



Forum expanded: Back and Forth – Cinema Talks

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Experimentations from India

Cinema Talk with Shai Heredia and Nicole Wolf

What are possible cinematic entry points to address histories of experimental filmmaking in the context of India? This film program curated by Shai Heredia showcases selected film and video examples from which a discussion on diverse forms of experimentation can be discussed. Their historical, political, institutional and film aesthetic references open out a series of questions on film formats that oscillate between the contextual and trans-national. More information: www.filterindia.com

And I Make Short Films

S.N.S. Sastry, India 1968, B&W, sound, 35mm, 16 minutes

The film explores the process, ideas and context of documentary filmmaking in India at the time – art or documentation of reality.

Trip

Pramod Pati, India 1970, B&W, sound, 35mm, 4 minutes

A film about Bombay that uses pixilation to depict the transitoriness of daily life in an urban context.

Antara

Ashish Avikunthak, India 2006, color, sound, 16mm, 18 min.

Three women reminisce about their times at school and rekindle and affirm old friendships. The film is a cinematic interpretation of Samuel Beckett's 1967 dramaticule *Come and Go*.

Kshya tra gya / xyz

Amit Dutta, India 2004, color, sound, 35mm, 22 minutes

A boy (who is also an old man) tries to tell a story. With a rhythmic structure, this abstract narrative tale is told using in-camera special effects and mythological references to Indian narrative traditions.

Bare

Santana Issar, India 2006, color, sound, DV, 11 minutes

By piecing together home videos shot by her parents nearly two decades earlier, and through a string of conversations with family members, a daughter looks to understand the impact of her father's alcoholism on their lives.

About Elsewhere

Priya Sen, India 2007, color, sound, DV, 29 minutes

ABOUT ELSEWHERE is a film that seeks to highlight the impossibility of fixing notions of sexuality through ideas of "identity" and "language." As the film moves through various worlds the filmmaker has inhabited, it suggests a self in constant formation; one that constructs itself from parts and places that are in themselves, fragments of memory and experience.

Shai Heredia is the director of Experimenta, the international festival for experimental cinema in India and she works for the India Foundation for the Arts – India's only arts philanthropic organization – to make arts grants under the Extending Arts Practice program.

Nicole Wolf is currently working on her book *Make it Real. Documentary and Other Cinematic Experiments by Women Filmmakers in India*. She teaches at the Visual Cultures Department at Goldsmiths, University of London.

The Miss Chief Eagle Testickle Trilogy

Cinema Talk with Kent Monkman, Gisèle Gordon

The three Canadian films of the trilogy refer to the history of adventure and western film, as well as to construction of identities in cinema and art production. GROUP OF SEVEN INCHES was shown in the Panorama section of the Berlin International Film Festival in 2006; SHOOTING GERONIMO is participating in the Berlinale Shorts competition in 2008.

The trilogy features the adventures and histories of Miss Chief Eagle Testickle, the outrageous alter ego of Cree artist Kent Monkman. Turning dismissive writings on the "romantic savage" upside down, she seduces innocent white men with whiskey and dresses them up as more "authentic" examples of the "European male" (GROUP OF SEVEN INCHES), then intercedes in a film shoot by famed romantic filmmaker Frederick Curtis, who plays on the jealousy between his sexy young Cree actors, whereby teasing the action into a tragic twist (SHOOTING GERONIMO). Finally, Miss Chief Eagle Testickle journeys far across the seas to study the unspoiled European Male in his native habitat (ROBIN'S HOOD)

Group of Seven Inches

Kent Monkman, Gisèle Gordon, 2005, color, sound, DV, 7:35 min.

Shooting Geronimo

Kent Monkman, 2007, color, sound, DV, 11:11 min.

Robin's Hood

Kent Monkman, Gisèle Gordon, 2007, color, sound, DV, 5:53 min.

Kent Monkman is an artist of Cree ancestry who works with a variety of media, including painting, film/video, performance and installation. His recent work facilitates dialogue about colonial power relations using sexuality as a forum to negotiate power. He has participated in group and solo exhibitions worldwide. His award-winning short film and video works have been screened at various national and international festivals. His work is represented in the collections at the National Gallery of Canada, Montreal Museum of Fine Art, Museum London, the Woodland Cultural Centre, the Indian Art Centre, The Mackenzie Art Gallery, and the Canada Council Art Bank.

Gisèle Gordon is a filmmaker, story editor and programmer. She directed the feature-length documentary *The Tunguska Project*. Gordon curated a program of Canadian films for the Salekhard Northern Nomadic Film Festival in Russia and serves on the board of directors of the imagineNATIVE Film + Media Arts Festival and the Images Festival in Toronto.

Production Company **Urban Nation** is a partnership between Gisèle Gordon and Kent Monkman.

More information: www.urbannation.com

Letters

Cinema Talk with Graham Weinbren

Letters

Graham Weinbren, GB 2008, LimoHD

Interactive cinema installation, color, sound, 45 minutes

Zorn's Lemma

Hollis Frampton, USA 1970, 16mm, color, sound, 60 minutes

LETTERS is an expanding database of film essays. Each is exactly one minute long and generates (in the broadest sense) a letter of the alphabet. LETTERS encompasses a range of themes and obsessions ranging from the everyday to the sublime, including growth, decay, copulation, childhood, the strange language of President Bush, food, the philosophy of Wittgenstein, the animalness of animals, military drill in the age of the Internet, shaving. Also included in this screening are the short films *Turner on the Tyne* (2006), a non-verbal study of a Turner painting, and the LimoHD premiere of the classic *Bertha's Children*, made in collaboration with Roberta Friedman in 1978, and interviews between the artist and a journalist (both played by Weinbren), referring to the structural film classic ZORN'S LEMMA by Hollis Frampton based on transformations of alphabetic sets, inspired by the mathematical theorem named after Max Zorn.

Grahame Weinbren has been making films, videos and media art works since the 1970s. He is a pioneer of interactive cinema, and often develops new tools and technologies for his work. His most recent projects are shown in LimoHD, a high resolution moving image playback system developed in collaboration with engineer Isaac Dimitrovsky. Weinbren edits the *Millennium Film Journal* and is on the graduate faculty of the School of Visual Arts in New York.

Marie Losier Goes Underground

Cinema Talk with Marie Losier

Marie Losier journeys to Wonderland as a portrait painter and star photographer, filming protagonists of the underground who enchanted her, like Richard Foreman, Mike and George Kuchar, Guy Maddin, and Tony Conrad. Just as she once entered into Dreyer's film as Jeanne d'Arc, here she vanishes completely in the underworlds of film history. She develops her own cinematic language from her symbiosis with the model.

Back to Nature, George Kuchar, USA 1976, 10 minutes

It's a love story of betrayal, a search for happiness, fulfillment and misery among nature's grandeur.

Bird, Bath and Beyond

Marie Losier, USA 2004, 13 minutes

In this dream-portrait of Mike Kuchar, he floats through his memories as the sea, space and sky drift past.

Electrocute Your Stars

Marie Losier, USA 2005, 8 minutes

This is a dream-portrait of George Kuchar, travelling through snow confetti, strobe flashes and artificial wind as he describes his weather diaries.

Snow Beard

Marie Losier, USA 2007, 3 minutes

"We were on a roof in Queens on a cold winter's day until Mike Kuchar's beard turned into a snow sculpture." (M.L.)

Straight and Narrow

Tony and Beverly Conrad, USA 1970, 10 minutes

STRAIGHT AND NARROW is a study in subjective color and visual rhythm.

Tony Conrad DreaMinimalist

Marie Losier, USA 2008, 26 minutes

This is a dream portrait of Tony Conrad, the experimental filmmaker, musician/composer, sound artist, teacher and writer. Violinist Tony Conrad was one of the pioneers of New York minimalism.

Marie Losier is a filmmaker and curator working in New York City. She has shown her films and videos at museums, galleries, biennials and festivals. She was included in the 2006 Whitney Biennial (Whitney Museum, NY) with her film on Richard Foreman, *The Ontological Cowboy*.

Cinemanilacs

Cinema Talk with John Torres, Khavn De La Cruz, Christoph Janetzko

In 1989, the Forum showed short experimental films shot in the Philippines in a workshop led by Berlin filmmaker Christoph Janetzko. Uwe Schmelter of the Goethe Institute saw unusually creative powers in this country's independent film scene and initiated the project. These films are still part of the collection of the Friends of the German Cinemathèque (arsenal experimental). John Torres and Khavn De La Cruz stand for younger generations of filmmakers with an extremely individualistic film language, always in the context of an artistic practice strongly molded by music. In the Forum or Forum expanded, both show new productions with live music. Roxlee, one of the filmmakers from 1989, produced the music in one of Khavn's most recent films – just one of the connections between then and now. With John Torres, Khavn De La Cruz, Kidlat Tahimik (the director of *Perfumed Nightmare*) and in the presence of Christoph Janetzko, we take another look at and discuss the earlier films.

Oldeastside

Khavn De La Cruz, Philippines 2006, video, 6 minutes

Very short, non-malignant parody of the ultra-long films by Lav Diaz in general and *Batang West Side* in particular.

Kidlat

Joey Agbayani, Robby Agbayani, Philippines 1988, 16mm, 10 minutes

An experimental film about a journalist who goes up against a traditional crooked politician (“trapo”) and his private army.

Magkakahoy

Noel Lim, Teddy Co, Philippines 1988, 16mm, 10 minutes

Story of a woodcutter, monstrous buildings and evil vehicles.

Spit, Optik

Roxlee, Philippines 1988, 16mm, 15 minutes

Dizzying visions of Manila overlaid with translucent layers suggesting origin myths, sexual psychosis, post-colonial anxiety and more.

Delirious

Melchior L. Bacani III, Deo F. Noveno, Philippines 1988, 16mm, 8 minutes

A visualization of a mental disturbance.

Sa Maynila

Mike Alcazaren, Jo Atienza, Vic Bacani, Ricky Orellana, Allan Hilario, Philippines 1988, 16mm, 7 minutes

With a nod to *Man with a Movie Camera*, a quick look at the working hands of Metro Manila.

Biographies: John Torres, Khavn De La Cruz

See YEARS WHEN I WAS A CHILD OUTSIDE (FAMILY MULTI SCREEN) and THE MUZZLED HORSE

Jack Smith, Part 2

Cinema Talk with Jerry Tartaglia

Filmmaker and archivist Jerry Tartaglia was a guest once before, in the series curated by Marc Siegel, “Underground/Overseas” (Forum expanded 2007). Now Tartaglia presents previously unavailable 16mm and Super8 films by the performer, filmmaker, and photographer Jack Smith, one of the most important American underground artists of the 1960s. Tartaglia also presents more previously unseen material this year.

Sindbad of Bagdad

Jack Smith, USA 1978

Super 8 transferred to DVD, 29 minutes

These edited-in-camera reels document a film performance by Jack Smith that was shot in the 1970s on the Sahara at Coney Island in NYC. The audio track is assembled from Jack’s record collection with digital transfer by Sean Kirk and Jerry Tartaglia. The Super8 preservation was accomplished through the generosity of the Alf Bold Fund at the Friends of the German Cinematheque.

Jack Smith Performances 1975-1985

Jack Smith, USA 1975-1985, 16mm, 22 minutes

The archive of 16mm film material that was abandoned in his apartment at the time of Smith’s death contained this reel of what is apparently a series of performance documentations. The audio track is assembled from Jack’s record collection with digital transfer by Sean Kirk and Jerry Tartaglia.

Jerry Tartaglia is an experimental filmmaker and writer whose film works on gay identity and queer history spans four decades. He began the work of restoring and preserving the film legacy of Jack Smith in the early 1990s. He teaches cinema production and writing at Albright College, Pennsylvania, and is presently at work on a new film.

The Basis of Make-Up

Cinema Talk with Heinz Emigholz

Show on the exhibition THE BASIS OF MAKE-UP

The first film in Heinz Emigholz’s series *The Basis of Make-Up* premiered at the Berlinale in 1984, the second in 2001, and the third in 2005. All three will be continuously shown in context at the exhibition The Basis of Make-Up at the Hamburger Bahnhof: thousands of pages from sketchbooks and notebooks, pure and unfiltered material from 30 years compressed into 95 minutes. Our century is spread out in an encyclopedic view, as if in a secret pictographic language. The result is a post-media flood of images and a prototypical film of rebellious one-man rage.

The films provide the pulse for a scenic reading by Hubert Bächler, Oliver Broumis, Susanne Sachße, and Heinz Emigholz from the latter’s book *Das schwarze Schamquadrat* (The Black Square of Shame), which was assembled from the texts in the exhibited notebooks: a nonchronological diary juxtaposing all facets of language in equality – as story, report, analysis, trance and dream communicator, logical elaboration, lecture, association, theoretical essay, assertion, and collage, all the way to a storm of vituperation.

Heinz Emigholz has been a freelance filmmaker, visual artist, cameraman, author, journalist, and producer since 1973, with many exhibitions, retrospectives, lectures, and publications at home and abroad. In 1974, he began his encyclopedic series of drawings, *The Basis of Make-Up*, in 1984 the film series, *Photographie und jenseits*, (Photography and Beyond). He is an instructor of experimental film production at the University of Arts Berlin. At the Forum 2008: LOOS ORNAMENTAL.

Forum expanded recommends:

Die Basis des Make-Up (Exhibition)

Hamburger Bahnhof – Museum für Gegenwart, through 24.2.2008
Tue-Fri 10am-6pm, Sat 11am-8pm, Sun 11am-6pm