

**THE FLAHERTY PRESENTS**  
**THE 60<sup>TH</sup> ROBERT FLAHERTY FILM SEMINAR**

A scenic mountain landscape with a lake and a network of white lines overlaid on the image. The lines form a complex web that connects various points across the scene, creating a sense of interconnectedness and structure. The text is centered and reads:

**TURNING THE  
INSIDE OUT**

JUNE 14-20, 2014 ■ COLGATE UNIVERSITY ■ HAMILTON, NY





2014 FLAHERTY SEMINAR

## TURNING THE INSIDE OUT

Editor: Anita Reher  
Managing Editor: Sarie Horowitz  
Copy Editor: Nadine Covert  
Catalogue Design: Sarah Taranto  
Seminar Design: Gabriela Monroy  
Photographer: Robert M. Goodman

Printed in Canada by Hignell

Published by:  
The Flaherty/International Film Seminars, Inc.  
6 E. 39th Street, 12th Floor  
New York, NY 10016  
212-448-0457 tel  
212-448-0458 fax  
Email: [ifs@flahertyseminar.org](mailto:ifs@flahertyseminar.org)  
[www.flahertyseminar.org](http://www.flahertyseminar.org)





# TURNING THE INSIDE OUT

---

Acknowledgments	7
The Robert Flaherty Film Seminar	8
Brand New for Sixty Years! <i>Anita Reher</i>	9
Turning the Outside In <i>Caspar Stracke &amp; Gabriela Monroy</i>	10
Program Notes and Schedule	14
2014 Guest Artists	40
Guest Artists' Impressions	46
2014 Fellowship Program: What is to be Undone? <i>Jason Livingston</i>	48
2014 Flaherty Fellows	50
Fellows' Impressions	60
Myths Unmade: Scenes from the Robert Flaherty Film Seminar <i>Leo Goldsmith</i>	64
Flaherty Year-Round Programs	70
2014 Robert Flaherty Film Seminar Participants	77
The Flaherty Mission, Staff, and Trustees	86
Bibliography and Resource List	87
Sources of Films and Videos	88
Title Index	95





Major Funding for the 60<sup>th</sup> annual Robert Flaherty Film Seminar is provided by

Academy of Motion Picture Arts and Sciences  
The Johnson Family Foundation  
William H. Donner Foundation  
The New York State Council on the Arts



**FELLOWSHIPS ARE FUNDED BY**

Wyncote Foundation  
LEF New England  
The Leo Dratfield Endowment  
The Paul Ronder Endowment, The Sol Worth Endowment  
George Stoney Fellowship  
Center for Asian American Media (CAAM)  
Harvard Film Study Center, Icelandic Film Center  
Duke University  
California Institute of the Arts (CalArts)  
IMCINE FIGG  
California College of the Arts  
University of Rochester Film and Media  
Pacific Islanders in Communications (PIC)

**Contributions from the many friends of the Flaherty, including:**

Sarah Abbott, Akosua Adoma Owusu, Daniela Alatorre, Ilisa Barbash, Jessica Bardsley, Cecilia Barrionuevo, Sally Berger, Suzanne Binet-Audet, Beyza Boyacioglu, Liane Brandon, Jonathan Brook, John Bruce, Patricia Bruck, Malia Bruker, Sam Bryan, Vibeke Bryld, Anthony Buba, Maria & Mark Butler, David Callahan, Elaine Charnov, Cathy Lee Crane, John Columbus, Nadine Covert, Emma Davie, Maria DeLuca, Elizabeth Delude-Dix, Tad Doyle, Courtney Egan, Charles Fairbanks, Carl Fleischhauer, Donald Fredericksen, Robert Gardner, Kathy Geritz, John Gianvito, Faye Ginsberg, Robert M. Goodman, Dee Dee Halleck, Fereshteh Hamidi-Toosi, Barbara Hammer, Richard Herskowitz, Jeng-Tyng Hong, Gerald Hooper, Emily Hubley, Adam Hyman, Alex Juhasz, Laura Kissell, Lucy Kostelanetz, Irena Kovarova, Minna Langstrom, Kevin Lee, Toby Lee, Jesse Lerner, Linda Lillienfeld, Larry Loewinger, Lorna Lowe, Mike Maggiore, Laura Major, Adrienne Mancina, Juan Mandelbaum, Michael McManus, Laurie Meeker, Ann E. Michel, Lucila Moctezuma, William Nichols, William Noland, Peggy Parsons, David Pendleton, Vanessa Renwick, Jeronimo Rodriguez, John Rogers, Ben Russell, Lynne Sachs, Paige Sarlin, Sheafe Satterthwaite, Ingrid Scheib-Rothbart, Jeff Silva, Kaye Smith-Pyle, Robert Spencer, Eunice & Bob Stack, Stacey Steers, Kimi Takesue, Alina Taalman, Ann Tegnell, Adriana Trujillo, Laura Waddington, David Weaver, Peter Werner, Artemis Willis, Daniel Wilson, Pawel Wojtasik, James Wolpaw, Chi-hui Yang, Chiming Yang, and anonymous



# THE ROBERT FLAHERTY FILM SEMINAR

THE ROBERT FLAHERTY FILM Seminar is a weeklong event held every summer that brings together filmmakers, curators, scholars, students, and media professionals to share in an intimate and intense experience where the traditional barriers between filmmaker and audience are gradually obliterated. Named in honor of the director of *Nanook of the North*, *Louisiana Story*, and other classic films, the Seminar began in 1955, before the era of film schools, when Flaherty's widow and filmmaking partner, Frances, convened a group of filmmakers, writers, and musicians at the Flaherty farm in Vermont. For more than 60 years the Flaherty Seminar has been firmly established as a one-of-a-kind institution that seeks to encourage filmmakers and other artists to explore the potential of the moving image.



FRANCES FLAHERTY

Each year about 160 participants gather in an isolated campus environment for a collective living experience that includes daily screening sessions, discussions, meals, and social events. A different programmer is selected each year to shape the Seminar's theme and objective, which is related to current discussions in the field. Work presented at the Seminar is of exceptional artistic quality and includes documentary—the traditional domain of the Flaherty—as well as narrative, experimental, installation, and new media works. One of the founding tenets of the Seminar is that of “non-preconception”; to that end, no film program is revealed until just before the lights go down in the theater, thus enabling everyone to view the work with a fresh perspective. Each Flaherty Seminar is a unique experience, informed by the vision of the programmer, the accessibility of the guest artists, and the cohesion of the participant pool at large. The structure of the Seminar ensures that participants have greater access to the featured artists than they typically would at festivals or conferences. Everyone contributes on an equal basis: novices and experienced filmmakers, young and old, Flaherty veterans and first-timers.

The films of such directors as Lisandro Alonso, Les Blank, Michel Brault, Shirley Clarke, William Greaves, Patricio Guzmán, Leonard Retel Helmrich, Kore-Eda Hirokazu, Barbara Kopple, Mira Nair, D. A. Pennebaker, Satyajit Ray, Agnès Varda, and Travis Wilkerson, among many others, screened at the Seminar before they were known generally in the American film community. New cinematic techniques and approaches first presented and debated at the Seminar have routinely made their way into mainstream American films.

# BRAND NEW FOR SIXTY YEARS!

BY ANITA REHER, EXECUTIVE DIRECTOR

THIS YEAR WE CELEBRATE THE 60TH Anniversary of the Flaherty Film Seminars. It's impossible to characterize in one page the vast variety of styles, forms, and aesthetic approaches to telling stories that have been presented and discussed over six decades. Nearly 1,000 filmmakers from around the world have screened more than 2,600 films to more than 6,500 Flaherty Seminar participants.

As part of the celebrations, it has been a pleasure to reconnect with many of the past programmers, board members, filmmakers, and participants. I've had the opportunity to hear many of their personal stories from past Seminars, some of which are featured in the Flaherty Voices series that appears in our monthly newsletter. Many Flaherty friends gathered for our Anniversary screening at the Museum of Modern Art in New York, which was followed by a festive garden reunion party. A section of our website has been dedicated to the 60th Anniversary, featuring essays about past Seminars, articles from the *Wide Angle* special edition, and selected artifacts from the Flaherty documents that are housed in the New York University Fales Library collection.



The Flaherty Seminar has a 60-year history of presenting cutting-edge films that have influenced the direction of independent cinema. Yet what's important is not our past accomplishments but securing the Seminar for the next 60 years. We do not know what the future holds that may advance the technology of filmmaking, create new forms of exhibition, or engender new aesthetic concerns; all we can do is make the commitment to present work that breaks new ground, fosters dialogue, and brings the makers and the audience together to explore the art of cinema.

Moving forward in this celebratory year, we are excited to announce new partnerships with Cinema Guild that will enable us to distribute Flaherty Seminar films through iTunes, and with Colgate University to present a Distinguished Global Filmmaker initiative in collaboration with our Flaherty NYC screening series.

Let me say in conclusion, this year is a moment that marks a milestone. We have been brand new for 60 years! Let's celebrate the past by continuing to explore the new in the spirit of what makes the Flaherty unique: the colorful mosaic of people, films, and conversations.





PHOTO: KAREN MIRZA

## TURNING THE OUTSIDE IN

BY CASPAR STRACKE AND GABRIELA MONROY

FOR THIS INTRODUCTION, WE HAVE COME FULL CIRCLE to arrive at the very beginning. In response to the Flaherty Seminar’s 60th anniversary, our curatorial concept for “Turning the Inside Out” began with a study of the documentary form in light of a decade-long debate about the so-called “documentary turn.”<sup>1</sup> This turn emerged within the art world, as well as within artistic research discourses around documentary, probing new frontiers and perspectives. We also focused on the documentary’s very own characteristic: the potential for self-reflexivity that enables a continuously shifting relationship between author and subject to recall an old, yet still radical Godardian/Maoist set of questions: “Who speaks and acts, from where, for whom and how?” to which we added: “and how effective is the chosen form?”

Political engagement in artistic practice encourages the development of radical aesthetics. In the ideal case, it forms a balance that, as Okwui Enwezor puts it, neither “sensationalizes aesthetics nor spectacularizes the ethical.”<sup>2</sup> We found this very equilibrium in the work of the twelve artists we presented at the Seminar: Eric Baudelaire, CAMP, Duncan Campbell, Jill Godmilow, Cao Guimarães, Johan Grimonprez, Jesse McLean, Karen Mirza and Brad Butler, Lois Patiño, Raqs Media Collective, and Hito Steyerl.

<sup>1</sup> A term already coined in 2001, by Documenta 11 curators Okwui Enwezor and Mark Nash, but also recognizing the inclusion of new documentary forms in Enwezor’s predecessor Catherine David at Documenta X.

<sup>2</sup> Okwui Enwezor, “Documentary/Vérité: Bio-Politics, Human Rights, and the Figure of ‘Truth’ in Contemporary Art,” *The Greenroom: Reconsidering the Documentary and Contemporary Art #1* (Center for Curatorial Studies, Bard College / Sternberg Press, 2008).

Building a program from the outset to examine the documentary form required some solid cases that would reflect our interests in a coherent and profound way. Looking back, it is difficult to say if we found these artists and works, or if they found us. No doubt our fascination as filmmakers studying radical experimentation with form served as an unconscious underpinning for our concept, long before we ever verbalized it.

After the opening night, a “collision” of Johan Grimonprez’ *Dial H-I-S-T-O-R-Y* and Hito Steyerl’s *In Free Fall*, we decided to build the 60th Flaherty program from a historical perspective with the seminal *Les Statues meurent aussi* by Chris Marker and Alain Resnais. The film fulfilled three different functions. By rigorously addressing colonialism, it created a reference point from which three consecutive works (by Petna Katondolo, Johan Grimonprez, and Mirza/Butler) carried the subject into the neocolonialist present. In the next program, Duncan Campbell’s *It for Others* literally expands *Les Statues...* into a segmented essay film on objects, their commodification, and our relationship to them. There’s one particular aspect in *Les Statues...* that goes beyond the cultural and geopolitical conflict argued by Marker and Resnais where they cite the fundamental limitations imposed by the celebration of naturalistic representation in 19th-century Western art. In one scene a sculptor is depicted, described by the voice-over as “incapable of expressing the essential, the sculptor seeks after resemblance.”<sup>3</sup> Mimesis favored over expression. To make the analogy to moving image would mean that a film that simply transforms a given information into film is not worth anything, as Harun Farocki states, “a film has to find an expression in its own language.”<sup>4</sup> This is where form becomes so fundamentally important. With the right constellation of juxtapositions and metaphors, it offers the possibility of arrival at a deeper kind of understanding. There is always a driving force behind experimentation with form—a creative impulse that refuses surrender to any limitation within a given practice.

Throughout the Seminar we focused on filmmaking as a form of political activism (as opposed to filmmaking about political subjects). In Eric Baudelaire’s work *The Anabasis...*, exiled Japanese activist filmmaker Masao Adachi explains the crucial difference between “a film *about* struggle” and “a film *in* struggle” during his time in the Middle East, working with the Lebanon-based faction of the Japanese Red Army. Ultimately Adachi realized that documentary filmmaking and revolutionary struggle became the same. But that also meant that filmmaking can equally be replaced with other forms of active political involvement to maintain the role of collaborator, witness, and documentarist.

Hito Steyerl’s installation work *Abstract* (2009) brilliantly utilizes a formal analysis—inspired by Harun Farocki’s *On Construction of Griffith’s Films* (2006)—and brings it into a highly charged context. Side-by-side images are presented in which the meaning of *shot* and *countershot* seamlessly shifts between military and cinematic language contexts; it is this very fact that justifies the spatial layout of the installation. A free-floating juxtaposition of two screens that become image-objects, therefore employing a unique psychological device in the perpetual comparison of the two.

<sup>3</sup> From the film *Les Statues meurent aussi*, Chris Marker and Alain Resnais, France, 1953.

<sup>4</sup> See Tillman Baumgärtel, *Vom Guerillakino zum Essayfilm: Harun Farocki* (Berlin: b\_books, 1998), 199.



In light of the omnipresent hybridization of genres and presentation forms, we very much welcomed inclusion of the collaborative studio CAMP (Shaina Anand and Ashok Sukumaran). Their project *Wharfage* demonstrates their virtuosity in traversing different media. The project consists of a book, a series of radio transmissions, lectures, and a film. In the latter (*From Gulf to Gulf to Gulf*), they created a collaborative assemblage, a modular form of film, consisting of mobile phone sequences shot by sailors working on freight ships crossing the Arabian Sea, as well as CAMP's own material. What made this project so unique are the many versions in which it materialized and the fact that the complete raw footage is available online on CAMP's platform *pad.ma*.

As artist/filmmakers experienced in working with appropriated footage, we compared our programming of the Flaherty to creating a seven-day-long, found-footage film. We organized all subthemes as thematic strings that ran through each day and that built up throughout the week. It was enormously rewarding to see this giant "Flaherty-film" finally materializing in front of us.

Finally we would like to mention the enormously positive reaction (and standing ovation) for Jill Godmilow. A returning Flaherty guest and eminent documentary filmmaker, Godmilow represents an older generation of radical experiments in documentary. This mutually stimulating dialogue between generations proved that there are no entirely new documentary practices under the sun. Every new form, albeit unique and novel, has a connection to related practices of the past (often unknown because they simply were never documented appropriately). It also demonstrated how Godmilow's *reflexive* and "post-realist" documentary style can clearly be seen as the precursor for conceptually motivated documentaries in the contemporary art field.

The majority of the discussions ignited in quite unexpected ways. Some artists, eager to discuss beyond the topic and intentions of their works, managed to propel discussions beyond the academic stratosphere into free-flowing brainstorming, probing fundamental philosophical questions about life, love, consciousness, biopolitics, humanism (and transhumanism). A discussion on the history of airplane hijacking appeared to be hijacked itself and turned into a question of reconstructions of subjectivity in contemporary media. (Steyerl and Grimonprez). How could the word "human" be etymologically traced back to "burying bones in soil"? (Sengupta). And how did a discussion on global arms trade result in reflections on love and compassion?

If the discussions were to be compared with a giant experimental music ensemble, then we achieved—over the course of this intense week that started with some shy jam sessions—a very well-calibrated composition with symphonic qualities. The group experience of being part of a higher entity, a multibrain of sorts, became evident in the efforts of several participants linking and comparing aspects of the works that were seen throughout the week. Ultimately, time collapsed and the collective thoughts of the Seminar seem to be everywhere at once—like atoms in a quantum network: We found ourselves in a worker's night in an industrial New Delhi landscape, in the black-and-

white grains of Cold War newsreel footage, at the gushing sea shores of Galicia and Aran, in the nonrecognized state of Abkhazia, in the *Deep State*, on the Indian trade ships in Somalia, with Cao Guimarães' ants after the Brazilian Carnival, and *In Free Fall*—before the crash.

We wish to thank the Flaherty board for giving us this opportunity, also the following friends, colleagues, and fellow curators for their helpful recommendations and stimulating discussions: Lara Kohl, Amanda McDonald-Crowley, Lee Ellickson, Meghan Monsour, Solange Farkas, Zahid Minty, and Machiko Kusahara, as well as former Flaherty programmers.



CASPAR STRACKE is a German interdisciplinary artist, filmmaker, and curator. His work deals with architecture, urbanism, as well as cinema. Stracke's films, videos, and installation works have been shown extensively throughout North and South America, Europe, and Asia. Stracke's work has been presented at the Museum of Modern Art and the Whitney Museum in New York, at the Yerba Buena Center

for the Arts, San Francisco, as well as at many international institutions such as the Reina Sofia (Spain), Centre Pompidou (Paris), and ZKM (Center for Art and Media), Karlsruhe, Germany. He is the recipient of a Rockefeller Media Arts fellowship. Since 2012 Stracke is a professor for Contemporary Art and Moving Image at the Finnish Academy of Fine Arts and a guest professor at the European Graduate School, Saas Fee, Switzerland. His work is distributed by Video Data Bank, Chicago, and Lightcone, Paris.

GABRIELA MONROY is a Mexican artist and curator. In 2001 she was awarded the FONCA (National Fund for Culture and Arts) Arts Fellowship for Young Emerging Artists, and her film work was selected for the 10th National Biennial of Photography of Mexico. In 2009 she was selected as one of the MacDowell Colony's NEA fellowship recipients. In 2011 she was awarded the NYFA/ Deutsche Bank America's Foundation Fellowship in Digital and Electronic Arts. She has been invited as a juror for *Transitio*, Mexico (Festival de Artes Electrónicas y Video). She has participated in exhibitions in Mexico, Europe, Korea, and the US, and her work is part of the INBA collection, Mexico's National Institute of Fine Arts.

Stracke and Monroy live and work between Helsinki and New York. Since 2005 they are the directors of *video\_dumbo*, an annual festival/exhibition of international contemporary moving image art in New York. For their collaborative artistic work, they were awarded a NYSCA Film and Media Production Grant, and in 2013 they received an EMARE residency (European Media Artists in Residence Exchange) at FACT, Liverpool (Foundation for Art and Creative Technology), and *Transitio*, Mexico.





# PROGRAM NOTES AND SCHEDULE

BY GABRIELA MONROY AND CASPAR STRACKE

SATURDAY, JUNE 14, EVENING  
SESSION 1

## DIAL H-I-S-T-O-R-Y

*Director: Johan Grimmonprez; 1997, 68 min., digital file*



*Dial H-I-S-T-O-R-Y* is a highly acclaimed hijacking documentary that eerily foreshadowed 9-11. We meet the romantic skyjackers who fought their revolutions and won airtime on the passenger planes of the 1960s. By the 1990s, such characters apparently are no more, replaced on our TV screens by stories of state-sponsored suitcase bombs. Director Johan Grimmonprez investigates the politics behind this change, at the same time unwrapping

our own complicity in the urge for ultimate disaster. Playing on Don DeLillo's riff in the novel *Mao II*—"what terrorists gain, novelists lose" and "home is a failed idea"—he blends archive hijackings with surreal and banal themes including fast food, pet statistics, disco, and his quirky home movies.

## IN FREE FALL

*Director: Hito Steyerl; 2010, 32 min., digital file*



With *In Free Fall*, Steyerl employs the setting and characters of an airplane junkyard in the Californian desert to tell the story of the current economic climate. Steyerl discusses the economic fallout of October 2008 by way of Sergei Tretjakov, Hollywood film sets, the materiality of DVDs, and prevailing conditions of production for cultural workers.

The space of the junkyard allows various "crash" narratives to unfold, with the stories of actual crashes and the remnants and afterlife of these machines becoming metaphors for economic decline. This is an investigation of planes as they are parked during the economic downturn, stored and recycled, revealing unexpected connections between economy, violence, and spectacle. Through intertwined narratives of people, planes, and places, Steyerl reveals cycles of capitalism incorporating and adapting to the changing status of the commodity, but she also points at a horizon beyond this endless repetition.

*Discussion with Johan Grimmonprez and Hito Steyerl. Moderated by Caspar Stracke and Gabriela Monroy.*



### LES STATUES MEURENT AUSSI (STATUES ALSO DIE)

Director: Chris Marker, Alain Resnais; 1953, 30 min., 35mm



“[...] Présence Africaine’s publications signaled a new, post-colonial status for French and francophone thought, embracing what was then a key notion: that of *négritude*. It is this notion that the second half of *Les Statues meurent aussi* engages with most deeply and perhaps most controversially, especially as it strives to connect the death of the statue with the rise in the commercialization of African art for the pleasure of the colonial classes. Indeed, it is against the backdrop of a France that had so recently lost its colonial power, but which still retained many of the quasi-Manichean distinctions between white, Western culture and black, African culture, that (and in spite of their claims to the contrary) Resnais and Marker’s film projected its passionately anti-colonial, anti-racist, even anti-capitalist audio-visual collage. It is little wonder then

that such a film should have been censored until the late 1960s, by which time it might have lost some of its topicality, but none of its political vigour.

“[...] Marker’s poetic commentary in *Les Statues meurent aussi*, spoken as always through a voice that is not his own [narrated here by Jean Négroni], acknowledges that the passage of time ravages the faces of statues and busts just as it ultimately destroys the flesh and bones of man. Death pervades the extraordinarily attentive images of the film, which rest just a fraction of a second too long upon the broken faces and distended eyes, lips and teeth of African masks, tools and religious artifacts, at once abstract and unnervingly real. This fraction of a second transforms scrutiny into discomfort, always threatening to reanimate the African statuary that has already been made dead, and thus, ‘safe’, by virtue of its meticulous labeling and placement behind glass in the museum. Such discomfort is enhanced by the, at times, harmonious, at others, rhythmic and militant musical score of Guy Bernard, by the high-key lighting that tricks the eye into believing that these African masks and tools really do glide noiselessly past the camera, and by the merging and superimposition of one image onto another, which at times seems to render indistinct the material differences between the face of the mask, its world, and the faces who watch these objects so intently.

“From the opening minutes to the last, the aesthetic of *Les Statues meurent aussi* draws attention self-reflexively to acts of looking. Not just that of spectators who peer into the camera lens just as they peer into the glass cabinets of the British Museum, the *Musée du Congo Belge* or the *Musée de L’Homme*, where much of the footage was filmed, but the ‘looking’ of us, as spectators in the broader sense. Even in a more contemporary light, after the Algerian War of Independence; after the Cuban Missile Crisis; after the European political upheavals of 1968; after the myriad political and world events that Marker and Resnais have consistently brought to the public eye, *Les Statues meurent aussi* subtly implies that because we look we are complicit in the events of the present and the past. In this respect, it retains all the clarity of its vision, even a half-decade after its first screening.” — Jenny Chamarette, “Les Statues meurent aussi,” *Senses of Cinema* (September 2009).

LES STATUES MEURENT AUSSI *courtesy of Institut Français and the French Embassy, NY*

### LAMOKOWANG

Director: Petna Ndaliko Katondolo; 2004, 13 min., digital file



“Cinema Calebasse,” is a 50-year-old genre of cinema depicting Africa from the perspective of foreigners fixated on the “exotic,” with plots and characters shackled by clichés. The calabash (gourd) is the metaphoric reduction of diverse African cultures that came to represent this

genre, a genre that depicts both embodied practices and the power of dominant ideology in media, a genre that, historically speaking, has contributed to the oppression of the continent. Yet, the problem is not the calabash itself, or even the media per se; the problem is how to adapt this genre of cinema to present-day reality, how to reclaim the history of images from a perspective that fosters dreams for the future. *Lamokowang* is a meditation on history, imagination, and potential, a refreshed and reified Calabash full of questions, reflections, and dreams.



## KOBARWENG OR WHERE IS YOUR HELICOPTER?

Director: Johan Grimonprez; 1992, 25 min., digital file



*Kobarweng* reconstructs the first encounter between a remote village set in the highlands of the island of New Guinea and the outside world. Mainly told through a native narrative, it reclaims the memory of a colonial past. Switching the roles of observer and the observed, it is anthropology—and specifically the desire underlying anthropological representation—that is depicted as an object of curiosity destabilized by the villager's

questions. [...] The sudden arrival of the helicopters announced a crucial juncture in the history of the village which *Kobarweng* critically restages through an examination and juxtaposition of archival anthropological footage and the villagers' testimonies.

## THE EXCEPTION AND THE RULE

Director: Karen Mirza & Brad Butler; 2009, 37 min., DigiBeta



*The Exception and the Rule* is part of Mirza and Butler's current body of work, *The Museum of Non Participation*, developed after two residencies in Karachi, Pakistan, and in Bangladesh. In Karachi, *The Museum of Non Participation* was a museum of gesture constituted by workshops, a newspaper, street interventions, and public events. [...] The film, shot in Pakistan, India, and the UK, is more than a document of

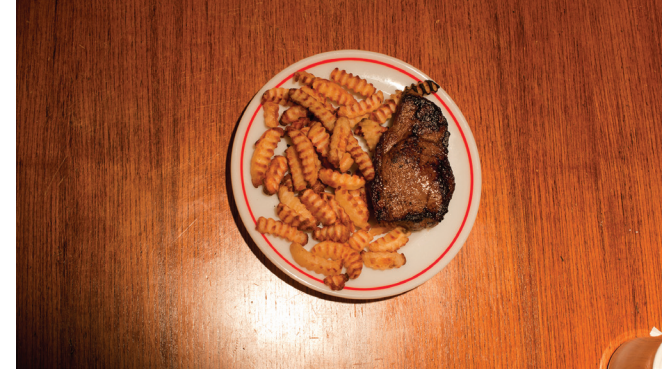
the journeys that were undertaken throughout this project. Throughout the film, its very organs of narrative, production, and material are thrown into question, particularly through text and speech, and its own system of editing and structure. Beginning and ending in London, the film is punctuated by an "Intermission" that involves footage of the daily India-Pakistan Wagah border ceremony. The narrative of film is characterized by succession and interruption: often sounds or phrases are repeated at an almost grating level of echo, but there is never a point of recurrence or return within the work at large. A scene or event is never visited twice, and so the film becomes a cumulative assembly of voice, image, citation, actor, participant, and situation." —Gemma Sharpe, afterall.org

Discussion with Johan Grimonprez, Karen Mirza and Brad Butler. Moderated by Paige Sarlin.

SUNDAY, JUNE 15, AFTERNOON  
SESSION 3

## IT FOR OTHERS

Director: Duncan Campbell; 2013, 50 min., digital file



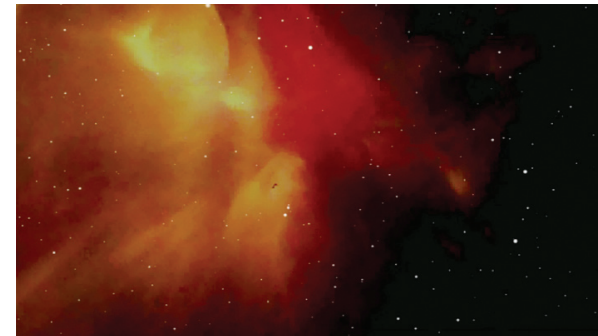
Reflections on the life, death, and value of objects, inspired by Chris Marker and Alain Resnais's 1953 essay film *Les Statues meurent aussi*. *It for Others* includes a performance made in collaboration with Michael Clark Company that seeks

to illustrate the basic principle of commodities and their exchange.

*IT FOR OTHERS* courtesy of LUX.

## THE INVISIBLE WORLD

Director: Jesse McLean; 2012, 20 min., digital file



In this video, materialism, emotional presence, and the adaptive nature of human beings are broadly considered through the lens of time. A variety of time-based materials are collected (including home movies, Internet videos, seventies sci-fi films, and a photographed archive of

objects) and collaged, revealing the filmmaker's own hoarding tendencies. YouTube genres are parsed, including "haul" videos (where contributors display the results of a shopping spree) and unboxing videos (where a new purchase is unwrapped). The results suggest not only how materialist tendencies have found a way to continue in the cresting virtual age, but also how the need to own is often paired with the need to relate.

*THE INVISIBLE WORLD* courtesy of the Video Data Bank.

Discussion with Jesse McLean and Duncan Campbell. Moderated by Ilisa Barbash.



### IN LANDSCAPE'S MOVEMENT

Director: Lois Patiño; 2012, 4:30 min., digital file



“The vastness, intimately born into a feeling of ecstasy, dissolves and absorbs somehow the sensible world.” —Gaston Bachelard

The human figure, immobile, is situated within a landscape that develops facing

him, surrounding him. It is not a static environment. The landscape is discovered in its subtle changes: the shadow of smoke on the ground, the mist revealing a mountain, a swirl in the sand ... A man, with his back to us and paralyzed, invites us to contemplate in intimacy and in detail, the processes of change in the natural environment. The camera also stands still; it is the landscape that moves.

“Be still and watch the world move.”—Carlos Oroza (“Cabalum”)

### A ALMA DO OSSO (THE SOUL OF THE BONE)

Director: Cao Guimarães; 2004, 74 min., digital file



*A Alma Do Osso* is an experimental documentary about Domingos Albino Ferreira (also known as Dominginhos da Pedra), a 71-year-old man who has lived alone for 41 years in caves in the countryside region of Itambé do Mato

Dentro, Minas Gerais (Brazil). He survives on a meager pension from the Brazilian government.

Discussion with Lois Patiño and Cao Guimarães. Moderated by Carlos Gutiérrez.

### THE ANABASIS OF MAY AND FUSAKO SHIGENOBU, MASAO ADACHI AND 27 YEARS WITHOUT IMAGES

Director: Eric Baudelaire; 2011, 66 min., digital file



A complicated, dark, and suspenseful story, filmed on Super-8, and in the manner of *fukeiron* (“filming landscapes”): “contemporary panoramas of Tokyo and Beirut are blended in with archival footage, TV clips and film excerpts as backdrop for [the protagonists May Fusako and Masao] Adachi’s voices and memories. They speak of everyday life, of being a little girl in hiding, of exile, politics and

cinema, and their fascinating overlap. All of which adds up not so much to an enquiry but a fragmented anamnesis.” —Jean-Pierre Rehm, FID Marseille catalogue 2011.

### NOVEMBER

Director: Hito Steyerl; 2004, 25 min., digital file



“Steyerl’s films and videos, like Godard’s or Chris Marker’s work, are exemplary cases of a certain type of poetics - that could be characterized as the articulation of seemingly disparate material through a montage that makes that material speak. But what sets Steyerl’s work apart from that of other filmmakers, even that of Godard’s or Marker’s, is the extreme to which her films and videos develop this laying bare of the

author’s relation to the work and its subject. In *November*, this is done through the presentation of an apparently truthful account of an autobiographical story that is later exposed as partially staged. Whether it is fully staged or not – like the question about the role of the intellectuals in politics – is irrelevant. In *November*, Steyerl’s voiceover talks about her old friend Andrea, the B-movie they made together, her re-encounter with Andrea’s image and the process of making the video (*November*) about her. But instead of presenting this as a guarantee for the truth of her story, she shows footage of herself acting the role of a ‘sensitive, contained and understanding filmmaker’ in a PKK demonstration in Berlin in response to a request from another documentary filmmaker. Such a gesture [...] dismisses the claim to truthfulness suggested by the autobiographical



account. However, self-reflection is further displaced by Steyerl's voice, saying that in *November* it is 'Not I telling the story, but the story tells me', implying that the filmmaker's agency is not the key factor to consider. And that is indeed the case, not because she is 'really told' by the story, but because *November* constructs an image of Hito Steyerl as an attractive woman, as an engaged filmmaker, as the young friend of Andrea, etc., so that her image goes through the same process as Andrea's did in the film." —Pablo Lafuente, "For a Populist Cinema: On Hito Steyerl's *November and Lovely Andrea*," *Afterall* 19 (Autumn/Winter 2008)

## ABSTRACT

*Director: Hito Steyerl; 2012, 7:30 min., 2-channel video installation*

*Abstract* presents a scenario in which the violence of warfare and the violence of aesthetics twist around each other. The video visits the site where Steyerl's friend, Andrea Wolf, was killed in 1998, but viewed through a prism that refracts cinematic language against the weapons that killed her friend. *Abstract* is a return to the contested narrative of Wolf's death, with the artist traveling to Kurdistan in search of information about her friend's murder. As the site and circumstances of Wolf's death fold into the act of witnessing it from a distance, the ethical burden of identifying those responsible also appears to live and die with the debris that still remains at the site of the helicopter attack. The video links cinematic shooting and military warfare together, implicating Germany's role in the operation.

*Discussion with Eric Baudelaire and Hito Steyerl. Moderated by Laura Marks.*

MONDAY, JUNE 16, AFTERNOON  
SESSION 6

## DEEP STATE

*Director: Karen Mirza & Brad Butler; 2012, 45 min., digital file*



*Deep State* takes its title from the Turkish term *derin devlet*, meaning "state within the state." Although its existence is impossible to verify, this shadowy nexus of special interests and covert relationships is the place where real power is said to reside, and where fundamental decisions are made—decisions that often run counter to the outward impression of

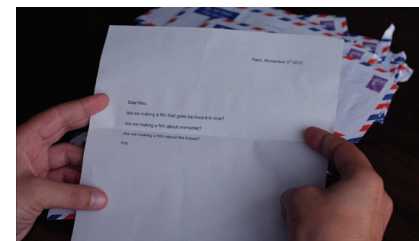
democracy.... A powerful undertow in the ongoing tide of history, this push and pull of competing forces is deftly illuminated in a vivid montage of newly filmed and archived footage. Collided together, past, present, and future trace a continuum in which the same repetitive patterns are played out. Against a backdrop of momentous, historically resonant demonstrations, an eternal rioter—or "riotonaut"—is picked out, as if by a searchlight, ever-present at each and every flashpoint. On a moonscape, confronted with a picket that

becomes a riot, an ur-dictator, personification of the "Deep State," blurts stupefying, hot-air abstractions of neoliberalism. Mirza and Butler's film was scripted in collaboration with author China Miéville, and is part of the series *The Museum of Non Participation*.

*DEEP STATE is commissioned by Film and Video Umbrella. Funded by Arts Council England and London Councils.*

## THE SECESSION SESSIONS

*Director: Eric Baudelaire; 2014; 50 min. presentation*



*The Secession Sessions* is conceived as a series of invitations to investigate the question of statehood through the prism of the stateless state of Abkhazia. The project is composed of various elements: regular public office hours at the Anembassy of Abkhazia created at Bétonsalon (Paris) for the duration of the exhibition, and staffed by Maxim Gvinjia,

former Foreign Minister of Abkhazia; daily screenings of a new film titled *Lost Letters to Max*; and a program of talks, public events, and classes with scholars and artists from various backgrounds, exploring the issues at stake in *The Secession Sessions*. —Eric Baudelaire (<http://www.betonsalon.net/spip.php?rubrique260>)

## A MEASURE OF ANACOUSTIC REASON

*Director: Raqs Media Collective; 2005, 5 min. loop, 5-channel video installation*



*A Measure of Anacoustic Reason* registers our thinking about forms of reasoning that insulate themselves from listening. The word "anacoustic" refers to a zone in the atmosphere where air particles are too distant from each other to be able to allow for the conduction of sound. It also denotes any environment, device, or condition that effectively blocks out sound.

The term "measure" suggests the deployment or operation of such forms of reason (as in "measures taken"), as well as an account or audit of the acts of reason that are realized in the form of measurements. It is, in that sense, a measure of measuring.

The installation sees the act of "turning a deaf ear" as the unwillingness or inability to listen to the voices that refuse to be accommodated into the master narratives of progress, of instrumental reason and the domestication of space through the geomancy of corporations and nation-states. In this turning away lies an aggressive disavowal of the possibility of the humanity of other forms of expressions and speaking about the world, that privilege realities and experiences that cannot, or need not, be counted. —Raqs



## ACT 00157

Director: Karen Mirza & Brad Butler; 2011, 3 min. loop, 3-channel video installation



Conceived across three monitors, these (speech) acts perform utterances from the voice to the body, the body to voice as an exposition of voice, silence, gesture, and authority. Each performer is cast in relation to his own position. They include: Khalid Abdalla, Hollywood actor and co-founder of the collective Mosireen, stands in downtown Cairo just a few weeks prior to the revolution speaking about the propaganda drive of Western cinema in the depiction of the Arab body; Act of State, an interpretation and translation of an exhibition of photographs by Palestinians about their struggle; and artist Nabil Ahmed speaks on contemporary labor and migration issues intertwined with his heritage and knowledge of the language movement from Bangladesh and his desire to protest against precarity in the UK. While each work is a speech act that is self-contained, the accumulation of the voices speak to each other and the exhibition as a whole through the spatiotemporal strategies of adjacency and (off)setting of timing. A choreography of images and temporalities that collect a collective practice. This work is part of The Museum of Non Participation. —Mirza & Butler

## THE RADIA TAP(E)S: ACT II, “HUM LOGOS”

Director: CAMP; 2012, 45 min. loop, 1-channel video installation

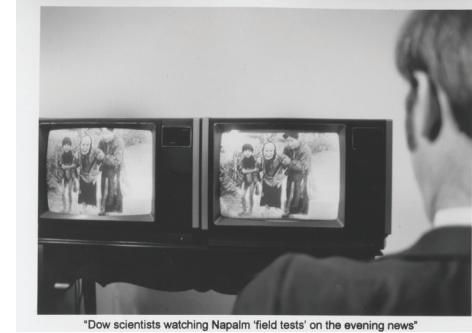
When the *Radia Tap(e)s*, government-tapped phone conversations of a corporate lobbyist, leaked into the public domain in 2011, they underwent multiple “phase shifts,” turning into TV sound bites, proofs of scams, and lengthy online transcripts. Act I, “Swearing-in Whispers” was a screenplay where some of these texts were regrouped in a Courier 12pt, melodramatic format—the threat of a film. Act II, “Hum Logos” followed, beginning where the screenplay ended. Some “top journalists” had claimed that they were just lying to Radia, a “source” on the phone, and their conversations had no basis in or impact on reality. Or that their conversations were spliced and cut-pasted, and thus not true. Here the tapes are even further edited. This montage paradoxically opens a window onto an even broader range of rhetorical devices—lies, cries, memes, schemes, pen drives, bad networks, and family feuds—that pulse through the nervous system of Indian democracy. —CAMP

Discussion with Eric Baudelaire, Karen Mirza, Brad Butler, Shaina Anand, and Shuddhabrata Sengupta. Moderated by Toby Lee.

MONDAY, JUNE 16, EVENING  
SESSION 7

## WHAT FAROCKI TAUGHT

Director: Jill Godmilow; 1997, 30 min., 16mm



*What Farocki Taught* is literally and stubbornly a remake: a perfect replica, in color and in English, of Harun Farocki's black-and-white, German-language film *Inextinguishable Fire* (1969). Taking as its subject the political and formal strategies of Farocki's film about the development of Napalm B by Dow Chemical during the Vietnam War, Godmilow's unabashedly perfect copy reopens Walter Benjamin's discussion of art in the age of mechanical

reproduction. *What Farocki Taught* thus becomes an agit-prop challenge to the cinema verité documentary's representation of information, history, politics, and “real” human experience. In an epilogue to her remake, Godmilow prods contemporary filmmakers towards the original film's political stance and strategies, emphasizing its direct audience address and refusal to produce the “compassionate voyeurism” of the classic documentary cinema. “As reconfigured by Godmilow, the film is intellectually rigorous and emotionally frightening—a ferocious, committed, important historical/political tract for the amnesiac 90s.” —Gerald Peary, International Film Festival Rotterdam, 1998

WHAT FAROCKI TAUGHT *courtesy of MoMA Film Archives and Facets.*

## THE SHADOW WORLD

Director: Johan Grimont; 2014, 90 min., work-in-progress, digital file

*Shadow World* is a feature documentary that reveals the shocking reality of the global arms trade, the only business that counts its profits in billions and its losses in human lives. Based on the book *The Shadow World: Inside the Global Arms Trade*, by South African author Andrew Feinstein, the film reveals how mammoth arms deals are transacted, and the gargantuan, unpunished corruption that accompanies them and which undermines democracy in both buying and selling countries. As an urgent response, the film explores the media's portrayal of armed conflict, a process integral to how war is now prosecuted. Through the experiences and actions of some remarkable people and movements, it also explores alternatives and how the active attainment of peace is possible. The project is unfolding through the release of a new edition and further translations of the book in 2014 (Penguin), the feature documentary film, an audience impact and engagement strategy, and art editions and installations created by the filmmaker.

Discussion with Jill Godmilow and Johan Grimont. Moderated by Nuno Lisboa.



### CCTV SOCIAL: CAPITAL CIRCUS

Director: CAMP; 2014, 15 min., digital file



The mall in Manchester's historic city-center was the site of an IRA bombing in 1996, the largest on UK soil, and its rebuilding (to create the largest mall in Europe) was the start of Manchester city's regeneration program. A man walks through these now indoor "market" streets, getting almost 100 members of the public to sign "image-release" forms, which combines provisions from the UK Data Protection

Act with the usual filming permissions. Through this, we get access to the surveillance feeds from the mall's camera network, and its methods of real-time videography, visible in *Capital Circus*. —CAMP

### HOW NOT TO BE SEEN, A FUCKING DIDACTIC EDUCATIONAL.MOV FILE

Director: Hito Steyerl; 2013, 14 min., digital file



Partly shot on location at an old photo calibration target in the California desert, *How Not to be Seen* begins as an instructional video informing viewers how to remain invisible in an age of image proliferation. Various possible strategies are outlined. One suggestion is to camouflage oneself: to demonstrate, Steyerl

smears green paint on her face and is chroma-keyed into invisibility. Another suggested tactic is to be smaller than the size of a pixel, wearing a box on one's head, imbued with some of the technohuman spirit of Bauhaus theater costumes. After these tactics are outlined, the film crew making this educational video also disappears. Digital rendering ghosts dance in the desert landscape as The Three Degrees' "When Will I See You Again" plays on the soundtrack. Steyerl's video picks up certain threads from her well-known text "In Defense of the Poor Image." That text celebrates low-resolution images for being widely used, socially useful, and nonauthoritative. Her new work outlines reasons that have more to do with the way in which they allow their subjects to remain less visible, or more ambiguously figured.

### AL JAAR QABLA AL DAAR/THE NEIGHBOUR BEFORE THE HOUSE

رادلا لابق راجلا

Director: CAMP; 2011, 72 min., digital file

The material for this film was generated by eight Palestinian families living in various neighborhoods in the city of Jerusalem/AI Quds, a place where the usual sense of "neighborhood" is broken by occupation and conflict. It was filmed over a month, with a PTZ (pan-tilt-zoom) CCTV camera that the residents installed on their own homes (or in the case of evicted families, on nearby houses), at a point of vantage. The commentary heard is that of people speaking over the video live as they watched and controlled the camera from inside their homes. Sometimes the voice looks for an image, at other times image provokes voice, or they separate into distant landscapes and innermost thoughts.

Discussion with Shaina Anand and Hito Steyerl. Moderated by Pablo de Ocampo.

### ATRÁS DOS OLHOS DE OAXACA (BEHIND THE EYES OF OAXACA)

Director: Cao Guimarães; 2006, 8 min., digital file

A small eye-movie through the roads of the Mexican state of Oaxaca: up to the point where the eyes leap forward from behind the camera, and an entire people condense inside a single retina.

### THE SURFACE OF EACH DAY IS A DIFFERENT PLANET

Director: Raqs Media Collective; 2009, 38 min., digital file



Reflecting upon the ways in which ethnicity and "type" have been characterized, animated elements resemble scientific instruments, such as those once used to measure the human skull in an attempt to determine levels of intelligence, or those used to extract biometric data from today's passports. Photographs of institutionalized individuals by Francis Galton, a nineteenth-century anthropologist interested in the

synthesis of human typologies, are layered into video footage capturing the movement of people from place to place. Intentionally open-ended and antidocumentary, the work examines how collectivity and anonymity have been represented over time, and how, in the present, the conditions of postcolonialism and globalization contribute to an ongoing crisis of identity and entitlement.



## THE MAKES

Director: Eric Baudelaire; 2009, 26 min., digital file

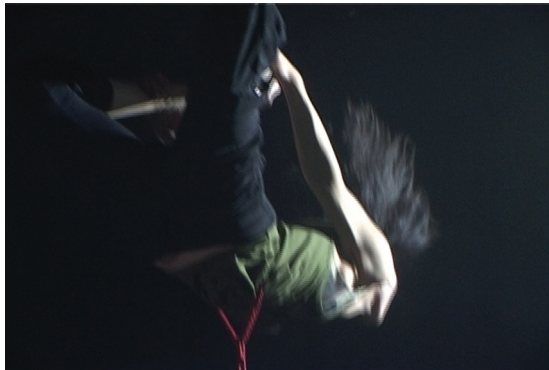


The structure is as follows: a group of black-and-white Japanese film stills opposite pages torn from a book, certain paragraphs of which are still legible. These texts are extracts from working notes published by Michelangelo Antonioni in *That Bowling Alley on the Tiber* and *Unfinished*

*Business: Screenplays, Scenarios, and Ideas.* In them, Antonioni outlines scenarios, or “narrative embryos” as he describes them. The most interesting of them transcribe ideas which he considers being un-makeable, not for reasons of production but because they push filmmaking to its limits; limits which he exorcises in writing. [...] A text restores motion to orphaned images (removed from their original narrative context) and, in this relationship between text and images, the text dictates the movement, deliberately extracting the images from their context to fill the void left by Antonioni. It resembles a remake but in reality is a “make,” a hollow make as ultimately there is no film. —Eric Baudelaire

## LOVELY ANDREA

Director: Hito Steyerl; 2007, 30 min., digital file



“Steyerl’s video *Lovely Andrea* (2007) further explores the transition from the setting up of a self-critical author to its disappearance behind his or her image, and does so by chronicling Steyerl’s quest to locate a bondage picture of herself that was taken when she was a student in Japan in the late 1980s. The video is formally similar to *November*, in its

combination of filmed footage and popular found material, although this time the exercise in self-reflection doesn’t rely on Steyerl’s voiceover but is dispersed via other voices, making the disappearance of the author within the work more explicit. Further, the protagonist of the video is arguably not Steyerl but Asagi Ageha, an assistant to Steyerl in the work, the simultaneous translator in her interviews and herself a self-suspension (bondage) performer.[...] In *Lovely Andrea* ‘the story of the hero’s life is the smallest part of the author’s concern. The story is in reality made nothing more than a

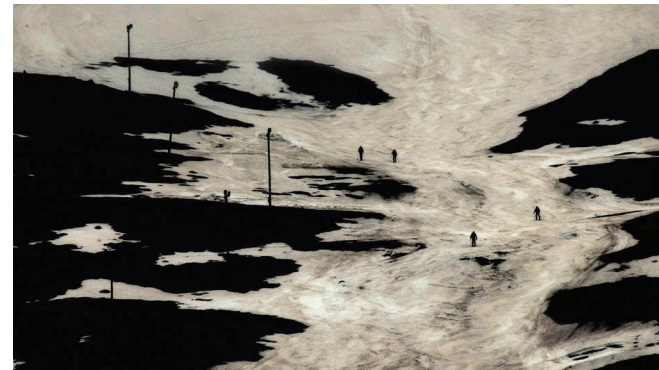
vehicle for satire on a great variety of subjects.’ Here, again, it is irrelevant whether Steyerl ever posed for that photograph, or whether the image she ends up finding is hers. That story, which one of the interviewees calls a ‘nice mystery novel,’ is not the purpose of the work. In fact, the work doesn’t ‘know’ what its purpose is. *Lovely Andrea* is framed, at its beginning and end, by the same question, addressed to Steyerl by a man offcamera: ‘What is your film about?’” —Pablo Lafuente, “For a Populist Cinema: On Hito Steyerl’s *November* and *Lovely Andrea*,” *Afterall* 19 (Autumn/Winter 2008)

*Discussion with Shuddhabrata Sengupta, Cao Guimarães, Eric Baudelaire, and Hito Steyerl. Moderated by Chi-Hui Yang.*

TUESDAY, JUNE 17, EVENING  
SESSION 10

## MONTAÑA EN SOMBRA (MOUNTAIN IN SHADOW)

Director: Lois Patiño; 2012, 14 min., digital file



A contemplative look toward the snowy mountain and skiers’ activity on it. The vastness of space contrasts with the insignificance of people seen from afar, almost invisible. Starting from the white snow, the image becomes increasingly

darker, transforming the space into something unreal, dreamlike, and spectral, making its appearance closer to the image of a model artificially lit, where skiers are merely points in the distance, sliding in hypnotic movement. Flattening the image at times, losing all depth in search of pictorial abstraction. This play with the perception of scale, where the immensity of the mountain ends muddling up with the vision of a microscope, moves forward as the film progresses. This treatment also allows landscape viewing to be a tactile experience: emphasizing the snow texture and confusing its matter with the space dimensions. Experiencing the landscape’s image as something tangible: a tactile vision. —Lois Patiño



## EX ISTO (EX IT)

Director: Cao Guimarães; 2010, 86 min., digital file



Freely inspired by the 1975 experimental novel *Catatau*, by Brazilian writer Paulo Leminski, the plot begins with the historical hypothesis imagined by the poet from Curitiba: “What if René Descartes had come to Brazil with Maurício de Nassau?” The film materializes this hypothesis

and joins the father of modern philosophy in his journey through the tropics. Under the effect of hallucinatory herbs, he investigates questions revolving around geometry and optics in the face of an absolutely strange world. Known for his famous sentence “I think, therefore I am,” Descartes faces his doubt towards phenomena that reason doesn’t explain. René, Renatus, Re-born. —Cao Guimarães

Discussion by Cao Guimarães and Lois Patiño. Moderated by David Pendleton.

WEDNESDAY, JUNE 18, AFTERNOON  
SESSION 11

## THE CAPITAL OF ACCUMULATION

Director: Raqs Media Collective; 2010, 50 min., digital file



*The Capital of Accumulation* writes an oblique narrative of the relationship between metropolises and the world, in counterpoint to Rosa Luxemburg’s exceptional critique of global political economy, *The Accumulation of Capital* (1913). The video, a 50-minute diptych, trawls through a haunting, dreamlike landscape straddling Warsaw, Berlin, and Bombay/Mumbai to produce a riff on cities, capitalism, and the twentieth century’s turbulent history. Part natural

history, part detective journal, part forensic analysis, part cosmopolitan urban investigation, and part philosophical dialogue, *The Capital of Accumulation* offers a considered and personal reflection on the remaining possibilities for radical renewal in our times. —Raqs

## FROM GULF TO GULF TO GULF

Director: CAMP; 2013, 80 min., digital file



A boat has many powers: to gather a society in its making, to distribute goods, to carry people and ideas across places that, it seems to us, are more different than ever before. *From Gulf to Gulf to Gulf* is a result of four years of dialogue, friendship, and exchange between CAMP and a group of sailors from the Gulf of Kutch. Their travels and those of co-seafarers from Sindh, Baluchistan, and Southern Iran

through the gulfs of Persia and Aden show us a world cut into many pieces, not easily bridged by nostalgics or nationalists. Instead, we follow the physical crossings made by these groups of people who make and sail wooden boats and who also make videos, sometimes with songs married to them. —CAMP

## STRIKES AT TIME

Director: Raqs Media Collective; 2011, 18 min., 2-channel video installation



*Strikes at Time* is a lucid dream, readings from an occasional anonymous journal, and a long walk at the edge of the city of the night. In that no man’s land annexed by the awakening mind from the fatigue of the laboring day, the work weaves together a

disquisition on time in the form of a discrete annotation on the philosopher Jacques Rancière’s *The Nights of Labor*, together with renditions of the found text of a worker’s diary by the CyberMohalla Ensemble, a group of unorthodox proletarian urbanists that Raqs has been in dialogue with for over a decade. The shadowy presence of a Yaksha and Yakshi—guardians of wealth in Indic mythologies—stands watching over the work, marking time with questions.



## RE-RUN

Director: Raqs Media Collective; 2013, 8 min., 1-channel video installation



Raqs treats time as an actual medium, using duration, repetition, echo, and the traces of our subjective responses to time's passage. *Re-run* is a video that captures the reenactment of Henri Cartier Bresson's photograph of a bank run in Shanghai in December 1948. The photograph featured a crowd of people desperate to get their money out of a bank. In revisiting and re-staging Bresson's photograph, Raqs meets the conditions of the self-fulfilling prophecy invoked by the event captured in the original image. This piece of

work was created using footage of Shanghai.

Discussion with Shaina Anand and Shuddhabrata Sengupta. Moderated by Jon Bruce, Toby Lee, Lucila Moctezuma and Chi-Hui Yang

## WEDNESDAY, JUNE 18, EVENING SESSION 12

### FAR FROM POLAND

Director: Jill Godmilow; 1994, 106 min., 16mm



When she is refused a visa to travel to Poland, Jill Godmilow has to literally reinvent the documentary (calling it "dramatary") to deal with the Polish situation. She does so with a particular eye to deconstruct not only documentary's specific claims to objectivity, but also the bourgeois audiences' desire to sit comfortably in their seats, feel compassion, feel themselves part of the

solution (not part of the problem) by having felt compassion for the poor oppressed Poles, who, Godmilow would argue, are far more acutely aware of their situation and what forces oppress them than the liberal American folk in the movie house.

In the course of the film, she reproduces, with superbly performed reenactments, four long, now-famous interviews published in the *Solidarity* press: with Anna Walentynowicz, the fired crane operator for whom the strike started in the Gdansk shipyard; with ex-censor, K-62, who is now looking everywhere for a new job; with a Polish miner, interviewed by a reporter from the New York Times who can't quite fathom the notion of a "workers' movement in a workers' state"; and with General Jaruzelski (fictional), years after the imposition of martial law on his own people. There are Polish jokes, from both sides of the Atlantic, and soap-operatic self-criticism.

FAR FROM POLAND *courtesy of the Academy Film Archive.*

### BERNADETTE

Director: Duncan Campbell; 2008, 37 min., digital file



*Bernadette* presents an unraveling, open-ended story of the Irish dissident and political activist Bernadette Devlin. Duncan Campbell is interested in fusing documentary and fiction in order to assess both the subject matter and the mode of communicating it.

"Documentary is a peculiar form of fiction. It has the appearance of verity grounded in many of the

same formal conventions of fiction—narrative drive, linear plot, and closure. Yet, the relationship between author/subject/audience is rarely investigated in the same way as it is in meta-fiction. I want to faithfully represent Devlin, to do justice to her legacy. Yet what I am working with, are already mediated images and writings about her. What I produce can only ever be a selection of these representations, via my own obsessions and my desire to make engaging art of her. My film is an admission of limitation, but I have too much respect for Devlin for it to be an expression of nihilism or irony. I am striving for what Samuel Beckett terms 'a form that accommodates the mess.' I want to broaden the scope of the film to include this space and tension, which is typically excluded or concealed, and that is the reason for the overlapping strands in the film..."  
—Duncan Campbell

BERNADETTE *courtesy of LUX.*

Discussion with Jill Godmilow and Duncan Campbell. Moderated by Cathy Lee Crane.

THURSDAY, JUNE 19, MORNING  
SESSION 13

**COSTA DA MORTE (COAST OF DEATH)**

*Director: Lois Patiño; 2013, 83 min., digital file*



A portrait of the Costa da Morte (coast region in Galicia, Spain) from an ethnographic and landscape level, also exploring the collective imagination associated with the area. A region marked by strong oceanic feeling, dominated by the historical conception of world's end, and with tragic shipwrecks.

A fragmentary film that approaches the anthropological from its protagonists: sailors, shellfish harvesters, loggers, farmers... A selection of characters representative of the traditional work carried out in the countryside in the region, that allows us to reflect upon the influence of the environment on people.

We adopt a slow and poetic view, letting time go by within the image's frame; this allows us to observe the landscape's movements. To convey the idea of dialogue and relationship between the landscape and the people, we use wide shots where the human figures are seen at a distance but their voices are heard close by. The story suggests the experience of Finisterre's landscape. A journey that will go away from reality to a dreamy look, immersed in the mythical representation of the Coast of Death. —Lois Patiño

**THE AUTONOMOUS OBJECT?**

*Director: Karen Mirza & Brad Butler; 2008, 5 min., digital file*



In *The Autonomous Object?*, Mirza and Butler consider conceptual art as a fieldwork strategy that attempts to articulate “thinking” as an “object.” Mirza and Butler have collapsed into a boxed object over 35 performances with passersby set in India, Pakistan, New York, and London. This object contains an invitation to interpret the work in response to the changing site of each exhibition, the perceived thinking behind the work, and the screens, surfaces, and

props in each performance. Each film performance returns to the Modernist concerns within Robert Morris's *Mirror Film* (1969), viewed through postmodern concerns that problematize the location of the performance and the issue of authorship.

Perceiving both anthropology and art from this direction, Mirza and Butler are suggesting new ways of positioning structural film within revisionist anthropology. This playfully questions whether the camera and/or its subject matter is acting as the agent, mediator, and/or the performer, as articulated within the language of contemporary art.

*Discussion with Lois Patiño, Karen Mirza and Brad Butler. Moderated by Pooja Rangan.*

THURSDAY, JUNE 19, AFTERNOON  
SESSION 14

**QUARTA FEIRA DE CINZAS (ASH WEDNESDAY)**

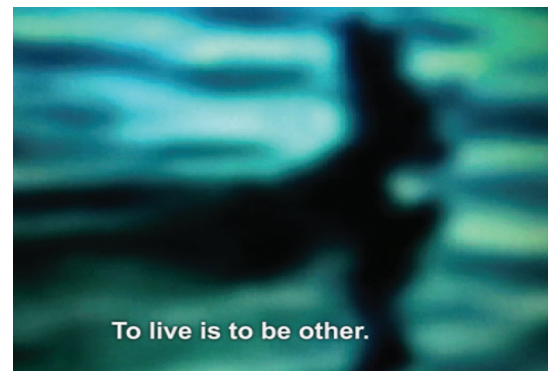
*Director: Cao Guimarães; 2006, 6 min., digital file*



After the Brazilian carnival, in the melancholy aftermath of Ash Wednesday, the ants begin their own profane, multicolored feast to the rhythm of matchbox samba.

**I MAY HAVE LOST FOREVER MY UMBRELLA**

*Director: Johan Grimonprez; 2011, 2:54 min., digital file*



Grimonprez was invited to an exhibition with artists who inhabited alternative versions of themselves. An artist and a writer were teamed up with the aim to create a nonexistent third persona. The outcome was that none of the artists in the exhibition existed, as those fictional characters took over the creative process. He was assigned to inhabit the

Portuguese writer Fernando Pessoa. *The Book of Disquiet* became the point of departure for this film project. All the footage was shot on an iPhone, recapturing selected details from YouTube's endless growing archive, a world where “heteronyms” abound. Images of the earthquake and the tsunami that hit Japan in March that year dominating the net, resonated quietly with the world of disquiet he was envisioning.



## MAGIC FOR BEGINNERS

Director: Jesse McLean; 2010, 20 min., digital file



*Magic for Beginners* examines the mythologies found in fan culture, from longing to obsession to psychic connections. The need for such connections (whether real or imaginary) as well as the need for an emotional release that only fantasy can deliver are explored. — Jesse McLean

## JUST LIKE US

Director: Jesse McLean; 2013, 15 min., digital file



A familiar landscape comprised of big-box stores and parking lots proves a rich site for longing, intimacy, and radical change. Celebrities are observed in this environment and are reduced to ordinary beings in the process. An enigmatic protagonist reveals little moments of subjectivity that escape into the piece like a

contaminant, rupturing the view and evidencing the paradox of connection and belonging within systems that simultaneously contain us and comprise us. — Jesse McLean

MAGIC FOR BEGINNERS and JUST LIKE US courtesy of Video Data Bank.

## MAKE IT NEW JOHN

Director: Duncan Campbell; 2009, 55 min., digital file



*Make It New John* tells the story of the DeLorean car, its creator John DeLorean and the workers of the Belfast-based car plant who built it. The film deftly contrasts the DeLorean dream with its spectacular downfall during a critical period in Northern Ireland's history, and the canonization of the car—the DMC12—as a symbol of the American myth of mobility.

As with the earlier works, such as *Bernadette* (2008), in *Make It New John* Campbell fuses a documentary aesthetic with fictive moments, using existing archive news and documentary footage from the 1980s as well as new 16mm footage which imagines conversations between DeLorean factory workers. Campbell questions the documentary genre and reflects here on broader existential themes and narrative drives. —LUX Artists' Moving Image

MAKE IT NEW JOHN courtesy of LUX.

Discussion with Cao Guimarães, Johan Grimonprez, Jesse McLean and Duncan Campbell. Moderated by Jason Livingston.

## THURSDAY, JUNE 19, EVENING SESSION 15



## MAN OF ARAN

Director: Robert Flaherty; 1934, 67 min., 16mm

A film about the difficult life of the inhabitants of an isolated island 30 miles off the West Coast of Ireland. Focusing on the treacheries of existence, of fishing from tiny boats, hunting shark, battling storms, Flaherty selected his native “actors” and recreated with them a “daily life,” resurrecting antiquated

procedures and thus leaving himself open to criticism.

MAN OF ARAN courtesy of the Reserve Film and Video Collection of The New York Public Library for the Performing Arts.

## 60TH ANNIVERSARY COMPILATION

2014, 30 min., digital file

Video excerpts from Flaherty Seminar films by Henry Charles Fleischer, Jonas Mekas, George Kuchar, Ann E Michel & Phil Wilde, Lisa Stefanoff, Phred Churchill, Neil Young Cloaca, and Pawel Wojtasik.

VERMIN OF THE VORTEX courtesy of Video Data Bank

## REMOTE

Director: Jesse McLean; 2011, 11 min., digital file



In the collage video *Remote*, dream logic invokes a presence that drifts through physical and temporal barriers. There is a presence lingering in the dark woods, just under the surface of a placid lake and at the end of a dreary basement corridor. It's not easy to locate because it's outside but also inside. It doesn't just

crawl in on your wires because it's not a thing. It's a shocking eruption of electrical energy. — Jesse McLean

*REMOTE* courtesy of Video Data Bank.

## DOUBLE TAKE

Director: Johan Grimontez; 2009, 80 min., digital file



*Double Take* targets the global rise of “fear-as-a-commodity,” in a tale of odd couples and hilarious double deals. As television hijacks cinema, and the Khrushchev and Nixon kitchen debate rattles on, sexual politics quietly takes off and Alfred Hitchcock himself emerges in a dandy new role on the

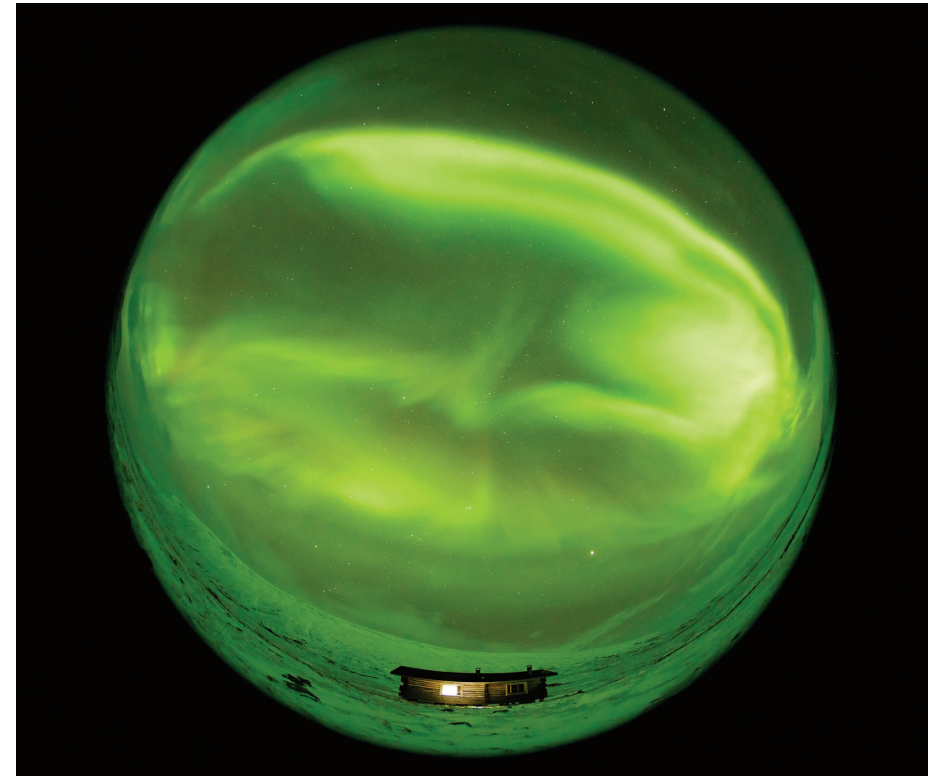
TV, blackmailing housewives with brands they can't refuse.

Award-winning novelist Tom McCarthy writes a plot of personal paranoia to mirror the political intrigue in which Hitchcock and his elusive double increasingly obsess over the perfect murder—of each other! Subverting a meticulous array of TV footage, Grimontez traces catastrophe culture's relentless assault on the home, from the inception of televised images to our present-day zapping neurosis.

*Discussion with Jesse McLean and Johan Grimontez. Moderated by Caspar Stracke and Gabriela Monroy.*

## THE PLANETARIUM PROJECT

Axel Straschnoy, 2012, 12 min.



The Planetarium Project consists of photos and the film *Kilpisjärvellä*. The film narrates the story of two explorers—one of which is Straschnoy—who embark on a journey to one of the most northern parts of the world, located in Straschnoy's adopted home of Finland. Here Straschnoy filmed the aurora borealis, the magical northern lights. The 180° view of a planetarium offers the best possible way to project these northern skies, and the film is a documentation of the northern lights as well as the process of filming it. We see the explorers travelling through the rough landscape, warming their hands by the fire, setting the camera in the right position, etc. Once again, Straschnoy includes the audience in the entire process, making them part of the journey as well as the destination. By researching different modes of production and technology, Straschnoy mixes art and science. But he always approaches his subject as an artist. He uses technology on an intuitive and emotional level, rather than having a formal or rational take on it. He uses his tools to find out what might happen, not to establish a specific targeted end result. The way he approaches his subjects and his use of media leave room for the unexpected, for a sudden intervention, and for multiple outcomes and interpretations.





## 2014 GUEST ARTISTS



SHAINA ANAND is one of the founding members of the CAMP collaborative studio in Bombay. It combines film, video, installation, publication, software, open-access archives, and public programming with broad interests in technology, film, and theory. CAMP likes to work on long-term, complex projects that nest in their contexts. Recent exhibitions include: Sharjah Biennial (2013), Kochi-Muziris Biennial (2012), dOCUMENTA 13 (2012), Gwangju Biennial (2012), New Museum Triennial (2012), etc. Their recent feature-length experimental documentary *From Gulf to Gulf to Gulf* was awarded the Jury mention at Festival International de Cinéma, Marseille and has been screened at BFI London Film Festival, DocLisboa, the Viennale, among others. From their home base in Chui village, Bombay, CAMP are co-initiators of the online footage archive <http://pad.ma>, the new cinema archive <http://indiancine.ma>, the Wharfage project on the Indian Ocean, and a constellation of other projects, events, and symposia which they host.



ERIC BAUDELAIRE is a visual artist and filmmaker. His recent feature films *Letters to Max* (2014), *The Ugly One* (2013), and *The Anabasis of May* and *Fusako Shigenobu, Masao Adachi*, and *27 Years Without Images* (2011) were selected at FID Marseille, Locarno, and Rotterdam film festivals. His research-based practice also comprises printmaking, photography, and publications that have been shown in installations along with his films in solo exhibitions at Bétonsalon, Paris; Kunsthall, Bergen, Norway; Beirut Art Center, Beirut, Lebanon; Gasworks, London; La Synagogue de Delme, Delme, France; and The Hammer Museum, Los Angeles. He has participated in the Taipei Biennial 2012, Berlin Documentary Forum 2, 2012, La Triennale 2012, Paris, and the Baltic Triennial of International Art 2012. His work is included in the collections of the MACBA in Barcelona, the Centre Pompidou in Paris, and the Whitney Museum of American Art in New York.



DUNCAN CAMPBELL lives and works in Glasgow. He completed a BA at the University of Ulster, Belfast, in 1996 and an MFA at the Glasgow School of Art in 1998. His films are primarily concerned with themes related to the past and history. In particular, Campbell explores how social, political, and personal narratives are relayed and preserved over time. As such, he not only questions the degree to which documentary is fiction, but he also problematizes the accepted authority and integrity of cultural records. Archival elements are therefore interwoven with Campbell's various personal understandings and interpretations, as imagery of his own construction is mashed-up with found, official documentation and original footage. Such is the spirit of Campbell's work: his precisely crafted films convey engaging alternate stories and portraits.

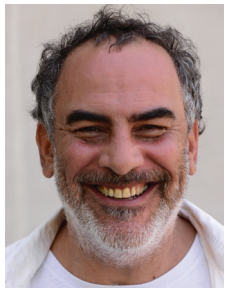


JILL GODMILOW has produced and directed award-winning political nonfiction films and narrative films for several decades, including *Antonia: A Portrait of the Woman* (1974); *Waiting for the Moon* (1987); *Roy Cohn/Jack Smith* (1995); *What Farocki Taught* (1997); and *Lear '87 Archive (Condensed)* (2003). Her work has been recognized by the Guggenheim and Rockefeller Foundations, nominated for an Academy Award, and featured at the Whitney Biennial and the Sundance Film Festival. *Antonia* was recently added to the prestigious National Film Registry. All her films are archived in the collections of the Wisconsin Center for Film & Theater Research. An Emerita Professor, she has just retired from 20 years of teaching film production and critical courses in the Department of Film, Television & Theatre at the University of Notre Dame.





JOHAN GRIMONPREZ's curatorial projects have been exhibited at museums worldwide, including the Hammer Museum, Los Angeles; the Pinakothek der Moderne, Munich; and the Museum of Modern Art, New York. His works are in the collections of the Centre Georges Pompidou, Paris; the 21st Century Museum of Contemporary Art, Kanazawa; and Tate Modern, London. His films include *dial H-I-S-T-O-R-Y* (1997) and *Double Take* (2009). Traveling the main festival circuit from the Berlinale to Sundance, they garnered several Best Director awards: the 2005 ZKM International Media Award, a Spirit Award, and the 2009 Black Pearl Award at the Abu Dhabi Film Festival; they were also acquired by NBC Universal, ARTE, and FILM 4. In 2011 Hatje Cantz Verlag published a reader on his work titled *Johan Grimonprez: It's a Poor Sort of Memory that Only Works Backwards*, with contributions by Jodi Dean, Thomas Elsaesser, Tom McCarthy, Hans Ulrich Obrist, and Slavoj Žižek. Grimonprez currently divides his time between Brussels and New York, where he participated in the Whitney Museum Independent Study Program and lectures at the School of Visual Arts. His current film project (with author Andrew Feinstein), *Shadow World: Inside the Global Arms Trade*, was awarded a production grant from the Sundance Institute. His distributors are Soda Pictures and Kino Lorber International, and his artwork is represented by the Sean Kelly Gallery, New York, and the Galerie Kamel Mennour, Paris.



CAO GUIMARÃES, filmmaker and visual artist, was born in 1965 in Belo Horizonte, Brazil, where he lives and works. He studied philosophy at the Federal University of Minas Gerais and completed a Master of Arts in Photographic Studies at the University of Westminster in London. With intense production since the late 1980s, his work has been collected by prestigious institutions including Tate Modern (London), MoMA and the Guggenheim Museum (New York), SFMOMA (San Francisco), and Museo Thyssen-Bornemisza (Madrid). Participating in important exhibitions such as *And Then It Became A City: Six Cities Under 60*, Shenzhen & Hong Kong Bi-City Biennale of Urbanism/Architecture, Shenzhen, P.R. China; *Ensaio de Geopoética*, 8th Mercosul Biennale, Porto Alegre, Brazil; *How to Live Together*, 27th Sao Paulo Biennale, Sao Paulo, Brazil; and *Iconografias Metropolitanas*, 25th Sao Paulo Biennale, Sao Paulo, Brazil. The author of several feature films such as *The Man of the Crowd* (2013), *Otto* (2012), *Ex It* (2010), *Drifter* (2007), and others, he has been invited to display his works at renowned international film festivals such as Locarno International Film Festival (2004, 2006 and 2008), Sundance Film Festival (2007), Cannes Film Festival (2005), Rotterdam International Film Festival (2005 and 2007), Cinéma du Réel (2005), International Documentary Film Festival of Amsterdam – IDFA (2004), *It's All True* (2001, 2004, 2005), São Paulo International Film Festival (2004, 2006), and the Rio International Film Festival (2001, 2004, 2005, 2006).



JESSE MCLEAN is a media artist whose research is motivated by a deep curiosity about human behavior and relationships, and is concerned with both the power and the failure of the mediated experience to bring people together. She has presented her work at museums, galleries, and film festivals worldwide, including the International Film Festival Rotterdam, The Netherlands; Rome Film Festival, Venice Film Festival, both in Italy; Transmediale, Berlin; 25 FPS Festival, Zagreb, Croatia; European Media Arts Festival, Osnabrück, Germany; Impakt, Utrecht, The Netherlands; CPH:DOX, Copenhagen; Images Festival; Kassel Documentary Film and Video Festival, Kassel, Germany; Garage Center for Contemporary Culture, Moscow; BIOS, Athens, Greece; CCCB, Barcelona, Spain; Contemporary Art Museum, St. Louis; Interstate Projects, PPOW Gallery, both New York; Museum of Contemporary Art, Detroit; Gallery 400, Three Walls, Museum of Contemporary Photography, all Chicago. She was the recipient of a Jury Prize in the International Competition at the 2013 Videoex Festival, Zürich, Switzerland, received the Ghostly Award for Best Sound Design at the 2012 Ann Arbor Film Festival, and the Overkill Award at the 2011 Images Festival, and the Barbara Aronofsky Latham Award for Emerging Experimental Video Artist at the 2010 Ann Arbor Film Festival. She is an Assistant Professor in the Department of Cinematic Arts at the University of Iowa.



KAREN MIRZA AND BRAD BUTLER'S multilayered practice consists of filmmaking, drawing, installation, photography, performance, publishing, and curating. Their work challenges terms such as participation, collaboration, the social turn, and the traditional roles of the artist as producer and the audience as recipient. Since 2007, Mirza and Butler have been developing a body of work entitled "The Museum of Non Participation." The artists have repeatedly found themselves embedded in pivotal moments of change, protest, non-alignment, and debate. Experiencing such space of contestation both directly and through the network of art institutions, Mirza and Butler negotiate these influences in video, photography, text, and action. Recent exhibitions include *The Museum of Non Participation: The New Deal* at the Walker Art Centre (April–July 2013), *Performa 13* (2013), and *Derin Devlet (Deep State)* at Galeri NON (Jan–Feb 2014). The Museum of Non Participation is nominated for the Artes Mundi Award 2014 for visual artists who engage with the human condition, social reality, and lived experience. In 2004, Mirza and Butler formed no.w.here, an artist-run organization that combines film production with critical dialogue about contemporary image making. It supports the production of artist works, runs workshops and critical discussions, and actively curates performances, screenings, residencies, publications, events, and exhibitions ([www.no-w-here.org.uk](http://www.no-w-here.org.uk)).





LOIS PATIÑO combined his Psychology studies in the Complutense University of Madrid with cinema studies at TAI School. He followed his cinema education at NYFA in New York and with the Master in Cinema Documentary at Pompeu Fabra University in Barcelona. He has developed courses of video creation in the UdK of Berlin, and in different ateliers with artists and filmmakers such as Joan Jonas, Donald Kuspit, Pedro Costa, Víctor Erice, José Luis Guerín, and Daniel Canogar.



SHUDDHABRATA SENGUPTA is an artist and writer with the Raqs Media Collective. Since 1992, Raqs has traversed a varied terrain—from video to installation, to text image assemblages, to performance and encounters, and to online media objects. Raqs (Monica Narula, Jeebesh Bagchi, Shuddhabrata Sengupta) generates motives for its continuity and its pleasure by working within and against the grain of different forms and disciplines, observing mutations where they occur, and keeping a close watch on the way in which the world courses through its triangulated consciousness. Located at the intersections of contemporary art practice, historical enquiry, philosophical speculation, curation, research, and theory, Raqs lives and works in New Delhi, and from 2000 to 2012 were based at Sarai ([www.sarai.net](http://www.sarai.net)), an initiative they cofounded in 2000 at the Centre for the Study of Developing Societies, Delhi.



HITO STEYERL (born 1966, Munich) has produced a variety of works as a filmmaker and an author in the field of essayist documentary video. Her principal topics of interest are media and the global circulation of images. In 2004 she participated in Manifesta 5, The European Biennial of Contemporary Art. She also participated in documenta 12, Kassel 2007, Shanghai Biennial 2008, and Gwangju and Taipei biennials 2010, and was the subject of numerous solo exhibitions throughout Europe. In addition, Steyerl holds a PhD in Philosophy, is a professor for media art at the University of Arts Berlin, and has taught film and theory at (amongst other institutions) Goldsmiths College and Bard College, Center for Curatorial Studies.



# GUEST ARTISTS' IMPRESSIONS

---

If I'm honest, before going, I was expecting the Flaherty to be a pretty tough experience. In my mind, at best it would be character-forming: like the scene from D. A. Pennebaker and Chris Hegedus' film *Town Bloody Hall* but worse. The reality was very different. I found the basic atmosphere to be one of encouragement and of solidarity. It was a pleasure to see the other films, but it was being with the same audience—feeling how it felt—from which I learned the most. In spite of watching and discussing films for 12+ hours a day, in spite of all the drinking and dancing after, I came away feeling incredibly energized. It doesn't make sense, but I suppose that's why people keep going back. —DUNCAN CAMPBELL

This year's Flaherty was very well curated, it was fully immersive, intense with a high level of dedicated and respectful engagement with the work by the audience, protagonists and antagonists. The discussions following each screening were very important, allowing a feedback loop and an understanding that some work accumulated further agency by the makers' presence, while other works spoke for themselves as if for the first time. The privilege was working in depth across a week of work, allowing an acceleration of impressions that could move between exhaustion, inspiration, imagination, and, yes, even frustration. But for me, as well as seeing great films, the format of working over time without a break, meant that interesting unmade work also started to appear by imagining crossing works by different authors. I sense it has impacted and will change my future practice. —BRAD BUTLER

There's something special that happens while watching very, very long films, like the 7-hour works of Lav Diaz, or even the 3.5 hour films of Nuri Bilge Ceylan: you grind past the feeling of boredom and exhaustion into a particular state of narrative ecstasy that is linked to the physical experience of duration and endurance. It is perhaps the only times when I have had the actual physical sensation of having been somewhere, not simply seen images of a time and place. A complete surrendering of the mind and body to the experience of cinema. The Flaherty was a similar feeling, something I'd never experienced before: durational exposure to films, film people, film talk, past the point of wanting out, wanting to change the subject, wanting not to be in the dark anymore, wanting to choose who I speak with and what I eat, into another space altogether. A kind of complete, blind surrendering to the screen, to the conversations, to the juxtapositions of films within the program, to not sleeping. An intense immersion into a very generous world, the Flaherty world, which has marked me quite uniquely as a filmmaker and spectator. —ERIC BAUDELAIRE

It was a fantastic experience to be sharing a one-week film as imagined by Gabriela and Caspar, the Flaherty programmers, with almost 200 fanatic cinephiles. The film went on during my dreams in my quiet room at Colgate University and also during the debates we had in between the screenings. I felt like I was in a bubble with image and sound whose delicate skin could explode anytime and anywhere during the week. Even during some world-cup soccer games I escaped to see in a bar in the small town of Hamilton, I could

feel the bubble. Even now the bubble is still floating in my memories, I just don't know if I am inside or outside of it. —CAO GUIMARÃES

Flaherty 2014 was both an exhausting and stimulating delight, and also frustrating. I had been invited to the Seminar many times before – each time I had a new film to show – but I hadn't been back since 2000 when I showed *What Farocki Taught*, if I remember correctly, along with Farocki's *Inextinguishable Fire*, which *What Farocki Taught* replicates. So it was thrilling to be invited again – this time as a Guest Filmmaker, invited to give a two hour master class to the 32 Fellows, and, after all these years, to show again *Far From Poland* (which was screened in 1995 at Flaherty) and *What Farocki Taught*. I've come to enjoy teaching very much, so to expand on filmmaking, Jill-style, and to meet a large range of hungry graduate students and young international filmmakers was a treat. We huddled together and jammed on cinema throughout the week, at meals, at the bar, and on the grass—and now, of course, the emails are coming in. It was a great gift to learn about the work of the Raqs and CAMP media collectives and also to just taste Eric Baudelaire's exhibition *The Secession Sessions*. Then there was the radical work of Hito Seyerl that stunned me. And Cao's extraordinary range. All this was new to me. —JILL GODMILOW

My Flaherty experience could be best described as “total immersion”: collective viewing, discussion, duration. Time expanded and contracted into a shape that continuously folded back on itself. I turned the screen inside out, positioned myself on more than both sides of the surface, occupied a threshold, a political plastic between geographies, histories, and aesthetic works that spanned a breath of single-channel film, video / installation, and multichannel video works. The constant re-shuffle of bodies at breakfast, lunch, and dinner meant new intimacies were discussed, framed, experienced, provoked, and shared with a group that had dedicated ourselves to watching cinematic works of art for breakfast, lunch, and dinner! Seeing old works for the first time, seeing some works more than once, and a lot of works for the very first time created a curatorial polyphonic score that was both pleasurable and challenging, critical yet playful, and which simultaneously left room for the unexpected. My conscious, subconscious, and unconscious mind was called upon to process the affect of the week. Answers to questions not yet asked emerged in my dreams, thoughts, unthoughts, and not yet interesting thoughts unfolded from the diversity of conversations that acted as shards at the interstices of new friendships. —KAREN MIRZA

When I was born, the Flaherty Seminar was around its 30th edition. It was in my twenties, when I started studying filmmaking in Spain, that I heard about the Flaherty for the first time. So it became during this time a mythical place for me. This legend was increasing and increasing over the years. So many times I thought about applying for a fellowship... even this year! So when I got the email from Gabriela and Caspar to be part of this edition, my surprise and happiness was absolute. The experience at the Seminar was even greater. You learn to observe and analyze films from so many points of view. Every image, every sentence, of the film is analyzed in the discussions, with all the polysemic meanings that their poetry expresses. It's a really revealing experience. I'll keep, as well, great memories from the night parties... and the sunrise parties at the lake! —LOIS PATIÑO





## WHAT IS TO BE UNDONE? 2014 FELLOWSHIP PROGRAM

JASON LIVINGSTON, FELLOWS COORDINATOR

THE 60TH FLAHERTY SEMINAR, "TURNING THE INSIDE OUT,"  
curated by Caspar Stracke and Gabriela Monroy, provided the opportunity to

consider nonfiction cinema writ large in ideas and dimensions, emphasizing three key movements: recent developments in international art documentary, combining discursive turns with neo-Marxist politics; observational cinema, often with playful nods toward performance and visual splendor; and questions arising from a world of digitized images.

The Fellows began their Flaherty journey with an intense 24-hour lead-in to the official beginning of the Seminar. Laura Major and Jon Dieringer organized a wonderful night of shorts and excerpts from many of the Fellows as a way of introducing us all to one another. Saturday brought a feast of discussions, meals, and master classes. Jill Godmilow, one of the featured artists of the week, led us through a two-hour presentation of her work, not only offering insight into her own ideas, but sharing other filmmakers' moving images to assert the primacy of inspiration and a politics of sharing. This element of her master class turned out to be a perfect segue into the second master class, a session around programming in which Chi-hui Yang and Elaine Charnov generously spoke about their own curatorial practice. Their anecdotes went a long way to illuminate the often mysterious behind-the-scenes nature of cinema programming, and the Fellows took copious notes.

The spine of the Fellows experience, though, is the daily lunch, wherein we gather in a separate space to break bread with a small handful of guests every day. Thank you to the Seminar artists and special guests who joined us at lunch: Shaina Anand of CAMP; Ilisa Barbash; Eric Baudelaire; Vibeke Bryld; Brad Butler; Duncan Campbell; Cao Guimarães; Nuno Lisboa; Jesse McLean; Karen Mirza; Gabriela Monroy; Jill Godmilow; Johan Grimonprez; Lois Patiño; Paige Sarlin; Caspar Stracke; and Shuddhabrata Sengupta of Raqs Media Collective.

Special thanks is also due to Patty Zimmermann, who rose early to join us for a special breakfast, in which she regaled us with stories that usefully and correctly put Frances Flaherty in the foreground. As a preview to her upcoming book with Scott MacDonald, the Flaherty Seminar's other primary chronicler, Patty distributed the table of contents, and mentioned that the week had already turned some things inside out: based on what she saw and heard, the book's final chapter has been retitled.

As Hito Steyerl asked via Skype, in response to several questions about how to resist empire in its various guises, and how specifically to do so in cinematic form given codecs and algorithms in a post-lens software landscape, she flipped the script on an age-old question: What is to be undone? What can we unlearn and abandon to redirect a documentary tradition toward contemporary conditions? Her question echoed through the week, and found a powerful rejoinder in a Samuel Beckett paraphrase that arose: how do you find a form to accommodate the mess? While no answers were found at the 60th Seminar, Caspar and Gabriela presented a programming strategy to at least accommodate us, and return us to the world newly attuned to the messiness of undoing, and newly recharged to the work of thinking through moving images.





## 2014 FLAHERTY FELLOWS

### CENTER FOR ASIAN AMERICAN MEDIA FELLOW:

MARISSA AROY recently directed *Delano Manongs: Forgotten Heroes of the United Farmworkers Movement*, which will air on public television next year. In 2008, she received an Emmy for the documentary *Sikhs in America*. She produced and directed *Little Manila: Filipinos in California's Heartland* for PBS and produced *Sounds of Hope and Uneasy Peace* for Frontline World. In 2012, Aroy received a Fulbright in the Philippines. She holds a bachelor's degree in psychology from Boston College and a master's degree in journalism from the University of California, Berkeley.

### CALIFORNIA INSTITUTE OF THE ARTS FELLOWS:

SONJA BERTUCCI is a Los Angeles-based filmmaker and scholar. She has an MFA from the California Institute of the Arts as well as a PhD in French and Film Studies from UC Berkeley. Originally from France, she has taught at numerous institutions of higher learning in the US (including UC Berkeley, Duke University, Miami University, and Concordia College). At Berkeley, her dissertation focused on intermediality in the works of Proust and Godard. Her creative work takes a poetic-experimental approach to documentary filmmaking. She just completed her first feature-length documentary entitled *Stranger from Within*, a personal and political film about Serbian culture in Kosovo, which was (pre-)screened to general acclaim at the REDCAT Theater in Los Angeles.

FINN PAUL is a filmmaker and artist whose work addresses coming of age themes in and out of the context of Queer communities. Using moving image and performance, Paul takes up his own identity as a locus for the complexities of community and isolation, enacting an examination which also reveals the lives inextricably bound with his: friends, family, and the array of social texts that influence Queer culture. Narrative, essay, and documentary forms are used in Paul's film work to uncover how trauma and radical identities come together in everyday, commonplace ways. Paul's work has screened at Outfest, REDCAT, the Echo Park Film Center, the Seattle Lesbian and Gay Film Festival, the Northside Film Festival, Mix NYC, and the San Francisco Short Film Festival. He received his BA in Anthropology from the UC Santa Cruz in 2003 and is currently pursuing his Master's in Fine Arts from CalArts.

### DUKE UNIVERSITY FELLOWS:

LIBI STRIEGL is currently an MFA student in the Experimental Documentary Arts program at Duke University, and holds a BA and BFA in Film Studies and Production with a focus in Experimental Cinema from the University of Colorado at Boulder. This has led to an exploration of varied media, ranging from 16mm film to responsive sculpture, though always with some time-based or durational aspect, and nearly always including elements of animation. Currently engaged in exploring the possibilities of various forms of computer programming and hardware hacking as a means to accessing unique insights into the language and expressions of mental illness, Libi is an unintentional handy person and has, broadly speaking, an interest in how stuff works—whether that stuff is brains or languages or time travel, computers or bodies or ecosystems.

ALINA TAALMAN is a documentary maker and cartographer, and a current MFA candidate in the Experimental and Documentary Arts program at Duke University. Her projects deal with geographies of time and memory, using maps, photographs, and the moving image to tell stories of the past from an environmental and personal perspective. After working as a documentary editor in New York for several years, Alina earned a BA in Geography from Humboldt State University. Her final project won her the Cartography and Geographic Information Society's Arthur Robinson Award for Best Printed Map in 2013.



#### **CALIFORNIA COLLEGE OF THE ARTS FELLOW:**

JEHNOVAH CARLISLE is an African American filmmaker, born in 1988 in Berkeley, California. In 2013, he received his Bachelor's degree in American Studies with a focus in Film from the University of California, Berkeley. Currently, Carlisle is working towards his MFA in Film at the California College of the Arts. He recently screened *Game*, a socially conscious music video, for guitarist and singer Augusta Lee Collins at the African American Museum in Oakland, California. In 2012, Carlisle screened *Beyond the Bookshelf*, a short documentary about the Oakland Public Library, at the Rockridge Public Library, Oakland, California. This year, he has just completed a 12-minute short film, *A Call To Grace*, while attending California College of the Arts, San Francisco. Carlisle currently lives in Oakland.

#### **GEORGE STONEY FELLOW:**

EMILY MKRTICHIAN is a young filmmaker based in Yerevan, Armenia. She has made fiction and documentary films for festivals, television, and the web, and continues to search for more stories to tell through any and all mediums. In 2011 she produced a short fiction film, *140 Drams*, that was shown in over 15 festivals in 10 countries, including Camerimage and the Clermont-Ferrand IFF. Last year, she produced and directed two documentaries for ARTE France/Germany, one in India about child police officers and one in Pakistan about the country's greatest humanitarian. Her last short documentary, *Levon: A Wondrous Life*, follows a 60-year-old rollerblading philosopher through the busy streets of Yerevan. She is now working on a short visual documentary about the movement of time in a country where the ancient and the hypermodern are colliding in one small space.

#### **FLAHERTY GRADUATE STUDENT FELLOWS:**

ELI HORWATT is a writer and (de)programmer living in Toronto. His PhD scholarship at York University works towards a topology of the aesthetic and ethical legacy of post-minimal and conceptual art in experimental-documentary cinema. His research focuses on institutional critique in cinema environments, paracinematic art, and readymade films. He programs with Hot Docs International Documentary Festival, assists the Wavelengths program at the Toronto International Film Festival, and is part of the collective Pleasure Dome, a nomadic experimental microcinema.

LALIV MELAMED is currently completing her PhD in Cinema Studies at New York University, where she also received her MA. Melamed was the co-editor of a special issue on screen memory for the *International Journal of Politics, Culture and Society*. Her work, centered mostly on documentary and nonfiction, has also appeared in *International Journal of Politics, Culture and Society*, *New Cinemas*, the anthology *Silence, Screen and Spectacle*, as well as various popular art and film publications in Hebrew and English. Since 2012 she has been a programmer for the international competition in Docaviv: Tel Aviv International Documentary Film Festival, and the curator of its new competition

Depth of Field. She recently became the leading curator for Film Platform, an online resource for distribution and learning of documentary works.

PETER SNOWDON is a filmmaker whose work combines documentary process with formal experimentation. Born and brought up in the UK, Peter has lived and worked in France, Egypt, India, and the Palestinian territories. Since 2000, he has been based in Belgium. He holds a Master's in Transmedia from Sint Lukas Hogeschool, Brussels, and is currently an LSM research fellow at MAD Faculty (PXL/UHasselt), where he is preparing a practice-based PhD on vernacular video and documentary practice after the Arab Spring. His short films are distributed by the Collectif Jeune Cinéma (Paris), and have been widely shown at festivals. His first feature-length film, *The Uprising* (Rien à voir production/Third Films), debuted at the Jihlava International Documentary Film Festival in 2013, where it won the Opus Bonum award for best world documentary.

JENYU WANG is an artist and researcher with a special interest in temporal and spatial relationships. She was born in Taiwan and immigrated to the United States in her midteens. Jenyu perceives her world in disjunction, instead of continuity—a direction she's taken in both art and research projects. She received a dual bachelor's degree in Photography and Art History from the School of the Art Institute of Chicago in 2006. She worked in Modern Taiwanese Art History at the University of Maryland, College Park, receiving an MA in 2010, and an MFA in Photography from the University of Illinois at Chicago in 2014. She writes for the art criticism website *Chicago Artist Writers* and, in April 2014, curated *Plural Vision*, an exhibition on pluralism in contemporary Asian visual culture, at the Gene Siskel Film Center.

#### **GUADALAJARA FILM FESTIVAL FELLOW:**

GABRIELA DOMÍNGUEZ RUVALCABA is a documentary filmmaker from San Cristóbal de las Casas, Mexico. Her work combines different approaches to narrative, weaving essays from an anthropological perspective with a creative use of audiovisual language. She is interested in new forms of narrative in documentary. *The Dance of Memory* is her first feature, which was awarded the Fund for Quality Cinematography by the Mexican Institute of Cinematography. She has a Master's in Creative Documentary from the Autonomus University of Barcelona. Gabriela has received the Fund for Culture and Arts award in Mexico twice. Her filmography includes short pieces featuring found footage, screen dance, and audiovisual essays.

#### **HARVARD FILM STUDY CENTER FELLOWS:**

MARIA STALFORD is a PhD candidate in social anthropology and critical media practice at Harvard University, where she was also a Film Studies Center fellow in 2012-14. She holds an MPH in International Health from the Harvard School of Public Health. Maria is currently working on two ethnographic documentary video projects, one based in a Buddhist temple in Boston, and the other emerging from her dissertation research with cancer patients and their families in Vietnam.

JULIA YEZBICK is a filmmaker and doctoral candidate in Media Anthropology and Critical Media Practice at Harvard University. She is a fellow at Harvard's Film Study Center, where she is currently developing *Manifest Destiny!* a docu-fiction western set in postindustrial Detroit. She is interested in creative processes, labor, the body, and the ways in which "place" is experienced, constructed, and imagined. Her work has been screened at international film festivals, including the Mostra Internacional do Filme Etnográfico, Rio de Janeiro; the Nordic Anthropological Film Association, Stockholm; and the Montreal Ethnographic Film Festival. She is the founding editor of *Sensate*, an online journal for experiments in critical media practice, and runs Mothlight Microcinema in Detroit, MI, where she is currently conducting her dissertation research.

#### ICELANDIC FILM CENTER FELLOW:

BJARGEY ÓLAFSDÓTTIR is an interdisciplinary artist/filmmaker based in Reykjavík, Iceland. She holds an MFA in Fine Arts from the Academy of Fine Arts Helsinki. She studied Screenwriting and Directing in Binger Filmlab, Amsterdam. The art of Bjargey Ólafsdóttir is not confined to a single medium, as each of her concepts calls for a different tool: film, sound art, performance, drawing, and photography. Her works are narrative by nature, telling stories of bored female dentists, rock stars in Japan, and women that can see into the future and beyond. They are sometimes scary, yet beautiful, and always brimming with humor and playfulness. Her work has been shown internationally in numerous exhibitions and film festivals, including KunstWerke Berlin, Moderna Museet Stockholm, Tate Modern London, Palm Springs International Film Festival, Gothenburg Film Festival, Sweden. Bjargey Ólafsdóttir is currently working on her first feature film, *Horrorpop*, with support from the Icelandic Filmcentre.

#### LEF NEW ENGLAND FELLOWS:

BEYZA BOYACIOGLU is a Boston-based documentary filmmaker, video artist, and curator. She directed the short film *Toñita's*, a documentary portrait of the last Puerto Rican social club in Williamsburg, Brooklyn. *Toñita's* was produced during Beyza's 2013 fellowship at UnionDocs Collaborative Studio, and premiered at MoMA's Documentary Fortnight 2014. She curates *Fiction-Non*, a documentary series exploring narrative/nonfiction hybrid films, at Maysles Cinema in Harlem. Her work as a video artist has been exhibited in many venues, including MoMA (New York), The Invisible Dog Art Center (Brooklyn), NoteOn (Berlin), and Sakip Sabanci Museum (Istanbul). In fall 2014, Beyza will begin her studies in the Comparative Media Studies graduate program at MIT, where she will be a researcher at Open Doc Lab.

WARREN COCKERHAM is a film and video maker who received his MFA in Film, Video, and New Media from the School of the Art Institute of Chicago (SAIC) in 2010; he earned a BA in English from the University of Florida's Film and Media Studies program in 2006. From 2008-2012, his interests in media democracy and advocacy led to the founding of FilmLAB@1512: a film and video art-making program for teenagers

in Chicago's North Lawndale Community. He has worked as a programmer and curator for the Florida Experimental Film Festival, RISK Cinema at the Harn Museum of Art, the Chicago Underground Film Festival, and the Eye and Ear Clinic at SAIC. His film and video work is motivated by a curiosity about complex power structures in familial/intimate relationships and how these analogue power structures are presented and observed through the mediation of public and private archival material. His short films and videos have screened at a variety of moving-image venues domestically and abroad. He is currently Visual Arts Faculty at Bennington College, where he runs a biweekly invitational screening and lecture series.

AMY JENKINS is an artist and filmmaker whose work has been exhibited and screened internationally. She is best known for her work with the moving image combined with sculpture. Her installations, which focus on themes such as familial relationships, desire, and the male/female identity, have been exhibited at museums, including the National Gallery of Art, Washington, DC; the Herbert F. Johnson Museum of Art, Ithaca, NY; The Haifa Museum, Haifa, Israel; Oberösterreichisches Landesmuseum, Linz, Austria; and Palm Beach ICA, FL. Jenkins' recent work, in documentary film continues to focus on visceral and emotional themes that offer a window into intimate moments of life. Her newest work-in-progress, a feature-length documentary entitled *Instructions on Parting*, is a meditation on the birth-death continuum. The film follows the concurrent cancer illnesses of her mother, sister, and brother, and the coinciding births of her daughter and son.

BRYNMORE WILLIAMS is an award-winning short-form documentary filmmaker. He has a passion for telling phoenix stories that highlight our ability to triumph in the face of searing opposition. Straddling the worlds of documentary film, advertising, journalism, and unscripted TV, Brynmore's work has appeared on the websites of the *Wall Street Journal*, the *New York Times*, the *Boston Globe*, AOL, and in numerous film festivals, classrooms, and TV networks across the country. He is currently making a series of films for the Massachusetts Bay Transportation Authority (MBTA) in Boston that profile unsung heroes in the neighborhoods of Mattapan, Dorchester, and Roxbury.

#### WYNCOTE FOUNDATION FELLOWS:

JACOB FEIRING is a Philadelphia-based filmmaker. His work, which ranges from documentary and fiction films to music videos and commercial shorts, has screened at film festivals, on television, and on music and fashion websites, including "The Source," "Stereogum," and "Urban Outfitters Blog." He is a 2013 recipient of the Motion Picture Scholarship Award at Temple University where he is currently a third-year MFA candidate, and is completing his feature-length documentary, *Samantha's Amazing Acro-Cats*. He received his BFA in film production from the University of Wisconsin-Milwaukee, Peck School of the Arts.



KAY HANNAHAN is a filmmaker who hails from Minnesota, the land of ten thousand lakes. She codirected the series *Lost in Bulgaria*, which was nationally broadcast in 2011 and has spent years documenting the minority Muslim community in Bulgaria where she was a Peace Corps volunteer. She is interested in making ethnographic films that blur the line between documentary and the avant-garde. Kay has a bachelor's degree in Anthropology from Concordia University in Montreal and is currently an MFA candidate in Film and Media Arts at Temple University. She enjoys almond croissants, news programs, and fine Bulgarian moonshine – in no particular order.

TAMER HASSAN has spent the last five years integrating himself into the countercultures of rural autonomous communities throughout the United States. His work from this practice has screened internationally at venues ranging from the Princeton Environmental Film Festival to the Tinai EcoFilm Festival in Goa, India. Hassan recently completed a fellowship and residency at UnionDocs, a center for documentary arts in Brooklyn, NY, where he worked as an editor and cinematographer on several shorts, with select screenings at MoMA's Documentary Fortnight, Flux Factory, and IndieScreen.

MAORI KARMAEL HOLMES is the founder of the BlackStar Film Festival ([blackstarfest.org](http://blackstarfest.org)). She has received awards from the John S. and James L. Knight Foundation, Pennsylvania Council on the Arts, Leeway Foundation, Independence Media, Women's Way, and Philadelphia Commission on Human Rights. Her films, including the documentary *Scene Not Heard: Women in Philadelphia Hip-Hop*, have been screened internationally and broadcast throughout the US. Maori has curated and produced events at the National Museum of American History, Howard University, Swarthmore College, and Temple University, among others. She was most recently the Associate Director at the Leeway Foundation, where she worked from 2007-2014. She also served as the artistic director of the Black Lily Film & Music Festival from 2006-2010. Maori received a BA in History from American University and an MFA in Film & Media Arts from Temple University. She is currently working as a freelance producer in Philadelphia.

ARJUN SHANKAR is a teacher, writer, researcher, and mediamaker. He is currently getting his PhD in Anthropology and Education from the University of Pennsylvania. His dissertation research weaves together rural violence, NGOs, the Kannada film industry, sericulture, and educational aspiration into a single story of rapid change and development in villages surrounding Bangalore. He is a co-founder of Camra, a collective of researchers and educators committed to participatory, experimental mediamaking. He recently completed two short documentary films on the pan-African Rastafarian movement in South Africa, in collaboration with Mariam Durrani, the musical troupe Ancient Vibrations, Professors Deborah Thomas and John L. Jackson Jr., and elders from the Rastafarian community. He is also a director of the Center for Curiosity, which engages in transdisciplinary research into the concept of "curiosity" with the specific purpose of creating curricular tools for teachers and students. He encourages teachers at all levels to "think with multimodality," making the audiovisual a part of classroom instruction as well as classroom assignments.



HERB SHELLENBERGER is a curator, projectionist, and filmmaker based in Philadelphia. He has presented programs at Vox Populi, Cinedelphia Film Festival, and International House Philadelphia. He organized the series *The Cinema is Jonas Mekas* for International House in 2012-13 and wrote the article "Radical sex education films from San Francisco's Multi-Media Resource Center," which appeared in the catalogue *Free to Love: The Cinema of the Sexual Revolution*. In 2013, he organized "Graphic Hallucinations: Experimental Animation on Film 1912-1992," a two-screening series with a workshop on direct animation presented at Molodist International Film Festival (Kyiv, Ukraine) and contemporary art center Izolyatsia (Donetsk, Ukraine). Shellenberger served as a juror for the 2013 Open Video Call exhibition at the Institute of Contemporary Art in Philadelphia. He runs the experimental film series Black Circle Cinema with colleague Jesse Pires and provides freelance film projection for many nonprofits and universities.

## PACIFIC ISLANDERS IN COMMUNICATIONS FELLOW:

LULU DEBOER is a recent graduate of Stanford University. She grew up in rural east Texas in a mixed-heritage family. Her fiction work is mainly fantasy and sci-fi, which allows her to create and construct cultural and societal systems and explore their effects on involved characters. By also doing documentary, Lulu is able to fulfill another side of this dynamic by deconstructing real cultural and societal systems for critical and personal exploration. Lulu is currently finishing a Kickstarter-funded project from her Mermaid Lulu web series, and beginning a personal feature documentary, *Millennium Island*, which follows her and her family clan as they try to adapt to climate change in the South Pacific.

## FLAHERTY PROFESSIONAL DEVELOPMENT FELLOWS:

LOUAI HAFFAR is a commissioning producer with the Al Jazeera Documentary Channel in Doha, Qatar. In his capacity as a commissioner, Louai oversees the production process of nearly 100 documentary hours annually. Before his current post he worked as a researcher and media analyst. He is especially interested in content analysis of new documentary proposals. Louai holds an MA degree in sociology from George Mason University and is currently developing a feature length documentary about Syria—his motherland.

ARBER JASHARI is an independent filmmaker and film researcher/essayist from Kosovo. He believes that in order for film to continue its development as an art form, it must stay true to its original nature: the poetical structuring of images must always be placed in front of other parts in the assembling of a film. His field of concentration is documentary, with a particular interest in ethnographic film. Among other things, he is currently engaged in the translation of *Bill Nichols's Introduction to Documentary*, which will be the very first book in the Albanian language dedicated exclusively to documentary film. His plans for the near future include the production of a series of ethnographic films in his native Kosovo, and the establishment of an organization for the digital restoration and preservation of classic Kosovo films produced during the ex-Yugoslavian era.

BRETT KASHMERE is a Canadian-born, Pittsburgh-based filmmaker, curator, and writer. Combining traditional research methods with materialist aesthetics and hybrid forms, Kashmere's experimental documentaries explore the intersection of history and (counter-) memory, popular culture, and geographies of identity. His 2006 video essay, *Valery's Ankle*, which examined the spectacle of hockey violence in North American media, has screened internationally at festivals, museums, microcinemas, and galleries. Kashmere's follow-up, *From Deep* (2013), continues his foray into the skein of sports, identity, nationality, and fandom, focusing on the merger of basketball and hip-hop culture in the mid-1980s. His writing on experimental film and video has appeared in journals, anthologies, and magazines such as *Millennium Film Journal*, *The Films of Jack*

*Chambers*, *Canadian Journal of Film Studies*, *Senses of Cinema*, *Esse*, *Take One*, and more. Kashmere is currently co-editing a book on the films of Arthur Lipsett and is also the founding editor of *INCITE Journal of Experimental Media*.

MENG XIE was born in Beijing and graduated with a Master's in Media Studies and Film from The New School in New York City. He started his career producing documentary series for China Central Television (CCTV) and international film productions. The award-winning documentary *High Tech, Low Life* (2012) is his most recent work as field producer. Xie has been the film curator/programmer at Ullens Center for Contemporary Art (UCCA) in Beijing since 2009, where he has curated film programs on Chris Marker, Agnès Varda, Hou Hsiao-hsien, Lü Yue, Lou Ye, Wu Wenguang, and the first retrospectives of Apichatpong Weerasethakul and Aki Kaurismäki in China. *ON | OFF: Young Artists in China* (2013) is his first feature-length documentary film. He has contributed his writings to *Artforum China*, *Southern Weekly*, and other periodicals. He has served on the jury for CPH:DOX (2013). He is currently the director of the public programming department at UCCA.

## UNIVERSITY OF ROCHESTER FILM AND MEDIA STUDIES FELLOWS:

RYAN CONRATH is a PhD candidate at the University of Rochester's Program in Visual and Cultural Studies. His dissertation project focuses on the relationship between montage and the human body. He was previously the managing editor of *Invisible Culture: An Electronic Journal of Visual Culture* and also co-founded a local, thematically oriented avant-garde film series, which goes by the name of *On Film*. Ryan has worked as a cinematographer, editor, screenwriter, production assistant, actor, and director on numerous film and television productions, including a series of documentaries on the history of conservation in the Everglades produced by South Florida PBS affiliate WFCU. Beginning next year, he will serve as the Graduate Student Fellow at the Eastman House Museum of Film and Photography.

ALMUDENA ESCOBAR LÓPEZ is a film archivist, curator, and scholar with an international background. Her research is focused on experimental time-based media production addressing the relationship between curatorship and preservation, in an attempt to open an active dialogue between critical theory and archival studies. After having her first contact with moving-image experimental analog productions at London's no.w.here artist-run platform, she interned at Lux Artists Ltd. and at The Academy Film Archive's preservation department. Almudena is currently earning her Master's in Film and Media Preservation through the L. Jeffrey Selznick program at the University of Rochester (New York), on a Fulbright scholarship. Through a summer internship at the Archives of American Art at the Smithsonian, she will continue her archival experience working with one of their mixed-media collections. She is the Short Film Programmer for the London Spanish Film Festival and collaborates regularly with *Desistfilm* magazine. Almudena is currently based in Rochester, New York, and will be starting a PhD program in Visual and Cultural Studies at the University of Rochester.





## FELLOWS' IMPRESSIONS 2014

*Fellowships to attend the Flaherty Seminar are made possible by grants, contributions from Friends of Flaherty, and Flaherty endowment income. Following are some impressions from the 2014 Flaherty fellows about their Seminar experience, excerpted from their final reports.*

The Seminar for me as a first-timer was challenging and eye-opening, and ultimately rejuvenating. The fact that the guest artists were also participants in the Seminar, joining us for meals, for drinks afterward, and for the screenings meant I could ask anything I wanted from them and have a dialogue with them that I never would have in a film festival with a short Q&A after a screening. —MARISSA AROY

The Flaherty Seminar was a unique experience where excellence met intensity, endurance, and collective spirit. This experience had a real impact on me to the extent that it gave me the desire to curate in the future. My encounters showed me how being an educator and being a curator provide experiences that can mutually reinforce and strengthen these respective domains. Being exposed to such an intensive experience made me rethink my creative process, gave me a sense of urgency, and will definitely mark a new phase in my filmmaking. —SONJA BERTUCCI

The overall Seminar experience was much more challenging than I had expected. But it was the kind of challenge that made me question my passion and love for the cinema. The Seminar helped me pinpoint my passion for cinema by allowing me to discover new work, engage in intellectual discussions, meet new artists, and overall, build a community for future collaborations. This is what cinema is about. This is why I love it. —JEHNOVAH CARLISLE

I found the Flaherty Seminar to be one of the most enlightening, intense, and wonderful experiences of my life. (And I feel like I've had a pretty interesting life!) This idea of non-preconception seems like such a simple one, but it bears such rich and surprising results. The conversations I had with people outside of the screenings were invaluable, and I feel like I made some really great connections. Somewhat surprisingly, the Seminar did help me to clarify my dissertation project. —RYAN CONRATH

The Flaherty Seminar experience was as inspiring as it was invigorating. For the first time in a long time I personally felt liberated to talk at length on a film subject in front of those who were vastly more experienced than me. The lack of hierarchy was empowering, especially to a person such as myself who has just entered the beginning of their career. Having just come out of an undergraduate program, it was mind-blowing to learn how much more exists in documentary than I have yet to experience. —LULU DEBOER

For me Flaherty was a refreshing experience where ideas flowed in a unique way; a learning experience that draws from the different understandings of documentary creation. It generated bursts of knowledge and ideas that each of the participants could take home. It honors the space for reflection, dialogue, and the film that makes you think and that continues to live, long after the screening. —GABRIELA DOMÍNGUEZ RUVALCABA

I became a filmmaker at the Flaherty. It's not that I wasn't experienced in media-making before, it's that I found the spirit of a filmmaker during the course of the week. —TAMER HASSAN

I found the programs to be really well curated and enjoyed finding the connections between the works. The filmmaker whose work resonated with me the most was Hito Steyerl. Seeing her work provided levity in every single program in which it was featured and it was also intellectual and accessible at the same time. Hito's ability to use her own life experiences and connect to larger socio-historic ideas, while unpacking even more, was inspiring. —MAORI KARMAEL HOLMES

The proximity to the fellows, the intensive sessions we had together, and the close social bonds we formed were the greatest highlight of the Flaherty for myself. Only second to these was the force of Jill Godmilow's master class. While Jill's work and thinking were familiar to me, her presence and pedagogy were totally unexpected and contributed greatly to the fellows—providing a kind of baseline of knowledge over the course of the Seminar, which we returned to frequently. —ELI HORWATT



The best part of the Seminar was the chance to meet fascinating people from all over the world. From filmmakers to scholars, from cinema lovers to professionals, the Seminar was such a good opportunity to spend hours of conversations and discussions about the state of the cinema in the world, as well as about its history from various points of view. —ARBER JASHARI

Upon hearing of this year's Flaherty Seminar topic, "Turning the Inside Out," I was truly excited. After twenty years as a video installation artist, I am actively pursuing a new direction—the experimental documentary. This year's topic was precisely the question I, too, have been pondering: How does the form of presentation affect the notion of "documentary"? With help from the "Summer Film Camp" called The Flaherty, my seed of curiosity has now exploded into a full garden of possibilities, with enough bounty to carry me fully into winter. —AMY JENKINS

I left the Flaherty with a need to share some of these brilliant works with colleagues and students, and with an impressive load of new ideas and directions. It was not only a product of specific works, but also thanks to the curation, the discussions, and to the concept of no preconception which assured a sense of surprise and was instrumental in generating a collective viewing experience. —LALIV MELAMED

While the Seminar itself was one of the most unique and spectacular gatherings for artists, critics, and makers, I think the fellowship experience, tailored to younger people like myself who are still learning and forming their style and the way they want to create, is a rare opportunity. I was so lucky not only to be exposed to the work of amazing and influential filmmakers, but also to the filmmakers themselves, who were so accessible and happy to answer questions and have conversations with us. The best films begin with a curiosity and desire. —EMILY MKRTICHIAN

The portions of the Seminar that allow for some freedom—the social time after structured discussion, or the time over meals, or walking between buildings—provided some of the most enjoyable and productive interactions I've had in a long time. The Seminar gave me a good insight into what is happening at institutions across the country and, in a more limited sense, around the world. —LIBI STRIEGL

Being at the Seminar as a Fellow allowed for even more conversation and exposure to the artists and participants, and also created a nice inner community to be a part of within the larger Seminar group. As many of my fellow fellows are also in the final stages of their academic career or early stages of their professional ones, I really appreciated having this peer support network at the Seminar, one that I think will continue to grow now that we have left the Colgate campus. The Seminar also reminded me of the benefit of dancing for an overworked mind. I hope to maintain the Flaherty's intensity in screening, wondering, discussing—and dancing—for a long time to come. —ALINA TAALMAN



It was stunning to be surrounded by so many people who were thinking deeply about how images, sounds, stories, moods, backgrounds, spoken words, unspoken words, histories, and more play into our understanding and impression of documentary film. The Seminar definitely shattered my preconceptions and enhanced my filmmaking vocabulary. I came away inspired to tackle difficult projects and themes. Plus, with an understanding that there is a broader audience for my work. Perhaps the biggest impact on my work will come from the people I met. Even though the Seminar was not about networking, the conversations and friendships I had will surely impact my future as a fulltime filmmaker. —BRYNMORE WILLIAMS





## MYTHS UNMADE: SCENES FROM THE ROBERT FLAHERTY FILM SEMINAR

BY LEO GOLDSMITH

BOOT CAMP, SLUMBER PARTY, SUMMER CAMP, COLLOQUIUM, SOCIAL EXPERIMENT, CULT. If you've attended Flaherty, you've surely heard all of these monikers and more. Erik Barnouw, whose long involvement with the Flaherty dated to the very first Seminar in 1955, thought of it as "retreat, think-tank, pit-stop, lucid interval, revival tent, i.e., a seminar." Barbara Van Dyke, executive director from 1964 to 1982, referred to the Seminar's selection as a bouquet. Its current executive director, Anita Reher, likes to think of it as a feast for the senses. I'll add to that: lover's mixtape, media ecosystem, provisional community.

That none of these descriptors quite fits the Robert Flaherty Film Seminar speaks volumes—about its many forms, functions, and places within the larger culture of independent media. Scholar Patricia Zimmermann, former vice president of International Film Seminars and one of the Flaherty's sharpest historians, has noted, "For some it

is a life-changing, exhilarating experience. For others, it is painful and exasperating. For some, it is too theoretical. For others, not theoretical enough."<sup>1</sup> The Flaherty is many things to many people, and it often seems like there are as many myths about what it is and how it works as there have been participants over its history. This is no surprise, given the Flaherty's reach: the Seminar has been drawing in an emphatically international crowd of artists and producers, programmers and curators, critics and scholars, teachers and students, archivists, activists, projectionists, preservationists, and cinephiles for sixty years.

Like all great myths, there's a grain of truth to each of the Flaherty's descriptors. But they all recognize the Flaherty as a unique shared experience, one that bridges networks, nationalities, and cultural spheres with a densely packed week of appreciation, engagement, discussion, and even contention. Seven days, three screenings per day, amounting to over 24 hours' worth of material—and none of it announced in advance, allowing all to make their own connections and discoveries in the collision of new and familiar works alike. In this sense, similar pacing and sleep patterns aside, the Flaherty is in no way a film festival.

André Bazin may have famously compared the film festival to a religious order or a shrine to which pilgrims flock for pious retreat and regulated living. But anyone who attends festivals with any regularity knows that the experience is far more scattershot and haphazard. Two people attending the same major festival are likely to see two entirely different sets of films (if they see any films at all, that is), and few of those are likely to have much in common beyond the programming committee's vague notion of the zeitgeist. And festival slates are often assembled according to a range of competing concerns rather than a particular vision or desire for thematic coherence. There are only so many films making their way around festivals at any given time, and many are chosen out of personal connection or obligation. Once there, the festivalgoer is unlikely to meet anyone too far outside her own pre-existing circle of critics, makers, and sales agents. Biennials are even less coherent, especially in their audience, which ranges from art-world elite to idle tourist—with very little interaction between the two.

And then, there are the discussions. Oh, the discussions.

Unlike the standard festival Q&A, the Flaherty format is avid dialogue rather than hushed reverence, and no preconstituted artist's statement goes untested. For artist and seminarian alike (to say nothing of the poor curators), these can be frustrating, awkward, enervating, unnerving. But a discussion that's satisfying is a resolved one, and the Flaherty's discussions are not designed to be neatly tied up. They should persist—at lunch, at the bar, at breakfast the next morning. Some for a week, others a lifetime. Engagement demands messiness, open-endedness, a polyphony that teeters on the edge of cacophony. Everyone is invited to contribute, and all must contend with the proliferation of ideas and sensibilities

<sup>1</sup> Patricia R. Zimmermann, "Onward: The Flaherty, Fifty Years in the Cause of Independent Cinema," *24th Anniversary Black Maria Film Festival* (Black Maria Film Festival, 2005): 18-28.

that spill out. Themes and subtexts, watchwords and mantras, move in the undercurrents of these conversations, openly or under the surface, weaving an intricate discourse that seldom, if ever, narrows to a summary, a lesson, a takeaway point. And in this way, the Flaherty is nothing like a scholarly conference either, where all the fragmentation and clique-formation of a film festival can so often be matched with all of the Academy's fashions, phrasings, and disciplinary border-patrolling.

But all will admit that the Flaherty's discussions lead *somewhere*, or indeed many somewheres. The Seminar draws upon many disparate elements, and its reach is just as farflung. One might expect an institution named for the patriarch of documentary cinema to be rigidly devotional to a certain orthodoxy of nonfiction filmmaking, or even to filmmaking itself, as a practice and a discipline. But right from the beginning, the Flaherty sought an ecumenical definition of documentary, as compendious in its approach to form as it is global in its scope.

The earliest Seminars mixed Flaherty's films with those by close contemporaries and more remote affiliations: the ethnographic experimentalism of Jean Rouch, as well as international art cinema by the likes of Satyajit Ray, Sergei Eisenstein, and Yasujiro Ozu. By 1965, the Seminar's program had documentary works by Joris Ivens and Roman Kroitor sitting comfortably alongside the blazing, abstract psychedelia of Jordan Belson and the jagged, junk-shop collages of Bruce Conner.

As Scott MacDonald has noted, the avant-garde has remained a consistent undercurrent of the Flaherty throughout its history.<sup>2</sup> But the Seminar has always been at the forefront of shifts in the forms and functions of the moving image: from public television to video art, performance, installation, and digital media. The Flaherty was early to recognize many figures one might expect to find in the domain of contemporary art rather than in cinema circles: artists like Peter Campus, Beryl Korot, Mika Rottenberg, John Greyson, David Wojnarowicz, Jenny Perlin, Deimantas Narkevicius, Basma Alsharif, and The Otolith Group. Even more striking, perhaps, are the many figures whose work drifts in between those spheres: Harun Farocki, Deborah Stratman, Sharon Lockhart, Ben Rivers.

Documentary film, experimental cinema, artists' cinema, essay film, archival film, object, installation, projection performance: perhaps what the Flaherty best exemplifies is a form of documentary art that's too slippery, too promiscuous for easy categorizations. When the scholar Catherine Russell, in her landmark 1999 book *Experimental Ethnography*, identified an emerging form of media-making that blended avant-garde, documentary, and narrative tropes, she may well have been tacitly gesturing toward the Flaherty. At very least, her selection of artists is closely aligned with the lengthy roster

---

<sup>2</sup> One can easily see this by glancing at the many interviews MacDonald has conducted with filmmakers, either at the Flaherty or afterwards, a sampling of which can be found in his epic five-volume interview series, *A Critical Cinema*: Abigail Child, Peter Forgacs, Jill Godmilow, Craig Baldwin, Ken Jacobs, William Greaves, and Peter Watkins. See especially the selection in "At the Flaherty," *A Critical Cinema 3: Interviews with Independent Filmmakers* (Berkeley: University of California Press, 1998): 148-180.

of figures who have passed through the Seminar's doors: Chris Marker, Sadie Benning, Jonas Mekas, Trinh Minh-ha, Peggy Ahwesh, Su Friedrich, and Kidlat Tahimik.

In this way, the Flaherty closely follows the circuitous migratory patterns of documentary as an art: from the cinema to the gallery, from broadcast media to the Internet. Just as moving-image art practice has traveled between these contexts, so has the documentary image found resonance across many media. In linking these often distinct spheres, the Flaherty creates a unique space for exploration and interaction across boundaries: a space where, this past year, Hito Steyerl could speak to documentary scholars about the politics of filmmaking in an age of maximum image proliferation, or where the collaborative work of the Raqs Media Collective or Karen Mirza and Brad Butler could house a diverse range of practices inside a single hybrid identity: film and video, research and archiving, sound and installation, and activism and network-building.

Art has at many critical junctures sought ways of being more collaborative, more interactive, more relational, whether through interactive technologies or the direct participation of the spectator or the reconception of artistic spaces and institutions. But the Flaherty offers a collective engagement that few other contexts can match. The organization has long labored to make that experience and its after-effects as far-reaching as possible, not only by offering a couple of dozen fellowships per year, to provide financial assistance to fresh faces and new voices from around the world, but by expanding its geographical reach. Over the course of its history, the Flaherty has reached Puerto Rico, Israel, and Riga, Latvia (in 1990, amid Soviet liberalization). Alongside the alliances formed with Appalachia Community Film Workshop, the Netsilik Eskimo Project, and with Cuban filmmakers through the Americas Media Initiative, the Flaherty has also played a crucial role in supporting emerging trends in contemporary media. Third cinema, the filmmakers of the L.A. Rebellion, the media collectives and workshops of the 1970s, and the independent Chinese documentary of the mid-1990s all gained early exposure at the Flaherty long before they gained wider recognition elsewhere in the North American or international film worlds.

At this year's Flaherty, sitting on a blanket under the stars following a rare outdoor screening of Flaherty's *Man of Aran* — on 16mm, no less! — I found myself engaged in a discussion with an artist, a documentary scholar, and a curator about which seafaring, aquapoetic ethnography we'd seen that week was the most radical. Was it *Costa da Morte*, featuring Spanish filmmaker Lois Patiño's romantic, painterly compositions of the foggy Galician coast? Was it the Indian artist collective CAMP's *From Gulf to Gulf to Gulf*, which collages images sourced from the cameraphones and bluetooth subcultures of sailors trafficking goods around the Arabian Sea? Or was it in fact Flaherty's own 1934 film, by today's standards downright Constructivist in its montage, a provocative admixture of anthropological documentation, subject-artist collaboration, and out-and-out heroic mythology? Eighty years on, Flaherty doesn't seem so distant from the more contemporary artists he's compared with here: like them, he sought new pathways through new media and platforms. Even now, Flaherty, and the Seminar that bears his name, still



has much to offer—not just to those who make and study documentary, but to artists and curators and scholars across multiple disciplines and media and national contexts.

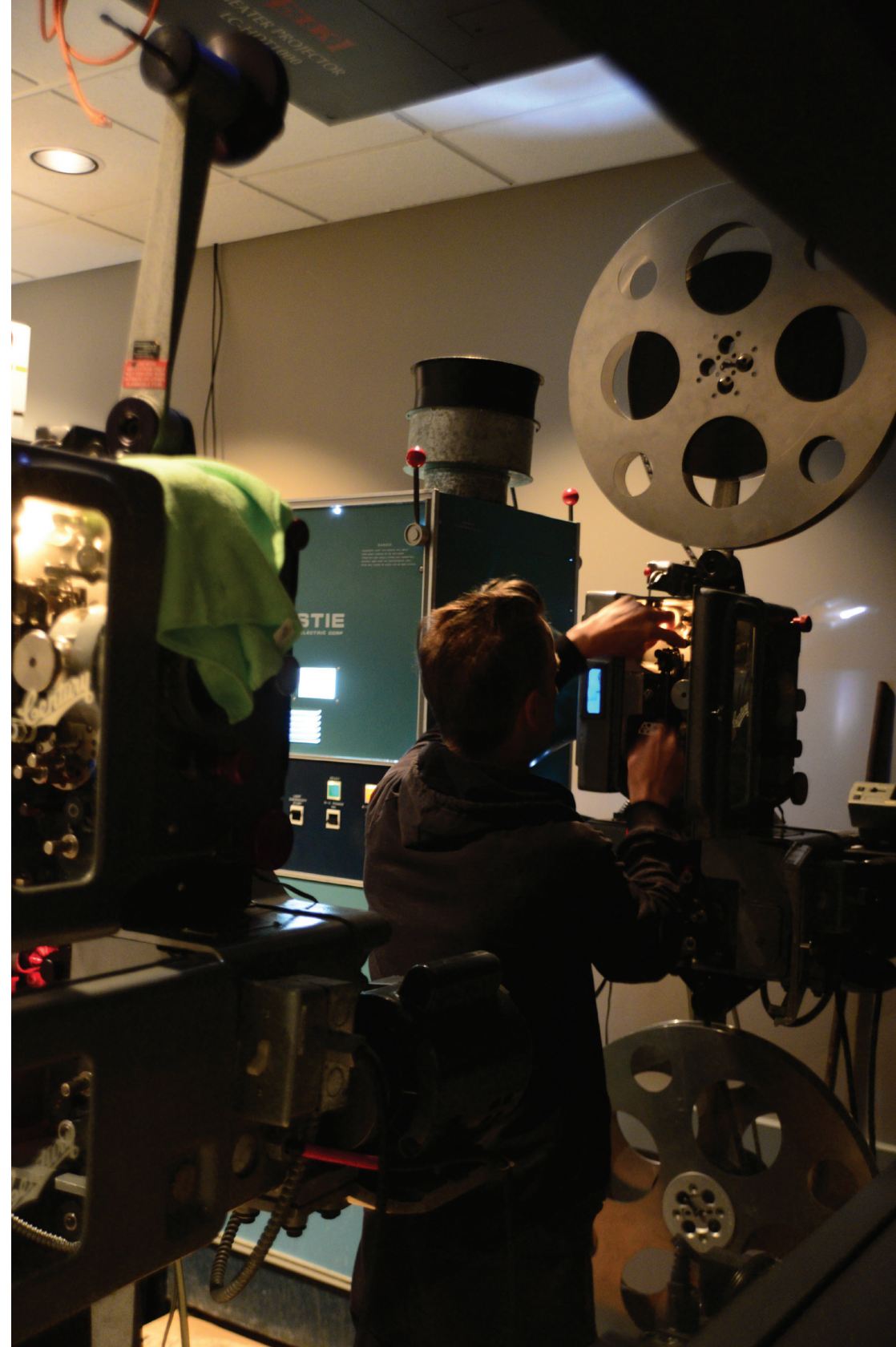
Watching Flaherty’s film I couldn’t help but think of another figure who was once a regular at the Flaherty: George Stoney. A filmmaker, educator, and passionate advocate for independent, socially engaged media, George presented his landmark work *All My Babies* at the very first Flaherty in 1955, and he made one last trip to the 2011 Seminar, shortly before his death at the age of 96. Stoney’s film *How the Myth Was Made*, made with Jim Brown in 1979, returns to the locations of Flaherty’s *Man of Aran* to, as George puts it, “weigh the consequences when life becomes myth.” The film provides a sharp analysis of Flaherty’s working methods and his “romantic vision,” but it’s in no way irreverent. Rather, it reveals Stoney’s fascination with the impact the creative process has on the everyday lives of those who participate in it, as well as those who come after.

The most striking scene in the film comes at the end, when Stoney gathers a dozen Aran locals and friends in the village school to watch *Man of Aran* on television. What ensues is remarkably like a Flaherty discussion session: one man questions the authenticity of a detail and how it was filmed, a woman corrects him, offering her own insight, and the exchange continues and circles around the room. But what’s striking is that the purpose of this scene and this film wasn’t to show “ordinary people” what the creative process of documentary was like. For Stoney, this *was* that process, forming connections between people and engaging with the ways in which the world is represented to them and by them through media.

Documentary, to Stoney, was a project of connecting, or possibly re-connecting, the moving image to the world—as closely and in as many ways as possible. This is what documentary art is, and there’s a reason why it continues to arise in different corners and enclaves and media and formats. Today’s proliferation of media also comes with a degree of standardization, as more dominant, conglomerated interests increasingly seek to dictate the terms of perception and interaction—how we communicate, how we react, and how we experience the world. Documentary, from a certain perspective, is social media *avant la lettre*, and in its ideal manifestations, as an experience and not just an object, it can provide new forms, new strategies, and new spaces in which to collaborate.

Where documentary art is now is in this formation of new alliances across disciplines, fields, forms, and media. And it’s here that the Flaherty has been—and continues to be—most crucial.

LEO GOLDSMITH is a writer and curator living in Brooklyn, NY. He is a PhD candidate in the Department of Cinema Studies at New York University, where he is completing a dissertation on found footage. He is also the Film Editor of *The Brooklyn Rail*, and his writing has appeared in *Artforum*, *Cineaste*, *Cinema Scope*, and *The Los Angeles Review of Books*.







## FLAHERTY YEAR-ROUND PROGRAMS

### OCTOBER 1, 2013

FLAHERTY NYC, ANTHOLOGY FILM ARCHIVES, NEW YORK, NY  
***Refuse & Refusal: Anti-Authoritarian & Avant-Gardist Interventions*** Programmers Ernest Larsen and Sherry Millner's first selection of shorts: *For Joachim Gatti* by Jean-Marie Straub, *Garbage* from the New York Newsreel, *Ausfegen* by Joseph Beuys & Jurgen Boch, *Expulsion From Paradise* by Andrey Ustinov & Natalya Nikolaeva, *Isle of Flowers* by Jorge Furtado, and *The Land Belongs to Those Who Work It* by Chiapas Media Project. Ben Morea, Ayreen Anastas, and Rene Gabri were present for the post-screening discussion moderated by the programmers.

### OCTOBER 6-13

THE FLAHERTY IN RUSSIA AT THE FLAHERTIANA INTERNATIONAL DOCUMENTARY FILM FESTIVAL, PERM, RUSSIA  
 The Flaherty's Board of Trustees Vice President Elizabeth Delude-Dix traveled to Russia to screen two Flaherty on the Road programs. The programs included three films, from the 2013 Seminar, "History Is What's Happening," programmed by Pablo de Ocampo: *O'er the Land* by Deborah Stratman, and *Fokus* and *Perambulations* by Sami Van Ingen.

### OCTOBER 15

FLAHERTY NYC, ANTHOLOGY FILM ARCHIVES, NEW YORK, NY  
***Falsehood and Nonreconciliation: Undoing Histories*** In directly challenging the by-now naturalized linkage between truth and reconciliation that human rights advocates have understandably put in place, these conceptually revisionist films attempt to liberate concealed or lost potentials of history. Films of the evening: *Ssitkim: Talking to the Dead* by Soon-Mi Yoo, *What Farocki Taught* by Jill Godmilow, *Crisis & Critique* by Per-Oskar Leu. Filmmakers Per-Oskar Leu and Jill Godmilow were present for the post-screening discussion with moderator Chi-hui Yang, Flaherty Board of Trustees president.

### OCTOBER 29

FLAHERTY NYC, ANTHOLOGY FILM ARCHIVES, NEW YORK, NY  
***The Permanent Dissident: Zelimir Zilnik*** This program focused on the working methods of Yugoslavian Black Wave pioneer Zelimir Zilnik, from his early films, including *Black Film* (1971), which focuses on homelessness and which sent him into exile in Germany, and *Inventory* (1975), one of the first films to note the plight of the migrant worker, through *Tito Among the Serbs for the Second Time* (1994) and his 2010 feature film, *The Old School of Capitalism*. Zelimir Zilnik was in attendance for the post-screening discussion.

### NOVEMBER 12

FLAHERTY NYC, ANTHOLOGY FILM ARCHIVES, NEW YORK, NY  
***States of Exception, Exceptional States: The Iron Grip of Nationalism*** This program included *A Plate of Sardines* and *The Food Chain* by Omar Amiralay, Yann Beauvais's *Hezreallah*, and Omar Amiralay's *A Flood In Baath Country*. Filmmaker, writer, theorist, and educator Ariella Azoulay joined moderator Benj Gerdes and writer, activist, scholar Joel Kovel for a post-screening discussion.

### NOVEMBER 26

FLAHERTY NYC, ANTHOLOGY FILM ARCHIVES, NEW YORK, NY  
***Violence of the Image: The Crisis of Representation*** A series of short films were shown, including the most recent work by John Greyson after his release, with Dr. Tarek Loubani, from their unlawful detainment in an Egyptian prison. Filmmakers in attendance for post-screening discussion included Jesal Kapadia and John Greyson (via Skype), moderated by writer Nadja Millner-Larsen. Other works included were by Viera Cakanyova, Sharon Hayes, Iranian Women & Women of the Political & Psychoanalytical Group, Kiri Dalena, and Jacques Perconte.

### DECEMBER 10

FLAHERTY NYC, ANTHOLOGY FILM ARCHIVES, NEW YORK, NY  
***Live Like a Refugee: On The Border*** Echoing the season's theme of cinema as ammunition in the age of global revolt, the seven films screened covered issues of immigration, race, and rebellion across various terrains to contemplate the role of image-making in revealing, reflecting, and participating in an evermore tumultuous time. Filmmakers Laura Waddington and Sylvain George (via Skype) joined moderator Jason Fox, NYC Flaherty Programmer, for a post-screening discussion.



### JANUARY 20, 2014

FLAHERTY NYC, ANTHOLOGY FILM ARCHIVES, NEW YORK, NY  
*Friends With Benefits* Programmer Jason Fox kicked off the 60th Anniversary of The Flaherty with the series “EAT!: A 60th Anniversary Feast”. The opening night program, “Friends With Benefits,” screened three films which in very different ways address human interactions with animals. *Three Cheers For The Whale* by Chris Marker and Mario Ruspoli, *Hamburger Diaries* by Elaine Tin Nyo, and *The Natural History of Chicken* by Mark Lewis. Elaine Tin Nyo was present for the post-screening discussion, along with Mark Lewis via Skype.

### JANUARY 26

OFFSCREEN, UNIVERSITY OF VIRGINIA, CHARLOTTESVILLE, VA  
Selections from the 2013 Flaherty Seminar presented at the University of Virginia. Screenings included *Ça va, ça va, on continue* (It’s ok, it’s ok, we go on), by Mathieu Kleyebe Abonnenc, *Movement in Squares and Figure-ground*, by Jean-Paul Kelly, and *Village, Silenced*, by Deborah Stratman.

### FEBRUARY 3

FLAHERTY NYC, ANTHOLOGY FILM ARCHIVES, NEW YORK, NY  
*All That Glitters* This program included *Makwayela from Mozambique*, by Jean Rouch and Jacques d’Arthuys; *Monuments of Sugar: How to Use Artistic Means to Elude Trade Barriers* by Lonnie Van Brummelen and Siebren De Haan; and *The Mill from Cuba* by Alejandro Ramirez Anderson. Lonnie Van Brummelen was in attendance for the post-screening discussion, together with Zoe Graham, a PhD candidate in the Department of Cinema Studies at New York University where she researches the films and filmmaking workshops of Jean Rouch. Post-screening discussion was moderated by NYC Flaherty Programmer Jason Fox.

### FEBRUARY 9

ATHENA CINEMA, OHIO UNIVERSITY, ATHENS, OH  
Selections from the 2013 Flaherty Seminar presented at the Athena Cinema, Ohio University. Screenings included *Farther than the Eye Can See*, by Basma Alsharif, and *Printed Matter*, by Sirah Foighel Brutmann and Eitan Efrat, as well as *Bete & Deise*, by Wendelien van Oldenborgh.

### FEBRUARY 11

BERKELEY ART MUSEUM, UNIVERSITY OF CALIFORNIA, SAN FRANCISCO AND THE PACIFIC FILM ARCHIVE  
Selections from the 2013 Flaherty Seminar presented at the Berkeley Art Museum and the Pacific Film Archive included *Village, Silenced*, by Deborah Stratman, and *The Specialist*, by Eyal Sivan.



### FEBRUARY 17

FLAHERTY NYC, ANTHOLOGY FILM ARCHIVES, NEW YORK, NY  
**Devotional Cinema** Ruminations and ruptures in Islam, dietary law, family, multinational corporations, and other forms of devotion as the ties that bind, fragment, reconcile, and liberate the body and the social structure. Filmmakers Barbara Hammer and Amir Muhammad (via Skype) were in attendance for a post-screening discussion moderated by NYC Programmer Jason Fox. This series featured works by Yasmin Ahmad and Kenny Schneider.

### FEBRUARY 24

THE DOCYARD, CAMBRIDGE, MA  
The Flaherty continued its 60th Anniversary celebration with a special screening at DocYard. This program included *Complex* by Sirah Foighel Brutmann and Eitan Efrat, and from our 2013 Fall Flaherty NYC program: *Satyagraha* by Jacques Perconte, *14.3 Seconds* by John Greyson, and *Tito Among the Serbs for the Second Time* by Zelimir Zilnik.

### MARCH 3

FLAHERTY NYC, ANTHOLOGY FILM ARCHIVES, NEW YORK, NY  
**Chop Suey: A Talk on the Work of Theresa Duncan** *Chop Suey*, a screening and talk by Lia Gangitano, Director of Participant Inc., highlighted the work of artist, animator, and critic Theresa Duncan (1966-2007), with a special focus on her 1995 experimental narrative video game, *Chop Suey*, a work created in collaboration with David Sedaris and members of the band Fugazi. In addition to video games, Duncan also made the animated film, *A History of Glamour*, with her boyfriend Jeremy Blake. The post-screening discussion was moderated by Lauren Cornell, curator at the New Museum in New York.

### MARCH 17

FLAHERTY NYC, ANTHOLOGY FILM ARCHIVES, NEW YORK, NY  
**Waste, and Other Forms of Management** The works presented studies in logistics, in performance, and in how to look the other way. Artists in attendance for post-screening discussion included Pawel Wojtasik, Ernst Karel, and Dana Levy. Other works included were by Robert Russett, Julia Meltzer and David Thorne, Rami Farah, Anocha Suwichakornpong, Wichanon Somumjarn, Mary Mattingly, and Toby Lee. Discussion was moderated by Rachael Rakes, independent film, video, and installation curator and Film Co-editor for *The Brooklyn Rail*.

### MARCH 28

INTERNATIONAL HOUSE PHILADELPHIA, PHILADELPHIA, PA  
Selections from the 2013 Flaherty Seminar presented at the Ibrahim Theatre at International House Philadelphia. Screenings included *Farther than the Eye Can See*, by Basma Alsharif, and *Printed Matter*, by Sirah Foighel Brutmann and Eitan Efrat, as well as *Bete & Deise*, by Wendelien van Oldenborgh.

### MARCH 29

INTERNATIONAL HOUSE PHILADELPHIA, PHILADELPHIA, PA  
Selections from the 2013 Flaherty Seminar presented at the Ibrahim Theater at International House Philadelphia. Screenings included *Ça va, ça va, on continue* (It's ok, it's ok, we go on) by Mathieu Kleyebe Abonnenc; *Movement in Squares and Figure-ground* by Jean-Paul Kelly; and *Village, Silenced* by Deborah Stratman, as well as *The Specialist* by Eyal Sivan.

### MARCH 31

FLAHERTY NYC, ANTHOLOGY FILM ARCHIVES, NEW YORK, NY  
**Pot Luck: An Augmented Reality Walk** The closing night of Flaherty NYC extended the screening space at Anthology Film Archives to include the East Village. Equipped with smartphones, the audience went on a film walk, where the films were embedded in images in the public space. On specific locations, people could scan an image using an app on their phone and access the films. Discussion participants included filmmakers Catherine Chalmers, Filip Noterdaeme (Homeless Museum of Art), Alan Raymond and Stefani Bardine. Flaherty NYC Programmer Jason Fox moderated the discussion. Other works were by Dan Halas, HOMU, The Cotard Syndicate, Jacqueline Goss, Michael Gitlin, and Ben Gitlin-Goss, and Larissa Sansour.

### JUNE 21

THE MUSEUM OF MODERN ART, NEW YORK, NY  
In honor of The Flaherty's 60th Anniversary year, MoMA screened D. A. Pennebaker's *Daybreak Express* and *Town Bloody Hall*. D.A Pennebaker and Chris Hegedus were in attendance for a post-screening discussion.

### JUNE 21-29

THE MUSEUM OF MODERN ART, NEW YORK, NY  
MoMA presented the work of three 2014 Flaherty artists: Shuddhabrata Sengupta from Raqs Media Collective (New Delhi) and Shaina Anand from CAMP (Mumbai), representing their respective artist collectives, and Scottish moving-image artist Duncan Campbell. Films included *The Capital of Accumulation*, *From Gulf to Gulf to Gulf*, *Bernadette*, *Arbeit*, *Strikes at Time*, *The Surface of Each Day Is a Different Planet*, *Surveillance Works* by CAMP, *CCTV Social: Capital Circus*, *The Radia Tap(e)s: Act II*, *Hum Logos*, *Make It New John*, *Falls Burns Malone Fiddles and It for Others*. All three artists were present for several post-screening discussions.

### JUNE 22

UNIONDOCS, BROOKLYN, NY  
**Shorts after the Flaherty Seminar** This special program included works by 2014 Flaherty filmmakers Karen Mirza and Brad Butler, and Johan Grimontprez, as well as work by 2014 Flaherty staff member Sean Hanley and 2014 Flaherty projectionist Gibbs Chapman. All filmmakers were present for a post-screening discussion.





## 2014 ROBERT FLAHERTY FILM SEMINAR PARTICIPANTS

---

Alatorre, Daniela, *Producer/Programmer, Morelia International Film Festival, Brooklyn, NY*

Allen, Christopher, *Director, UnionDocs, Brooklyn, NY*

An, Mary, *Development Manager, American Documentary | POV, Brooklyn, NY*

Anand, Shaina, *Artist, CAMP, Mumbai, India*

Azar, Mitra, *Artist, Milano, Italy*

Angeloro, Dan, *Artist (Soda\_Jerk), New York, NY*

Angeloro, Dominique, *Artist (Soda\_Jerk), New York, NY*

Annus, Michael, *Video Producer, Portland Community College, Portland, OR*

Aroy, Marissa, *Producer/Director, Media Factory, Brooklyn, NY*

Barbash, Ilisa, *Filmmaker/Curator of Visual Anthropology, Peabody Museum, Harvard, Chestnut Hill, MA*

Baudelaire, Eric, *Filmmaker, Paris, France*

Berger, Sally, *Film Curator, The Museum of Modern Art, New York, NY*

Bertin, Amber, *Rochester, NY*

Bertucci, Sonja, *Filmmaker, Los Angeles, CA*

Boyacioglu, Beyza, *Filmmaker, Cambridge, MA*

Bradley, Ruth, *New Marshfield, OH*

Bruce, John, *Strategist, Forward Mapworks/Parsons School of Design Strategies, Brooklyn, NY*

Bruck, Patti, *Film Faculty Instructor, University of Colorado, Boulder, CO*



Bryld, Vibeke, *Writer/Director, DOX, EDN & Final Cut for Real, Copenhagen, Denmark*  
 Burmeister, Brenda, *Student, San Antonio, TX*  
 Butler, Brad, *Artist, London, UK*  
 Caballero, Jorge, *Director/Producer, Autonomous University of Barcelona, Manresa, Spain*  
 Campbell, Duncan, *Artist/Filmmaker, Glasgow, Scotland*  
 Cargni, Robert, *Senior Film Curator, International House Philadelphia, Philadelphia, PA*  
 Carlisle, Jehnovah, *Oakland, CA*  
 Chapman, Gibbs, *Flaherty Projectionist, San Francisco, CA*  
 Charnov, Elaine, *Vice President, Exhibitions, Intrepid Museum, Brooklyn, NY*  
 Charter, Penny, *Freelance Assistant Director, Toronto, Canada*  
 Coccia, Rick, *Vancouver, Canada*  
 Cockerham, Warren, *College Instructor, Bennington College, Bennington, VT*  
 Columbus, John, *Film Curator/Programmer, Black Maria Film Festival, Island Heights, NJ*  
 Conrath, Ryan, *PhD Candidate and Instructor, University of Rochester, Rochester, NY*  
 Corneil, Marit, *Assistant Professor/Researcher, University of Trondheim, Trondheim, Norway*  
 Crane, Cathy Lee, *Filmmaker/Professor, Ithaca College, Brooklyn, NY*  
 David, David, *Writer, Garabato Cine, Bogota, Colombia*  
 Davie, Emma, *Filmmaker/Lecturer, Edinburgh College of Art, Edinburgh University, Glasgow, Scotland*  
 Davis, Jennifer, *Senior Officer, The Philanthropy Workshop, Brooklyn, NY*  
 de Ocampo, Pablo, *Curator, The Western Front, Toronto, Canada*  
 DeBoer, Lulu, *Filmmaker, Stanford Worldview, Lulu Lens LLC, Palto Alto, CA*  
 Del Paso, Paulina, *Director/Film Editor, Mexico City, Mexico*  
 DeLuca, Maria, *Filmmaker, New York, NY*  
 Delude-Dix, Elizabeth, *Filmmaker, Jamestown, RI*  
 Dieringer, Jon, *Archivist/Programmer, Electronic Arts Intermix, Brooklyn, NY*  
 Doyle, Tad, *Washington, DC*  
 Escobar López, Almudena, *Graduate Student, Rochester, NY*  
 Feiring, Jacob, *Teaching Assistant/Filmmaker/Student, Temple University, Philadelphia, PA*  
 Finchler, Adam, *Filmmaker/Musician, Brooklyn, NY*  
 Fox, Jason, *Filmmaker/Instructor, CUNY Hunter College, Brooklyn, NY*  
 Franklin, Samantha, *Johnson Family Foundation, New York, NY*  
 Fresko, David, *Graduate Student, Stanford University, Brooklyn, NY*  
 Godmilow, Jill, *Retired Professor/Filmmaker, New York, NY*  
 Goldsmith, Leo, *Film Scholar/Critic, NYU/The Brooklyn Rail, Brooklyn, NY*  
 Goodman, Robert M., *Cinematographer/Professor, The Art Institute of Philadelphia, Philadelphia, PA*  
 Gracon, David, *Professor/Media Maker, Eastern Illinois University, Champaign, IL*  
 Grimonprez, Johan, *Filmmaker, Brussels, Belgium*  
 Gude, Chris, *Filmmaker, New Rochelle, NY*  
 Guilford, Joshua, *Film Distributor, New American Cinema Group, Inc./Film-Makers' Cooperative, Brooklyn, NY*







Guimarães, Cao, *Director, Studio Cao Guimarães, Belo Horizonte, Brazil*  
Gutierrez, Carlos, *Film Programmer, Cinema Tropical, New York, NY*  
Hacker, Melissa, *Filmmaker/Assistant Professor/CCNY, New York, NY*  
Haffar, Louai, *Media, Al Jazeera Documentary Channel, Doha, Qatar*  
Hanley, Sean, *Filmmaker, Mono No Aware, Brooklyn, NY*  
Hannahan, Kay, *Graduate Student, Temple University, Philadelphia, PA*  
Hansen, Anne-Katrine, *Flaherty Intern/Filmmaker/Visual Anthropologist/Union Docs Fellow, Copenhagen, Denmark*  
Harris, Shannon, *Filmmaker/Artist, Montreal, Canada*  
Hassan, Tamer, *Editor/Cinematographer, Freelance, Philadelphia, PA*  
Herskowitz, Richard, *Festival Director, Eugene, OR*  
Holmes, Maori, *Consultant/Programmer/Festival Director, BlackStar Film Festival, Philadelphia, PA*  
Holmgren, Stephen, *Film Programmer/Producer, UnionDocs/Steady Orbits, Brooklyn, NY*  
Hooper, Gerard, *Professor/Filmmaker, Drexel University, Wallingford, PA*  
Horowitz, Sarie, *Program Manager, The Flaherty, New York, NY*  
Horsmon, Caitlin, *Filmmaker/Teacher/Curator, UMKC, Plug Projects, Kansas City, MO*  
Horwatt, Eli, *Programmer/Student, Hot Docs/Toronto International Film Festival, Toronto, Canada*  
Inerzia, José, *Executive Director, Bordocs Documentary Forum, Tijuana, Mexico*  
Jashari, Arber, *Filmmaker/Critic, American Corner Pristina, National Library of Kosovo, Kosovo*  
Jasper, Maura, *Visual Artist/ Professor, Ball State University, Muncie, IN*

Jenkins, Amy, *Artist, Peterborough, NH*  
Kamlah, Dagmar, *Filmmaker/Programmer, Freiburger Film Forum, Vechelde, Germany*  
Kang, Seokpil, *Filmmaker/NPO staff, Incheon, Seoul, South Korea*  
Kashmere, Brett, *Filmmaker/Writer/Curator, INCITE - Journal of Experimental Media, Pittsburgh, PA*  
Katz, Amanda, *Filmmaker/Film Editor, Brooklyn, NY*  
Kerr, Mary, *Creative Capital, Brooklyn, NY*  
Knecht, John, *Artist, Colgate, Hubbardsville, NY*  
Kohl, Lara, *Artist, Brooklyn, NY*  
Kostelanetz, Lucy, *Documentary Filmmaker, New York, NY*  
Landesman, Ohad, *Academic Professor-Film Studies, Tel Aviv University and Bezalel School of the Arts, Tel Aviv, Israel*  
Lane, Penny, *Artist/Professor, Colgate University, Waterville, NY*  
Långström, Minna, *Video/Film/Media Artist, Helsinki, Finland*  
Lazarowich, Alexandra, *Flaherty Intern/Producer/Director, Brooklyn, NY*  
Lee, Toby, *Artist/Educator, UnionDocs, Brooklyn, NY*  
Lilienfeld, Linda, *Washington, DC*  
Lisboa, Nuno, *Doc's Kingdom, Lisbon, Portugal*  
Livingston, Jason, *Filmmaker, University of Iowa, Iowa City, IA*  
Loewinger, Lawrence, *Filmmaker/Teacher, Two Points Films & New York University, New York, NY*



---

## A TOAST TO THE FLAHERTY 60 YEARS YOUNG

---

Find out more about our open grants at [tribecafilminstitute.org](http://tribecafilminstitute.org)





Lowe, Lorna, *Flaherty Board Member, Boston, MA*  
Maitra, Ani, *College Professor, Hampshire College, Hamilton, NY*  
Major, Laura, *Colorlab, Silver Spring, MD*  
Malone, Luke, *Videographer, EdLab, Columbia University, Brooklyn, NY*  
Mangelsdorff, Lilo, *Director/Producer, Cinetix GmbH, Frankfurt am Main, Germany*  
Manning, Abina, *Distribution, Video Data Bank, Chicago, IL*  
Marks, Laura U., *Vancouver, Canada*  
McLean, Jesse, *Assistant Professor, University of Iowa, Iowa City, IA*  
Melamed, Laliv, *PhD candidate/Programmer/Lecturer, NYU, Tel Aviv, Israel*  
Michel, Ann, *Maker, Insights International, Inc., New York, NY*  
Mijlin, Erika, *Professor – Media, Bennington College, Bennington, VT*  
Mirza, Karen, *Artist, London, UK*  
Mkrtichian, Emily, *Filmmaker, Tacoma, WA*  
Moctezuma, Lucila, *UnionDocs, Brooklyn, NY*  
Mode, Emily, *Brooklyn, NY*  
Monaghan, Amy, *Professor, Clemson University, Clemson, SC*  
Monroy, Gabriela, *Curator/Artist, Helsinki, Finland*  
Monsour, Meghan, *Programmer, Ambulante Documentary Film Festival, Mexico City, Mexico*  
Moyer, Lydia, *Artist/Professor, University of Virginia, Charlottesville, VA*  
Müller, Cristina Gagnebin, *Filmmaker, Varanda Filmes, Campinas, Sao Paulo, Brazil*  
Noland, William, *Artist / Professor, Duke University, Hillsborough, NC*  
O'Brien, Peter, *Film Festival Director, Environmental Film Festival in the Nation's Capital, Washington, DC*  
Ólafsdóttir, Bjargey, *Filmmaker/Visual Artist, Reykjavik, Iceland*  
Pahlke, Ariella, *Documentary Filmmaker/Instructor/Curator, Terence Bay, Canada*  
Park, Ji, *Brooklyn, NY*  
Patiño, Lois, *Filmmaker, Madrid, Spain*  
Paul, Finn, *Student, California Institute of the Arts, Los Angeles, CA*  
Pendleton, David, *Film Curator, Harvard Film Archive, Cambridge, MA*  
Pyle, Kathryn Smith, *Filmmaker/Writer, Philadelphia, PA*  
Rangan, Pooja, *Academic, The New School, Eugene Lang College, Brooklyn, NY*  
Rasamny, Malek, *New York, NY*  
Reher, Anita, *Executive Director, The Flaherty, Philadelphia, PA*  
Renwick, Vanessa, *Filmmaker, Oregon Dept. of Kick Ass, Portland, OR*  
Rodriguez, Jeronimo, *Filmmaker/Film Programmer, Independent, Brooklyn, NY*  
Ruvalcaba, Gabriela D., *Filmmaker, Bosquenegro, San Andrés Cholula, México*  
Sarlin, Paige, *Filmmaker/Professor, University at Buffalo, SUNY, Buffalo, NY*  
Satterthwaite, Sheafe, *Retired Professor of Landscape History, Salem, NY*  
Schwarzer, Lynn, *College Professor, Colgate University, Hubbardsville, NY*  
Sengupta, Shuddhabrata, *Artist/Writer, Raqs Media Collective, New Delhi, India*  
Shankar, Arjun, *Doctoral Candidate, University of Pennsylvania, Philadelphia, PA*  
Shellenberger, Herb, *Curator, International House Philadelphia, Philadelphia, PA*  
Sherin, Anthony, *Filmmaker, Freelance, New York, NY*



Shi, Wenhua, *Teacher, Colgate University, Hamilton, NY*  
 Shokrian, Josephine, *Filmmaker, New York, NY*  
 Simonson, Mary, *Professor, Colgate University, Hamilton, NY*  
 Snowdon, Peter, *PhD candidate, MAD Faculty, PXL/UHasselt, Brussels, Belgium*  
 Solondz, Joshua, *Artist, Livingston, NJ*  
 Somalo, Ruth, *PhD Candidate / Filmmaker, Horns and Tails Productions LLC, New York, NY*  
 Spadola, Emilio, *Cazenovia, NY*  
 Stalford, Maria, *Graduate Student, Harvard University, Cambridge, MA*  
 Steers, Stacey, *Artist/Animator, Boulder, CO*  
 Steyerl, Hito, *Artist, Berlin, Germany*  
 Stob, Jennifer, *Hamilton, NY*  
 Stracke, Caspar, *Artist/Editor/Prof. for Moving Image, Finnish Academy of Fine Arts, Helsinki, Finland*  
 Striegl, Libi, *Graduate Student/Teaching Assistant/Research Assistant, Duke University, Durham, NC*  
 Stults, Chris, *Curator, Wexner Center for the Arts, Columbus, OH*  
 Taalman, Alina, *Student/Filmmaker/Cartographer, Duke University, Carrboro, NC*  
 Tajiri, Rea, *Assistant Professor, Temple University, Philadelphia, PA*  
 Takahashi, Tess, *Professor, York University, Toronto, Canada*  
 Tasini, Erika, *Freelance Filmmaker/Scholar, Rome, Italy*



Topiary, Samuuel, *Filmmaker/Artists / PhD Student, UC Santa Cruz, Santa Cruz, CA*  
 Trujillo, Adriana, *Filmmaker/Programmer, Bordocs Documentary Forum, San Diego, CA*  
 Tucker, Hope, *Artist, Memphis, TN*  
 van Ingen, Sami, *Filmmaker, Jinx Ltd., Savonlinna, Itä-Suomenlääni, Finland*  
 Wang, Jenyu, *Graduate Student, University of Illinois at Chicago, Chicago, IL*  
 Wang, Yongle, *Flaherty Intern/Graduate Student, USC School of Cinematic Arts, Los Angeles, CA*  
 Wilde, Phil, *New York, NY*  
 Williams, Brynmore, *Filmmaker, Somerville, MA*  
 Wilson, Daniel, *Artist/Filmmaker, Brooklyn, NY*  
 Xie, Meng, *Ullens Center for Contemporary Art, Beijing, China*  
 Yang, Chi-hui, *Curator, Brooklyn, NY*  
 Yezbick, Julia, *Graduate Student, Harvard University, Detroit, MI*  
 Youmans, Greg, *Assistant Prof. of English and Film, Studies, Western Washington University, Bellingham, WA*  
 Young, Neil, *Manager of Media Services, Hampshire College, Turners Falls, MA*  
 Zambenedetti, Alberto, *Professor, University of Toronto, Oberlin, OH*  
 Zay, Julia, *Professor - Visual Studies and Film and Video, Evergreen State College, Olympia, WA*  
 Zhu, Ye, *Photo Video Intern, Milwaukee, WI*  
 Zimmermann, Patricia, *Professor of Screen Studies, Ithaca College/Co-director, Finger Lakes Environmental Film Festival, Ithaca, NY*

# POV

**Congratulates The Flaherty on 60 years of supporting independent filmmakers**

Apply to participate in  
**POV Hackathon 7**  
 November 2014 in NYC  
[pbs.org/pov/hackathon](http://pbs.org/pov/hackathon)

[pbs.org/pov](http://pbs.org/pov)





## THE FLAHERTY MISSION, STAFF, AND TRUSTEES

**THE FLAHERTY MISSION** The Flaherty brings together people from diverse backgrounds to provoke dialogue and debate by showcasing innovative global media during an intensive weeklong Seminar and ancillary year-round events, thereby advancing and enriching moving-image culture. The annual **Robert Flaherty Film Seminar**, founded by Frances Flaherty in 1955, seeks to nurture exploration, introspection, and dialogue about the art and craft of the moving image and its potential to illuminate the human spirit.

### STAFF

Anita Reher  
*Executive Director*  
Sarie Horowitz  
*Program Manager*

### 2014 SEMINAR PROGRAMMERS

Caspar Stracke &  
Gabriela Monroy

### BOARD OF TRUSTEES

Chi-hui Yang, *President*  
Elizabeth Delude-Dix,  
*Vice President*  
Lucila Moctezuma,  
*Vice President*

Kathryn Smith Pyle, *Treasurer*  
Lorna Lowe, *Secretary*  
Daniela Alatorre  
Ariella J. Ben-Dov  
John Bruce  
Elaine Charnov  
Jennifer Davis  
Pooja Rangan

### 2014 SEMINAR STAFF

Sean Hanley, *Travel & Print  
Traffic Coordinator*  
Gibbs Chapman, *Projectionist*  
Amber Bertin,  
*Projection Assistant*  
Josh Solondz  
*Audio Coordinator*

Jason Livingston  
*Fellows Coordinator*  
Laura Major, *Fellows' Liaison/  
Theater Manager*  
Robert M. Goodman,  
*Photographer*  
Jon Dieringer,  
*Bill's Bar Coordinator*  
Amanda Katz,  
*Merchandise Sales*  
Adam Finchler, *Shuttle Driver*

*Flaherty Interns*  
Anne-Katrine Hansen  
Alexandra Lazarowich  
Yongle Wang

## FLAHERTY 2014 BIBLIOGRAPHY AND RESOURCE LIST

### ROBERT FLAHERTY

Barsam, Richard. *The Vision of Robert Flaherty: The Artist as Myth and Filmmaker*. Bloomington and Indianapolis: Indiana University Press, 1988.  
Calder-Marshall, Arthur. *The Innocent Eye: The Life of Robert Flaherty*. New York: Harcourt, Brace & World, 1966, ca. 1963.  
Flaherty, Frances Hubbard. *The Odyssey of a Filmmaker: Robert Flaherty's Story*. New York: Arno, 1972. Putney, VT: Centennial ed., Threshold Books, 1984.  
Griffith, Richard. *The World of Robert Flaherty*. New York: Da Capo Press, 1972, ca. 1953.  
Murphy, William T. *Robert Flaherty: A Guide to References and Resources*. Boston: G. K. Hall, 1978.  
Rotha, Paul. *Robert J. Flaherty: A Biography*. Philadelphia: University of Pennsylvania Press, 1983.

### FLAHERTY SEMINAR

Barnouw, Erik and Patricia Zimmermann. "The Flaherty: Four Decades in the Cause of Independent Cinema." *Wide Angle* 17 (1995):1-4. Special issue tracing the history and impact of the Seminar.  
Zimmermann, Patricia. "Onward: Flaherty, Fifty Years in the Cause of Independent Cinema." Catalogue essay, *24th Anniversary Black Maria Film Festival* (Jersey City, NJ: Black Maria Film Festival, 2005), 18-28.

### BOOKS AND ARTICLES—TURNING THE INSIDE OUT

Cramerotti, Alfredo. *Aesthetic Journalism: How to Inform Without Informing*. Bristol and Chicago: Intellect Ltd, 2009.  
Detalle, Benoit and Johan Grimonprez, ed. *It's a poor sort of memory that only works backwards: On the Work of Johan Grimonprez*. Hatje Cantz, 2011.  
James, Sarah. "Documenting Documentary." *Art Monthly* 295 (April 2006).  
Lind, Maria and Hito Steyerl, ed. *The Greenroom: Reconsidering the Documentary and Contemporary Art #1*. Center for Curatorial Studies, Bard College ; Berlin: Sternberg Press, 2008.  
Nash, Mark. "Reality in the Age of Aesthetics." *Frieze Magazine* 114 (April 2008).  
Peleg, Hila. "Documentary Practices Across Disciplines." *Berlin Documentary Forum 1*, 2010: 4-7.  
Stallabrass, Julian, ed. *Documentary*. Documents of Contemporary Art. London: Whitechapel Gallery; Cambridge, MA: The MIT Press, 2013.  
Steyerl, Hito. "In Defense of the Poor Image." *e-flux journal #10* (November 2009).  
Steyerl, Hito. "In Free Fall: A Thought Experiment on Vertical Perspective." *e-flux journal #24* (April 2011).  
Steyerl, Hito. *The Wretched of the Screen*. Berlin: Sternberg Press, 2012.

### GUEST ARTIST WEBSITES—TURNING THE INSIDE OUT

- Shaina Anand – [www.camputer.org](http://www.camputer.org)
- Eric Baudelaire – [www.baudelaire.net](http://www.baudelaire.net)
- Jill Godmilow – [www.sites.google.com/site/jillgodmilow](http://www.sites.google.com/site/jillgodmilow)
- Johan Grimonprez – [www.johangrimonprez.com](http://www.johangrimonprez.com)
- Cao Guimarães – [www.caoguimaraes.com/en](http://www.caoguimaraes.com/en)
- Jesse McLean – [www.jessemclean.com](http://www.jessemclean.com)
- Karen Mirza and Brad Butler – [www.mirza-butler.net](http://www.mirza-butler.net)
- Lois Patiño – [www.loispatino.com](http://www.loispatino.com)
- Shuddhabrata Sengupta – [www.raqsmediacollective.net](http://www.raqsmediacollective.net)





## SOURCES OF FILMS AND VIDEOS

### ABSTRACT

(Dir. Hito Steyerl)  
Wilfried Lentz  
Wilfried Lentz Rotterdam  
Rotterdam  
THE NETHERLANDS  
office@wilfriedlentz.com  
www.wilfriedlentz.com

### ACT 00157

(Dir. Karen Mirza & Brad Butler)  
Pierre d'Alancaisez  
waterside contemporary  
2 Clunbury Str  
London N1 6TT UK  
Tel: +44 20 3417 0159  
info@waterside-contemporary.com  
waterside-contemporary.com

### AL JAAR QABLA AL DAAR (THE NEIGHBOUR BEFORE THE HOUSE)

(Dir. CAMP)  
Shaina Anand  
CAMP STUDIO 301  
Alif Terrace, 34-A Chuim  
Village, Khar  
Mumbai 400052 INDIA  
Tel: +91 9819396646  
s@pad.ma  
www.camputer.org

### A ALMA DO OSSO (THE SOUL OF THE BONE)

(Dir. Cao Guimarães)  
Ralph Antunes  
Studio Cao Guimarães  
Rua Piauí, 872  
Belo Horizonte/MG, 30150-320  
BRAZIL  
Tel: +55 31 2555 7870  
studio@caoguimaraes.com  
www.caoguimaraes.com

### THE ANABASIS OF MAY AND FUSAKO SHIGENOBU, MASAO ADACHI AND 27 YEARS WITHOUT IMAGES

Eric Baudelaire  
POULET-MALASSIS  
Productions  
41 bis Quai de la Loire, A304  
75019 Paris FRANCE  
Tel: +33 6 47 82 68 90  
info@baudelaire.net

### ATRÁS DOS OLHOS DE OAXACA (BEHIND THE EYES OF OAXACA)

(Dir. Cao Guimarães)  
Ralph Antunes  
Studio Cao Guimarães  
Rua Piauí, 872  
Belo Horizonte/MG, 30150-320  
BRAZIL  
Tel: +55 31 2555 7870  
studio@caoguimaraes.com  
www.caoguimaraes.com

### THE AUTONOMOUS OBJECT?

(Dir. Karen Mirza & Brad Butler)  
Pierre d'Alancaisez  
waterside contemporary  
2 Clunbury Str  
London N1 6TT UK  
Tel: +44 20 3417 0159  
info@waterside-contemporary.com  
waterside-contemporary.com

### BERNADETTE

(Dir. Duncan Campbell)  
Daniella Russo - LUX  
3rd Floor, 18 Shacklewell Lane  
London E8 2EZ UK  
Tel: +44 20 7503 3980  
daniella@lux.org.uk  
distribution@lux.org.uk  
www.lux.org.uk

### THE CAPITAL OF ACCUMULATION

(Dir. Raqs Media Collective)  
Shuddhabrata Sengupta  
Raqs Media Collective  
New Delhi 110060, Delhi INDIA  
Tel: +91 9811897499  
studio@raqsmediacollective.net  
shuddha@raqsmediacollective.net  
www.raqsmediacollective.net

### CCTV SOCIAL: CAPITAL CIRCUS

(Dir. CAMP)  
Shaina Anand  
CAMP STUDIO 301  
Alif Terrace, 34-A Chuim  
Village, Khar  
Mumbai 400052 INDIA  
Tel: +91 9819396646  
s@pad.ma  
www.camputer.org

### COSTA DA MORTE (COAST OF DEATH)

(Dir. Lois Patiño)  
Espíritu Santo 33, 2º  
Madrid 28004 SPAIN  
W. +34 652 315 417  
loispatinho@gmail.com

### DEEP STATE

(Dir. Karen Mirza & Brad Butler)  
Pierre d'Alancaisez  
waterside contemporary  
2 Clunbury Str  
London N1 6TT UK  
Tel: +44 20 3417 0159  
info@waterside-contemporary.com  
waterside-contemporary.com

### DIAL H-I-S-T-O-R-Y

(Dir. Johan Grimontprez)  
Sabine Groenewegen  
Zapomatik  
Brandhoutkaai 37 #6  
1000 Brussels BELGIUM  
Tel: +32 486 76 03 56  
info@zapomatik.com  
www.zapomatik.com

### DOUBLE TAKE

(Dir. Johan Grimontprez)  
Sabine Groenewegen  
Zapomatik  
Brandhoutkaai 37 #6  
1000 Brussels BELGIUM  
Tel: +32 486 76 03 56  
info@zapomatik.com  
www.zapomatik.com

### EX ISTO (EX IT)

(Dir. Cao Guimarães)  
Ralph Antunes  
Studio Cao Guimarães  
Rua Piauí, 872  
Belo Horizonte/MG, 30150-320  
BRAZIL  
Tel: +55 31 2555 7870  
studio@caoguimaraes.com  
www.caoguimaraes.com

### THE EXCEPTION AND THE RULE

(Dir. Karen Mirza & Brad Butler)  
Pierre d'Alancaisez  
waterside contemporary  
2 Clunbury Str  
London N1 6TT UK  
Tel: +44 20 3417 0159  
info@waterside-contemporary.com  
waterside-contemporary.com

### FAR FROM POLAND

(Dir. Jill Godmilow)  
135 Hudson Street, #3R  
New York, NY 10013  
W. 212-226-2462  
jgodmilo@nd.edu

**FROM GULF TO GULF  
TO GULF**

(Dir. CAMP)  
Shaina Anand  
CAMP STUDIO 301  
Alif Terrace, 34-A Chuim  
Village, Khar  
Mumbai 400052 INDIA  
Tel: +91 9819396646  
s@pad.ma  
www.camputer.org

**HOW NOT TO BE SEEN.  
A FUCKING DIDACTIC  
EDUCATIONAL.MOV FILE**

(Dir. Hito Steyerl)  
Wilfried Lentz  
Wilfried Lentz Rotterdam  
Rotterdam  
THE NETHERLANDS  
office@wilfriedlantz.com  
www.wilfriedlantz.com

**I MAY HAVE LOST  
FOREVER MY UMBRELLA**

(Dir. Johan Grimontprez)  
Sabine Groenewegen  
Zapomatik  
Brandhoutkaai 37 #6  
1000 Brussels BELGIUM  
Tel: +32 486 76 03 56  
info@zapomatik.com  
www.zapomatik.com

**IN FREE FALL**

(Dir. Hito Steyerl)  
Wilfried Lentz  
Wilfried Lentz Rotterdam  
Rotterdam  
THE NETHERLANDS  
office@wilfriedlantz.com  
www.wilfriedlantz.com

**IN LANDSCAPE'S  
MOVEMENT**

(Dir. Lois Patiño)  
Espíritu Santo 33, 2º  
Madrid 28004 SPAIN  
W. +34 652 315 417  
loispatinho@gmail.com

**THE INVISIBLE WORLD**

(Dir. Jesse McLean)  
Mary Scherer  
Video Data Bank  
112 S. Michigan Avenue  
Chicago, IL, 60603  
Tel: 312 345 3550  
distro@vdb.org  
www.vdb.org

**IT FOR OTHERS**

(Dir. Duncan Campbell)  
Daniella Russo - LUX  
3rd Floor, 18 Shacklewell Lane  
London E8 2EZ UK  
Tel: +44 20 7503 3980  
daniella@lux.org.uk  
distribution@lux.org.uk  
www.lux.org.uk

**JUST LIKE US**

(Dir. Jesse McLean)  
Mary Scherer  
Video Data Bank  
112 S. Michigan Avenue  
Chicago, IL, 60603  
Tel: 312 345 3550  
distro@vdb.org  
www.vdb.org

**KOBARWENG OR WHERE  
IS YOUR HELICOPTER?**

(Dir. Johan Grimontprez)  
Sabine Groenewegen  
Zapomatik  
Brandhoutkaai 37 #6  
1000 Brussels BELGIUM  
Tel: +32 486 76 03 56  
info@zapomatik.com  
www.zapomatik.com

**LAMOKOWANG**

(Dir. Petna Ndaliko Katondolo)  
Alkebu Film Productions  
allason@yoleafrica.org  
www.alkebu.org

**LOVELY ANDREA**

(Dir. Hito Steyerl)  
Wilfried Lentz Rotterdam  
Rotterdam  
THE NETHERLANDS  
office@wilfriedlantz.com  
www.wilfriedlantz.com

**MAGIC FOR BEGINNERS**

(Dir. Jesse McLean)  
Mary Scherer  
Video Data Bank  
112 S. Michigan Avenue  
Chicago, IL, 60603  
Tel: 312 345 3550  
distro@vdb.org  
www.vdb.org

**MAKE IT NEW JOHN**

(Dir. Duncan Campbell)  
Daniella Russo - LUX  
3rd Floor, 18 Shacklewell Lane  
London E8 2EZ UK  
Tel: +44 20 7503 3980  
daniella@lux.org.uk  
distribution@lux.org.uk  
www.lux.org.uk

**THE MAKES**

Eric Baudelaire  
POULET-MALASSIS  
Productions  
41 bis Quai de la Loire, A304  
75019 Paris FRANCE  
Tel: +33 6 47 82 68 90  
info@baudelaire.net

**MAN OF ARAN**

(Dir. Robert Flaherty)  
Elena Rossi-Snook  
Reserve Film and Video  
Collection,  
The New York Public Library  
40 Lincoln Center Plaza  
New York, NY 10023 USA  
Tel: 1-212-870-1884  
elenarossisnook@nypl.org  
www.nypl.org/locations/  
lpa/reserve-film-and-video-  
collection

# THE FILM AND MEDIA STUDIES PROGRAM AT THE UNIVERSITY OF ROCHESTER

NOW OFFERING  
STUDENTS AN EXCITING  
OPPORTUNITY TO  
CRITICALLY EXAMINE  
AND CREATE CINEMA,  
TELEVISION AND  
DIGITAL MEDIA

BA & MINOR PROGRAMS

ROCHESTER.EDU/COLLEGE/FMS





**A MEASURE OF ANACOUSTIC REASON**  
(Dir. Raqs Media Collective)  
Shuddhabrata Sengupta  
Raqs Media Collective  
New Delhi 110060, Delhi INDIA  
Tel: +91 9811897499  
studio@raqsmediacollective.net  
shuddha@raqsmediacollective.net  
www.raqsmediacollective.net

**MONTAÑA EN SOMBRA (MOUNTAIN IN SHADOW)**  
(Dir. Lois Patiño)  
Espíritu Santo 33, 2º  
Madrid 28004 SPAIN  
W. +34 652 315 417  
loispatinho@gmail.com

**NOVEMBER**  
(Dir. Hito Steyerl)  
Wilfried Lentz Rotterdam  
Rotterdam  
THE NETHERLANDS  
office@wilfriedlentz.com  
www.wilfriedlentz.com

**THE PLANETARIUM PROJECT**  
(Dir. Axel Straschnoy)  
axel@straschnoy.com  
www.axel.straschnoy.com

**QUARTA FEIRA DE CINZAS (ASH WEDNESDAY)**  
(Dir. Cao Guimarães)  
Ralph Antunes  
Studio Cao Guimarães  
Rua Piauí, 872  
Belo Horizonte/MG, 30150-320  
BRAZIL  
Tel: +55 31 2555 7870  
studio@caoguimaraes.com  
www.caoguimaraes.com

**THE RADIA TAP(E)S, ACT II, HUM LOGOS**  
(Dir. CAMP)  
Shaina Anand  
CAMP STUDIO 301, Alif Terrace, 34-A Chuim Village, Khar  
Mumbai 400052 INDIA  
Tel: +91 9819396646  
s@pad.ma  
www.campster.org

**RE-RUN**  
(Dir. Raqs Media Collective)  
Shuddhabrata Sengupta  
Raqs Media Collective  
New Delhi 110060, Delhi INDIA  
Tel: +91 9811897499  
studio@raqsmediacollective.net  
shuddha@raqsmediacollective.net  
www.raqsmediacollective.net

**REMOTE**  
(Dir. Jesse McLean)  
Mary Scherer  
Video Data Bank  
112 S. Michigan Avenue  
Chicago, IL, 60603  
Tel: 312 345 3550  
distro@vdb.org  
www.vdb.org

**THE SECESSION SESSIONS**  
Eric Baudelaire  
POULET-MALASSIS  
Productions  
41 bis Quai de la Loire, A304  
75019 Paris FRANCE  
Tel: +33 6 47 82 68 90  
info@baudelaire.net

**THE SHADOW WORLD**  
(Dir. Johan Grimont)  
Dillywood & Louverture Films  
in association with Onomatopée  
Films & Zapomatik  
http://91.183.62.161:82/main/  
Film\_ShadowWorld.html

**LES STATUES MEURENT AUSSI**  
(Statues Also Die)  
(Dir. Chris Marker & Alain Resnais)  
Romain Rancurel  
Cultural Services of the French  
Embassy in the US  
972 Fifth Avenue  
New York, NY  
Tel: 212 439 1445  
romain.rancurel@diplomatie.gouv.fr  
frenchculture.org

**STRIKES AT TIME**  
(Dir. Raqs Media Collective)  
Shuddhabrata Sengupta  
Raqs Media Collective  
New Delhi 110060, Delhi INDIA  
Tel: +91 9811897499  
studio@raqsmediacollective.net  
shuddha@raqsmediacollective.net  
www.raqsmediacollective.net

**THE SURFACE OF EACH DAY IS A DIFFERENT PLANET**  
(Dir. Raqs Media Collective)  
Shuddhabrata Sengupta  
Raqs Media Collective  
New Delhi 110060, Delhi INDIA  
Tel: +91 9811897499  
studio@raqsmediacollective.net  
shuddha@raqsmediacollective.net  
www.raqsmediacollective.net

**WHAT FAROCKI TAUGHT**  
(Dir. Jill Godmilow)  
135 Hudson Street, #3R  
New York, NY 10013  
W. 212-226-2462  
jgodmilo@nd.edu

**SOCDOC**

**MFA  
SOCIAL  
DOCUMENTARY  
FILM**

This Masters program guides & supports emerging artists to explore fully the social documentary film form and, in so doing, to find innovative ways to examine and communicate the core experiences and events that define us. Training the next generation of documentary storytellers.

[www.mfasocdoc.sva.edu](http://www.mfasocdoc.sva.edu)

**SVA NYC**



# Margaret Mead Film Festival



# PAST FORWARD

43 FILMS – 30 COUNTRIES – MILLIONS OF STORIES

October 23-26, 2014 | Central Park West at 79th Street NYC | [amnh.org/mead](http://amnh.org/mead)

Photo by David Kaszlowksi from *Walking Under Water* directed by Eliza Kubarska

## TITLE INDEX

60th Anniversary Compilation .....	37	In Landscape's Movement.....	20
Abstract .....	22	The Invisible World .....	19
ACT 00157.....	24	It for Others .....	19
Al Jaar Qabla Al Daar (The Neighbour Before the House).....	27	Just Like Us .....	36
A Alma do Osso (The Soul of the Bone).....	20	Kobarweng or Where Is Your Helicopter? .....	18
The Anabasis of May and Fusako Shigenobu, Masao Adachi and 27 Years Without Images.....	21	Lamokowang.....	17
Atrás dos Olhos de Oaxaca (Behind the Eyes of Oaxaca).....	27	Lovely Andrea.....	28
The Autonomous Object?.....	34	Magic for Beginners .....	36
Bernadette .....	33	Make It New John .....	36
The Capital of Accumulation .....	30	The Makes.....	28
CCTV Social: Capital Circus .....	26	Man of Aran .....	37
Costa da Morte (Coast of Death).....	34	A Measure of Anacoustic Reason.....	23
Deep State .....	22	Montaña en Sombra (Mountain in Shadow) .....	29
Dial H-I-S-T-O-R-Y .....	15	November .....	21
Double Take .....	38	The Planetarium Project.....	39
Ex Isto (Ex It).....	30	Quarta Feira de Cinzas (Ash Wednesday).....	35
The Exception and the Rule .....	18	The Radia Tap(e)s: Act II, Hum Logos.....	24
Far From Poland.....	32	Re-Run.....	32
From Gulf to Gulf to Gulf.....	31	Remote.....	38
How Not To Be Seen, A Fucking Didactic Educational.MOV File.....	26	The Secession Sessions .....	23
I May Have Lost Forever My Umbrella.....	35	The Shadow World.....	25
In Free Fall .....	15	Les Statues Meurent Aussi (Statues Also Die) .....	16
		Strikes at Time .....	31
		The Surface of Each Day Is a Different Planet.....	27
		What Farocki Taught .....	25



# FLAHERTY SEMINAR CATALOGUES

The Catalogue captures, in words and photos, the essence of the Flaherty Seminar. It is published after each Seminar and includes articles and essays, remarks from the programmer(s), a full list of works screened and their distributors, guest artist biographies, and impressions from the Flaherty fellows.



## FLAHERTY 2013 HISTORY IS WHAT'S HAPPENING

Programmed by  
Pablo De Ocampo



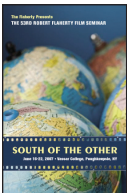
## FLAHERTY 2011 SONIC TRUTH

Programmed by  
Dan Streible



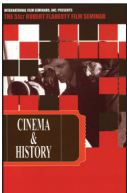
## FLAHERTY 2009 WITNESSES, MONUMENTS, RUINS

Programmed by  
Irina Leimbacher



## FLAHERTY 2007 SOUTH OF THE OTHER

Programmed by  
Mahen Bonetti &  
Carlos Gutiérrez



## FLAHERTY 2005 CINEMA & HISTORY

Programmed by  
Jesse Lerner &  
Michael Renov



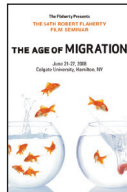
## FLAHERTY 2012 OPEN WOUNDS

Programmed by  
Josetxo Cerdán



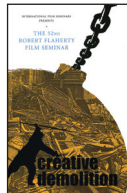
## FLAHERTY 2010 WORK

Programmed by  
Dennis Lim



## FLAHERTY 2008 THE AGE OF MIGRATION

Programmed by  
Chi-hui Yang



## FLAHERTY 2006 CREATIVE DEMOLITION

Programmed by  
Steve Seid &  
Ariella Ben-Dov



## FLAHERTY 2004 INSPIRED FILMMAKING

Programmed by  
Susan Oxtoby

Catalogues are \$15 each, but purchase three or more from different years and pay only \$10 per catalogue.

ORDER ONLINE AT [FLAHERTYSEMINAR.ORG](http://FLAHERTYSEMINAR.ORG), OR CALL 212-448-0457