

JUMP THE LINE

FILM SERIES WITH:

ERIC BAUDELAIRE
GERARD BYRNE
STAN DOUGLAS
TAMAR GUIMARÃES
ONYEKA IGWE
RUCHIR JOSHI
TRINH T. MINH-HA

FEB. 8-14, 2020

SAT 8
11AM-6PM

IN OUR TIME
GERARD BYRNE
STUDIO 1—GOODMAN

SAT 8
12PM-6PM

LUANDA-KINSHASA
STAN DOUGLAS
CONCERT HALL

SAT 8
2PM

BUILDING TOUR
WITH CURATORS VIC BROOKS
AND ANNE LEILEHUA LANZILOTTI

SAT 8
4PM

BUILDING TOUR
WITH LEAD AUDIO ENGINEER TODD VOS

TUES 11
11AM-5PM

IN OUR TIME
GERARD BYRNE
STUDIO 1—GOODMAN

WED 12
11AM-9PM

IN OUR TIME
GERARD BYRNE
STUDIO 1—GOODMAN

WED 12
6PM

A HUNDRED SCHOOLS OF THOUGHT
ONYEKA IGWE / SPECIALISED TECHNIQUE
RUCHIR JOSHI / TALES FROM PLANET KOLKATA
TRINH T. MINH-HA / SHOOT FOR THE CONTENTS
THEATER

THURS 13
11AM-8PM

IN OUR TIME
GERARD BYRNE
STUDIO 1—GOODMAN

FRI 14
11AM-10PM

IN OUR TIME
GERARD BYRNE
STUDIO 1—GOODMAN

FRI 14
7PM

WHAT ARE WE DOING HERE TOGETHER?
ERIC BAUDELAIRE / UN FILM DRAMATIQUE
TAMAR GUIMARÃES / O ENSAIO
THEATER

JUMP THE LINE

To “jump the line” in filmmaking means to break a basic rule of cinematic realism—moving the camera across an imaginary 180° line that normally allows viewers to maintain their natural sense of left and right within the film. This week-long film series celebrates jumping the line by presenting moving image works whose directors deliberately break the rules to reveal the unquestioned structural and stylistic conventions of image and sound production.

Jump the Line is a reflexive take on the multiple timescales and varied technical and dramaturgical strategies that make up films, recordings, performances, and broadcasts. By focusing on how, why, and for whom such things are made, *Jump the Line* represents what EMPAC stands for as an institution: the daily work of producing new artworks behind studio doors, invisible to the public until completion.

Spanning the week of film events, Gerard Byrne’s installation *In Our Time* is open to the public in Studio 1 where the film’s temporal reality is synched to the actual hours of each day. A radio host goes about the repetitive activities of a daily live broadcast, reinforcing Byrne’s questions around synchronicity, (in)visibility, and the dramaturgy of production.

In much the same way, Stan Douglas’s legendary jazz epic *Luanda-Kinshasa* (2013) is presented for the first time ever as a single six-hour theatrical screening. *Luanda-Kinshasa* depicts a fictional 1970s jazz-funk band engaged in a seemingly endless real-time jam turning EMPAC’s Concert Hall into the recording studio.

Two further screening programs are presented using the double- and triple-bill format: The first, *A Hundred Schools of Thought*, is framed by Trinh T. Minh-ha’s *Shoot for the Contents* that renders “the real in the illusory and the illusory in the real” in a journey through Chinese storytelling, and the second, *What are we doing here together?*, is anchored by Eric Baudelaire’s newly released documentary, *Un film dramatique*, that charts the artist’s four-year collaboration with a group of Parisian middle-school artists, who learn to use the camera in ways unique to their burgeoning points of view.

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

GERARD BYRNE

IN OUR TIME



FEBRUARY 8
& 11-14, INSTALLATION

STUDIO 1—GOODMAN

IN OUR TIME

Irish artist Gerard Byrne's video installation *In Our Time* unfolds, in real time, the inner workings of a recording studio during the golden era of analog radio. On first look, the video has the familiar register of a period piece set in a meticulously recreated control-booth of a radio station of its day. However, the linear timeline of the broadcast—with its repetitions of commercial breaks, the lilt and timbre of the radio host's voice, the classic pop, and the weather segments—slowly disengages and falls apart. Soon, the songs played are not those that have been announced, the station's name sounds different, the news events skip from decade to decade, and all the while the band simply continues to tune-up. In this radio booth, where the repetition of broadcast rhythms dictates the consecutive daily events, the image and soundtracks appear to remain resolutely synchronous. But the gradual disconnection between *what is seen* and *what is heard* produces a surreal uncertainty around the fixity of time within the temporal monotony of the radio station.

In Our Time brings into focus not only the time of broadcast—its rhythms, in-jokes, and pop riffs—but reinforces the temporal reality in which we all exist, on the sublevel of our daily routine to the looping of political and historical cycles. The record might change, but our cultural and technological concept of time remains constant.

GERARD BYRNE

Gerard Byrne's works of photography, film, theatre, and multiscreen installation examine the slippage between time and the act of image creation. Byrne was born in 1969 in Dublin, Ireland, where he lives and works. His recent solo exhibitions include *Secession*, Vienna, Austria (2019); *Douglas Hyde Gallery*, Dublin, Ireland (2018); *Moderna Museet*, Stockholm, Sweden (2017); *Australian Centre for Contemporary Art*, Melbourne, Australia (2016); *Mead Gallery*, Warwick Arts Centre, Coventry, UK (2016); *Kunstmuseum St. Gallen*, St. Gallen, Switzerland (2015); *Frac des Pays de la Loire*, Carquefou, France (2014); *Whitechapel Gallery*, London, UK (2013); and *Calouste Gulbenkian Foundation*, Lisbon, Portugal (2012). In 2007, he represented Ireland at the 52nd Venice Biennale.

With thanks to the artist and Lisson Gallery.

STAN DOUGLAS

LUANDA-KINSHASA



SATURDAY
FEBRUARY 8, 12-6PM

CONCERT HALL

LUANDA-KINSHASA

Stan Douglas's *Luanda-Kinshasa* documents a jazz-funk recording session at The Church, Columbia Records' legendary New York studio that was shuttered in 1981. The film telegraphs a group of contemporary musicians back to the 1970s to improvise in a reconstruction of the original Columbia 30th Street Studio, the site of such diverse and seminal recordings as Miles Davis's *Kind of Blue* (1959), Pink Floyd's *The Wall* (1979), and Glenn Gould's *Bach: The Goldberg Variations* (1955).

Luanda-Kinshasa connects the New York music scene of the 1970s with its African roots, moving through funk, jazz, and Afrobeat to produce subtle pancultural connections played by musicians brought together by jazz pianist and composer Jason Moran. At EMPAC, the recording session is projected theatrically and into a concert hall for the first time, reinforcing the real-time durations that exist between production and performance in the film. Edited sequences are cut together in homage to Miles Davis, with loops and repetitions integral as much to the experience of listening to the music as to the temporal flow of the images themselves. The film's six-hour duration stretches far beyond the usual confines of the cinema and into the time of production, as the camera focuses on the band while technicians, producers, and groupies populate the edges of the frame.

Luanda-Kinshasa features musicians Jason Moran, Kahlil Kwame Bell, Liberty Ellman, Jason Lindner, Abdou Mboup, Nitin Mitta, Antoine Roney, Marvin Sewell, Kimberly Thompson, and Burniss Earl Travis.

STAN DOUGLAS

Since the late 1980s, Stan Douglas has created films and photographs—and more recently theater productions and other multidisciplinary projects—that investigate the parameters of their medium. Stan Douglas was born in 1960 in Vancouver, where he continues to live and work. The artist's work has been the subject of solo exhibitions at institutions worldwide. *Splicing Block*, a solo presentation of Douglas's work, is on view at the Julia Stoschek Collection in Berlin through March 1, 2020. Douglas debuted *Doppelgänger* (2019) at the 58th Venice Biennale, which is currently on view at David Zwirner in New York. The artist will represent the US at the 59th Venice Biennale in 2021.

With thanks to the artist and David Zwirner, New York.

ONYEKA IGWE
SPECIALISED
TECHNIQUE



WEDNESDAY
FEBRUARY 12, 6PM

THEATER

A HUNDRED
SCHOOLS OF
THOUGHT

SPECIALISED TECHNIQUE

Specialised Technique is one of a trio of films made with images from the British Colonial Film Unit archives of the Aba Women's War of 1929, the first major anti-colonial protest to British authority in West Africa, and a struggle led specifically by women. Onyeka Igwe's own film delves deep into the technique of the Colonial Film Unit's practice, and draws out how certain actions and gestures, like sequences of West African's dancing, propagandized a positive image of British rule. A methodical and energetic reflection on questions of how, why, and for whom such images are produced, Igwe in turn develops her own filmic language in the reframing of these archival images in direct resistance to the violence of the colonial gaze.

ONYEKA IGWE

Onyeka Igwe is a London-based artist-filmmaker, whose video works span cinema and installation. Her research-based practice uses dance, voice, archive, and text to expose a multiplicity of narratives exploring the physical body and geographical place as contested sites of cultural and political meaning.

Igwe's moving-image works have been presented around the world. In February 2017, she was selected as an Holding Space Associate Artist at The Showroom, London as part of the Object Positions program. Her short film *the names have changed, including my own and truths have been altered* won the 2019 Berwick New Cinema Award.

PROGRAM

A Hundred Schools of Thought is a triple-bill of films by Onyeka Igwe, Ruchir Joshi, and Trinh T. Minh-ha.

With thanks to the artist.

RUCHIR JOSHI

TALES FROM PLANET KOLKATA



WEDNESDAY
FEBRUARY 12, 6PM

THEATER

A HUNDRED SCHOOLS OF THOUGHT

TALES FROM PLANET KOLKATA

Filmed in 1990s Calcutta, India, *Tales from Planet Kolkata* is a sharply canny satire on the city's continued portrayal by the western media as a "black hole" and "the worst place in the world." As lovingly photographed as it is acutely observed, the film is shot through with references from Godard to Hollywood, opening with Ruchir Joshi's take on Francis Ford Coppola's *Apocalypse Now*, as the director leads us on a riotous journey through the city along with a local Patua (a traditional Bengali scroll painter) and an African American video artist. In search of answers to perennial questions of cultural identity and belonging, *Tales* was originally commissioned by the UK's Channel 4 television to shift the perspective of the dominant western gaze towards that of the global south.

RUCHIR JOSHI

Ruchir Joshi is a filmmaker and writer who lives in Calcutta. *Tales from Planet Kolkata* exemplifies his approach to not only filmmaking but also his fiction and journalism. Across his work Joshi asks questions about one's sense of place and belonging, about the links between memory and image, and about the permanence and transience of this thing we call 'culture.'

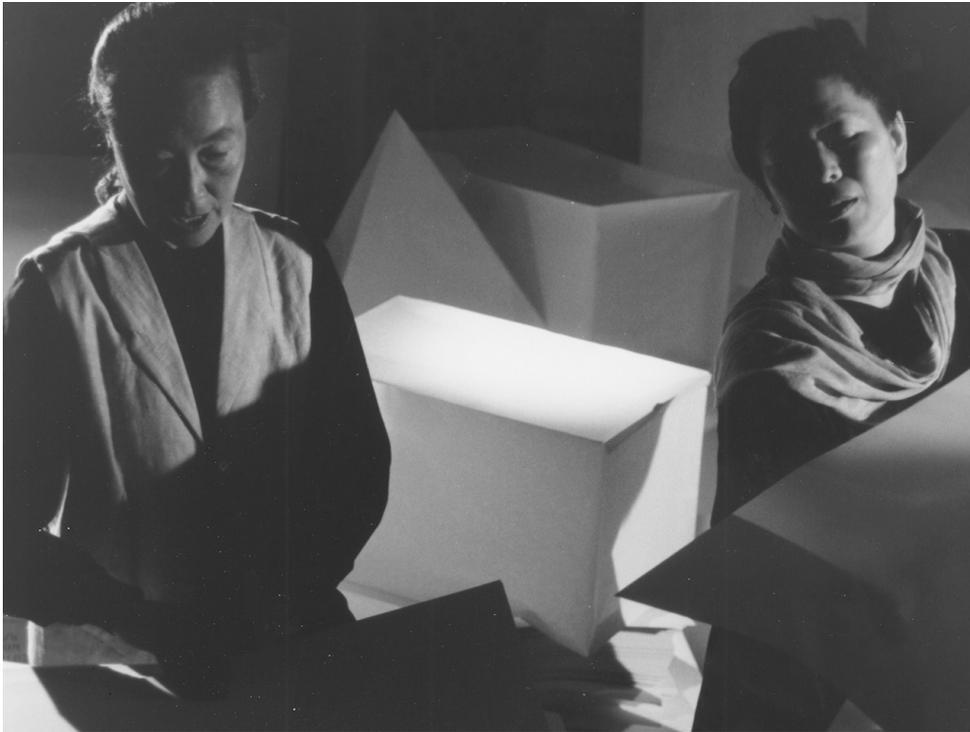
Joshi's cinema work includes the nonfiction films *Eleven Miles*, *Memories of Milk City*, and *Tales from Planet Kolkata*. Joshi has worked as a freelance columnist and essayist since the early 1980s. In 2001, his first novel, *The Last Jet-Engine Laugh*, was published in India and in the UK. Joshi is currently finishing his second novel, set in Calcutta during World War II.

PROGRAM

A Hundred Schools of Thought is a triple-bill of films by Onyeka Igwe, Ruchir Joshi, and Trinh T. Minh-ha.

With thanks to the artist and Arsenal—Institute for Film and Video Art e.V.

TRINH T. MINH-HA
SHOOT FOR
THE CONTENTS



WEDNESDAY
FEBRUARY 12, 6PM

THEATER

A HUNDRED
SCHOOLS OF
THOUGHT

SHOOT FOR THE CONTENTS

Shoot for the Contents is a richly layered documentary that hinges on the protests that sparked the massacre at Tiananmen Square in 1989. Trinh T. Minh-ha draws out the expansive relationship between images, sounds, and the process of filmmaking itself in order to translate the complex motifs of Chinese allegory through the moving image. Titled after a Chinese guessing game, *Shoot for the Contents* delicately layers the voices of women artists and philosophers with Chinese music in an intimate meditation on Mao's iconic phrase: "Let a hundred flowers blossom and a hundred schools of thought contend." All the while questioning conventions of the documentary format and questions of veracity in terms of political representation, structures of power, and the production of cultural identity.

TRINH T. MINH-HA

Trinh T. Minh-ha is a filmmaker, writer, and composer. She has lectured extensively on film, art, feminism, and cultural politics. Trinh T. Minh-ha is a Professor of Gender & Women's Studies and Rhetoric at the University of California, Berkeley. The recipient of numerous awards and grants including the "Trailblazers" Award at MIPDoc, Cannes; American Film Institute Award for Independent Film and Video Artists, and the Guggenheim Fellowship. Her films have been given over fifty international retrospectives. *Shoot for the Contents* won the Jury's Best Cinematography Award at the 1992 Sundance Film Festival and the Best Feature Documentary Award at the Athens International Film Festival, and toured the world with the 1993 Biennial of the Whitney Museum.

PROGRAM

A Hundred Schools of Thought is a triple-bill of films by Onyeka Igwe, Ruchir Joshi, and Trinh T. Minh-ha.

With thanks to the artist and Women Make Movies.

ERIC BAUDELAIRE

UN FILM

DRAMATIQUE



FRIDAY
FEBRUARY 14, 7PM

THEATER

WHAT ARE WE DOING HERE TOGETHER?

UN FILM DRAMATIQUE

Eric Baudelaire's principle that "we would make a film that starts as a film about them, slowly becoming a film made with them, and eventually, after four years, it would end up as a film by them," produces a brilliantly incisive and intimate feature film that was shot over four years with a group of middle-school students from the Dora Maar School in Saint-Denis, France. Riffing on their own lives, and all that is happening politically and socially around them, the young artists use the implicitly collaborative process of filmmaking as an explicit way to make their own voices heard. Going up against the power structures inherent to the world they will one day inherit, they debate issues of discrimination in the face of the current struggles around racism and immigration in Europe to attempt to answer the central question: "What are we doing here together?"

ERIC BAUDELAIRE

Eric Baudelaire is a visual artist and filmmaker. Currently based in Paris, the Franco-American artist works primarily with film but also with photography, performance, publications, and installations. In 2019, *Un Film Dramatique* premiered at the Locarno Film Festival and went on to the Toronto International Film Festival and the New York Film Festival. Baudelaire also won the Prix Marcel Duchamp, an annual prize awarded to an artist working in France. Other recent feature films *AKA Jihadi* (2017), *Letters to Max* (2014), *The Ugly One* (2013), and *The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years Without Images* (2011) were presented at festivals around the world. His work is included in collections at MACBA in Barcelona, the Centre Pompidou in Paris and the Whitney Museum of American Art.

PROGRAM

What Are We Doing Here Together? is a double-bill of films by Eric Baudelaire and Tamar Guimarães.

With thanks to the artist and The Cinema Guild.

TAMAR GUIMARÃES

O ENSAIO / THE REHEARSAL



FRIDAY

FEBRUARY 14, 7PM

THEATER

WHAT ARE WE DOING HERE TOGETHER?

O ENSAIO / THE REHEARSAL

Bubbling underneath the wryly comedic attempts to rehearse a dramatization of Machado de Assis's nineteenth-century satirical novel, *The Posthumous Memoirs of Brás Cubas*, lies a searing critique of the racism and sexism of Brazilian society. *O Ensaio* follows a group of performers directed by a young artist, Isa, as they encounter multiplying difficulties putting together a play for an exhibition. Punctuated by the neurotic repetitions of rehearsal structures and the accompanying group dynamics, the screenplay was developed by Tamar Guimarães in tandem with the cast of largely nonprofessional actors. Described by the artist as a film about "short-lived revolutionary actions," *O Ensaio* delves into 1880 Machado de Assis's prediction that, although the end of slavery would come, "everything would remain the same."

TAMAR GUIMARÃES

Tamar Guimarães' body of work in installation, sound, and video uses found and manufactured elements to question dominant histories of modernism. Mining Brazilian and global histories for the subjects of her aesthetic inquiries, Guimarães conducts research and hosts discussions before transforming her ideas into tangible artworks. Guimarães was born in Belo Horizonte, Brazil in 1967. She studied Fine Arts at Goldsmiths, University of London and Malmö Art Academy in Sweden and Art Theory at The Royal Danish Academy of Fine Arts in Copenhagen. Guimarães's work has been exhibited at biennials and in solo and group exhibitions worldwide. She lives and works in Copenhagen.

PROGRAM

What Are We Doing Here Together? is a double-bill of films by Eric Baudelaire and Tamar Guimarães.

With thanks to the artist and Arsenal—Institute for Film and Video Art e.V.

EMPAC

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TODD VOS / LEAD AUDIO ENGINEER

