

Press Release



13th *Forum Expanded* – The Programme Is Complete

The selection for the 13th *Forum Expanded* programme, which opens at the Akademie der Künste on Hanseatenweg on February 14 under the title "A Mechanism Capable of Changing Itself", is now complete.

34 film and video works of all lengths and genres together with 15 installations have been invited from a total of 27 countries.

This year's programme once again includes a variety of works that use documentary techniques to examine and explore the potential for both cinema and music to question, illustrate, analyse and bring about change in such a way that they are capable of intervening in social and political events on the global stage. In so doing, they also expand the very concept of the documentary.

System-immanent Transformation

The title of Margaret Honda's work *6144 X 1024* recalls James Benning's *11 x 14* from 1977. *6144 X 1024* separates out the entire colour spectrum of a digital projector in a computer-generated screening. This process lasts 36 hours in total and will be shown for a few hours each day over the course of the festival in the smaller of the two Arsenal cinema auditoria.

Like Benning's work, Honda's piece turns form into content and seems almost paradigmatic for the demands to which contemporary cinema is once again subject. While for Benning the primary focus was on finding a new cinematic language, today the emphasis has shifted to altered spatial, temporal and power relations, as well as the new systems of reference within reality that dictate structure.

The resulting need for alternative histories is apparent in many of the works in the programme: Kudzanai Chiurai's film *We Live in Silence: Chapters 1-7* takes Med Hondo's classic *Soleil Ô* as a point of departure for staging historical narratives and visions of the future that reject the assumption that African migrants are supposed to think, speak and understand language in the way their colonisers do. Alternative history is also what structures *High Dam*, a slide installation by Ala Younis which focusses on two films made by Egyptian director Youssef Chahine about the Aswan Dam in the 1960s and 1970s. *High Dam* shines a light on the politics of the era and Chahine's efforts to evade censorship.

The installation *Café Togo* by Musquiqui Chihying and Gregor Kasper examines the campaign to rename streets with colonial connotations in the so-called African Quarter of Berlin-Wedding. It also explores Black activist Abdel Amine Mohammed's vision of a multidimensional politics of

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memory. Laura Horelli's installation *Namibia Today* is also set in Berlin. In an underground station in former East Berlin, seven people talk about the history of the magazine "Namibia Today", which was published in the GDR between 1980 and 1985.

Zach Blas's *Contra-Internet: Jubilee 2033* is inspired by Derek Jarman's queer punk film *Jubilee* (1978). Blas shows philosopher Ayn Rand and economist Alan Greenspan on a drug trip in 1955, during which they witness the end of the Internet in 2033. In *Watching the Detectives*, Chris Kennedy takes a critical look at the internet as we know it today by retracing the efforts of amateur detectives to reconstruct the events of the Boston Marathon bombing.

In the Marshall McLuhan Salon at the Embassy of Canada, *Forum Expanded* presents an installation by artist-duo Bambitchell in which surveillance is investigated as an aesthetic practice. The exhibition opens on February 15. Its title, *Special Works School*, refers to the code name used by the British War Office between 1917 and 1919 for a group of artists employed to design camouflage patterns and technologies.

SAVVY Contemporary will present an exhibition by artist and filmmaker Jasmina Metwaly from February 13 onwards. *We Are Not Worried in the Least* confronts viewers with footage from the film archive that she put together in Egypt between 2001 and 2016. Egypt's turbulent social and political landscape during this period form the historical backdrop to these images.

Music, Avant-garde and Underground

A series of works bring together film and music as interrelated elements of social and artistic movements which each carry the same importance.

The Third Part of the Third Measure is an audio-visual composition by The Otolith Group that can be seen and heard in the group exhibition. It stages an encounter with the militant minimalism of avant-garde composer Julius Eastman, inviting visitors to immerse themselves in the ecstatic aesthetics of black radicalism, which Eastman himself once described as "full of honour, integrity and boundless courage".

Andreas Reihse, who is well-known as a member of the band Kreidler, collaborated with artist and author Mohamed A. Gawad and filmmaker and author Dalia Neis (aka Dice Miller) in composing two audio essays. Entitled *Celluloid Corridors*, these two works will be presented as a cinematic event.



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Morgan Fisher, one of the most famous representatives of structural cinema, will present his response to Bruce Conner's classic found-footage film *A Movie* (1958), which he has dubbed *Another Movie*. By making reference to Ottorino Respighi's composition "Pini di Roma", Fisher generates visual associations to Conner's film almost automatically.

Three more representatives of the North American avant-garde and underground scene that emerged in the 1970s will be showing their new works at *Forum Expanded*: James Benning, whose installation *L. Cohen* will be in the group exhibition, as well as Barbara Hammer and Ken Jacobs. And both Heinz Emigholz and Ben Russell once again return to the programme, the latter with Ben Rivers.

At silent green Kulturquartier *Forum Expanded* will be presenting a concert by The Invisible Hands, an Egyptian band co-founded in Cairo in 2011 by Alan Bishop (aka Alvarius B., best-known as a member of Sun City Girls). The band is also the subject of Marina Gioti's and Georges Salameh's documentary of the same name, which was shown for the first time at the documenta 14 in Athens.

Another two documentaries are dedicated to underground icons: In *Eu sou o Rio*, Gabraz Sanna and Anne Santos create both a portrait of Brazilian artist and musician Tântão and of the city of Rio. In *Escape From Rented Island: The Lost Paradise of Jack Smith*, Jerry Tartaglia combines glamorous pictures of the performer and filmmaker, who died in 1989, with music from his own eccentric record collection.

Archival Constellations

"Think Film No. 6 - Archival Constellations", an international symposium on themes relating to film archives and alternative archive projects, will take place on February 22 at silent green Kulturquartier in Berlin-Wedding. Film archives and projects from Nigeria, Egypt, Palestine, Mexico, Japan and India have all been invited to take part.

During the festival, Prinzessinnengärten will be responsible for designing the foyer of the Arsenal cinema, with b_books once again offering a selection of literature.

Films

'abl ma 'ansa by Mariam Mekiwi (Egypt / Germany, 27')

6144 X 1024 by Margaret Honda (USA, 360')

A Movie by Bruce Conner (USA, 12')



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Aala Kad Al Shawk - Le Voyage Immobile by Ghassan Salhab and Mohamed Soueid (Lebanon / France, 23´)
Another Movie by Morgan Fisher (USA, 22´)
Araf by Didem Pekün (Turkey / Greece / Bosnia and Herzegovina, 47´)
Ard al mahshar by Milad Amin (Lebanon / Syria, 19´)
Bayna Hayakel Studio Baalbeck by SSKA (Lebanon / Germany, 48´)
Celluloid Corridors: Sermon by Mohamed A. Gawad, Dalia Neis and Andreas Reihse (Germany, 11´)
Celluloid Corridors: Timehelix by Mohamed A. Gawad, Dalia Neis and Andreas Reihse (Germany, 9´)
Cinema Olanda Film by Wendelien van Oldenborgh (Netherlands, 17´)
Contra-Internet: Jubilee 2033 by Zach Blas (USA / United Kingdom, 29´)
The Disappeared by Adam Kaplan and Gilad Baram (Germany / Israel, 46´)
DUG by Jan Peter Hammer (Germany / Norway, 27´)
Escape From Rented Island: The Lost Paradise of Jack Smith by Jerry Tartaglia (USA, 88´)
Eu sou o Rio by Gabraz Sanna and Anne Santos (Brazil, 78´)
Evidence of the Evidence by Alexander Johnston (USA, 22´)
Evidentiary Bodies by Barbara Hammer (USA, 10´)
The Invisible Hands by Marina Gioti and Georges Salameh (Greece / Egypt, 97´)
It by Anouk De Clercq and Tom Callemin (Belgium, 13´)
Manila Scream Expanded by Roxlee (Philippines, 66´)
Onward Lossless Follows by Michael Robinson (USA, 17´)
Optimism by Deborah Stratman (USA / Canada, 15´)
The Rare Event by Ben Rivers and Ben Russell (Switzerland / France / United Kingdom, 48´)
RIOT: 3 Movements by Rania Stephan (Lebanon / United Arab Emirates, 17´)
Die Schläferin by Alex Gerbaulet (Germany, 16´)
Shelley Duval is Olive Oyl by Ken Jacobs (USA, 21´)
Song for Europe by John Smith (United Kingdom, 4´)
Today Is 11th June 1993 by Clarissa Thieme (Germany / Bosnia and Herzegovina, 15´)
TWO BASILICAS by Heinz Emigholz (Denmark / Germany, 36´)
An Untimely Film For Every One and No One by Ayreen Anastas and Rene Gabri (USA/ Palestine/ Armenia, 90´)
wa akhiran musiba by Maya Shurbaji (Syria, 15´)
Watching the Detectives by Chris Kennedy (Canada, 36´)
We Live in Silence: Chapters 1-7 by Kudzanai Chiurai (Zimbabwe, 36´)

Group exhibition at Akademie der Künste am Hanseatenweg

Article 9303 by Ash Moniz (Egypt, 7´)
Bläue by Kerstin Schroedinger (Germany / United Kingdom, 48´)



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Café Togo by Musquiqui Chihying and Gregor Kasper (Germany / Taiwan, 27´)

Cold Body Shining by Marta Hryniuk (Poland, 33´)

Come Back Alive Baby by Song Sanghee (Republic of Korea, 17´)

Extended Sea by Nesrine Khodr (Lebanon / United Arab Emirates, 705´)

High Dam by Ala Younis (Jordan, 7´)

L. Cohen by James Benning (USA, 45´)

Namibia Today by Laura Horelli (Germany / Finland, 21´)

Pink Slime Caesar Shift by Jen Liu (USA, 24´)

Strange Meetings by Jane Jin Kaisen (Denmark / Republic of Korea, 11´)

The Third Part of the Third Measure by The Otolith Group (United Kingdom / United Arab Emirates / USA, 50´)

Ultima Ratio Δ Mountain of the Sun by Bahar Noorizadeh (Lebanon / Canada, 13´)

Exhibition at Marshall McLuhan Salon of the Canadian Embassy in Berlin

Special Works School by Bambitchell (Sharlene Bamboat and Alexis Mitchell) (Canada / Germany, 28´)

Exhibition at SAVVY Contemporary

We Are Not Worried in the Least by Jasmina Metwaly (Egypt)

Concert at silent green Kulturquartier

The Invisible Hands (Egypt)

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