the places that house American artist Sherrie Levine's *Newborn* sculptures. From storage crates to the glassy tables of art collectors, and from plinths to auction rooms, the intimate portraits of the artworks lay bare the architectural, social, and financial infrastructure that has taken care of them since they left the artist's studio. Made from either crystal or sandblasted glass, they were each cast from the mold of Constantin Brancusi's canonical egg-shaped sculpture *Le Nouveau-Né*, which was produced in 1915 in marble and subsequently in bronze. In producing these new versions, the artist not only takes authorship of an artwork from a celebrated male Modernist, but also imposes a shared parental position. Rodriguez's film traces yet another transition by capturing the sculptures in their new homes.

CARISSA RODRIGUEZ is a New York-based artist who examines the material and social conditions in which art is produced and reveals how the canonical figure of the artist is reflected in—and reproduced by—the products of her labor.



MERIDIAN (2019)
BY CALUM WALTER

Calum Walter's *Meridian* follows the last unit in a fleet of autonomous machines sent to deliver an emergency vaccine. The film shows footage transmitted by the machine before its disappearance, tracing a path that seems to stray further and further from its objective. *Meridian* is inspired by a real event that occurred in Washington, D.C. on July 17, 2017, where an automated security robot from the company Knightscope was found floating in a fountain at the building it patrolled. It had plunged into the water while on a routine patrol, spurring speculation about whether the machine had chosen to end its life or if this was just a glitch in an otherwise reliable new technology.

CALUM WALTER is a Chicago-based artist working in sound and moving image. His work looks at memory, anxiety, and the cultural moment as seen through emerging and consumer technologies.



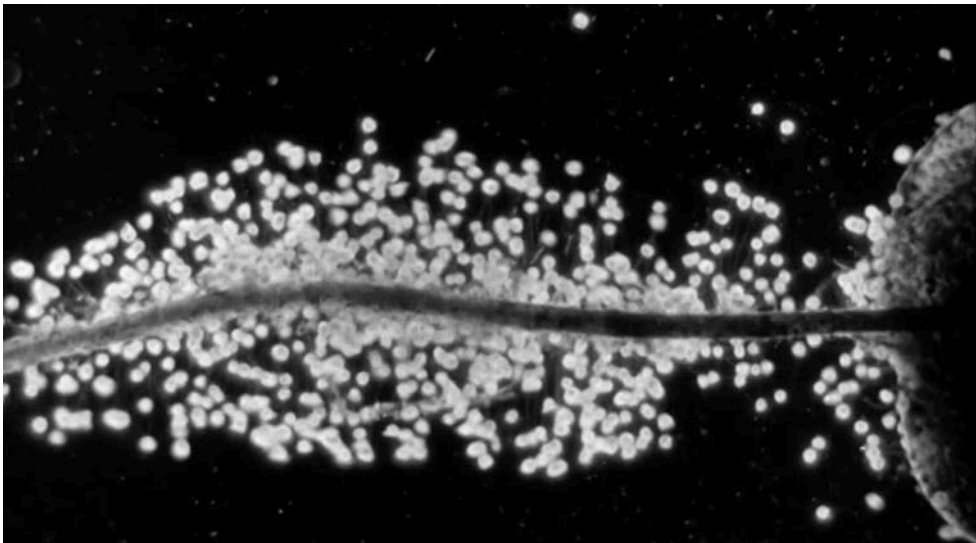
GEDE VIZYON (2018)
BY MARCOS SERAFIM, ZÉ KIELWAGEN, AND STEEVENS SIMEON

The camera in Marcos Serafim, Zé Kielwagen, and Steevens Simeon's *Gede Vizyon* is guided at riotous pace by one of the inhabitants of the Grand Cemetery in Port-au-Prince, Haiti. *Gede Vizyon* is part documentary portrait and part magical realism. It entwines local folklore and Haitian Vodou culture with a portrait of a place whose architecture bears traces of both the living and the dead. The “goat’s-eye” view carries us on a low, jagged path through a visual history of the site, charting the damage wrought by the 2010 earthquake, and the people, animals, plants, and traditions that continue to inhabit it. *Gede Vizyon* is narrated through poetry written in response to the images by Ougan (priest) Jean-Daniel Lafontant, his words entangled into a soundtrack of religious songs performed by Mambo (priestess) Jacqueline.

MARCOS SERAFIM is a Brazilian interdisciplinary artist working with film, video and sound across theatrical exhibition, installation and performance.

ZÉ KIELWAGEN is a Brazilian artist, art historian and lecturer at Rensselaer’s Department of the Arts. His artistic practice is best described as performance or intervention and investigates matters of politics, violence and religion.

STEEVENS SIMEON is a Haitian visual artist who works with photography, video and fine arts.

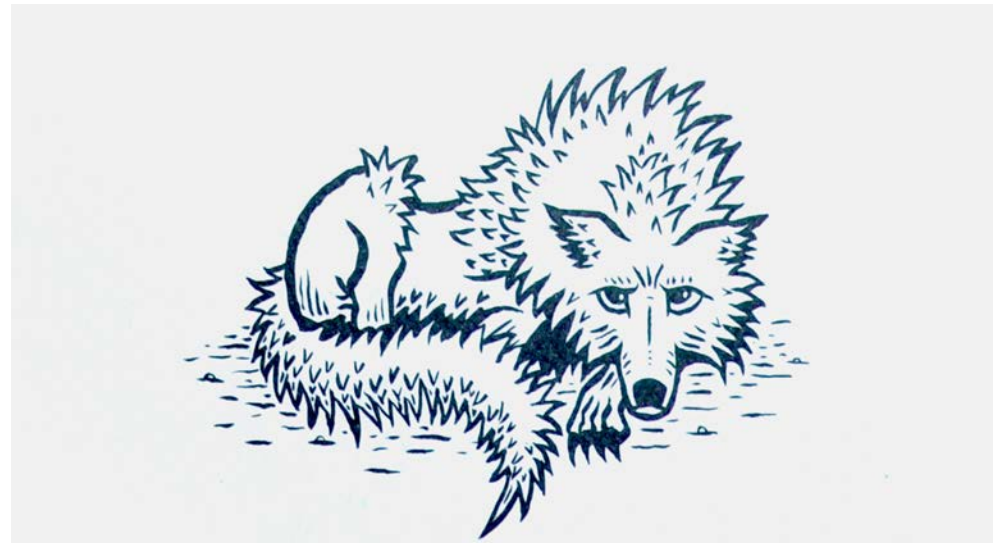


THURSDAY, JANUARY 31, 7PM
A LIFE THAT IS ONLY CIRCULATIONS

READING OF TRANSITORY, MOMENTARY (2015)
BY JULIANA SPAHR

SAILBOAT (1965)
BY JOYCE WIELAND

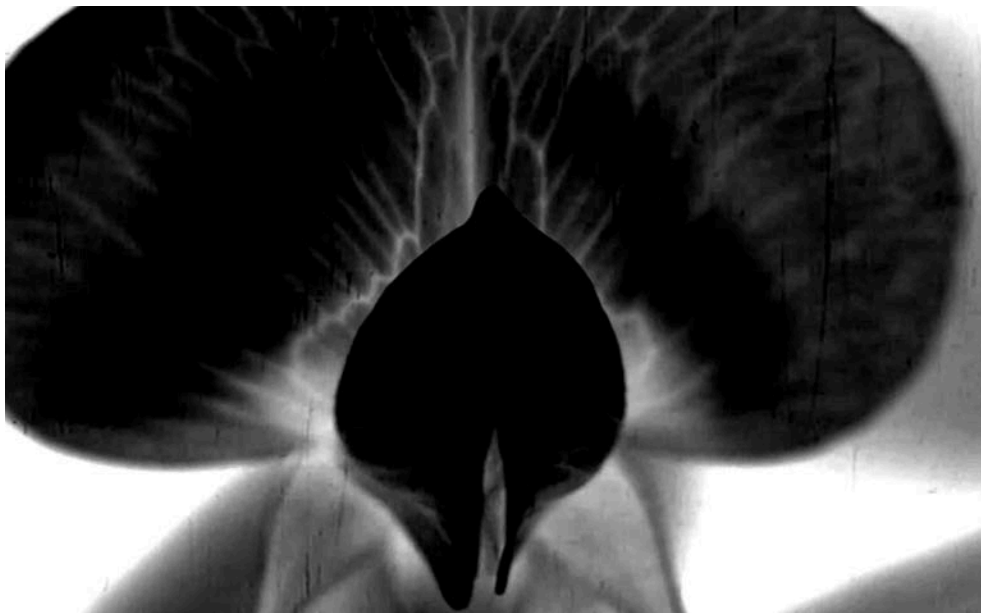
I SEE INFINITE DISTANCE BETWEEN ANY POINT AND ANOTHER (2012)
BY OTOLITH GROUP



READING OF TRANSITORY, MOMENTARY (2015)
BY JULIANA SPAHR

The title for this episode of the *Short Shadows* series, “A life that is only circulations,” is borrowed from Bay Area poet Juliana Spahr’s *Transitory, Momentary*, a poem about loss shot through with reflections on the power of words, songs, and stanzas, set against the backdrop of the Occupy movement and the global circulation of oil and capital. Alongside a reading by Spahr, the program features two films made almost five decades apart, Joyce Wieland’s *Sailboat* (1965) and The Otolith Group’s *I See Infinite Distance Between Any Point and Another* (2012). Both films operate at the boundary between language and image, framed by the sea as a visual, poetic, and structural metaphor for exile, longing, and global circulatory connection.

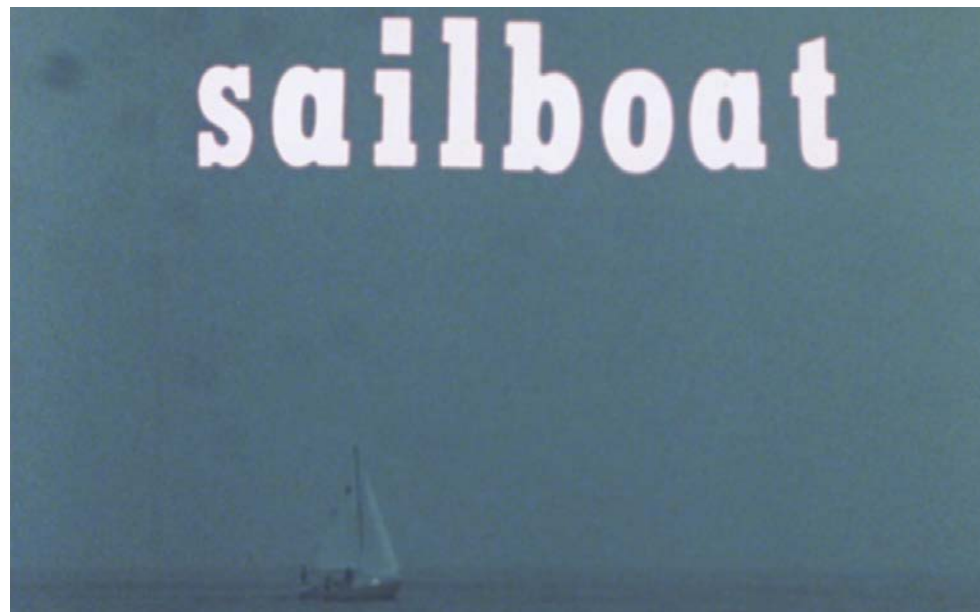
JULIANA SPAHR edits the book series Chain Links with Jena Osman and the collectively funded Subpress with 19 other people, and Commune Editions with Joshua Clover and Jasper Bernes. She is a contributing editor to *Commune Magazine*. With David Buuck she wrote *Army of Lovers*. She has edited with Stephanie Young *A Megaphone: Some Enactments, Some Numbers, and Some Essays about the Continued Usefulness of Crotchless-pants-and-a-machine-gun Feminism* (Chain Links, 2011), with Joan Retallack *Poetry & Pedagogy: the Challenge of the Contemporary* (Palgrave, 2006), and with Claudia Rankine *American Women Poets in the 21st Century* (Wesleyan University Press, 2002). Her most recent book is *Du Bois’s Telegram*. She is in process on a book with Stephanie Young and C. O. Grossman that examines the relationship between the grants and literary prizes awarded by private foundations and militancy.



I SEE INFINITE DISTANCE BETWEEN ANY POINT AND ANOTHER (2012)
BY OTOLITH GROUP

An intimate portrait of artist and poet Etel Adnan as she reads from her book *Sea and Fog* in her apartment, *I See Infinite Distance Between Any Point and Another* explores the experiential gap between the act of reading and that of being read to. The camera intimately captures Adnan, closely framed and at oblique angles, allowing space for the poetry and poet to comeingle.

THE OTOLITH GROUP was founded in 2002 and consists of Anjalika Sagar and Kodwo Eshun who live and work in London. During their longstanding collaboration The Group have drawn from a wide range of resources and materials. Their work is research based and spans the moving image, audio, performance, installation, and curation. They incorporate film making and post-lens-based essayistic aesthetics that explore the temporal anomalies, anthropic inversions, and synthetic alienation of the posthuman, the inhuman, the non-human, and the complexity of the environmental conditions of life we all face. In 2010 The Otolith Group were nominated for the Turner Prize.



SAILBOAT (1965)
BY JOYCE WIELAND

In comparison, Wieland's lens focuses on a distant boat. The word "Sailboat" fills the sky, naming the film's dialogic structure in a Godardian intersection of image and language. Like *I See Infinite Distance*, the film is at once intimate and distanced, technical and poetic, intertwining the lived experience at the moment of capture with a universal nostalgia for what has passed across the water. Theorist Svetlana Boym has succinctly described such nostalgia visible in cinema as "a double exposure or superimposition of two images" that can form a durational map of geographical displacement, an ability to "revisit time like space." Both films expand spatial displacements through words and images (each artist has experienced geographical dislocation across oceans at different moments of their lives). Thus, a sense of dislocated simultaneity is present in the structure of the films, each deliberately juxtaposing ways of communicating—image versus language or listening versus reading—to produce alternate time-scales that act together in a single image.

Canadian artist **JOYCE WIELAND** (1931-1998) produced an acclaimed body of work across media, from drawing and painting to quilts and film. She gained a unique respect for incorporating strong personal statements in her work about issues of feminism, nationalism, and ecology. Her retrospective at the Art Gallery of Ontario was the first-ever afforded a living Canadian woman artist. She had her first one-woman show in 1960, and lived in New York with her partner, artist Michael Snow, from 1962 to 1971 where she continued to paint and gained recognition as a "Structural" filmmaker.



THURSDAY, FEBRUARY 28, 7PM
LEAVING TRACES

SANGRE SECA (2018)
BY COLECTIVO LOS INGRÁVIDOS

CH'U MAYAA (2017)
BY CLARISSA TOSSIN

ZAMA (2018)
BY LUCRECIA MARTEL

“The night in this country
its curdled shadow
over my piece of sky”
—*Oscuro* by María Rivera, 2012

The second *Short Shadows* program brings together three moving image works that employ the surface of architecture, celluloid, and the body to make visible material traces of multiple temporalities erased by colonization and misogyny.



SANGRE SECA (2018)
BY COLECTIVO LOS INGRÁVIDOS

María Rivera recites her poem *Oscuro* over the red flickering texture of degraded 16mm film stock used by Colectivo Los Ingrávidos to capture the protest on March 8, 2017 against patriarchy and misogyny in Mexico City. *Sangre Seca* (Dried Blood), is exemplary of the collective’s material approach to filmmaking. By exposing political struggle onto the surface of the celluloid that, while mechanically reproduced, degrades over time, the artists mark the repetition of violence and protest across multiple timescales: *Oscuro* was written in 2012 in response to atrocities against women in Salvador de Atenco in 2006, the March 8th protest takes place every year, and we watch the film together in the present moment.

COLECTIVO LOS INGRÁVIDOS is invested in using the capacity of the filmic medium to determine the experience of the image as an entity in itself, performed in the audience’s space. Flares, fade-outs at the beginning and the end of the reels, grain and other qualities become intrinsic parts and evidence of the film as object. The surface of the screen and the materiality of the medium are as important as the images and the sound. The apparatus becomes a central element that works in relation to the image instead of being a simple carrier of images. Los Ingrávidos are invested in making the viewer aware of the medium, proposing a radical empiricism in which perception and knowledge are not necessarily the same thing. Form is content and content is form.

— Almodena Escobar Lopez (Vdrome, 2018)



CH'U MAYAA (2017)
BY CLARISSA TOSSIN

Clarissa Tossin's *Ch'u Mayaa* meanwhile reveals the pervasive Mayan influence on iconic proto-Modernist American architect Frank Lloyd Wright's Hollyhock House. Negating Walter Benjamin's claim that Modernist architects, "with their glass and steel... created rooms in which it is hard to leave traces," choreographer and dancer Crystal Sepúlveda moves in and out of the shadows cast by the pastiche of indigenous motifs appropriated by Wright. Choreographically based on figures ubiquitous in ancient Mayan pottery and murals, Tossin at times superimposes multiple versions of the dancer across the frame, one of many acts of "re-signification" that restores the building into the Pre-Columbian Mesoamerican architectural lineage.

CLARISSA TOSSIN is an interdisciplinary artist based in Los Angeles, California. Using installation, video, performance, sculpture, and photography, she investigates material cultural production and the ways in which it simultaneously represents the hybridization of global cultures and the persistence of difference. Influenced by her childhood in Brazil's capital, Brasília, which was built as a modernist utopia, Tossin often centers her practice on investigating the promises, legacies, and failures of modernity, globalism, and utopian idealism.



ZAMA (2018)
BY LUCRECIA MARTEL

Argentinian filmmaker Lucrecia Martel's feature-length interpretation of the 1956 novel *Zama* by Antonio di Benedetto imagines an 18th-century South American colonial outpost. Focused on the spiraling despair of a subject desperate to prove his power within the hierarchy of Spanish colonial governance, Martel's camera lingers with characteristic attention to detail across the architecture and landscape that increasingly imprisons *Zama* in a psychedelic vision of subjugation.

Argentinian film director **LUCRECIA MARTEL'S** rich body of work has gained worldwide recognition since her debut feature, *La Ciénaga*, in 2001. Born in Salta in northwestern Argentina, Martel studied film in Buenos Aires during one of the country's worst economic crises, and eventually lent her worldview and sense of place to intimate, elliptical dramas that broke from the aesthetic and ideological tendencies of the prevailing national film scene. A singular artist, Martel combines a formal mastery—particularly through her attention to sound design—with a sensibility entirely her own, defined by atmosphere, mystery, and caustic humor alongside provocative critiques of class and patriarchy in Argentine society.



FRIDAY, MARCH 29, 2019 AT 7PM
CCS BARD COLLABORATION

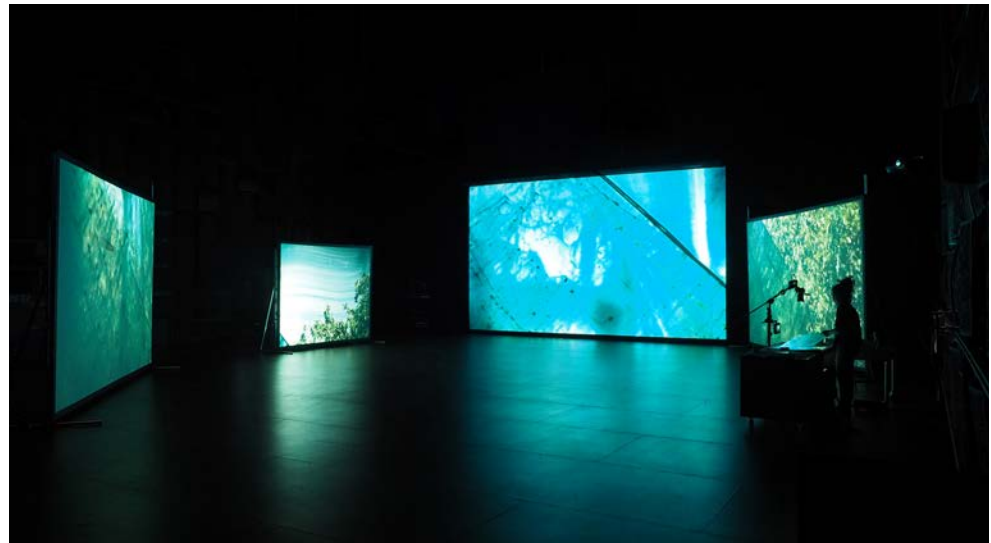
WE WERE MISSING A PRESENT (2019)
BY BAHAR BEHBAHANI

FROM ITS MOUTH CAME A RIVER OF HIGH-END RESIDENTIAL APPLIANCES (2018)
BY JON WANG

This event brings together the work of New York-based artists and filmmakers Bahar Behbahani and Jon Wang as part of *Short Shadows*. The evening engages themes and processes of displacement and longing, as well as narratives of transformation that run through Wang and Behbahani's work.

CURATED BY

Giorgia von Albertini, Drew Broderick, Susannah Faber, Srinivas Aditya Mopidevi, Serubiri Moses, Suzie Smith, Thea Spittle [second-year students from the Center for Curatorial Studies, Bard College].



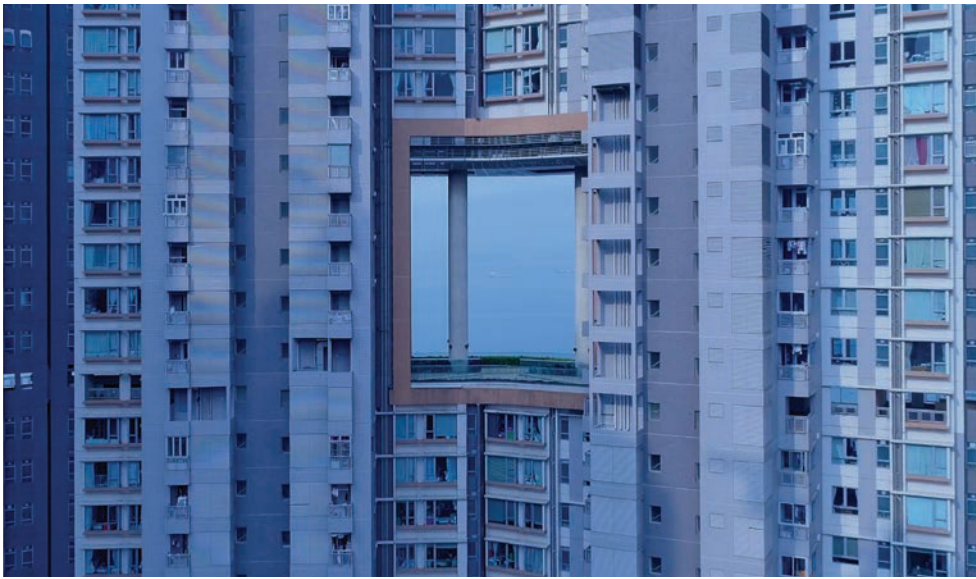
WE WERE MISSING A PRESENT (2019)
BY BAHAR BEHBAHANI

SOUND / MACIEK SCHEJBAL
TEXT / GHAZAL MOSADEQ

We Were Missing A Present is a meditative study on the social and topographical transformations of the cultural landscape. By exploring the site of the garden as a place of contest, Behbahani seeks an alternative dynamic between power and control. United by her research-based practice, the various components of this project including moving image, brush strokes, body movement, sound, text, and water are utilized by Behbahani to provoke spatial memory while observing the inherent complexities of material resources. *We Were Missing A Present* re-imagines the historical structure of landscape, botany, migration, and the processes of colonization.

Sincere gratitude to Imani's family for facilitating the garden visits in Shiraz, Iran. Bahar Behbahani dedicates *We Were Missing a Present* to the people of Shiraz in the wake of recent flooding this week.

BAHAR BEHBAHANI'S research-based practice approaches landscape as a metaphor for politics and poetics. Behbahani looks into cultural landscapes both historically and in a contemporary context, posing urgent questions that consider the ways in which people negotiate space and place.



FROM ITS MOUTH CAME A RIVER OF HIGH-END RESIDENTIAL APPLIANCES (2018)

BY JON WANG

JON WANG 1.0 / PLAYED BY CHARLIE MAI

AERIAL ASSISTANT / HERCULES LAU

SOUND / ALEX WANG, YLLIS WANG, AND ARON SANCHEZ

From Its Mouth Came a River of High-End Residential Appliances is comprised of drone footage of Hong Kong's dragon gates [a series of gaps in buildings which reveal the mythology of allowing dragons to fly from the mountains to the sea]. Originally shot for a documentary, the work has since taken on a life of its own. In its different stagings, the footage has masqueraded as a personal screensaver (MUBI), wallpaper in a Chinatown motel (Images Festival), and as a location for a live soap opera taping (Triple Canopy). At EMPAC, a new iteration of Wang's project will dematerialize into a wall of fog, finally revealing its true form as weather. As they describe, "fog is defined by a lack of visibility, but its opacity forms an image of its own."

The footage was originally developed with the support of Triple Canopy & Charlotte Feng Ford.

JON WANG is a New York-based artist and filmmaker whose work explores animism, gender, and architecture.





THURSDAY, APRIL 11, 7PM
SECOND TIME AROUND

SEGUNDA VEZ (2018)
BY DORA GARCÍA

ALL VOICES ARE MINE (2018)
BY BASIR MAHMOOD

STAINS AND SCRATCHES (2018)
BY DEIMANTAS NARKEVIČIUS

The final *Short Shadows* program of the Spring 2019 season presents three moving-image works with narrative structures that orbit around performances from the past in order to make hidden histories visible.



SEGUNDA VEZ (2018)
BY DORA GARCÍA

Spanish artist Dora García's first feature, *Segunda Vez* (Second Time Around), pivots around avant-garde theorist Oscar Masotta's ideas concerning psychoanalysis, politics, and art in 1960s Buenos Aires. Structured by a series of interconnected re-enactments, re-stagings, and social experiments, the film shifts between documentary-style interpretations of past "happenings" and the fictional psychodrama of novelist Julio Cortázar. *Segunda Vez* weaves a complex narrative within the climate of surveillance and disappearances in Argentina, producing an acute sense of paranoia for what might happen the second time around.

DORA GARCÍA draws on interactivity and performance in her work, using the exhibition space as a platform to investigate the relationship between artwork, audience, and place. García transforms spaces into a sensory experiences by altering perception and creating situations of interaction, often using intermediaries (professional actors, amateurs, or people she meets by chance) to enhance critical thinking. By engaging with the binary of reality vs. fiction, visitors become implicated as protagonists either in the construction of a collective fiction or questioning of empirical constructions—sometimes knowingly, and sometimes not. García has had numerous solo exhibitions internationally.



ALL VOICES ARE MINE (2018)

BY BASIR MAHMOOD

One of a series of films produced during Basir Mahmood's research into "Lollywood" (Pakistan's center for cinema production in Lahore) history, the script for *all voices are mine* was derived from recollections of actors, filmmakers, and writers. The film is structured around reenactments of their scenes from previous films and is performed without dialogue, a dramaturgical approach that produces a film that is at once unfamiliar and recognizable. This collage technique produces an uncanny sense of a film that we have all seen, albeit one that is rehearsed only in memory.

BASIR MAHMOOD (b. 1985 Lahore, Pakistan) studied in Lahore at the Beaconhouse National University, and received a yearlong fellowship from Akademie Schloss Solitude in Stuttgart, Germany, in 2011. In order to engage with situations around him, he ponders upon embedded social and historical terrains of the ordinary, as well as his personal milieu. Using video, film, or photograph, Mahmood weaves various threads of thoughts, findings and insights into poetic sequences and various forms of narratives. Since 2011, his works have been widely shown, including recent exhibitions at the Sharjah Biennial 11; Museum of Contemporary Art Tokyo; Yinchuan Biennial, Yinchuan, China; Contour Biennale 8, Mechelen; Tableaux Vivants, Fondation Etrillard, Paris, France; 10th Berlin Biennale for Contemporary Art, Berlin, Germany and Freedom of Movement at Stedelijk Museum Amsterdam.



STAINS AND SCRATCHES (2018)

BY DEIMANTAS NARKEVIČIUS

Deimantas Narkevičius's *Stains and Scratches* focuses on found footage of an underground performance of *Jesus Christ Superstar* in Vilnius, Lithuania, during the 1970s. The show was performed by students at the Vilnius Academy of Art from a score re-written by ear from an unsanctioned double LP. Narkevičius further dislocates the documentation by layering and doubling the film onto a scratched black celluloid background, the soft-montage composition highlighted and rendered sculptural in Stereoscopic 3D.

DEIMANTAS NARKEVIČIUS was born in 1964 in Utena, Lithuania, and lives and works in Vilnius. He graduated from the Art Academy in Vilnius as a sculptor and spent a year in London in 1992/93. On his return to Lithuania he was concerned with site-specific objects but a strong interest in narrative led him to record interviews and conversations with artists. This process evolved into an exploration of different narrative structures through film and video, the work for which Narkevičius is now best known. Narkevičius is one of the most consistent and widely recognised Lithuanian artists internationally. He represented his country at the 49th Venice Biennale in 2001 and exhibited at the 50th Venice Biennale in 2003.

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DAVID BEBB / SENIOR NETWORK ADMINISTRATOR

PETER BELLAMY / SENIOR SYSTEMS ADMINISTRATOR

MICK BELLO / VIDEO ENGINEER

VIC BROOKS / SENIOR CURATOR, TIME-BASED VISUAL ART

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ARTIST CONTRACTS AND ARTISTIC GRANTS

ASHLEY FERRO-MURRAY / CURATOR, THEATER & DANCE

KIMBERLY GARDNER / MANAGER, ADMINISTRATIVE OPERATIONS

JOHANNES GOEBEL / DIRECTOR

SARA GRIFFITH / PRODUCTION TECHNICIAN

IAN HAMELIN / PROJECT MANAGER

MICHAEL HANRAHAN / SENIOR EVENT TECHNICIAN

RYAN JENKINS / VIDEO ENGINEER

SHANNON JOHNSON / WEB MANAGER

MICHAEL LAKE / PRODUCTION TECHNICIAN

ANNE LEILEHUA LANZILOTTI / CURATOR, MUSIC

ROBIN MASSEY / SENIOR BUSINESS ADMINISTRATOR

STEPHEN MCLAUGHLIN / AUDIO ENGINEER

DANIEL MELTZER / MASTER ELECTRICIAN

JOSH POTTER / MARKETING AND COMMUNICATIONS MANAGER

SHARINEKA PHILLIPS / BUSINESS COORDINATOR

AVERY STEMPEL / FRONT OF HOUSE MANAGER

KIM STROSAHL / PRODUCTION COORDINATOR

JEFFREY SVATEK / AUDIO ENGINEER

MICHAEL VALIQUETTE / GRAPHIC DESIGNER

TODD VOS / LEAD AUDIO ENGINEER

