

Building new vocabularies of resistance
Screening, lectures, performative interventions
November 11-12, 2020

The art-research project “Genealogy of Amnesia” (FWF-PEEK Project, Academy of Fine Arts Vienna) in cooperation with Österreichisches Filmmuseum and kulturen in bewegung, an initiative by VIDC, Vienna, announces a collaborative two days of screenings, lectures, performative lab situations onto the topic of evaluating film and video languages to oppose discrimination, epistemic violence, invisibilized realities, lost memories, and closed archives. The two days lab situations will be going on with filmmakers, curators, students, and the younger generation of film and video artists and Viennese activist communities. New film languages will be discussed through processes of changing established narratives and imperial knowledge.

The program has two parts.

The first part is a two afternoons **Digital LAB/Zoom-presentations** by Tjaša Kancler (Barcelona), Saša Kesić (Belgrade), Christoph Kolar (AT), İklim Doğan (Turkey/AT), Mika Maruyama (Japan/AT) and Mai Lin (AT), Marissa Lobo (Brazil/AT) and Nevline Nnaji (USA/Germany).

The second part is a two-night screening program at **Österreichisches Filmmuseum** with films by Selma Doborac (AT), Nevline Nnaji (USA/Germany), and Morgan Quaintance (UK).

The collaborative film program presents a coming together of several partners: the Österreichisches Filmmuseum, the project “Smashing Wor(l)ds: Cultural Practices for re/Imagining & un/Learning Vocabularies,” supported by Creative Europe and led by kulturen in bewegung, an initiative by VIDC, and the art-research project “Genealogy of Amnesia” (FWF-PEEK Project AR 439, Academy of Fine Arts Vienna). It will be two days of intensive encounters of inspiring program of experimental, profoundly defiant film practices that oppose injustice, xenophobia, and systematic racist exclusions. (M. Gržinić)

DAY ONE 11.11.2020

Digital LAB/Zoom-presentations

12.00 to 16.00 (CET/Vienna time)

Register for the **digital LAB/Zoom-presentations** until November 8, 2020;

E-mail: archiveofamnesia@akbild.ac.at

At 12.00 Intro: Marina Gržinić and Marissa Lobo

At 12.30 **Tjaša Kancler**

Title of the talk: *Icons of Glamour, Echoes of Death: Trans*Films and Decolonization*

The analysis of gender and sexuality within coloniality poses important challenges for Western hegemonic feminism and LGBTQI+ movement, by revealing that Eurocentrism and racism are intertwined in the universal notions of the gender binary system. To point to the political in the production and construction of filmic images and their material configuration, I will start with the question: What does making films decolonially mean? to further talk about trans*formative potentialities in a new stage within a long historical decolonization processes and struggles that continue today.

CV: Tjaša Kancler, PhD (Maribor, 1978) is an activist, artist, researcher and associate professor at the Department of Visual Arts and Design, Faculty of Fine Arts, University of Barcelona. They are a co-founder of t.i.c.t.a.c. – Taller de Intervenciones Críticas Transfeministas Antirracistas Combativas and a co-editor of the journal Desde el margen. Some recent publications include the book *Arte-Política-Resistencia* (Barcelona: t.i.c.t.a.c. 2018) and other articles on global capitalism, borders, zonification, trans* imaginaries, decolonial feminisms and struggles.

At 14.00 **Saša Kesić**

Title of the talk: ***Queer in Serbian Postsocialistic Cinema: From Non-existence to Pinkwashing***

Kesić will expose the line “from non-existence to pinkwashing” through three movies. These three movies cover three decades of Serbian postsocialism: 1990s, transgender – 2000s, lesbian (bisexual) – 2010s, gay. Kesić will start his presentation with the transgender identity, as almost completely invisible, and finish with gay, as surely the loudest one. He will present the queer body, its positioning in mainstream and postsocialistic cinema. Then, he will analyze three film case studies: *Marble Ass*, *Take a Deep Breath* and *The Parade*.

CV: Saša Kesić, PhD, is an art teacher and theoretician from Belgrade. He received his doctoral title in 2016 from the Department of Theory of Arts and Media, University of Arts in Belgrade. He was awarded the Ernst Mach Scholarship for a nine-month study stay at the Academy of Fine Arts in Vienna (2015/16). In 2020, he published the book *That's how the queer grew ... in contemporary Eastern European art and culture*, in which he connected queer, performativity and presentation. He currently teaches at the Vatroslav Lisinski High School of Music in Belgrade.

**The performative debates are moderated by Marina Gržinić and Marissa Lobo.
The Lab concludes at 16.00.**

Österreichisches Filmmuseum

All screenings are ticketed and take place in the theatre of the Filmmuseum:

Augustinerstraße 1, 1010 Wien

For access conditions and tickets go to www.filmmuseum.at

SCREENINGS

At 18.30 **Selma Doborac**

Title: ***Those Shocking Shaking Days***

Austria / Bosnia and Herzegovina, 2016

DCP / color, 88 minutes, German original version

Those Shocking Shaking Days by Selma Doborac is a film about filmmaking, about the aspiration to step out of a private microcosm and fearlessly take on a colossal theme armed with the weapon of art. (Hanno Millesi)

CV: Selma Doborac (1982, Bosnia and Herzegovina) lives in Vienna and works in the fields of essay, documentary and experimental film, photography, and conceptual art.

At 21.00 **Rithy Panh**

Title: *S-21, la machine de mort Khmère Rouge*

Cambodia / France, 2003

35mm, color, 100 minutes, original version with German subtitles

Rithy Panh's documentary film approaches the traces and non-traces of the terror of the Khmer Rouge and their internment camps and killing fields through the act of staging and performance. A survivor confronts his Khmer Rouge captors and torturers in the ruins of the former prison site, their "Killing machine". A film about the tacit memory, memorialization and re-enactment, and about the ethical dilemma that has concerned filmmaker's since the discovery of the Nazi atrocity sites and extermination camps: how can the photographic medium and film capture the aftermath of mass murder and genocide?

CV: Rithy Panh (1964, Phnom Penh) is a filmmaker who lives and works in Paris and Phnom Penh where he founded Bophana, the Audiovisual Resource Center.

DAY TWO 12.11.2020

Digital LAB/Zoom-presentations

12.00 to 16.00 (CET/Vienna time)

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At 12.00 **Christoph Kolar**

Title: *Remembrance "Aktion T4: Hilda Slavik"*

AT, 2011

16mm film transferred to DV Cam and Video, 34 min

From January 27, 1934 till July 22, 1940, Hilda Slavik was a patient in the sanatorium and nursing home for the mentally ill "Am Steinhof." On the July 22, July Hilda Slavik was deported to the T4 killing institution. The "Aktion T4; better known as "Euthanasia Program," lasted from October 1939 until August 1941. According to the "Hartheim statistics," 70,273 patients were killed. Many psychiatrists and doctors that were involved in the killings could actually continue their careers after the war.

CV: Christoph Kolar lives and works in Vienna, Austria. Since 2011, he is a PHD student of philosophy at the Academy of fine Arts Vienna.



Christoph Kolar, Remembrance “Aktion T4: Hilda Slavik,” 2011, film still

At 13.00 Presented by **Mika Maruyama**

Mai Ling, *In die Leere Sprechen (Speaking in Vain)*, mixed media sound and video installation, 2019

Stephanie Misa, James Clar and Multiple Spirits, *Diamond Princess Titanic*, video, 2020

With video works that were produced collaboratively, the presentation will explore cultural and political use of archives and found footage in connection to popular culture, institutional prejudices and fantasies as well as the racism and politics of appropriation. Disturbing the ways in which the cultural others are mobilized to tell certain narratives, the works reflect how aesthetic works in different media while revealing constant clichés, gaps and exclusions within the narratives concerning the escalation of economic, political, social, and racial stratifications.

CV: Founded 2019 in Vienna, **Mai Ling** is an association as well as an artist collective, contextualizing and fostering contemporary Asian art and culture with a focus on FLINT. Mai Ling offers a platform in which we can share our individual experiences and opinions about related subjects against racism, sexism, homophobia and any kind of prejudice. The name “Mai Ling” refers to Gerhard Polt’s video dated in 1979 which represents racial stereotypes and prejudices against Asian women in the occidental world, so that it holds up a mirror to the German-speaking societies.

CV: Born in Japan, **Mika Maruyama** is a writer, curator and researcher based in Vienna and Tokyo. She is currently a doctoral student at the Academy of Fine Arts Vienna. With her interests in the convergence of media technology and politics of body, her practice reflects on transcultural representations in histories, construction of subjectivity and new forms of subjection and resistance. In 2018, she started the queer art zine *Multiple Spirits* with artist Mai Endo.

At 14.00 **İklim Doğan**

Performative lecture: *If ruins could speak – Retracing Armenian presence in Anatolia*

With excerpts from HD Video, 15 min

In this performative lecture, İklim Doğan will talk from her current documentary film project on the Armenian past of Anatolia. Within some excerpts from the film, she will do an archival-theoretical reading of genocide through its traces and architectural absence and through the means of collective memory. She will also talk about the importance of Armenians for the Turkish identity as *habitus* and the aftermath of the denial.

CV: İklim Doğan, BA, is studying art, architecture and philosophy at the Institute for Art and Architecture and Post-Conceptual Art Practices at the Academy of Fine Arts. Her works generally deal with ideology of form, the Red Vienna, power relations and spaces of memory in architecture. She is currently working on a community project about visa application procedures in Austria and a documentary film on the Armenian past of Anatolia.



İklim Doğan, *If ruins could speak – Retracing Armenian presence in Anatolia*, 2020, film still

At 15.00 **Nevline Nnaji (N3VLYNNN)**

Title: *Reflections Unheard: Black Women in Civil Rights*

Through the personal stories of several former black female Civil Rights activists, the film *Reflections Unheard: Black Women in Civil Rights* (82 min, 2014) unearths the lesser-known story of black women's political marginalization between the male-dominated Black Power movement, and the predominantly white and middle class Feminist movement during the 1960s and 70s, as well as the resulting mobilization of black and other women of color into a united Feminist movement. *Reflections Unheard* is a feature length documentary, and the first of its kind to focus exclusively on black women's contributions and experiences during the Civil Rights era.

CV: Nevline Nnaji (N3VLYNNN) is an American Creative Director, Pole Dance Artist, and Writer. A Renaissance woman in the truest sense, N3VLYNNN's Artistry and background spans across a

variety of mediums and disciplines, including Dance, Film, Visual Arts, Prose, and Fashion. Her powerfully raw, honest, and authentic Creative Voice couples with her unique array of talent, distinguishing her as an Artist of the New Paradigm. The feature-length documentary, *Reflections Unheard: Black Women in Civil Rights* was her first major art project. N3VLYNNN is currently based in Berlin Germany.



Nevline Nnaji, 2020.

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SCREENINGS

At 18.30 **Nevline Nnaji**

Title: *Reflections Unheard: Black Women in Civil Rights*

USA, 2014, Black & White / Color, 81 min, English

Reflections Unheard is a feature length documentary, and the first of its kind to focus exclusively on black women's contributions and experiences during the Civil Rights era.

CV: Nevline Nnaji (N3VLYNNN) is an American Creative Director, Pole Dance Artist, and Writer.

At 21.00 **Morgan Quaintance**

Title: *South*

UK, 2020, Black & White / Color, Stereo, 28 min, English

Taking two anti-racist and anti-authoritarian liberation movements in South London and Chicago's South Side as a point of departure, *South* presents an expressionistic investigation of the power of individual and collective voice. Interlinked with Morgan Quaintance's own biography (time spent living in both London and Chicago), the film also considers questions of mortality and the will to transcend a world typified by concrete relations.

Morgan Quaintance

Title: *Letter from Dakar*

UK, 2019, Color, Stereo, 47 min 33 sec, English

Letter from Dakar surveys aspects of the vibrant grassroots arts and culture scene in the Senegalese capital of Dakar, following Senegal's 2020 election. Highlighting the difference between the openness and innovation of community-run spaces versus the staid professionalism of established galleries and museums, the film offers the first critical look at the much-touted Museum of Black Civilisations.

Morgan Quaintance

Title: *Another Decade*

UK, 2018, Color, Stereo, 26 min 50 sec, English

Original format: SD video, 16mm

Morgan Quaintance's brilliant, unclassifiable 2018 short is a playful yet serious visual mixtape of black 90s culture and beyond. Quaintance is one of a number of exciting new artists (see also: Jay Bernard, Onyeka Igwe, Rabz Lansiquot) who makes innovative use of archival footage to question traditional, established national histories. *Another Decade* combines archive and found footage from the 1990s, with newly shot 16mm film and standard definition video. Focusing on testimonies and statements made by artists, theorists and cultural producers that are still pertinent over two decades later, the film is propelled by the sense reality that very little socio-cultural or institutional change has taken place in the United Kingdom. While recent attention paid to the '90s casts a largely apolitical and monocultural view over the decade, the work seeks to exhume evidence buried in the shallow grave of cultural amnesia of another, more political, iconoclastic, and confrontational decade that promised a future still yet to arrive.

CV: Morgan Quaintance is a London-based artist and writer. His moving image work has been shown and exhibited widely with presentations in 2020 including: CPH: DOX at which he received

the New Vision Award for the film *South* (2020); Oberhausen Film Festival, Germany; European Media Art Festival, Germany; Alchemy Film and Arts Festival, Scotland; Images Festival, Toronto; International Film Festival Rotterdam; Punto de Vista Festival in Pamplona, Spain; and Third Horizon Film Festival, Miami. Over the past ten years, his critically incisive writings on contemporary art, aesthetics and their socio-political contexts, have featured in publications including *Art Monthly*, the *Wire*, and the *Guardian*, and helped shape the landscape of discourse and debate in the UK. Quaintance's films are distributed by LUX, London.

