



## **PRESS KIT**

### **Contents**

On Film Undone. Elements of a Latent Cinema	2
Programme schedule	3
Programme details	4-26

Visuals for press purposes can be downloaded [here](#).

### **Press inquiries**

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**Film Undone. Elements of a Latent Cinema** gathers artists, filmmakers, curators, researchers, and archivists to present and discuss elements of a latent cinema: Film projects left unfinished. Films that remained unseen. Film ideas realized in non-filmic media. Their heterogenous materialities and precarious traces upset notions of what cinema consists of – its materials, institutions, and professions, its socio-political functions, histories, and futures.

Public presentations in various formats make the processual, open-ended nature of these practices accessible and actualize their potentialities. Across historical, political and artistic contexts, the contributions to Film Undone explore what impact the idea of a latent cinema can have on filmmaking, archiving, research and curation.

With contributions by *Carmen Amengual & Tara Najd Ahmadi, Annabelle Aventurin, Ali Essafi & Léa Morin, Concha Barquero & Alejandro Alvarado, Greg de Cuir Jr. & Petra Belc, Tobias Hering & Cornelia Klauß, Tom Holert & Volker Pantenburg, Katie Kirkland & Na Mira, Olexii Kuchanskyi & Oleksiy Radynski (Kinotron Group), Uriel Orlow, Ojoboca (Anja Dornieden & Juan David González Monroy), Mathilde Rouxel & Éliane Raheb, Bunga Siagian, Akbar Yumni & George Clark, Elena Vogman & Uliana Bychenkova.*

Introducing projects by *Kianoush Ayari, Farouk Beloufa, Hartmut Bitomsky & Harun Farocki, Monny de Bouilly, Theresa Hak Kyung Cha, Sergei Eisenstein, Jocelyne Saab, Bachtiar Siagian, Felix Sobolev (Kyiv Studio of Popular Science Films), Bosko Tokin, Fernando Ruiz Vergara, Chetna Vora, amongst others.*

Moderations by *Alia Ayman, Paolo Caffoni, and Shai Heredia.*

Conceived by *Philip Widmann.*

## Venues

silent green – Kulturquartier  
Gerichtstraße 35  
13347 Berlin

Arsenal – Institut für Film und Videokunst  
Potsdamer Straße 2  
10785 Berlin

in cooperation with



Harun  
Farocki  
Institut



funded by



## Thursday, 20 July

19:30 Kino Arsenal	<b>Opening Programme:</b> <b>Insurrectionnelle (Farouk Beloufa, 1972)</b> with films by Santiago Álvarez, Ahmed Bouanani, Assia Djebar, and Nadir Bouhmouch	Philip Widmann and guests  curated by Annabelle Aventurin and Léa Morin
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## Friday, 21 July

10:00 Silent Green	<b>Welcome</b>	with Paolo Caffoni
10:30 Silent Green	<b>Cinema by Artificial Means</b>	by Greg de Cuir Jr in cooperation with Petra Belc
11:30 Silent Green	<b>“Value Resembles a Dance Not a Statue.” Sergei Eisenstein’s <i>Capital Project</i></b>	by Elena Vogman and Uliana Bychenkova
12:30 Silent Green	<b>Conversation</b> with Greg de Cuir Jr, Petra Belc, Elena Vogman, Uliana Bychenkova	moderated by Paolo Caffoni
14:30 Silent Green	<b>Redisappearances: Theresa Hak Kyung Cha’s <i>White Dust from Mongolia</i></b>	by Katie Kirkland and Na Mira
16:30 Silent Green	<b>Unmade Film: The Proposal</b>	by Uriel Urlow
20:00 Kino Arsenal	<b>Frauen in Berlin (Women in Berlin)</b> Chetna Vora, GDR, 1982, 140’	introduced by Tobias Hering

## Saturday, 22 July

10:00 Silent Green	<b>Welcome</b>	with Alia Ayman
10:30 Silent Green	<b>If I were to tell you everything, we’d still be here tomorrow.</b>	by Tobias Hering and Claudia Klauß
12:15 Silent Green	<b>Jocelyne Saab, the Film as an Unspeakable Memory</b>	by Mathilde Rouxel
14:30 Silent Green	<b>Examining the Understanding of Film</b>	by Volker Pantenburg and Tom Holert
16:30 Silent Green	<b>Rediscovering Kinotron: Potentialities of Ukrainian Soviet Science Film</b>	by Olexii Kuchanskyi and Oleksiy Radynski
20:00 Kino Arsenal	<b>Rocío</b> Fernando Ruiz Vergara, Spain 1980, 69’	introduced by Concha Barquero and Alejandro Alvarado

## Sunday, 23 July

10:00 Silent Green	<b>Welcome</b>	with Shai Heredia
10:30 Silent Green	<b>Between the Scars and the Resistance: Fabulating About Ruiz Vergara’s Unmade Films</b>	by Concha Barquero and Alejandro Alvarado
12:15 Silent Green	<b>For a Fictional Essay – Archiving the Absent</b>	by Léa Morin
14:00 Silent Green	<b><i>Karmapala</i> Through the Forbidden Scenes</b>	by Bunga Siagian, Akbar Yumni, and George Clark
15:15 Silent Green	<b>Picking Up Fragments of a Revolution</b>	by Carmen Amengual and Tara Najd Ahmadi
16:30 Silent Green	<b>Closing Discussion</b>	moderated by Alia Ayman, Paolo Caffoni, and Shai Heredia
20:00 Kino Arsenal	<b>Tazeh nafasha (The Newborns)</b> Kianoush Ayari, Iran, 1979, 45’	introduced by Tara Najd Ahmadi
21:30 Kino Arsenal	<b>Desvanecimiento Prolongado – Película Implausible # 1</b>	by Ojoboca (Anja Dornieden & Juan David González Monroy)

Thursday, 20 July, 19:30

Kino Arsenal

Potsdamer Straße 2

10785 Berlin

### Opening Programme

Philip Widmann and guests

#### **Insurrectionnelle (Farouk Beloufa, 1972)**

curated by Annabelle Aventurin and Léa Morin

with films by Santiago Álvarez, Ahmed Bouanani, Assia Djebar, and Nadir Bouhmouch

presented by Ali Essafi, in conversation with Brigitta Kuster

120'

The inspiration for this programme is the censored documentary *Insurrectionnelle* by Algerian filmmaker Farouk Beloufa. Four films by Santiago Álvarez, Ahmed Bouanani, Assia Djebar, and Nadir Bouhmouch act together as an invocation and a reconstruction of Beloufa's unfinished work. Concerned with speaking out against colonial and capitalist violence, these films attempt to reappropriate identities and narratives in opposition to an exoticizing colonial gaze. They share a commitment to speaking from the people's perspective.

*Insurrectionnelle (Farouk Beloufa, 1972)* is part of The Non-Aligned Film Archives, an ongoing project curated by researchers and archivists Léa Morin and Annabelle Aventurin in collaboration with Open City Documentary Festival London. The project aims to create a space to share films that have been marginalized from dominant cinematic narratives. Each session revolves around a single lost work that is invoked through other films that have survived. Given our incomplete histories of cinema, what place can be accorded to unfinished, lost, or non-existent films, to the fractured cinematographic journeys and the orphaned traces of a potential cinema that have been neglected by these dominant narratives? How can we approach and restore the desire for revolution carried by cinemas in struggle, when these images do not reach us?

The desire to establish a popular narrative, in opposition to official histories, exposed the work of Beloufa, as much as the ones by Álvarez, Bouanani, Djebar, and Bouhmouch to censorship, marginalization, and even erasure. In the face of colonial and authoritarian violence, and the resulting social injustices, the filmmakers present a cinema of evocations, sensations, and audio-visual experiences that summon the traces of a silent popular memory and the breath of a possible insurrection.

Ali Essafi will introduce the films, which will be followed by a conversation with Brigitta Kuster. *Insurrectionnelle (Farouk Beloufa, 1972)* is presented in cooperation with Open City Documentary Festival London.

**Farouk Beloufa** (1947–2018) studied cinema in Algiers and Paris. His first project *Insurrectionnelle* (1972) about the Algerian War of Liberation was censored. Apart from his only feature film *Nahla* (1979), Beloufa was never able to realize the projects he had in mind.

**Annabelle Aventurin** is a film archivist, programmer, and filmmaker. At Ciné-Archives, the film collection of the French Communist Party and the workers' movement, she coordinated the restoration of Med Hondo's films *West Indies*, *Sarraounia*, and currently *Polisario*, in cooperation with the Harvard Film Archive.

**Ali Essafi** studied psychology in France, then entered the world of filmmaking. After returning to his native Morocco, he embarked on a lengthy research on North African film and visual archives. His last films based on archival material were premiered at the Berlinale Forum (2017) and at IDFA (2020).

**Brigitta Kuster** is a cultural researcher, primarily interested in film studies, anti-/post- and decolonial approaches, as well as in studying the European border. Currently she works as a junior professor at Humboldt-Universität zu Berlin.

**Léa Morin** is an independent curator and researcher active in several collectives, including the Bouanani Archives (Rabat), Talitha, an association engaged in the re-circulation of alternative and experimental cinematic and sound archives (Rennes), the editorial project Intilak, and as a member of the Research Department of Elías Querejeta Zine Eskola (San Sebastián).

Films:

**Now!**

Santiago Álvarez, Cuba 1965, DCP, 6'

A powerful musical film collage that charts the struggle for racial justice through found documents, archives, and magazines. Álvarez was a committed filmmaker and talented editor, who worked for many years with Cuban newsreels and whose films express the resistance against imperialism, solidarity with oppressed peoples, and a militant support for the Cuban Revolution.

**Mémoire 14**

Ahmed Bouanani, Morocco 1971, digital file, 24', French with English subtitles

*Mémoire 14* is an anti-colonial essay film by the Moroccan filmmaker, writer, and poet Ahmed Bouanani (1938–2011), based on his 1967 poem of the same name. Constructed from repurposed archive footage from the Moroccan Cinema Centre, the film is an account of the French Protectorate in Morocco as seen through the eyes of those living under colonial rule. Bouanani was prevented from making the film the way he had intended, suffering heavy censorship from the Moroccan authorities.

**La zerda et les chants de l'oubli**

Assia Djebar, Algeria 1982, DCP, 57', Arabic and French with English subtitles

A poem in four songs produced from recycled French newsreels, this essay film by Assia Djebar sets out to deconstruct the image of the colonial Maghreb. The soundtrack attempts to (re)give a voice to the Maghrebins through a collage of collected or re-imagined music and multivocal chants. Assia Djebar (1936–2015) was one of the most prominent figures in North African literature (and cinema), highlighting the role of women in their dual struggle against colonialism and patriarchy.

**Apartheid Casablanca**

Nadir Bouhmouch, Morocco 2021, DCP, 5', Arabic with English subtitles

*Apartheid Casablanca* is a found footage essay film made over 48 hours in response to a promotional video advertising Casablanca. Nadir Bouhmouch is a radical Moroccan filmmaker whose films evoke the strength of poetic resistance and other forms of militant strategies deployed in workers' struggles in Morocco. This cinematographic collage is in dialogue with the experiments of Santiago Álvarez.

Friday, 21 July, 10:00  
Silent Green (Kuppelhalle)  
Gerichtstraße 35  
13347 Berlin

### **Welcome**

Moderator Paolo Caffoni introduces the programme of the day.

**Paolo Caffoni** is a research associate and PhD candidate at the KIM research group at the Karlsruhe University of Arts and Design. He is faculty member of NABA (New Academy of Fine Arts Milan) and was part of the curatorial team of the 2018 Yinchuan Biennale (China). Since 2009, he has worked as editor at the publishing house Archive Books.

Friday, 21 July, 10:30  
Silent Green (Kuppelhalle)  
Gerichtstraße 35  
13347 Berlin

### **Cinema by Artificial Means**

by Greg de Cuir Jr in cooperation with Petra Belc  
45'

*Cinema by Artificial Means* is an experimental lecture performance that explores the interrelationship between surrealist poetry and cinema. The performance will examine relatively unknown literary works of the avant-garde in prewar Yugoslavia, translated here for the first time, which reconstituted cinema in different media. By using AI-generated images to accompany the spoken word delivery, the performance will bridge the divide between literature and language, visual art, and technology.

This project proposes an experimental lecture performance that aims to explore the interrelationship between surrealist poetry and cinema, two artistic forms that have had a profound impact on each other. *Cinema by Artificial Means* will feature readings and translations of poetic verse by the little-known but influential artists Monny de Bouilly (*Dr Hypnison or The Technique of Life*, 1923) and Bosko Tokin (*Cinematic Poems*, 1924), accompanied by images generated by artificial intelligence that interpret the lines of the poetic text.

The performance will showcase poetry written by Serbian Surrealists that took cinema as its central subject and obsession. It will offer a fresh perspective on the notion of “cinema by other means”, as theorized by Pavle Levi in relation to these artists and others who evoke cinema and cinematic values without a (traditional) cinematographic apparatus. Greg de Cuir Jr. and Petra Belc will read these texts in Serbo-Croatian and their English translation. The AI-generated images accompanying the spoken word delivery will function as a second level of translation and adaptation. This call and response will form a cine-séance to interrelate the age of the Surrealists and the age of the Algorithm, activating a kinesthetic experience while shaping our understanding of cinema writ large and offering new insights into its polyvalent historical practices and media interfaces.

**Monny de Bouilly** (1904–1968) was a French-Serbian writer and poet. In 1924, he published *Black on White*, which anthologized the writings of key figures in the Serbian avant-garde. After moving to Paris, de Bouilly began translating and writing for *La Révolution Surréaliste* (1924–1929) and was a signatory to the Surrealist declaration *La révolution d'abord et toujours!* (1925). De Bouilly's alias was Dr Hypnison.

**Bosko Tokin** (1894–1953) was a Yugoslav-Serbian writer, poet, and artist, and a pioneer of film criticism in the prewar period. He was one of the founding editors of the avant-garde journal *Zenit* (1921–1926) and co-director of the first avant-garde film produced in prewar Yugoslavia, *Budi bog sa nama / God Be With Us* (incomplete and lost, 1924). Tokin's alias was Filmus.

**Greg de Cuir Jr** is co-founder and artistic director of Kinopravda Institute in Belgrade. He has organized programs at Institute of Contemporary Arts (London), National Gallery of Art (Washington DC), Anthology Film Archives (New York), Media City Film Festival (Windsor-Detroit), Kurzfilmtage Oberhausen, Locarno Film Festival, and many other institutions.

**Petra Belc** holds a PhD in Film Studies from the University of Zagreb; her thesis explored “The Poetics of Yugoslav Experimental Cinema from the 1960s and 1970s.” As an independent researcher, her focus lies on the field of experimental cinema with a chosen interest in the archiving and preservation of small-gauge films.



Friday, 21 July, 11:30  
Silent Green (Kuppelhalle)  
Gerichtstraße 35  
13347 Berlin

**“Value Resembles a Dance Not a Statue.” Sergei Eisenstein’s *Capital* Project**

by Elena Vogman and Uliana Bychenkova  
45’

Exploring Sergei Eisenstein’s vast diaristic archive for the realization of Karl Marx’s *Capital* as a film, this performative essay focuses on the director’s collages constructed from press clippings of advertisements, news, and other quoted materials. It imagines the sonic dimension of Eisenstein’s reflections on sound film. His idea to use the Joycean method of ‘stream of consciousness’ for *Capital* reveals a non-linear, dissociative entanglement between image and sound, known and unconscious, film and scripting.

Eisenstein’s adaptation of Karl Marx’s *Capital* (1927–1928) is a phantom in a double sense: Although never realized, it has nonetheless haunted the imagination of many filmmakers, historians, and writers to the present day. Furthermore, its first public ‘materialization’ in 1973 – a ten-page fragment of the director’s work diaries – was marked by what remained absent: Eisenstein’s images and working materials. This performative visual and audio essay aims to conjure the phantom of *Capital* once again – this time on the basis of the full scope of *Capital*’s archival body. This “visual instruction in the dialectical method” comprises over 500 pages of notes, drawings, press clippings, expression diagrams, plans for articles, negatives from *October*, theoretical reflections, and extensive quotations. Eisenstein’s idea to use the inner monologue technique of Joyce’s *Ulysses* as a “method” for the future film can be understood as a model of the upcoming sound film. Exploring the dissociated, polyphonic, and polymorphic montage principle in a multichannel sound piece, Elena Vogman and Uliana Bychenkova will show how its “diffuse” language became not only an immanent visual critique of capitalism but also an instrument against the “great speaker” – the rising fascisms of his time. And even more: In its semiotic excess, which stirs the materials and bodies into a dance – analogous to Marx’s “dance” of “petrified conditions” – lies the strongest critical and affective potential for the future cinema.

**Sergei Eisenstein** (1898–1948) was a Soviet film and theatre director, theorist, pedagogue, and ecstatic thinker. In each of his films, such as *Strike*, *Battleship Potemkin*, *October*, *The General Line* and later *Alexander Nevsky* and *Ivan the Terrible*, he reinvented montage technique in theory and practice. Many of his unrealized film projects as well as his vast experimental theory writings still remain untranslated or even unpublished.

**Uliana Bychenkova** is an audio and visual artist, designer, and researcher. Her current interest lies in the intersection of Feminist and Intermedia theories. As an MA student at Bauhaus University Weimar, she focuses on the relationships between electroacoustic composition and different dimensions in the field of visual composition, in particular screen scoring.

**Elena Vogman** is a scholar of comparative literature and media. She is principal investigator of the research project *Madness, Media, Milieus: Reconfiguring the Humanities in Postwar Europe* at Bauhaus University Weimar and author of two books, *Sinnliches Denken. Eisensteins exzentrische Methode* and *Dance of Values: Sergei Eisenstein’s Capital Project*.

Friday, 21 July, 12:30  
Silent Green (Kuppelhalle)  
Gerichtstraße 35  
13347 Berlin

### **Conversation**

with Greg de Cuir Jr, Petra Belc, Elena Vogman, Uliana Bychenkova; moderated by Paolo Caffoni  
60'

**Greg de Cuir Jr** is co-founder and artistic director of Kinopravda Institute in Belgrade. He has organized programs at Institute of Contemporary Arts (London), National Gallery of Art (Washington DC), Anthology Film Archives (New York), Media City Film Festival (Windsor-Detroit), Kurzfilmtage Oberhausen, Locarno Film Festival, and many other institutions.

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**Paolo Caffoni** is a research associate and PhD candidate at the KIM research group at the Karlsruhe University of Arts and Design. He is faculty member of NABA (New Academy of Fine Arts Milan) and was part of the curatorial team of the 2018 Yinchuan Biennale (China). Since 2009, he has worked as editor at the publishing house Archive Books.

Friday, 21 July, 14:30  
Silent Green (Kuppelhalle)  
Gerichtstraße 35  
13347 Berlin

**Redisappearances: Theresa Hak Kyung Cha's *White Dust from Mongolia***

by Katie Kirkland and Na Mira  
90'

In 1980, Theresa Hak Kyung Cha traveled to Seoul to begin work on her first feature length film *White Dust From Mongolia*. The film centers on an unnamed female amnesiac and her process of “remember[ing] the latent images” she has lost to the past, but its production was interrupted, first by political unrest in South Korea, and then by Cha’s violent rape and murder in 1982. Writer Katie Kirkland and artist Na Mira’s presentation returns to *White Dust* to excavate its afterlives in the present.

In May 1980, Korean American artist Theresa Hak Kyung Cha traveled to Seoul to begin work on her first feature length film *White Dust From Mongolia*. The proposed film grapples with the legacies of Japanese and American occupations in Korea, and centers on an unnamed female amnesiac and her process of “remember[ing] the latent images” she has lost to the past. But the film itself was never completed – firstly interrupted by political unrest in South Korea, and then by Cha’s violent rape and murder in New York in November 1982.

The presentation will include a screening of the unfinished rushes of *White Dust From Mongolia*, and selections of Mira’s recent projects re-imagining the film including *Tesseract (test)*, *contrapunctual*, *TETRAPHOBIA*, and *Noraebang*. Activating the theatrical elements of the cinema and the poetic fabulation of the archive, *Redisappearances* embodies Cha’s technologies of memory.

Followed by a conversation with Lisabona Rahman.

**Theresa Hak Kyung Cha** (1951–1982) was a radically multidisciplinary Korean American artist who worked across the spectrum of performance, sculpture, experimental writing and artist’s books, mail art, film, video, as well as audiovisual installations. Her work explores the entanglements of language, memory, desire, and identity in the aftermath of historical rupture.

**Katie Kirkland** is a PhD candidate in Film Studies and Comparative Literature at Yale, where she researches reenactment and experimental documentary. She has written about Theresa Hak Kyung Cha’s films for the feminist film journal *Another Gaze*.

**Na Mira** is a Los Angeles-based artist. Her series of films and videos inspired by Theresa Hak Kyung Cha’s archives have been presented at Whitney Museum of American Art, Midway Contemporary Art, Company Gallery, Paul Soto, Art Sonje Center and MOCA Tucson, amongst others.

**Lisabona Rahman** studied film preservation and presentation. She creates performative lectures and screenings of archival films. Her approach comes from intersecting interests on cinema practice and history in post-colonial societies, transnational networks and women’s work. Lisabona actively takes part in the circulation of knowledge among feminists, especially around the Nusantara archipelago.

**Friday, 21 July, 16:30**  
Silent Green (Kuppelhalle)  
Gerichtstraße 35  
13347 Berlin

**Unmade Film: The Proposal**

by Uriel Orlow  
60'

Orlow's lecture performance *Unmade Film: The Proposal* takes as its starting point the mental hospital Kfar Sha'ul in Jerusalem, which occupies the remains of the Palestinian village Deir Yassin. It had been depopulated in a massacre by Zionist paramilitaries in April 1948. As a film proposal, it connects the artist's own family history, the Holocaust and the Nakba, as well as questions around narrative structures and the impossibility of comparing traumas. Video and audio accompany the lecture performance.

*Unmade Film* is a collection of audio-visual works that point to the structure of a film while never fully becoming one. In *The Proposal* the artist returns to the very beginning of the project, looking backward and forward at the same time. The lecture performance envisages this impossible film in retrospect, presents its premise and explores filmic elements such as the score, the story, the staging, and the script. The live format combines storytelling, autobiography, and interrogation with the act of witnessing on the part of the audience.

**Uriel Orlow** is a Swiss-born artist with a diasporic background, living between Lisbon, London, and Zurich. He is the 2023 recipient of Swiss Grand Prix for Art / Prix Meret Oppenheim. His work has been presented at major international survey exhibitions including the 54<sup>th</sup> Venice Biennale, Manifesta 9 and 12 in Genk and Palermo, and many others.

Friday, 21 July, 20:00

Kino Arsenal

Potsdamer Straße 2

10785 Berlin

**Frauen in Berlin (Women in Berlin)**

Chetna Vora, GDR 1982

digital file, 140'

German with English subtitles

Chetna Vora came to the GDR with a scholarship from the Communist Party of India (CPI) and studied film directing at the Potsdam-Babelsberg Film and Television Academy from 1976 to 1982. Her first examiner, Ulrich Weiß, wrote about her diploma film *Women in Berlin* (1982) that he knew of “no documentary film made in the GDR that understood emancipation so comprehensively.” With rare frankness, and in long, barely edited shots, women talk about their lives – about work, relationships, the tension between personal ambitions and forced pragmatism. The working copy of the film was first confiscated by the school administration because Vora refused to cut it from 140 to 40 minutes. After she had briefly stolen the film reels, the academy eventually had the film destroyed. What has survived is a filmed VHS copy of the working print, which in this very form is the material trace of an act of institutional violence that is still difficult to comprehend today.

Introduced by Tobias Hering.

**Chetna Vora** (1957–1987) came to the GDR with a scholarship from the Communist Party of India and studied film directing at the Potsdam-Babelsberg Film and Television Academy from 1976 to 1982. Her two student films *Oyoyo* (1980) and the unfinished diploma project *Women in Berlin* (1982) have recently been re-appreciated on several occasions.

**Tobias Hering** is a freelance curator and writer. His work focuses on thematic film programs dealing with questions of image politics and the role of archives which are realized in cooperation with film festivals, cinemas, or exhibition venues. Since 2018, he has headed the archive-based section *re-selected* at the International Short Film Festival Oberhausen.

**Saturday, 22 July, 10:00**  
Silent Green (Kuppelhalle)  
Gerichtstraße 35  
13347 Berlin

**Welcome**

Moderator Alia Ayman introduces the programme of the day.

**Alia Ayman** is a film curator and a doctoral candidate in anthropology at New York University. She is the co-founder of Zawya Cinema in Cairo and has contributed to the programs of Berlinale Forum, IDFA, BlackStar Film Festival, Flaherty NYC, Images Festival and the Arab Women Film Festival in Brazil among others.

**Saturday, 22 July, 10:30**  
Silent Green (Kuppelhalle)  
Gerichtstraße 35  
13347 Berlin

**If I were to tell you everything, we'd still be here tomorrow.**

by Tobias Hering and Cornelia Klauß, in conversation with Lars Barthel, Neelesha Barthel, Gudrun Plenert, Thomas Plenert  
90'

Chetna Vora (1957-1987) came to the GDR with a scholarship from the Communist Party of India and studied film directing at the Potsdam-Babelsberg Film and Television Academy from 1976 to 1982. Her diploma film *Women in Berlin* (1982) was destroyed by the school administration when she refused to cut it from 140 to 40 minutes and has only survived as a pirated VHS-copy. An open panel shall help to address the latencies which *Women in Berlin* continues to refer to in its demonstrative lack of closure.

In 1980, Chetna Vora made the medium-length documentary *Oyoyo* about intercultural life in a student dormitory in East Berlin. The cameraman was her fellow student Lars Barthel who had become her life partner and the father of their daughter Neelesha, who is a filmmaker as well. Chetna Vora's next project was a documentary about women in Berlin with the working title *Schattenbilder* (*Shadow Images*). With cameraman Thomas Plenert she recorded long conversations with women of different ages and from various social backgrounds. After a first internal screening of the 140-minute rough cut, the academy demanded the film to be cut to 40 minutes. Chetna Vora refused to comply and managed to copy the working print onto VHS by videotaping it from a wall or sheet. This is the only form in which her film has survived. The original footage has not been seen again after the university confiscated the material and handed it over to the State television for a 23-minute version, edited without Vora's consent and apparently never broadcasted. Chetna Vora died on a trip to India in 1987.

Tobias Hering and Cornelia Klauß will present elements of their research around this film, including the unpublished transcript of a 1993-conversation between Tamara Trampe and Christiane Mückenberger about Chetna Vora and *Women in Berlin*. The session will conclude with an audience discussion involving Lars Barthel, Neelesha Barthel, Thomas Plenert and Gudrun Plenert, who participated in the making of the film and has contributed to some of the most notable films of the last decade of DEFA production as an editor.

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**Cornelia Klauß** grew up in East Berlin and studied film studies at the Potsdam-Babelsberg Film and Television Academy. Since 1990, she has empowered the critical appreciation of GDR film histories as a cinema and festival programmer, occasional filmmaker, writer, and book editor. Since 2017, Klauß has headed the Film and Media Art Section at the Akademie der Künste, Berlin.

**Saturday, 22 July, 12:15**  
Silent Green (Kuppelhalle)  
Gerichtstraße 35  
13347 Berlin

**Jocelyne Saab, the Film as an Unspeakable Memory**

by Mathilde Rouxel, in conversation with Éliane Raheb  
75'

Jocelyne Saab followed the trail of a former classmate at the end of the 1990s. Joumana had covered the extreme right-wing militias at the beginning of the Lebanese civil war. Suffering from amnesia after a bomb blast, she was brought back to consciousness by Saab, who had planned to make a film about her past during the war. Disoriented, Joumana aborted the project. The work on the film is now being taken up by the contemporary Lebanese filmmaker Éliane Raheb, bringing together different layers of memory about a history that is yet to be written.

Jocelyne Saab is known for filming the early stages of the civil war that tore Lebanon apart for fifteen years. She is also known for taking a stand – she lived, filmed, and resisted in West Beirut, “the stronghold of the Palestinians and the left”, as she describes it in her films. Others made different choices. Joumana, a former classmate of Saab’s, also became a journalist but chose to cover the other side – the war drove them apart.

An explosion directed against her husband in 1989 plunges Joumana into a coma. Jocelyne recontacts her a few years later and finds that she has amnesia. In the aftermath of a civil war that has not been able to write its own history, Saab is upset by this loss of memory. For her, it is necessary to put back on stage what remains of the traces, and she proposes to Joumana to make a film which in its process can give her back her memory. The film was aborted because the performativity of its creative process forced Joumana to face the horror of the choices she had made during the civil war – choices she could no longer assume.

Nearly a quarter of a century later, Éliane Raheb discovered Jocelyne’s documents and planned a film. Mathilde Rouxel will present the archives and discuss them in the light of Jocelyne Saab’s career and commitment, before inviting Raheb to discuss the possibility of bringing to fruition a film project that was made possible by a different temporality and a different human relationship to history.

Followed by a conversation with Alix Beeston.

**Jocelyne Saab** (1948–2019) was a French Lebanese journalist, director, and artist. She covered most of the conflicts in the Middle East between 1973 and 1982 as a journalist and documentary filmmaker, then turned to fiction and contemporary art. She is one of the most prolific filmmakers of her generation.

**Mathilde Rouxel** is a researcher and programmer based in France, specializing in the cinema of Arab countries. She was Jocelyne Saab’s assistant on the various projects she led during the last six years of her life, and has been conducting research on Saab’s work since 2013. She is the co-founder of the Jocelyne Saab Association, founded in 2019.

**Éliane Raheb** has directed several award-winning documentaries, among them *Miguel’s War*, *Those Who Remain* and *Sleepless Nights*. She programs films for the online platform for Arab cinema AFLAMUNA and is the artistic director of the Rural Encounters on Environment and Films REEF. She is currently researching the histories of unmade Lebanese films.

**Alix Beeston** is a writer and academic based in Wales. Her current research explores unfinished film and literature by women across the twentieth and twenty-first centuries. She is the co-editor of a new collection of essays, *Incomplete: The Feminist Possibilities of the Unfinished Film*, published by the University of California Press in June 2023.



**Saturday, 22 July, 14:30**  
Silent Green (Kuppelhalle)  
Gerichtstraße 35  
13347 Berlin

### **Examining the Understanding of Film**

by Volker Pantenburg and Tom Holert, in conversation with Maja Figge  
90'

In 1970, Hartmut Bitomsky and Harun Farocki worked on a multi-part media educational series, entitled *AUVICO* (an acronym for "Audiovisual Codes"). Some prototype spots were realized but the project remained unfinished. For the presentation, one 10-minute spot will be screened. It will be framed by a montage of archival material. In a conversation between Tom Holert and Maja Figge, *AUVICO*'s specific approach will be situated in the discourses around education, media, and technology of the early 1970s.

As the correspondence between Bitomsky, Farocki and public broadcasting stations (WDR, Radio Bremen, Bayerischer Rundfunk) as well as textbook publishers (Ernst Klett Verlag) reveals, *AUVICO* was an ambitious tie-in between short film spots for television and an accompanying textbook for use in schools – a sort of "Medienverbund" in and for itself. Some prototype spots were realized, and the project received advance media attention, but eventually remained unfinished.

*AUVICO* is the fragmentary document of a historical moment when film education was aimed both at a wider television audience and secondary (and adult) school classes. In the surviving pilot episodes, semiotic analysis, perceptual training, and critique of ideology are mixed in characteristic, occasionally funny ways.

Attending to the historical and conceptual framework in which *AUVICO* was meant to intervene, a screening of one of the 10-minute-long spots, found in 2016 at the Deutsche Kinemathek, will be framed by a short montage of archival material. In a conversation between Tom Holert and Maja Figge, *AUVICO*'s specific approach combining didactics, cybernetics and semiotics will be situated in the discourses around education, media, and technology of the early 1970s. As one of the title cards of *AUVICO* states: "To be able to understand film, one has to examine the understanding of film."

*Examining the Understanding of Film* is presented in cooperation with the Harun Farocki Institut.

**Hartmut Bitomsky** (\* 1942) and **Harun Farocki** (1944–2014) studied film at Deutsche Film- und Fernsehakademie Berlin (DFFB) from 1966 until 1968. In the period after their relegation from the school, they collaborated on several films invested in pedagogical issues. Both worked as authors and editors for the journal *Filmkritik*. Individually, they realized numerous films for cinema, television, and exhibition spaces. Bitomsky taught film at the California Institute of the Arts and later became director of DFFB; Farocki worked at the University of California at Berkeley and became professor at Akademie der bildenden Künste Wien.

**Tom Holert** is a writer and curator. In 2021, he curated *Education Shock*, a research and exhibition project on the spatial politics of education around the globe during the 1960s and 1970s (HKW Berlin).

**Volker Pantenburg** is professor of Film Studies at the University of Zurich. He has published widely on essayistic film, archival practice, and moving images between cinema and museum.

Together with others, Holert and Pantenburg co-founded the Harun Farocki Institut in 2015.

**Maja Figge** is a research associate for film studies at Mainz University and an international fellow of the cluster of excellence Africa Multiple: Reconfiguring African Studies at Bayreuth University. Her research interests are transnational screen cultures, media aesthetics and theories, postcolonial critique and decolonial thought, gender and queer studies.

**Saturday, 22 July, 16:30**  
Silent Green (Kuppelhalle)  
Gerichtstraße 35  
13347 Berlin

**Rediscovering Kinotron: Potentialities of Ukrainian Soviet Science Film**

by Olexii Kuchanskyi and Oleksiy Radynski, in conversation with Oleksandr Teliuk  
75'

In late 2020, around eleven thousand film reels were discovered at Kyivnaukfilm, the former Kyiv Studio of Popular Science Films. Since the studio's bankruptcy in the 1990s, these reels were stored in an attic with no proper conditions for film preservation. Part of this non-archive is a vast number of unedited rushes and footage shot for films that were left unfinished between the 1960s and 1990s. Among these is previously unknown film material created by the so-called Kyiv School of Science Film.

The school was an innovative circle of filmmakers around the director Felix Sobolev, who merged experimental film with scientific research under socialism. It was concerned with the development of various cinematic constellations of aesthetics, intelligence, and knowledge – which were approached as single elements of intertwined social processes, thus requiring new forms of spectatorship and institutional relations.

Olexii Kuchanskyi and Oleksiy Radynski, who participated in the rediscovery of the archive, will present some of the recently found visual materials as well as Felix Sobolev's writings on his unrealized project *Kinotron*. *Kinotron* promised to be "a new form of film production," which would enable a "powerful acceleration" of filmmaking and mutual relations between science and cinema.

This presentation will be organized in a semi-fictional manner in order to reveal the social, political, institutional, and aesthetic conditions of Sobolev's unrealized project, as well as the abandonment of the films produced by the school. The potential of the abandoned archive is approached as a path out of the traumatic repetitions maintained by cultural and infrastructural colonial violence. Currently, this film archive is threatened not only due to improper preservation conditions, but also by the threat of Russian rocket attacks. The presentation will be followed by a conversation with Oleksandr Teliuk, a film historian and curator at the Dovzhenko Centre, Kyiv.

**Felix Sobolev** (1931–1984) was a documentary filmmaker and founder of the informal Kyiv School of Science Film, whose work was informed by cybernetics, experimental psychology, and cognitive studies. Between 1960 and 1970 he made a series of groundbreaking science films that won multiple awards at international film festivals and became box office hits in the USSR.

**Olexii Kuchanskyi** is an independent film programmer and art writer whose main interests lie in Soviet para-avant garde cinema, situated geographies, and critical cultures of nature. His/her works have been published in *TransitoryWhite*, *e-flux Notes*, *Theory on Demand*, *figurationen*, and others. S/he (co-)curated film programs and shows for Kyiv Biennial, Coalmine – Raum für Fotografie Winterthur, *e-flux Film*, among others.

**Oleksiy Radynski** is a filmmaker and writer based in Kyiv, Ukraine. His films have been screened at International Film Festival Rotterdam, *e-flux* (New York), ICA (London), DOK Leipzig, Sheffield Doc Fest, Docudays (Kyiv), SAVVY Contemporary (Berlin), etc. His latest film *Chornobyl 22* won the Main Prize at Oberhausen International Film Festival in 2023.

**Oleksandr Teliuk** is a film scholar, curator, and artist. As a film archivist, he works at the Dovzhenko Center, the Ukrainian state film archive. As an artist, he took part in a number of film festivals (FIDMarseille, Oberhausen, Glasgow, and others) and exhibitions. He is also a co-founder of *ruins* collective, a film and art union.

**Saturday, 22 July, 20:00**

Kino Arsenal

Potsdamer Straße 2

10785 Berlin

### **Rocío**

Fernando Ruiz Vergara, Spain 1980

digital file, 69'

Spanish with English subtitles

After Franco's death, Fernando Ruiz Vergara returned from Portugal to Spain to direct *Rocío*, a critical film essay on the most multitudinous Catholic pilgrimage on the Iberian Peninsula, held in Almonte (Huelva). Immediately after Spain's transition to democracy, *Rocío* was the first film to be censored for exposing one of the perpetrators of fascist crimes in the Civil War. The film has been banned from being shown in its entirety in Spain until today. At Kino Arsenal, *Rocío* will be shown as a reconstruction of its uncensored version.

When the film was released with three censorship cuts after a long court case in 1985, the synopsis preserved the rebelliousness and richness of the film. These words do not speak about the past, their lucidity underlines the power of a cursed film: "*Rocío* is the first authentically Andalusian film to have been made and is therefore the revelation of a cinema that owes nothing to that which has hitherto been produced in 'great and free', peaceful and narrow Spain. But it is not a simple documentary. Nor a survey film. Nor a cold ethnological enquiry. It is the true soul, the feeling of a people that becomes aware. And when it comes together, freedom springs up, in its raging aspiration for truth."

Introduced by Concha Barquero and Alejandro Alvarado.

**Fernando Ruiz Vergara** (1942–2011) devoted himself to political activism through film, screening uncensored films to Spanish audiences after the Carnation Revolution in Portugal and establishing the Centro de Intervenção Cultural, which organized the Mostra Internacional de Cinema de Intervenção in 1976. Vergara returned to Spain to direct *Rocío*, the first film to be censored after Spain's transition to democracy.

**Concha Barquero** and **Alejandro Alvarado** are filmmakers, lecturers and researchers at the University of Málaga (Spain). For the last ten years they have been carrying out academic and cinematographic research on the work of the Andalusian filmmaker Fernando Ruiz Vergara. The book *La poscensura en el cine documental de la transición española (Post-Censorship in the Documentary Cinema of the Spanish Transition, 2016)* and their short film *Descartes (Outtakes, 2021)* are the outcome of this research. They are currently in the post-production process of their feature film *A film by Fernando Ruiz Vergara* about the unfinished projects of the filmmaker.

**Sunday, 23 July, 10:00**  
Silent Green (Kuppelhalle)  
Gerichtstraße 35  
13347 Berlin

**Welcome**

Moderator Shai Heredia introduces the programme of the day.

**Shai Heredia** is a filmmaker, curator, and founding director of Experimenta, the moving image art biennial of India. She programmed the 65th Robert Flaherty Seminar and is currently the co-curator of Berlinale Forum Expanded. Heredia is Associate Dean of the Graduate Program in Curatorial Practices at the Srishti Manipal Institute of Art, Design and Technology in Bangalore.

**Sunday, 23 July, 10:30**  
Silent Green (Kuppelhalle)  
Gerichtstraße 35  
13347 Berlin

**Between the Scars and the Resistance: Fabulating About Ruiz Vergara's Unmade Films**

by Concha Barquero and Alejandro Alvarado, in conversation with Annabelle Aventurin  
90'

Censorship always leaves marks on a film. In the case of *Rocío* (1980) by Fernando Ruiz Vergara it is not only the scars of the cuts imposed, but also the author's gestures of resistance. Concha Barquero and Alejandro Alvarado set out from the different existing versions of *Rocío* to unveil the unfinished filmography of its author. Like mediums trying to tune into the spirit of Vergara in a séance, their contribution is a free-form attempt at bringing his latent cinema to the present.

The censorship of the documentary *Rocío* was the beginning of a thwarted career. The Andalusian filmmaker Fernando Ruiz Vergara never directed a film again. *Rocío* had been seized and judicially censored immediately after Spain's transition to democracy for exposing one of the perpetrators of fascist crimes in the Civil War. The film has been banned from being shown in its entirety in Spain until today. Vergara died in 2011, leaving behind numerous scripts and sketches for films that he was never able to carry out. Those films existed in the imagination and in desire, they speak of creative forces and dissidence. Recovering the Andalusian director's unfinished films is a project of research, artistic reinterpretation and affection.

Filmmakers and researchers Concha Barquero and Alejandro Alvarado invite the audience to learn about the different versions of *Rocío*, emphasizing the results of the clash between censorship and the persistent resistance of its author, in order to explore the filmmaker's unfinished filmography. Various evidence and traces (footage, documents, but also blanks) will allow us to fabulate about the potentiality of his unmade films. Vergara's first film *Otelo a presidente* intended to disseminate the political project of the famous leader of the Carnation Revolution, Otelo Saraiva de Carvalho, who had wanted to establish a participatory democracy in Portugal. Both failed projects, the political and the cinematographic, bring us back to a Southern Europe devoted to an extractive economic model based on tourism as a livelihood.

Followed by a conversation with Annabelle Aventurin.

**Fernando Ruiz Vergara** (1942–2011) devoted himself to political activism through film, screening uncensored films to Spanish audiences after the Carnation Revolution in Portugal and establishing the Centro de Intervenção Cultural, which organized the Mostra Internacional de Cinema de Intervenção in 1976. Vergara returned to Spain to direct *Rocío*, the first film to be censored after Spain's transition to democracy.

**Concha Barquero** and **Alejandro Alvarado** are filmmakers, lecturers and researchers at the University of Málaga (Spain). For the last ten years they have been carrying out academic and cinematographic research on the work of the Andalusian filmmaker Fernando Ruiz Vergara. The book *La poscensura en el cine documental de la transición española (Post-Censorship in the Documentary Cinema of the Spanish Transition, 2016)* and their short film *Descartes (Outtakes, 2021)* are the outcome of this research. They are currently in the post-production process of their feature film *A film by Fernando Ruiz Vergara* about the unfinished projects of the filmmaker.

**Annabelle Aventurin** is a film archivist, programmer, and filmmaker. At Ciné-Archives, the film collection of the French Communist Party and the workers' movement, she coordinated the restoration of Med Hondo's films *West Indies*, *Sarraounia*, and currently *Polisario*, in cooperation with the Harvard Film Archive

**Sunday, 23 July, 12:15**  
Silent Green (Kuppelhalle)  
Gerichtstraße 35  
13347 Berlin

**For a Fictional Essay – Archiving the Absent**

by Léa Morin  
45'

From disappeared or missing films, documents, photographs, archives, and dozens of film excerpts and rushes, Léa Morin follows the desires and prevented dreams of Moroccan filmmaker Karim Idriss along material traces: labels on a film can, a camera model captured on a set photo, administrative letters, a student's diploma, a few lines in a CV or in a press article, names in film credits. From trace to trace, a constellation of parallel unfinished cinematic stories emerges.

On 25th September 1967, the young Moroccan filmmaker Karim Idriss wrote a letter to the rector of the Łódź Film School in Poland. In this application for admission, he set out his career and his active participation in the struggle for a Moroccan cinema. A few years later, he wrote a letter to the Moroccan Journal of Culture *Souffles* about his documentary (which was later banned) *Les enfants du Haouz* (1970), a film about marginalized adolescents in Morocco. Despite extensive research, this film has remained untraceable, the same is true for the last film Idriss had made in Poland: *Et l'exil de tous les jours*.

Based on these two letters, as well as the missing films, documents, photographs, film excerpts and rushes, Léa Morin follows in a lecture performance the desires and prevented dreams of the Moroccan filmmaker who studied in Poland in the early 1970s. What can be reconstructed from these material traces? How to go about writing a history of cinema, even though it is crossed by a series of erosions, omissions, erasures, and disappearances? How can uncertainty, trial and error be included? How to preserve films that do not exist? Can we borrow the methodologies of cinematographic restoration to preserve the traces of the absent? What place can we give to fiction in this work of political and aesthetic recomposition? Can we restore and reactivate the desire for cinema and the dreams of revolution carried by young filmmakers like Idriss to propose the invention of new spaces for our futures?

**Karim Idriss** (1936–2009) faced impediments and bans which prevented his idea of a Moroccan cinema. Much of his early film work is considered lost. Exiled in France after his film studies in Poland and stations in Algeria and Italy, Idriss made television reportages on issues of immigration and the documentary *Sketch For a Family Portrait* (1979). Plans for making a feature film in Morocco were never realized.

**Léa Morin** is an independent curator and researcher active in several collectives, including the Bouanani Archives (Rabat), Talitha, an association engaged in the re-circulation of alternative and experimental cinematic and sound archives (Rennes), the editorial project Intilak, and as a member of the Research Department of Elias Querejeta Zine Eskola (San Sebastián).

**Sunday, 23 July, 14:00**  
Silent Green (Kuppelhalle)  
Gerichtstraße 35  
13347 Berlin

***Karmapala Through the Forbidden Scenes***

by Bunga Siagian, Akbar Yumni, and George Clark  
60'

*Karmapala Through the Forbidden Scenes* is a speculative investigation of an unmade film by Bachtiar Siagian, imagined in dialogue with archival fragments of his lost film *Daerah Hilang* (1956), which was heavily censored by the Indonesian government for its social critique. Bunga Siagian, Akbar Yumni, and George Clark will stage encounters between the imagined *Karmapala* and a re-enactment of the forbidden scenes of *Daerah Hilang*.

The repressive politics that emerged during the Cold War set the tide against progressive movements in the Third World, leading to the 1965–1966 anti-communist purge in Indonesia, in which hundreds of thousands of alleged leftists were killed. The works of artists from the left spectrum were prohibited, destroyed, and erased. The vulnerability of the film medium disadvantaged those active in the field of cinema the most. Due to the unavailability of their films, the names of several leftist cineasts, including Bachtiar Siagian, became regarded as myths. The history of cinema has been constructed untroubled by their absence.

Siagian was supposed to make his ambitious film *Karmapala* when the purge and the mass killings began in 1965. From the film's surviving synopsis, it appears as if Bachtiar would have illustrated the Marxist "economic law of motion" through the development of a Bali villager's consciousness, who comes to question the traditional structure of society based on caste value and to imagine what Indonesian modernism could be.

Fragments of the censored scenes from *Daerah Hilang* were recently discovered in the writings of the film critic A. Dahlan. Those forbidden scenes show how Bachtiar used visual juxtaposition to explore class antagonism and to critically question the concept of Indonesian modernity, while providing a visual code through which the unmade *Karmapala* can be imagined. *Karmapala Through The Forbidden Scenes* proposes ways for the lost and the unmade to address each other, creating new imaginaries over archives, repertoire over archival material, or even cinema over films.

**Bachtiar Siagian** (1923–2002) was a member of the leftist cultural organization Lekra (1950–1965). Active in the network of Third World filmmakers, his cinematic realism was anchored in the social realities of the Third World. Most of his films were lost during the anti-communist purge of the authoritarian Orde Baru (New Order) regime.

**Bunga Siagian** is a cultural producer, researcher, and writer. Her current research looks at the 3<sup>rd</sup> Afro-Asia Film Festival as part of a left Third Worldist practice. Based in Jatiwangi, she co-founded BKP, a study agency of land that situates its practices at the nexus of the arts, community, and the legacy of colonialism.

**Akbar Yumni** is a performance artist and curator. He has been producing re-enactments of non-extant films, especially those which were lost during the authoritarian Orde Baru (New Order) regime in Indonesia. Among them are *Lost Area* (1956) and *Turang* (1957) by Bachtiar Siagian (1923–2002), as well as *Sedap Malam* (1951) by Ratna Asmara (1913–1968).

**George Clark** is an artist, writer, and curator whose projects explore non-aligned histories and geographies seeking to build new models of assembly, exhibition making, and moving image production. Previous projects explored an unfinished Taiwanese film by Chilean director Raúl Ruiz and ongoing work with two Vietnamese archives in London and Hanoi.

**Sunday, 23 July, 15:15**  
Silent Green (Kuppelhalle)  
Gerichtstraße 35  
13347 Berlin

### **Picking Up Fragments of a Revolution**

by Carmen Amengual and Tara Najd Ahmadi  
45'

Whether under the rubric of Third Cinema, in the context of Third World solidarity, or within projects of decolonization, national liberation, and anti-imperialism, the “committed” cinema of the 1960s and 70s positioned itself in the middle of historical conflicts, capturing their emergence and contradictions across the world. Carmen Amengual and Tara Najd Ahmadi pursue the traces of derailed or never materialized projects in revolutionary cinema between Algiers, Buenos Aires, and Tehran, urging for a new framing of what was left unfinished.

In her film-research *A Non-coincidental Mirror*, Carmen Amengual fabricates a memory for the first Third World Filmmakers Meeting (Algiers, 1973) and its second iteration (Buenos Aires, 1974), a forum of political filmmakers organized by two Argentines with the sponsorship of the Algerian government. Through the discovery of a correspondence between the organizers, Jorge Giannoni and Susi Sichel, and a collaborator in Algiers (the artist’s mother), Amengual’s project reimagines a failed documentary about the anti-colonial struggles in Africa, intended to inspire and educate a Latin American audience, before losing financing due to the repressive turn of Argentinian politics.

Tara Najd Ahmadi’s project discusses films and art projects left unfinished during the 1979 Revolution in Iran. Central to her discussion is *The Newborns*, a documentary about the short window of utopian freedom directly after the Revolution, made but not completed by Iranian filmmaker Kianoush Ayari. By addressing the emancipatory potentials of the incomplete in the context of the Revolution, Najd Ahmadi discusses the intricate process of filmmaking during the times of unrest.

The works of Amengual and Najd Ahmadi deal with the problem of how to think about what was left in pieces, while eluding totalizing narratives. The artists will present their projects and will discuss the emancipatory potentials of looking back at these revolutionary cinematic fragments decades after their production.

**Kianoush Ayari** is an Iranian filmmaker and screen writer. He was an early member of the Iranian innovative experimental film scene known as Free Cinema of Iran (*sinamaye azad e Iran*). Throughout his cinematic work, Ayari directed numerous award-winning films. His 1994 film, *Abadani-Ha* received the Silver Leopard at Locarno International Film Festival.

**Jorge Giannoni** was an independent filmmaker and the head of the cinémathèque at the Instituto del Tercer Mundo (Third World Institute) at the University of Buenos Aires. He co-organized the first Third World Filmmakers Meeting in Algiers in 1973, together with the architect **Susi Sichel**. Shortly after, the University of Buenos Aires was pressured by the government of Isabel Perón to close the Institute. Giannoni had to leave the country for Peru, then onwards to Cuba, where he lived until his return to Argentina in 1983. He died in Buenos Aires in 1995. Susi Sichel lives and works in Argentina.

**Carmen Amengual** is an interdisciplinary artist and experimental filmmaker from Argentina based in Los Angeles. Her projects explore the emergence of collective imaginaries, identity formations, and conceptions of time and history that condition the political imagination. She is a 2022–2024 Vera List Center for Arts and Politics artist fellow and a 2023 Graham Foundation grantee.

**Tara Najd Ahmadi** is a non-fiction filmmaker and scholar born in Tehran. Her body of work focuses on creating a panorama of untold, marginalized stories that can be gleaned through unofficial oral histories. Her texts have appeared in various journals including the *Frontiers Journal*. Solo screenings of her work have taken place at various venues internationally, including the Anthology Film Archives.



**Sunday, 23 July, 16:30**  
Silent Green (Kuppelhalle)  
Gerichtstraße 35  
13347 Berlin

### **Closing Discussion**

with contributors, guests, and audiences of Film Undone; moderated by Alia Ayman, Paolo Caffoni, and Shai Heredia  
90'

**Alia Ayman** is a film curator and a doctoral candidate in anthropology at New York University. She is the co-founder of Zawya Cinema in Cairo and has contributed to the programs of Berlinale Forum, IDFA, BlackStar Film Festival, Flaherty NYC, Images Festival and the Arab Women Film Festival in Brazil among others.

**Paolo Caffoni** is a research associate and PhD candidate at the KIM research group at the Karlsruhe University of Arts and Design. He is faculty member of NABA (New Academy of Fine Arts Milan) and was part of the curatorial team of the 2018 Yinchuan Biennale (China). Since 2009, he has worked as editor at the publishing house Archive Books.

**Shai Heredia** is a filmmaker, curator, and founding director of Experimenta, the moving image art biennial of India. She programmed the 65th Robert Flaherty Seminar and is currently the co-curator of Berlinale Forum Expanded. Heredia is Associate Dean of the Graduate Program in Curatorial Practices at the Srishti Manipal Institute of Art, Design and Technology in Bangalore.

**Sunday, 23 July, 20:00**

Kino Arsenal

Potsdamer Straße 2

10785 Berlin

**Tazeh nafasha (The Newborns)**

Kianoush Ayari, Iran 1979

digital file, 45'

Farsi with English subtitles

Kianoush Ayari's documentary *The Newborns* is a film about the crowds on the streets of Tehran, immediately after the 1979 revolution and before the establishment of the Islamic Republic. Depicting a rare image of the utopian freedom on the streets, *The Newborns* documents various factions and groups that were involved in the revolution and took over the streets to share their thoughts and hopes. The film was supposed to have a narrator's voice over, but since the footage was not approved by the film's initial sponsor in Iran's national television, it remained unfinished, and the footage was confiscated. Years later, a friend of Ayari's accidentally found a VHS copy of the film at a flea market in Tehran. Ultimately, they digitized the film and made it available on the internet.

Introduced by Tara Najd Ahmadi, followed by a conversation with Azar Mahmoudian.

**Kianoush Ayari** is an Iranian filmmaker and screen writer. He was an early member of the Iranian innovative experimental film scene known as Free Cinema of Iran (*sinamaye azad e Iran*). Throughout his cinematic work, Ayari directed numerous award-winning films. His 1994 film *Abadani-Ha* received the Silver Leopard at Locarno International Film Festival.

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**Azar Mahmoudian** is an independent curator and educator. Among her recent works with moving image practices are *Inhale* (Fundació Antoni Tàpies), *That's How We Undo It (LUX)*, and *Tuning into the Rhythms of the Chronic* (Nida Art Colony). She runs the collective study programme *A Summer School: For a Summer Yet to Come* in Tehran and nearby places.

**Sunday, 23 July, 21:30**

Kino Arsenal

Potsdamer Straße 2

10785 Berlin

**Desvanecimiento Prolongado – Película Implausible # 1**

by Ojoboca (Anja Dornieden & Juan David González Monroy)

45'

An adaptation of Dulce Aranea's unrealized film *Desvanecimiento Prolongado* (Long Fade), part of the series *Las Películas Implausibles* (The Implausible Films). It is based on *El Primer Evento* (The First Event), the final installment of her father Etéreo Aranea's series *Las Películas Imposibles* (The Impossible Films). Ojoboca's adaptation uses a phosphorescent screen and projector to create a glowing, fading impression of the image. The audience is encouraged to stay until the image completely fades.

Although *El Primer Evento* was never realized, Etéreo Aranea wrote an introductory text – as is the case for all of his impossible films – which he intended to read in a dark cinema to the film's hypothetical audience. He spoke of the sun's inevitable death, urging the audience to be present for its fade into darkness. He emphasized the insignificance of human control over the sun, inviting them to prepare and hope for its demise. The text proposed a ten-billion-year contract, dedicated to ensuring humanity's survival for future generations to witness the sun's ultimate death.

Dulce Aranea, concerned about the commitment required, designed “waiting rooms for the end” as preparatory spaces. Her plan involved participants building these rooms and patiently waiting for the sun to fade, gradually increasing their time spent inside. Activities unrelated to survival would be minimized, and the focus would solely be on observing the sun's gradual decline. Dulce envisioned this as her first implausible film, a ritual passed down through generations, where humanity would live in versions of these waiting rooms. However, she was unable to construct any of them.

Recently, Ojoboca were granted access to Dulce Aranea's surviving miniature models. They will present an adaptation of her first implausible film using one of these models: A projector is used to project an image of the room onto a phosphorescent screen, resulting in a glowing, ephemeral impression. Once the projector is turned off, the image will glow in the dark and begin to slowly fade.

**Dulce Aranea** (1956–2023) was a filmmaker born in Tuta, Colombia. Not well-known during her lifetime, she spent decades adapting the unrealized films of her father Etéreo Aranea. Her series *The Implausible Films* is an adaptation of her father's series *The Impossible Films*. Her series of films was also left unrealized.

**Anja Dornieden** and **Juan David González Monroy** are filmmakers based in Berlin. They work together under the moniker Ojoboca. Together they practice Orrorism, a simulated method of inner and outer transformation. They have presented their films and performances in a wide variety of venues and festivals worldwide. Both González Monroy and Dornieden are members of the artist-run film lab LaborBerlin.