

The Curators

ARSENAL 60 ff.

60 and More Films That Arsenal Audiences Should Have Seen

September 7-30, 2023 at Arsenal cinema

The program will be continued until December 30.



Lisabona Rahman studied moving image preservation and presentation in Amsterdam. Her approach comes from the intersecting interests on cinema practice and history in post-colonial societies, transnational network and women's work. She conducts performative lectures involving stories deriving from filmic artefacts. Lisabona also has been creating archival film screening programs for festivals, archives and galleries. Since 2018 she also conducts knowledge sharing activities related to celluloid films and ways of tracing their life histories, which have taken place in different cities such as Berlin, Cairo and Jakarta. Lisabona Rahman is also a founder of Sekolah Pemikiran Perempuan - a collective of feminist artists, writers and cultural workers who actively create events to for the circulation of knowledge among feminists of the Nusantara archipelago.



Vaginal Davis is an originator of the homo-core punk movement and a gender-queer art-music icon. Her concept bands have left an indelible mark on the development of underground music. Ms Davis made her name in LA's club performance scene, and has earned herself a reputation as a cultural antagonist and erotic provocateur. Her low-budget performance, experimental film and video practice has critiqued exclusionary conceits from the outside. She challenges both the gallery system and the larger cultural trend that it mirrors, with tongue-in-cheek self-exploitation and rude provocations of racial and gender confusion.



Can Sungu is a curator, researcher and author. He studied film, interdisciplinary arts and visual communication design in Istanbul and Berlin. He is co-founder and artistic director of bi'bak and SİNEMA TRANSTOPIA in Berlin where he curated various programs, events and exhibitions such as the international symposium Cinema of Commoning (2022), the documentary exhibition projects Sila Yolu - The Holiday Transit to Turkey and the Tales of the Highway (2016-17) and Bitter Things - Narratives and Memories of Transnational Families (2018). He has worked as a juror and consultant for the Berlinale Forum, International Short Film Festival Oberhausen, Duisburger Filmwoche, Hauptstadtkulturfonds and the DAAD Artist-in-Berlin Program, among others. He has published several books, among them *Please Rewind - German-Turkish Film- and Video Culture in Berlin* (Archive Books, 2020). Between 2020-23, he has been part of the curatorial team of Fiktionsbescheinigung at the Berlinale Forum - a film program that considers German film history with intersectional perspectives. Since 2023 he is curator for filmic practices at HKW in Berlin.



Victoria Leshchenko has a master degree in cultural studies (Kyiv-Mohyla Academy). She has been working as a programmer for more than 10 years, including the 4 last years as a program director at Docudays UA - which were quite hectic due to Covid-19 and demanded both responsible and creative approaches to keep the festival running. She has experience in programming film programs at Ukrainian film festivals (Molodist IFF, Docudays UA IHRDFF) and film organizations (docuspace platform), as well as a wide professional network and connections to other Ukrainian cultural actors, material and rights holders. Together with her team she was collaborating with many of them such as the Dovzhenko Center on a number of common film programs. In 2022, together with her fellow programmer from Docudays UA and film critic Yulia Kovalenko she established sloïk film atelier. Its first and recent film curator project is a collaborative work with Deutsche Kinemathek - a program of Ukrainian film screenings in Germany named Perspectives of Ukrainian Cinema.



Tamer El Said is a filmmaker and producer living between Cairo and Berlin. His filmography includes 17 films that received many international awards. His first feature-length film, *In the Last Days of the City*, premiered at the Berlinale 2016, where it received the Caligari Film Prize. Tamer is a co-founder and the artistic director of Cimatheque - Alternative Film Centre in Cairo, a multi-purpose space that offers facilities, training, and programming for the independent filmmaking community.



Clarissa Thieme is a filmmaker and artist. She works with film, photography, performance, installations, and text, combining documentary and fictional forms. Her themes are memory and social translation processes and their identity implications, as well as the possibilities of a `living archive` as commons within these. Thieme's practice is research-based and often collaborative. Thieme studied media art at the Berlin University of the Arts, cultural studies, and aesthetic practice at the University of Hildesheim and is a research alumna of the Berlin Centre for Advanced Studies in Arts and Sciences (BAS). Thieme's recent work includes *The archipelago* (with Armina Pilav; archival platform in AR, pre-launch Sarajevo Film Festival 2023); *Archival Grid I-III* (with Charlotte Eifler; *Haus der Kulturen der Welt*, 2022); *Do you remember Sarajevo - Multitude* (with Nihad Kreševljaković; *Savvy Contemporary* 2021); *What Remains / Re-visited* (Berlinale Forum 2020), *Can't You See Them? - Repeat*. (Berlinale Short Film Competition & Forum Expanded 2019) and *Today is 11th June 1993* (Berlinale Forum Expanded 2018). Her work is distributed by Arsenal Berlin and Sixpackfilm Vienna and is a. o. in the Bundeskunsthalle Bonn and n.b.k Video-Forum collections.



Didi Cheeka, born in 1971 in the eastern Nigerian state of Anambra, is an off-Nollywood filmmaker and critic. He is the editor of Lagos Film Review, co-founder and curator of Lagos Film Society – an alternative cinema center dedicated to the founding of Nigeria’s first arthouse cinema –, and artistic director of Decasia – 1st Berlin-Lagos Archival Film Festival. His ongoing projects are the documentary *War on Memory: The Forgotten History of Nigeria’s Post-War Cinema* and the fiction feature *In Silence & In Tears*. Cheeka is currently engaged in digitizing Nigeria’s rediscovered national audiovisual archives. He is an alumnus of the Berlinale Talents and mostly lives and works in Lagos.



Mediateca Onshore: Since 2011, filmmakers Sana na N’Hada, Filipa César and many others have been collaborating in the recovery and dissemination of the audiovisual memory of the Guinea Bissau liberation movement through the project *Luta ca caba inda* (The struggle is not over yet). In 2017, the poet, architect, and multidisciplinary artist Marinho de Pina joined the group. This collaboration culminated in the collective building of Abotcha – Mediateca Onshore in the community of Sana na N’Hada, a traditional Balanta village in Malafo. The Mediateca is now a laboratory for archival practice, community gatherings, and communion with the ancestors’ knowledge, nature and new technology.



Gaby Babić, was born in 1976 in Frankfurt am Main as a child of a “Gastarbeiter” family from Yugoslavia. She studied in Frankfurt am Main and Paris with degrees in theater, film and media sciences, and German studies and political science. Following positions as program coordinator at the Goethe Institute Sarajevo and research fellow in sociology at Konstanz University, she has been working as a programmer and cultural worker for various film festivals and cultural institutions since 2008. From 2010 until 2017, she lead goEast – Festival of Central and Eastern European Film in Wiesbaden. Since 2018, she is the head of the Kinothek Asta Nielsen in Frankfurt. Together with Karola Gramann and Heide Schlüpmann, she founded Remake. Frankfurt Women’s Film Days, which took place for the first time in November 2018. She writes texts and conducts seminars about film with a focus and interest in: film and history, critical theory, migration, Eastern European cinema, feminist filmwork, antiracism and antifascism.



Madhusree Dutta is a filmmaker, author and curator of interdisciplinary art practices. She lives in and works from Mumbai and Berlin. She was the artistic director of Akademie der Künste der Welt (Academy of the Arts of the World), Cologne, 2018-2021 and the executive director of Majlis, a centre for rights discourse and inter-disciplinary art initiatives in Mumbai, 1998-2016. In 2019, she was awarded the Cultural Manager of the Year by Cologne Cultural Council and was the recipient of Lifetime Achievement Award at International Documentary and Short Film Festival of Kerala. Her non-fiction films on urbanology, identity politics and contemporary culture-scapes have been widely screened, and awarded nationally and internationally. She has been jury to several international film festivals, including Berlinale Shorts 2015. She has authored and edited books on cultural economy and citizenship. Her most recent book *How to Make Female Action Heroes*, 2023 is published by Arsenal in collaboration with Kayfa ta. Her curatorial works focus on urban public cultures, memory practices, and cultural hybridity.



Kimberly Esposito is a student at Goethe University, located in Frankfurt am Main. She studies theater, film and media sciences (major subject) and sociology (minor subject) in the fifth semester and is planning to do her Master in Vienna. Through her personal fate, her special, cinematic perspective is shaped by the themes of BLINDNESS, LIMITED VISION and OTHERNESS.

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