

**CINEMA CLASH
CONTINUUM:
FILM & HISTORY IN
THE AGE OF GODARD**

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INTRODUCTION

“The Godardian ‘flash’ might well embody the indiscernibility of two procedures, since it is at the same time a break and a link. It is a signal of disconnection and the light of another world. Connecting one shot to another, a shot to a phrase, fresco, song, political speech, newsreel image or advertisement, etc., still means both staging a clash and framing a continuum. The time-space of the clash and the time-space of the continuum have, in fact, the same name: History. Disconnecting images from stories, Godard assumes, is connecting them so as to make History.”

—Jacques Rancière

Now that we are eleven years into the 21st century, and our North African and Middle Eastern colleagues and contemporaries fight, win and propagate their battles on Tahrir Square and elsewhere, armed with nothing more than their mobile phones, we sit in class at art school and ask ourselves questions about the end of ‘cinema’ as the most engaged art form of the 20th century. Now that mainstream film production rules the waves on private flat screens and Blue-ray players, while experimental cinema increasingly has to take refuge in ‘black boxes’ at biennials and other gatherings of the art world, we wonder how we can understand a new generation’s fascination with the Nouvelle Vague. Can we still learn from or use Godardian cinematographic techniques like ‘montage’? Are we nostalgic for the authority of the director as a mediator of the revolution because we

are unable to deal creatively with the 'undisciplined' democratic power of the new media?

We propose 'CINEMA CLASH CONTINUUM, Film and History in the Age of Godard' as a modus operandi for extensive reflection on Jean-Luc Godard's films and those of many others, the cinematic medium in itself, its relation to 'history' and its connection with social media and contemporary artistic practices. From 28.March to 1.April, a team of 11 curators will present their burning questions and musings to the students and the faculty of the Rietveld Academie as well as to the general public. Together with forty-five guest speakers from all over the world, we are ready to embark on this energetic explorative journey. The results will be published in the CCCCahier which is to be launched during the period of final exams at the Gerrit Rietveld Academie in July 2011.

studiumgenerale.rietveldacademie.nl

www.rietveldacademie.nl

28.MARCH

MON

Gabriëlle Schleijsen
in collaboration with Solange de Boer

**CINEMA CLASH
CONTINUUM:
A SPACE TO MOVE IN**

pp. 6–9

CINEMA CLASH CONTINUUM: A SPACE TO MOVE IN

Opening Lectures & Book Launch

For the kick-off to our week long quest for a better understanding of the workings of film, art, space and time we have brought together four influential voices, three very much alive and one whose words are remarkably alive in spite of his untimely death in 1992. The four independent presentations which start off Cinema Clash Continuum are the markers of just as many crucial positions on film and history that we will seek to unfold. First, there is that of the visual artist reinventing traditional film techniques. In “Your Life Was A Film” Mark Lewis will talk about his work—with particular emphasis on rear projection and day-for-night—as well as the idea of a kind of modernity that is unintentionally produced in film.

Secondly we have invited cultural theorist Boris Buden to compare French New Wave and Yugoslav Black Wave. In his lecture ‘Waves in Space and Time’ he will argue that these New Waves share a clear idea about space and time in filmmaking. Space for them was society; time was history. Can we really understand this today, we who have squeezed both society and history into a single time-space called culture where there are styles to be created and followed but no waves to bring us to an undiscovered shore?

The third position will be represented by political filmmaker Eyal Sivan who will reflect on Godard's impact in

the context of the Palestinian question, which Godard saw as the continuation of the European Jewish question and which is often present in his work. Some call it an obsession, while others have accused him of anti-Semitism. For Palestinian filmmakers he is a political and revolutionary colleague, for their Israeli counterparts he is an experimental European artist. Eyal Sivan will try to read some of the iconic and controversial cinematic moments in Godard's oeuvre concerning the Palestinian-Jewish question. He will look at his anti-Zionism and his fascination with Palestine and the Semites in the context of contemporary cinema production in Palestine and Israel.

Our fourth presentation is dedicated to the late Serge Daney who, in the words of Godard, “was the end of criticism as I understood it”. Serge Daney has a guru-like status among cinephiles. He was reared on the French New Wave and began writing for Cahiers du Cinéma in 1964. His outlook on things, however, was much broader. He was one of the first to include non-Western cinema in his criticism, and in the 1980s he began to contribute articles on television, advertising and the new media to, among others, the newspaper Libération. A recurring theme in his writing is the issue of the politics of filmmaking: what point of view does the filmmaker choose to literally and figuratively confront the viewer with images of the world?

Curated by Gabriëlle Schleijpen
in collaboration with Solange de Boer

Gabriëlle Schleijpen

(Netherlands) was trained as a visual artist, but her interest in the intersections between art, knowledge production and the political led her to become an educator and a curator. Currently she is head of Studium Generale, the Rietveld Academie's transdisciplinary lecture program, and head of the Dutch Art Institute, the MFA program of the ArtEZ faculty of Art and Design in Arnhem.

Solange de Boer

(Netherlands) is the founding director of Octavo publications, whose aim it is to introduce seminal texts on contemporary art and aesthetic theory to a Dutch audience, by means of excellent translations, accompanied by introductory essays and interviews. Serge Daney's book presentation is curated by Solange de Boer. For this program Gabriëlle Schleijsen and Solange de Boer have invited:

Boris Buden

(Germany) is a writer, cultural critic and theorist based in Berlin. His essays and articles cover the topics of philosophy, politics, cultural and art criticism. He has participated in various conferences and art projects in Western and Eastern Europe, Asia and USA, including Documenta XI. His research focuses on the post-communist condition and communist modernism. He has written extensively on Yugoslav Black Wave cinema.

Mark Lewis

(Canada) is an artist living and working in London. His films have been the subject of numerous solo exhibitions including: the Vancouver Art Gallery (Canada), Hamburger Kunstverein (Germany), Musée d'Art Moderne (Luxembourg), BFI Southbank (London), Museo Marino Marini (Italy), and Forte di Bard (Italy). In 2009 he represented Canada at the 53rd Venice Biennale. Lewis' films have been shown at a number of International film festivals including: Rotterdam International Film Festival 2010, Toronto International Film Festival 2009 and Berlin International Film Festival 2010. Lewis is Professor of Fine Art at Central Saint Martins College of Art and Design, London. He is also co-founder and co-director of Afterall Journal and Afterall Books.

Eyal Sivan

(Israel) is a filmmaker, producer, lecturer, essayist and editor. He has been living in Europe and Israel since 1985. He has directed more than 10 feature-length political documentaries and produced many others. Beside worldwide theatrical releases and TV broadcasts, Sivan's works are regularly screened at prestigious festivals and exhibited in major contemporary art shows around the world. Sivan publishes and lectures on the Israeli-Palestinian conflict, documentary filmmaking and ethics, political crimes representation, political use of memory, genocide and representation, etc. Currently Sivan is reader in Media Production at the school of humanities and social sciences of the University of East London (UEL) and teaches at the school of sound and screen art at Sapir Academic College in Israel.

SCHEDULE

Cinema Clash Continuum:
A Space to Move In
pp. 6–8

13.30 – 15.00

Mark Lewis 'Your Life Was A Film'

15:00 – 15.30

☹ BREAK ☹

15.30 – 17.30

Boris Buden, Waves in Space and Time

17:30 – 19:30

☺ DINNER AND A MOVIE ☺

JACQUES RIVETTE, LE VEILLEUR
(Claire Denis, 1990) with Serge Daney
and Jacques Rivette

19:30 – 21:00

Eyal Sivan, Godard's Time Line:
1939 – 1949 — From Europe to Palestine
and back.

21:00 – 21.15

☹ BREAK ☹

21:15 – 22.15

A presentation on the occasion of the launch of two books by and on Serge Daney: 'Volharden' ('Perseverance') is the autobiography Serge Daney could not finish because of his early death in 1992 and 'Een ruimte om in te bewegen. Serge Daney — tussen cinema en beeldcultuur' ('A Space to Move in. Serge Daney — between cinema and visual culture') a selection of translated essays by Serge Daney, Jacques Rivette, Gilles Deleuze, Olivier Assayas, Jean-Luc Godard, with an introduction by Pieter Van Bogaert

22.30

☹ END OF PROGRAM ☹

29.MARCH

TUE

Erik Viskil

**TOTALLY AGAINST
GODARD POLITICS!**

pp. 12 – 15

If I Can't Dance / Wendelien van Oldenborgh

**CINEMA – THIS,
TELEVISION – THAT**

pp. 15 – 18

TOTALLY AGAINST GODARD POLITICS! REWRITING HISTORY WITH JONAS MEKAS & THE UNDERGROUND CINEMA

What can we learn about cinema and history if we decide not to start from the bright ideas of Jean-Luc Godard, but rather choose a conflicting point of departure? In 'Totally Against Godard Politics', we explore the power of cinema from the viewpoint of the experimental filmmaker, journalist, poet, and collector Jonas Mekas.

We kick off with a short interview on video in which Jonas Mekas clarifies his troublesome relation with Godard and firmly states that he is "totally against Godard politics". In the lectures, screenings, and discussions that follow we will try to find out what his own views on filmmaking amount to, and in which direction his attitude of experimental freedom leads us. We are extremely pleased that some of Jonas Mekas's close friends are willing to contribute to the program, and that we are able to do a full screening of the documentary FREE RADICALS. It is an exciting documentary on the history of experimental cinema that was released only a few months ago. The

program highlights Jonas Mekas, and also pays attention to a range of filmmakers and artists who are in one way or the other related to him.

What should you know about our main protagonist? Jonas Mekas was born in Lithuania in 1922. After spending the war in a German labor camp, he moved to New York in 1949. There he continued to write poetry and started filming his own daily life. He soon became a thriving force in the art scene, writing about and supporting the avant-garde, working with Andy Warhol and George Maciunas, founding institutions, and developing his own filmmaking into an extremely personal, erratic home movie style. The Anthology Film Archives, which he co-founded in 1970, is the first museum devoted entirely to film as art, and houses the largest collection of avant-garde and experimental film in the world. At the age of 88 Jonas Mekas is now recognized as a filmmaker and artist of classical stature whose experiments show the most intriguing strategies suitable for capturing history by way of staying as close as possible to everyday life.

Curated by Erik Viskil

Erik Viskil (Netherlands) is a researcher, writer, and a film enthusiast. He is a former member of the board of directors of Rietveld academie and founding-coordinator of its department of Image & Language. For this program Erik Viskil has invited:

Gideon Bachmann

(Germany) is a writer, critic, interviewer, photographer and filmmaker. He met Jonas Mekas in the film classes of Hans Richter at the City College in New York. When Bachmann started the Group for Film Study Jonas Mekas joined him and they worked together for some time. Bachmann directed two documentary films in which he portrayed his friend: JONAS (1967) and UNDERGROUND (1967). Gideon Bachmann is a well-known moderator of discussions and press conferences at international film festivals.

Pip Chodorov

(USA) is a filmmaker, distributor, historian, and friend of Jonas Mekas from a younger generation. His Paris-based publishing company 'Re:Voir' specializes in avant-garde cinema. He brought out several films by

Jonas Mekas on DVD and published a number of his books. Together with Christian Lebrat he is the editor of an elaborate analysis and handbooks on Mekas's films *Walden: Diaries Notes and Sketches*, and *Lost Lost Lost*. His most recent project is a documentary on the history of experimental filmmaking, with the appropriate title *FREE RADICALS* (2010).

Sarah Payton and Chris Teerink

(USA and Netherlands) are filmmakers based in Amsterdam. In 2002 they spent six weeks with a camera in and around the Anthology Film Archives in New York. They captured the daily life of Jonas Mekas and talked with him about his views on film and filmmaking. Their documentary *IN THE SHADOW OF THE LIGHT*, which evolved out of the project, was launched at the International Film Festival Rotterdam in 2007.

P. Adams Sitney

(USA) is a Fellow of the American Academy of Berlin and Professor of Visual Arts at Princeton University. He first met Jonas Mekas at the age of 17, and they became close friends and collaborators. He appears in several of Jonas Mekas's films. They co-founded the Anthology Film Archives in 1970. His 'Visionary Film' (1974) is the first major written history of American avant-garde film. In 'Eyes Upside Down' (2008) he gives a detailed analysis of Jonas Mekas' filmmaking, which he describes as the poetry of everyday life.

SCHEDULE

Totally Against Godard Politics! pp. 12 – 14

13.30 – 13.45
Interview Jonas Mekas, video

13.45 – 15.00
In the Shadow of the Light, lecture
Sarah Payton and Chris Teerink

15:00 – 15.30
☉ BREAK ☉

15.30 – 16.45
The Poetry of Everyday Life,
lecture P. Adams Sitney

17.00 – 18.30
FREE RADICALS: A HISTORY OF
EXPERIMENTAL CINEMA (Pip
Chodorov, 2010, 82"), screening
in presence of the director

18:30 – 20:15
☪ DINNER BREAK ☪

20.15 – 21.15
Selection of films and fragments by
Jonas Mekas

21.15 – 22.00
Discussion with Sarah Payton,
P. Adams Sitney, Pip Chodorov, and
Chris Teerink, moderated by Gideon
Bachmann

22.00 – 22.30
JONAS (Gideon Bachmann, 1967, 30')

22.30
☪ END OF PROGRAM ☪

Cinema – this, Television – that. pp. 16 – 18

13.30 – 13.45
WELCOME

13.45 – 14.45
Keynote lecture by Sven Lütticken:
Performance after Television (followed
with Q & A)

14:45 – 15.30
☉ BREAK ☉

15.30 – 17.00
Screening NUMÉRO DEUX (Jean-Luc
Godard & Anne-Marie Miéville, 1975)

17.00 – 17.45
Response to NUMÉRO DEUX by
Ruth Noack with Wendelien van
Oldenborgh

17:45 – 18.30
Lecture by Snejanka Mihaylova:
Not As If (followed with Q & A)

18:30 – 20:30
☪ DINNER AND A MOVIE ☪
PUNISHMENT PARK
(Peter Watkins, 1971)

20:30 – 21:15
Keynote lecture by Jean Fisher:
On James Coleman's 'So Different...
And Yet', 1980... and after (followed
with Q & A)

21:15 – 22:30
☛ Live script reading from a script by
Wendelien van Oldenborgh
☛ Continuous program in room 217:
ABERTURA (1979) and TERRA EM
TRANSE (1967) by Glauber Rocha

22.30
☪ END OF PROGRAM ☪

CINEMA – THIS, TELEVISION – THAT

“There are doubles, doubles everywhere. There are doubles everywhere.”

— Corinne Gambi in Wendelien van Oldenborgh’s
Polyphonic Stage (2004)

In a program consisting of lectures, screenings, discussions and a live script reading, ‘Cinema – This, Television – That’ will reflect on ideas of temporal simultaneity, shared authorship, acting and being, presenting and becoming public or becoming image. How are production and performance articulated in cinema and in television? Can television as a supposedly ‘democratic medium’ successfully open up a space for different voices in the public sphere?

In the 1970s Jean-Luc Godard expanded on his ideas on television and its contextual and material differences with cinema in his work with his wife, filmmaker Anne-Marie Miéville and their Sonimage production company. They wrote on difference in spectatorship, addressing two very different public spheres:

“A. In a cinema people are many (together) to be alone in front of the screen.

B. In an apartment linked to a TV aerial people are alone to the many (together) in front of the screen.”

NUMÉRO DEUX (1975) was the first production in which video was deliberately used to develop ideas on these two modes of reception. Film theorist Kaja Silverman describes how Jean-Luc Godard and Anne-Marie Miéville made video an integral part of their film:

“Most of [the images] were shot in video, then reshot in 35mm as they played on video monitors. Often two monitors are shown together. Because the 35mm image is always larger than the video images, those images swim in a pool of blackness.” The film’s specific form draws attention to its making process and allows the viewer to associate narratives that are presented simultaneously. Collapsing into spatial and temporal doubles, NUMÉRO DEUX centers on television’s influence on the domestic life of a working class family. The use of video material suggests the private sphere, the real and the amateurish, even though we are presented with staged and acted scenes.

Following a screening of NUMÉRO DEUX, Ruth Noack and Wendelien van Oldenborgh will put issues forward for discussion raised by the film about production, agency and authorship. Sven Lütticken will consider what makes up the properties of a televisual performance. Jean Fisher will speak on issues of setting and the inclusion of the audience in a video installation by James Coleman. Snejanka Mihaylova will muse on theatricality in the visual arts.

Curated by Wendelien van Oldenborgh

Wendelien van Oldenborgh (Netherlands) is an artist based in Rotterdam. In her practice she explores social relations through an investigation of gesture in the public sphere. Van Oldenborgh often uses the format of a public film shoot, collaborating with participants on different scenarios, to co-produce a script and orientate the work towards its final outcome, which may be a film or any other form of projection. In the past years her work has been exhibited a.o. at the Generali Foundation, Vienna, the Stedelijk Museum Amsterdam, the MuHKA Antwerp, the Van Abbemuseum Eindhoven, the Istanbul Biennial 2009 and the Sao Paulo Biennial 2010.

&

If I Can't Dance, I Don't Want To Be Part Of Your Revolution

produces art projects and thematic programs. Departing from a spirit of open questioning and long term enquiry with artists, If I Can't Dance is dedicated

to exploring the evolution and typology of performance and performativity in contemporary art. If I Can't Dance has commissioned Wendelien van Oldenborgh to develop a new work. Her contribution to Cinema Clash Continuum is an integral part of the research and production of her new project. For this program If I Can't Dance and Wendelien van Oldenborgh have invited:

Jean Fisher

(UK) is a freelance writer on contemporary art and postcoloniality. She is the former editor of the international quarterly 'Third Text'. She teaches in the Curating Course at the Royal College of Art, London, and is Professor of Fine Art and Transcultural Studies at Middlesex University.

Sven Lütticken

(Netherlands) teaches art history at VU University Amsterdam. He is the author of 'Secret Publicity: Essays on Contemporary Art' (2006) and 'Idols of the Market: Modern Iconoclasm and the Fundamentalist Spectacle' (2009).

Snejanka Mihaylova

(Bulgaria) is developing her research as a maker and theoretician at Hetveem Theater and advisor at DasArts, Master of Theatre in Amsterdam. Her work is situated between the performing arts and theoretical reflection and has been presented in galleries and festivals internationally.

Ruth Noack

(Germany) is a curator and writer, trained in feminist theory, film theory and audiovisual media and art. She was co-curator of Documenta XII in Kassel, with Roger Bruegel. She is currently finishing a publication on Sanja Iveković.

30.MARCH

WED

Stefan Majakowski

CINEMA & SOCIETY

pp. 20 – 23

Martine Neddam

TOUT VA BIEN

pp. 23 – 26

CINEMA & SOCIETY: WHERE HAVE THE SUBVERSIVES GONE?

This may seem an outdated question. But in an age of global unrest, growing control and command by the State, and a stifling grip of the mainstream consensus culture, filmmakers may wonder if they can be subversive at all. It may be that the requirements of protest result in the sacrifice of originality and artistic inventiveness. Is that too high a price for a filmmaker to pay? Our path leads to a rare cinematic spirit which deals with the society's 'in-betweens', quietly, without announcing it.

“In these great times, which I knew when they were small...Let him who has something to say step forward and be silent”

—Karl Kraus (1914)

Engagement is now a problem for all the arts.

We'll start by looking at the visual arts. In BAVO's 'Too Active to Act', they wipe the floor with Dutch neo-liberal cultural policy. They claim that artists have become 'cultural therapists' and 'conflict managers' with neighbourhood projects that camouflage the real issues of vandalism and property speculation. Can BAVO provide an alternative and tell artists how to avoid falling into the trap of the creative masquerading as social solution?

Artist Jonas Staal places himself in the eye of the storm. His 'The Geert Wilders Works' led to his two-

day imprisonment and to his next two works: 'The Geert Wilders Work — A Trial I–II'. 'The Barack Obama Project' displays an ingenious concept combining an original visual language with questions of political correctness regarding race. We will ask the artist why he refuses to call his works ironic (one work is actually entitled 'Against Irony').

Can artistic practice be critical and subversive operating within the the sphere of the conceptual, discursive and political? Transparency and autonomy of art must be addressed. After the zenith of conceptual art, what is the role and necessity of theory? Miodrag Šuvaković considers whether there is now any difference between theory and practice within the context of artistic subversion.

Lech Kowalski's BORN TO LOSE: THE LAST ROCK AND ROLL MOVIE is a monument to Punk culture and independent filmmaking. The cinema of Lech Kowalski has flourished with the rise and fall of the last subversive movement—Punk. Did he identify himself with that counterculture? Knowing that MTV awaits its chance to absorb anything, does it matter to the free-spirited filmmaker where his films are shown? Kowalski's portraits of former terrorists and of prostitutes in Eastern Europe reveal a deep concern with those marginalized. However, does the fact that films on issues big and small are everywhere on the Internet actually help to sensitize an audience to society's lost causes?

Curated by Stefan Majakowski

Stefan Majakowski (Minsk) was educated in France, the United States, and Canada, specializing in music composition, photography, and classical languages. He has conceived and realized mixed-media works that combine film, theatre and electronic music as well as directing documentaries. In 1999 he founded the Shadow Festival (Amsterdam) which focused on the more creative qualities of documentary cinema. Further activities have included: guest lecturer at film academies in Amsterdam

and Berlin, columnist (writing on television and cinema) for various Dutch newspapers, member of the advisory committee on documentary film of the Netherlands National Film Fund. For this program Stefan Majakowski has invited:

BAVO

the bureau for research and activism was founded in 2002 by the Belgian architect-philosophers Gideon Boie and Matthias Pauwels. Based in Rotterdam, Brussels and Pretoria, it focuses on political dimensions of art, architecture and planning. Recent actions include the launch of a think tank devoted to lobbying the government for tougher policies on the participation of artists in municipal programs and a campaign sensitizing architects about the growing interrelations between municipalities and contemporary architects.

Miodrag Šuvaković

(Serbia) is professor of the theory of art and culture in the department of Interdisciplinary Postgraduates Studies at the University of Arts in Belgrade. He was co-founder of the conceptual artistic Group 143, as well as co-founder of the 'Community for Space Investigation'. As an artist he has worked in painting, sculpture, film and photography, including various mixed-media. "I used to be a conceptual artist", a statement Šuvaković still uses when introducing himself, may reflect the crisis in the arts after the demise of conceptual art and the unacceptable and unbearable return to the traditional. Miodrag Šuvaković is active as a curator throughout the former Yugoslavia.

Jonas Staal

(Netherlands) has realized works that include interventions in public space, exhibitions, lectures, and publications, which relate to political subjects and developments. From a Beuysian perspective he interprets democracy—democratism—as a Gesamtkunstwerk. His essay 'Post-propaganda' and his publication 'Power?... To Which People?!' provide the theoretical basis for his work. At the moment he is co-curating the manifestation 'Allegories of Good and Bad Government' with artist Hans van Houwelingen in W139, Amsterdam.

Lech Kowalski

(USA) made his first film on Super-8 at the age of fourteen. THE DANGER HALLS (1965) is about the horror of conformity and high school. His first professional experience was making porn movies. When Punk arrived in New York, Kowalski was there to welcome it. With DOA: A RIGHT OF PASSAGE (1980), the Punk scene—more importantly a Punk ethos—would keep him captivated from then on. There are no clear genre borders between documentary and fiction, it's about solidarity, being there, and survival—that of the homeless, the derelict and the drug addicts, or the filmmaker himself.

SCHEDULE

Cinema & Society

pp. 20–22

13.30–13.45

Introduction by Stefan Majakowski:
from the Arts to Punk to the Cinema
of Lech Kowalski

13.45–14.15

Presentation by BAVO

14.15–14.45

Presentation by Jonas Staal

14.45–15.15

Presentation by Miodrag Šuvaković

15.15–16.10

Discussion with BAVO, Jonas Staal
and Miodrag Šuvaković moderated by
Stefan Majakowski: methods of artist's
intervention, artistic criteria regarding
the place of art and possible protest
within the neo-liberal landscape

16.10–16.30

☉ BREAK ☉

16.30–18.30

Presentation by Lech Kowalski. The
filmmaker discusses various aspects of
his cinema (Subject matter, form and
context) using film fragments

18.30–20.15

☪ DINNER ☪

20.15–22.30

☛ Introduction to and screening of
**BORN TO LOSE: THE LAST ROCK
AND ROLL MOVIE** (Lech Kowalski,
100 min, 1999)
☛ Discussion with Lech Kowalski and
the audience

22.30

☛ END OF PROGRAM ☛

Tout Va Bien

pp. 24–26

13:30–13:45

Presentation of the seminar by Martine
Neddham, with short excerpts from the
film *Tout va Bien*

13:45–14:45

Self-Reflexivity in Net Art: from Ping
Body to Suicide Machine, a panorama
of self-reflexive practices in net cul-
tures by Josephine Bosma

14:45–15:45

Conference / Demo: *Huis Clos / No Exit*
by Annie Abrahams

15:45–16:15

☉ BREAK ☉

with slide show by Praneet Soi

16:15–17:15

Lecture on political imagery in the
media and video presentation by Pra-
neet Soi

17:15–18:15

Calin Dan: *Anturaju and Other Stories.*
About Language as Prison and Escape

18:15–20:15

☪ DINNER AND A MOVIE ☪

MOI, UN NOIR

(Jean Rouch, 1958)

20:15–21:15

Michael Uwemedino on Rouch,
Godard, and the film collective *Vision
Machine*

21:15–22:30

Conclusion: Panel discussion with
participants

22.30

☛ END OF PROGRAM ☛

TOUT VA BIEN; SELF-REFLEXIVITY AND CINÉMA VÉRITÉ

Is TOUT VA BIEN just the 'making of' TOUT VA BIEN, or is it something more? In 1972 Godard set out to make a film about 1968. Marxist integrity inspired him to turn the camera on the film's own production means and process. In the opening scene checks are already being signed to signal the birth of the film, and stars are presented as a mechanism to ensure commercial success. This self-reflexivity is a new artistic turn in the history of cinema.

Handheld cameras, street-filming, unrehearsed acting, a deliberate stripping down of the artifices of mainstream filmmaking had for ten years been a trademark feature of the Nouvelle Vague cinema, with Godard as its main figure. Their direct methods of filming were inspired by the cinéma-vérité of Jean Rouch, an anthropologist who filmed possession rituals in Africa in the 1950s with very basic portable equipment. In JAGUAR, Jean Rouch collaborates with the local people, making them play themselves in everyday life. Later, in MOI, UN NOIR (1955) the 'actors' choose to assume the identities of film stars in their daily life, creating what he calls 'ethno-fiction'. In this seminar I will compare these two filmmakers: the Godard of TOUT VA BIEN and the ROUCH OF MOI, UN NOIR, their political ideas and ambitions, and their reflections on film as an instrument for

dealing with reality in a paradoxical way. They have opposite ways of mixing documentary with fiction, of associating the glamour of cinema with the life of exploited workers. In both cases it seems as if the director has somehow handed over his leading position to all the protagonists: cinema is looking at itself, the film is just making itself!

A few decades later, self-reflexivity is at the core of the exploration of any new medium, between self-centered investigation and political truthfulness towards the viewer. A new attitude has been created which would later become a cornerstone for any new medium of communication. From its inception Net Art resorted to similar tools of self-reflexivity by exposing its own puppet strings: a browser window within a browser window, etc.

Artists invited to this seminar will share their experiences in self-reflexive research within their own medium, showing examples of this in their own works, and outlining their personal motives and political strategies against the backdrop of this moment in the history of cinema. Some will even take the opportunity for an instant workshop with students to create a small film or an online performance 'on the fly'.

Curated by Martine Neddham

Martine Neddham (France) is an artist based in Amsterdam. In her work she uses language as raw material: speech acts, modes of address, texts in public space are embodied in objects, sculptures, installations and large scale public commissions. Since 1996 she has created virtual characters on internet who lead an autonomous life: Mouchette, a young girl of 13, David Still, who offers visitors to use his identity, and XiaoQian, a Chinese artist who creates virtual characters. She is also visiting professor at the department of Visual Arts of UQAM Montreal, and professor at the Rietveld Academie in Amsterdam. For this program Martine Neddham has invited:

Annie Abrahams

(Netherlands) a Dutch artist and biologist based in France, questions the possibilities and limits of communication in general and more specifically

investigates its modes under networked conditions. She is an internationally regarded pioneer of networked performance art. She has performed and exhibited her work extensively in France and at many international venues. (Centre Pompidou, Paris, Black Mountain College Museum + Arts Center, Asheville, US and Furtherfield Gallery, London).

Josephine Bosma

(Netherlands) is a journalist and critic who lives and works in Amsterdam. She has focused on art within the context of the Internet since 1993. While initially making radio shows and reports, her writing on net art and net culture has appeared in numerous magazines, books and catalogues, both on and offline, since 1996. Her book 'Nettitudes — Let's Talk Net Art' will be published by NAI publishers in April 2011.

Călin Dan

(Romania) is an Amsterdam based video maker, artist and playwright with a background in art history and art theory. His work has been showcased at international film festivals (Osnabrück, Oberhausen, Rotterdam, La Rochelle), art biennales (Venice, Sao Paulo, Istanbul, Berlin, Sydney), museums and galleries in Europe, the USA and Australia. He received the media prize of the Split Film Festival (2000), and the prize of Videonale Bonn (2001). Călin's work is in various public collections throughout Europe. His videos are distributed currently by Video Data Bank, Chicago.

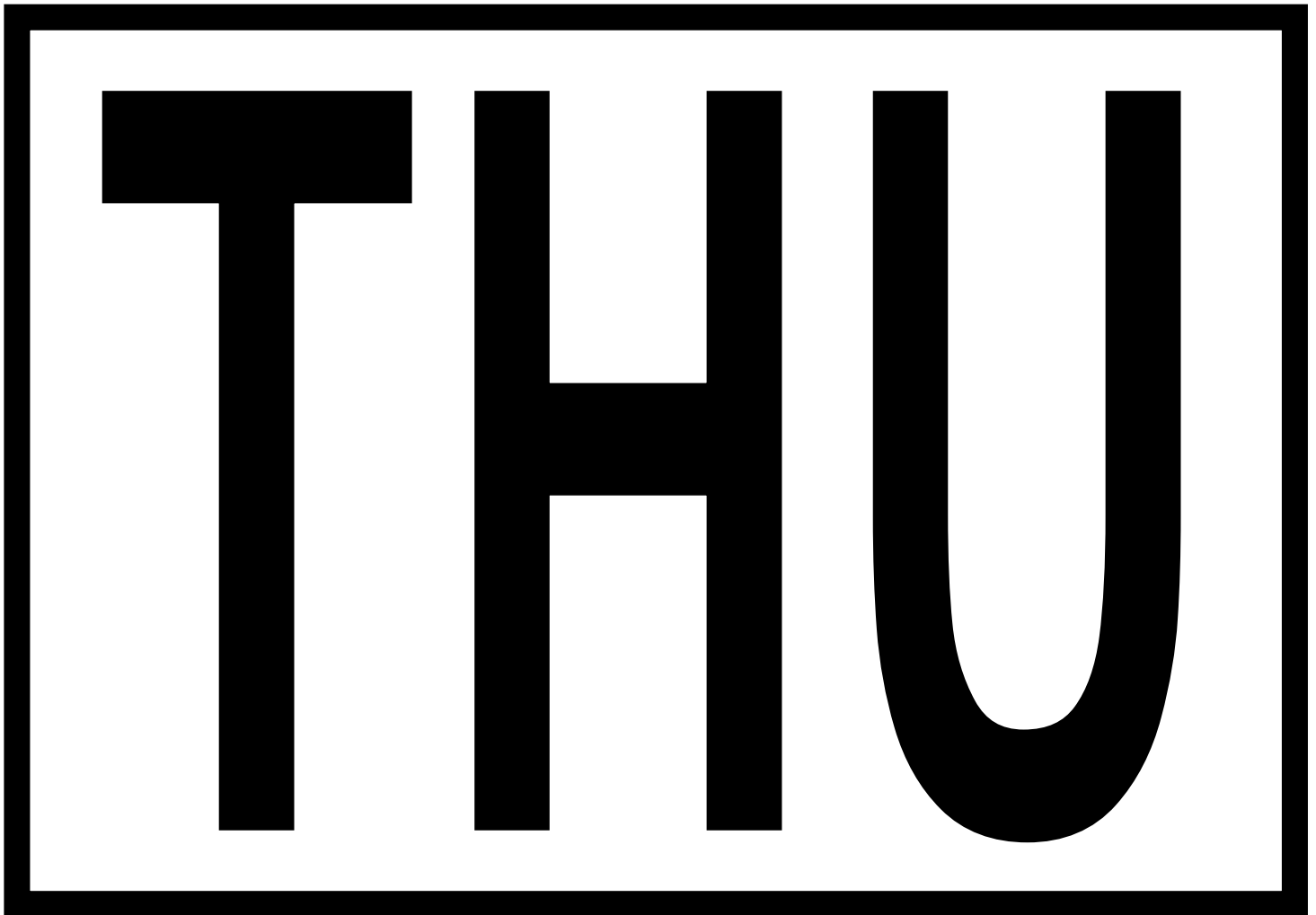
Praneet Soi

(India) Soi's work is generated as an outcome of his constant search, journey and observation of cultural contrasts between two places — Amsterdam, where he now lives, and his native Kolkata. He has exhibited at the Gwanju Biennale (2008), the Van Abbemuseum in Eindhoven (2009), the Vilnius Triennale (2010). He has been chosen as one of the four artists representing India at the Venice Biennale in 2011.

Michael Uwemedimo

(UK) is a London based writer and curator, a lecturer in Film at Roehampton University and a founding member of the film collective Vision Machine. With Vision Machine he has been developing a performance-based historiography of political violence. Through a series of long-running film projects with survivors and perpetrators of state-sponsored violence, he has been exploring a working process in which the production methods and forms of fiction are combined with the techniques and engagements of documentary. His current documentary feature, FLOW, is in pre-production in the Niger Delta.

31.MARCH



Inti Guerrero

QUASI-CINEMA

pp. 28 – 31

Patricia Pisters

GIVE ME A BRAIN!

pp. 31 – 34

QUASI-CINEMA: DEVIANT FORMS OF REPRESENTATION

When Brazilian artist Helio Oiticica* was living in New York during the 1970s, he created a series of experimental films and slideshows that questioned the language of cinema. Described by him as 'Quasi-cinemas', these were multimedia participatory installations that placed the spectator within an almost [quasi] cinematic montage: Against a background of music compositions by Stockhausen, samba and bossa nova melodies, and songs by Jimi Hendrix, there were simultaneous slide projections in which the portraits of Luis Buñuel, Marilyn Monroe and Hendrix appeared while tribal drawings made of cocaine were being applied on their faces. To view these works, the spectators were invited to take place in hammocks, on mattresses or even in a swimming pool, challenging the traditional 'passive' relationship between the screen and the audience thus instigating other social, corporal and sensual relationships between the people and the films or artworks.

Using a reenacted appropriation of one of Oiticica's Quasi-cinema installations as a platform, a number of international scholars, artists and film curators will discuss other experimental cinematographic positions of directors who subverted traditionalist forms of gender and sexual representation on the screen. The subjects to be discussed within this program will

touch upon the relationships between film, marginality and counter-culture. The first part of the program will have cultural studies theoretician Victor Manuel Rodriguez speaking directly on the queer politics behind the work of Helio Oiticica; film curator Marc Siegel will screen and talk on underground filmmaker Jack Smith's controversial featurette **FLAMING CREATURES** (1963), and writer Juan Antonio Suarez will talk about the Bike Boys, Drag Queens, and Superstars in Andy Warhol's films.

The second part of program will further expand on the cultural specificity of gender and sexual representation in cinema. For this artist Ming Wong will share his work which deals with the theatricality of identity and race as he reenacts iconic scenes from movies by Douglas Sirk, Pier Paolo Pasolini and legendary Malay director P. Ramlee; while trans-gender historian Susan Stryker will screen and discuss excerpts of an obscure and campy archival treasure—a 1962 film from the Philippines featuring U.S. transsexual celebrity Christine Jorgensen, who was then performing an extended run at a Manila nightclub.

* Artist Helio Oitica has a special relation with Dutch art history because of two non-related historic moments: On the one hand, his work may well be the outcome of a conscious appropriation of De Stijl. On the other hand, the Witte de With 1992 Helio Oiticica retrospective is still the most comprehensive overview of the artist's work to date.

Curated by Inti Guerrero

Inti Guerrero (Colombia) is an Amsterdam based curator. He is a former fellow of De Appel's Curatorial Program and currently a researcher of the curatorial platform 'If I can't dance, I don't want to be part of your revolution'. Recently he curated 'Duet for Cannibals', a screening and talks program at the Royal Tropical Institute which brought together a number of 1920's archival film of the late Colonial Institute of the Netherlands in dialogue with videos and films by contemporary artists and filmmakers like Dominique Gonzalez-Foerster, Christodoulos Panayiotou and Patrizio di Massimo a.o. He has also curated for the Museum of Modern Art of Sao Paulo the group show 'The City of the Naked Man', which was based on a 1930's urban master plan by Brazilian architect Flavio de Carvalho, who envisioned a city for a mankind without God, property or marriage. He has

been a Curator-in-Residence at Fondazione Snadretto Re Reabusengo in Turin, and Capacete Entretenimentos in Rio de Janeiro. For this program Inti Guerrero has invited:

Victor Manuel Rodriguez

(Colombia) is a cultural & gender studies scholar, writer and curator. Rodriguez has researched on the sexual and gender politics within the experimental participatory works of artist Helio Oiticica. He holds a PhD in Visual and Cultural Studies from University of Rochester (USA) and with an M.A. in Art History (Twentieth Century) from Goldsmiths' College, University of London (UK). He has been a professor of fine arts, art history and cultural studies in Colombia and Latin America, and has translated, edited, and published books and articles about contemporary art and culture.

Marc Siegel

(Germany) is an Assistant Professor in the Department of Theater, Film and Media Studies at the Goethe-University in Frankfurt. His research focuses on avant-garde film and queer studies. As an independent curator, he recently presented George Kuchar for the Berlin Biennial, 2010 and the co-curated the acclaimed festival 'Live Film Jack Smith—Five Flaming Days in a Rented World' (Berlin, 2009, with Susanne Sachsse and Stefanie Schulte Strathaus). Siegel has researched on Jack Smith's legendary film *Flaming Creatures* (1963); an experimental film which due to its surreal, graphic depiction of sexuality, was seized by the police at its premiere, and was officially determined to be obscene by a New York Criminal Court.

Juan A. Suárez

(Spain) writes mostly about experimental cinema and contemporary art. He is currently at work on a book on the 1960s underground, queerness, and material culture, and has recently curated film programs for the Museo Reina Sofía (Madrid), Tate Modern, or LA-MOCA, among other institutions. He is the author of the books 'Bike Boys, Drag Queens, and Superstars' (Indiana UP), 'Jim Jarmusch' (U of Illinois Press) and 'Pop Modernism' (U of Illinois Press), and of numerous articles in Spanish and English for journals (Grey Room, ExitBook, and GLQ, among others) and anthologies.

Susan Stryker

(USA) is Associate Professor of Gender Studies at Indiana University, Bloomington (USA). She won an Emmy Award for her documentary film *SCREAMING QUEENS: THE RIOT AT COMPTON'S CAFETERIA* (2005), about a transgender riot against police oppression in San Francisco in 1966. She is currently working on a new project, *Christine in the Cutting Room*, a feature-length experimental film about 1950s transsexual celebrity Christine Jorgensen.

Ming Wong

(Singapore) is an artist based in Berlin. His work explores the shifting nature of identity and belonging across cultures through performance and cinema. His complex interweaving of "poor imitation", melodrama, ethnicity, gender and language speak to an "outsider's view on the mechanism of managerial tactics as applied to identity politics". Wong's solo-exhibition representing Singapore at the 53rd Venice Biennale was awarded an honorable mention. His work has been shown a.o. the Sydney and Gwangju Biennials.

SCHEDULE

**Quasi-Cinema: Deviant
Forms of Representation**
pp. 28 – 30

13.30 – 14.00

Introduction by Inti Guerrero: From Gerrit Rietveld to Helio Oiticica, queering the film projection room of Mrs. Truus Schröder

14.00 – 15.15

Talk by Victor Manuel Rodriguez on Helio Oiticica's Quasi-cinemas

15.15 – 15.40

☉ BREAK ☉

15.40 – 16.00

Talk by Marc Siegel on Jack Smith's **FLAMING CREATURES** (1963)

16.00 – 17.15

Talk by Juan Antonio Suarez on the Bike Boys, Drag Queens, and Superstars of Andy Warhol's cinema

17.15 – 18.30

Discussion between Victor Manuel Rodriguez, Marc Siegel and by Juan Antonio Suarez. Moderated by Inti Guerrero

18.30 – 20.15

☪ DINNER ☪

20.15 – 21.20

Talk by Susan Stryker Discussion on the Philippine movie **WE WHO ARE SEXY** (Kaming Mga Talyada), 1962

21.20 – 22.30

Artist presentation by Ming Wong. Reenacting and Subverting; or how to cross-dress identity of film history

22.30

✦ END OF PROGRAM ✦

**Give me a brain! Clash
Continuum Senses of
Cerebral Screens**
pp. 32 – 34

13.30 – 13.45

Introduction by Patricia Pisters

13.45 – 14.30

The Artistic Eye and Brain: From Camera Obscura to Obscure Chambers, lecture by Frans Verstraten

14.30 – 15.00

The Tactile Screen: Digitizing the Brain in Art and Science, lecture by Sarah de Rijcke

15.00 – 15.30

☉ BREAK ☉

15.30 – 17.00

Semi-Parallel Brain Chambers Program (Detailed program to be handed out during the day)

17.00 – 18.00

Inception: The Brain under Hypnosis, a demonstration by Fernando Flores

18.00 – 18.45

Coney Island Dream Films — films by Zoe Beloff

18.45 – 20.15

☪ DINNER ☪

20.15 – 21.00

Neuropower lecture by Warren Neidich

21.00 – 22.30

Final Brainstorm, a panel discussion with guests and audience

22.30

✦ END OF PROGRAM ✦

GIVE ME A BRAIN! CLASH CONTINUUM SENSES OF CEREBRAL SCREENS

In the Nouvelle Vague period Godard's cinema of the body was opposed to the "cinema of the brain" of his contemporary Alain Resnais. Give me a Brain! (a reference to Gilles Deleuze) takes as its starting point Resnais' intellectual cinema and cerebral explorations of memory and human behavior, but will investigate more specifically our changed relationship to the brain. In contemporary cinema we no longer look through the characters' eyes, we enter directly into the architecture of their brain worlds. Contemporary culture has become a neuroculture. The program will investigate what this 'neurological turn' means for our understanding of filmic and artistic practices.

fMRI scans and many other visualization technologies have given new insights into the inner workings of the brain. New experiments and countless books about the brain uncover new neurological details every day. We know more about the material workings of our grey cells than ever before, yet its mechanisms and circuits are far more complex than we can understand un-ambiguously. Our synaptic connections remain in many ways a mystery. And we are still puzzled by the ways in which immaterial mental life overflows the material workings of the brain.

Compared to the classic conception of the brain as rational agent (as opposed to the irrational body), the contemporary image of the brain has become visceral, emotional and has madness as its zero degree. Illusionary perception, memory, affect, and the powers of the unconscious mind are the most salient elements of our modern brain screens that will be explored in this program. Can we speak of a neurocinema, neuroaesthetics and neuropower and what does this mean? Is the neuro-turn just a hype that is easily exploitable or is it possible to engage critically, passionately, creatively with these new cerebral findings?

Today the Rietveld building will be turned into a large brain space. Different 'chambers' will present different areas of the brain in which artists, filmmakers, neuroscientists, philosophers and a mentalist present work in relation to the specific area of the brain that each chamber addresses. Come and join us on a ride through our mental scapes and screens in 'brainy' lectures, viewings, performances, installations, workshops and discussions!

Curated by Patricia Pisters

Patricia Pisters (Netherlands) is professor of media culture and film studies and chair of the department of Media Studies of the University of Amsterdam. In her forthcoming book 'The Neuro-Image', she explores the relationships between cinema in the digital age, neuroscience and Deleuzian philosophy. She organized the Third International Deleuze Studies Conference in Amsterdam on the connections between art, science and philosophy, including an exhibition and international public debate on this topic. For this program Patricia Pisters has invited:

Krien Clevis

(Netherlands) is an artist and photographer. As curator/organizer and participant she was involved in CO-OPs. Exploring new territories in art and science. Currently she is working on a PhD at the Academy of Arts of Leiden University.

Fernando Flores

(Mexico) is a hypnotist and mentalist who is known for his amazing demonstrations of the hidden powers of the mind.

Gert de Graaff

(Netherlands) is a filmmaker who won the Joris Ivens Award for his film **THE SEA THAT THINKS**, a film in which he investigates the nature of perception and reality.

Jay Hetrick

(UK) is a philosopher currently working on a PhD at the University of Amsterdam on the aesthetics of the philosophy of Gilles Deleuze and the artistic works of Henry Michaux.

Bregt Lameris

(Netherlands) is a researcher and a teacher of media studies, who is currently investigating scientific applications of optical technologies in the research of mental disorders.

Abel Minnée

(Netherlands) is a photographer and student at Rietveld Academie who is interested in experimenting in his work with the borders between (fashion) photography and spiritualism.

Warren Neidich

(USA) is an artist and street philosopher. He utilizes multiple mediums to express a wealth of ideas within a variety of practices. He investigates how the history of art sculpts the material and immaterial conditions of the Brain and the Mind.

Jennifer Kanary Nikolova

(UK) is an artistic researcher, PhD Candidate with the Planetary Collegium of Plymouth University, who investigates how installation art could contribute to a better understanding of the subjective experience of psychosis.

Sarah de Rijcke

(Netherlands) holds a post-doctoral position at the Virtual Knowledge Studio in Amsterdam. She wrote her PhD on different visual ways of knowing the brain, and was visiting fellow at the Max Planck Institute for the History of Science and the University of California, San Diego.

Joachim Rotteveel

(Netherlands) is an artist who utilizes techno-scientific methods to represent ideas about contemporary culture. His recent artistic research focuses on subjectivity of perception.

Niels Tubbing

(Netherlands) is a film scholar interested in neurocinematics and the relations between visual culture, music and the unconscious.

Frans Verstraten

(Netherlands) is a neuropsychologist and acting chairman Chairman of the Board of the Helmholtz Institute of the University of Utrecht. He is a frequent guest in scientific programs on national TV and writes columns for national newspapers and journals.

01.APRIL

FRI

Jeffrey Babcock

**CINEMA
DEGREE ZERO**

pp. 36 – 39

Doreen Mende

**THE 'AND':
PLACE OF ACTION**

pp. 39 – 42

CINEMA DEGREE ZERO

In many ways cinema is a language just like any other written language, except that it is based on images, which allows it to enjoy greater freedom. But if all other languages or art forms have made efforts to find their own limits and transgress them, how has cinema found itself increasingly narrowed down to fit tightly into the myriad of unspoken rules of Hollywood storytelling? Today it seems that cinema has exhausted its formula. And the new cinema of technological extension, which blindly embraces things like 3-D or youtube 'virals', mostly results in mediocrity—at best. Once the glamour wears off it is usually revealed that they are actually only an expansion of a radically conservative/banal concept of art.

Qu'est-ce que le cinéma? What are the real properties of cinema? In the early 1970s Jean-Luc Godard had exhausted the possibilities of narrative cinema, which he felt had become nothing more than a bad imitation of theatre (or what Alfred Hitchcock called "radio with pictures"), and consequently he arrived at a crossroads—or a period of abjection—in his filmmaking development. Julia Kristeva defines abjection as a crisis that forces the creation of a new language—the zero-point of creativity.

Interestingly enough our general culture, and cinema in particular, seem to have reached the same zero-point that Godard reached 40 years earlier. But whereas Godard came to that point through artistic analysis, our culture has arrived there through hyper-

consumption, resulting in a total exhaustion of its lethargic mono-form.

During the conference, Cinema Degree Zero will investigate and debate various possibilities of abject or 'outsider' cinema(s), and the demands for a new film language. Lee Ellickson's presentations are always illuminating and will take us through a journey of free associations exploring the idea of transformation and re-birth in the cinema of the last century. Also in the daytime program we will have the Otolith Group, who will contest our prejudices of cinema with a synthesis of aesthetics and philosophy.

Miodrag Šuvaković will be speaking about the destruction of cinema in the wild, taboo-breaking work of Dušan Makavejev. Director Makavejev created such politically and sexually transgressive films in the 1960s and 1970s that they shattered the concept of what cinema was in both form and content. This resulted in the banning of his films in many countries throughout the world, and lead to a decade long exile from his home country. In the evening, a special guest speaker is being invited to come and discuss the topic of the death of cinema, and hence its new possibilities for re-birth. Along the way we will also explore the inspiring and rigorous work of Marguerite Duras, Jean Painlevé and Martin Arnold.

Curated by Jeffrey Babcock

Jeffrey Babcock (USA) is an alternative film curator and cultural activist. As a promoter of independent film culture he is currently the programmer of several underground cinema venues throughout Amsterdam, where he places the films he screens into a historical, aesthetic, political and biographical context. As a student of Stan Brakhage, he developed a keen interest in experimental cinema and philosophy. He also has a keen eye for finding elements of experimental film-language beyond the strict limits of what is categorized as experimental film: from early science documentaries to contemporary Korean teenage films. For this program Jeffrey Babcock has invited:

Lee Ellickson

(USA) is a filmmaker, cinema curator, historian, scholar and critic for the film journal Cineaste. Ellickson is a cross cultural film/theatre/music making vagabond who currently directs a cultural foundation and theatre company in Uganda while also occasionally morphing into activities via CLOUD (the Consequential Laboratory of Unspecified Dimensions). For the last two years he has made Amsterdam his home base.

Otolith Group

is a research-based artist collective founded in 2001 by Anjalika Sagar and Kodwo Eshun. Their works are primarily grounded in the narrated moving image, and include music soundtracks, installations and films. They also initiate platforms for discussion on the history and the future of moving image practice, and were recently nominated for the Turner Prize for their exploration of essay-cinema.

Miodrag Šuvaković

(Serbia) is a contemporary aestheticist, art theorist and conceptual artist born in 1954 in Belgrade, Yugoslavia. He was co-founder and member of the radical conceptual artistic Group 143 (1975–1980), and an initiator of countless other artistic projects and publications. He is a professor and teaches theory of art and theory of culture in Belgrade.

SCHEDULE

Cinema Degree Zero pp. 36 – 38

13.30 – 14.30

Introduction by Jeffrey Babcock and
short film screening

14.30 – 15.30

Presentation by the Otolith Group

15.30 – 16.00

☉ BREAK ☉

16.00 – 17.30

'(The Invariable Return of) Zero, the
Counter: An Inventory of Infernal
Devices' presentation by Lee Ellickson

17.30 – 18.30

Miodrag Šuvaković will speak about
Cinema provocateur Dušan Makavejev

18.30 – 20.15

☪ DINNER AND A MOVIE ☪

20.15 – 22.30

Terminal Cinema — A special guest
speaker is being invited to come and
discuss the topic of the death of cin-
ema, and hence its new possibilities
for re-birth

22.30

✦ END OF PROGRAM ✦

The 'AND': Place of Action pp. 40 – 42

13.30 – 14.00

Introduction Doreen Mende

14.00 – 15.00

Open Film Library Off Screen with
Catarina Simão

15.00 – 16.00

Screening for discussion with Filipa César

16.00 – 16.30

☉ BREAK ☉

16.30 – 18.00

Performance lecture by The Otolith Group

18.00 – 20.15

☪ DINNER ☪

20.15 – 22.30

Cinematic Event with Jean-Pierre Gorin

22.30

✦ END OF PROGRAM ✦

THE 'AND': PLACE OF ACTION

Recently on a street in Berlin. From my kitchen window I saw a group of people: some of them, wearing a blue jacket and cap, were holding up a banner—the kind of protest banner I have seen in the same street many times before, since I live in a street where the leftist party and labour unions often organize demonstrations. I couldn't read what was written on the banner. It was clearly not hand-made, and again, it reminded me of previous demonstrations I had witnessed. The traffic light turned green, the group crossed the street and it appeared as if they'd move on with their protest. But only now, when the small crowd dispersed in different directions, I realized that the 'blue' group was part of an advertisement campaign. They had applied the visual instruments of protest; they had used the image of protest as an advertising strategy.

We think we're already participating in a revolution just by watching its images. But that would be too easy. Facebook, Flickr, YouTube and an increasing number of biennales and exhibition spaces demand that something should be exposed: we are living in a time of an excess in exhibiting that is monitored by economics. We need to be clear about the fact that exhibitions of images—in films, shows, newspapers, in the cinema, on the street, on the Internet—turn those images into a manifestation which can be both a trademark and a revolutionary instrument. How can we clearly distinguish what is what in this blurred relation? The posters in the street won't

be our means of action. Withdrawing our images from the public sphere won't help us. We need to speak out and to exhibit images. We need to be clear about the conditions in which an image is presented in order to understand that the image does not represent an elsewhere, but that it produces the real at the very moment of its exposure, including us who are watching it. We can learn from the films of Jean-Luc Godard, Anne-Marie Miéville and Jean-Pierre Gorin that reflection on the means of exposure changes the image from an information carrier to an arena for the production of knowledge. The AND between the manifestation AND the insecurity of an image is our place of action. It reminds us that making images AND watching them is “not a show, but a struggle” (Patricia Lumumba, 1968).

Curated by Doreen Mende

Doreen Mende (Germany) studied piano and electronic music. Her dissatisfaction with the non-existing institutional critique in music practice led to collaborations with artists and architects and to the writing of texts. She is currently curating an exhibition with projects by KP Brehmer for CAAC in Sevilla, teaching at the Art Academy Palestine and editing a book on 'Inhibition as a Form of Exposure' (Spector Books, 2012), related to her PhD research at Goldsmiths, University of London. Since 2010, she is theory mentor at the Dutch Art Institute. For this program Doreen Mende has invited:

Filipa César

(Portugal) is an artist and filmmaker whose work reflects on the porous nature of the relationship between real-memory and cinema-memory. Her installations suggest possible settings for an expanded production of moving images, which actively engage the spectator in his or her role as perceiver. César has recently exhibited at the SF MOMA, San Francisco 2009, 12th Architecture Biennial, Venice; 29th São Paulo Biennial 2010 and Manifesta 8, Cartagena.

Jean-Pierre Gorin

(France) is a French filmmaker best known for his work with Jean-Luc Godard. He was a student of Louis Althusser, Michel Foucault and Jacques Lacan, who influenced the film projects with Godard. In 1968, Gorin and Godard founded the collective Dziga Vertov Group. After leaving France in 1975, he became a member of the faculty of Visual Arts at the University of California in San Diego. Gorin has continued to make films—most notably a Southern California trilogy of essay films.

The Otolith Group

is an artist led collective founded by Anjalika Sagar and Kodwo Eshun in London in 2002. The Group's work is formally engaged with exploring the legacies and potentialities of documentary practice, the essay film, post-colonial archives, cosmopolitan modernisms and science-fiction. Apart from numerous group exhibitions, their work is on display in a large-scale solo show at MACBA/Barcelona until May 2011. In 2010 The Otolith Group were nominated for the tenth Turner Prize.

Catarina Simão

(Portugal) is a Portuguese architect and independent researcher. In 2009 she initiated the on-going project Off Screen — on the Mozambique Film Archive. It was presented at Atelier Re.al in Lisbon, Serralves Museum in Porto, at the Dockanema 1th Cinema Symposium in Maputo and recently at Manifesta 8, Cartagena. She is the author of articles and other contributions associated to her project topic, such as political images and archival and relational practices involving cognitive processes.



ETC

PRACTICALITIES

From 28.March – 1.April there will be no regular classes. Rietveld werkplaatsen will be available for Rietveld students from 9.00 – 13.00. Rietveld students are expected to attend a minimum of two days of the conference program (participation will be registered). Faculty, as well as the general public, are welcome to attend. The conference-festival will take place in the main building of the Gerrit Rietveld Academie:

Fred. Roeskestraat 96
1076 ED Amsterdam

TICKETS

It is required to register for the day programs of choice prior to the program day as seats are limited. All ticket sales and program reservations can be made at:

www.rietveldacademie.nl

Rietveld Students / Faculty

All Rietveld students/faculty are entitled to 2 free tickets available for 2 day-programs of choice. If Rietveld Students/Faculty would like to attend more than 2 day-programs, they are required to purchase additional tickets:

Single Day Ticket: € 5.00

Five Day Package: € 10.00

General public

Persons interested in attending the Cinema Clash Continuum conference-festival are required to purchase a Single Day Ticket which gives access to one day-program of choice or a Five Day Package which gives access to five day-programs of choice:

Single Day Ticket: € 10.00

Five Day Package: € 35.00

Dinner Ticket

During the day, coffee and snacks will be available at the canteen. From 18.00 – 19.30, a dinner buffet will be available each day of the week. Students and teachers can purchase dinner tickets at the academy the week preceding the conference-festival. The General Public can purchase dinner tickets at the Rietveld website.

Dinner Ticket: € 5.00

STUDIUM GENERALE

An extensive transdisciplinary theory program that addresses students and faculty at all departments of the Gerrit Rietveld Academie. It regularly opens up to broader audiences. Studium Generale Rietveld Academie wants to show how art and design are linked with other domains (from the personal to the political, from the vernacular to the academic), how our 'now' is linked with past and future, our 'here' with 'elsewhere'. In the belief that art students can only learn to think independently when knowledge, imagination and reflection combine to work together in an unorthodox and critical way, Studium Generale Rietveld Academie embarks every year on slightly unruly and therefore always exciting research trajectories. Annually selected curators and numerous guest lecturers from all over the world propose a wide variety of entry points to contemporary discourse.

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COLOPHON

Studium Generale / Gerrit Rietveld Academie
Academic Year 2010/2011

CINEMA CLASH CONTINUUM
Film and History in the Age of Godard
Conference-festival March 28 – April 1

CURATOR IN CHIEF: Gabriëlle Schleijpen

CO-CURATOR: Bert Taken

GUEST CURATORS: Jeffrey Babcock, Solange de Boer, Inti Guerrero, If I Can't Dance with Wendelien van Oldenborgh, Stefan Majakowski, Doreen Mende, Martine Neddham, Patricia Pisters, Erik Viskil

PRODUCTION: Marika Wanders

RESEARCH: Nikos Doulos

WEBSITE: Sarah Charalambides

COMMUNICATION: Wieneke Mulder

DESIGN: Camilla Martinsen & Anthony Salvador

FACILITY MANAGER: Willem Rieder

CATERING CANTEEN: Eric Kammeron

CATERING GUESTS: Barbara Paternotte

TRAVEL ARRANGEMENTS: Hemminkways

Publication

COMPILATION: Gabriëlle Schleijpen, Bert Taken

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CCCCAHIER will be launched during the final exhibition
of the Gerrit Rietveld Academie: July 7 – 10, 2011

FIN

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Monday.28.March

Gabriëlle Schleijpen in collaboration with Solange de Boer

CINEMA CLASH CONTINUUM:
A SPACE TO MOVE IN

Guests: Boris Buden, Eyal Sivan, Mark Lewis, Booklaunch Serge Daney

Tuesday.29.March

Erik Viskil

TOTALLY AGAINST GODARD
POLITICS! REWRITING HISTORY
WITH JONAS MEKAS AND THE
UNDERGROUND CINEMA

Guests: Gideon Bachmann,
Pip Chodorov, Sarah Payton and
Chris Teerink, P. Adams Sitney

If I Can't Dance in collaboration with
Wendelien van Oldenborgh

CINEMA – THIS,
TELEVISION – THAT

Guests: Snejanka Mihaylova,
Jean Fisher, Sven Lütticken, Ruth Noack

Wednesday.30.March

Stefan Majakowski

CINEMA AND SOCIETY: WHERE HAVE
THE SUBVERSIVES GONE?

Guests: Gideon Boie, Jonas Staal,
Lech Kowalski, Miodrag Šuvaković

Martine Neddham

TOUT VA BIEN; SELF-REFLEXIVITY
AND CINÉMA VERITÉ

Guests: Praneet Soi, Annie Abrahams,
Josephine Bosma, Calin Dan,
Michael Uwemedimo

Thursday.31.March

Patricia Pisters

GIVE ME A BRAIN!
CLASH CONTINUUM SENSES
OF CEREBRAL SCREENS

Guests: Warren Neidich, Frans
Verstraten, Sarah de Rijcke, Joachim
Rotteveel, Krien Clevis, Gert de Graaff,
Niels Tubbing, Abel Minnée, Jay
Hetrick, Bregt Lameris, Jennifer Kanary
Nikolova, Fernando Flores

Inti Guerrero

QUASI-CINEMA: DEVIANT
FORMS OF REPRESENTATION

Guests: Susan Stryker, Marc Siegel,
Juan A. Suárez, Ming Wong,
Victor Manuel Rodriguez

Friday.1.April

Jeffrey Babcock

CINEMA DEGREE ZERO

Guests: Lee Ellickson,
The Otolith Group, Miodrag Suvakovic

Doreen Mende

THE AND: PLACE OF ACTION

Guests: Filipa Cesar,
The Otolith Group, Jean-Pierre Gorin,
Catarina Simao