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Martha Atienza
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Shirley Clarke
Jatiwangi art Factory
Humphrey Jennings
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Juanita Onzaga
Charlotte Prodger
Morgan Quaintance
Alain Resnais
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Jessica Sarah Rinland
Francisco Rodríguez
Raúl Ruiz
Taiki Sakpisit
Danech San
Kidlat Tahimik
Shannon Te Ao
Tito & Tita
Harry Watt
Eduardo Williams

NKFS KABELVÅG

THE IMAGE AND ITS IMAGE



Manny Farber, *Cézanne avait écrit*, 1986, oil on board

THE IMAGE AND ITS IMAGE

14-18 OCT 2019

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A peculiar fact about termite-tape-
worm-fungus-moss art is that it goes
always forward eating its own boundaries,
and, likely as not, leaves nothing in its
path other than the signs of eager,
industrious, unkempt activity.
- Manny Farber ^[1]

Poems are not made out of words
They're made out of emotional absences,
rips and tears. That's the incomplete
true fabric of the text.
- Eileen Myles ^[2]

[1] Manny Farber, 'White Elephant Art vs. Termite Art',
Film Culture, no. 27, Winter 1962-63

[2] Myles, Eileen 'Painted Clear, Patined Black',
Evening Will Come, Issue 29, May 2013.
<http://www.thevolta.org/ewc29-emyles-p1.html>

THE IMAGE AND ITS IMAGE

Today, it seems interesting to me to go back to what I would call an animist conception of subjectivity, if need be through neurotic phenomena, religious rituals, or aesthetic phenomena. How does subjectivity locate on the side of the subject and on the side of the object? How can it simultaneously singularize an individual, a group of individuals, and also be assembled to space, architecture and all other cosmic assemblages? - Félix Guattari^[3]

I am interested in the idea of images generated by other images and the logic that's involved. I'm not a surrealist... but I am interested in surrealism on the level at which its technique can be used to examine different levels of consciousness. - Raúl Ruiz^[4]

How can we grasp the elusive nature of an object or an idea? Images can be means of capture but then how do we contain the image itself? The thirty work assembled here draw on a wide array of subjects but are linked in their exploration of the elusive quality of the image. Doubles, reflections, echoes and ghosts populate the works each of which seeks to find their own way to approach contemporary reality and the cosmic assemblages of images in which we live. The works provide models for how thought can be contained in what we may call, after Ursula Le Guin, the *carrier bag of images*^[5], which we know under its other name; cinema.

The works shift time periods and places drawing lines of thought as well as seeking new collisions and ruptures,



Manny Farber, *Domestic Movies*, 1985, oil on board

[3] Guattari, Félix, 'Assemblages: Félix Guattari and Machinic Animism,' *e-Flux Journal* #36 July 2012. <https://www.e-flux.com/journal/36/61259/assemblages-felix-guattari-and-machinic-animism/>

[4] Raul Ruiz, Ehrenstein, David, *Film: The Front Line*, 1984. Arden Press, Inc., 1984
[5] Le Guin, Ursula K. 'The Carrier Bag Theory of Fiction', *Dancing at the Edge of the World: Thoughts on Words, Women, Places*, New York: Grove Press, 1989

assembling bodies and performing diverse rituals and phenomena along the way. The unresolved nature of many of these works pushes us back to reflect on the constellation of signs and images through which we attempt to navigate the world.

Central to the series are three interconnected themes. 1. The lives of images and the lives of objects. In many of the works objects become the central protagonists, leading us across cultures, economies, temporalities and ecologies. 2. The connection between movement and creation, both of culture and the self. Works explore how movement, migration and displacement can form new models of creation and assembly. 3. The capacity of the moving image to cohere and gather bodies (human and non-human) into new configurations, communities and allegiances.

Subjects are as varied as the politics of London's social housing (with pre-war works by László Moholy Nagy and Humphrey Jennings and contemporary work by Morgan Quaintance and Ayo Akingbade) to oppositional models of self-creation in or despite America (from Shirley Clarke's portrait of Ornette Coleman to films by Miko Reverez who lived undocumented in USA for 20 years). The epic last film from the legendary Ogawa Productions, a political film collective in Japan to recent work from the Jatiwangi art Factory in Indonesia, illuminate modes of collective practice and embedded models for film making, blurring the line between art and life in rural spaces.

Throughout the week will be a series of sited screenings organised in the surrounding area of the film school, drawing on the landscape and resonate sites of Kabelvåg. These will range from mountaintop screening of Joan Jonas's performance film *Wind* to outdoor screening of works gathered under the Animistic Apparatus project curated by Julian Ross and May Adadol Ingawanij, exploring how cinema can address all types of being and a special screening in the old courthouse featuring works by Māori artist Shannon Te Ao and Ismal Muntaha from West Java.

The relation between images and objects, and between human and non-human, is the subject of Jessica Sarah Rinland new feature on the hidden rituals of museums, a study of those who touch and care for rare objects. The politics of such object relations, taking into account post-colonial discourse and critiques of value, links to the double bill of Duncan Campbell's essay film *It for Others* to Chris Marker and Alain Resnais film on the afterlife of objects *Statues also Die* and Vincent Meessen's performative tracing of the afterlife of the colour blue in his collaboration with African-American spoken word poet Kain.

The fragmented narrations of displacement and belonging are similarly charted in Francisco Rodríguez film as he uncovers tales of Chinese workers found on the shores of Chile. In other works Juanita Onzaga encounters ghosts in the jungles of Colombia, Charlotte Prodger searches for a elusive lioness, Tito & Tita hold screen test for a cat and Taiki Sakpisit charts the rising hysteria in Thailand.

[6] Kidlat Tahimik, Aily Nash, *Speaking Directly: Oral Histories of the Moving Image*, Cinematograph vol. 7, SFC Books, 2013



Manny Farber, *New Blue*, 1993, oil on board

Collaborations across media permeate many of the works from Eduardo Williams kinetic recasting of the cumulative poem by Mariano Blatt, to Barbar McCullough's documentation of Yolanda Vidato's water ritual performed in south central Los Angeles. Martha Atienza and Kidlat Tahimik provide depictions of communities across generations exorcising bad spirits by re-making signs and symbols from Spanish colonisation, American imperialism and corrupt governments of the Philippines.

The means by which one art form can look at another is put into play in Kira Muratov's masterpiece *The Asthenic Syndrome*, ostensible seeking to identify a malaise, this film of doubles made at the collapse of the Soviet Union, is one of the great works on entropy and dispersal. Raúl Ruiz's seafaring epic *Three Crowns of a Sailor*, gathers an abundance of ghost stories and folk tales farmed from Ruiz's life in exile from his native Chile.

Images and stories accumulate, multiplying entrances and exits across these works in the way that Scheherazade constantly invented new stories throughout *The Arabian Nights*. Each tale was left as a fragment with the promise of a new, more exciting story the following night; her free wheeling invention was the means to prolong her life. As Kidlat Tahimik has stated "when you work with the cosmos, suddenly you get ideas for how to treat some visuals, some images that had no intention of being in the film. That's the freedom of the independent."^[6]

- George Clark

PARSI

#1: MARIANO BLATT / JESSICA SARAH RINLAND / EDUARDO WILLIAMS



Eduardo Williams & Mariano Blatt, Argentina/Switzerland/Guinea-Bissau, 2019, colour, sound, 23 min

No es (It isn't) is a cumulative poem by Mariano Blatt, whose constant writing process extends over a lifetime. The text of the poem, to which verses are added over days, months and years, can cover anything: images, people, memories, landscapes, phrases, ideas, etc. Having that list of "what seems to be but isn't" ringing in his head, Eduardo Williams' film *Parsi* observes in a perpetual movement the spaces and people to create another poem that is caressed, crashes and spins next to *No es*.

Eduardo Williams' films explore a fluid mode of observation, looking for mutual relations and open adventures in a physical and virtual network. He believes

that uncertainty can yield its own sources of beauty and forms of small-scale resistance through communal escape and shared complicity, so as to chart the rhythms of autonomy over automatism. - *Biennale de l'Image en Mouvement*

Eduardo Williams, born in Argentina in 1987, studied at the Universidad del Cine in Buenos Aires before joining Le Fresnoy – Studio national des arts contemporains in France. He has directed various short films and feature *El auge del humano/The Human Surge* (2016), which have been presented at international film festivals.

Mariano Blatt (b.1983, Argentina) is a poet, literary editor and co-director of Blatt & Ríos, an independent publishing house. His ongoing poem *No es* is a lifelong writing project.

THOSE THAT, AT A DISTANCE, RESEMBLE ANOTHER



Jessica Sarah Rinland, UK/Argentina/Spain, 2019, color, sound, 67 min

Those That, at a Distance, Resemble Another is the debut feature by Argentinian-British artist-filmmaker Jessica Sarah Rinland, the culmination of a series of equally elegant short- and mid-length works produced over the past several years. Extending from Rinland's ongoing research into natural habitats and various forms of preservation, the film traces, with sinuosity and exactitude - via chapters and accompanying detours - the production of a lab-engineered replica of an elephant tusk. The film gradually opens up to reflections on ecological and museological conservation, fabrication materials, and authenticity.

Shooting on warm Super 16mm, Rinland

balances the sterility of her work's lab environment setting with a sumptuous colour palate and the magnification of textures. More warmth comes from repeated shots of hands, almost exclusively shown uncoupled from bodies - in close-up and in action. Throughout, we watch these hands undertake a series of tasks with care and precision, a hypnotic progression of gestures blurring the line between science and art making. - Andréa Picard

Argentinian-British artist filmmaker Jessica Sarah Rinland has exhibited work at New York Film Festival, London Film Festival, Mar del Plata, Rotterdam, Oberhausen, Edinburgh. She has won awards at Bienal de la Imagen en Movimiento, Ann Arbor Film Festival, London Short Film Festival, and she won the MIT Schnitzer Prize.

2:00PM MONDAY 14 OCT 2019

WIND



Joan Jonas, USA, 1968, b&w, silent,
16mm film on HD video, 5:37 min

Wind is a 1968 performance film, recently restored. Cutting between snowy fields and a raw seashore, Jonas focuses on a group of performers moving through a stark, windswept landscape. The 16mm film — silent, black and white, jerky and sped-up — evokes early cinema, while its content locates it in the spare minimalism of the late 1960s. As in *Songdelay*, another early performance film, Jonas is concerned with stripping down the medium and foregrounding the figure and its ritualistic movements in space. Her performers struggle over and over with their fluttering coats, battling the gusts of a wind which, though soundless and invisible, defines the contours of this piece. [EAI]

Joan Jonas (born July 13, 1936) is an American visual artist and a pioneer of video and performance art, who is one of the most important female artists to emerge in the late 1960s and early 1970s. Jonas' projects and experiments provided the foundation on which much video performance art would be based. Her influences also extended to conceptual art, theatre, performance art and other visual media. She lives and works in New York and Nova Scotia, Canada.

Courtesy Electronic Arts Intermix (EAI), New York.

SEA OF CLOUDS



雲海

George Clark, 2016, Taiwan/UK, colour,
sound, 16mm film on digital, 16 min

Sea of Clouds is structured around an interview with contemporary artist Chen Chieh-Jen. The film explores the relationship between film, landscape and rural life and the layered histories of these sites as places of self-organization and resistance.

Built around the question of translation and the relationship of what we hear to what we see, the film follows Chen's retelling of the farmer's tradition of using film screenings as means of covert political assembly during the Japanese colonial rule of Taiwan. The title 雲海 (yúnhai) is term to describe the view from Taiwan's highest mountains when everything below is hidden from view by a sea of clouds.

Just as the colonizers made moving-image propaganda in order to "educate" and "enlighten" the colonized, the people had the power to deliberately misinterpret it. In the manner of the Bitai Thoan team, they simply threw in a dash of imagination, then allowed for the rumors to ferment, magnify and disseminate. - Chen Chieh-Jen

THE ASTHENIC SYNDROME



Kira Muratova, USSR, 1989, colour/b&w, sound, 35mm film on digital, 153 min

Muratova's most celebrated film, the epic *The Asthenic Syndrome* was winner of the Silver Bear at the 1990 Berlinale and brought her international acclaim. The film has been called a magnificent fresco and an apocalypse. Muratova created vivid images of desperate characters determined to endure, capturing and divining the state of the USSR on the eve of its collapse.

A searing portrait of individual malaise and collective apathy, with polyphonic elements and absurdist tableaux, the film stuns the viewer with shock therapy, destroying every illusion. Muratova (an avowed animal lover) shot documentary footage in a dog pound for one of the film's most harrowing scenes. The film's

only intertitles inscribe a credo, written as if a jolt of recognition to the spectator: "People don't like to look at this."

Constructed like Bach's *The Well-Tempered Clavier*, *The Asthenic Syndrome's* metier is dissonance. It's two parts image a doubling asymmetry. The first part, in black-and-white, a film within a film, recalls the aesthetic of Muratova's first films. The second, in colour, follows the sleepwalking life of an insignificant writer and literature teacher who suffocates in the dull routine of his mindless environment. Whether they confront the brutality and grotesqueries of their surroundings through aggression or passivity, each character wanders without goal, 'progress' eviscerated. Muratova's grim hyperrealism is full of harsh contrasts, as irony, entropy and rage destabilise any single perspective.

Discussing the film in *Positif* in 1991, Muratova stated: "I could dedicate this film to Tolstoy. This is the key to my film. He says things about the naivety of the intelligentsia who believe culture and art can transform the world... I believe we can only draw attention, provoke, make people think. Try to refine the soul and raise the mental level. But the essence of what is inside cannot be changed. This film is a tragedy consecrated to that fact." - Elena Gorfinkel, BFAF

Kira Muratova (1934–2018), one of the most significant and original voices of Russian-language cinema, made 22 films over the course of six decades. Born in Romania (present-day Moldova) to a Romanian mother and Russian father, both committed Revolutionaries, she trained in film at Moscow's VGIK, and after graduating was hired by the Odessa

Film Studio. She continued to live and work in Odessa, Ukraine for her entire career.

Her idiosyncratic films, frequently featuring unconventional women protagonists, transgressive theatricality, and inventive formal experiment, were severely censored and suppressed during the Soviet era, yet drew belated recognition during perestroika and after as political tides shifted. Her most internationally recognised masterpiece, a feverish vision of late Soviet life, *The Asthenic Syndrome* (1989) received a Grand Jury Prize at Berlinale. Retrospectives of her films have been presented at International Film Festival Rotterdam and Film Society of Lincoln Centre, Berwick Film and Media Arts Festival and Cinematheque Française.

STATUES ALSO DIE



Les Statues meurent aussi
Chris Marker & Alain Resnais, France
1952–53, b&w, sound, 16mm film on
digital, 30 min

*When men die, they enter into history.
When statues die, they enter into art.
This botany of death is what we call
culture.*

Commissioned by the Parisian journal *Présence Africaine*, this film offers reflections on the significance of African objects as gathered in ethnographic museums in Europe and as originally produced. The film has a complex history of censorship due to its anti-colonial stance. Following its premiere at the Cannes Film Festival in 1953, and despite winning the Prix Jean Vigo in 1954, *Les Statues meurent aussi* was banned in France by the Centre National de

la Cinématographie from 1953-63. A truncated 20 minute version was made available in 1963 but the unabridged film only became available in 1968.

'This is a profoundly humanistic study of African art and its decline under colonialism, introducing two themes that have remained central in Marker's work—the belief that all great human societies represent a victory over adversity and posit a view of man as potential 'master of the world'; and the belief that such mastery is only possible if man is at one with the natural world. Marker believes that art should seek to 'guarantee' this harmony, as early African art does, rather than reflect its loss.' - John Wakeman, *World Film Directors*

IT FOR OTHERS



Duncan Campbell, UK, 2013, b&w/colour, sound, 54 min

Inspired by Chris Marker and Alain Resnais' 1953 film *Les Statues meurent aussi* (*Statues also Die*), *It for Others* is a social and historical examination of cultural imperialism and commodity. Marker and Resnais' film connects the death of statues to the commercialisation of African art, arguing that colonialism compelled African art to appeal to Western consumers.

In *It for Others*, Campbell expands these ideas into a segmented essay-film that includes sections on African art, footage of contemporary commodities, and a performance made in collaboration with Michael Clark Company that seeks to illustrate the principle of exchange value.

Duncan Campbell's film works blend archive footage and documentary material with fictional elements. *It for Others* was exhibited at the Venice Biennale in 2013 as part of Scotland + Venice. Other recent solo exhibitions include the Carnegie Museum of Art, Pittsburgh; Artist's Space, New York; Tramway, Glasgow; Chisenhale Gallery, London and Tate Britain, London.

ANITO



Anito 2011-2015
Martha Atienza, Philippines, 2011-2015, colour, sound, 9 min
&
Anito 2017
Martha Atienza Philippines, 2017, colour, sound, 9 min

An animistic festival Christianized and incorporated into Folk Catholicism slowly turns into modern day madness. The Ati-atihan festival means, 'to be like Aetas' or 'make believe Ati's.' The Aeta people are thought to be among the earliest inhabitants of the Philippines, preceding the Austronesian migrations some 30,000 years ago.

Through all influences throughout its history, the Philippines is at another turning point of using the influences of ancestral belief, with their catholic

religion together with their strive for survival, search for identity and need for creativity. People take a day to step out of themselves and get connected to whatever they wish to be. Provoked by current events – super typhoons, Manny Pacquiao, the Papal visit, labor migration, war on drugs – participants assume other personas. Inspired by their ancestors they become powerful, god-like and mad.

Martha Atienza (1981) lives and works in Bantayan Island, the Philippines and in Rotterdam, the Netherlands. Born into a family of seafarers, Martha Atienza creates video, sound and installation works that explore the experience of being at sea and address histories of migration, labour, environmental degradation and identity.

TURUMBRA



Kidlat Tahimik, West Germany/Philippines 1981, colour, sound, 16mm on digital, 95 min

The genius of the indigenous culture is still within us. We just have to recognise it, and let it flow out. - Kidlat Tahimik

A fictionalized version of Tahimik's own attempt to cash in on the Munich Olympics (a venture that was disrupted by the infamous Black September massacre), *Turumba* focuses on a village that is hired by a German entrepreneur to modify their local papier-maché festival figurines into Waldi dachshund mascots for the 1972 Olympics. Commissioned as part of the German broadcaster ZDF's series of short films inspired by phrases from the Lord's Prayer - Tahimik was assigned 'Give us this day our daily bread' - the full-length *Turumba* is the director's

most straightforward film, similar in tone to the work of Les Blank (a fellow Herzog friend and another of Tahimik's passionate champions). Despite this more conventional surface, Tahimik transforms the film into yet another of his sly studies of capitalism's alienation and exploitation of traditional culture, intertwined with an incisive self-reflection and -critique of his own role in this process. - TIFF

DIRECTOR'S CAT

SaF05



Tito & Tita, Philippines, 2013, b&w, silent, 16mm film on digital, 2 min

Tito & Tita are a film and art collected from the Philippines whose work spans installation, film, architecture, photography and collective actions. Centrally concerned with possibilities of photographic media and its various histories, their name Tito and Tita is the Tagalog for 'uncle and aunts', suggesting an informal network of artist collaborators. *Director's Cat* is a hand processed 16mm, sitting between a home movie, discarded take or screen test, the film is balances between a captured off hand moment and a staged scene.

Tito & Tita often work with small-gauge film formats such as Super 8 and 16 mm making personal works that deal with individual histories and neuroses and

share a tendency towards the playful and experimental with varying degrees of humour and satire. The network's current incarnation includes filmmakers Shireen Seno, Miko Revereza and Gym Lumbera, production designer, Jacyn Esquillon, cinematographer, Jippy Pascua and artist, Charles Salazar.



Charlotte Prodger, UK, 2019, colour, sound, 39 min

SaF05, the third part of a loosely autobiographical trilogy is named after a maned lioness, a cipher for queer attachment and desire. The work draws upon multiple sources – archival, scientific and diaristic – and combines footage from a number of geographical locations including the Scottish Highlands, the Great Basin Desert, the Okavango Delta and the Ionian Islands.

Prodger's recent works trace the accumulation of affinities, desires and losses that form a self as it moves forward in time. Her preoccupation with perspective, framing and the physicality of the camera as a sculptural device is expanded in *SaF05*. Film industry cameras, static camera traps, drones and small

handheld devices such as Prodger's smart phone are each used for their inherent material properties. The effects and affects of these technologies are reverberated in the voiceover's references to optical devices, while vibrating frequencies – bagpipe drone, cicada mating call, battery alarm – form aural equivalences between animal and human, instrument and machine.

Charlotte Prodger lives in Glasgow and works with moving image, printed image, sculpture and writing. Her work explores issues surrounding queer identity, landscape, language, technology and time.

ULTRAMARINE



(The Journey of K)
Vincent Meessen, Belgium, 2018, colour,
sound, 42 min

So far, all that has given color to existence still lacks a history - Friedrich Nietzsche, *The Gay Science*

Blue is the chromatic, historical and discursive filter through which a performance by African-American poet Kain unfolds. The famed precursor of hip-hop in the late '60s delivers his "spoken word" as the Belgian percussionist Lander Gyselinck improvises to the flow of his utterances. Throughout the performance various museum objects — funeral figurines, automaton, astrolabe, mappa mundi, textiles — are juxtaposed to Kain's own props. They invoke affective retrospections on exile and belonging, slave routes and colonial trade.

Ultramarine, referring to a deep blue pigment but also to overseas regions, is a visual poem constructed from locally chosen historical objects. The film has been commissioned by the Printemps de septembre in Toulouse (France), a city historically connected both to 'pastel' blue pigment and to the 'Gay Science' of the troubadours.

The film is conceived as a kind of 'narrated exhibition' featuring Kain The Poet – the Afro-American poet and performer, part of the *Black Arts Movement (BAM)* at the end of the sixties and creator of the mythic 1970 album *Blue Guerilla*. He colors history through spoken word, alluding to his own exile blues in Amsterdam. The music is improvised by drummer Lander Gyselinck.

WATER RITUAL #1: AN URBAN RITE OF PURIFICATION



Barbara McCullough, USA, 1979, b&w, sound, 16mm film on digital, 6 min

Water Ritual #1, through visual incantation, alludes to the vital sources of cultural survival and identity among African-American women in African and Third World orientations toward nature, man-made environments, magic, and art. Grounded in the concrete, it is nevertheless provocatively metaphysical. - Clyde Taylor, 1986

Barbara McCullough's *Water Ritual* is one of the most original films of the LA Rebellion, the radical work of Black independent cinema from Los Angeles. Her landmark work blends black feminism, experimental cinema and ritual. Working in collaboration with the performer Yolanda Vidato, *Water Ritual* explores the struggle to mark and create space

within the blighted urban landscapes of southern Los Angeles. Consisting of a series of symbolic actions drawing on African traditions and iconography, the film seeks to activate the viewer as a participant and as McCullough has stated 'extract the magical from the seemingly mundane.'

Made in collaboration with performer Yolanda Vidato, *Water Ritual #1* examines Black women's ongoing struggle for spiritual and psychological space through improvisational, symbolic acts. Shot in 16mm black-and-white, the film was made in an area in Watts that had been cleared to make way for the I-105 freeway, but ultimately abandoned. —Jacqueline Stewart

ORNETTE: MADE IN AMERICA



Shirley Clarke, USA, 1985, colour, sound, 35mm film on digital, 77 min

'I wasn't trying to make a `documentary' of [Ornette] Coleman. I hope nobody goes to this film expecting a record of Ornette's musical life because that's not what it is. We wanted people to come away feeling a certain way about somebody and knowing a little bit about his music and its relation to him. Ornette is not violently well known (outside the jazz world) and that had something to do with my choosing to make a film that could appeal to people who just want to see this kind of film making and don't have to know it's about Ornette.' - Shirley Clarke

Shirley Clarke's virtuoso portrait of the Free Jazz saxophonist Ornette Coleman (1930 - 2015) is a unique picture of the

development of one of the 20th Centuries key avant-garde artists. Produced in collaboration with Ornette over a 20 year period, the film is a highly original portrait that plays with the standard strategies of documentary films.

This multifaceted picture explores the many conflicting and contradictory pressures that formed the singular work of Ornette Coleman. Charting the the 1984 performance of Coleman's orchestral work *Skies of America* the film follows various divergent paths taking in influences and past lives of the influential and elusive artist from the formative influence of the futurist architect Buckminster Fuller, to the cut-up techniques of William S. Burroughs to his own son Denardo who first started performing and recording his with father at age 10.

RECORDING OF A SCREENING FOR A SPIRIT

A MILLION YEARS



(Chao Phor Mor Din Daeng)
Tanatchai Bandasak, Thailand, 2015,
colour, sound, 3 min

In April 2015 Tanatchai Bandasak traveled to Khon Kaen with media ethnographer Richard MacDonald to research the practice of mobile film projection as offerings to the spirits in and around the northeastern city. This is his recording of a projection performance to the spirit residing on the ground of Khon Kaen University colloquially known as *Chao Phor Mor Din Daeng*.

Tanatchai Bandasak (b. 1984) studied at Thammasat University in Bangkok, Thailand, and École Nationale Supérieure D'ARTS Paris-Cergy, France. His work involves video, photography, found objects and installations and has been exhibited in National Museum (Bangkok), Tang Contemporary Art (Bangkok), Nova Contemporary (Bangkok), Ygree (Paris) and Kadist Art Foundation (Paris). His films have screened at International Film Festival Rotterdam, Recontres Internationales, WNDX Festival of Moving Image and Bangkok Experimental Film Festival. In 2019, he was artist-in-residence at NTU Centre for Contemporary Art (CCA), Singapore.



Danech San, Cambodia, 2018, colour,
sound, 21 min

A young woman relaxes at a riverfront restaurant with a friend. She recounts her past experiences, finding enchantment in the flows of the river and the trees on the mountains nearby. Strangely, she enters a parallel riverfront with a stranger. They recount stories of fear until she finds herself realizing her existence beyond time, space or reality.
- Anti-Archive

Danech San (1991, Battambang, Cambodia) graduated in interior design and has worked in production on a variety of TV shows and films since 2014. With Anti-Archive, she worked on *Three Wheels* (Kavich Neang, 2015) as Production Manager, and *Diamond Island* (Davy Chou, 2016) as Casting Assistant and Assistant Production Manager. *A Million Years* is her first film.

THE JUNGLE KNOWS YOU BETTER THAN YOU DO

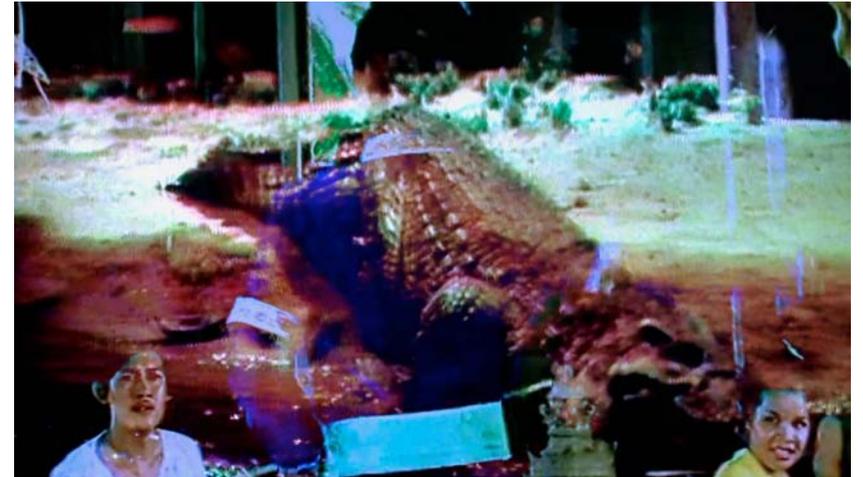


Juanita Onzaga, Belgium/Colombia, 2016, colour, sound, 20 min

Colombia is a land of ghosts. Two siblings roam these mystical landscapes in search of their dead father's spirit. Their journey takes them from Bogota to the Colombian jungle, through realms of thought and deep into their haunted dreams. Here they will find some answers and attract the unexpected company. - Juanita Onzaga

Juanita Onzaga is a Colombian-Belgian film director and cinematographer combining fiction, documentary and experimental elements in her films. She has a bachelor in direction of photography at IAD and a Master in audiovisual arts at Sint-Lukas Brussel in Belgium. Onzaga's latest short film *Our Song To War* premiered in 2018 at the Quinzaine des Réalisateurs at Cannes Film Festival. In 2017, her short film *The Jungle Knows You Better Than You Do* won the Jury Prize for Best Short Film at the Berlinale in the section Generation 14plus, the highly acclaimed VAF Wildcard and other prizes, while being selected in festivals worldwide.

THE AGE OF ANXIETY



Taiki Sakpisit, Thailand, 2013, colour, sound, 14 min

Taiki creates an intense audio-visual space crystallising the fear of a nation as it approaches the end of an era. Abstract shapes and changing lights cut to a hyper rapid montage of fragments from Thai mythological films from the 1980s, and the punk sounds of Moth Drakula.

Taiki Sakpisit (1975) is a moving image artist working in Bangkok. His works explore the underlying tensions and conflicts, and the sense of anticipation in contemporary Thailand, through precise and sensorially overwhelming audio-visual assemblage using a wide range of sounds and images. His previous work *A Ripe Volcano* (2011) has been screened internationally at more than 40 film festivals and museums. He teaches at Silpakorn University and is shooting his first feature film *The Edge Of Daybreak*.

A MOON MADE OF IRON



The smell is unbearable.
rats have peed on them.

(Una luna de hierro)
Francisco Rodríguez, 2017, Chile /
France, colour, sound, 16mm film on
digital, 29 min

In June 2017, a cousin told Carmen that a starving Asian man hid in the lighthouse near his ranch for three days. Months later, the corpses of Yan Cum-bao, Wang Hao and Sung Chungman appeared floating in the Strait of Magellan. Two of them had malnutrition, the other scurvy and typhus. A quarter, Yin Xinji, was never found.

The ghosts which fill the film are those of four Chinese workers, who died at sea after jumping off a fishing boat in the hope of reaching Puntas Arenas, a Chilean city north of the Strait of Magellan. Birds have pecked out their eyes; their mobile phones, passports, com-

puters and food were found. They were wearing lifejackets and yet their deaths were deemed a suicide. The inhabitants hence stand in front of their homes or on the pebble beaches to recount their version of events, children learn to read by deciphering newspapers or they recite and sing apocalyptic fables, telling of imaginary illnesses that would attack their jaws, and dreaming of an ark to harbour them, defying the wind to make their voices heard. History stammers and breaks down, the earth sweats and cadavers emerge. At the end of all possible paths, only impressions, directions, apparitions remain. - Charlotte Bayer-Broc

THREE CROWNS OF A SAILOR



(Les Trois couronnes du matelot)
Raúl Ruiz, France, 1983, colour, sound,
16mm film on digital, 117 min

'Imagine a slalom skier propelled with each turn not just in another direction, but on to a completely different slope. In this way he manages to travel four different journeys at once, though the point is not in the journeys themselves but in the beauty of his leap from one world to the next.' - Raúl Ruiz, *Poetics of Cinema*, 1995

Raúl Ruiz's legendary fantasy *Les Trois couronnes du matelot* is one of cinemas deepest jewels, a phantasmic work of untapped depths. Drawing of his father's life as a marine captain, Ruiz working in exile from his homeland in Paris, creates a labyrinthine world wrapping stories within stories seeking to create

an immortal story that will continue to grow and evolve independent of resolution. Drawing on narrative traditions of seafaring myths and the Chilean sea legends that he grew up with, Ruiz creates a hypnotic narrative that approaches the metaphysical through its series of fictions.

A sailor becomes locked in an exchange with series of dead men bargaining his way to more and more tales. Vividly filmed in delirious colour, the film continues to reveal new layers of narrative that echoes history from the *Arabian Nights* to the work of Orsen Welles. In describing Welles's film *Citizen Kane*, Borges declare it a 'a labyrinth without a center,' a perfect classification for the hypnotic pleasures of this film.

10:00AM THURSDAY 17 OCT 2019

THE NEW ARCHITECTURE OF THE LONDON ZOO



László Moholy-Nagy, UK, 1936, b&w, silent, 16mm film on digital, 16 min

London's position at the cutting edge of mid-1930s design is documented to striking effect in this silent documentary, co-commissioned by the London Zoological Society. The occasion was the completion of various new buildings at London Zoo and its Bedfordshire counterpart Whipsnade, designed by Berthold Lubetkin and his architectural practice Tecton.

This was the second of two films made in Britain by Hungarian artist László Moholy-Nagy, a former teacher at the Bauhaus design school. Clean, functional design was the key concern of the Modernist movement - even with buildings intended for animals. And though the stark white enclosures often proved

to be impractical homes for their inhabitants, including the famous (now Grade I-listed) Penguin Pool, this beautifully photographed film is a testament to the idealism of its day. - BFI

László Moholy-Nagy (July 20, 1895 – November 24, 1946) was a Hungarian painter and photographer as well as a professor in the Bauhaus school. He was highly influenced by constructivism and a strong advocate of the integration of technology and industry into the arts. A New York Times article called him 'relentlessly experimental' because of his pioneering work in painting, drawing, photography, collage, sculpture, film, theater, and writing. He also worked collaboratively with other artists, including his first wife Lucia Moholy, Walter Gropius, Marcel Breuer, and Herbert Bayer.

LONDON CAN TAKE IT!



Harry Watt, Humphrey Jennings, UK, 1940, b&w, sound, 35mm film on digital 9 min

Humphrey Jennings and Harry Watt's famous film, produced at the GPO film unit, is an enduring example of British self-mythology and rousing evidence of the artistic potential of supposed propaganda. A hymn to our capital city's resilience during the Blitz, structured as a day-in-the-life of stiff-upper-lipped Londoners, its poetic espousal of British fortitude ensured the film was widely exhibited internationally and utilised as a tool to help persuade America to join the Second World War.

Realising its power, the Ministry of Information would repackage the film with a new voiceover as Britain Can Take It!, with the aim of inspiring communities around the UK to stand firm against the nightly onslaught. - BFI

Humphrey Jennings (19 August 1907 – 24 September 1950) was an English documentary filmmaker and one of the founders of the Mass Observation organisation. Jennings was described by film critic and director Lindsay Anderson in 1954 as: 'the only real poet that British cinema has yet produced.'

Harry Watt (18 October 1906 – 2 April 1987) was a Scottish documentary and feature film director, who began his career working for John Grierson and Robert Flaherty.

ANOTHER DECADE



Morgan Quaintance, UK, 2018, colour, sound, 26 min

Another Decade combines archive and found footage from the 1990s with recently shot 16mm film and standard definition video. Starting from testimonies and statements made by artists and art historians during the 1994 INIVA conference 'Towards a New Internationalism', *Another Decade* ranges across diverse cultural territory, and is propelled by a sense that very little socio-cultural or institutional change has taken place in the United Kingdom since that time. The dynamic tension explored in the work is between, on the one hand, art world actors speaking a truth to institutional power and, on the other, lived realities of London's multiracial citizenry. Those who necessarily inhabit a centre of otherness. - BFMAF

Morgan Quaintance is a London-based artist and writer. His moving-image work has been shown recently at LIMA, Amsterdam, Kunstmuseum, Bonn, Jerwood Space, London, the 14th Berwick Film & Media Arts Festival, London Film Festival 2018, November Film Festival, the Palace International Film Festival, and Videonale.17.

DEAR BABYLON

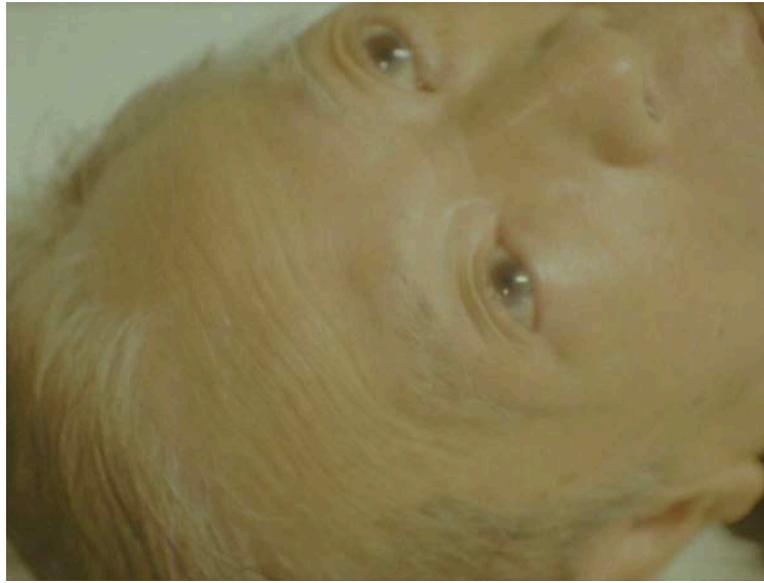


Ayo Akingbade, UK, 2019, colour, sound, 21 min

The future of social housing is threatened by the AC30 Housing Bill. Set in London's East End, a trio of art students are eager to raise awareness about their neighbourhood, especially the lives of tenants and people who work on the estate. *Dear Babylon* is the final film in the 'No News Today' social housing trilogy. —Ayo Akingbade

Ayo Akingbade is an artist and film director based in London. Her 2016 film *Tower XYZ* received a Special Mention Award at International Short Film Festival Oberhausen and won the inaugural Sonja Savić Award at Alternative Film/Video Festival (Belgrade). Akingbade's films *Street 66*, *A is for Artist* and *Dear Babylon* comprise the social housing trilogy entitled 'No News Today'. She is a recipient of the Sundance Ignite Fellowship and exhibited in 'New Contemporaries'. Ayo is a graduate of London College of Communication and is currently studying at Royal Academy Schools.

DISTANCING



Miko Revereza, USA, 2019, colour, sound, 16mm to digital, 10 min

Maybe most things familiar will disappear or change completely.

Shot on 16mm colour film, *Distancing* documents the logistics and poetics of Miko Revereza's decision to leave the United States and return to the Philippines. 'My ticket is one way', the filmmaker explains to his grandmother as she suddenly realizes he isn't coming back. *Distancing* is a film about this personal realization; to leave and thus become exiled from the country where he was raised. The film acts as a memoir and cites a lineage of statelessness in cinema. It is a personal document of the moment anticipating a great departure.

Miko Revereza is an experimental filmmaker based in Manila. His upbringing as an undocumented immigrant in the United States for over 25 years informed his films, *Droga!*, *Disintegration '93-'96*, *No Data Plan* and *Distancing*. Miko's films have screened widely and exhibited internationally at festivals such as Locarno Film Festival, Yamagata International Documentary Film Festival, and Film Society of Lincoln Center's Art of the Real. He was listed in Filmmaker Magazine's 25 New Faces of Independent Cinema in 2018. He was a featured artist at the 2019 Flaherty Seminar and is an MFA graduate of Bard College.

NO DATA PLAN



Miko Revereza, USA, 2019, colour, sound, 70 min

"Mama has two phone numbers. We do not talk about immigration on her Obama phone. For that we use the other number with no data plan." Living in the United States illegally for over 20 years, Miko Revereza takes the Amtrak train from Los Angeles to New York in this critical moment of hostility against migrants in the country he has come to know as home. The journey seems daring, perhaps reckless, yet urgent and necessary.

Conversations with his mother and his own ruminating thoughts reveal the pains his family has been through since their decision to leave the Philippines when he was a young boy. The 'land of freedom' viewed from the train is

constantly obstructed by the smeared windows and the electric poles that zip in and out of sight. As the train slows down and a border patrol nears the vehicle, the fragility of his status becomes uncomfortably clear.

TWO SHOTS THAT STRETCH FAR OUT



Shannon Te Ao, Aotearoa New Zealand, 2013-2014, colour, sound, 13 min

In his video, *two shoots that stretch far out*, Te Ao recites a spoken rendition of a 19th Century waiata *He waiata mō te moe punarua (A Song of Two Wives)*, to a variety of animals. The lament is written by a Ngāti Porou woman in response to her husband taking a second wife. Her waiata is infused with grief.

'It started from wanting to play with that idea: what would happen if I tried to communicate a text to other animals? Over a few months, there were three different shoots, in various locations. That helped me test out different aspects of the project, like what location, what kinds of animal and how many, and what text to use. In the lead up, I wrote texts about domestic troubles—arguments,

break ups, and make-ups. But in the end I used that waiata. My core interest is what those words carry.' - Shannon Te Ao

Shannon Te Ao is an artist, writer and curator of Ngāti Tūwharetoa descent who lives and works in Wellington, Aotearoa New Zealand. His work investigates and responds to material drawn from Māori paradigms, testing the implications of alternative creative, social and linguistic models working across video, installation and performative practices. He was awarded the Walters Prize in 2016 by Auckland Art Gallery, and his work has been included at the Edinburgh Art Festival (2017), the 11th Gwangju Biennale (2016), and the Biennale of Sydney (2014).

TERRA NA SAE



Ismal Muntaha, Indonesia, 2018-19, colour, sound, 11 min

Ismal Muntaha's *Terra Na Sae*, renders the collectives rituals and actions of Indonesia's Jatiwangi art Factory (JaF) from farming to ceramic musical concert with 11,000 participants, in mythic terms in his hypnotic film. Reframing the collectives actions against historical developments from ancient cave paintings in Sulawesi to Indonesia's colonial period, Muntaha presents the industrial and cultural development of Jatiwangi within the vast epoch of human expression.

Established in 2005 the JaF is a community that focuses on how contemporary art and culture practice is contextualised in local, rural-urban life, both in form and ideas. JaF started its work with only 10 families in Jatisura working together

they make music performances, work on exhibitions, organise events, host artists residencies (visual artists, musician, theater groups, etc) as well as helping the village government in organizing social ceremonies, etc. Now, almost fifteen years later, JaF works closely with Jatisura Village Government, all 16 villages in Jatiwangi District, local government, the Majalengka District Government and many international partners.

For all of JaF's programme they invite the art and cultural practitioners from various disciplines and countries to live, interact and work together with the villagers. These people are invited to experiment, formulate and create something within the existing society that will later be presented to them, or, in other words, tested out together.

THE SCENT OF JATI TREES



George Clark, Indonesia, 2018, colour, sound, 35mm film on digital, 25 min

Filmed in Jatiwangi, West Java between 24 July - 15 October 2017. The film is a collaborative portrait of the village arts community Jatiwangi art Factory based in West Java, Indonesia. Shot over two months, the film is chronologically structured around a series of 35mm film rolls, each of which unfolds against a single unedited field recording.

Playing with synch sound and in-camera editing, the film draws on large cast of local collaborators and performers from school children to factory workers, bodybuilders to farmers. Charting transformations and rebuilding of the community, the film proposes an open form to experience Jatiwangi's model of art practice and their dedication to what

they called the 'discourses on local rural life'.

In 2018 together with Ismal Muntaha, Bunga Saigian and Will Rose, George Clark founded the *West Java West Yorkshire Cooperative Movement (WJWY-CM)* – a framework to support ongoing collaborations between artists, communities and organisations in the two regions. Under this framework, they have supported numerous artistic exchanges helping over 20 artists produce new work and collaborate with communities across each region. Their first collaborative project was the 10th Village Video Festival with by Jatiwangi art Factory and Pavilion in Leeds.

THE SUNDIAL CARVED WITH A THOUSAND YEARS OF NOTCHES: A MAGINO VILLAGE TALE



(Sennen kizami no hidokei - Magino-mura monogatari)
Ogawa Productions, Japan, 1986, colour, sound, 16mm on digital, 222 min

The farmers who have appeared in our films, up until now, primarily told stories in response to our questions in interviews; that was the filming method we used. In *The Sundial Carved with a Thousand Years of Notches – The Magino Village Story* we didn't use this form at all. In this film the farmers talk about nothing else than their own matters and, nevertheless, they are sufficiently conscious that every 'character' performs a 'character'. - Shinsuke Ogawa

A monumental and complex film on time and history, painstakingly crafted over more than ten years, and the culmination of Ogawa Shinsuke's practice of documentary filmmaking.

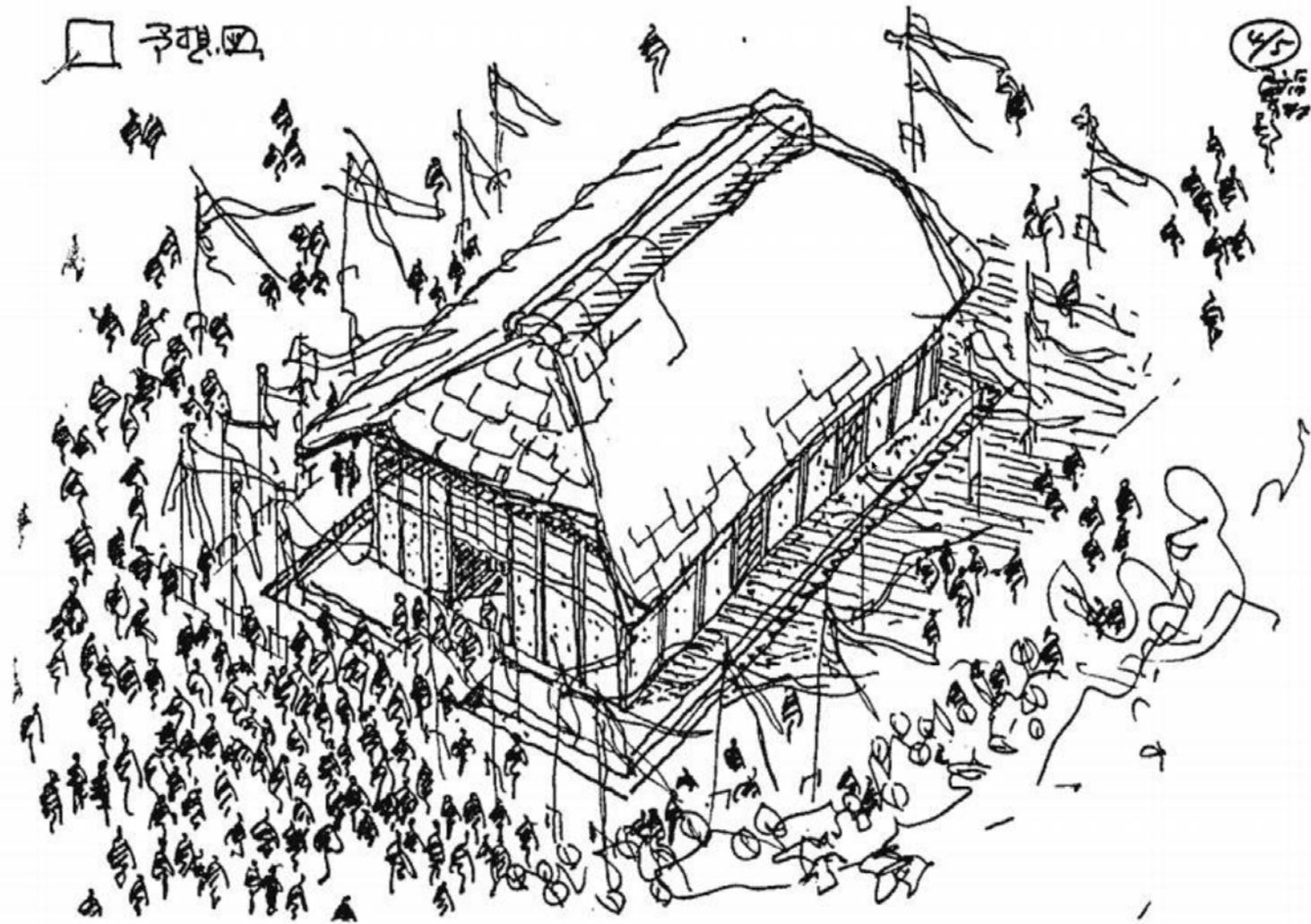
In 1974 the Ogawa Pro collective settled in the small hamlet of Magino, becoming involved in the daily life of the village, living communally and learning everything they could about the production of rice. During the following decade they devoted themselves almost exclusively to this film. *The Magino Village Story* brings together all the ideas and themes developed in the previous works of the collective – farming, the time of the village, the deep relations between the people and the land, the importance of recording oral history, the long culture of dissidence of the farmers, and their resistance against authority.



The past and present time of this place is layered through the storytelling of the people, the rendering of village time, the temporality of rice harvests, and the seasons. An archaeological excavation opens up a meditation on time. The film is cosmic, expanding as it follows the rhythm of the slow growth of crops and the passing of the years.

The people tell their stories, recite ancient myths, and reenact fictional sequences (featuring actors, such as the founder of Butoh, Hijikata Tatsumi). In order to screen this ambitious film, Ogawa Shinsuke imagined and constructed a theatre that he named *The Theatre of a Thousand Years*.

Ogawa's method returns to the original intention of documentary, realising the principle of documentary. What are the principles and original intention of documentary? First it is a love toward the object documented, a strong admiration and attachment, and it is carrying this first principle over a long period of time. Nearly all the films considered masterpieces fulfil these two conditions. - Oshima Nagisa



SCHEDULE	MONDAY 14 OCTOBER	TUESDAY 15 OCTOBER	WEDNESDAY 16 OCTOBER	THURSDAY 17 OCTOBER	FRIDAY 18 OCTOBER
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Screenings take place in the NFKS cinema apart from three on location events which take place in specially chosed sites in Kabelvåg.

The on-site screenings
 #2 Monday 7pm:
 At dusk the screening will take place on the hill top behind NFKS

#8 Wednesday 7pm:
 At dusk the screening will take place in the park in front of NFKS.

#12 Friday 10am:
 This screening will take place in the old Kabelvåg courthouse (now the BUA building) adjacent to NFKS

2:00 PM
#1: Mariano Blatt / Jessica Sarah Rinland / Eduardo Williams
Parsi
 (Eduardo Williams & Mariano Blatt, 2019, 23 min)
Those That, at a Distance, Resemble Another
 (Jessica Sarah Rinland, 2019, 67 min)

7:00 PM
#2: Joan Jonas / George Clark
 On location: Hill top behind NKFS
Wind
 (Joan Jonas, 1968, 5 min)
Sea of Clouds
 (George Clark, 2016, 16 min)

10:00 AM
#3: Kira Muratova
The Asthenic Syndrome
 (Kira Muratova, 1989, 153 min)

2:00 PM
#4: Alain Resnais / Chris Marker / Duncan Campbell
Statues Also Die (Chris Marker & Alain Resnais, 1952-53, 30 min)
It For Others
 (Duncan Campbell, 2013, 54 min)

4:00 PM
#5: Martha Atienza / Kidlat Tahimik
Anito
 (Martha Atienza, 2011-17, 9 min)
Turumba
 (Kidlat Tahimik, 1981, 95 min)

10:00 AM
#6: Tito & Tita / Charlotte Prodger / Vincent Meessen
Director's Cat
 (Tito & Tita, 2013, 2 min)
SaF05 (Charlotte Prodger, 2019, 39 min)
Ultramarine (Vincent Meessen, 2018, 42 min)

2:00 PM
#7: Barbara McCullough / Shirley Clarke
Water Ritual #1: An Urban Rite of Purification (Barbara McCullough, 1979, 6 min)
Ornette: Made in America
 (Shirley Clarke, 1985, 77 min)

7:00 PM
#8: Tanatchai Bandasak / Danech San / Juanita Onzaga / Taiki Sakpisit
 On location: Park
Recording Of A Screening For A Spirit (Tanatchai Bandasak, 2015, 3 min)
A Million Years (Danech San, 2018, 21 min)
The Jungle Knows You Better Than You Do (Juanita Onzaga, 2016, 20 min)
The Age Of Anxiety (Taiki Sakpisit, 2013, 14 min)

10:00 AM
#9: Francisco Rodríguez / Raúl Ruiz
A Moon Made of Iron
 (Francisco Rodríguez, 2017, 29 min)
Three Crowns of a Sailor
 (Raúl Ruiz, 1983, 117 min)

2:00 PM
#10: László Moholy-Nagy / Harry Watt / Humphrey Jennings / Morgan Quaintance Ayo Akingbade
The New Architecture of the London Zoo (László Moholy-Nagy, 1936, 16 min)
London Can Take it!
 (Harry Watt & Humphrey Jennings, 1940, 9 min)
Another Decade (Morgan Quaintance, 2018, 26 min)
Dear Babylon (Ayo Akingbade, 2019, 21 min)

4:00 PM
#11: Miko Revereza
Distancing (Miko Revereza, 2019, 10 min)
No Data Plan (Miko Revereza, 2019, 70 min)
 7:00 PM
Open Screen
 NKFS 3rd yYear Students

10:00 AM
#12: Shannon Te Ao / George Clark / Ismal Muntaha
 On location: Old Courthouse
 two shoots that stretch far out (Shannon Te Ao, 2013-14, 13 min)
Terra Na Sae
 (Ismal Muntaha, 2018-19, 11 min)
The Scent of Jati Trees
 (George Clark, 2018, 25 min)

2:00 PM
#13: Ogawa Productions
The Sundial Carved with a Thousand Years of Notches - A Magino Village Tale
 (Ogawa Productions, 1986, 222 min)

The Image and Its Image
14-18 October 2019
Curated by George Clark
Nordland kunst- og filmfagskole,
Kabelvåg, Norway

Thanks to all artists and distributors for
supplying work.

Julian Ross and May Adadol Ingawanij
curated #8: *Tanatchai Bandasak / Dan-
ech San / Juanita Onzaga / Taiki Sakpisit*
as part of the Animist Apparatus project
with original title *Landscape Of Spirits*.

Supported by Nordland kunst- og
filmfagskole. Thanks to Knut Asdam,
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Alsos.

Thanks to Manny Farber (1917-2008)
king of termites.